

From left:
Michaels,
Khalid
and SZA

The New Wave

JULIA MICHAELS, KHALID and SZA shook up pop in 2017 — now they're aiming to own awards season too

PLUS Predicting the biggest Grammy stories: Will Ed vs. Kendrick be this year's Adele vs. Beyoncé?

FOR YOUR GRAMMY® CONSIDERATION

"THIS YEAR'S MOST **VULNERABLE-SOUNDING** RAP ALBUM"
LOS ANGELES TIMES



POST MALONE

"CONGRATULATIONS" 5X PLATINUM

"STONEY PROVES **HE'S THE REAL DEAL**"
COMPLEX



"A RUN NOT SEEN BY ANY
OTHER RAPPER **ALIVE THIS YEAR**"
MASS APPEAL

"A BONAFIDE **SUPERSTAR**"
PIGEONS AND PLANES



"POST MALONE IS ONE OF THE **BIGGEST
HIT-MAKERS** IN HIP-HOP **RIGHT NOW**"
BILLBOARD

"MODERN-DAY HIP-HOP FEEL, BUT HIS GREATEST SKILL IS **HIS KNACK FOR CATCHY MELODY**"
GQ STYLE



FOR YOUR GRAMMY® CONSIDERATION

"THE HOTTEST SONG OF THE SUMMER OF 2017"
BILLBOARD



"DESPACITO"

LUIS FONSI & DADDY YANKEE FT. JUSTIN BIEBER ★ #1 HOT 100 SONG RECORD 16 WEEKS

**"DESIGNED TO PLAY
IT ON REPEAT"**
COSMO



**"CONQUERED THE HOT 100 IN A
HISTORY-MAKING SALES FRAME"**
FORBES



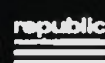
**"ONE OF THE MOST SUCCESSFUL
SPANISH-LANGUAGE TUNES
OF ALL TIME"**
FORBES

**"DANCEABLE AND INESCAPABLE
LATIN GROOVE WITH THE TRIED-AND-
TRUE PUNCH OF A BIEBER VERSE"**
TIME

"SEDUCTIVE..."
ROLLING STONE

"LOVE AT FIRST LISTEN"
PEOPLE

"INTERNATIONAL SMASH"
ROLLING STONE



FOR YOUR GRAMMY® CONSIDERATION

"MICHAELS DOESN'T DO INAUTHENTIC..."
NYLON

JULIA MICHAELS

"ISSUES" 2X PLATINUM ★ 6.5 MILLION GLOBAL CONSUMPTION

"SHE'S **EVEN MORE PROMISING**
THAN HER RESUME"
VARIETY



"MIDAS-LIKE SONGWRITER TURNS
EMOTIONAL TURMOIL INTO POP GOLD"
Q MAGAZINE



"MICHAELS IS LEGITIMATELY AN ARTIST
TO ROOT FOR, A POP SONGWRITER WHO
STEPPED OUT OF THE SHADOWS AND
LANDED A BREAKOUT SOLO HIT"
USA TODAY

"**SHE IS AN INNOVATOR...**
JULIA'S SONGS ARE **REFRESHING**
BECAUSE OF HER **UNCONVENTIONAL**
SONGWRITING CHOICES"
FADER

FOR YOUR GRAMMY® CONSIDERATION

"2017'S **BEST POP ALBUM** SO FAR"
USA TODAY



LORDE

#1 BILLBOARD 200 ALBUM DEBUT

"ONE OF THE **BEST ALBUMS** OF 2017"
ROLLING STONE



"PEOPLE ARE CALLING LORDE'S
LONG-AWAITED NEW RELEASE 'THE
BEST POP ALBUM OF 2017'"
BUSINESS INSIDER



"THE **BEST MODERN-POP**
ALBUM OF 2017 SO FAR"
VARIETY

"...**FANTASTICALLY** INTIMATE"
ROLLING STONE



"*MELODRAMA* IS THE
BEST POP ALBUM
OF THE YEAR SO FAR"
SLATE



"**CAPTURES EMOTIONS**
LIKE NONE OTHER"
PITCHFORK



FOR YOUR GRAMMY® CONSIDERATION

"ONE OF THIS YEAR'S **MOST INTRIGUING** HIP-HOP ALBUMS AND ALSO
A BOLD STATEMENT OF LEFT-FIELD POP"

THE NEW YORK TIMES



AMINÉ

"CAROLINE" 4X PLATINUM ★ DEBUT ALBUM GOLD

"AMINÉ SEEMS TO BE ON THE
PRECIPICE OF CREATING
A REAL MUSICAL LEGACY"

PAPER MAGAZINE



"GOOD FOR YOU WAS **CAREFULLY
CRAFTED** IN EVERY WAY POSSIBLE"

BILLBOARD

"ONE OF THE **MOST
REFRESHING NEW ARTISTS**
IN HIP-HOP RIGHT NOW"

XXL



"**FEEL-GOOD** MUSIC THAT'S
COLORFUL AND BRIGHT"

ROLLING STONE

"THE PORTLAND RAPPER'S DEBUT ALBUM **BALANCES PLAYFUL VERSES
AND CHEERFUL WIT** WITH MORE REVEALING **MOMENTS OF INTROSPECTION**"

PITCHFORK



FOR YOUR GRAMMY® CONSIDERATION

"...THE MOST **IN-DEMAND** PRODUCER IN HIP-HOP"
THE FADER



METRO BOOMIN

PRODUCED 5 TOP 10 RECORDS ON THE BILLBOARD HOT 100

"...ONE OF THE **HARDEST WORKING**
ARTISTS IN THE NEW WORLD OF HIP-HOP"
VICE/NOISEY



"USA'S **BIGGEST HIT**
SONGWRITER OF Q1 2017"
MUSIC BUSINESS WORLDWIDE



ACROSS THE FIRST SIX MONTHS OF 2017, METRO HAS PRODUCED **FIVE TOP 10**
RECORDS ON THE **BILLBOARD HOT 100 CHART** AND INCLUDING:

POST MALONE'S
5X PLATINUM SMASH
"CONGRATULATIONS"
(FEAT. QUAVO)

FUTURE'S
PLATINUM
"MASK OFF"

KODAK BLACK'S
PLATINUM
"TUNNEL VISION"

BIG SEAN'S
PLATINUM
"BOUNCE BACK"

MIGOS'S
PLATINUM
"BAD AND BOJEE"
(FEAT. LIL UZI VERT)



FOR YOUR GRAMMY® CONSIDERATION

"*STONY HILL* IS A REMINDER THAT **REGGAE REMAINS A POTENT POP FORCE**, ESPECIALLY WHEN IT'S IN THE **HANDS OF A MASTER**"

ROLLING STONE

DAMIAN "JR. GONG" MARLEY

#1 BILLBOARD REGGAE ALBUM

"*STONY HILL* IS A HELL OF A **REINTRODUCTION**,
LOADED WITH REGGAE CLASSICISM..."

ENTERTAINMENT WEEKLY



"DAMIAN MARLEY CONTINUES TO **PUSH REGGAE FORWARD**"

THE GUARDIAN

FOR YOUR GRAMMY® CONSIDERATION

"JACK JOHNSON REMAINS ONE OF THE **MORE INFLUENTIAL SINGER-SONGWriters** OF THE 21ST CENTURY"

LA WEEKLY

JACK JOHNSON

#1 BILLBOARD AMERICANA / FOLK ALBUM

"MY MIND IS FOR SALE' IS PACKED WITH **SHARP LYRICS** SKEWERING PRESIDENT TRUMP, BUT JOHNSON DELIVERS HIS BARBS WITH A GENTLE AND DEXTEROUS TOUCH OVER AN **EFFERVESCENT** INSTRUMENTAL GROOVE"

ROLLING STONE



"THE **ETERNALLY CHILL** PERFORMER'S SEVENTH STUDIO ALBUM IS ANOTHER EMINENTLY LISTENABLE COLLECTION OF TUNES SO LAID-BACK YOU CAN **PRACTICALLY TASTE THE FRUITY COCKTAILS AND SMELL THE SEA AIR**"

PEOPLE MAGAZINE



"ALL THE LIGHT ABOVE IT TOO WITH AN **EASY GROOVE** AND AN **EVEN EASIER-TO-GET-BEHIND MESSAGE**, IT'S AN **INSTANT WINNER** FOR FANS"

ENTERTAINMENT WEEKLY



republic
RECORDS

FOR YOUR GRAMMY® CONSIDERATION

"ONE OF **AMERICA'S GREATEST SONGWRITERS**....
SAD CLOWNS & HILLBILLIES CONTINUES MELLENCAMP'S **UNFATHOMABLE** AND LARGELY
UNDERAPPRECIATED SEQUENCE OF **GREAT ALBUMS.**"
SALON.COM

JOHN MELLENCAMP

#1 BILLBOARD AMERICANA / FOLK ALBUM

"WHETHER HE WANTS THEM
OR NOT, SONGS STILL COME
TO HIM, AS HIS **STRONG,
COUNTRY-INFLECTED**
NEW ALBUM, *SAD CLOWNS
AND HILLBILLIES.*"
ROLLING STONE



"*SAD CLOWNS &
HILLBILLIES* IS
SUPERB"
VARIETY

"*SAD CLOWNS & HILLBILLIES* IS WITHOUT
QUESTION A **CONTEMPORARY
MASTERPIECE.** THIS IS SOME OF THE
BEST WRITING AND MUSIC THAT
MELLENCAMP HAS EVER BEEN KIND
ENOUGH TO SHARE WITH US."
AMERICAN BLUES SCENE



"MELLENCAMP DEMONSTRATES
THE **DIFFERENCE BETWEEN POP
ENTERTAINMENT AND REAL ART**"
NO DEPRESSION

FOR YOUR GRAMMY® CONSIDERATION

"PEARL JAM CONSISTS OF **AMBIENT INSTRUMENTALS**,
ALT-ROCK GODS WHO'VE GONE ON TO BECOME THE
NATION'S YOUNGEST STADIUM-FILLING CLASSIC-ROCK BAND"

AV CLUB



PEARL JAM

LET'S PLAY TWO ★ A FILM BY DANNY CLINCH

"THE **BEST LIVE BAND**
ON THE PLANET..."

ANTIQUIET



"SEEING PEARL JAM IS **AWESOME**,
IN THE TRUEST SENSE
OF THE WORD..."

AV CLUB

"PERFORMANCES FILLED WITH
SOULFULNESS AND SPIRIT..."

CHICAGO TRIBUNE



"THE BAND, THE FANS,
AND THE CITY **ENDURED**
TO MAKE HISTORY"

COS

FOR YOUR GRAMMY® CONSIDERATION

"ONE OF THE MOST POPULAR SONGS IN THE WORLD"
BUZZFEED



"MI GENTE"

J. BALVIN & WILLY WILLIAM FT. BEYONCÉ

"THE COLOMBIAN MUSICIAN
IS DOMINATING..."
COMPLEX



"...WITH BEY SIGNED ON, IT'S ABOUT TO
ENJOY PERHAPS **THE BIGGEST** BOOST ANY
ALREADY-RELEASED SINGLE POSSIBLY CAN."
BILLBOARD

"A HOT LATIN TRACK WITH AN
IRRESISTIBLE BEAT."
FORBES



"BEYONCÉ LENDS HER
VOICE TO HURRICANE RELIEF,
LITERALLY AND FIGURATIVELY."
REMEZCLA

"BEYONCÉ'S PRESENCE IS SURE TO **BOOST** THE PERFORMANCE OF
"MI GENTE" ("MY PEOPLE"). AND, AS THE BEYHIVE SURGES TO SUPPORT ITS QUEEN,
BOTH BALVIN AND WILLY'S VISIBILITY **WILL RISE.**"
VULTURE

FOR YOUR GRAMMY® CONSIDERATION

"A GUARANTEED CHART-TOPPER..."
TIME



FIFTY SHADES DARKER

ZAYN | TAYLOR SWIFT "I DON'T WANNA LIVE FOREVER"

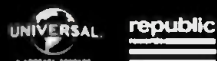
"FIFTY SHADES DARKER IS NOW SET TO
HAVE THE **HOTTEST SOUNDTRACK...**
T-SWIFT AND ZAYN SHOULD HAVE
COLLABORATED LONG AGO"
COSMOPOLITAN



"TAYLOR SWIFT'S **SULTRY SIDE**
ENTANGLES PERFECTLY WITH
ZAYN'S **BROODING STYLE**
ON THIS LEAD SONG"
ENTERTAINMENT WEEKLY



"YEARNING ROMANTIC TRACK..."
ROLLING STONE



FOR YOUR GRAMMY® CONSIDERATION



Diana
Krall



Miles
Mosley



Yusuf /
Cat
Stevens



Seth
MacFarlane



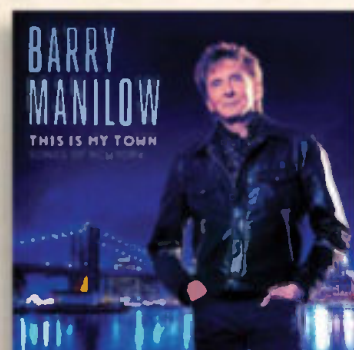
Tori
Amos



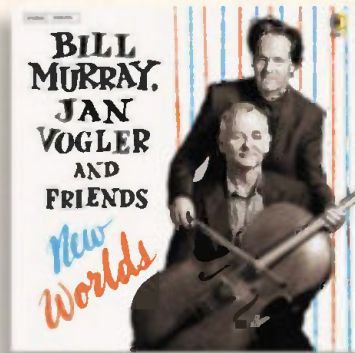
Michelle
Branch



Ledisi



Barry
Manilow



Bill
Murray
&
Jan
Vogler



Yekwon
Sunwoo



Teddy
Abrams
&
Louisville
Orchestra



Emerson
String
Quartet



VERVE
LABEL GROUP



SETH MacFARLANE

FOR YOUR GRAMMY® CONSIDERATION

In Full Swing

ARRANGED & CONDUCTED BY
JOEL McNEELY



#1 BILLBOARD
TRADITIONAL JAZZ
ALBUMS DEBUT

“EXTRAVAGANTLY TALENTED...”
- VANITY FAIR

“VOCALLY RELAXED..PERFECT PITCH
AND PLAYS IT COOL”
- THE NEW YORK TIMES

“UNFLINCHINGLY APPROACHING
TIMELESS MATERIAL
AND GIVING IT THE CARE
IT DESERVES”
- ABC NEWS

“CALL SETH MACFARLANE
A RENAISSANCE MAN...”
- BILLBOARD

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



republic
records

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THIS WEEK

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TO OUR READERS

Billboard will publish its next issue on Nov. 2. For 24-7 music coverage, go to Billboard.com.

ON THE COVER

From left: Julia Michaels, Khalid and SZA photographed by Eric Ray Davidson on Sept. 23 at El Cortez Hotel & Casino in Las Vegas. Styling by Cat Tapper. Michaels wears a Sergio Hudson top and pants. Khalid wears a Bally turtleneck and jacket, Good Fight shirt and I.N.C. pants. SZA wears a Solace London top and pants, 16Arlington belt and Chiara Ferragni shoes. For an exclusive video of each of them discussing how they crafted their hits, go to Billboard.com.

From top: Patrick Wilson, Brian Bell, Scott Shriner and Rivers Cuomo of Weezer photographed Oct. 9 at Mates Vineland in North Hollywood. For an exclusive video of how their new song "Happy Hour" came together, go to Billboard.com.

FEATURES

90 **Grammy Preview 2018 A**

revealing conversation with three likely contenders for best new artist — **Khalid**, **SZA** and **Julia Michaels**. Plus, **Beck** reflects on his roller coaster ride to winning album of the year in 2015, and more.

114 **'We Wanted Our Songs**

To Sound Like The Future' **INXS'** *Kick* mystified those who heard it first. Thirty years later, it remains the Aussie band's most successful album.

BILLBOARD HOT 100

11 **Post Malone** and **21 Savage** each earn their first No. 1 with "Rockstar."

Continued on page 24

For Your GRAMMY®
Consideration

KEVIN HART
**WHAT
NOW?**
THE COMEDY ALBUM



“*What Now?* presents Kevin Hart as the master of his domain.” — **VARIETY**

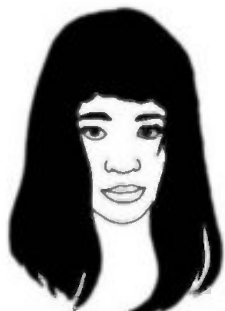
“Kevin Hart [is a] stand-up sensation.” —**THE HOLLYWOOD REPORTER**



★ CONSIDER THIS ★



A BOOGIE
WIT THE HOODIE



ADIA VICTORIA



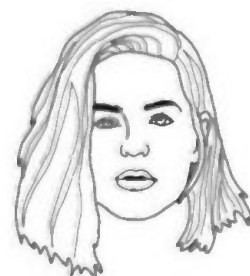
ALT-J



ARIZONA



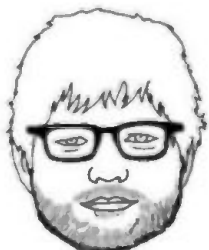
BEN
GIBBARD



ANNE MARIE



DEAR
EVAN HANSEN



ED SHEERAN



FAST &
FURIOUS 8



FLO RIDA



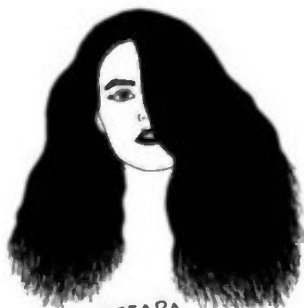
GROUPLOVE



GUCCI MANE



KRANIUM



KIARA



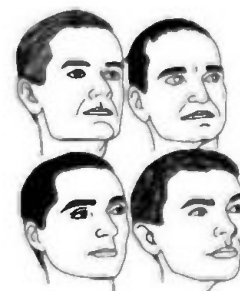
KEVIN GATES



KODAK BLACK



KYLE



KRAFTWERK



SAGE
THE GEMINI



SEVYN STREETER



SIR THE BAPTIST



SKILLET



TREY SONGZ



WALE



WEEZER



WIZ KHALIFA



WHY DON'T WE

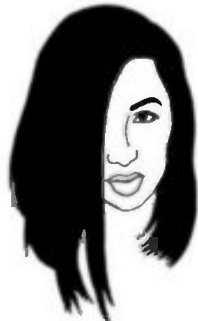


YOUNG THUG

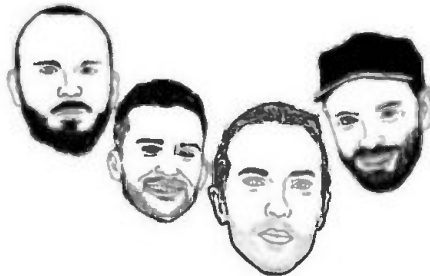
GRAMMY® WORTHY



BRUNO MARS



CARDI B



COLDPLAY



CHARLIE PUTH



DRAM.



THE HAMILTON MIXTAPE



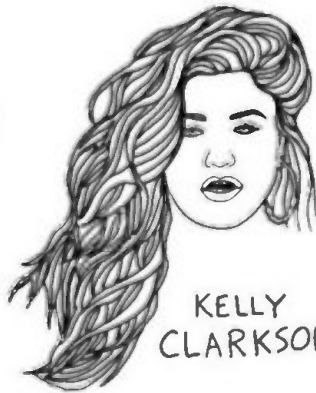
HALESTORM



JAMES BLUNT



JAYMES YOUNG



KELLY CLARKSON



KEHLANI



LIL UZI VERT



MISSY ELLIOT



MEEK MILL



NEEDTOBREATHE



PORTUGAL. THE MAN



RITA ORA



TANK



TY DOLLA \$IGN



TERROR JR.



THE WAR ON DRUGS



VANCE JOY



“At the beginning, Atlantic was literally a one-room operation. We worked around the clock, and we loved almost every minute of it. During the day, we did promotion and sales. At night, we were either making records or out looking for new artists. It was out of this atmosphere that traditions were challenged, rules were broken, and NEW MUSIC was created.” - Ahmet Ertegun Founder, Atlantic Records-



FOR YOUR CONSIDERATION



FITZ AND THE TANTRUMS

KALEO

JAMIE LAWSON

BRENT COBB



SAINT MOTEL



FOR YOUR CONSIDERATION

 **FUELED BY RAMEN**

			
ALL TIME LOW LAST YOUNG RENEGADE	BASEMENT PROMISE EVERYTHING	FLOR COME OUT, YOU'RE HIDING	ONE OK ROCK AMBITIONS
			
PANIC! AT THE DISCO DEATH OF A BACHELOR	PARAMORE AFTER LAUGHTER	VINYL THEATRE ORIGAMI	THE FRONT BOTTOMS GOING GREY










FOR YOUR CONSIDERATION



TIGERS JAW
spin

BLACK CEMENT
RECORDS

ROADRUNNER RECORDS

				
CODE ORANGE FOREVER	CREPER ETERNITY IN YOUR ARMS	IN THIS MOMENT RITUAL	KORN SERENITY IN SUFFERING	MOTIONLESS IN WHITE GRAVEYARD SHIFT
				
STONE SOUR HYDROGRAD	THEORY OF A DEADMAN WAKE UP CALL	TRIVIUM THE SIN AND THE SENTENCE	MARMOZETS PLAY	THE AMITY AFFLICTION THIS COULD BE HEARTBREAK

FOR YOUR CONSIDERATION

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From left: SZA, Khalid and Michaels. SZA wears a Pierre-Henry Bor Paris top and shirt and Olgana boots. Khalid wears a The Elder Statesman sweater and Libertine jacket. Michaels wears a Cotton Citizen top, Libertine jacket, 16Arlington pants and Olgana shoes.

TOPLINE

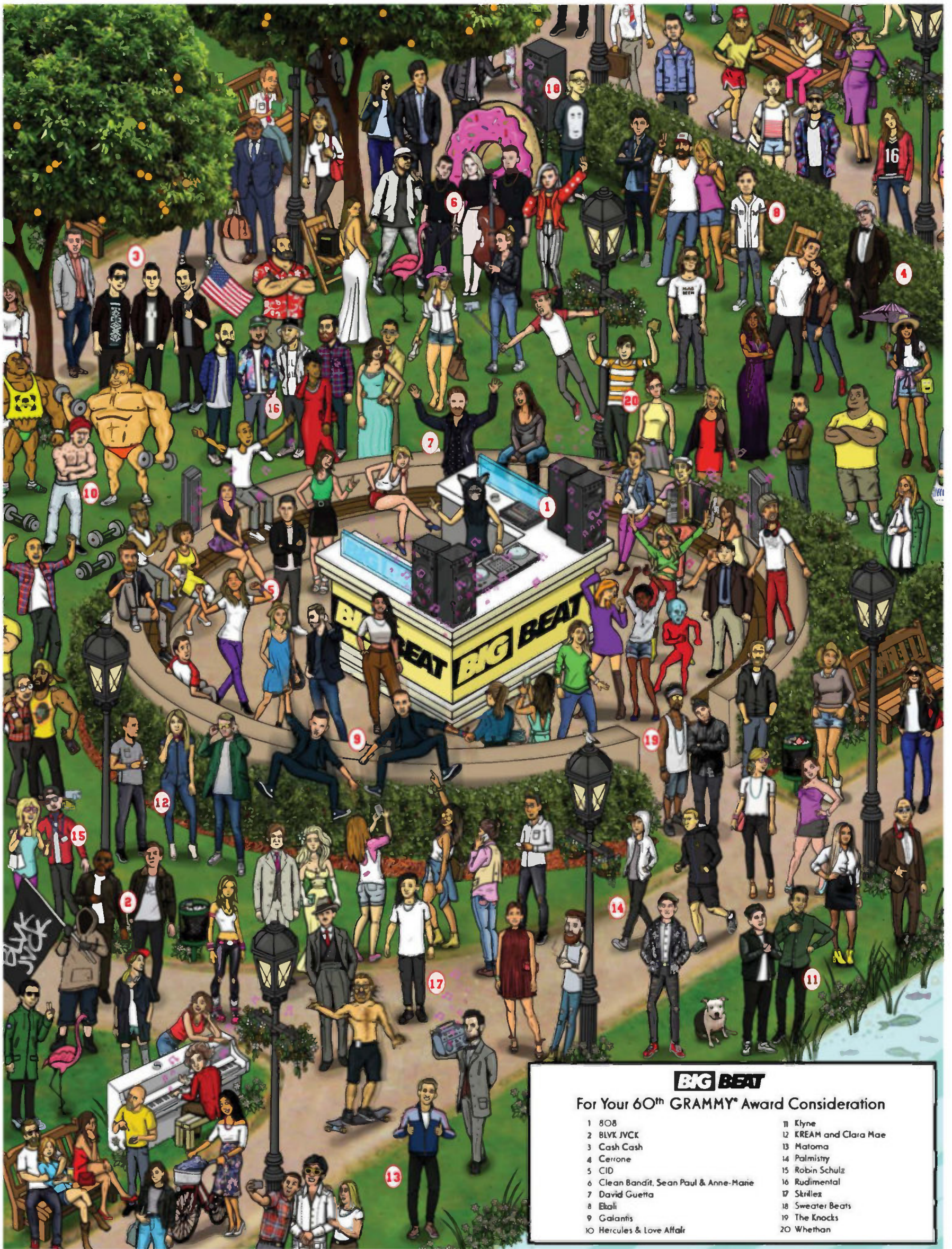
- 33** How XXXTentacion's team's grappling with the controversial rapper's personal conduct as he awaits trial.
- 36** The YouTube mystery: Why the percentage of music video streams with ads has dropped.

7 DAYS ON THE SCENE

- 54** One Voice: Somos Live!, Austin City Limits Music Festival

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- 69** On the eve of its 11th album, **Weezer** contemplates its place in rock history with a "stay alive, stay young" motto.
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- 86** Why artists from **Selena Gomez to Zayn Malik** are cashing in on activewear.



BIG BEAT

For Your 60th GRAMMY® Award Consideration

- | | |
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| 3 Cash Cash | 13 Matoma |
| 4 Cerrone | 14 Palmistry |
| 5 CID | 15 Robin Schulz |
| 6 Clean Bandit, Sean Paul & Anne-Marie | 16 Rudimental |
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BACKSTAGE PASS

125 Germany's Budde Music, the source of hits for artists from **Frank Sinatra** to **JAY-Z**, makes a push into the global market as the publisher marks its 70th anniversary.

CHARTS

132 **Rihanna** is the No. 1 artist on *Billboard's* recap of the Mainstream Top 40 airplay chart, which launched in 1992. Meanwhile, **Real McCoy's** "Another Night" is the tally's top all-time title.

CODA

176 **Chuck Berry's** only *Billboard* Hot 100 chart-topper, "M. Ding-a-Ling," was a bawdy novelty song that, unlike his other hits, he didn't write.

Alice Merton
photographed
Oct. 11 in Berlin.





BRUNO MARS 24K MAGIC

— 5X GRAMMY® WINNER —

2X PLATINUM ALBUM
HIGHEST SELLING
R&B ALBUM OF 2017
4 BILLION
GLOBAL STREAMS

ONLY ALBUM IN 2017 TO HAVE TWO SONGS
CERTIFIED 4X PLATINUM OR MORE

24K MAGIC
4X PLATINUM

THAT'S WHAT I LIKE
6X PLATINUM

BRUNO MARS IS THE #1 MOST PLAYED ARTIST AT RADIO IN 2017 – ALL FORMATS COMBINED
BRUNO HAS THE MOST HOT 100 #1'S OF ANY MALE ARTIST IN THIS DECADE



billboard

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ONE OF SPOTIFY'S TOP 10 MOST STREAMED SONGS OF SUMMER 2017

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DIVIDE

Biggest Selling album of 2017

2X RIAA Certified Platinum

First artist ever to have 2 songs debut
in the Billboard Hot 100 Top 10

Over 1 Billion streams

Shape of You

7X RIAA Certified Platinum

Holds record for most weeks
in the Billboard Hot 100 Top 10

Most streamed song of all time on Spotify

#1 at Top 40 Radio for 10 weeks

#1 at HOT AC Radio for 12 weeks

#1 at AC Radio for 22 weeks

and holds records for spins & audience
Nearly 2 Billion streams



PARADIGM



Portugal The Man

FEEL IT STILL

TOP 5
Pop Radio

#1 HOT AC
RADIO

"The unexpected rock crossover hit of 2017"
- **BILLBOARD**

TOP 10
Billboard Hot 100

"Portugal. The Man's sudden flare-up on the edge of the pop mainstream is the result of more than a decade of rock & roll grind."
- **ROLLING STONE**

#1 Longest Run
ALTERNATIVE
RADIO in 2017
at 16 Weeks!

#1 AAA RADIO
for 13 Weeks

"...one of the most insistently catchy, irresistible songs..."
- **LA TIMES**

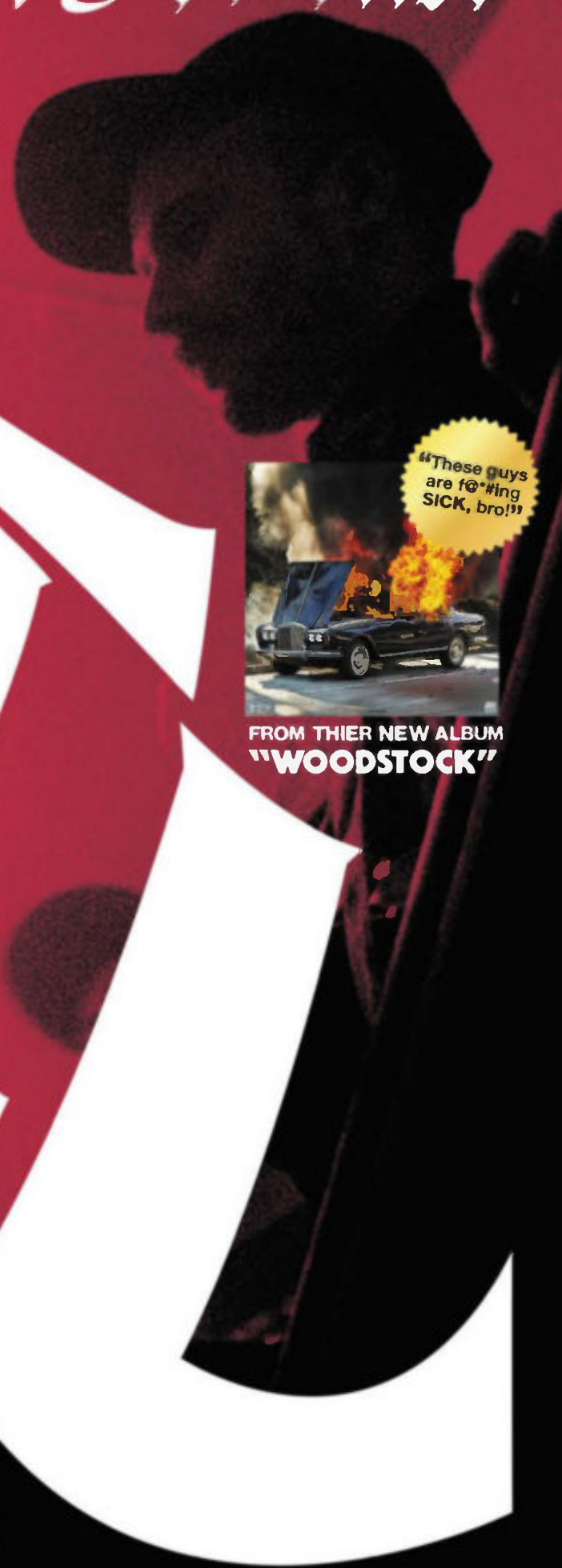
PLATINUM
SINGLE
in US and Canada

"Woodstock is sharper, catchier, and craftier..."
& "[Feel It Still] is a shimmying throwback..."
- **PITCHFORK**

#1 UNITED STATES
Shazam Chart

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#3 ITUNES
Overall Songs Chart



"These guys are f@*king SICK, bro!"

FROM THEIR NEW ALBUM
"WOODSTOCK"





XXXTentacion
onstage in Dallas
on June 1.

What To Do About XXXTentacion

The Florida rapper's career is soaring as he awaits trial over harrowing domestic abuse charges. Why the industry is staying focused on the music

BY DAN RYS

ON OCT. 8, 2016, THEN-18-year-old **Jahseh Onfroy** was arrested in Miami-Dade County in Florida and charged with four felonies: aggravated battery of a pregnant woman, domestic battery by strangulation, false imprisonment and witness tampering. The charges stem from allegations made by Onfroy's then-girlfriend who, according to an arrest report, had been "punched to where both eyes became shut and [she] could not see." Photos of the bruising on her face spread across social media.

Four months after the arrest, Onfroy's debut single, "Look at Me," released under his rap moniker **XXXTentacion**, debuted at No. 95 on the Billboard Hot 100. His music career has been on a steady upward trajectory since: "Look at Me" peaked at No. 34 in April; his SoundCloud followers more than quadrupled to 1.4 million; and on Sept. 3 his debut album, *17*, released on Bad Vibes Forever/EMPIRE Recordings, launched at No. 2 on the Billboard 200, becoming the highest-charting debut in EMPIRE's

history. It has earned 313,000 equivalent album units through Oct. 12, according to Nielsen Music.

Excerpts from the January testimony of Onfroy's alleged victim, which were published by Pitchfork on Sept. 8 and described her claims in graphic detail, didn't slow his ascent: His album remained in the top 10 of the Billboard 200 for the next three weeks, and stands at No. 14 on the Oct. 28 chart. Onfroy has repeatedly denied each claim, saying the alleged victim was jumped

313,000

17's equivalent album units through Oct. 12

by others and was not pregnant at the time of the incident. In videos posted to social media, he said, "Everybody that called me a domestic abuser, I'ma domestically abuse y'all little sister pussy from the back." A trial is set to begin Dec. 11.

Onfroy, who walked the red carpet at the BET Hip-Hop Awards on Oct. 6, has been helped by high-profile fans that include **Kendrick Lamar**, who tweeted: "listen to

this album if you feel anything. raw thoughts." **Erykah Badu** posted on Instagram: "I ♥ xxx," while pop singer **Noah Cyrus** featured him on her latest single, "Again."

Onfroy's manager, **Solomon Sobande**, 28, began working with the MC in late 2016. He was drawn to the honesty and range of Onfroy's emo-leaning, lo-fi music, which is often barely classifiable as rap and addresses depression and violence that Onfroy says permeated his upbringing.

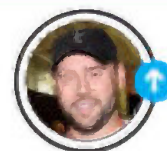
"He's just a young kid that was lost and needed a chance in life," Sobande tells *Billboard*, adding that he believes Onfroy is innocent. "So much stuff around him touched my heart."

One music executive told *Billboard* it was important to separate the artist's behavior from the music itself, and that while the allegations against Onfroy "were very uncomfortable to read" and "very difficult to think about," they were still just allegations and likely not "the whole story."

"We deal with young people that have volatile lives — it's part and parcel of the business," says the

Topline

THE OVER UNDER



SB Projects' **Scooter Braun** receives the Vanguard Award at Brooklyn venue Barclays Center's annual gala.



Live Nation CEO **Michael Rapino** says in an email released through court papers that some of the fees charged by Ticketmaster are "not defensible."



MTV president **Chris McCarthy** reports a 93 percent bump in teen viewers, driven by the network's *Total Request Live* reboot.

executive, adding that Onfroy's music is art with "a strong point of view." The executive also says the video for "Look at Me," which shows Onfroy putting a noose around the neck of a young child, was hard to watch as a parent, but "the music is really powerful, and in my business, that's what it's about."

Onfroy's rise comes amid intense national conversation about the mistreatment of women, from workplace sexism to sexual assault. In August, comedian **Eric Andre** tweeted, "Why are we not ok with neo nazis but we listen to rappers who beat and rape women?" and named XXXTentacion specifically. Executives at Onfroy's label, EMPIRE, and his publisher, SONGS Music Publishing, declined to comment for this story.

But the music industry has long backed artists in the face of controversy. In HBO's *The Defiant Ones*, **Jimmy Iovine** talks about resisting pressure to offload **Dr. Dre's** Death Row Records from Interscope amid widespread concern over the influence of gangster rap. This year, Atlantic Records released two top five albums from **Kodak Black** after allegations emerged that he had sexually assaulted a woman in

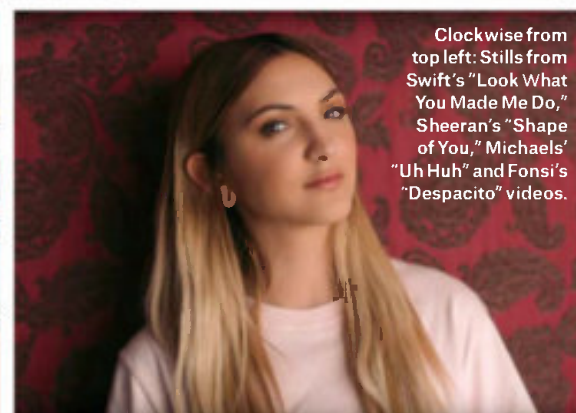
"So much stuff around him touched my heart."

—**Solomon Sobande, manager**

a South Carolina hotel room last November. He was indicted for criminal sexual misconduct earlier in October.

"In rap, violence is not a barrier to entry — in fact, it lends credence to the artist," says veteran crisis manager **Howard Bragman**. As music distributors, says another veteran music executive, "we're the last people that need to respond to [accusations of violence]. There's everybody from families to the government to the local police. Do I think that it's right for someone to beat someone up? No. Should that person be taken to justice? Yes. The rest takes care of itself." ●

Additional reporting by **Hannah Karp** and **Carl Lamarre**.



Clockwise from top left: Stills from Swift's "Look What You Made Me Do," Sheeran's "Shape of You," Michaels' "Uh Huh" and Fonsi's "Despacito" videos.

Music's Pivot To Video

As visuals grow into important revenue streams, directors are having to adjust

BY LEILA COBO

When **Emil Nava** shot **Julia Michaels'** video for "Uh Huh," he had to deliver both a regular and a vertical video to adapt to platforms like Spotify. "The deliverables have grown considerably," says Nava, who recently shot a **Calvin Harris** project with a main video, two album commercials and stills for its artwork.

Until two years ago, a music video was simply used to promote a song. Now, with the advent of monetized streaming services, it has become an important revenue driver, changing the field's delivery expectations.

"Videos today are seen as a revenue source on the product," says Republic executive vp marketing **Jim Roppo**. "When you make videos with the potential to reach 500 million to 1 billion impressions, what can we invest to get the best creative possible? We need more iterations."

For instance, the official video for **Taylor Swift's** "Look What You Made Me Do" has 564 million views; its lyric video 81 million; a 21-second teaser 4 million; and four behind-the-scenes clips total 4.5 million.

"We're being asked to deliver more content that will intrigue the viewer to watch the video," says **Carlos Perez**, who directed **Luis Fonsi** and **Daddy Yankee's** "Despacito," the most-viewed video on YouTube with over

4 billion views. "Labels want to create concepts the viewer wants to be part of."

For **Ed Sheeran's** "Shape of You," directed by **Jason Koenig**, the artist wanted a prelude to the video with the goal of creating a mini movie in three-and-a-half minutes. "My job with the music video is to bolster the song, connect it to a visual narrative and add," says Koenig.

"We can come out with a lyric video, then the music video, then [an] acoustic [version]," says Roppo. "It extends the [song's] life cycle."

Several directors now have creative teams for all aspects of content creation. In 2016, Nava launched Ammolite, a community of creators that

specialize in all parts of the music video package. Recently, the group shot five music videos of **Jack & Jack** for Samsung, an audiovisual EP, three virtual reality music videos and the photo for the single.

Multiple sources say typical videos cost between \$40,000 and \$60,000; Koenig has done **Macklemore** videos ranging from \$20,000 to \$500,000. "I remember working on \$1 million videos," says **Rebeca Leon**, who manages **J Balvin**. "Now, you can make something great for \$10,000."

"We're trying to get as much content for our production dollar as we can," says Roppo. "Whether you spend \$25,000 or \$1 million, the creative is really the most important part." ●

Video Milestones

4.1B

Views for "Despacito," the most-viewed video in YouTube's history

43.2M

Views for "Look What You Made Me Do" in its first 24 hours, a one-day YouTube record

87

Days it took Adele's "Hello" video to reach 1 billion YouTube views, the fastest ever

Congrats Foo Fighters on over 30k strong
at CalJam 17. It was a great day for Rock and Roll.

It's been fun pounding the Concrete (and Gold)
with you all these years.

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Marcie and the MAC Team



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AS WEINSTEIN FALLS, MUSIC BIZ BUTTONS UP

Tough enforcement and the industry's contraction have helped weed out some of music's worst corporate offenders, but there's more to do

BY MELINDA NEWMAN

AS ALLEGATIONS OF SEXUAL harassment mount against **Harvey Weinstein**, Hollywood is making the once-wild music industry look relatively well-behaved. While the scandal has prompted other claims — Amazon Studios head **Roy Price** resigned Oct. 17 after sexual harassment allegations — none have surfaced since against music business executives.

On Oct. 17, the Oscar-winning producer left the board of The Weinstein Company. He had been ousted as co-chairman of the company he co-founded on Oct. 8, following a bombshell *New York Times* report, when over a dozen women came forward with allegations of sexual assault. The number has now climbed to about 40.

Labels say they have strong policies meant to prevent workplace discrimination and handle it swiftly if it does occur.

The key, says an attorney, is ensuring the policies are enforced. “Most big companies have really good policies already,” says Manatt Phelps & Phillips’ **Jeff Biederman**, who was an employment attorney before switching to entertainment law. “The policies are only as good as the people who are maintaining and working with them. If you have a policy, it’s very important that you actually follow it. You have to actually administer these things. If they’re administered properly, they really become litigation insurance.”

Len Blavatnik, whose AI Holdings bought Warner Music Group in 2011, is one of the few music players who has done business with The Weinstein Company, including forming a joint film-financing venture in 2010 that sources say ultimately did not go forward. Blavatnik’s relationship with Weinstein included the pair hosting a party together at the Cannes Film Festival in 2012. A WMG representative says the company has a comprehensive program to prevent sexual harassment that is regularly reviewed so that rigorous professional standards are maintained.

Neither Blavatnik’s rep, **Mike Sitrick**, nor an AI representative would comment on an Oct. 11 *TMZ* report that AI was demanding a \$45 million loan to The Weinstein Company in 2016 be returned.

A Sony Music Entertainment rep says Sony also “has a robust compliance program. We have plenty of communication and training with our employees that makes it clear there are channels for them to report any concerns. We have procedures in place so that any concerns that are reported are dealt with in the appropriate way.”

After **Rob Stringer**’s ascension to SME CEO, Sony dismissed Epic Records chief **Antonio “L.A.” Reid** in May following a claim by a female assistant who alleged “unlawful harassment of an employee.”

Sony has been entangled for the past three years in the ongoing legal battle between **Dr. Luke** and **Kesha**, with the singer alleging sexual assault by the producer/CEO of Kemosabe Records and Dr. Luke denying the charges and countersuing for defamation. Dr. Luke’s contract at Kemosabe, a joint venture

“The policies are only as good as the people who are maintaining them.”

—*Jeff Biederman, Manatt Phelps & Phillips*

with Sony’s RCA Records, expired in March and was not renewed.

A Universal Music Group representative says **Lucian Grainge**, who was appointed CEO in 2010, has made such standards a priority, with annual sexual harassment training and an anonymous tip line among the procedures in place.

It is vital, says Biederman, that companies not only have the rules in place but also provide a safe atmosphere for victims of alleged abuse to come forward. “You need the young people in question — normally women, but not exclusively — to have the courage to say, ‘I’m not going to sell myself for this career,’ and then have systems so that people feel comfortable enough that they will come forward,” he says. “It’s the



Weinstein (right) with Blavatnik at a lunch party the two hosted together with WMG at the Cannes Film Festival in 2012.

company’s responsibility that someone feels like he or she can say, ‘Hey, this happened and it’s wrong.’”

Sources believe the culture has improved somewhat in the last two decades, with fewer abuses at major labels than in the early 1990s, in part because the years-long contraction of the music industry weeded out many of the abusers.

In the ‘90s, a series of scandals rocked the industry: **Marko Babineau**, GM of

David Geffen’s DGC imprint, resigned after his assistant alleged he masturbated in front of her; RCA senior vp A&R **Jeff Aldrich** exited after

sexual harassment allegations by several employees; and promotion executive **Mike Bone** was sued by his assistant at Island Records for allegedly attempting to coerce her into sexual relations — charges he denied. Bone and Aldrich went on to work for other labels.

But now, once an alleged abuser’s actions come to light, the reaction tends to be swift. In 2016, *Life or Death* PR founder **Heathcliff Berru** stepped down after several women alleged he had harassed or assaulted them.

“Years ago, men and women used to go out for drinks and talk about who they find attractive in the office,” says one record label executive. “Appropriate or not, people did it. I don’t even hear that anymore.” ●

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“HALSEY MIGHT JUST BE THE
FUTURE OF POP MUSIC”

● **USA TODAY**

“A PROVOCATIVE POP SENSATION”

Entertainment

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2017 TEEN CHOICE AWARDS NOMINEE

2017 FORBES 30 UNDER 30

OVER 2.5 BILLION STREAMS GLOBALLY

OVER 3.5 MILLION ALBUM SALES GLOBALLY





Former music lawyer Ossé hosts *Combat Jack*.

How To Grow Streaming Revenue: Make A Podcast

Revenue is up, listenership is climbing and new players are getting into the game as the industry spots another chance to broaden its scope

BY STEVE KNOPPER

Earlier in 2017, Sony Music sent one of its artists and an A&R executive into the studio together with unusual marching orders. They weren't going to make music; they were recording a podcast.

"I was literally writing this song about a breakup in real time," singer-songwriter **LP** tells RCA Records A&R rep **Jeremy Maclak** about her song "Switchblade" in the pilot episode of Sony's podcast *The Lost Art of Liner Notes*, which debuted in July.

The record company is dipping its toes into what has already become a booming business for radio stations, sports networks and individual broadcasters. Few music stars have jumped into the game: **Joe Budden** discusses "life, music, sex and more" with his "very random friends" on his SoundCloud podcast, while **Tiësto** has a podcast version of his radio show *Clublife*.

But opportunity beckons: NPR's true-crime podcast *Serial* was downloaded 40 million times in 2014, while ESPN's podcasts set a record in 2016 with 47 million monthly listeners. In June, the Interactive Advertising Bureau released a study of 20 top podcast companies that showed that while advertising revenue was a relatively modest \$119 million in 2016, it was up 72 percent over 2015, and projected to grow 85 percent in 2017, to \$220 million.

"I'm very aware this will become a significant revenue-generator down the road," one major-label executive tells *Billboard*. "My goal is to start building a library and an audience for our talent, so you can monetize once the market becomes mature."

About 40 percent of U.S. adults — 112 million — have listened to at least one podcast, according to a 2017 Edison Research survey,

up from 11 percent in 2006. With podcasts now averaging \$25 per 1,000 listeners, a show that draws 300,000 weekly listeners such as *Combat Jack*, hosted by former music-business lawyer **Reggale Ossé**, can pull in over \$7,000 a week with little overhead. Ossé won't divulge his ad rates, but he begins every show talking about a sponsor, like Tito's Handmade Vodka, which funded several recent episodes. "I just knew in my gut it was going to turn into something," says Ossé, who launched *Combat Jack* in 2011. His latest podcast, *Mogul*, released through Spotify, examines the life and death of former **50 Cent** manager **Chris Lighty**.

Radio broadcasters have plunged into podcasting recently: iHeartMedia announced its Nashville Podcast Network this fall with **Bobby Bones'** *Bobbycast* and shows with **Jake Owen** and **Sugarland's Kristian Bush**. So far, says **John Rosso**, president of market development for Triton Digital, ad revenue "has not been that meaningful, but it's going to be."

Record companies have one big advantage: the ability to use music. *Combat Jack's* hosts once included hip-hop songs, but producers recently scrubbed out the music so that they could post episodes without risking lawsuits or royalty payments.

"I avoid using music altogether," says **Mike Brandvold**, host of **KISS** podcast *Three Sides of the Coin*, which draws 10,000 to 70,000 weekly listeners. "The licensing is a mess."

Singer-songwriter/audio engineer **Darcy Jeavons** hopes her new podcast, *Female Mixing Engineers*, could advance her career. Though the money's not rolling in yet, she says, "I'm doing something I'm passionate about. It's to show what women can do, and I want the guys to hear it." ●

112M

U.S. adults who have listened to a podcast as of 2017, according to Edison Research

The Economics Of Getting Heard

While labels and artists battle on the charts, competition for attention becomes an issue

BY WILL PAGE and ROB HARVEY, SPOTIFY

Attention is a scarce resource, and tech companies have effectively entered an arms race for it. YouTube autoplays more videos, so we forget to leave; Instagram shows new likes one at a time, so we keep checking in. A 2015 study by Microsoft said that due to digital lifestyles, the human attention span had fallen from 12 seconds in 2000 to eight seconds — less than that of a goldfish.

Countless tech companies require attention to win, and by winning they may cause music to lose. That's why "attention economics" can unite a fragmented music industry: We don't compete with each other, but for time spent with media.

Listening to music requires little or no engaged attention, but as media becomes more immersive — from TV to mobile gaming — it becomes harder to consume multiple forms of media simultaneously.

TV, video and games make up three-quarters of all hours devoted to media, and could be complementary or substitutional to music, according to a recent survey by MIDiA. MIDiA also reports that those who stream music over-index on the time spent, implying that as music streaming grows, attention to music grows with it. But all those who contributed to streaming music also contributed to streaming video. Music needs to ensure that gains of other art forms are not at the expense of our own.

Spotify's users are not just paying more attention, they're spreading it, listening to an average of 41 artists per week, up 40 percent on 2014. And Spotify is growing faster than ever, adding over 20 million subscribers in the past year: paying for content helps you pay attention.

Artists need to treat fans' scarce resource of attention like a transaction and build and maintain a conversation about themselves and their music. That means leaving behind the mindset of sales for the more stretched time frame of access. More than ever, that is paramount in getting music heard.

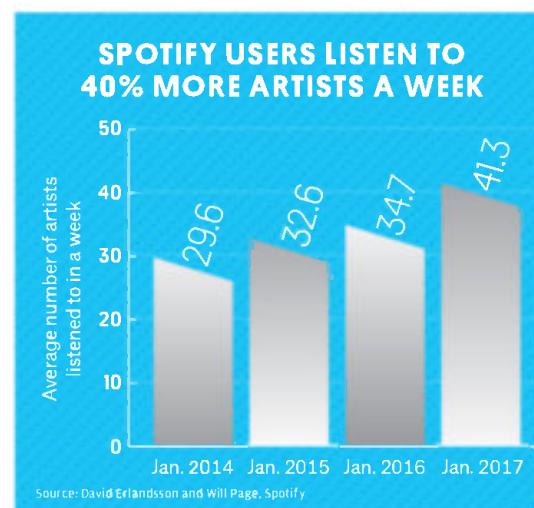
Will Page is Spotify director of economics. Rob Harvey is Spotify global head of artist and label services. Additional analysis by David Erlandsson.



Page



Harvey



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..... THE ARRANGEMENT

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FROM THE DESK OF

CO-MANAGING PARTNERS, BANDSINTOWN

Fabrice Sergent & Julien Mitelberg

The executives on changing the concert business, one show at a time

BY ROBERT LEVINE
PHOTOGRAPHED BY JAI LENNARD

THE DIFFICULTY OF GETTING tickets to **Bruce Springsteen's** Broadway performances gets all the attention, but the real problem in the concert business is unsold seats. About 40 percent of tickets don't sell, according to industry estimates, which represents \$2 billion in lost revenue for performers and promoters. And at least some of them would have sold if more fans knew about the show.

"Our mission is to help artists sell tickets," says Bandsintown co-managing partner **Fabrice Sergent**. "We want to focus on helping artists by getting more fans to go see more live music."

Sergent, 46, is a serial entrepreneur with a personal mission to utilize the internet to foster the spread of information. In the 1990s, he started one of the first internet service providers (ISP) in France because he believed that the Holocaust — in which some of his family perished — might have been avoided if the internet had existed at the time. "The U.S. population would have been much more broadly aware of what was going on," he says, "and may have pushed governments to react earlier to stop it."

Sergent moved to the United States a decade ago, and in 2011 bought the three-person company Bandsintown — which at

the time existed as a Facebook app — with his friend and fellow co-managing partner **Julien Mitelberg**, 45. Together, they envisioned their company as "Fandango for concerts," which would better connect artists and fans. Bandsintown is now profitable, with 80 employees in San Diego, Montreal and at a friendly open office in a workspace full of startups near Herald Square in Manhattan. Users can sign up to "track" bands and get notifications of upcoming concerts, as well as recommendations for shows by similar artists they might enjoy.

The company makes the majority of its money through advertising, from both brands that want to reach music fans and promoters that want to boost ticket sales, and in many cases it collects revenue when users click directly from their site to a ticket seller. Bandsintown doesn't link to "secondary ticketing" sites like StubHub unless acts approve. It now includes artist pages from over 425,000 touring acts, which can message users who follow them at no cost — a feature Sergent and Mitelberg added this summer. "We try to approach ideas in terms of, how do we fix this problem?" says Mitelberg. "In this case, we had our own problem to fix — we kept missing bands."

"Artists realize these are their core fans," says Sergent (left), photographed with Mitelberg on Oct. 12 at Bandsintown in New York. "They want to message and connect with them. We give them the tools to do so."

You two have started companies together before this: French ISP Club-Internet, digital ad agency Le Studio, event listings company Plurimedia and app publisher Cellfish Media. How did you get into the concert business?

SERGENT There's a huge need to distribute tour dates to the broadest audience possible, so Bandsintown sends out about 100 million concert notifications each month via emails and app notifications. We send relevant alerts to fans who don't want to miss a show, and about 60 percent of the concerts promoted in those alerts are for artists fans don't know about, which we recommend.

Who is your audience?

SERGENT We have 37 million fans, and it's the most desirable audience you can imagine — millennials who are interested in music and like to go out. So we get a very rich CPM [cost per thousand ad impressions]. Because we're so focused on live music, we think we reach the core fans of an artist. Overall, each month we send 9 million clicks to ticketing companies, and we send 2 million individuals to concerts.

MITELBERG We also sell advertising to brands doing marketing around concerts. If you look at that market, it's growing very fast, but it's still smaller than the sponsorship market for sports, and we think that's a growth area.

You recommend concerts based on user taste profiles, right?

MITELBERG Yes. Most of our users allow us to access information about their taste in music, from Spotify and Facebook and other platforms.

SERGENT About half of our users go to shows of artists they hadn't previously heard of. We have 15 people in Montreal working on that data, and once you have a level of confidence in the recommendations, they become fun to follow.

You made some significant updates to the service this summer, including allowing artists to create their own pages and message their fans.

MITELBERG That idea came out of meetings with management companies. They said, "I have 200,000 fans tracking this act. How can I talk to them?" We said, "We'll send them tour dates," and they said, "If they RSVP to the show, I want to connect with them, talk to them, tell them they have 10 percent off at the merch table."

SERGENT Messaging is free [from artists to active followers]. We contribute value

to the artists and we extract value from the industry — promoters and ticketing companies. We made a choice to follow the guidance of artists when it comes to primary ticketing; if a show is sold out, we'll suggest a secondary alternative, but only if it's OK with the artist.

Songkick, whose concert discovery app was sold to Warner Music Group in July, is in a similar business, and Pandora has a program to let artists message fans. What sets you apart?

MITELBERG I don't think those services gave partners as much information to act on. We don't say, "Here's the data." We give you tools to send messages about a new album or a tour.

“Live music brings people together and creates happiness and tolerance.”
—Sergent

SERGENT This is also a tool for artist discovery. We're launching a new program, "Big Break," where we'll select 50 artists and give them six months to go from 500 to 5,000 trackers. We want them to be serious about touring, and we'll promote them at trade shows.

You're both big music fans, but you're also both in your mid-40s, so I assume you're not going out every night. Do you use the app yourselves?

SERGENT We both love electronic music, especially "French touch" [a style of house music popular in France], and ... we just went to see these two DJs,

Adam Port and &ME. I had been tracking them on Bandsintown, and I got a notification that they were performing in Brooklyn, at Sugar Hill in Bed-Stuy. So we went out there together.

What's the difference between starting a company in the United States as opposed to France?

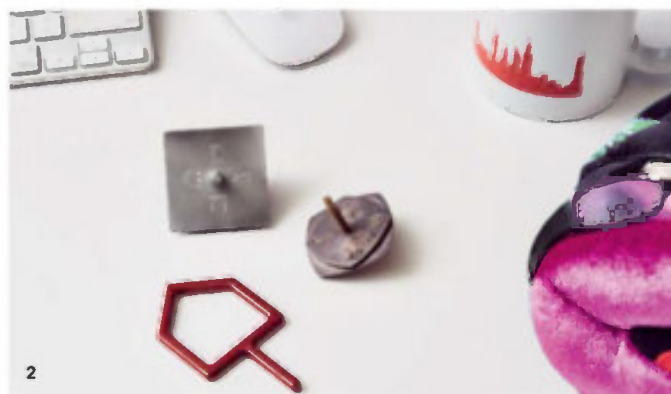
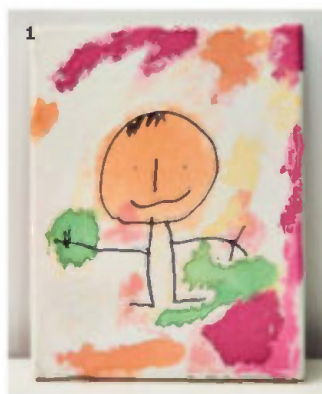
SERGENT It's easier to have the ambition to change the world here — the size of the market, in terms of consumers and partners, is very inspiring. Europe has a dynamic startup ecosystem, but I enjoy the ability of America to think big and be open. There's a reason why this country produces so many game-changing companies.

You've had success building and selling companies. Is that the plan?

SERGENT With the organic growth we're seeing, we believe we'll have 100 million users by 2020. We're not looking to exit — we're looking to build a great company.

Have you seen any changes in your users' behavior since the attack at the Route 91 Harvest festival in Las Vegas?

SERGENT We haven't seen any change. We believe that live music brings people together and creates happiness and tolerance, so the best way to pay tribute to the victims of such horrible acts is to continue to promote life. ●



1, 4 Both Mitelberg and Sergent are proud parents, and their offices in New York are decorated with presents and knickknacks from their kids' lives, like this drawing by Mitelberg's daughter of her father playing records on his turntable and his other daughter's handprint in paint. **2** Sergent's collection of dreidels from around the world, given to him by his wife and daughter. "Like human beings," says Sergent, "dreidels find balance when they are in motion." **3** A gift from Sergent's son to celebrate Bandsintown "onboarding" its first major hip-hop artist.



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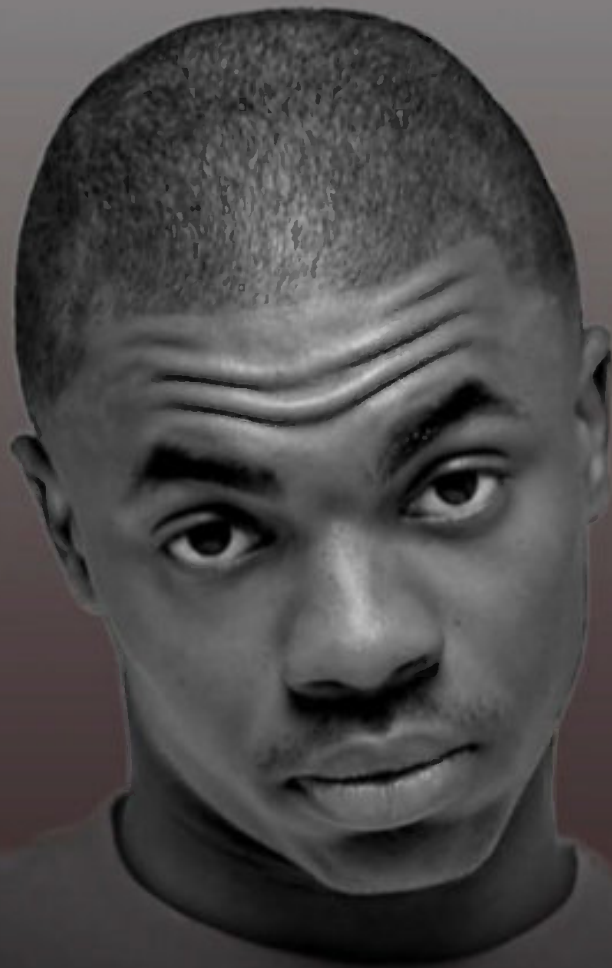
— ROLLING STONE



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— **WALL STREET JOURNAL MAGAZINE**

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— PITCHFORK

"Her most personal effort to date...Jhené Aiko's introspective R&B helped usher in a new movement for the genre."

— LOS ANGELES TIMES



TOPLINE

THE MUSIC INDUSTRY'S POWER HIKE

Why the biz's big shots are making deals in their sweatpants

BY ANNA TINGLEY

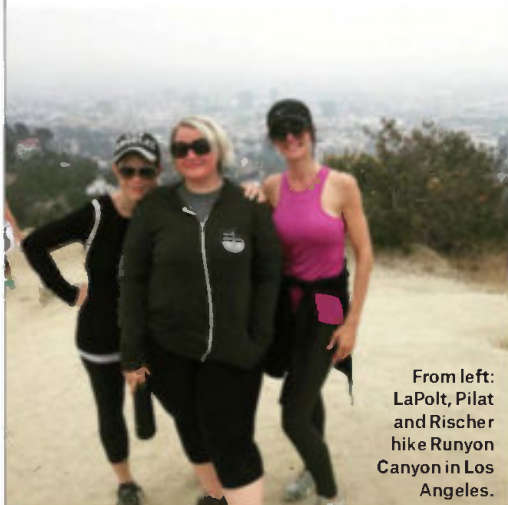
A 5 a.m. wakeup call alerts some of the top music executives in Los Angeles every Friday morning, but not for meetings with clients or labels. Instead, these execs head to Runyon Canyon in their workout gear to join the Music Industry Hike Club, founded by veteran music lawyer and creators-rights advocate **Dina LaPolt**.

It began in April when LaPolt, whose clients include **Fifth Harmony**, **Steven Tyler**, **deadmau5** and **Britney Spears**, suffered septic shock after a rare infection in her neck spread to her vital organs and she underwent emergency surgery. After months of intensive rehab, fellow industry executives began stopping by her home to see how she was doing. Sidelined from SoulCycle, LaPolt had one catch: "Come see me, but you have to walk me across the block."

The walks started with slow laps around her neighborhood, with a small group including Maverick's **Dan Dymtrow**, who manages Fifth Harmony and **Noah Cyrus**; In2une senior vp promotion **Lori Rischer**; Apple Music's **Julie Pilat**, head of music for Beats 1; and Beats 1 host **Prophet**. As LaPolt became stronger, the crew grew and the short laps became long-winded hikes up the rocky canyon trail. There are now about 15 regulars who have been valet parking at one hiker's apartment building nearby.

"All of a sudden, we started cross-pollinating," LaPolt tells *Billboard*.

The hikes helped spur Fifth Harmony's collaboration with Apple Music, a group investment in a startup and a donation of **Miley Cyrus** sweatshirts to a youth mentoring program. At a recent industry lunch, a group of music executives crowded around LaPolt asking how they could join. They had seen her September post with an official-looking Hike Club logo on Instagram, along with a warning: "If you are not IN, then you are not IN THE KNOW."



From left: LaPolt, Pilat and Rischer hike Runyon Canyon in Los Angeles.

10-12
→

Pandora announced its **Fall Into Country** digital music festival, kicking off in Nashville on Nov. 3.

Lupe Fiasco unveiled **Studio SV**, his **Hong Kong** production company with **Bonnie Chan Woo**.

CBS extended its broadcasting deal with the **Tony Awards** through 2026.

Trace Adkins signed to **United Talent Agency** for worldwide representation in all areas.

ASCAP elected **Joel Beckerman** and **Rudy Perez**, a founder of the **Latin Grammys**, to its board of directors.



Perez

The **Latin American Music Awards** announced hosts **Becky G** and **Diego Boneta** for its Oct. 26 show in Hollywood.

Universal Music Enterprises launched digital-first record club **The Sound of Vinyl**.

Google Ventures founder/CEO **Bill Maris** joined the board of directors at **Kobalt**.

Breaking Bad's **Thomas Golubic** was named president of the **Guild of Music Supervisors**.

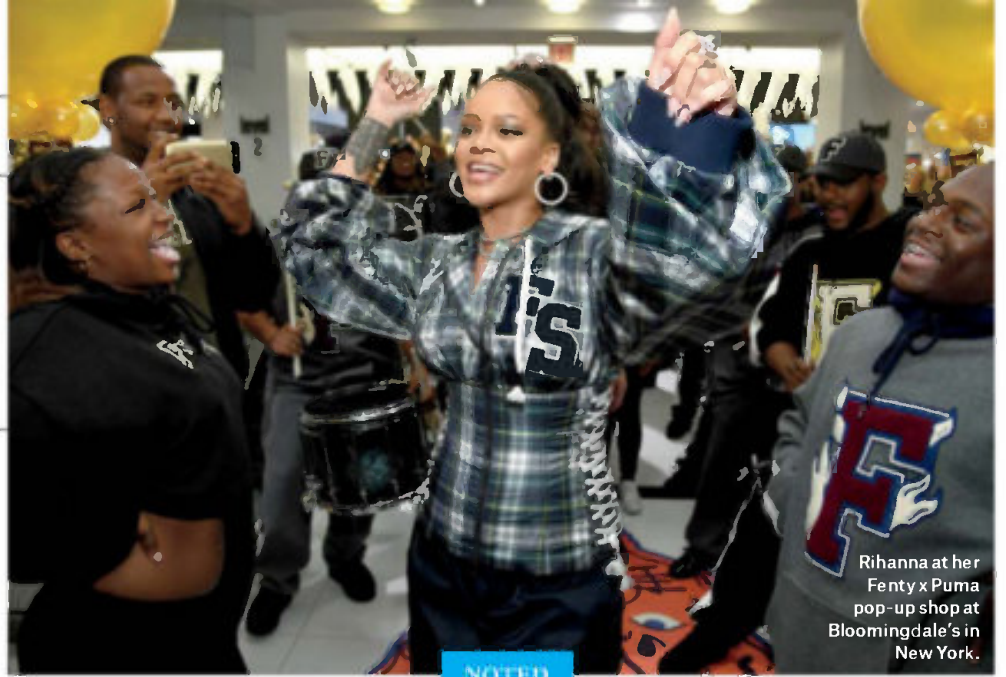
Lin-Manuel Miranda and **Qulara Alegria Hudes** asked **The Weinstein Company** to set free their **In the Heights** musical amid the **Harvey Weinstein** controversy.

Kurt Cobain's **MTV Video Music Awards Moonman**, **Michael Jackson's** rhinestone glove and more items hit the market as



10-13
→

NOTED



Rihanna at her Fenty x Puma pop-up shop at Bloomingdale's in New York.

part of **Julien's Auctions'** Nov. 4 live auction.

Samsung CEO Kwon Oh-hyun, who took over when its de facto chief, **Lee Jae-yong**, was jailed on corruption charges, announced plans to resign in 2018.



Gavin Rossdale and his grunge group **Bush** inked a worldwide partnership with **BMG**.

Vevo announced the stateside launch of its **England-based Halloween: The Other World** on Oct. 28 in Richmond, Calif.

Rihanna turned a **New York Bloomingdale's** into a **Fenty University** pep rally, promoting her **Fenty x Puma** pop-up shop.

The inaugural **Obama Foundation Summit** enlisted **Chance the Rapper**, **The National** and **Gloria Estefan** for its closing concert in **Chicago** on Nov. 1.

At the **University of Kentucky's** **Big Blue Madness** event, **Drake** promised students a free concert.

10-15
→



Queen Latifah received the **Jimmy Iovine Icon Award** at the **Revolt Music Conference** in **Miami**.

Joe Jonas and **Game of Thrones'** **Sophie Turner** announced their engagement.

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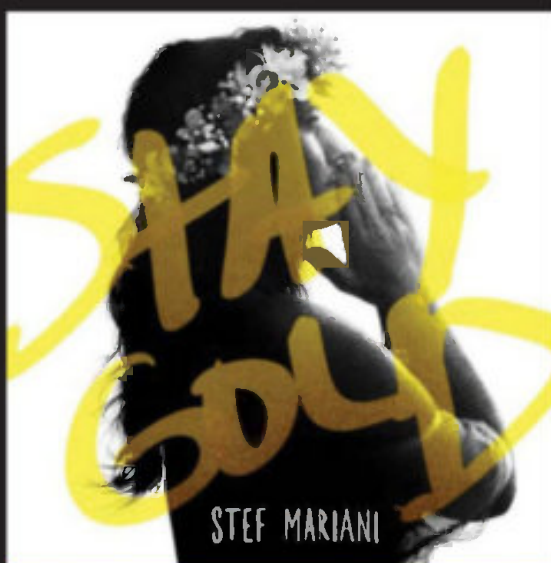


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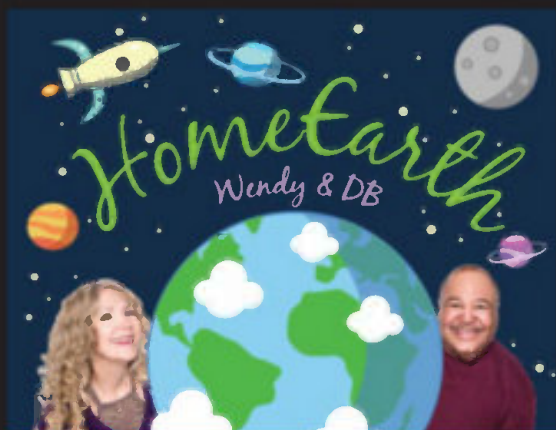
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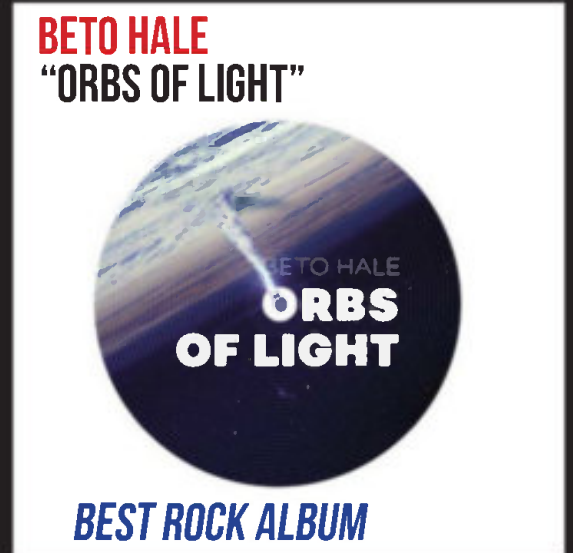
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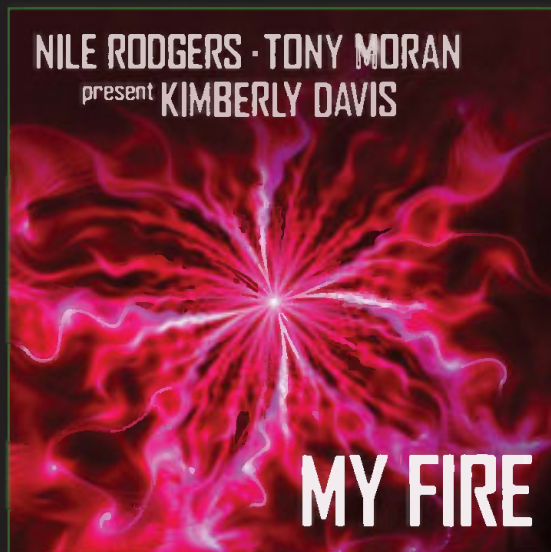


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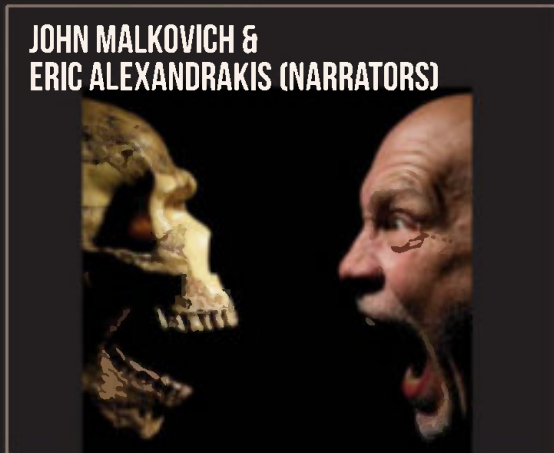
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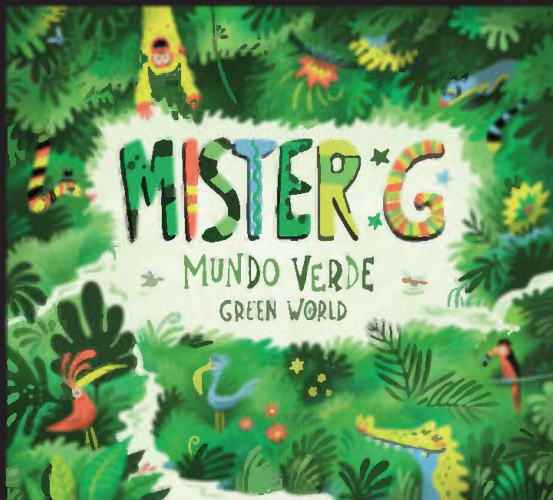
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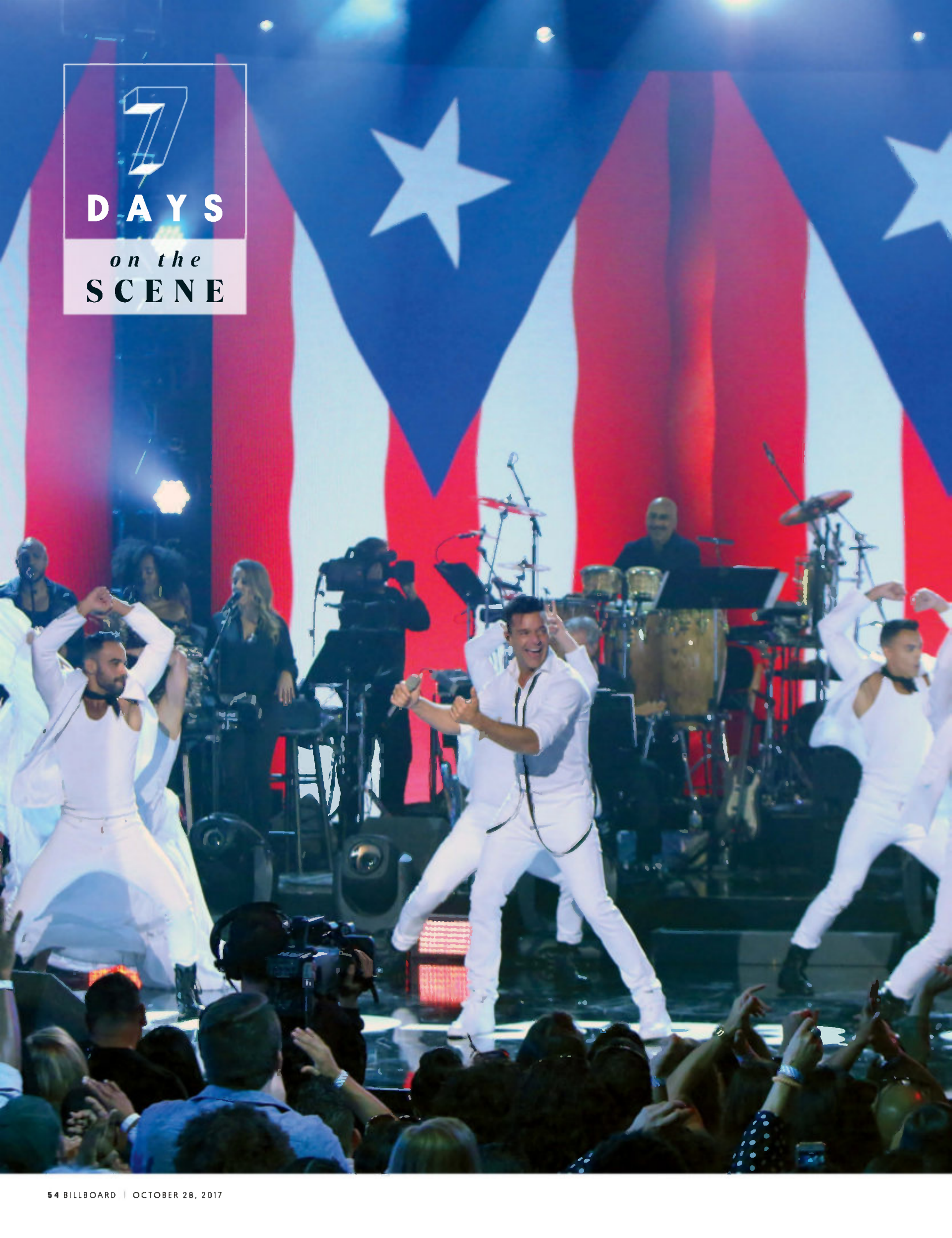
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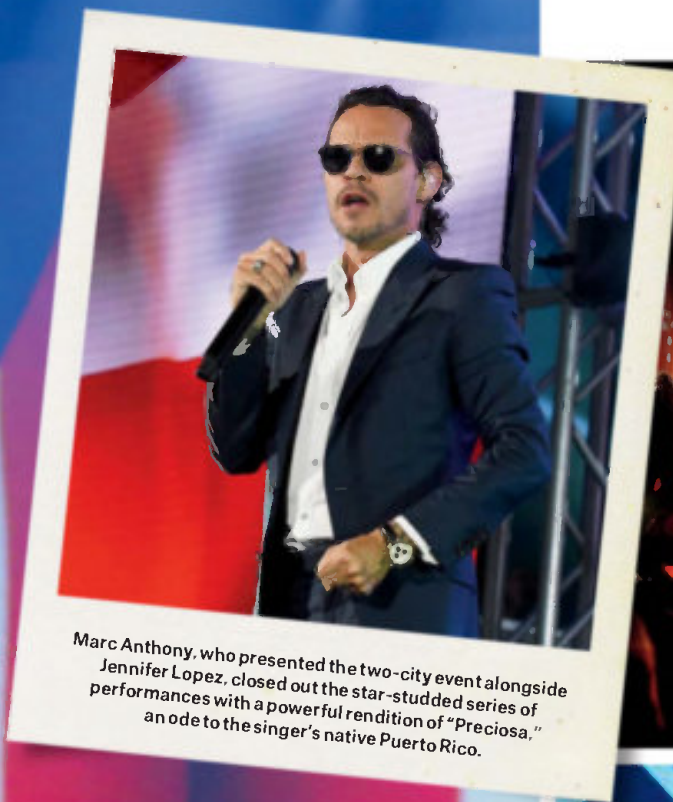
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7

DAYS

on the
SCENE





Marc Anthony, who presented the two-city event alongside Jennifer Lopez, closed out the star-studded series of performances with a powerful rendition of "Preciosa," an ode to the singer's native Puerto Rico.



1

1 Lovato performed a moving version of Leonard Cohen's "Hallelujah" at the Universal Studios Lot. 2 Friends Gomez (left) and Hudgens helped collect monetary donations for hurricane victims. 3 Gwen Stefani sang the 2001 No Doubt hit "Underneath It All" in Los Angeles. 4 DeGeneres (left), who was volunteering, and Lopez, who was jointly hosting the event with Anthony and Rodriguez, participated in Los Angeles.



Ricky Martin onstage during "One Voice: Somos Live! A Concert for Disaster Relief" at the Universal Studios Lot in Los Angeles on Oct. 14.



2



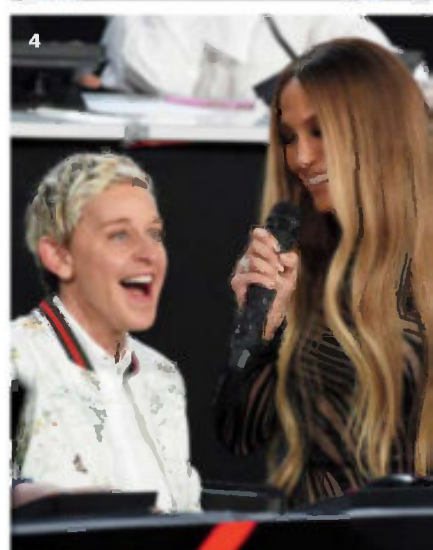
3

One Voice: Somos Live!

LOS ANGELES, MIAMI, OCT. 14

FOR THE FIRST TIME IN SPANISH-LANGUAGE TV history, rival networks Telemundo and Univision — plus NBC — joined forces to simultaneously broadcast **Marc Anthony**, **Jennifer Lopez** and **Alex Rodriguez**'s telethon concert. An average of 2.5 million viewers tuned in on Oct. 14 to witness the historic event that raised over \$35 million for those affected by the recent natural disasters in Puerto Rico, the Caribbean and Mexico. During the three-hour program, **Jamie Foxx**, **Selena Gomez**, **Vanessa Hudgens**, **Ellen DeGeneres** and other celebrities worked the phone bank, while Lopez performed live from an NBC soundstage in Los Angeles and Anthony did the same from Marlins Park in Miami. **Bruno Mars** (who performed a Spanish version of "Just the Way You Are"), **J Balvin**, **DJ Khaled**, **Nicky Jam**, **Maroon 5**, **Stevie Wonder**, **Demi Lovato** and more all performed pro bono. "There's not an artist who said no to us, not one company turned us down," Anthony told *Billboard*. "The hardest part about putting all this together were the logistics. But the people, the artists, they all showed up."

—MARJUA ESTEVEZ



4



Ciara (left) and Heidi Klum answered calls from viewers while sitting along the phone bank onstage at the Universal Studios Lot in Los Angeles. "Fuuuunnn Times For A Great Cause!!" Ciara captioned a video of herself, Klum, Fox x and others that she later posted to Twitter.

5 DJ Khaled (left) performed a medley of hits from "All the Way Up" with Fat Joe (right) to "Look at Me Now" with Busta Rhymes (center) at Marlins Park. Khaled later held his son Asahd Tuck in his arms as he addressed viewers: "It's hard times, but we have to uplift each other." 6 Daddy Yankee played a mashup of hits including "Gasolina," "Limbo" and "Despacito" in Miami. 7 Chris Martin and Mary J. Blige duetted on Jimmy Cliff's 1969 song "Many Rivers to Cross" in Los Angeles. 8 Nicky Jam performed his Latin Grammy-nominated song, "El Amante," in Miami. 9 Wonder sang Bob Marley's "Three Little Birds" in Los Angeles. 10 Co-presenters, along with Anthony, Rodriguez and girlfriend Lopez spoke together onstage in Los Angeles. Lopez later captioned a photo of the two of them from the event on Instagram that said, "We are so grateful!! We are One Voice."



5, 6, 8, 9: RICK DIAMOND/ONE VOICE; SOMOS LIVE/GETTY IMAGES; 7: CIARA; KEVIN MAZUR/ONE VOICE; SOMOS LIVE/GETTY IMAGES; 10: JORDAN ALTHAUS/NBC

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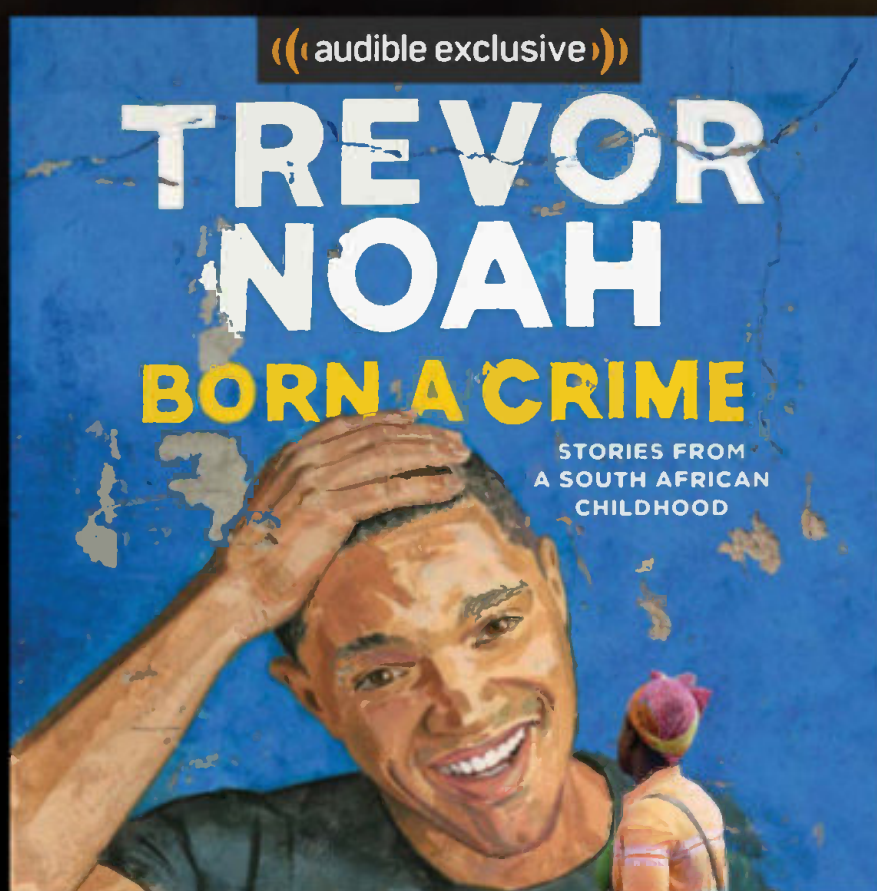
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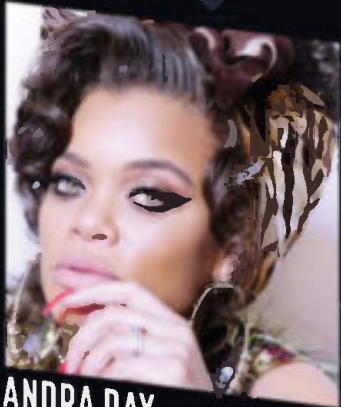


Trevor Noah

Performing his memoir

Born a Crime: Stories from a South African Childhood

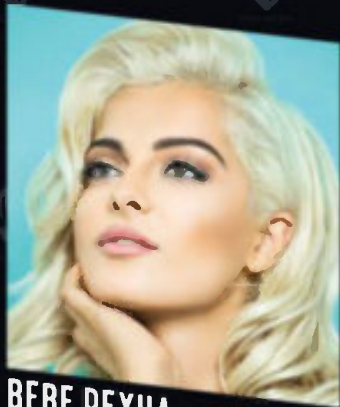
audible
an amazon company



ANDRA DAY



BAKA NOT NICE



BEBE REXHA



BIFFY CLYRO



BRANDY CLARK



GARY CLARK JR



GOO GOO DOLLS



GORILLAZ



GREEN DAY



IDINA MENZEL



LIGHTS



LINKIN PARK



LUKAS GRAHAM



MAC MILLER



MAJID JORDAN



NEW POLITICS



NEXXTHURSDAY



PARTYNEXTDOOR



PLAZA



PRINCE



SLEEPING WITH SIRENS



STEVE EARLE & THE DUKES



TEGAN AND SARA



THE FLAMING LIPS



THE HEAD AND THE HEART



DEATH FROM ABOVE



DISTURBED



DUA LIPA



DVSN



GALLANT



JASON DERULO



JOSH GROBAN



KLANGSTOF



KWAYE



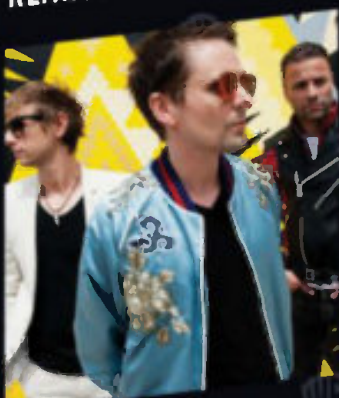
LIAM GALLAGHER



MASTODON



MICHAEL BUBLÉ



MUSE



NATASHA, PIERRE & THE GREAT COMET OF 1812



NEIL YOUNG



RED HOT CHILI PEPPERS



ROY WOODS



ROYAL BLOOD



SAHBABII



SHERYL CROW



THE REGRETTES



THEY.



YFN LUCCI

FOR YOUR GRAMMY®
CONSIDERATION





2



Austin City Limits Festival

AUSTIN, OCT. 6-8, 13-15

JUST BEFORE JAY-Z ENDED HIS HEADLINING set with a singalong of “Young Forever,” sister-in-law **Solange** delivered the warmest sentiment on the first day of the Austin City Limits Music Festival: “You know I’m from the great state of Texas, and [I] want to make this a family reunion.” That sense of community echoed throughout the first weekend, especially when on Oct. 7 **Tom Petty**’s “Free Fallin’” blared out of every speaker on the grounds while three skydivers jumped from a low-flying plane overhead, trailing sparks and towing a giant Texas flag over Zilker Park. **Red Hot Chili Peppers** also paid homage to Petty during their headlining set, as did **The Killers** at their Oct. 8 headlining show with covers of Petty’s “American Girl” and “The Waiting.” Killers frontman **Brandon Flowers** didn’t ignore that the Las Vegas outfit was closing out ACL’s first of two weekends, the largest U.S. live-music event since the mass shooting in the band’s hometown at the Route 91 Harvest festival one week prior. “Don’t you ever let any motherfucker get in the way of what you want to do,” he said. “The best moments of my life have happened at concerts, from down there and from up here, and I’m happy to be here tonight with you all. Let’s sing together now.”

—DAVID BRENDAN HALL



3



1 **JAY-Z** closed out his Oct. 6 set with a handful of his hits, from “99 Problems” to his Linkin Park collaboration “Numb/Encore,” while in front of his 4:44 Tour prop of a giant balloon dog designed by visual artist Jeff Koons. 2 **Grace VanderWaal** performed on Oct. 7. 3 Rappers **El-P** (left) and **Killer Mike** of **Run the Jewels** took to the stage on Oct. 8. 4 **Jesse Hughes**, vocalist and co-founder of **Eagles of Death Metal** with **Josh Homme**, performed on Oct. 13. 5 **Portugal. The Man** delivered a psychedelic show that included its hit “Feel It Still” on Oct. 8. 6 **Solange** put together a show that doubled as performance art on Oct. 13.



5



Ice Cube paid tribute to Las Vegas during his Oct. 7 set by saying, “I’m so happy to be here showing the world that we aren’t scared of that bullshit in Las Vegas. I’m glad y’all came, because it’s nothing but love here.” The rapper then proceeded with a parade of hits spanning three decades.



6

FOR YOUR GRAMMY® CONSIDERATION: BEST NEW ARTIST

DUALIPA

“A BIG, NEW VOICE, PERFECT FOR POP BANGERS” -*NEW YORK TIMES*
#1 GLOBAL FEMALE ARTIST ON SPOTIFY FOR 4 WEEKS • MORE THAN 3 BILLION STREAMS

“LIPA HAS EMERGED AS ONE OF POP MUSIC'S STRONGEST NEW VOICES, THANKS TO A SERIES OF BOLD, STADIUM-READY GIRL-POWER ANTHEMS.” -*TIME*

“POP MUSIC'S BOLD NEW VOICE” “ELEGANT POP SUPERSTAR-IN-WAITING” -*TIME*

“A NATURAL-BORN POP STAR” -*NPR* “10 NEW ARTISTS YOU NEED TO KNOW” -*ROLLING STONE*

“OUR NEW MUSICAL OBSESSION DUA LIPA.” -*NYLON*

“LIPA IS AMONG THE FEMALE ARTISTS AT THE FOREFRONT OF REVITALIZING THE POP SCENE” -*COMPLEX*

“LIPA IS OUR NEW LOVE” -*THE FADER*

“A POP POWERHOUSE FULLY FORMED, AS IF FROM NOWHERE.” -*SPIN*

“MARK MY WORDS, SHE'S GOING TO BE HUGE.” -*BUZZFEED*

“LIPA'S MUSIC CHANNELS THE QUIRKINESS OF LANA DEL REY, THE UNIVERSALITY OF KATY PERRY AND THE SOULFUL SWAGGER OF AMY WINEHOUSE; SHE'S THE GIRL NEXT DOOR WHO MIGHT KICK YOUR ASS...” -*BILLBOARD*

“THE MUSIC INDUSTRY'S NEWEST OBSESSION.” -*MARIE CLAIRE*

“LIPA IS AMONG THE FEMALE ARTISTS AT THE FOREFRONT OF REVITALIZING THE POP SCENE” -*COMPLEX*

“LIPA IS OUR NEW LOVE” -*THE FADER*

“A POP POWERHOUSE FULLY FORMED, AS IF FROM NOWHERE.” -*SPIN*

“MARK MY WORDS, SHE'S GOING TO BE HUGE.” -*BUZZFEED*

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“A POP POWERHOUSE FULLY FORMED, AS IF FROM NOWHERE.” -*SPIN*

“MARK MY WORDS, SHE'S GOING TO BE HUGE.” -*BUZZFEED*

“LIPA'S MUSIC CHANNELS THE QUIRKINESS OF LANA DEL REY, THE UNIVERSALITY OF KATY PERRY AND THE SOULFUL SWAGGER OF AMY WINEHOUSE; SHE'S THE GIRL NEXT DOOR WHO MIGHT KICK YOUR ASS...” -*BILLBOARD*



FOR YOUR GRAMMY® CONSIDERATION

DEMI LOVATO

20
17

“DEMI LOVATO IS BACK WITH A **VENGEANCE**”

-PEOPLE

“HER VOICE -- **UNIQUELY POWERFUL** AND FRAGILE, PITCH-PERFECT AND TREMBLING -- REMINDS THE AUDIENCE JUST WHY SHE IS THE POP STAR SHE IS TODAY”

-BILLBOARD

“[TELL ME YOU LOVE ME] WILL CEMENT LOVATO'S STATUS AS ONE OF HER GENERATION'S **MOST POWERFUL VOCALISTS.**”

-ENTERTAINMENT WEEKLY

“YOU CAN COUNT ON DEMI TO **NAIL EVERY HIGH NOTE, EVERY TIME**”

-MTV NEWS

“LOVATO REALLY PACKS A PUNCH [WITH] **HER POWERFUL VOCALS**”

-FORBES

6 BILLION+ GLOBAL STREAMS
30 MILLION+ RECORDS SOLD

ISLAND



HOLLYWOOD
RECORDS

FOR YOUR GRAMMY® CONSIDERATION

SHAWN MENDES

20
17

“...THE 18-YEAR-OLD IS ON A **MASSIVE TRAJECTORY** THAT HAS AN END GOAL OF STADIUMS AND SUPERSTARDOM”

-FORBES

“MENDES HAS **REDEFINED** THE MAINSTREAM APPEAL OF MODERN TEENAGE SONGWRITING”

-BILLBOARD

“‘NOTHING HOLDING ME BACK’ IS YET ANOTHER EXAMPLE OF THE 18-YEAR-OLD SINGER’S CONTINUOUS GROWTH INTO BECOMING A MATURE POP STAR.”

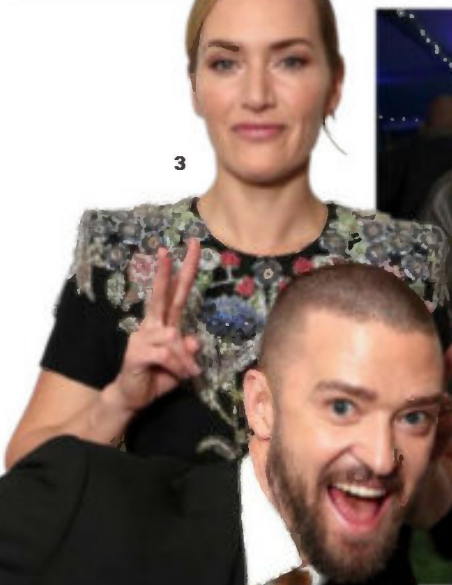
-FUZE

“...HIS SEAMLESS TRANSITIONS FROM ACOUSTIC AND ELECTRIC GUITARS TO PIANO -- ALONG WITH HIS **IMPRESSIVELY CONSISTENT VOCALS AND HIGH ENERGY** MADE IT CLEAR THAT MENDES WAS DESTINED TO BE FAR MORE...”

-BILLBOARD ON BARCLAYS CENTER SHOW

8 MILLION GLOBAL ADJUSTED ALBUMS
8 BILLION+ STREAMS & **3 BILLION** VIDEO VIEWS
2 #1S AT TOP 40 & HOT AC

ISLAND



1 Kesha performed at New York's Hammerstein Ballroom on Oct. 9. 2 From left: Julia Roberts, Fergie and Selita Ebanks at amfAR Los Angeles 2017 in Beverly Hills on Oct. 13. 3 Justin Timberlake and Kate Winslet at the New York Film Festival premiere of *Wonder Wheel* at Alice Tully Hall on Oct. 14. 4 From left: Ricardo Restrepo, Elvis Duran and New York City Wine & Food Festival founder/executive director Lee Brian Schragar at the Food Network & Cooking Channel New York City Wine & Food Festival at Pier 92 on Oct. 13. 5 Dolly Parton in Seacrest Studio at Monroe Carell Jr. Vanderbilt Children's Hospital in Nashville on Oct. 13. 6 Alicia Keys (left) and Diane Warren at Oprah Winfrey's Gospel Brunch in Montecito, Calif., on Oct. 15. 7 French Montana (left) and Derek Jeter at the Derek Jeter Welcome to Miami Dinner at Komodo on Oct. 12.

FOR YOUR GRAMMY® CONSIDERATION

THE KILLERS

20
17



“IT’S WONDERFULLY
WONDERFULLY DARK.”

-ASSOCIATED PRESS

“IT’S GOT A DRIVING MAJESTY
THAT GETS BETTER WITH EVERY LISTEN
...IT’S **PURE** THE KILLERS

-PASTE

“THE KILLERS ARE UNAPOLOGETICALLY
GRANDIOSE AND HOOK-CENTRIC,
AND PASSIONATE LEAD VOCALIST BRANDON FLOWERS
WEARS HIS HEART ON HIS SLEEVE.”

**** USA TODAY

“WONDERFUL WONDERFUL WELCOMES
NEW SONIC **AND EMOTIONAL**
TEXTURES TO THEIR DISCOGRAPHY.”

-SPIN

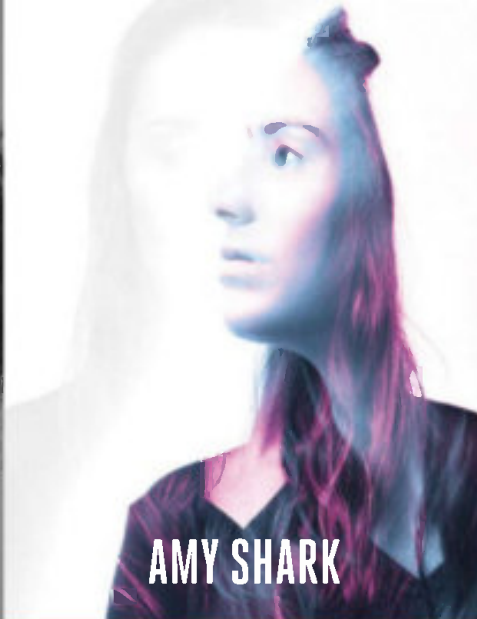
WONDERFUL WONDERFUL **#1 DEBUT**
BILLBOARD TOP 200 CHART

22 MILLION ALBUMS SOLD WORLDWIDE
1.3 BILLION GLOBAL STREAMS
550 MILLION US STREAMS

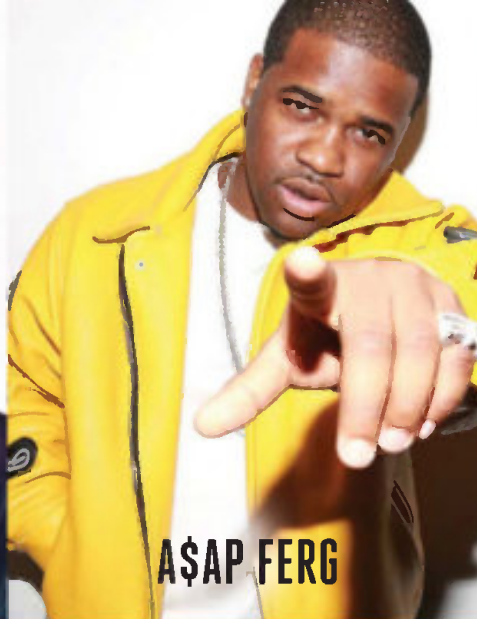
ISLAND



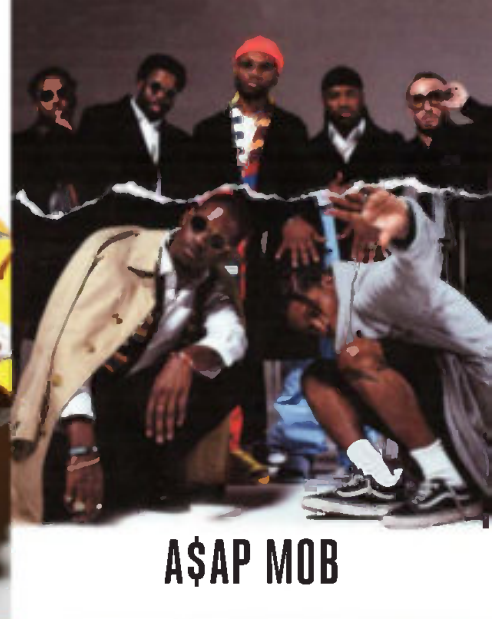
ALICIA KEYS



AMY SHARK



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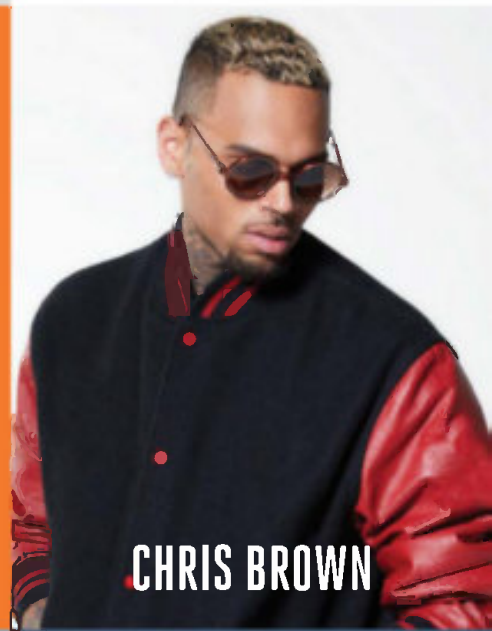


A\$AP MOB

FOR GRAMMY® CONSIDERATION...



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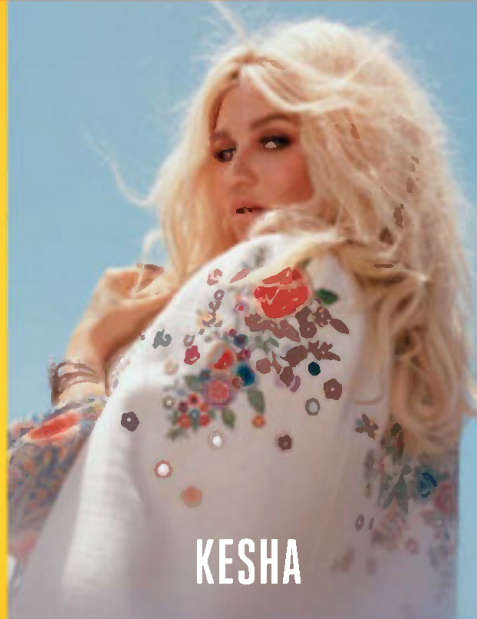
CHRIS BROWN



H.E.R.



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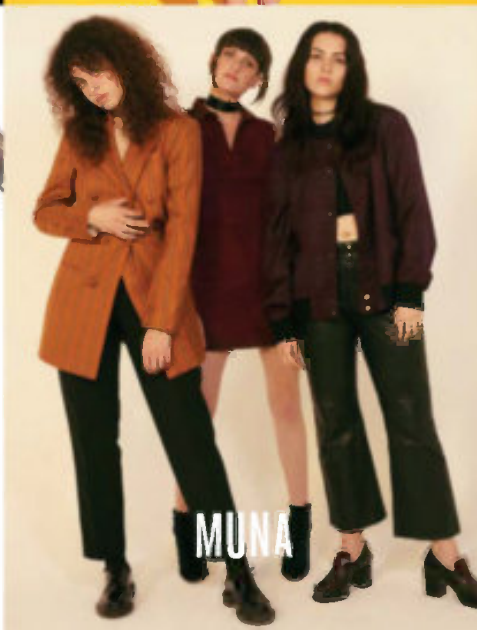
KESHA



KHALID



MILEY CYRUS



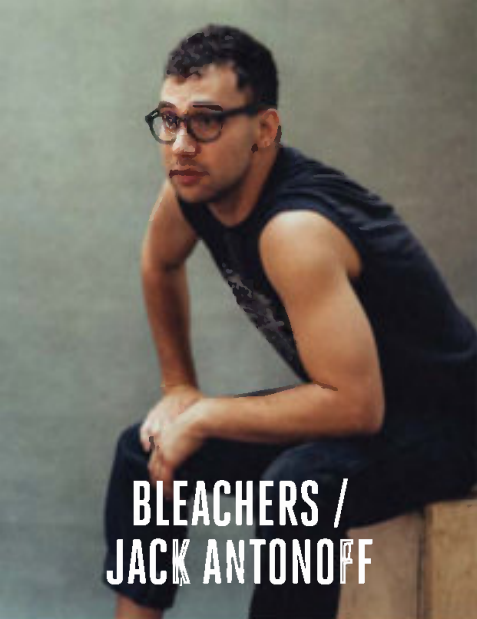
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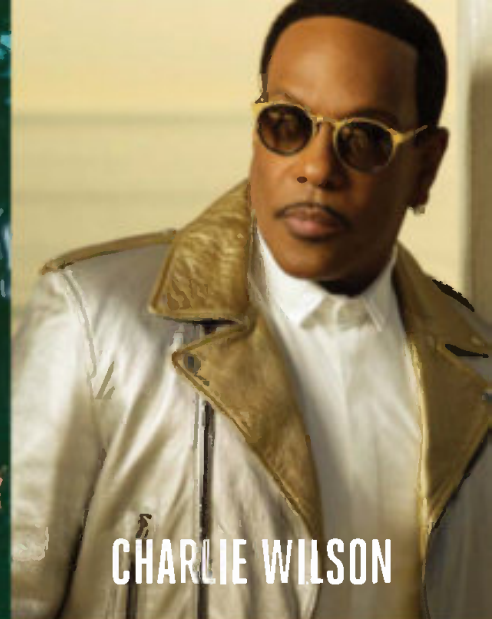
**BLEACHERS /
JACK ANTONOFF**



BRYSON TILLER



CAGE THE ELEPHANT



CHARLIE WILSON



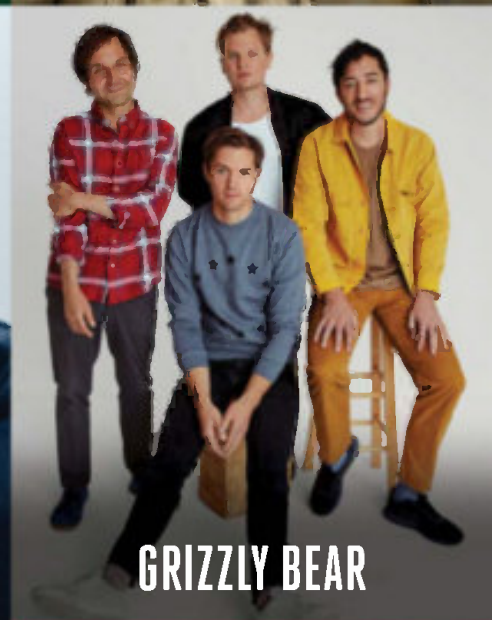
FOO FIGHTERS



G-EAZY



GOLDLINK



GRIZZLY BEAR



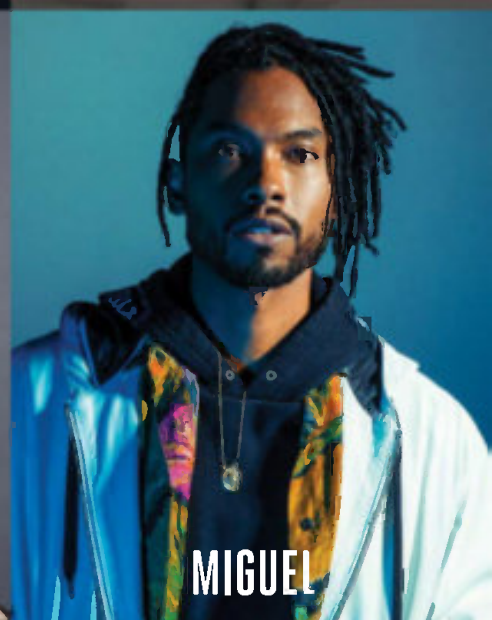
KINGS OF LEON



MARSHMELLO



MARTIN GARRIX



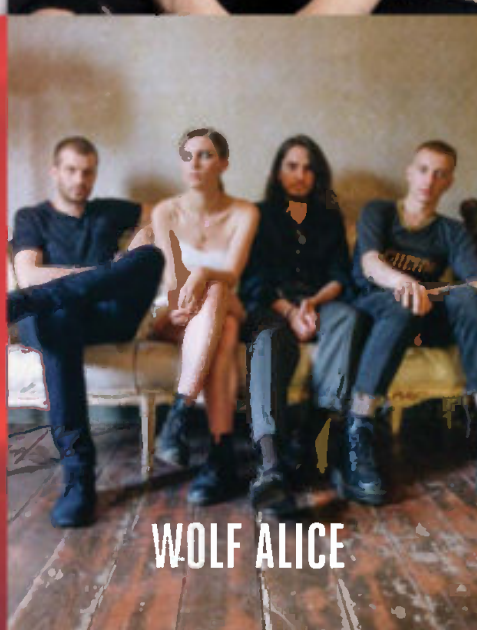
MIGUEL



SUPERFRUIT



SZA



WOLF ALICE



ZAYN

A Musical Journey

TOGETHER IN PEACE



TOGETHER, LET US STAND UP AGAINST BIGOTRY AND FOR HUMAN RIGHTS. TOGETHER, LET US BUILD BRIDGES. TOGETHER, LET US TRANSFORM FEAR INTO HOPE. ~UN SECY. GENERAL

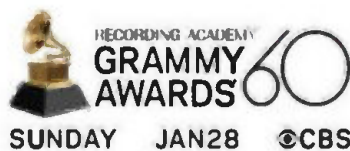
THIS SYMPHONY IS THE LARGEST MIX I HAVE EVER DONE WITH OVER 600 TRACKS AND HUNDREDS OF UNIQUE INSTRUMENTS AND MUSICIANS FROM AROUND THE WORLD!

A MUSICAL MASTERPIECE! ~BRIAN VIBBERTS

IN A DIVIDED NATION AND A WORLD OF UNREST, MUSIC CAN BE A UNIFYING FORCE FEEDING OUR SOULS AND NOURISHING OUR SPIRITS. WE NEED TO CELEBRATE OUR DIVERSITY WITH INDIVIDUAL EXPRESSION AND WELCOME THE CULTURAL STRENGTHS AMONGST US. ~ALAN WHITE (YES!)



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BEST WORLD MUSIC ALBUM

A MUSICAL JOURNEY: TOGETHER IN PEACE



'STAY ALIVE, STAY YOUNG'

Weezer contemplates its place in rock history on the eve of its 11th album, *Pacific Daydream*

BY CHRIS MARTINS
PHOTOGRAPHED BY SAMI DRASIN

Clockwise from left: Scott Shriner, Patrick Wilson, Rivers Cuomo and Brian Bell of Weezer photographed Oct. 9 at Master Vineland in North Hollywood. For an exclusive video of Cuomo breaking down new song "Happy Hour," go to Billboard.com.

Billboard

THE PULSE
OF MUSIC
RIGHT NOW

IF RIVERS CUOMO HAD HIS WAY, THE NEW album from his beloved '90s band, **Weezer**, might have taken an unexpected turn. "I had to ban myself from listening to Spotify's Most Necessary playlist, the one with **XXXTentacion** and all the mumble rap," says the singer-guitarist, 47, letting his latte go cold in an airy, upscale cafe near his Santa Monica, Calif., home. "It felt so creative and mind-boggling. I was listening to it all the time, and then I'd go to write a song and I'm doing mumble rap. And I'm like, 'This is awesome!' But I'd send it around to everybody and they're like, 'This is horrible!'"

Next to Cuomo sits Weezer guitarist-keyboardist **Brian Bell**, 48, who grins and hangs his head, shaking it like an older brother who knows better. Their sartorial choices reinforce the image. Cuomo looks ready for the first day of school: clean-cut, thick black glasses, plaid button-up over blue chinos. Bell is the stubbled, seasoned rocker, long hair brushing the top of a chic, loosely draped suit. But even he admits that as Weezer prepares to drop its 11th album in 25 years as a band, "the secret to our longevity is the ability and desire to keep reinventing ourselves as best we can."

That's certainly the case with *Pacific Daydream*, out Oct. 27 on Atlantic and heralded by "Feels Like Summer" (No. 2 on *Billboard's* Alternative Songs chart and No. 4 on Rock Airplay), which feels like the crisply beat-powered spawn of **Maroon 5** and **Twenty One Pilots**. With a few power chords in the mix, it's a solid retort to those wondering what "rock" means in 2017. That song predated the *Pacific Daydream* sessions, but album producer **Butch Walker** (**Fall Out Boy**, **Taylor Swift**) extended the contemporary vibe by recording the songs in modular bits.

"I would literally get a different guy from the band every day, never all of them at the same time," says Walker. "We'd sit down, listen to the songs and go, 'OK, where do you fit in as the bass player, guitar player or drummer in this band?' It was an interesting science project."

"We're not trying to re-create the 20th-century recording experience," adds Cuomo, referring to the band-in-a-room studio approach the group took on 2016's *Weezer* (colloquially known as the "White Album") at producer **Jake Sinclair's** behest. While that LP was nominated for a best rock album Grammy in February, Cuomo wasn't

distortion as a precision tool, not a mode. Its 1994 self-titled debut (the "Blue Album") had songs about sweaters ("Undone-The Sweater Song") and Buddy Holly ("Buddy Holly") and was a massive success. Except, says Cuomo, "I remember feeling like, 'Man, I think we're the next **Nirvana**. We're a serious, important artist, but everyone thinks we're just this quirky, fun pop band. What do I do to change people's impression?'" Famously, he wrote 1996's *Pinkerton*, a darkly introspective follow-up that initially flopped commercially and critically, but

Spector's Wall of Sound ("Sweet Mary"). But those pulls blend well with today's top 40.

Even "Beach Boys," a song about loving the music of its namesake, sounds contemporary and revelatory, like Cuomo hanging out with a bunch of teens and hiping them to their new favorite band: "I'm a remarkable guy/I'll keep you trying new things/I'll keep ya young," he sings. As it turns out, the line came from a winter night when he and Bell went door-to-door in Los Angeles' Echo Park caroling "with a bunch of 20-something girls." It was one of Cuomo's



Bell, Cuomo and Shriver (from left) onstage in 2016 in Burnaby, British Columbia, while on tour with **Panic! at the Disco**. Inset: Cuomo and Bell in the video for 1994's "Buddy Holly," which reached No. 2 on *Billboard's* Modern Rock Tracks chart.

is now — along with its predecessor — considered one of the greatest albums of the '90s. Maybe that's why these days, says Cuomo, "when we hear fans of the early music getting upset by what we're doing, we know we're on the right track."

Today's Weezer is better suited to courting new, younger fans. In addition to obsessing over playlists (Spotify's New Music Friday is also in heavy rotation) and adopting modern recording

lyric-generating experiments, like the time he joined Tinder looking for platonic dates.

"It's just this idea of, keep trying crazy new things," says Cuomo. "Stay alive, stay young, do the stuff that's terrifying." He actually sees loneliness as *Pacific Daydream's* most consistent theme, though aging also seems to be a concern: On "Sweet Mary" he has "one foot in the grave"; for "La Mancha Screwjob," the "clock keeps ticking on like it's [his] own private time bomb." Bell aside, the men of Weezer are all married with children. Cuomo has two: a girl, 10, and a boy, 5. He submits that as a lifelong outsider, "getting older is just another way in which I don't fit in."

"I think a lot of people can identify with that," says Bell. "Everyone's middle-school experience was pretty awful. If it was great, that means you probably peaked at seventh grade."

So is middle age the new middle school? "In a way, it's worse," says Cuomo grumpily. But when pressed, he relents. He's known for possessing an eternal boyishness — in his looks, social media acumen and certain lyrics that reflect an adolescent naiveté — and Cuomo has no need to be seen as an elder statesman. "I guess I'm happy to be who I am," he says. "I'm grateful I'm a weird, unique character in the history of rock. I'll take that." ●

"I want to break away from who we are and what we have always done." —Cuomo

satisfied with the music itself, which he thinks "sounded like 1994 all over again." Considering that, what did he want out of *Pacific Daydream*?

"The same thing I always want, which is to —" he pauses, sweeps the cafe with his eyes, then whispers the next word through his teeth, "— fucking break away from who we are and what we have always done and try to figure out something that's totally different but incredibly amazing."

Weezer formed in 1992 during a time of grunge, the power-pop nerd answer to flannel and angst. The band loved a classic melody and treated

methods, Bell says touring with **Panic! at the Disco** in 2016 opened his mind to using samples. The sum of all that is heard on *Pacific Daydream*, from the neatly cut arena guitars of "Mexican Fender," to the **Justin Bieber**-evoking dolphin cries echoing in "Happy Hour" and disco-kissed trop-pop of "Get Right," on through the downcast hip-hop swing of closer "Any Friend of Diane's."

Walker says the only influences he openly discussed with the band were vintage: the clanging urgency of **The Clash**, **The Police's** genre-muddling, the ambitious pop of **ELO** and **Phil**

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“Moana’s girl-power anthem
How Far I’ll Go is the
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RACHEL HOUSE
JEMAINÉ CLEMENT
CHRISTOPHER JACKSON
NICOLE SCHERZINGER
ALESSIA CARA
JORDAN FISHER**

THE ALBUM: OF THE.
DANN.





YEAR.

KENDRICK LAMAR. DAMN.



Q&A

'Guns Have Never Been Part Of My Music'

Country staple Darius Rucker chimes in on an America more divided than ever — and his genre's role in the conversation

BY ALEX GALE

There was a minute where I thought, 'Is this over?' " recalls **Darius Rucker** of the mid-2000s, when the success of his alt-rock band **Hootie & The Blowfish** was winding down. "Then I made the decision to come to Nashville."

That was more than nine years ago, and today, the 51-year-old is one of country's biggest stars:

This past June, Rucker snagged his seventh Country Airplay No. 1 with "If I Told You," the first single off his album *When Was the Last Time* (Oct. 20, Capitol Nashville). Rucker's genre-hopping second wind has helped him

expand into acting (with a recent role on *Hawaii Five-O*) and sports (last November, he became a partner in the MGC Sports agency). But his new music still focuses on the more humble, down-home side of his life as a husband and father of two in Charleston, S.C., where his family has lived for generations. Says Rucker, "I write what I know."

Your new single "For the First Time" mentions dancing to R.E.M. Why them?

It was a shout-out to the time when that was all I did: listen to R.E.M. 24

hours a day. They're my favorite band of all time, aside from **The Beatles**. I'm good friends with [R.E.M. bassist] **Mike Mills**; we had dinner a couple of weeks ago, and I was like, "Dude, I was going to ask you to play bass and sing on that song." He said, "Dude, I would've done it." I was so mad at myself. I'd love to get all of them on a song — I'm definitely going to make that happen.

On "If I Told You," written by Shane McAnally and others, you sing, "Sometimes I lose my faith." Has that ever happened?

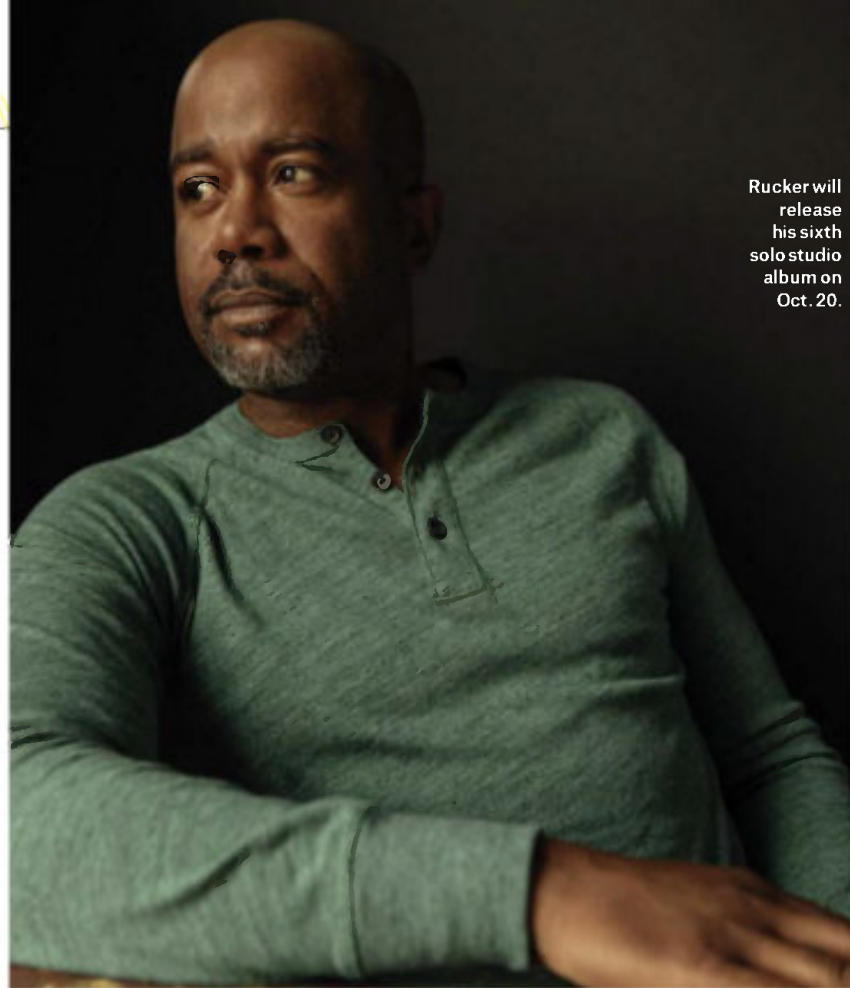
Oh goodness, yes. Probably right before

I came to Nashville. We'd been doing Hootie for so long. I thought, "Maybe I just don't have it anymore." I lost faith for a little [while], but my wife helped me get it back. [This is] one of those songs where I sing it like I wrote it, because I feel every word.

You sang the national anthem when the Miami Dolphins played the New Orleans Saints on Oct. 1. How did you feel about players kneeling?

It saddens me that we've gotten to a point where the two-and-a-half minutes I think we all should be

"I've been stopped [by police] ... for driving a nice car."



Rucker will release his sixth solo studio album on Oct. 20.

unified we're so separated. But I understand exactly what the NFL players are saying. I've been stopped [by police] so many times — just for driving a nice car, basically. I've got cousins and brothers and nephews and friends who can tell a million stories. America is so divided right now — it's a sad, sad time.

Did you know anyone at the Route 91 Harvest festival in Las Vegas?

Jason Aldean is one of my best buddies in Nashville. It just destroys me. My heart goes out to those people — they lost someone by going to a music concert. Jason was onstage when this

happened. He's going to have to deal with that the rest of his life and career. He was up there living his dream. That affected me a lot.

Do you think country music's relationship with guns should be re-examined?

I'm not going to sit here and say that. That's the best part about country: that you can do whatever you want. There are people who want to keep

glorifying [guns], and they have the right to do it, so I'm not going to say they should or shouldn't. [Guns have] never been a big part of my music — and [they're] definitely not going to be. ●



Miami Dolphins players kneeled during Rucker's national anthem on Oct. 1.

UP NEXT

BILLIE EILISH: GLOOM POP'S TEEN PRINCESS

FROM Los Angeles **AGE** 15

GO-GETTER Homeschooled by actor/musician parents, **Eilish** (pronounced "eye-lish") was taking dance classes and singing in the Los Angeles Children's Chorus by 8 years old. With help from her older brother **Finneas**, a budding producer, she wrote her own songs for choreography. "I was always singing. People had to shut me up," she says. "I'm still like that."

BREAKTHROUGH She began to make moves at 13 with the moody "Ocean Eyes," which she uploaded to SoundCloud to share with her dance teacher. The song went viral overnight and now has over 19 million Spotify plays. "Everything came to me at once," says Eilish, who signed to Darkroom/

Interscope in November 2016. "I just beamed [with] joy." **RULE-BENDER** "I hate the idea of genres," says Eilish, whose August debut EP, *don't smile at me*, draws from trap, hip-hop and grunge. "I don't think a song should be put in a category." The approach is working: The set peaked at No. 20 on *Billboard's* Heatseekers Albums chart and earned Twitter co-signs from **Charli XCX** and **Tove Lo**.

ON TAP Eilish is on tour to promote her EP, with hopes of eventually launching a clothing line and directing music videos. "People ask me what I want to have accomplished in 10 years," she says. "What I say is, I don't want to have taken all of this for granted."

—TATIANA CIRISANO



"I hate the idea of genres," says the up-and-coming singer.

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“McVie and Buckingham make room for unfurling multi-faceted emotions in their songcraft itself. The marvel is that these two longtime band mates can simultaneously stand on their own and exert a gentle pull on each other, expanding our appreciation of them as living, breathing artists, rather than subjects of tabloid-heightened legend.”

- NPR



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Wenner in *Rolling Stone's* San Francisco office in 1970.



BOOKSHELF

No Stone Unturned

Revelations from rock icons (McCartney, Jagger) galvanize an expansive new biography of *Rolling Stone* founder Jann Wenner

BY FRANK DIGIACOMO

The season's most sensational book on the media — an independent biography of **Jann Wenner**, who co-founded and has edited *Rolling Stone* throughout its 50-year history — is also the juiciest music read in ages. Author **Joe Hagan**, an accomplished journalist who has written for *Billboard*, was granted full access to Wenner and his meticulously kept archives for the book, out Oct. 27. He also interviewed dozens of artists and industry machers, from **Paul McCartney** and **Bono** to **Bruce Springsteen's** manager **Jon Landau** and mogul **David Geffen**, who share stories of Wenner and his rarefied circle's clashes and excesses through the drug- and sex-drenched decades.

How did you get such revealing stories from these big names? Jann would prompt them. He wanted them all to talk for the book. I assumed they were going to give soft hagiographic versions of history, but it turns out that so many of them had long



Hagan

and very complicated relationships with Jann. Paul McCartney, for instance. I barely had to ask a question: He was just full of these stories and grievances.



Ono (left) and Wenner in 2001 at *Come Together: A Night for John Lennon's Words & Music*.

McCartney felt that *Rolling Stone* turned John Lennon into a "martyr" after his murder and, in the process, overshadowed McCartney's own achievements.

It was always his contention that Jann and **Yoko Ono** basically collaborated to turn Lennon into the Christ figure. Going into some of these interviews, I thought, "This all happened in the '60s and '70s, and they're over it by now." But they never get over it.

And then there's Keith Richards on Mick Jagger. What's the comparison Richards makes between Jagger and Wenner?

He said that they were both fishermen. I think that he meant they would get their hooks in people and not let go. And that is when he gave me this quote: "They're both very guarded creatures. You wonder if there's anything worth guarding." He said they're not his kind of people — that he doesn't want to hang out with guys like this.

Jagger comes off looking like the smartest guy in the room. He uses the similarity of *Rolling Stone's* name to his band's as legal leverage over Wenner.

Absolutely. And that's why he and Jann got along: They were pragmatists. I go back to the quote that **Pete Townshend** gave me about coming of age surrounded by people lost in drugs and political rhetoric and realizing that, if they play this right, they'll come out on top — "standing on a pile of corpses, perhaps, but having survived." ●



HOW IT HAPPENED

'RX' ISSUES HIT THE ROCK CHART

As *Theory of a Deadman's* **Tyler Connolly** was writing the band's new album, its sixth, *Wake Up Call* (out Oct. 27 on Roadrunner), stories on the news — drug addiction, overdoses, mass casualties — provided the impetus for a song with a chorus that cries, "I am so freaking bored/Nothing to do today," but hints at something darker. "I probably could have talked about anything and made the song silly and stupid," says Connolly. Instead, he ended up with the lyric, "I guess I'll sit around and medicate," turning the song into a commentary on opioid addiction titled "Rx (Medicate)" — the Canadian rock quartet's most popular song in years. Connolly traces its unlikely ascent.

REALITY CHECK

Connolly, 42, didn't expect the supportive reaction at first and says he was surprised when the label picked it up as a single. But, in retrospect, "now I know why the song is working, because it actually relates. People are hearing it and going, 'Wow, this is really happening.'"

UNEXPECTED TRACTION

Along with crowning *Billboard's* Mainstream Rock airplay chart (the band's first No. 1 in six years), the song has steadily risen in digital downloads during the last few weeks, eclipsing its debut sum in its sixth week. Mainstream rock radio, the group's home base on the airwaves, has a strong following in areas like the Midwest and Appalachia, which are among the areas most heavily affected by opioid misuse and dependence.

STRIKING A CHORD

The music video for the song depicts all-too-real scenes of pill-popping, smoking and snorting. "When we shot the video, all these directors we talked to were like, 'Oh, yeah, I had a huge prescription drug problem, so this hits home,'" says Connolly.

TAKING ACTION

The band linked with Shatterproof, a nonprofit assisting families of victims of addiction, on its current tour. Says Connolly, "This record is us having an opinion and writing the songs that we wanted to finally write." —KEVIN RUTHERFORD



Theory of a Deadman

FOR YOUR CONSIDERATION
BEST MUSICAL THEATER ALBUM

JAKE GYLLENHAAL

ANNALEIGH ASHFORD

SUNDAY IN THE PARK
WITH GEORGE

MUSIC AND LYRICS BY
STEPHEN SONDHEIM

BOOK BY
JAMES LAPINE

ALBUM PRODUCED BY
BART MIGEL

"One of those shows that seems destined to be forever spoken of with misty-eyed bragging rights by anyone who sees it."

– THE NEW YORK TIMES

"Jake Gyllenhaal and Annaleigh Ashford bring richer shadings and startling emotional candor to their dual roles, supported by a gifted ensemble that embodies the notion of great art being born out of multiple influences nourishing a unique vision."

– THE HOLLYWOOD REPORTER



GEORGE MICHAEL'S FINAL ACT

In an upcoming and highly revealing documentary, the late singer cements his legacy — and in his own words

BY STEVE DOLLAR

BEFORE HE DIED ON DEC. 25, 2016, George Michael was unknowingly prepping what would become his final act: the 90-minute documentary *George Michael: Freedom*, which airs Oct. 21 on Showtime.

“George was editing the film on the 23rd of December,” recalls David Austin, Michael’s manager and the project’s co-director. “We’d just had Nile [Rodgers] over in London at the house. And then that was it, really. Christmas arrived.”

Michael, who succumbed to heart- and liver-related issues at 53, was one of the most renowned pop artists as both a member of Wham! and later as a solo artist, selling an estimated 13.3 million copies on his own, according to Nielsen Music. The film, which now serves as the British star’s last testimony, focuses on the period leading up to Michael’s ambitious 1990 solo album, *Listen Without Prejudice Vol. 1*, and his subsequent legal clash with Sony to be released from his recording contract. Stevie Wonder, Mary J.

Blige, Elton John and all five supermodels from the groundbreaking “Freedom! ’90” music video, including Naomi Campbell and Cindy Crawford, recall personal memories of the singer, while comedian friends James Corden and Ricky Gervais offer playful commentary.

The original idea behind the doc, says Austin, was to help promote the rerelease of the classic album (out Oct. 20), aided by the discovery in the Sony archives of 75,000 feet of 35mm footage shot by director David Fincher for the “Freedom! ’90” video. But as the project grew in scope, “it just started snowballing,” continues Austin, “and became a much bigger picture as George decided to fill in a lot of gaps.”

He remembers finding a “tiny ice-cooler bag in a cupboard” that contained a forgotten stash of camcorder cassettes filled with home movies of Michael’s Brazilian partner Anselmo Feleppa, who died of AIDS-related complications in 1993. Austin says he “trod very carefully” when it came to their very private relationship, “because I didn’t know how much [of the material] George would want to commit to the film.” It’s fitting that he did, as the story becomes the doc’s emotional heart.

For *Freedom*, Michael, who rarely did interviews, sat for a two-and-a-half-hour conversation with BBC radio host Kirsty Young; his startling, poignant candor narrates throughout. Near the film’s end, a different interviewer asks the singer to essentially write his own epitaph. “I’d like to be remembered as one of those last kind of big pop stars, in a sense that there was a certain glamour to it,” says Michael. “But really, it’s just the songs, and I hope that people think of me as someone who had some kind of integrity.” The singer smiles shyly and adds: “Very unlikely.”



From top: Michael (right) with Austin; Michael in the video for 1987’s “Faith”; the singer, who died at the age of 53 on Christmas Day in 2016.



Q&A

Schrager

IAN GOES CLUBBING [AGAIN]

Underneath hospitality legend Ian Schrager’s latest venture, the hip Public Hotel on New York’s Lower East Side, is his first nightclub since he opened Studio 54 in 1977 (with partner Steve Rubell, who died in 1989). Christened Public Arts, it’s a performance space/bar that Schrager launched in June with nightlife entrepreneurs Matt Kliegman and Carlos Quiarte. “They remind me of me and Steve,” says the 71-year-old, whose 1980 tax evasion conviction was

pardoned in January by then-President Barack Obama. Recent and upcoming shows include Patti Smith, Grizzly Bear, Rostam and “anything else in the mind and imagination,” says Schrager.



Smith at Public Arts this summer.

Why are you getting back into nightlife?

People always wanted me to do a new nightclub, and I never wanted to because I didn’t have anything new to say. It’s a young person’s business. I found it boring and tedious, everything that was being done.

How is this different?

You come here to be entertained, stimulated, be expanded and to try to get under one roof all those things that you previously had to go to many different venues to get. When you do a nightclub with just dancing, it has a shelf life. This doesn’t because of the variety and nature of the events. I would love to be able to have stadium performers perform in an intimate way [so] that you can actually reach out and touch the audience.

Why do you think Studio 54 continues to capture the public imagination?

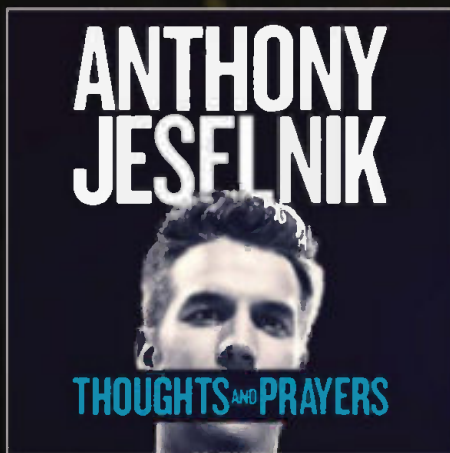
It’s a human ideal to achieve an absolute freedom, to be able to have fun without the fear of any kind of repercussions or ramifications. There wasn’t anything you could do at Studio that you couldn’t wake up the next morning and walk away from.

What did being pardoned by President Obama, in one of his last acts as president, mean to you?

It brought closure to a very painful situation. It was something I was embarrassed about for my children. I wanted acknowledgement that you can make a mistake — and boy, did we make a mistake — but what’s important is that you pick yourself up and dust yourself off and go on.

—ADRIENNE GAFFNEY

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ANTHONY JESELNIK THOUGHTS AND PRAYERS

"His jokes have the rhythm of a magic trick and the concision of a bubble-gum-pop lyric."
– The New York Times



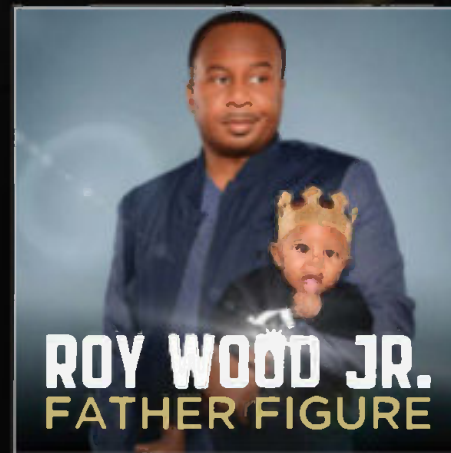
PETE DAVIDSON SMD

"The special is full of laughs, but its true strength lies in how conversational, raw, and honest it is."
– Complex



KURT BRAUNOHLER TRUST ME

"...I have to applaud Braunohler for using this particular platform so aggressively and responsibly, while never sacrificing the comic tone..."
– Paste



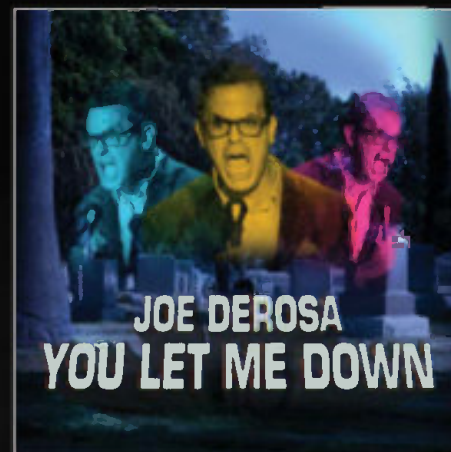
ROY WOOD JR. FATHER FIGURE

"...'Father Figure' is exactly what a great deal of America has been craving..."
– The Interrobang



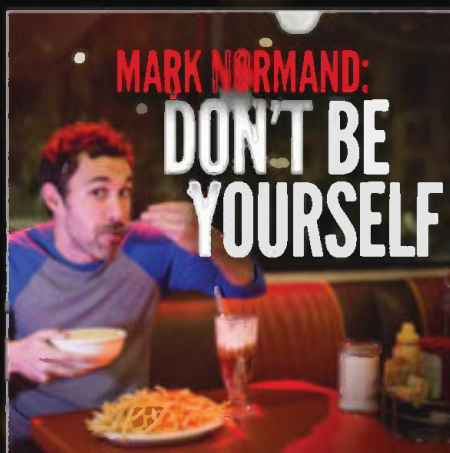
KYLE KINANE LOOSE IN CHICAGO

"Kyle Kinane shows he's one of the greats with 'Loose in Chicago.'"
– Paste



JOE DeROSA YOU LET ME DOWN

"...fans love his willingness to look under rocks of all kinds to examine the creepy creatures who hide beneath and this special includes plenty of that."
– The Interrobang



MARK NORMAND DON'T BE YOURSELF

"...touches on typical comedy issues like religion, anxiety, relationships and hangovers, but in Normand's sincere, idiosyncratic performance style."
– Rare



THANK YOU



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THEY CAME TO FORGET ABOUT LIFE FOR A WHILE...

BILLY JOEL



PHOTO BY TAKA YANAGIMOTO/ST. LOUIS CARDINALS



The 24-year-old singer, photographed Oct. 11 in Berlin, will begin her first North American tour in Chicago on Nov. 20.

No.18
on *Billboard's*
Alternative Songs
chart

CHART BREAKER
DISCOVERING NEW TALENT SINCE 1894

ALICE MERTON

The Berlin-based pop singer maps the Billboard debut of "No Roots"
By Tatiana Cirisano
Photographed by Tim Bruening

She grew up loving classical music

At age 5, Merton began training in classical piano and clarinet. "I loved a lot of the romantic composers," she says, name-dropping Chopin and Rachmaninoff. After moving to Munich in her teens, she discovered a massive music library in the city and started listening to The Killers, Kaiser Chiefs and The Alan Parsons Project.

Moving 12 times in 24 years inspired her

breakthrough hit

Merton has lived in Germany, Canada, England and America. While visiting her parents in England three years ago, she realized, "I didn't have just one place where I could say, 'That's my home.'" Her nomadic lifestyle is the subject of the bass-driven pop-rock song "No Roots," which hit overseas in December 2016.

Honesty is her policy

"My parents would say, 'Are you sure you

want to put that in a song?'" recalls Merton of her early writing efforts, which touched on homesickness in a "brutally honest" way. But the singer values truth in her music above everything, even when that means unearthing the feelings of loneliness and uncertainty that are the backbone of "No Roots."

Her label is an homage to M.I.A.

Merton says that she and her manager, Paul

Grauwinkel, met with several major labels, but none felt like a match. She thought to release the song on her own label, which she'd call Paper Plane Records — partly a tribute to one of her favorite songs, M.I.A.'s 2007 hit "Paper Planes." "I have complete creative freedom," says Merton, who in August signed with New York indie Mom + Pop Music for U.S. representation. "If I want to put a song on the album, there's no one stopping me." ●

HAIR AND MAKEUP BY TINO BLOOM

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"HURRICANE"

**COUNTRY
SONG**
"HURRICANE"

**COUNTRY
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THIS ONE'S FOR YOU

GUIDE TO LIFE

'Funk Is Here To Help'

Bass icon Bootsy Collins returns with a new album and breaks down how to reach your full funky potential

BY DAN RYS

FOR NEARLY HALF A CENTURY, BOOTSY COLLINS has been a living embodiment of all things funky. After getting his start as a teenager in **James Brown's** band **The J.B.'s** in 1970, Collins, 65, emerged as the star-spectacled bassist in **George Clinton's** intergalactic **Parliament-Funkadelic**, co-writing dozens of party-starting classics like "Mothership Connection" and "Give Up the Funk." Now, he's back with a feature-filled new LP, *World Wide Funk* (Oct. 27), his first set in six years, with guests including **Iggy Pop**, **Chuck D** and **Buckethead**. Collins explains how he became the icon he is today.



"We ain't got no balance no more — and funk is here to help funk that up," says Collins of his new LP.

MANIFEST YOUR FUTURE
As a kid, Collins spent his days drawing stick figures with star-shaped glasses, making that vision a reality when he came of age in the 1960s. "You start taking LSD and seeing all those colors," he recalls. "We had the hippie days coming through, and I grew up in that. We got a lot of encouragement about style."

GIVE BACK
Established in 2011, the Bootsy Collins Foundation gives instruments to disadvantaged schools. "The slogan is, 'Say it loud: An instrument for every child,'" says Collins, whose wife, **Patti**, helps run the operation. "Music class made me want to go to school — and worth going through math and science."

STAY LOYAL
One of Collins' close collaborators was **Bernie Worrell**, who died in 2016. He dedicated a track to the keyboardist on *World Wide Funk* that features music from tapes they recorded around 2002. "Whatever I put down, he made it sound like it was right," says Collins. "That's magic."

LEARN FROM LEGENDS
Collins often clashed with notoriously strict bandleader **Brown**. "I never had a father in the house, and he taught me that discipline. I needed that," he says about **Brown's** dress code and demand for sobriety. "But when I got with **George [Clinton]**, he allowed me to really find myself and do anything I wanted."

FIND PEACE
With the new album, Collins wanted to spread a message of fun and positivity in a world overwhelmed by tragedy and sadness. "I felt this record should be more upbeat because people are kind of down; a lot of negative stuff going on," he says. "We ain't got no balance no more. And funk is here to help funk that up." ●

ONSTAGE

INSIDE PUSSY RIOT'S REBELLION

The Russian feminist punks, some of whom have served time behind bars for their stunts, ask fans to relive the band's past with an immersive theatrical experience

In 2012, **Pussy Riot's** **Nadya Tolokonnikova** and **Marla Alyokhina** were given two-year prison sentences (on charges of hooliganism incited by religious hatred) after performing a provocative rock song, "Punk Prayer," in a Moscow church.

The incident inspired the 2013 documentary of the same name, and now, pegged to the 100th anniversary of the Russian Revolution, the collective is inviting fans and fellow "political junkies" (as Tolokonnikova calls herself) to pull on a bright balaclava for an immersive theater experience: *Inside Pussy Riot*.

"For a lot of people, protest means boring duty," says Tolokonnikova. "But think back to 1968 [when]

political events were so joyful. It was a carnival, it was a festival." So why not theater? From Nov. 14 to Dec. 24 in London's Saatchi Gallery, the theatrical experience, produced by Les Enfants Terribles and funded through Kickstarter, will grant a first-hand look at Russian prison life — where Tolokonnikova dug trenches for churches while belting the Russian national anthem, among other punishments she can only describe as surreal. "We thought people would say, 'They made shit up. It couldn't happen in reality,'" she explains. "But it did."

Even so, *Inside Pussy Riot* isn't a sanctimonious political statement. "This is not about shaking



Pussy Riot in Moscow in 2012. "Our plan is to provoke and challenge [our audience]," says Lansley (inset), who founded his theater company in 2001.

our heads and going, 'Aren't those people awful,'" says **Oliver Lansley**, Les Enfants Terribles founder and writer/artistic director of *Inside Pussy Riot*. "It's about stepping up and saying, 'We can make change.' Trying to create protest as a more positive and joyful experience." Adds Tolokonnikova: "I want [participants] to walk away with the idea that solidarity is the best treasure we have." —JOEL LYNCH

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OLD DOMINION

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- BILLBOARD**

**"FIRST-RATE
CRAFTSMANSHIP"
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STYLE

STARS GO SPORTY — AND SCORE

Thanks to industry growth and A-list success, music artists from Selena Gomez to Zayn Malik are doubling down on activewear

BY ALEXANDRA CHENEY

Athleisure — high-aesthetic activewear that goes from the gym to running errands to the club — is scaling new heights, growing into a stadium-sized industry populated by musical talent. In the last year, **Selena Gomez**, **Demi Lovato** and **Zayn Malik** have all inked activewear design/collaboration deals with Puma, Fabletics and Versus Versace, respectively. **Pharrell Williams**, who has worked with Adidas on sneaker collaborations since 2014, this year extended his influence to a new line of tennis wear-inspired looks with shorts retailing for \$75 and jackets for \$110. This season's Ivy Park line from **Beyoncé**, whose first collection sold out within days of its debut in 2016, again will be available through mass retailers (though a \$35 baseball hat designed for curly hair has already sold out). **Carrie Underwood's** Calia collection, which the singer launched with Dick's Sporting Goods in 2014, is the third-largest athletic women's label that the company sells, and will expand into outerwear in 2018. "This is a longer-term play [for us]," explained the retailer's chairman/CEO **Edward Stack** during the company's second-quarter conference call in September.

The stars and the companies that love them are onto something: Despite an overall retail slowdown, activewear continues to swell, according to real-time retail-data research firm Edited. In 2017, women's luxury activewear experienced growth of 149 percent compared with 2015, highlighting the opportunities for product expansion, including menswear. For these companies, music stars with their millions of fans, wide-reaching social influence and allegiance to the aesthetic onstage and off — Williams in track jackets and shorts, Lovato in sports bras and leggings — make sense as brand ambassadors.

"Global superstars drive trends, and global fashion companies look to them for inspiration," says **Mat Vlasic**, CEO of Universal Music Group's Bravado, which produces streetwear merchandise (including athleisure-inspired designs, also known as street-leisure) for artists including

Kanye West and **Justin Bieber**. Bravado's revenue quadrupled during the past nine years, *Billboard* reported in 2016.

"Collaborations like **Rihanna** and Puma with Fenty are working. Rihanna wears her own clothes and it's cool and relevant," says **Marc Beckman**, CEO of New York-based advertising/representation agency DMA United. "Why not go deeper into it?" Which is exactly what companies like Puma (which in April reported a net income increase of 92 percent in the first quarter) are doing by adding new artists to their rosters — Gomez's boyfriend **The Weeknd** also has a sneaker/denim deal with the brand — while others like Fabletics and Dick's Sporting Goods have doubled down on their current talent. Lovato created two collections for the former in 2017, including a full performance line. Approximately 700 people lined up outside Fabletics' Plano, Texas, store in August to meet the star. Her third collaboration is already in the works. Dick's Sporting Goods' Calia by Carrie Underwood offerings, which are in 679 stores nationwide with tops selling for \$30 and leggings for \$60, follows the

“Collaborations like Rihanna’s work. Why not go deeper into it?”
—**Marc Beckman, DMA United**

traditional fashion calendar. The company and star are now experimenting with capsules between seasons and in August launched the eight-piece, limited-edition Fleuria Collection.

"Working on Calia has allowed me to channel my passions for sports, fitness and fashion," says Underwood, who has an equity stake in the line. "Designing clothes was not something I thought about at the beginning of my career, but I love it."

"It's a new canvas and a new focus," says Vlasic of the growing athleisure market and artist influence. "It's not just the best basketball player ever or baseball's MVP [who can do this] — now it can be a musician." ●

149%
Retail luxury activewear increase since 2015



From top: Underwood in her Calia line, which is sold at Dick's Sporting Goods. Williams in his Tennis Hu by Adidas jacket, which retails for \$110 on adidas.com. Lovato's Fabletics pieces feature bold colors and edgy cut-out designs. Gomez in a Puma look that will be available later in 2017.

A Musical Journey

TOGETHER IN PEACE



TOGETHER, LET US STAND UP AGAINST BIGOTRY AND FOR HUMAN RIGHTS. TOGETHER, LET US BUILD BRIDGES. TOGETHER, LET US TRANSFORM FEAR INTO HOPE. ~UN SECY. GENERAL

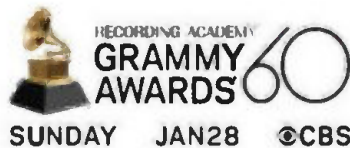
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IN A DIVIDED NATION AND A WORLD OF UNREST, MUSIC CAN BE A UNIFYING FORCE FEEDING OUR SOULS AND NOURISHING OUR SPIRITS. WE NEED TO CELEBRATE OUR DIVERSITY WITH INDIVIDUAL EXPRESSION AND WELCOME THE CULTURAL STRENGTHS AMONGST US. ~ALAN WHITE (YES!)



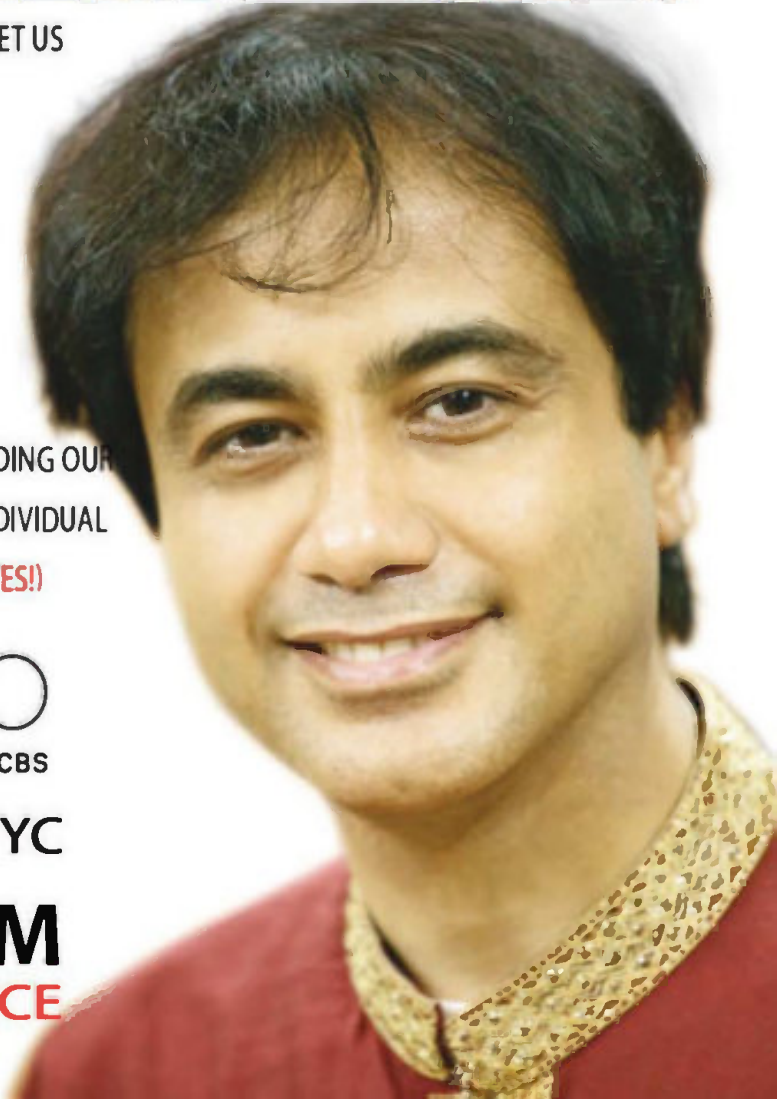
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BEST WORLD MUSIC ALBUM

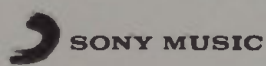
A MUSICAL JOURNEY: TOGETHER IN PEACE






GEORGE
MICHAEL
LISTEN
WITHOUT
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OCTOBER 20



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From left: Khalid, SZA and Michaels photographed Sept. 23 at El Cortez Hotel & Casino in Las Vegas. Styling by Cat Tapper. Khalid wears a The Elder Statesman sweater, Libertine jacket and Second/Layer pants. SZA wears a Solace London suit, Calvin Klein bra and We Who Prey pins. Michaels wears a Cotton Citizen top, Libertine jacket and 16Arlington pants. Watch episodes of *How It Went Down* with each artist at Billboard.com.

YOUR GUIDE to the GRAMMYS



THE CLASS OF 2018

KHALID

SZA

JULIA MICHAELS

Awards season is officially upon us: The eligible music is out, the online votes are soon due in, and speculation mounts on the most charged issues — Kendrick vs. Sheeran, the fate of “Despacito” — likely to play out at the 60th annual Grammy Awards (airing Jan. 28 from New York on CBS). Potential best new artist nominees Khalid, SZA and Julia Michaels preview the glories — and possible awkward moments — that await

BY BROOKE MAZUREK • PHOTOGRAPHED BY ERIC RAY DAVIDSON

“WHAT ARE YOU DOING OVER THERE? Come hop into bed with us,” Julia Michaels says brightly.

While Khalid and Michaels swap stories beside one another inside a penthouse suite perched above downtown Las Vegas, SZA has planted herself on a bench halfway across the room.

“I’m having a moment,” the R&B artist, born Solána Imani Rowe, explains quietly. “I’m going to stay here so that my energy doesn’t spread.”

The three artists have come together this late September afternoon to talk about the 60th annual Grammy Awards, for which they are all solid bets to be nominated in multiple categories, including best new artist. And though it’s an opportunity to bask in their achievements during the last year, they’re also reckoning with the pressures of success, celebrity and recognition.

Especially SZA, whose 90-year-old nana is on her mind tonight. As a young woman, SZA’s “spitfire” grandmother — who narrates her granddaughter’s critically adored second album, *Ctrl*, which reached No. 3 on the Billboard 200 in July — was promised a promotion only to have it handed to a white peer. “She was never the same after that,” says SZA later in the night, long after Khalid and Michaels have left to continue rounds of radio promo, planned to coincide with their appearances at that weekend’s iHeartRadio Music Festival. “I would really love to win a Grammy before she dies,” she eventually confesses, tearing up. “I want to excel at something, to follow through, to not be afraid. Now that I’m here, I think I’m scared to care.”

But she does care, and the depths of that care become obvious when the group discussion turns to the February 2017 awards show, and how it ended: with Adele onstage holding another album of the year Grammy and addressing the fact that she had just taken the trophy many fans were hoping would go to a certain visionary R&B singer. “What the fuck does Beyoncé have to do to win album of the year?” the British

superstar asked later in the press room.

Khalid, Michaels and SZA all agree that, as Khalid says, “representation is changing in music” — and that, as Michaels adds, it is becoming “genre-less.” And their ascents are, in many ways, representative of paths now open to artists refashioning the culture, and, increasingly, the Grammys.

Raised the only child of a mother whose military career uprooted him constantly, 19-year-old Khalid established himself as one of the year’s breakouts with *American Teen*, a stew of folk, R&B, pop and ’80s synth-imbued tracks that capture love and loneliness in the digital era. A few days from now he’ll sing “Location,” which peaked at No. 16 on the Billboard Hot 100, as the opening act for Lorde in Manchester, England. “When I was a sophomore, I remember tweeting: ‘I want to go to the Grammys.’ So for me to win a Grammy — if I do — 15-year-old me would be screaming,” he says, beaming.

For Michaels, 23, who grew up in California and spent years co-writing pop smashes like Justin Bieber’s “Sorry” and Selena Gomez’s “Hands to Myself,” the decision to step into the spotlight with the release of her own EP, *Nervous System*, solidified her status as an influential force driving mainstream pop in a more introspective direction. “I’ve been on albums that have been nominated, I’ve been at the Grammys for the past three years, but having it be for your own, it’s so much more surreal,” she says.

SZA, 26, who was born in Missouri and raised Muslim in New Jersey, stretched the very notion of what constitutes R&B through *Ctrl*, a personal reflection on

self-discovery in which she asserts, in a direct and effortless way, ownership over her sexuality. And yet the prospect of being recognized this awards season seems so fragile that she’ll only acknowledge it in a whisper: “It’s a blessing.”

Who will be your plus-one, assuming you’re nominated?

SZA My mom and my nana, who both narrate my album. My granny is scared of flying. She said she would fly if I had a baby or got married. And the Grammys is like having a baby, so...

MICHAELS I’m going to bring my manager, Beka Tischker, with me. I couldn’t do this without her.

KHALID I’d bring my best friend Carlos and my mom. After my dad passed away [when I was 7], my mom became my rock. She’s the one who inspired me — she sings as well. So when I sing, I’m like a mirror image of her. If the nomination comes, I want her to see the hard work that she [fostered in] my brain.

What do you think your dad would’ve thought of the path you’ve made for yourself?

KHALID I was actually thinking today that he would be so proud of the person that I’m becoming. I don’t really feel like he got a chance to learn about the creative side of me, and I’m pretty sure he would’ve loved it. The more I grow up and the more I become a man and less of a teen, I see my dad’s face in my own.

Kendrick Lamar’s DAMN. and Ed Sheeran’s Divide are favorites for album of the year. Who will you root for if they do get nominated?

MICHAELS I don’t think I can choose. I got to work with Ed on this record, and his point of view is so clear. I basically sat down and wrote a couple of melodies, and he just filled in all of the words with everything he was feeling about his [girlfriend] and his relationship. He has always done things that are really true to him, and so has Kendrick. They’re both really unique; they are both really innovative in their own ways.

SZA Dot [Lamar]. I don’t know Ed personally, though I love him and his music. But I watched [her Top Dawg labelmate Lamar’s] process — he’s a true, genuine genius. Dot doesn’t play any instruments, but he designed and produced his whole album. From scratch.

KHALID

CHART BLITZ

Earned his first three top 10s on the Hot R&B/Hip-Hop Songs chart in the same year, making him the first act to do so since Fetty Wap in 2015.

KEY PERFORMANCE

He and Alessia Cara joined Logic onstage at the 2017 MTV Video Music Awards for Logic’s No. 3 Hot 100 hit, “1-800-273-8255.”

NEW ARTIST BUZZ

At the VMAs, he won best new artist. The BET Awards also nominated him for their version of the prize (although he lost to Chance the Rapper).

“I don’t know if you ever get fully adjusted to the photo shoots and the promo. But I will tell you that there is nothing like the unconditional love that you get from a fan.”

—JULIA MICHAELS



Khalid wears a Bally turtleneck and jacket, Good Fight shirt and I.N.C. pants.

Like... it's too much. It's too incredible. I've never witnessed anyone do that, except for maybe Frank [Ocean]. It's past due. He's the most inspiring person I've ever met in my entire life.

KHALID Kendrick's album was necessary, especially in 2017 with the world being in a place that it shouldn't be — America being in a place that it shouldn't be. And having someone who resembles me, an African-American male, with so much integrity, so much strength, so much sense of self. The fact that he can step up and use his platform to help other people...

SZA And still have it sound fly. That's the crazy part. Making that shit sound hot. He somehow manages to be an activist with a platinum album. It's very rare. Nina Simone talked about [this], the responsibility that we all have as artists to reflect the time, and I always feel like I don't know what the fuck I'm going to do to reflect it. But Kendrick, I don't know that he's thinking about what he can do — I think he's just being it. It's coming out of his pores.

Race and gender have been major topics of discussion around the Grammys the past few years. Do you think women and people of color are underrepresented in the industry?

SZA I don't think they're underrepresented. There are tons of [black and women artists]. It's just a matter of: Are you noticed when you come to the surface? Hip-hop right now is higher-selling than pop music. We know where it originated from; it's not a fucking secret. It's a matter of when other people do hip-hop and they don't look like me, suddenly it's innovative: "I've never heard this before." No, you have. For the last 100 years.

KHALID For me, I feel like the representation in music as a whole is changing. When I was growing up, when I was younger — well, I'm only 19, but I didn't see a lot of people who embodied me in the mainstream. But they were there. I feel like now, hip-hop and R&B, like SZA said, is so alive, so dominant to the point where it influences others. And it's great.

SZA It's a weird paradox for me. You have one foot [in the place] where Issa Rae was like, "I'm rooting for everyone black!" [at the Emmy Awards]. But then you're also like, "I'm rooting for everyone just because they are awesome." Sometimes you feel guilty, because I don't want to just root for everyone black. But it's also like, "Maybe my friends might be underrepresented tonight," and you have to mob for them.

KHALID I feel like right now as listeners we are accepting the fact that music has no image.

MICHAELS Yes, it's becoming genre-less.

SZA Hell yes! That's the word: genre-less. It's like everything converging in the most beautiful fucking way.

SZA

HUGE DEBUT

Ctrl, her first full-length, non-mixtape album, bowed at No. 3 on the Billboard 200 in July and ruled the Top R&B Albums chart for two weeks.

SALES 'GALORE'

In September, *Ctrl*'s lead single, "Love Galore," featuring Travis Scott, was certified platinum — SZA's first such plaque.

POP APPEAL

She collaborated with Maroon 5 on the No. 20 Hot 100 hit "What Lovers Do" and guested with Khalid and Post Malone on the remix of Lorde's "Homemade Dynamite."

SZA wears a Michelle Hébert dress, 16Arlington feather sleeves and Gucci shoes.



KHALID It's me looking at myself: chubby little black boy singing whatever the fuck I want! For folk to be one of my influences, but for me to also use R&B and soul as an influence. I love '80s and '90s pop. I feel like music is changing, and it takes us as a whole. We are the change. We do have the power to change things.

What's the best advice you've received from another artist?

MICHAELS I worked with Linkin Park not too long ago. I tend to take myself really seriously, and be a bit of a control freak. When Chester [Bennington], Mike [Shinoda] and Brad [Delson] were in the studio, they were having so much fun. Cracking jokes. They've been doing this for years and would just go in there and act like it was their first time in the studio. Being around that was so eye-opening. Before I go onstage, I fucking panic. But I've been thinking about how there is so much fun to be had.

KHALID I recently had a conversation with Mac Miller, and he told me I can't make everyone happy, and sometimes I do need time for myself. I need time to be human and not let all these distractions and all the outside [parts] of my life right now [prevent] me from doing everything that I was doing normally.

How about Lorde — what have you learned from her?

KHALID Meeting your influence is definitely the hardest thing ever, because they can either be the nicest or they can be everything you didn't expect. But she was everything I expected and more. A while back, before I took off, she told me I was in the same position that she had been in a couple of years back. She was herself and she broke through. She wasn't afraid to get up there and dance. I loved that.

Do you all feel like you've adjusted to being well-known?

KHALID I do the same shit. I don't like going out. I would rather chill with my friends, watch Netflix, listen to music. I want to keep being myself and surrounding myself with people that I love. I never want it to be: "Since I got all of these people watching me, I got to do something cool."

MICHAELS I don't know if you ever get fully adjusted to the photo shoots and

“Kendrick’s album was necessary, especially in 2017 with the world being in a place that it shouldn’t be — America being in a place that it shouldn’t be.”

— KHALID

the promo. But I will tell you that there is nothing like the unconditional love that you get from a fan. I was in France a couple of days ago, and I was posting things on Instagram Stories and this girl who had followed it found me and just started crying. And you realize that this young girl who lives all the way across the other side of the world is so affected by everything you say. She feels like she knows you. You've written something that feels so close to her, and I feel that's what we strive for — to have people feel on a deeper level.

KHALID It's overwhelming.

MICHAELS I'm a super touchy person, so anytime someone wants to give me a hug at meet-and-greets, I'm like, "Come here!" I always end up with a cold, but I don't care.

SZA My immune system has taken the craziest hit, but I can't not meet them. It would feel worse missing a meet-and-greet than it would getting sick.

Does it ever feel overwhelming for you?

SZA I was sleeping on a futon with a person I barely knew two years ago, so this is just a completely different situation. It's interesting to all of a sudden be considered valuable.

KHALID It's a good feeling.

SZA It makes me confused. "How was I not valuable before all of this? Now I become valuable?" But then you think, "OK, I'm fine. I'm still going to eat off the floor, still going to not lotion and still going to do all the shit I would do anyways." All of those things have to continue to happen. I would have never thought someone would consider me valuable, though. I wasn't popular in high school; I had no friends.

MICHAELS I was homeschooled. I had no one.

KHALID I was in and out of places; everything was temporary. Losing

friendships. And there was that feeling of value. I had to take a step back in the process of creating the album where it was like, "I have to find love for myself." I'm still striving, still finding self-acceptance. I'm 19, still learning things about myself and the energy that I don't need to be around.

MICHAELS I think we all are.

Julia, has touring for your solo career affected the songwriting process you have with other artists?

MICHAELS No. A lot of the songs that I've written have been for pitch, which means that the artist wasn't even there. When you do these promo runs, you don't really get time to be creative, but when I'm home and I get a couple of days off, the ideas start to flow. Being alone can really do a lot to a person in terms of introspection. I start sessions next week to hopefully put out new music at the beginning of the year, and I'm really excited about it.

If you guys win, where will you display your Grammy?

MICHAELS I have a music room in my house; a very small, cute little place where I keep my piano and my little leather sofa. So I'd probably put it right there. Or buy a chain and wear it around my neck.

KHALID I would have to buy a house to put the Grammy in. (*Laughs.*) Either that or keep it in my mom's house, but I know I'm going to want to keep it.

What would you wear to the ceremony? Do you go casual? Dressy? Go for theatrics and get carried in an egg, like Lady Gaga in 2011?

MICHAELS I would dress up! It's a moment. I've worn Dior for most of the things that I've done, so I'd love to do something again with them and wear something really unique.

KHALID Honestly, I would just come as I am. Fuck it! I want to be comfortable, not like, "Damn, this is too tight on me; I can't move."

SZA I'm in between. I'm either going to go in jeans, a rolled-up T-shirt and some Chucks — just like hella comfortable — and a blunt. Or full Cinderella.

KHALID Actually, I'll probably need to dress up nice. My mom is probably going to make me dress up.

JULIA MICHAELS

HELPING FRIENDS

She has co-written 17 songs that have reached the Hot 100, including Justin Bieber's "Friends" with BloodPop, which hit No. 20 in September.

ON HER OWN

Her debut single, "Issues," peaked at No. 11 on the Hot 100 in June.

AS HEARD ON TV

The *Nervous System* EP track "How Do We Get Back to Love" premiered on the final season of HBO's *Girls*.

“When other people do hip-hop and they don’t look like me, suddenly it’s innovative: ‘I’ve never heard this before.’ No, you have. For the last 100 years.”

— SZA



Michaels wears a Sergio Hudson top and pants and Zadig & Voltaire shoes.



FORECASTING THE BIG 4

In another year shaping up to be dominated by a clash of titans (a British pop savant, a Compton rap genius), there's still plenty of room for surprises in the top Grammy categories — whether they're icons getting personal (JAY-Z, Gaga), former teen stars going for grown-up cred (hello, Harry), rappers on the rise or, yes, Taylor Swift

BY ALAN LIGHT

IT'S BECOMING A FAMILIAR setup: the biggest Grammy Award battle coming down to a face-off between a revered British pop star and R&B/hip-hop royalty. In 2016, those spots were filled by Adele and Beyoncé, ending with the former taking album of the year for 25 and giving a tearfully apologetic acceptance speech

WHAT'S AT STAKE FOR...

The potential narratives to watch among artists circling major nominations



JACK ANTONOFF

WHO Bleachers leader and fun. guitarist turned producer to the stars: Lorde, P!nk and Taylor Swift in the last year alone.

CHALLENGE He has worked with big names, but Antonoff is still better known as a prestige player than as a Max Martin-level gold-spinner.

UPSHOT Antonoff should be a producer of the year frontrunner, but longer-established names (Steve Mac, Mike WiLL Made-It) lurk closely behind.



IMAGINE DRAGONS

WHO The rare rock group to adapt its stadium sound to the streaming age and stay popular (2017's "Believer" spent 29 weeks atop the Hot Rock Songs chart).

CHALLENGE The Grammys don't often reward rockers mixing influences, preferring more traditional groups like Foo Fighters.

UPSHOT They scored a record of the year nom for "Radioactive" in 2014. Their crossover success this year may make them unignorable.



KESHA

WHO Onetime dance-pop diva who won support among fellow artists following her allegations against producer Dr. Luke and reinvented herself with *Rainbow*.

CHALLENGE Voters might not reconcile Kesha's thoughtful transformation with her early not-so-Grammy-friendly, wild-child hits.

UPSHOT A redemption arc and a roundly praised new record give Kesha her best shot yet at a Grammy nod, though maybe not in a Big Four category.



JASON ISBELL

WHO Former Drive-By Trucker and country-rock critical fave; earned his best reviews and Billboard 200 debut (No. 4) yet with *The Nashville Sound*.

CHALLENGE A longtime outspoken outsider, Isbell refuses to meet the mainstream halfway. That could be a long distance for voters to travel.

UPSHOT Isbell's a Big Four dark horse, but so was similarly well-regarded genre-blender Sturgill Simpson in 2017.

—ANDREW UNTERBERGER

in which she said what plenty of Grammy watchers were thinking: that Queen Bey's politically charged *Lemonade*, a "monumental," "soul-baring" and "empowering" statement, deserved the win.

This year, a similar showdown looks likely for album, record and song of the year. In one corner there's Ed Sheeran, an established Grammy favorite who in 2017 became the first artist ever to have two singles simultaneously debut in the top 10 of the Billboard Hot 100. In the other: Kendrick Lamar, whose *DAMN.* is the most acclaimed album of 2017, and who is widely considered music's leading voice in our current, contentious sociopolitical climate.

The Sheeran-Lamar subplot may dominate the 60th edition of the Grammys, but it's not the only one. This year saw Harry Styles, Miley Cyrus and Kesha all breaking away from their teen-pop images with grown-up, well-received albums; JAY-Z and Lady Gaga tackling personal themes; and a new generation of rappers — Migos, Rae Sremmurd and Lil Uzi Vert among them — signaling the next stage of hip-hop's evolution. Looking across the Big Four categories for the 2017 awards reveals a year full of surprises, disappointments and new beginnings.

ALBUM OF THE YEAR

Sheeran has racked up nominations numbering in the double digits (and in 2016 won song of the year for "Thinking Out Loud"). Lamar has more trophies to his name (seven to Sheeran's two), but none in the general categories. Regardless, Sheeran's *Divide* and Lamar's *DAMN.* should be locks for nominations. Joining those likely frontrunners, Lorde's *Melodrama* is a solid bet: Though her follow-up to 2013's *Pure Heroine* came up a little short commercially, it was considered a daring, winning step forward after her rookie success. JAY-Z's *4:44* — a thoughtful, confessional album from a true icon — looks like it could nab him long overdue recognition in a category in which he has never been nominated (provided the album's exclusive TIDAL release didn't limit its audience too much).

Don't discount the influence of two of the year's most powerful artist narratives. Gaga's intimate *Joanne* met lukewarm reviews, but it has Mark Ronson's imprimatur and caps off a year when Gaga won plenty of hearts with a triumphant Super Bowl performance, her revelation of her chronic battle with fibromyalgia and the release of her well-received Netflix documentary, *Gaga: Five Foot Two*. And with *We Got It From Here...Thank You 4 Your Service*, A Tribe Called Quest offered a stunning, unexpected comeback recorded with Phife Dawg before his death in 2016 — and, as Q-Tip and crew

announced, their final project.

Elsewhere, *Harry Styles*, inspired by classic rock from Bowie to Badfinger, was a remarkable transformation for the former One Directioner. The Bruno Mars juggernaut could well roll on with *24K Magic*, as could The Weeknd with *Starboy*. Miranda Lambert's powerful double album, *The Weight of These Wings*, was arguably Nashville's strongest offering this year. Though Metallica has never been nominated in a general category, its *Hardwired... To Se:f-Destruct* was widely seen as a welcome return to form. Among rap's contenders, Logic's *Everybody* and Big Sean's *I Decided* were big hits that earned critical notice. As to who might fill the unexpected outsider slot Sturgill Simpson occupied in 2017, Americana favorite Jason Isbell's *The Nashville Sound* (the rare indie release to hit No. 1 on the country albums chart) and Father John Misty's *Pure Comed:y* garnered sufficient support to make both long-shot contenders.

RECORD OF THE YEAR

With nearly 5 billion streams and 4 billion video views, Luis Fonsi's "Despacito" (featuring Daddy Yankee and, on the remix, Justin Bieber) was the year's biggest sensation. Honoring the first Spanish-language song since "Macarena" to top the Hot 100 — which went on to tie Mariah Carey and Boyz II Men's "One Sweet Day" for most weeks ever at No. 1 on the chart — would be an ideal opportunity for The Recording Academy to recognize Latin music's ever-increasing impact on

the mainstream. Among the year's other chart-toppers, Sheeran's "Shape of You" and Lamar's "Humble" seem like shoo-ins. At least one of Mars' two hits, "That's What I Like" and "24K Magic," should earn a spot. Styles' soaring "Sign of the Times" could earn recognition as a strong debut single. And among Nashville voters, Sam Hunt's "Body Like a Back Road" — which topped the Hot Country Songs chart for a record-shattering 34 weeks (and crossed over to the Hot 100's top 10) — should get the biggest push in this category.

From there, the year's biggest singles covered a wide range of styles. The massive success of Rae Sremmurd's "Black Beatles" and Migos' "Bad and Boujee" made next-gen Atlanta rap impossible to ignore. "Malibu" epitomized Miley Cyrus' '70s Southern California reboot, and The Weeknd delivered two strong tracks in "Starboy" and "I Feel It Coming." The unlikely (but highly successful) combination of The Chainsmokers and Coldplay for "Something Just Like This" ticks a lot of boxes for voters, while Imagine Dragons' "Believer" could represent for modern rock. And though "Look What You Made Me Do" was polarizing, never underestimate the power of Taylor Swift — did any other song generate more debate this year?

SONG OF THE YEAR

Sheeran's "Shape of You" (written with a team including producer Steve Mac) and Lamar's "Humble" (credited to Lamar and Mike WiLL Made-It) will likely face off again for the top songwriting

2017 NOMINEES AND WINNERS

ALBUM OF THE YEAR

Adele, 25 ✓
Beyoncé, *Lemonade*
Justin Bieber, *Purpose*
Drake, *Views*
Sturgill Simpson, *A Sailor's Guide to Earth*

RECORD OF THE YEAR

"Hello," Adele ✓
"Formation," Beyoncé
"7 Years," Lukas Graham
"Work," Rihanna featuring Drake
"Stressed Out," Twenty One Pilots

SONG OF THE YEAR

"Hello," Adele ✓
"Formation," Beyoncé
"I Took a Pill in Ibiza," Mike Posner
"Love Yourself," Justin Bieber
"7 Years," Lukas Graham

BEST NEW ARTIST

Chance the Rapper ✓
Kelsea Ballerini
The Chainsmokers
Maren Morris
Anderson .Paak

honor, and many other record of the year competitors could join them: Styles and a team led by producer Jeff Bhasker for “Sign of the Times”; Mars and crew (including production teams Shampoo Press & Curl and The Stereotypes) for “That’s What I Like” or “24K Magic”; Cyrus and collaborator Oren Yoel for “Malibu”; and Hunt alongside Zach Crowell, Shane McAnally and Josh Osborne for “Body Like a Back Road.”

That cohort’s strongest competition might come from songs with timely (or timeless) messages. Gaga’s raw vulnerability on “Million Reasons” — written with Hillary Lindsey and Ronson, and roundly considered the most solid offering on *Joanne* — makes it her best chance at a major nomination. Logic’s “1-800-273-8255,” written with Arjun Ivatury and featured vocalists Alessia Cara and Khalid, was an ambitious commentary on suicide prevention that has peaked at No. 3 on the Hot 100.

Other new artists with chances for a nod: James Arthur, whose “Say You Won’t Let Go” (by Arthur, Neil Ormandy and Steve Solomon) was the year’s breakout low-key ballad, and Julia Michaels, whose “Issues,” written with Justin Tranter and producers Benny Blanco and Stargate, introduced her as a major new voice. And yet again, don’t count out Swift — this time for “Better Man,” a song she wrote alone (a possible plus to some authenticity-seeking voters) and then handed off to her friends in Little Big Town.

BEST NEW ARTIST

Without an undeniable breakout star (like Chance the Rapper last year), this is the toughest of the Big Four to call, but plenty of acts make strong cases for nomination. Michaels seems like a safe bet: Her history of writing hits for Bieber, Selena Gomez and Gwen Stefani before recording on her own solidifies her reputation as a “real” artist. Khalid, who won best new artist at MTV’s Video Music Awards, should be a frontrunner, too: His *American Teen* was one of several stand-out new R&B LPs this year, along with *Ctrl* from SZA, another likely nominee.

In country’s corner, deep-voiced dudes Luke Combs and Kane Brown look to have the best chances. Brits James Arthur, Rag’n’Bone Man (whose “Human” was a smash outside the United States) and recent Mercury Prize winner Sampha seem solid possibilities. But the genre that had the most rookies break through in 2017 was hip-hop, from “mumble rap” stars Lil Yachty and Lil Uzi Vert to conscious charts force Logic and unorthodox MC Post Malone. A nod to one of those mavericks would signal the academy recognizing what was truly “new” this past year.

BACK IN THE BIG APPLE

Julie Menin, the mayor’s commissioner of media and entertainment, on the Grammys’ much-anticipated return to New York after more than a decade away

“It really shows New York’s primacy as music capital of the world,” says Julie Menin of the Grammys’ move from Los Angeles’ Staples Center to Madison Square Garden for the first time since 2003. Menin, the commissioner of the Mayor’s Office of Media and Entertainment, worked with labor groups, local organizations and MSG for over a year to help clear the way for the big night’s production — all under the guidance of Recording Academy president/CEO Neil Portnow, who approved the move.

“I saw the 60th anniversary on the horizon,” says Portnow, “and I thought, ‘That’s a great occasion to be back in New York.’” He was adamant that the show return to MSG: “Barclays [Center in Brooklyn] is fantastic,” says Portnow, “but really for me, the Grammys had to be in Manhattan.” Menin, who expects the Grammys



to bring in \$200 million in economic benefits to the city, spoke to *Billboard* about making the move happen.

In March, your office released a study on the New York music industry. What did you find?

When I became commissioner [in 2016], I kept hearing anecdotes about people leaving the New York music scene, [but] nobody could point to a single piece of data supporting that. We commissioned the study to quantify the music ecosystem here, and one of the most interesting things it showed is it’s just the opposite: The music industry ecosystem is stronger than it has ever been.

What was your office’s role in bringing the Grammys to New York?

Last February, I went to Los Angeles to meet with The Recording Academy and to have a dialogue with them about the possibility of bringing the Grammys to New York. Our role was to make sure costs were being defrayed. We quickly assembled a host committee and a labor coalition to help. The Garden was critically involved.

What’s going to make New York special?

There’s so much that New York City brings in terms of unique experiences that can occur in the five boroughs. Tapping into that was critical. I think this is the tip of the iceberg in terms of getting signature awards shows here. There’s a real excitement generated in New York.

—DAN RYS and MELINDA NEWMAN

GRAMMY WEEKEND: OFFICIAL PARTY MAP

In addition to holding the 60th annual Grammys in New York, The Recording Academy is relocating its yearly slate of affiliated parties to NYC — all in proximity to the awards ceremony site, Madison Square Garden

- 1 MusiCares Person of the Year Honoring Fleetwood Mac (Jan. 26): Los Angeles’ living legends will be feted at Radio City Music Hall.
- 2 Grammy Nominee Reception (Jan. 27): Nominees will gather at the Ziegfeld Ballroom, formerly the famed Ziegfeld Theater, on Grammy eve.
- 3 Clive Davis/Recording Academy Pre-Grammy Gala (Jan. 27): A perennial hot ticket for artists and executives alike, held at the Sheraton Times Square.
- 4 Grammy Celebration (Jan. 28): The academy’s official awards afterparty will take place at the Marriott Marquis.

—ANDREW HAMPP



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Clockwise from top left: Logic, Lil Uzi Vert, Migos, Lamar and Cardi B.

'THE BIGGEST STRUGGLE WE CAN WIN'

That's what one producer calls rap's battle for Grammy recognition — and a new nomination committee could be a major step forward

THE ROAD TO THE 2018 GRAMMYS

OCT. 16, 2017

First round of online voting begins

OCT. 29, 2017

Deadline for first round of online voting

NOV. 15, 2017

Last day to become a member to vote in the final round

NOV. 28, 2017

Nominations announcement

DEC. 7, 2017

Final round of online voting begins

DEC. 21, 2017

Deadline for final round of online voting

JAN. 28, 2018

60th annual Grammy Awards telecast

In 2016, Travis Scott scored his first No. 1 on the Billboard 200 with the well-received *Birds in the Trap Sing McKnight* — but on Grammy night in 2017, his name was absent from the nominee list. In 2015, Future, then a rising star with his first Billboard 200 No. 1 for that year's *DS2*, was also shut out.

For the rap community, which was accustomed to seeing the genre's on-the-verge artists ignored on Grammy night, the snubs were still painful. But at this year's Grammys, emerging acts like Migos, Lil Uzi Vert, Cardi B and Logic may have a better shot at glory, thanks to a new (and long-awaited) panel of experts that has been assembled: the rap nominations review committee.

Announced in June, the anonymous committee — comprising artists, songwriters, producers and engineers — is the first to address hip-hop (an R&B group already existed). It joins 12 other genre review groups

(including another new one, for contemporary instrumental and new age) established expressly to ensure emerging artists and late-in-the-year releases have a fair chance at competing. After the first round of member voting, committees vote among themselves to narrow down the top 15 vote-getters in each of their genre's categories to five nominees (it's possible they may add an overlooked name); previously, rap nominees were determined simply by the initial academy-wide vote.

"One of the hip-hop community's stated goals is to give more recognition to newer and emerging acts," says Recording Academy senior vp awards Bill Freimuth. "The community felt the voting membership was going for some of the more recognizable, established artists. And they also weren't seeing some of the music coming from more independent artists

that was really exciting the core community. There's a lot of rapid progress happening in the rap field, and the community wanted our nominations to reflect that."

"The whole industry is changing, and rap has become the dominant genre of music. It's time to rewrite history," adds Grammy-winning producer Zaytoven, who has crafted hits for Future, Migos and Gucci Mane. "I believe [the committee] is going to give rap a more level playing field."

At the 2017 ceremony, change seemed imminent when Chance the Rapper, an independent artist, took home three awards, including best new artist, thanks to a rule change that made streaming-only recordings like his *Coloring Book* eligible. RCA senior vp marketing Carolyn Williams calls Chance's wins "a big turning point" that could have a trickle-down effect, inspiring voters to consider rap for more general-field nominations.

"It will be important for this committee to recognize projects not just based on popularity but also on criteria like creativity," says Williams, whose roster includes SZA, Khalid and rapper GoldLink as well as Bryson Tiller. "The optics behind this nominations review committee are good. I remember artists boycotting the Grammys because they didn't like the way rap was being treated."

Since best rap performance, the Grammys' first rap category, was added in 1989, the relationship between the Grammys and the hip-hop community has been fraught. That year, winners DJ Jazzy Jeff & The Fresh Prince were no-shows (along with fellow nominees LL Cool J and Salt-N-Pepa) when they learned that the award wouldn't be presented during the national telecast. Since then, stars like JAY-Z and Kanye West have publicly taken

the Grammys to task. And as recently as 2016, Kendrick Lamar's 11 nods were overshadowed when Taylor Swift's 1989 won album of the year over Lamar's *To Pimp a Butterfly*.

As Zaytoven notes, winning a Grammy is "definitely" still important to the hip-hop community. "That's what we're all striving to get," he says. "It's the biggest struggle we can win." With online voting instituted for the first time this year, younger voters more tuned in to hip-hop might start to give the genre's artists a better chance at the top awards. In the meantime, the rap committee is just one step toward mending a difficult relationship. "The urban community is still very skeptical of the Grammys," says Williams. "It's a work in progress." —GAIL MITCHELL



**'WE'RE IN
A DIFFERENT**

Twenty years ago, Beck lost album of the year to Céline Dion. Two years ago, he beat out Beyoncé in the same category. Having played both the innovative underdog and triumphant quasi-traditionalist, he wants just one thing with his new album, *Colors*: to spread some (unironic) joy in a dark time

BY ALEX GALE
ILLUSTRATION BY NIGEL RUCHANAN



Beck photographed by Austin Hargrave on Feb. 7, 2014, in Los Angeles.

B

BECK, ONE OF ROCK'S BEST-PRESERVED 40-somethings, looks a little run-down today.

The weather isn't helping. "There was a heat wave for three months straight, and then today the temperature dropped and clouds came in," he says, staring solemnly at the downtown Los Angeles skyline from a 12th floor studio in the Capitol Records Tower. "The sun isn't shining quite as bright. I think it's L.A.'s tribute to Tom Petty or something."

It's the day after Petty, one of Beck's idols, died following a heart attack — and two days after the deadliest mass shooting in modern U.S. history, at the Route 91

Harvest music festival in Las Vegas. "It has been a rough few days," says Beck. "I didn't sleep a lot. Yesterday was just so... intense. It stabs you in the heart."

Dressed in all black, 47-year-old Beck Hansen speaks slowly, with many long pauses. It's difficult to tell whether he's searching for the right words or if, exhausted, he's just trailing off mid-thought. The latter would be understandable: The previous night's sleeplessness aside, he says the last four years had him working the hardest he ever has. That's how long it took him to finish his 13th album, *Colors*, released Oct. 13 on Capitol and co-produced with Greg Kurstin, a member of Beck's early 2000s touring band who went on to make hits for Adele, Sia and others.

Kurstin, who won the 2017 Grammy for producer of the year, non-classical, was so swamped with his growing client list that there were months-long gaps between the early sessions for *Colors*. During one of them, Beck — who's also raising two kids with his wife, actress Marissa Ribisi — switched focus to complete another long-gestating collection of songs that would

become *Morning Phase*. Released in 2014, it was his first studio album in six years. It went on to snag two Grammys, including album of the year, beating Beyoncé's self-titled 2014 opus. The surprise win, in turn, prompted Kanye West to briefly hop onstage during Beck's acceptance speech to register his protest, and later explain that Beck needed to "respect artistry."

"I wanted to put out *Colors* sooner, but *Morning Phase* was doing so well," says Beck. "Audiences were responding in a way I hadn't seen in years. It was like two-and-a-half good, solid years of touring. When a wave comes, you ride it."

If you thought Beck would try to replicate the sound, and therefore success, of *Morning Phase*, you haven't been paying attention. In a career that has hopscoched from snarky proto-rap-rock (1994's *Mellow Gold*) to Prince- and R. Kelly-influenced funk (1999's *Midnite Vultures*) to confessional balladry (2002's *Sea Change*), *Colors* is Beck's latest leap: Where *Morning Phase* is downtempo, melancholy folk-rock, *Colors* is polished, highly danceable pop-rock with big drum fills and power chords.

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Two decades after breaking through with sardonic weirdo anthems like “Loser,” it’s Beck’s happiest, most accessible album. Single “Dreams” topped *Billboard*’s Adult Alternative chart and soundtracked ads for Volkswagen and ESPN; “Wow,” which features Beck’s first recorded rap in years, is in a spot for Acura. People (or at least advertisers) love happy Beck.

“When I look back at my old music, it’s like if you saw a hundred photos of yourself and you’re not smiling in any of them,” he says. “For this album, I thought, ‘Let’s take a photo where I’m smiling.’”

When your 1996 album, *Odelay*, was nominated for album of the year, the Grammys were seen as very forward-thinking. But in 2015, *Morning Phase*, one of your most traditional-sounding records, ended up winning over Beyoncé’s album. Did you see that as ironic?

It’s so weird, who wins. I remember in 2001, being up for album of the year [against] Radiohead’s *Kid A*, and Steely Dan ended up winning [for *Two Against Nature*]. Which was well deserved because they’re legends.

In a way, you were the legend being belatedly recognized in 2015.

I don’t think I reached the heights that Steely Dan did in their day, or Tom Petty. I’m still a work in progress. I don’t think I ever had a plateau like those artists, where you just have an undeniable run for 10 years. But after the Grammys, how many young fans who didn’t know my music came to it for the first time? It’s not like I’m on classic rock radio 24 hours day. In a way, I felt like a new artist. I was as surprised as anyone. When I was sitting there and they were announcing everybody, the people I was sitting with, I told them, “Obviously, Beyoncé is going to win — come on.”

Did you get to talk to her afterward?

I didn’t then, but I did recently. I was really thankful for that conversation. I wrote her a long note after the Grammys, too. Because I saw a bit of that on the internet, where they pit two musicians against each other. The idea of being on one side versus another in music is just preposterous to me.

Did you and Kanye ever get to talk?

I never did. But I got messages from him [through] other people that know him.

He said he spoke to your wife.

Yeah, there were some conversations. He never called me, but he was very thoughtful and effusive. I didn’t take much offense [at him interrupting the acceptance speech] because I don’t know if he knew my music. I kind of got the point of what he was saying.



Beck performed at the 39th annual Grammy Awards in 1997.

FAMOUS GRAMMY MAKE-GOODS

Tony Bennett



Bennett took advantage of an MTV-assisted mid-’90s mini-renaissance — and a historically soft album of the year nominee class — to win top honors in 1995. His *MTV Unplugged* featured “I Left My Heart in San Francisco” — vindication for Bennett’s signature song, three decades after his acclaimed 1963 LP of the same name lost out to comedian Vaughn Meader’s Kennedy-parodying *The First Family*.

Steely Dan



In 2001, Steely Dan’s first studio album in 20 years, *Two Against Nature*, infamously won over Radiohead’s *Kid A* and Eminem’s *The Marshall Mathers LP* (plus Beck’s *Midnite Vultures*). The Dan were nominated for, and lost, the award twice before. Studio masterwork *Aja* fell to Fleetwood Mac’s commercially undeniable *Rumours* in 1978.

Ray Charles



The soul pioneer was nominated for classic genre dalliances *Genius + Soul = Jazz* (1962) and *Modern Sounds in Country and Western Music* (1963). But it was only his third, posthumous nomination, for the collaborative set *Genius Loves Company*, that took home the top prize. —ANDREW UNTERBERGER

What was your reaction when you heard about Tom Petty’s death?

It was just gut-wrenching. I was at his last show [at the Hollywood Bowl on Sept. 25]. We did shows with him years ago, but I didn’t get to work with him or spend a lot of time with him. He covered a few of my songs when I was starting out, which meant a lot to me. He’s probably the first musician of that stature who reached out like that. The [Heartbreakers] really were an L.A. band, just as much as The Beach Boys. Their music was an idealization of even the banal parts of L.A. This sort of beautiful summer day in the Valley, that kind of feeling. If you grew up here, it’s like losing family.

From celebrity deaths to terrorism and political strife, the news during the past few months has been nonstop horror for a lot of people. Is it strange releasing a party album in this climate?

I’m conflicted. I wanted to come out with *Colors* [first], rather than *Morning Phase*, but it just didn’t work out that way. I had to get a record out for touring. It had been six years at that point. There’s a point



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where the promoters were like, “We need a record.” *Colors* was written mostly in 2013 and 2014; it was a very different time. When these songs were being recorded, [Pharrell Williams’] “Happy” was about to come out and be the biggest song in the world. Now we’re in a different world.

“Dreams” sounds jubilant on first listen, but there are hints of darkness in a few lines: “There’s trouble on the way/Get a dog and pony for judgment day.”

I had a lot of lyrics like that initially, but we kept changing them. I asked Greg to help me steer away from darker lyrics, and instead try to write things that are more uplifting. That’s not necessarily my default as a writer. *(Laughs.)* I look at so much of my favorite music, from Stevie Wonder to The Beatles to Motown to Tom Petty — it’s got this humanity. I don’t think that’s an easy thing to do. Sometimes it can be derided by more sophisticated music lovers and critics, but there’s something to be said for it. We just did this tour with U2. They’re masters of bringing the listener up. We toured with The Police when they reunited. Their songs are just powerful — they transmit right to the heart.

“No Distraction” is reminiscent of The Police, which isn’t something I’ve heard in your music before. Was that purposeful?

I’ve been messing with that kind of thing for 20 years. There’s stuff like that that I’ve never even put out. Initially I thought it was a little too reminiscent. We talked about it. We went back and forth. We made an attempt to redo some things but it just worked [as is].

Most of your music has a knowing wink. This record doesn’t, and neither did *Morning Phase*. Is that snarky side still there, or are you a different person now?

I was just attempting to make something from the heart and to not have anything that took away from that. It’s an album about connecting. I wanted to engage.

Is it fair to call this your poppiest record?

I don’t see much of a difference between indie rock and the top 40 today. What I hear are superficial production touches. One where they didn’t spend as much time on the vocals and it’s mixed more obscurely, and one where they really polished and worked really hard on the sound. Whether something is pop is sort of a superficial idea. I wanted this record to feel very finished, like we carried all the ideas to their end. I feel like a lot of my records have songs that are purposely a bit more rough around the edges. They’re sort of embracing the naturalism of a demo. But I enjoy the discipline of a



Clockwise from top left: Beck with wife Marissa Ribisi in 2016; a still from the “Wow” music video; onstage at South by Southwest in 1994.

well-made record. Records like *Pet Sounds* or *Thriller* or *Rumours*. I wanted to do a record like that.

You used to rerecord vocals to purposefully make them out of tune.

That’s true. But you have to understand, when I was growing up, all the singers had these unusual voices with a lot of personality: Neil Young, Tom Petty, David Byrne, The Cure, Devo, Morrissey, Depeche Mode, it just goes on and on.

“Wow” reminded me of some of your earlier experiments with hip-hop, like “Loser,” but updated for the trap era.

I didn’t go in the studio to make that. I just freestyled it, and then I put it away for a year. Then my kids overheard it one day and they were like, “You have to put this on the record!” They were emphatic.

Your kids must be pretty cool. My biggest embarrassment would be my dad rapping in public.

(Laughs.) I don’t think I’d released anything with a rap on it in over 10 years. I remember when we were making *Odelay*, one of our running jokes was that the next record was going to be all rap. [Producers The Dust Brothers] had this 808 drum machine up on the top, top shelf in their studio. We joked that the album would only be an 808 drum machine and rapping, maybe a synth. That was a running joke until, like, ’95. At the time it wouldn’t have been enough to carry a record. But now pretty much all of rap and pop music is made with an 808. So the idea of something like “Wow” is not completely out of the blue.

You’ve had a lot of success borrowing from different genres — rap, blues, samba,

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From left: In 2015, after Beck accepted the album of the year Grammy from Prince, West interrupted his speech.

FOR BECK, 16 GRAMMY NOMS AND 5 WINS

1994

"Loser," best male rock vocal performance

1997

Odelay, album of the year
Odelay, best alternative music performance*

"Where It's At," best male rock vocal performance*

2000

Mutations, best alternative music performance*

2001

Midnite Vultures, album of the year
Midnite Vultures, best alternative music album

2003

Sea Change, best alternative music album

2006

Guero, best alternative music album

2007

"Nausea," best solo rock vocal performance

2008

"Timebomb," best solo rock vocal performance

2009

Modern Guilt, best alternative music album

2015

"Blue Moon," best rock performance

"Blue Moon," best rock song

Morning Phase, album of the year*

Morning Phase, best rock album*

*denotes win

soul. Do you worry about being accused of cultural appropriation?

I don't know. *(Long pause.)* Everything that's in my music is stuff that I had some sort of experience with or some profound connection with. [Before] learning slide guitar as a kid, I would always hear that sound on a record and be like, "What is that?" It was this incredibly evocative, otherworldly sound to me. And it was an antiquated form of music. This was the '80s, the golden age of pop and synthesizers, and I spent a lot of that decade immersed in these records. So having that slide guitar part that I'm playing in "Loser" and having it become a hit and the slide guitar get injected back into pop culture, that was just really cool.

I guess that doesn't really answer anything about cultural appropriation. It's just my love for that sound. I think of so much music as being a cross section — it's always a meeting point, especially in American music. There has always been aspects of different cultures all mixed together, and that's the beauty of American music. When you get into the roots of all this stuff, it gets really strange. Like zydeco. Where does that accordion come from? Did it come from Germany? But then they're doing stuff they didn't do in Germany with it. And you have all the permutations of folk music and bluegrass and Appalachian ballads and Delta blues and country blues, R&B, rockabilly, rock'n'roll. It just goes on and on. It's this continuous transmutation of different bits and pieces.

What new hip-hop do you listen to?

I hear a little bit of everything because it's just everywhere — it's the biggest music in the world right now. Everything from Kendrick [Lamar] to Lil Yachty to Young

Thug and Future. Rae Sremmurd was pretty big in our house.

If you were listening to Rae Sremmurd and Yachty, I can see how you made such a happy record. You have to go back to the early '90s to find rap that joyful.

I remember growing up that hip-hop was very playful. What we loved about it was that it was so unpretentious and fun. I'm a little too young for punk; the punk when I was coming of age was hip-hop.

Popular rock groups like Twenty One Pilots and Imagine Dragons have a heavy rap influence. As one of the first artists to blend the two genres, what do you think about that?

[Rock today is] almost hip-hop. You hear more piano than guitar. I think it's interesting because my whole life, if it didn't have a guitar, there was this attitude that it wasn't as authentic. Now it's like, if it has a guitar, it's not as compelling. *(Laughs.)* Rap is at the forefront, pushing things sonically. A lot of rock-based music doesn't sound as modern as what's happening with rap. There's room there, if there's a way of evolving the sound of rock records. I know that's a little abstract, but it's something I think about. In some ways, rock has to find a way to find a new sonic dimension to work in. Rap is all about the low end; guitars by nature are mid-range.

Some of the SoundCloud rap from South Florida, like Lil Pump and XXXTentacion — they intentionally mix the bass super loud so it distorts.

Yeah, I know them. I have a bunch of tracks that I did like eight, nine years ago that are more in the vein of that stuff. I never put it out, but it doesn't feel far from some of that.

That distorted weirdness. In a way, that's exciting for me. It's like opening up what's acceptable sonically, at least for this time. Ten years ago things were very clean, very digital. Things are getting dirtier now.

I read you tried to get Chance the Rapper on "Wow." Did you reach out to other MCs?

Yeah. OG Maco. Kendrick, of course. We have a version recorded with Yachty.

You were in the studio with Pharrell a few years ago. Will that music ever come out?

We were going to make an album together. I was going to work on this [Kurstin] record, and then do this Pharrell thing, but then "Get Lucky" came out and Pharrell just had a run for a couple of years. I think at some point there will be an opening to try and finish some of that stuff. We were just getting started.

What did you learn working with Pharrell?

His optimism and his positivity, which was what I was looking for in the record I wanted to make. Just being around that was very refreshing. I'm used to being in a room where things are being taken apart, [being] a bit more critical.

So, did you and Pharrell exchange anti-aging tips or what?

(Laughs.) I remember he was very drawn to my hat. I was wearing my hat a lot at the time.

The wide-brimmed hat on the *Morning Phase* cover?

Yeah. He's like, "Where did you get that?"

Maybe you inspired him to get his own massive hat.

I don't know. I mean, his is way bigger. ●

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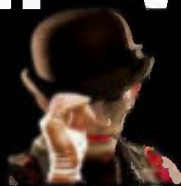
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'WE

WANTED

OUR

SONGS

TO

INXS' KICK MYSTIFIED THOSE WHO HEARD IT FIRST. 30 YEARS LATER,

INXS in Chicago in 1988. From left: Kirk Pengilly, Garry Beers, Jon Farriss, Tim Farriss, Michael Hutchence and Andrew Farriss.

SOUND

THE

LIKE

FUTURE'

IT REMAINS THE AUSSIE BAND'S MOST SUCCESSFUL ALBUM *By Eric Spitznagel*

A

S CHRIS MURPHY, the longtime manager of INXS, remembers it, “I really thought I was fucked.” On an afternoon in 1987, Murphy, a wisecracking Australian,

had gathered Atlantic Records’ radio promotion, sales and marketing divisions for an advance listen to “Need You Tonight.” He wanted the song to be the first single off of INXS’ sixth album, *Kick*. Murphy was convinced it would be the Aussie sextet’s breakthrough — a real kick in the pants to the pop-music status quo — but, he says, after a less than enthusiastic reception from the label’s top brass, he went looking for support among its foot soldiers. “I wanted them to storm the castle with pitchforks and say, ‘We must release this album,’” says Murphy.

The response he got was not even close. “After the track finished, no one said anything,” Murphy remembers. “They just stared at their feet and grumbled.”

Murphy was stunned, until the only woman in the room — and the youngest person there — blurted out, “This is a No. 1 record!”

That was Andrea Ganis, then a director of top 40 radio promotions at Atlantic. She also recalls the awkward silence, but to her ears, “Need You Tonight” was thrilling. “I heard something that I’d never heard before in my life. It hit me on a visceral, gut level. Those guitars were unbelievable,” says Ganis, now an executive vp at Atlantic.

Murphy remembers Ganis’ appraisal differently. “She shouted, ‘That’s a fucking hit!’” he says, adding, “Finally, somebody at Atlantic shared my belief in this record. That was all I needed to hear.”

Ganis and Murphy’s instincts proved prescient. Released 30 years ago in late October 1987, *Kick* was a game-changer for INXS and, arguably, the direction of pop music. The album went on to become the band’s highest and longest-charting album, reaching No. 3 on the Billboard 200 and remaining on the tally for a record 81 weeks. It yielded four top 10 hits on the Billboard Hot 100 — “New Sensation,” “Never Tear Us Apart,” “Devil Inside” and, as Ganis predicted, the band’s first and only No. 1, “Need You Tonight” — on its way to being certified six times platinum by the RIAA.

It also altered the soundscape of the late-’80s mainstream: a muscular mix of pop, rock, funk, dance and even piano balladry that challenged master genre-blender Michael Jackson, who was riding the charts with *Bad*, and inspired contemporary hitmakers such as Maroon 5.

The year before *Kick* was released, INXS had scored its biggest hit to date, the No. 5 Hot 100 single “What You Need,” from the band’s previous LP, 1985’s *Listen Like Thieves*, and expectations were high for the Sydney-based band, in no small part due to the bedroom-eyed charisma of singer Michael Hutchence. “He was a cross between Mick Jagger and Jim Morrison,” says Alan Hunter, a VJ during much of the ’80s at MTV, a network that played no small role in exposing the act

“[ATLANTIC] THOUGHT WE WERE ALL FROM OUTER SPACE. THEIR FIRST RESPONSE WAS, ‘YOU CAN’T PUT OUT THIS RECORD!’” —ANDREW FARRISS

to a wider audience. “He had such an amazing mystique about him — and a little bit of androgyny.”

Kick represented a significant leap forward artistically for INXS, one in which its sound evolved beyond the easily classifiable rock of “What You Need” and its 1983 single “The One Thing.” But, says Murphy, not everyone at Atlantic was galvanized by the band’s development. He insists that when he first played the album for Atlantic’s then-president Doug Morris, the label boss offered him \$1 million to erase the tapes and start over. Morris, adds Murphy, deemed *Kick* “lightweight,” telling the manager that “INXS are rockers, and this isn’t rock.”

Chairman of Sony Music Entertainment, Morris refutes Murphy’s account. “I thought it was a wonderful record,” he insists. “I said, ‘That kid [Hutchence] is going to be a huge star.’ Whatever Murphy told you, I give you my word it’s not true.”

Andrew Farriss, INXS’ keyboardist-guitarist and, with Hutchence, principal songwriter on *Kick*, also recalls resistance to *Kick* at the label: “They thought we were all from outer space,” he says. “Their first response was, ‘You can’t put out this



From top: INXS’ Andrew Farriss, Beers, Jon Farriss, Hutchence, Tim Farriss and Pengilly (from left) show off the Moonmen they won at the 1988 MTV Video Music Awards; INXS performed on the *Top of the Pops* TV show in Los Angeles in 1987.

record! It doesn’t sound like the hair bands wearing spandex!”

A product of Australia’s pub scene, INXS had never been an easily defined act. Even Reen Nalli, the former president of Atlantic’s ATCO division, who signed INXS in the early ’80s, had difficulty parsing its musical identity. “People would say, ‘They’re a pop band,’ and I would tell them, ‘No, that’s close, but there’s a little pop, some funk and other influences in there.’ I’d get so frustrated and say, ‘Just go see them in concert. You’ll get it.’”

“*Kick* was so radically different from anything being played at the time on the radio or MTV,” says Hunter. “It had a very rhythmic, bottom-heavy sound to it.” But, he adds, “the big question was, What was it trying to be? Dance music? Straight-ahead rock? Some kind of funk-rock hybrid? It didn’t fit in an easy niche. Remember, this was in a year when the

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biggest albums out there were by Michael Jackson [*Bad*], U2 [*The Joshua Tree*] and the *Dirty Dancing* soundtrack.”

Farriss says that when it came time to write and record *Kick*, INXS’ members — who included two of his brothers, drummer Jon Farriss and lead guitarist Tim Farriss — set out to make a record that didn’t share any musical DNA with the hits of the time. “Anyone can write a song that sounds contemporary,” he says. “We wanted our songs to sound like the future.”

With the rest of the band’s blessing, *Kick* was the first INXS record written by Farriss and Hutchence without input from the other members. The two booked a trip to Hutchence’s native Hong Kong in search of inspiration for “an album in which every song could be a single,” says Farriss. There, they often worked independently, coming together regularly with ideas that eventually evolved into songs. “Hutchence’s instrument was his voice; he couldn’t explain what he was thinking in musical terms,” says Farriss. “He would say things like, ‘It needs to feel like this.’ And I’d try to translate that into notes.”

The duo returned to Sydney with a cassette tape full of bare-bones songs, and fleshed them out in a studio with the band — which included, in addition to Hutchence and the Farriss brothers, Kirk Pengilly (saxophone, guitar) and Garry Beers (bass) — guided by Chris Thomas, who had produced albums by Roxy Music, the Sex Pistols and Elton John.

If there was initial resistance to *Kick*, it



A still from the video for “Need You Tonight/Mediate,” which paid homage to Bob Dylan.

dissipated as the label geared up for the album’s release. Senior regional promotion manager Rick Sudakoff says his team planned a “double barrel” push for top 40 radio “right from the get-go. Everybody at Atlantic knew it was going to be huge.”

But Murphy, who says he was nervous the label wouldn’t give the album the marketing push it deserved, claims that he took out an insurance policy of sorts, by hiring a team of independent promoters and marketers to generate early buzz for the record. “We did it backward,” he says, “by targeting college radio.” He adds that he also sent the band on the road to preview songs for *Kick* — with the intention of building demand — before the album was released.

“That’s such bullshit,” says Nalli of Murphy’s contention that he hired an indie promotion team. Nalli, who was working

HUTCHENCE HOMAGES

Artists who’ve written songs about the late INXS frontman



1. U2, “Stuck In a Moment You Can’t Get Out Of”

Album *All That You Can’t Leave Behind* (2000)

Bono has said that the track is an imagined argument between him and his friend Hutchence about the foolishness of suicide. “The biggest respect I could pay to him was to not write some stupid, soppy song,” he said.



2. Duran Duran, “Michael You’ve Got a Lot to Answer For”

Album *Medazzaland* (1997)

Simon Le Bon told *Q* magazine that the song, released shortly before Hutchence’s death, was about “Michael being a naughty boy ... when he was living with Paula Yates. He did like his substances.”



3. Smashing Pumpkins, “Shame”

Album *Adore* (1998)

Pumpkins singer-songwriter Billy Corgan pondered what he would have told Hutchence in the days leading up to the INXS singer’s suicide. Sample lyrics: “You’re going to see this through/ Don’t let them get to you.”

From left: Hutchence, Yates and Tiger Lily in Sydney in 1996.



as a consultant to Atlantic at the time *Kick* was released, agrees that college radio was targeted — “we went after it like it was pop radio,” she says — but insists the heavy lifting was done in-house. “My team worked their butts off to get those songs on college radio,” says Nalli. “And it paid off.” That said, she calls Murphy “brilliant” for helping Atlantic to promote the album long before its official release, then adds, “I taught him everything.”

When *Kick* was released, Jackson’s *Bad* held the top spot on the Billboard 200. On the Hot 100 dated Jan. 30, 1988, “Need You Tonight” knocked “The Way You Make Me Feel” — the third single from *Bad* — out of the No. 1 spot. In late February, *Kick* peaked at No. 3 on the Billboard 200, topped only by George Michael’s *Faith* and the *Dirty Dancing* soundtrack. The follow-up single, “Devil Inside,” spent two weeks at No. 2 on the Hot 100; “New Sensation” and “Never Tear Us Apart” would rise to No. 3 and No. 7, respectively.

MTV also played a significant role in the selling of INXS, but Hunter says the push started long before *Kick*. Beginning in 1982, he recalls VJs “being called into meetings with executives, who told us there was an arrangement between Atlantic and the network. We were going to see if MTV could break a band.” INXS, he says, served as a guinea pig, and indeed, heavy video rotation of its debut U.S. single, “The One Thing,” in 1983, helped drive the song to No. 30 on the Hot 100.

“We were always getting pressured to talk up the band,” says Hunter, and though *Kick* was released as he was leaving MTV, he recalls in-house discussions about “programming the hell out of [videos for] the album to see if it can have an impact.” (Judy Libow, then a promotion vp for Atlantic, says that no such arrangement existed, saying MTV was simply “part of the marketing puzzle.”)

MTV’s attention certainly didn’t hurt, and the video for “Need You Tonight/Mediate” — the visuals for the latter song a spoof of Bob Dylan’s cue-card-wielding “Subterranean Homesick Blues” scenes from D.A. Pennebaker’s 1967 documentary *Don’t Look Back* — won five Moonmen at the MTV Video Music Awards in 1988.

One thing all parties agree upon is that Hutchence’s rock-star charisma was the biggest factor in INXS’ global success. “If I knew nothing else about *Kick*, I knew that

this kid was going to be a star,” says Morris.

Hutchence’s stardom would be brief. He committed suicide in 1997, hanging himself at age 37 with his belt in a room at the Ritz-Carlton hotel in Sydney just days before INXS was set to go on tour. Hutchence reportedly was distraught at not being able to see his 16-month-old daughter, Heavenly Hiraani Tiger Lily, whom he had fathered after a long affair with Live Aid organizer Bob Geldof’s wife, Paula Yates. He reportedly was despondent over an injunction filed by Geldof — as part of a custody battle with his ex-wife Yates — that kept mother and daughter from traveling to see him. (Yates, who died from a heroin overdose in 2000, offered another theory in a *60 Minutes* interview: that Hutchence had died from autoerotic asphyxiation.)

Since its release, *Kick* has sold 6 million copies (based on RIAA certification figures and Nielsen Music sales data). That number should grow with the Nov. 13 reissue of an expanded anniversary edition of the album. The surviving members of INXS have toured with three different replacement singers since their bandmate’s death — one hired from a 2005 reality-show competition — but never again came near the success they had when Hutchence was their frontman. They officially announced their retirement at a concert in Australia in November 2012.

Murphy ceased managing the band in 1995 but continues to develop and license projects that involve INXS’ music as chairman/CEO of Petrol Records. (An off-Broadway musical and documentary on Hutchence are in the works.)

Thirty years after its release, at a time when the unstinting creativity of hip-hop has overshadowed rock, *Kick* still mostly lives up to its name. “If Shawn Mendes sang ‘Need You Tonight’ in 2017,” says Murphy, “it would be huge.” ●

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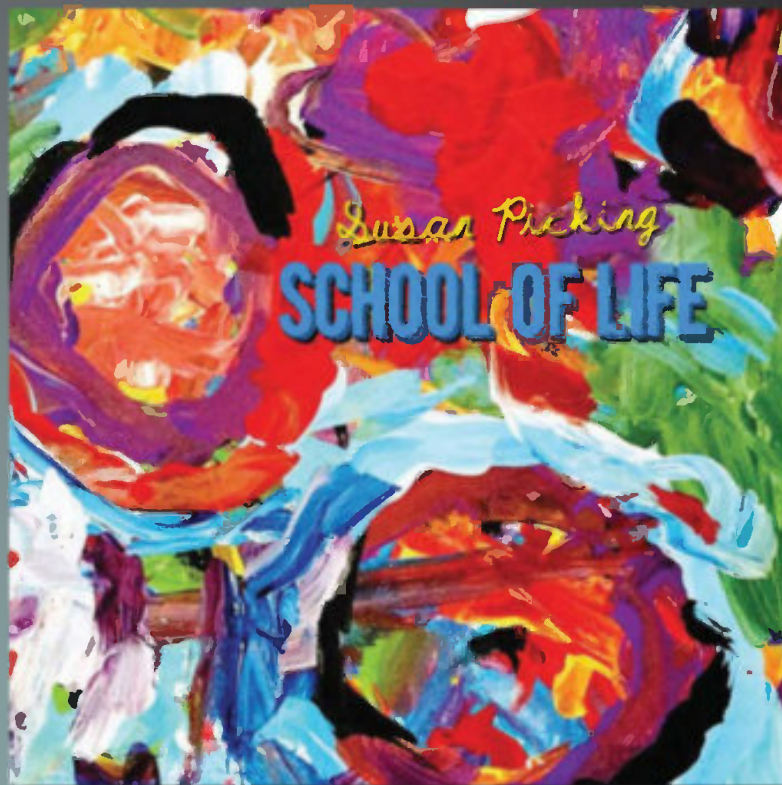
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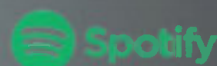
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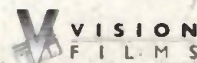
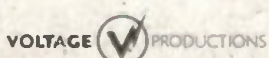
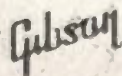
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FAMILY BUSINESS SINCE 1947

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Dr. Rolf Budde (left) and his son, Benjamin, the second- and third-generation leaders of Budde Music, at the company's 70th-anniversary party in Berlin in July.



'We Make Borders Disappear'

Germany's Budde Music, the source of hits for artists from Frank Sinatra to JAY-Z, makes a push into the global market as the publisher marks its 70th anniversary

BY ROBERT LEVINE

A LOT OF OUR CONVERSATIONS AT DINNER WERE ABOUT THE MUSIC BUSINESS," says Benjamin Budde, 31, of growing up in West Berlin with his pioneering music publisher father, Dr. Rolf Budde, 61. He always knew his father was working with songwriters and musicians, says Benjamin, "and I thought it was super cool."

Father and son today jointly run Budde Music, the independent German music publishing company that is celebrating its 70th anniversary in 2017. With its headquarters in the leafy Wilmersdorf neighborhood of West Berlin, Budde is the home of songs that have traveled the world, including the original German version of "Summer Wind," whose English lyrics were written by Johnny Mercer; the mid-'80s dance smash "Rock Me Amadeus" from Austria's Falco, which reached No. 1 on the Billboard Hot 100; and "Forever Young," a hit for the German band Alphaville sampled by JAY-Z for his 2010 track "Young Forever."

Through seven decades, Budde Music has remained a family business. Founded by Benjamin Budde's grandfather, Rolf senior, it was expanded by the family's second generation, Rolf Budde and his brother Andreas. Now Benjamin, a third-generation music publisher, is reinventing the firm as a stronger source of songs and artists for the international music business.

After launching during Germany's post-war recovery in 1947, Budde Music started publishing German compositions, including light, pop *schlager* songs. It scored its first international success in the mid-'60s with German tunes that were adapted by English songwriters, not only "Sommerwind" but also "Du Spielst 'ne tolle Rolle," recorded by Nat "King" Cole with different lyrics as "Those Lazy, Hazy, Crazy Days of Summer." In the '60s, the company also started making subpublishing deals to represent the rights of songs in Germany by artists like The Beatles and Elvis Presley.

Andreas Budde bolstered the creative side of the company in the '80s, developing and co-producing artists including Alphaville, whose "Forever Young" remains one of Budde Music's most valuable songs. By the early 2000s though, the company was known mostly for its subpublishing business.

Since Benjamin began with the company in 2008, Budde Music's office in Berlin has become a hub for international collaborations between its own writers and those of the companies it subpublishes, including Downtown Music Publishing, SONGS and Big Yellow Dog Music.

Rolf, who focuses on the financial side of the business, is also president of the German Music Publishers Association and on the board of the German collecting society GEMA. Benjamin is following in his uncle Andreas' footsteps, signing writers and developing artists. After attending Berlin's bilingual John F. Kennedy School through 12th grade, "and since I'm in the U.S. constantly," says Benjamin, "people don't see me as being from another country. In the music industry in Europe, where you can instantly release music internationally," he adds during a *Billboard* interview, "a company like ours can make borders disappear."

What drew you to the family business?

Our company represented some very cool catalogs while I was growing up — we went through phases when we represented Bob Dylan and The Beatles and Bob Marley [through German subpublishing deals]. That pulled me into the business. When I was 15, my best friend and I built a studio ourselves with the few bucks we had, to record hip-hop. My parents weren't happy, since they wanted me to focus on school. But those experiences with hip-hop artists made me want to learn more, so I did an apprenticeship at SMV Music Publishing [in Hamburg].

There aren't many music businesses that are still fully family-owned.

I've always known that Budde is unique. And I notice that more and more — with all the investors and private equity companies buying publishing catalogs, it's really special that a company like ours still exists. It was my dad's biggest dream that I go into the business. My three siblings never had an interest, although my sister Victoria went into the touring world — she works for the booking agency MSK [in Berlin] — and we work together on Álvaro Soler [whom Budde Music publishes and manages].

You're now transforming the business. What has been your motivation?

I started as a new employee with no experience besides my studies, and I began analyzing the company to see what was missing. I felt that the creative side — which when I started in 2008 had one employee — needed to change. That had been my uncle's role. When he joined the business, in the '70s, he brought it to another level by developing acts and making recordings in-house; he co-produced Alphaville. We own the first album and licensed it to Warner Music.

By the '90s, my uncle was no longer as interested in pop music in Europe, and by the early 2000s



Flo Rida sampled "Din Daa Daa" written by Budde writer Kranz (inset).

Budde had become more of an administrative company. But I started placing songs and I just thought, "This is what I want to do with my life. I want the company to be creative again."

What were some of the steps you took?

We had to prove ourselves as a creative company, not just an administrative one. So we started signing writers. A few years later, when the gold and platinum plaques started coming in, we knew we had the right approach. Now we have 10 creative executives in Berlin, three in Paris, two in London, one in New York and one in Los Angeles.

Did you always focus on the global market?

From day one, I wanted to make international music. I was not interested in being lobbied in with the local music market of Germany. We needed to use Germany as a base for the international business, and build on it.

You organize a lot of co-writing sessions with your writers and writers from the U.S. and U.K. companies with which you have subpublishing deals. How important is it to have not just business, but creative relationships with those partners?

Our songwriters work with writers from all the companies we represent. I think music publishers want to be aligned with the most creative companies, not only the best administrators, because you want local expertise in terms of setting up co-writes. We do them constantly for our partners, including Reservoir, Reverb and Big Yellow Dog. We had [Big Yellow Dog writer] Chris Gelbuda co-write a song with [German DJ and Budde songwriter] Alle Farben, "Bad Ideas," and it was a No. 1 radio hit in Germany.

Has Germany's place in music changed?

The importance of central Europe has changed. So it's now possible to break artists who are from the U.K. in Germany. For example, the Rag'n'Bone Man song "Human," which was written by [Reservoir songwriter] Jamie Hartman, broke in Germany and then became a hit internationally.

What about recording and management?

We signed [Norwegian singer-songwriter] AURORA and we had her co-write with different creators; together with her management, we helped her sign to Glassnote in the U.S. and Decca in the U.K. With Álvaro Soler, we helped him sign to Universal Germany, in a worldwide deal, and

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Ten of the company's most notable copyrights from the 1950s to the present

"PACK DIE BADEHOSE EIN"

With a title that translates as "pack the bathing suit," this pop *schlager* song about swimming in Berlin's Lake Swensee was a hit in Germany in 1951 for teen idol Die Kleine Cornelia.

"SUMMER WIND"

Best-known as a 1966 single by Frank Sinatra — which reached No. 25 on the Billboard Hot 100 — the song was initially written as "Sommerwind" by Hans Bradtke and Heinz Meier in 1965.

"DIN DAA DAA"

Written and recorded by Berlin's George Kranz, this syllable-filled 1983 dance hit has been sampled frequently — most notably by Flo Rida (for "Turn Around (5, 4, 3, 2, 1)" and the Ying Yang Twins (for "Shake").

"FOREVER YOUNG"

Andreas Budde co-produced this 1984 song for the synth-pop band Alphaville. It reached No. 4 on the German pop chart, hit No. 1 in Sweden and was sampled by JAY-Z in 2009 for "Young Forever."

"ROCK ME AMADEUS"

Budde controls co-writer/co-producer Rob Bolland's share of this 1985 song recorded by the Austrian artist Falco. The song topped the Hot 100 in 1986.

"EL MISMO SOL"

Co-written by Álvaro Soler and Budde writers Simon Triebel and Alexander Zuckowski, "El Mismo Sol" reached No. 3 on Latin Pop Airplay in 1986 for Soler and Jennifer Lopez.

"ALWAYS ON MY MIND"

Budde in 1987 acquired the catalog of Wayne Carson, co-writer of "Always On My Mind." In 1988, a new version of the song by the Pet Shop Boys reached No. 4 on the Hot 100.

"BAD KINGDOM"

This 2013 song from techno act Moderat — comprising electronic musician Apparat (Sascha Ring), whom Budde publishes, and the duo Modeselektor — was on its album *II*, a top 10 hit in Germany.

"RUNNING WITH THE WOLVES"

Budde writer Nicolas Rebscher co-wrote "Running With the Wolves,"

Budde co-publishes "Always on My Mind," a No. 1 hit in 1988 for the Pet Shop Boys.



which became the debut hit in 2015 for the Norwegian singer-songwriter AURORA (Aurora Aksnes).

"NO ROOTS"

Rebscher also co-wrote this song, which German-British singer Alice Merton sent to No. 19 on Alternative Songs ahead of her first U.S. tour in November. —R.L.

his debut single ["El Mismo Sol"] was rerecorded with Jennifer Lopez in the U.S. He asked us to manage him and we said, "Let's see if it works." If creators are asking, "Can you release recordings? Can you manage me?," it's natural growth. As far as recordings, it can be a jump-start for an artist, but we're more interested in partnering with a label.

How has your father's role changed?

My father focuses on international business, subpublishing, streaming and market developments. He's president of the German Music Publishers Association and he's on the board of [the German collecting society]. We're not seeing a lot of [publishing] royalties from streaming, and he's one of the people fighting to make that better.

Publishing catalogs are worth more than they were a few years ago. What does that mean for the future of the company?

It was always the idea to pass it on to the next generation, so I could never dare sell it. My grandfather founded the business, and my father and my uncle took it to another level. We needed to be proactive and creative. I feel like my grandfather would be proud. ●

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#AMAs

Charts



Rihanna



Timberlake

GREATEST OF ALL TIME

Rihanna Rules 25 Years Of Top 40

The star is the No. 1 artist on *Billboard*'s recap of the Mainstream Top 40 airplay chart, which launched in 1992. Meanwhile, Real McCoy's "Another Night" is the tally's top all-time title

BY GARY TRUST

AFTER PILING UP RECORD AFTER RECORD — musically and achievement-wise — on *Billboard*'s Mainstream Top 40 radio airplay chart, **Rihanna** reigns as the No. 1 artist during the first 25 years of the survey, which began with the list dated Oct. 3, 1992.

Rihanna roared onto the ranking — which reflects the most-played songs each week on pop radio, according to Nielsen Music — in 2005 with debut hit "Pon De Replay," her first of an unprecedented 30 top 10s. In 2006, she earned her first No. 1 of 11, "SOS," a record she shares with **Katy Perry**, the chart's No. 4 artist. (Notably, Rihanna has reached historic heights despite having arrived on the chart more than halfway through its existence.)

As for the biggest Mainstream Top 40 songs of the past quarter-century, **Real McCoy**'s 1994 club classic, "Another Night," is No. 1. The single crowned the chart for six weeks and ranked in the top 10 for 28 weeks, a record it co-owns with the **Goo Goo Dolls**' "Iris," the No. 8 all-time song.

In 2012, *Billboard* recapped the top artists and titles of the chart's first 20 years. (The two new tallies are based on a more advanced methodology.) Still, in the relatively brief span since, certain acts have soared. As Rihanna retains her No. 1 ranking, **Maroon 5** bounds from No. 19 to No. 5, **Taylor Swift** surges 39-7, and **Bruno Mars** blasts 32-10. ●

Go to Billboard.com for more coverage.

Top Mainstream Top 40 Artists

1992 to 2017

POSITION/ARTIST

- 1 **RIHANNA**
- 2 **P!NK**
- 3 **MAROON 5**
- 4 **KATY PERRY**
- 5 **JUSTIN TIMBERLAKE**
- 6 **BRITNEY SPEARS**
- 7 **TAYLOR SWIFT**
- 8 **KELLY CLARKSON**
- 9 **MARIAH CAREY**
- 10 **BRUNO MARS**
- 11 **USHER**
- 12 **LADY GAGA**
- 13 **THE BLACK EYED PEAS**
- 14 **CHRISTINA AGUILERA**
- 15 **JANET JACKSON**
- 16 **MADONNA**
- 17 **FLORIDA**
- 18 **BEYONCÉ**
- 19 **NICKELBACK**
- 20 **JASON DERULO**
- 21 **MATCHBOX 20**
- 22 **JENNIFER LOPEZ**
- 23 **EMINEM**
- 24 **CHRIS BROWN**
- 25 **NELLY**
- 26 **AVRIL LAVIGNE**
- 27 **JUSTIN BIEBER**
- 28 **BACKSTREET BOYS**
- 29 **PITBULL**
- 30 **KESHA**
- 31 **SELENA GOMEZ**
- 32 **'N SYNC**
- 33 **ADELE**
- 34 **ALANIS MORISSETTE**
- 35 **CALVIN HARRIS**
- 36 **ED SHEERAN**
- 37 **DESTINY'S CHILD**
- 38 **3 DOORS DOWN**
- 39 **NE-YO**
- 40 **CÉLINE DION**
- 41 **BOYZ II MEN**
- 42 **THE WEEKND**
- 43 **ENRIQUE IGLESIAS**
- 44 **NO DOUBT**
- 45 **ARIANA GRANDE**
- 46 **ONEREPUBLIC**
- 47 **HOOTIE & THE BLOWFISH**
- 48 **ELLIE GOULDING**
- 49 **SHERYL CROW**
- 50 **NICKI MINAJ**

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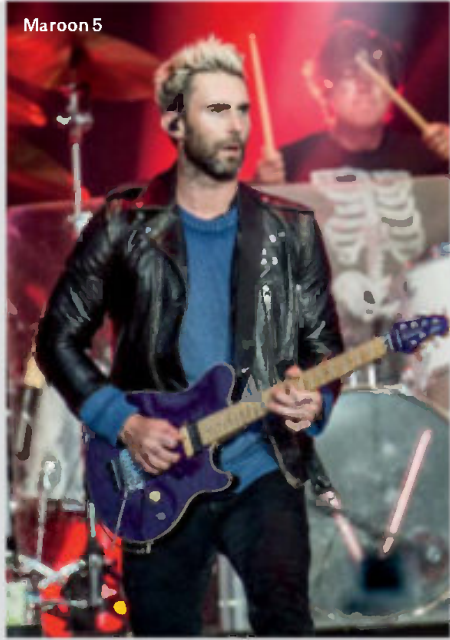


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Charts



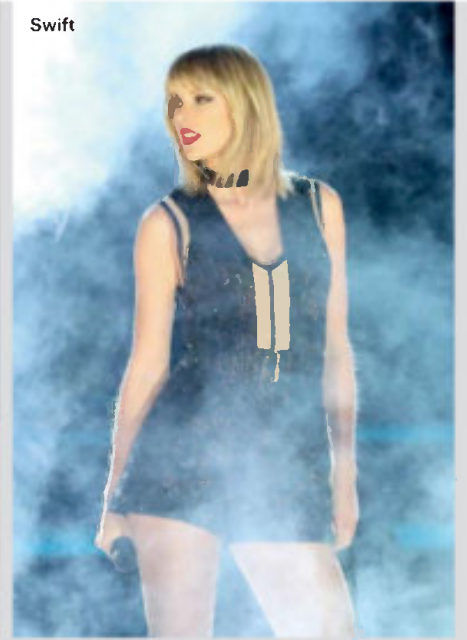
Real McCoy



Maroon 5



Spears



Swift

Top Mainstream Top 40 Songs 1992 to 2017

POSITION / SONG / ARTIST / PEAK YEAR

1	ANOTHER NIGHT	Real McCoy	1994	51	HOW DO YOU TALK TO AN ANGEL	The Heights	1992
2	SMOOTH	Santana Featuring Rob Thomas	1999	52	THE REASON	Hoobastank	2004
3	HANGING BY A MOMENT	Lifehouse	2001	53	SEMI-CHARMED LIFE	Third Eye Blind	1997
4	APOLOGIZE	Timbaland Featuring OneRepublic	2007	54	DYNAMITE	Taio Cruz	2010
5	HOW YOU REMIND ME	Nickelback	2001	55	BENT	Matchbox 20	2000
6	HERE WITHOUT YOU	3 Doors Down	2003	56	STEREOHEARTS	Gym Class Heroes Featuring Adam Levine	2011
7	DON'T SPEAK	No Doubt	1996	57	I KNEW I LOVED YOU	Savage Garden	2000
8	IRIS	Goo Goo Dolls	1998	58	CHEAP THRILLS	Sia Featuring Sean Paul	2016
9	CLOSER	The Chainsmokers Featuring Halsey	2016	59	LEAVIN'	Jesse McCartney	2008
10	I LOVE YOU ALWAYS FOREVER	Donna Lewis	1996	60	HEY YA!	OutKast ▶	2003
11	ONE MORE NIGHT	Maroon 5	2012	61	THE SIGN	Ace Of Base	1994
12	WAKE ME UP!	Avicii	2013	62	DJ GOT US FALLIN' IN LOVE	Usher Featuring Pitbull	2010
13	TIK TOK	Kesha	2010	63	KISS FROM A ROSE	Seal	1995
14	SLIDE	Goo Goo Dolls	1999	64	GOOD FEELING	Flo Rida	2012
15	NAME	Goo Goo Dolls	1995	65	LOVE YOURSELF	Justin Bieber	2016
16	COUNTING STARS	OneRepublic	2014	66	EVERYTHING YOU WANT	Vertical Horizon	2000
17	WE FOUND LOVE	Rihanna Featuring Calvin Harris	2011	67	YOU BELONG WITH ME	Taylor Swift	2009
18	TWO PRINCES	Spin Doctors	1993	68	JUST A DREAM	Nelly	2010
19	LOCKED OUT OF HEAVEN	Bruno Mars	2012	69	PROMISCUOUS	Nelly Furtado Featuring Timbaland	2006
20	UPTOWN FUNK!	Mark Ronson Featuring Bruno Mars	2015	70	LOVEFOOL	The Cardigans	1997
21	TRULY MADLY DEEPLY	Savage Garden	1998	71	FLY	Sugar Ray	1997
22	KRYPTONITE	3 Doors Down	2000	72	GIVE ME EVERYTHING	Pitbull Featuring Ne-Yo, Afrojack and Nayer	2011
23	DARK HORSE	Katy Perry Featuring Juicy J	2014	73	IN THE END	Linkin Park	2002
24	SINCE U BEEN GONE	Kelly Clarkson	2005	74	HOLD MY HAND	Hootie & The Blowfish	1995
25	...BABY ONE MORE TIME	Britney Spears	1999	75	TORN	Natalie Imbruglia	1998
26	THE WAY I ARE	Timbaland Featuring Keri Hilson	2007	76	STAY (I MISSED YOU)	Lisa Loeb & Nine Stories ▶	1994
27	BECAUSE OF YOU	Kelly Clarkson	2005	77	DON'T TURN AROUND	Ace Of Base	1994
28	DOWN	Jay Sean Featuring Lil Wayne	2009	78	BYE BYE BYE	'N Sync	2000
29	WHERE IS THE LOVE?	The Black Eyed Peas	2003	79	BLEEDING LOVE	Leona Lewis	2008
30	SHAPE OF YOU	Ed Sheeran	2017	80	ALL THAT SHE WANTS	Ace Of Base	1993
31	MOVES LIKE JAGGER	Maroon 5 Featuring Christina Aguilera	2011	81	DON'T LET ME DOWN	The Chainsmokers Featuring Daya	2016
32	LOW	Flo Rida Featuring T-Pain	2008	82	BOOM BOOM POW	The Black Eyed Peas	2009
33	YOU WERE MEANT FOR ME	Jewel	1997	83	DILEMMA	Nelly Featuring Kelly Rowland	2002
34	WITH ARMS WIDE OPEN	Creed	2000	84	I'M WITH YOU	Avril Lavigne	2003
35	PARTY ROCK ANTHEM	LMFAO Featuring Lauren Bennett and GoonRock	2011	85	STITCHES	Shawn Mendes	2015
36	YEAH!	Usher Featuring Lil Jon and Ludacris	2004	86	SHUT UP AND DANCE	Walk The Moon	2015
37	BLURRED LINES	Robin Thicke Featuring T.I. and Pharrell	2013	87	I GOTTA FEELING	The Black Eyed Peas	2009
38	JUST THE WAY YOU ARE	Bruno Mars	2010	88	ALL STAR	Smash Mouth	1999
39	COMPLICATED	Avril Lavigne	2002	89	DREAMLOVER	Mariah Carey	1993
40	MISSING	Everything But The Girl	1996	90	BLANK SPACE	Taylor Swift	2014
41	I KNOW	Dionne Farris	1995	91	MY LOVE	Justin Timberlake Featuring T.I.	2006
42	WHATCHA SAY	Jason Derulo ▶	2009	92	WE BELONG TOGETHER	Mariah Carey	2005
43	DON'T LET GO (LOVE)	En Vogue	1996	93	HIPS DON'T LIE	Shakira Featuring Wyclef Jean	2006
44	LIGHTS	Ellie Goulding	2012	94	BRING ME TO LIFE	Evanescence Featuring Paul McCoy	2003
45	FAR AWAY	Nickelback	2006	95	UNWRITTEN	Natasha Bedingfield	2006
46	BIG GIRLS DON'T CRY	Fergie	2007	96	UNDERNEATH IT ALL	No Doubt Featuring Lady Saw	2002
47	RUN IT!	Chris Brown	2005	97	GENIE IN A BOTTLE	Christina Aguilera	1999
48	BAD ROMANCE	Lady Gaga	2010	98	ON BENDED KNEE	Boyz II Men	1994
49	I KNEW YOU WERE TROUBLE.	Taylor Swift	2013	99	IRONIC	Alanis Morissette	1996
50	GIVES YOU HELL	The All-American Rejects	2009	100	LOSE YOURSELF	Eminem	2002

METHODOLOGY: The Greatest of All-Time Mainstream Top 40 Artists and Songs rankings are based on weekly performance on the Mainstream Top 40 chart (from its inception on Oct. 3, 1992, through Sept. 30, 2017). The Artists and Songs charts are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at lower spots earning the least. Due to changes in chart methodology through the years, eras are weighted differently to account for chart turnover rates during various periods. Artists are ranked based on a formula blending performance, as previously outlined, of all of their Mainstream Top 40 chart entries.



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Billboard Artist 100

October 28
2017
billboard



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
-	1	1	#1 TOM PETTY AND THE HEARTBREAKERS	REBEL/MCA	1	7
2	3	2	IMAGINE DRAGONS	INO/INAKO/REB/INTERSCOPE/IGA	1	140
4	5	3	ED SHEERAN	ATLANTIC/AG	1	166
5	6	4	POST MALONE	REPUBLIC	4	68
57	57	5	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	5	17
3	7	6	TAYLOR SWIFT	BIG MACHINE/BMLG	1	168
18	21	7	SAM SMITH	CAPITOL	1	97
RE-ENTRY		8	NF	NF REAL MUSIC/CAPITOL/CAROLINE	8	2
7	8	9	BRUNO MARS	ATLANTIC/AG	1	160
6	10	10	CARDI B	THE KSR GROUP/ATLANTIC/AG	6	13
9	24	11	BTS	BIGHIT ENTERTAINMENT/LOEN ENTERTAINMENT	5	53
19	23	12	CHARLIE PUTH	CTTD/ATLANTIC/AG	8	124
14	4	13	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	3	97
8	9	14	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	143
12	13	15	KHALID	RIGHT HAND/RCA	11	32
1	16	16	PORTUGAL. THE MAN	ATLANTIC/AG	16	15
13	14	17	SHAWN MENDES	ISLAND	1	140
RE-ENTRY		18	MARILYN MANSON	LOWA VISTA/CONCORD	18	3
29	18	19	P!NK	RCA	16	75
11	15	20	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	2	67
21	17	21	21 SAVAGE	SLAUGHTER GANG/EPIC	8	28
26	25	22	MAROON 5	222/INTERSCOPE/IGA	1	172
20	22	23	SZA	TOP DAWG/RCA	16	18
16	20	24	THOMAS RHETT	VALORY/BMLG	1	141
78	72	25	LIL PUMP	LIFETIME/THA LIGHTS GLOBAL/WARNER BROS.	25	5
27	34	26	RIHANNA	WESTBURY ROAD/ROC NATION	2	168
15	19	27	NIALL HORAN	NEON HAZE/CAPITOL	9	52
36	31	28	HALSEY	ASTRALWERKS	1	96
22	27	29	LOGIC	VISIONARY/DEF JAM	2	25

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
32	29	30	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	10	32
76	11	31	A BOOGIE WIT OA HOOOIE	HEARSTROKE THE LABEL/ATLANTIC/AG	11	14
35	36	32	TRAVIS SCOTT	GRAND HUSTLE/EPIC	5	83
NEW		33	LIN-MANUEL MIRANDA	I KNOW ANOTHER ONE/ATLANTIC/AG	33	1
31	33	34	THE WEEKND	XO/REPUBLIC	1	157
23	32	35	KESHA	KEM/OSSABE/RCA	1	14
55	67	36	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	172
28	35	37	SAM HUNT	MCA NASHVILLE/UMGN	5	165
33	37	38	KODAK BLACK	DOLLAZ N DEALZ	6	41
38	39	39	MIGOS	QUALITY CONTROL/300/AG	1	53
30	38	40	DJ KHALED	WE THE BEST/EPIC	2	68
25	30	41	XXXTENTACION	BAD VIBES FOREVER/EMPIRE RECORDINGS	4	10
66	68	42	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	171
24	28	43	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	171
41	40	44	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	172
40	41	45	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	98
80	26	46	MICHAEL JACKSON	MJ11/EPIC	25	140
44	44	47	GUCCI MANE	GUWOP/ATLANTIC/AG	6	53
70	56	48	CAMILA CABELLO	SYCO/EPIC	29	44
45	43	49	LIAM PAYNE	REPUBLIC	25	23
RE-ENTRY		50	AUGUST BURNS RED	FEARLESS/CONCORD	50	3



NO. 1
TOM PETTY & THE HEARTBREAKERS

Tom Petty & The Heartbreakers spend a third total week, and second in a row, atop the Artist 100, becoming just the second rock act to lead the list for at least three weeks following Twenty One Pilots (four weeks in 2016). The band continues to rule the ranking after Petty's Oct. 2 death. On the Billboard 200, the act's *Greatest Hits* spends a second week at its No. 2 peak, with 47,000 equivalent album units, according to Nielsen Music.

THE HEARTBREAKERS: MICHAEL MONTFORT/MICHAEL OCHS ARCHIVES/GETTY IMAGES; CABELLO: CHRISTIAN WEBER/GETTY IMAGES

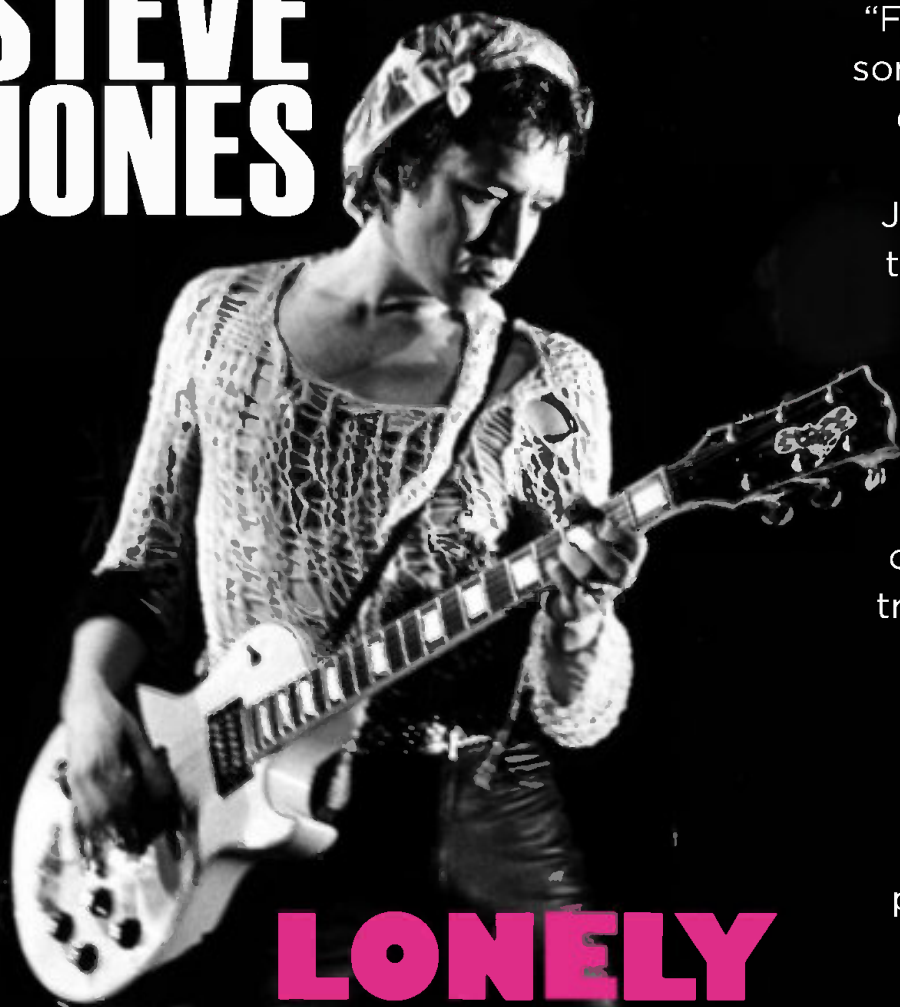
The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, and streaming activity data from online music sources tracked by Nielsen Music and fan interaction on social networking sites as compiled by Next Big Sound. See charts legend on billboard.com for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

AIRPLAY/STREAMING & SALES DATA COMPILED BY **nielsen MUSIC**

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STEVE JONES



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—**NEW YORK TIMES BOOK REVIEW**

“In *Lonely Boy*, Jones chronicles his personal demons—including addiction, recovery, and relationships—as well as the struggles with those involved with the Sex Pistols. It's honest and vulnerable.”

—**LOS ANGELES TIMES**

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D.O.L.L.A. Nets Debut

Dame D.O.L.L.A., aka NBA point guard **Damian Lillard**, debuts at No. 32 on the Emerging Artists chart, sparked by the Oct. 6 release of his sophomore studio album, *Confirmed*. The Portland Trail Blazer's set arrives with 3,000 equivalent album units, according to Nielsen Music. His debut set, *The Letter O*, opened with 4,000 units in November 2016. Nearly all of *Confirmed*'s units were tallied through traditional album sales, helping it open at No. 72 on Top Album Sales.

Meanwhile, **Dua Lipa** returns to No. 1 on Emerging Artists for a fourth total week on top as "New Rules" bullets at No. 44 on the Billboard Hot 100. The song rises by 10 percent to 21 million in airplay audience, by 6 percent to 12,000 downloads sold and by 1 percent to 13.3 million U.S. streams. —Xander Zellner

CHART BEAT



ROCK RULES RADIO
Portugal. The Man pushes 6-5 for its first top five Billboard Hot 100 hit, "Feel It Still," which also crowns the all-genre Radio Songs chart (110 million in audience, up 3 percent, according to Nielsen Music). "Feel" is the first rock hit to top Radio Songs in nearly four years, since **Lorde's** "Royals" reigned for six weeks in late 2013. The last rock band to rule Radio Songs before Portugal. The Man? **Fun.**, for six weeks in 2012 with "We Are Young" (featuring **Janelle Monáe**). "Young" ended a nearly 11-year drought for rock radio No. 1s, dating to **Lifehouse's** "Hanging by a Moment" in 2001. —Gary Trust

Go to Billboard.com for full Chart Beat coverage, including columns, podcasts and more.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
53	49	51	BRETT YOUNG	BMLG	28	45
61	52	52	FLORIDA GEORGIA LINE	BMLG	1	172
56	59	53	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	103
52	47	54	ADELE	XL/COLUMBIA	1	141
48	48	55	ALESSIA CARA	EP/DEF JAM	12	110
51	50	56	FRENCH MONTANA	COKE BOYS/BAD BOY/EPIC	10	21
-	2	57	SHANIA TWAIN	MERCURY NASHVILLE/UMGN	2	4
96	53	58	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	15	51
58	54	59	CHRIS BROWN	RCA	1	166
-	12	60	MILEY CYRUS	RCA	12	75
64	69	61	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	168
68	42	62	BEYONCE	PARKWOOD/COLUMBIA	2	158
47	51	63	DUSTIN LYNCH	BROKEN BOW/BMG	11	34
NEW	64	64	LIAM GALLAGHER	WARNER BROS.	64	1
54	60	65	JON PARDI	CAPITOL NASHVILLE/UMGN	28	52
67	62	66	TWENTY ONE PILOTS	RULED BY KEMENAG	1	130
49	58	67	LADY GAGA	STREAMLINE/INTERSCOPE/IGA	1	72
60	61	68	YO GOTTI	COCAINE MUK/EPIC	10	35
RE-ENTRY	69	69	JEREMY CAMP	STOLEN PROX/SPARROW/CAPITOL CMG	59	2
72	74	70	FUTURE	A-1/FREEBANDZ/EPIC	1	117
82	79	71	METALLICA	BLACKENED	2	122
10	55	72	MACKLEMORE	BENDO	10	4
NEW	73	73	THE BLACK DAHLIA MURDER	METAL BLADE	73	1
79	76	74	DUA LIPA	WARNER BROS.	72	7
98	46	75	J BALVIN	CAPITOL LATIN/UMLE	46	17
59	70	76	JAMES ARTHUR	COLUMBIA	21	41
77	78	77	BLACKBEAR	BEARTRAP/ALAMO/INTERSCOPE/IGA	33	10
73	75	78	QUAVO	QUALITY CONTROL/MOTOWN/CAPITOL	47	27
42	63	79	KATY PERRY	CAPITOL	1	166
87	66	80	JASON ALDEAN	MALCOLM/BROKEN BOW/BMG	1	163
RE-ENTRY	81	81	ERIC CHURCH	EMI NASHVILLE/UMGN	8	143
RE-ENTRY	82	82	STONE TEMPLE PILOTS	ATLANTIC/AG	33	2
1	81	83	THE KILLERS	ISLAND	1	4
RE-ENTRY	84	84	ALAN JACKSON	ACR/EMI NASHVILLE/UMGN	20	4
34	77	85	FOO FIGHTERS	ROSWELL/RCA	1	13
89	88	86	COLDPLAY	PARLOPHONE/ATLANTIC/AG	4	124
93	84	87	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	8	133
85	82	88	JUSTIN TIMBERLAKE	RCA	5	126
99	92	89	LANCO	ARISTA NASHVILLE/SMN	89	3
84	83	90	KELLY CLARKSON	ATLANTIC/AG	5	52
-	96	91	YOUNG THUG	300/ATLANTIC/AG	14	55
81	86	92	LINKIN PARK	MACHINE SHOP/WARNER BROS.	1	39
RE-ENTRY	93	93	GWEN STEFANI	INTERSCOPE/IGA	4	16
NEW	94	94	THE REPLACEMENTS	SIRE/RHINO	94	1
86	85	95	CHILDISH GAMBINO	GLASSNOTE	7	59
83	80	96	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	2	122
75	91	97	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	161
95	89	98	DADDY YANKEE	EL CARTEL/CAPITOL LATIN/UMLE	19	26
NEW	99	99	CARLY PEARCE	BIG MACHINE/BMLG	99	1
-	96	100	CHEAT CODES	300/AG	89	5

Emerging Artists

October 28 2017

billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
3	2	1	#1 4 WKS DUA LIPA	WARNER BROS.	1	9
4	3	2	LANCO	ARISTA NASHVILLE/SMN	2	9
6	4	3	CARLY PEARCE	BIG MACHINE/BMLG	3	9
10	9	4	TEE GRIZZLEY	300/AG	3	9
16	18	5	LOUIS TOMLINSON	78/SYCO/EPIC	2	9
8	7	6	GOLDLINK	SQUAASH CLUB/RCA	6	9
7	6	7	SWAE LEE	EAR DRUMMER/INTERSCOPE/IGA	4	9
NEW	8	8	JD MCPHERSON	NEW WEST	8	1
14	8	9	JACQUEES	CASH MONEY/REPUBLIC	8	9
23	16	10	RUSSELL DICKERSON	TRIPLE TIGERS	10	8
21	12	11	WALKER HAYES	MONUMENT/SMN	11	9
24	14	12	BAD BUNNY	HEAR THIS MUSIC	12	9
15	11	13	TAY-K	TAY-K	11	9
12	5	14	BHAD BHABIE	BHAD BHABIE/ATLANTIC/AG	5	6
29	29	15	TRIPPIE REDD	STRAIANGE	15	7
17	10	16	PNB ROCK	EMPIRE RECORDINGS/ATLANTIC/AG	10	9
18	15	17	DYLAN SCOTT	CURB	6	9
11	20	18	THE REVIVALISTS	WINDUP/WASHINGTON SQUARE/CONCORD	5	9
NEW	19	19	JACOB SARTORIUS	T3/RCA	19	1
20	13	20	MAX	DCDZ/CRUSH MUSIC/RED ASSOCIATED LABELS	13	9
22	19	21	YFN LUCCI	THINK IT'S A GAME/WARNER BROS.	10	9
NEW	22	22	CITIZEN	RUN FOR COVER	22	1
NEW	23	23	WHITNEY PEYTON	TRAGIC HERO	23	1
25	22	24	NACHO	UNIVERSAL MUSIC LATIN/UMLE	22	9
NEW	25	25	KELELA	WARP	25	1
NEW	26	26	WOLF PARADE	SUB POP	26	1
26	23	27	SABRINA CARPENTER	HOLLYWOOD	23	9
34	27	28	DEVIN DAWSON	ATLANTIC/WMN	27	5
28	25	29	JUDAH & THE LION	CLETUS THE VAN	17	9
NEW	30	30	SABRINA CLAUDIO	SC/AG	30	1
32	26	31	6LACK	LVNR/INTERSCOPE/IGA	21	9
NEW	32	32	DAME D.O.L.L.A.	FRONT PAGE	32	1
39	30	33	ALAN WALKER	MER MUSIC/RCA	30	9
NEW	34	34	DEMETRIA MCKINNEY	RTD/EONE	34	1
-	24	35	WOLF ALICE	DIRTY HIT/RCA	24	2
33	33	36	AULI'I CRAVALHO	WALT DISNEY	27	9
NEW	37	37	THE WHITE BUFFALO	UNION MUSIC GROUP/THIRTY TIGERS	37	1
37	38	38	GRETA VAN FLEET	LAVA/REPUBLIC	31	9
41	34	39	CHRISTIAN NODAL	JG/FONOVISA/UMLE	3	9
42	40	40	BAKA NOT NICE	OVO SOUND/WARNER BROS.	40	5
NEW	41	41	CULTS	SINDERLYN	41	1
NEW	42	42	THOUSAND BELOW	RISE	42	1
RE-ENTRY	43	43	GRANT MALDY SMITH	SUBURBAN COWBOY	40	3
-	42	44	24 HRS	PRIVATE CLUB/COMMISSION	42	2
NEW	45	45	DHANI HARRISON	HOT/BMG	45	1
48	44	46	ZACARI	TOP DAWG	44	3
35	36	47	LAUV	LAUV/KOBALT	35	5
5	21	48	WHY DON'T WE	SIGNATURE ENTERTAINMENT/AG	5	8
50	49	49	SEVYN STREETER	CBE/ATLANTIC/AG	46	6
NEW	50	50	BRADLEY WALKER	FARMHOUSE/EADEAR/CAPITOL CMG	50	1

BILLBOARD ARTIST 100, EMERGING ARTISTS: THE WEEK'S MOST POPULAR ARTISTS, AS DETERMINED BY MULTIPLE CHART CRITERIA, RANKED BY Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music and fan interaction on social networking sites as compiled by Next Big Sound. See charts.legends.com for complete rules and explanations. © 2017 Promethis Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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Billboard 200

October 28
2017
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
	1	NF NF REAL MUSIC/CAPTOL/CAROLINE	#1	Perception	1	1
	2	TOM PETTY AND THE HEARTBREAKERS MCA/JEFFEN/UMC		Greatest Hits	2	236
NEW	3	LIL PUMP LIFETIME/THA LIGHTS GLOBAL/WARNER BROS.		Lil Pump	3	1
	4	POST MALONE REPUBLIC		Stoney	4	44
	5	KANE BROWN ZONE 4/RCA NASHVILLE/SMN		Kane Brown	5	45
	6	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG		The Bigger Artist	4	2
	7	LIL UZI VERT GENERATION NOW/ATLANTIC/AG		Luv Is Rage 2	1	7
NEW	8	MARILYN MANSON LOMA VISTA/CONCORD		Heaven Upside Down	8	1
	9	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA		Evolve	2	16
	10	ED SHEERAN ATLANTIC/AG		Divide	1	32
	11	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA		DAMN.	1	26
	12	KHALID RIGHT HAND/RCA		American Teen	4	32
	13	DEMI LOVATO HOLLYWOOD/SAFEHOUSE/ISLAND		Tell Me You Love Me	3	2
	14	XXXTENTACION BAD VIBES FOREVER/EMPIRE RECORDINGS		17	2	7
	15	BTS BIGHIT ENTERTAINMENT		Love Yourself: Her	7	4
	16	SZA TOP DAWG/RCA		Ctrl	3	18
	17	KODAK BLACK DOLLAZ N DEALZ/ATLANTIC/AG		Project Baby Two	2	8
	18	LOGIC VISIONARY/DEF JAM		Everybody	1	23
NEW	19	AUGUST BURNS RED FEARLESS/CONCORD		Phantom Anthem	19	1
	20	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC		More Life	1	30
	21	ZI SAVAGE SLAUGHTER GANG/EPIC		Issa Album	2	14
	22	THOMAS RHETT VALORY/BMLG		Life Changes	1	5
	23	ORIGINAL BROADWAY CAST HAMILTON UPTOWN/ATLANTIC/AG		Hamilton: An American Musical	3	107
	24	BRUNO MARS ATLANTIC/AG		24K Magic	2	47
	25	MACKLEMORE BEND0		GEMINI	2	3
	26	MIGOS QUALITY CONTROL/300/AG		Culture	1	37
	27	THE WEEKND XO/REPUBLIC		Starboy	1	46
	28	HALSEY ASTRALWERKS		hopeless fountain kingdom	1	19
	29	SHANIA TWAIN MERCURY NASHVILLE/UMGN		Now	1	2
NEW	30	LIAM GALLAGHER WARNER BROS.		As You Were	30	1
	31	SOUNDTRACK WALT DISNEY		Moana	2	47
	32	JHENE AIKO ART CLUB/ARTUM/DEF JAM		Trip	5	3
NEW	33	JEREMY CAMP STOLLEN PRIDE/SPARROW/CAPTOL CMG		The Answer	33	1
NEW	34	TRIPPIE REDD STRAINGE		A Love Letter To You 2	34	1
NEW	35	THE BLACK DAHLIA MURDER METAL BLADE		Nightbringers	35	1
	36	MILEY CYRUS RCA		Younger Now	5	2
	37	PORTUGAL. THE MAN ATLANTIC/AG		Woodstock	32	17
	38	KEVIN GATES BREAD WINNERS ASSOCIATION/ATLANTIC/AG		By Any Means 2	4	4
	39	PS STONE TEMPLE PILOTS ATLANTIC/RHINO		Core	3	117
	40	Z CHAINZ THE REAL UNIVERSITY/DEF JAM		Pretty Girls Like Trap Music	2	17
	41	TRAVIS SCOTT GRAND PULSAR/EPIC		Birds In The Trap Sing McKnight	1	58
	42	DJ KHALED WE THE BEST/EPIC		Grateful	1	16
	43	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC		Views	1	76
	44	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN		This One's For You	5	19
	45	RUSS DIEMOND/RUSS MY WAY/COLUMBIA		There's Really A Wolf	7	23
	46	KESHA KEMOSABE/RCA		Rainbow	1	9
	47	CHRIS STAPLETON MERCURY NASHVILLE/UMGN		Traveller	1	109
	48	SAM SMITH CAPITOL		In The Lonely Hour	2	174
	49	FRENCH MONTANA CONE BOYS/BAD BOY/EPIC		Jungle Rules	3	13
	50	PLAYBOI CARTI AWGE/INTERSCOPE/IGA		Playboi Carti	12	26

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
NEW	51	GWEN STEFANI INTERSCOPE/IGA		You Make It Feel Like Christmas	51	1
NEW	52	THE REPLACEMENTS SIRE/RHINO		For Sale: Live At Maxwell's 1986	52	1
NEW	53	SOUNDTRACK ALCON SLEEPING GIANT/EPIC		Blade Runner 2049	53	1
	54	SOUNDTRACK VILLA 40/DREAMWORKS/RCA		Trolls	3	55
	55	FOO FIGHTERS ROSWELL/RCA		Concrete And Gold	1	4
	56	SHAWN MENDES ISLAND		Illuminate	1	55
	57	MEEK MILL MAYBACH/ATLANTIC/AG		Wins And Losses	3	12
	58	BLACKBEAR BEAR TRAP/ALAMO/INTERSCOPE/IGA		digital druglord	14	25
	59	OZUNA VP ENTERTAINMENT/SONY MUSIC LATIN		Odisea	22	7
	60	TOM PETTY WARNER BROS.		Wildflowers	8	55
	61	FUTURE A1/FREEBANDZ/EPIC		FUTURE	1	34
	62	BRETT YOUNG BMLG		Brett Young	18	35
	63	ED SHEERAN ATLANTIC/AG		X	1	173
	64	CHANCE THE RAPPER CHANCE THE RAPPER		Coloring Book	8	74
	65	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC		Take Care	1	241
	66	CALVIN HARRIS FLY EYE/COLUMBIA		Funk Wav Bounces Vol. 1	2	15
	67	THE CHAINSMOKERS DISRUPTOR/COLUMBIA		Memories...Do Not Open	1	27
	68	ASAP FERG ASAP WORLDWIDE/POLO GROUNDS/RCA		Still Striving	12	8
	69	EMINEM WEB/AFTERMATH/INTERSCOPE/UMC		The Eminem Show	1	341
	70	SMOKEPURPP ALAMO/INTERSCOPE/IGA		Deadstar	42	2
	71	NAV AND METRO BOOMIN XO/BOOMINATI/REPUBLIC		Perfect Timing	13	12
	72	JAY-Z S. CARTER ENTERPRISES/ROC NATION		4:44	1	14
	73	TWENTY ONE PILOTS FUELED BY RAMEN/AG		Blurryface	1	126
	74	THE KILLERS ISLAND		Wonderful Wonderful	1	3
	75	DUA LIPA WARNER BROS.		Oua Lipa	67	15
	76	ASAP MOB ASAP WORLDWIDE/POLO GROUNDS/RCA		Cozy Tapes, Vol. 2: Too Cozy	6	7
	77	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/AG		AI YoungBoy	24	10
	78	CHRIS STAPLETON MERCURY NASHVILLE/UMGN		From A Room: Volume 1	2	23
	79	RIHANNA WESTBURY ROAD/ROC NATION		ANTI	1	90
	80	KODAK BLACK DOLLAZ N DEALZ/ATLANTIC/AG		Painting Pictures	3	28
	81	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA		Curtain Call: The Hits	1	362
	82	FLORIDA GEORGIA LINE BMLG		Oig Your Roots	2	59
	83	TAYLOR SWIFT BIG MACHINE/BMLG		1989	1	148
	84	JON PARDI CAPITOL NASHVILLE/UMGN		California Sunrise	11	67
	85	THE WEEKND XO/REPUBLIC		Beauty Behind The Madness	1	111
	86	SAM HUNT MCA NASHVILLE/UMGN		Montevallo	3	155
	87	YOUNG THUG 300/ATLANTIC/AG		BEAUTIFUL THUGGER GIRLS	8	17
	88	ALAN JACKSON ARC/EMI NASHVILLE/UMGN		Precious Memories Collection	88	3
	89	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA		Night Visions	2	263
	90	TRIPPIE REDD STRAINGE		A Love Letter To You	90	8
	91	DUSTIN LYNCH BROKEN BOW/BBMG		Current Mood	7	5
	92	LECRAE REACH/COLUMBIA		All Things Work Together	11	3
	93	TYLER, THE CREATOR ODD FUTURE/COLUMBIA		Flower Boy	2	12
	94	SOUNDTRACK UNIVERSAL STUDIOS/ARTIST PARTNERS GROUP/ATLANTIC/AG		The Fate Of The Furious: The Album	10	26
	95	QUEEN HOLLYWOOD		Greatest Hits I II & III: The Platinum Collection	48	95
	96	BRYSON TILLER TRAPSOUL/RCA		T R A P S O U L	8	107
	97	LORDE LAVA/REPUBLIC		Melodrama	1	17
	98	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA		good kid, m.A.A.d city	2	259
	99	J. COLE DREAMVILLE/ROC NATION/COLUMBIA		2014 Forest Hills Drive	1	149
	100	BIG SEAN G.O.O.D./DEF JAM		I Decided.	1	36



NF Nabs First No. 1

Rapper **NF** takes advantage of a slow week on the Billboard 200 as he scores his first No. 1 with his third full-length release, *Perception*. The set starts atop the list with 55,000 equivalent album units earned in the week ending Oct. 12, according to Nielsen Music — the smallest start, by units, for a No. 1-debuting album in 2017.

NF (26-year-old **Nate Feuerstein**) is also just the second act in 2017 to reach No. 1 without ever charting a song on the all-genre Billboard Hot 100, following alternative rock band **Brand New**. The latter's *Science Fiction* launched atop the Billboard 200 on Sept. 9 with 58,000 units. It's probably then not surprising that, given the limited mainstream exposure of both acts (as evidenced by their lack of Hot 100 hits), both *Perception* and *Science Fiction* bowed with the two smallest openings — by units earned — for a No. 1-debuting album in 2017. Both acts were able to debut at No. 1 — despite their small unit starts — thanks to dedicated fan bases and little competition in the marketplace during their respective release weeks.

NF made his album chart debut in 2014 with his self-titled EP and appeared on multiple tallies, including Rap Albums (No. 15), but not the Billboard 200. (It has since sold 33,000 copies.) He arrived on the big chart with his 2015 release *Mansion* (No. 62 peak, 136,000 copies sold in total). He followed it with 2016's *Therapy Session* (No. 12, 122,000 sold). In total, NF's music catalog has generated over 500 million on-demand streams in the United States (audio and video streams combined).

—Keith Caulfield

The Billboard 200 chart ranks the most popular albums of the week, as compiled by Nielsen Music, based on multi-metric consumption: declining traditional album sales, track equivalent albums, and streaming equivalent albums.

SALES DATA COMPILED BY
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at Country radio
since 2015

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PERFORMANCES**

include: 2018 C2C &
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"HURRICANE"

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Best Jazz Vocal Album-Cool Night-Kathy Ingraham
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Best Engineered Album, Non Classical-Cool Night-Tom Coyne, Mastering Engineer

COOL NIGHT

MANY THANKS TO :

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Don Celenza Hammond B3 organ • Arthur Schroeck Vibes & Horn Arrangement • Charlie Giordano Accordion
Michael Leonhart • Chris Pasin • Don Harris Trumpet • Erik Lawrence Flute & Sax • Danny Flam Trombone • Ron Bertolet Alto Sax
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- Hon. Nathi Mthethwa
Minister of Arts & Culture
Republic of South Africa.

"A passionate and inspiring tribute by Wouter Kellerman and the Soweto Gospel Choir. Our Founder loved music and we echo his words in gratitude to the Choir and Wouter for honouring him in this befitting manner"

- Sello Hatang
Chief Executive Officer
Nelson Mandela Foundation



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- Assia Ahatt 'All-In' **Best New Artist**
- Assia Ahatt 'All-In' **Contemporary Instrumental Album**
- Assia Ahatt 'Somebody To Love' From: 'All-In' **Arrangement, Instrumental or A Cappella**
- Assia Ahatt 'Hallelujah' From: 'All-In' **Arrangement, Instrumental or A Cappella**
- Assia Ahatt 'All-In' **Engineered Album, Non-Classical**
- Assia Ahatt Hallelujah **Music Video**

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LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
108	101	FUTURE A-1/R/E/BANDZ/EPIC		HNRXX	1	33
92	102	2PAC AMARU/DEATH ROW/INTERSCOPE/UJME		Greatest Hits	3	212
69	103	LADY GAGA STREAMLINE/INTERSCOPE/IGA		Joanne	1	43
104	104	6LACK LVRN/INTERSCOPE/IGA		FREE 6LACK	34	43
105	105	TANK R&B MONEY/ATLANTIC/AG		Savage	24	2
107	106	ADELE XL/COLUMBIA		25	1	99
106	107	KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN		Ripcord	4	75
110	108	J. COLE DREAMVILLE/ROC NATION		4 Your Eyez Only	1	44
103	109	BRYSON TILLER TRAPSOUL/RCA		True To Self	1	20
109	110	KANYE WEST G.O.O.D./DEF JAM		The Life Of Pablo	1	79
111	111	TOM PETTY AND THE HEARTBREAKERS NEA/GEFFEN/UTV/UJME		Anthology: Through The Years	32	6
105	112	HARRY STYLES ERSKINE/COLUMBIA		Harry Styles	1	22
NEW	113	VARIOUS ARTISTS PLG/WORD/CURB/SPARROW/CAPITOL CMG		WOW Hits 2018	113	1
117	114	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC		Nothing Was The Same	1	208
NEW	115	SABRINA CLAUDIO S2/AG		About Time	115	1
84	116	G HERBO ISO BIRCH TEAM/MACHINE ENTERTAINMENT GROUP		Humble Beast	21	3
113	117	JAMES ARTHUR COLUMBIA		Back From The Edge	39	49
121	118	PANIC! AT THE DISCO D.C.2/FUELED BY RAMEN/AG		Death Of A Bachelor	1	91
115	119	DANIEL CAESAR GOLDEN CHILD		Freudian	25	7
119	120	SOUNDTRACK WALT DISNEY		Descendants 2	6	12
114	121	CHILDISH GAMBINO MCD/GLASSNOTE		Awaken, My Love!	5	45
125	122	LIL UZI VERT GENERATION NOW/ATLANTIC/AG		Lil Uzi Vert Vs. The World	37	72
129	123	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC		If You're Reading This It's Too Late	1	140
33	124	MICHAEL JACKSON MJJ/EIC/LEGACY		Scream	33	2
116	125	SOUNDTRACK MARVEL/HOLLYWOOD		Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2	4	25
126	126	THOMAS RHETT VALOBY/BMG		Tangled Up	6	107
127	127	JASON ALDEAN M&C ON BROTHER BOW/BMG		They Don't Know	1	57
NEW	128	KELELA WARP		Take Me Apart	128	1
129	129	HALSEY ASTRALwerks		Badlands	2	111
NEW	130	JD MCPHERSON NEW WEST		Undivided Heart & Soul	130	1
131	131	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UJME		Legend: The Best Of...	5	491
118	132	METALLICA BLACKENED/WARNER BROS.		Metallica	1	452
133	133	BRUNO MARS ELEKTRA/AG		Doo-Wops & Hoologans	3	345
53	134	LANA DEL REY POLYDOR/INTERSCOPE/IGA		Lust For Life	1	12
14	135	TAMAR BRAXTON LOGANLAND/EONE		Bluebird Of Happiness	14	2
136	136	ERIC CHURCH EMI NASHVILLE/UMGN		Mr. Misunderstood	2	98
142	137	KYGO ULTRA		Stargazing (EP)	137	3
124	138	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/LEGACY		NOW 63	5	10
148	139	CREEDENCE CLEARWATER REVIVAL FANTASY/CONCORD		Chronicle: The 20 Greatest Hits	22	336
140	140	TEE GRIZZLEY 300/AG		My Moment	44	27
141	141	JOURNEY COLUMBIA/LEGACY		Journey's Greatest Hits	10	482
142	142	MAREN MORRIS COLUMBIA NASHVILLE/SMN		Hero	5	71
150	143	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM		Purpose	1	100
132	144	MICHAEL JACKSON EPIC/LEGACY		The Essential Michael Jackson	46	212
133	145	THE NOTORIOUS B.I.G. BAD BOY/RHINO		Greatest Hits	1	102
RE	146	BILLY JOEL COLUMBIA/LEGACY		The Essential Billy Joel	15	94
147	147	GUNS N' ROSES Geffen/UJME		Greatest Hits	3	418
148	148	ZAC BROWN BAND ROADSOUTHERN GROUND/ATLANTIC/AG		Greatest Hits So Far...	20	140
144	149	ARIANA GRANDE REPUBLIC		Dangerous Woman	2	73
155	150	THE LUMINEERS DUALTONE		Cleopatra	1	79

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
123	151	MELANIE MARTINEZ ATLANTIC/AG		Cry Baby	6	113
143	152	NAV XO/REPUBLIC		NAV	24	33
139	153	MONEYBAGG YO N-LESS/INTERSCOPE/IGA		Federal 3X	5	9
174	154	SOUNDTRACK UNIVERSAL STUDIOS/ILLUMINATION/REPUBLIC		Sing	8	43
154	155	FUTURE A-1/R/E/BANDZ/EPIC		DS2	1	117
158	156	FRANK OCEAN BOYS DON'T CRY		Blonde	1	60
147	157	GOLDLINK SQUAASH CLUB/RCA		At What Cost	127	13
178	158	FLEETWOOD MAC WARNER BROS./RHINO		Rumours	1	240
159	159	SOUNDTRACK DC/ATLAS/WATERTOWER/ATLANTIC/AG		Suicide Squad: The Album	1	62
RE	160	CHARLIE PUTH ARTIST PARTNERS GROUP/ATLANTIC/AG		Nine Track Mind	6	85
161	161	MIDLAND BIG MACHINE/BMG		On The Rocks	20	3
163	162	LUKE BRYAN CAPITOL NASHVILLE/UMGN		Kill The Lights	1	114
164	163	21 SAVAGE & METRO BOOMIN SLAUGHTER GANG		Savage Mode	23	65
136	164	OLD DOMINION RCA NASHVILLE/SMN		Happy Endings	7	7
199	165	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA		Recovery	1	299
157	166	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG		Artist	70	53
134	167	LINKIN PARK MACHINE SHOP/WARNER BROS.		One More Light	1	20
170	168	PNB ROCK EMPIRE RECORDINGS/ATLANTIC/AG		GTTM: Goin Thru The Motions	28	39
177	169	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN		Reloaded: 20 #1 Hits	5	99
161	170	KEVIN GATES BREAD WINNERS ASSOCIATION/ATLANTIC/AG		Islah	2	89
165	171	RAE SREMMURD EAR DRUMNER/INTERSCOPE/IGA		Sremmlife 2	4	61
168	172	THE CHAINSMOKERS DISRUPTOR/COLUMBIA		Collage (EP)	6	49
RE	173	P!NK LAFACE/IVE/RCA		Greatest Hits... So Far!!!	5	117
180	174	ADELE XL/COLUMBIA		21	1	347
167	175	LIL UZI VERT GENERATION NOW/ATLANTIC/AG		The Perfect LUV Tape	55	61
172	176	COLDPLAY PARLOPHONE/ATLANTIC/AG		Kaleidoscope EP	15	13
127	177	TOM PETTY M&C/GEFFEN/UJME		Full Moon Fever	3	77
182	178	BEBE REXHA WARNER BROS.		All Your Fault, Pt. 2	69	4
187	179	SOUNDTRACK WALT DISNEY		Beauty And The Beast (2017)	3	26
185	180	THE WEEKND XO/REPUBLIC		Trilogy	4	185
RE	181	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA		The Marshall Mathers LP 2	1	185
176	182	THE BEATLES APPLE/CAPITOL/UJME		1	1	294
179	183	ELTON JOHN ROCKET/UTV/UJME		Greatest Hits 1970-2002	12	145
162	184	THE BEATLES APPLE/CAPITOL/UJME		Abbey Road	1	237
195	185	AMINE REPUBLIC		Good For You	31	11
183	186	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA		Smoke + Mirrors	1	88
160	187	LINKIN PARK WARNER BROS.		[Hybrid Theory]	2	182
188	188	HOZIER RUBINWORKS/COLUMBIA		Hozier	2	143
RE	189	BRUNO MARS ATLANTIC/AG		Unorthodox Jukebox	1	190
NEW	190	THE DARKNESS CANARY DWARF/LOOKING VINYL		Pinewood Smile	190	1
130	191	ODESZA FOREIGN FAMILY COLLECTIVE/COUNTER		A Moment Apart	3	5
181	192	LOGIC VISIONARY/DEF JAM		Under Pressure	4	70
200	193	ED SHEERAN ELEKTRA/AG		+	5	226
RE	194	RED HOT CHILI PEPPERS WARNER BROS.		Greatest Hits	18	148
197	195	KANYE WEST ROC-A-FELLA/DEF JAM		Graduation	1	132
196	196	FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UJME		Ultimate Sinatra	32	44
184	197	BROTHERS OSBORNE EMI NASHVILLE/UMGN		Pawn Shop	17	32
192	198	LANA DEL REY POLYDOR/INTERSCOPE/IGA		Born To Die	2	297
RE	199	FOO FIGHTERS ROSWELL/RCA		Greatest Hits	11	131
191	200	LADY GAGA STREAMLINE/ROSLINE/CHERRYTREE/INTERSCOPE/IGA		The Fame	2	207




51

GWEN STEFANI
You Make It Feel Like Christmas

LAST CHRISTMAS
YOU MAKE IT FEEL LIKE CHRISTMAS
UNDER THE CHRISTMAS LIGHTS
GUSTA BABY
WHITE CHRISTMAS
NEVER MISSES ANYONE
WITH BLUE EYES
CHRISTMAS EVE

Gwen Stefani jingles onto the Billboard 200 with her first Christmas album, *You Make It Feel Like Christmas*, as the set bows at No. 51 and at No. 1 on Top Holiday Albums (10,000 equivalent units earned in the week ending Oct. 12, with 9,000 in traditional album sales). The weekly Top Holiday Albums chart is back for its annual seasonal run as part of *Billboard's* chart menu, and will continue to be compiled and viewable on *Billboard's* websites through early January 2018.

—K.C.



29

SHANIA TWAIN
Now

After bowing at No. 1 on the Oct. 21 list — bolstered by a ticket/album sale redemption offer — the set falls to No. 29 in its second week. It is 2017's 11th No. 1 debut to drop out of the top 10 in its second week.

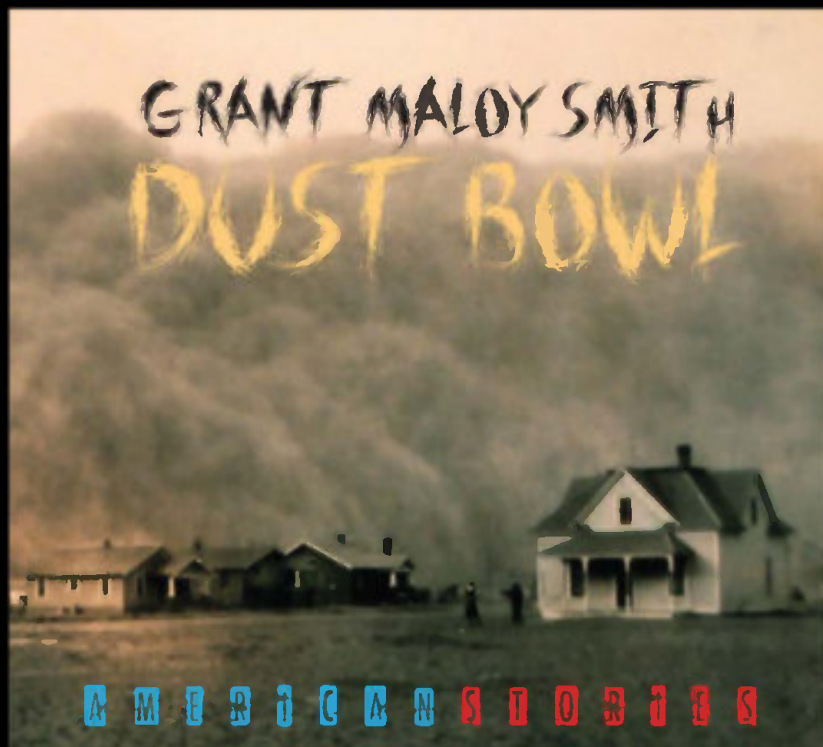


52

THE REPLACEMENTS
For Sale: Live at Maxwell's 1986

The alternative rock band claims its highest-charting album ever with this archival live release (10,000 units earned; 9,000 from album sales). It surpasses the No. 57 peak of 1989's *Don't Tell a Soul*.

GRANT MALOY SMITH



billboard

**Top 10
Americana/
Folk Album
Sales for
Nine Weeks!**

“A HEARTLAND MASTERPIECE... A REMINDER OF THE DARKER PERIOD OF BOB DYLAN, AND IT’S THAT GOOD, THAT MEMORABLE ... LYRICS AND MUSIC AS POTENT AS WOODY GUTHRIE... BOUND TO BECOME A CLASSIC...”

~ JOHN APICE, NO DEPRESSION MAGAZINE

AMERICANA/FOLK ALBUM SALES #5

HEATSEEKERS NE #1

HEATSEEKERS #2

INDEPENDENT ALBUMS #8

COUNTRY ALBUM SALES #12

DIGITAL ALBUMS

(ACROSS ALL GENRES) #24

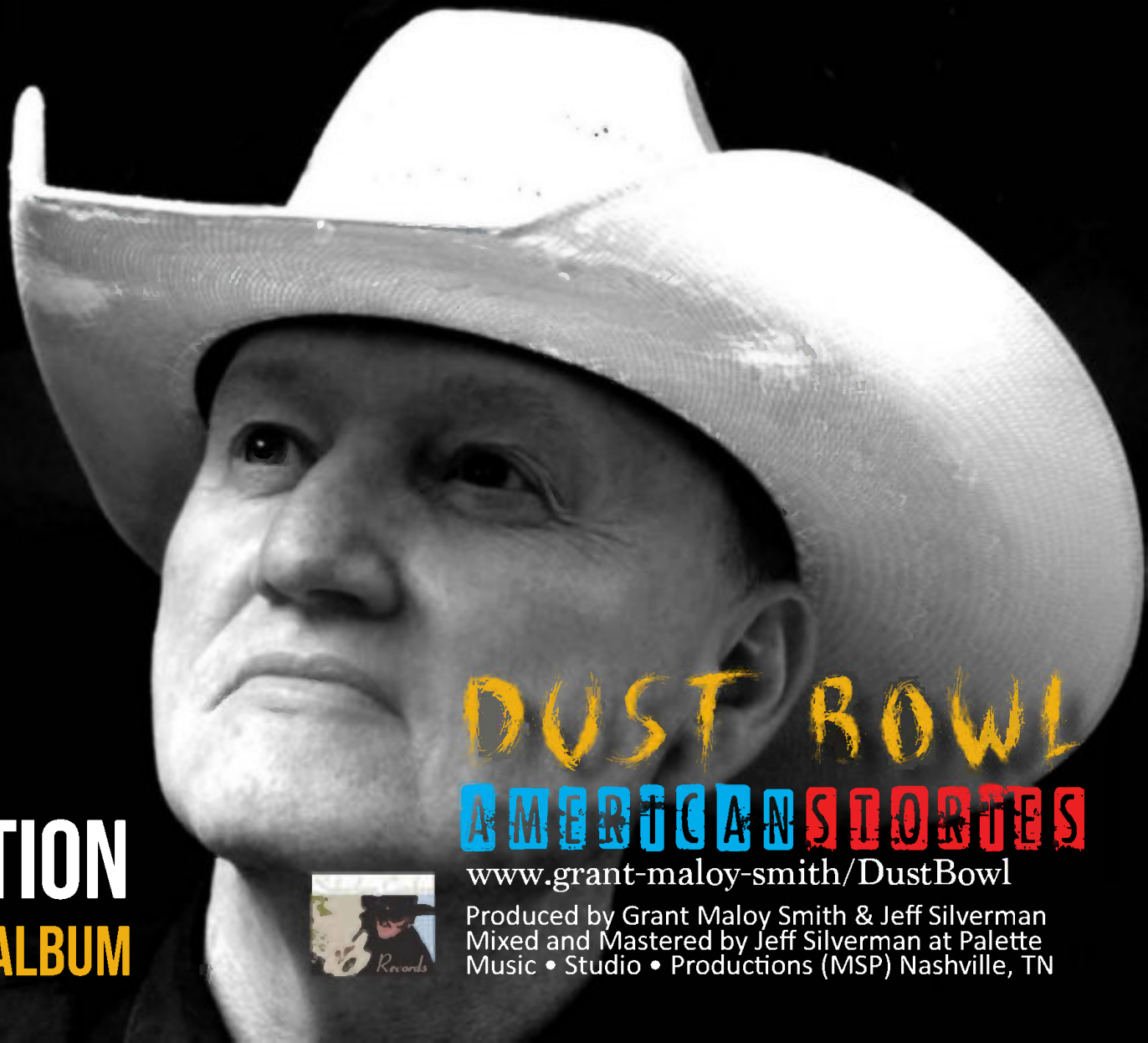
TOP CURRENT ALBUMS

(ACROSS ALL GENRES) #61

TOP ALBUM SALES

(ACROSS ALL GENRES) #76

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DANIEL CAESAR'S *Freudian*

DEBUT CRITICALLY ACCLAIMED ALBUM FROM THE CANADIAN INDEPENDENT RECORDING ARTIST

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- Pitchfork

**“Daniel Caesar is a new artist who’s
bound to break out.”**

- Billboard

- #1 album on iTunes R&B chart in U.S. & Canada
- Hit single “Get You” Gold in U.S. & Canada
- #1 Billboard Emerging Twitter Artist
- Apple Music “Up Next” Artist

Watch Daniel Caesar Perform
hit single “Get You” on
The Late Late Show
with James Corden



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— GENE SIMMONS

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ROGEREBERT.COM

"FASCINATING"
THE NEW YORK TIMES

"INCREDIBLE"
PITCHFORK

- TOP 3 ON iTunes DOCUMENTARY CHART AND EDITORS CHOICE ON iTunes USA
- WE ARE X SOUNDTRACK DEBUTS #1 ON UK ROCK & METAL CHART
- INDIE PICK FOR AMAZON USA
- X JAPAN 'WE ARE X' FILM WINS JURY EDITING AWARD AT SUNDANCE 2016



"ENGAGING...INVOKES THE SPIRIT OF AN EPIC ROCK SHOW" - LOS ANGELES TIME
"VISCERAL...STUPENDOUS...PREPARE TO BE BLOWN AWAY" - AUSTIN CHRONICLE
"AMONG THE MOST UPLIFTING MUSIC DOCS I'VE SEEN AT SUNDANCE, PERIOD." - NEWSWEEK
"ENGROSSING...AN ENTERTAINING AND POTENT PORTRAIT" - INDIEWIRE

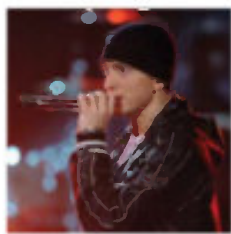
Eminem's Cypher Fuels Return

Thanks to a viral cypher during the BET Hip-Hop Awards (Oct. 10), **Eminem** (below) re-enters the Social 50 at No. 3, his highest rank since December 2013. The rapper earns substantial gains in all social metrics (from minuscule amounts the week before), following his President **Donald Trump** blasting performance at the awards, including 3.3 million Instagram reactions and 1.2 million Twitter mentions in the week ending Oct. 12, according to Next Big Sound. In the cypher, Eminem pointedly criticized Trump and told off any of his fans who supported the president.

Eminem was last in the top three on the Social 50 on Dec. 14, 2013, when he ranked for a fourth straight week at No. 2 (his peak on the list). The awards freestyle also started rumors of a new album, which would be his eighth studio release and first since 2013's *The Marshall Mathers LP 2*, though nothing has been announced.

Meanwhile, **Louis Tomlinson** and **Camila Cabello** are among other major gainers and re-entries on the chart. Tomlinson leaps 22-4 (844,000 Twitter reactions, up 337 percent) following the debut of his latest solo single, "Just Like You," on Oct. 11. Below him, Cabello re-enters at No. 26 with 6.2 million Instagram reactions (a 133 percent gain), in part due to the debut of her *Carpool Karaoke* episode with **Joe Jonas**, as well as a few teases of her photo shoot for Guess Jeans' fall campaign.

—Kevin Rutherford



Social/Streaming

October 28
2017
billboard

SOCIAL 50™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART	
	1	BTS BIGHIT ENTERTAINMENT/A&E ENTERTAINMENT	53	
5	2	RIHANNA WESTBURY ROAD/ROCK NATION	349	
RE	3	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/J&A	269	
22	4	LOUIS TOMLINSON 78/STICO/EPIC	38	
14	5	ARIANA GRANDE REPUBLIC	256	
4	6	CARDI B THE KSR GROUP/ATLANTIC/AG	16	
2	7	DEMI LOVATO SAFEHOUSE/ISLAND/OLLYWOOD	349	
10	8	LADY GAGA STREAMLINE/INTERSCOPE/J&A	343	
12	9	BEYONCÉ PARKWOOD/COLUMBIA	339	
9	10	SHAWN MENDES ISLAND	147	
8	11	NIALL HORAN NEON HAZE/CAPTOL	54	
11	12	MALUMA SONY MUSIC LATIN	52	
16	13	GOT7 JYP	21	
3	14	MILEY CYRUS RCA	280	
26	15	LIAM PAYNE REPUBLIC	36	
23	16	DUA LIPA WARNER BROS.	14	
15	17	BRUNO MARS ATLANTIC/AG	289	
28	18	KATY PERRY CAPITOL	356	
13	19	CHRIS BROWN RCA	330	
29	20	SHAKIRA SONY MUSIC LATIN/RCA	354	
50	21	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	329	
21	22	J BALVIN CAPITOL LATIN/UMLE	48	
41	23	MARTIN GARRIX STMPD RECORDS/RCA	170	
20	24	EXO SM	12	
27	25	RUSS DIEMOND/RUSS MY WAY/COLUMBIA	7	
RE	26	CAMILA CABELLO SYCO/EPIC	75	
40	27	THE WEEKND XO/REPUBLIC	107	
24	28	SNOOP DOGG DOGGYSTYLE/EMPIRE RECORDINGS	320	
25	29	HALSEY ASTRALWERKS	58	
	30	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	360	
18	31	POST MALONE REPUBLIC	6	
19	32	LAUREN JAUREGUI SYCO/EPIC	42	
38	33	ED SHEERAN ATLANTIC/AG	145	
	34	SEVENTEEN PLEDIS/A&E ENTERTAINMENT	19	
	35	PABLO VITTAR SONY MUSIC BRAZIL	3	
49	36	ANITTA WARNER MUSIC BRAZIL	35	
6	37	ZENDAYA HOLLYWOOD/REPUBLIC	157	
34	38	COLDPLAY PARLOPHONE/ATLANTIC/AG	195	
RE	39	SZA TOP DAWG/RCA	7	
RE	40	LALI ARIOLA/SONY MUSIC ARGENTINA	62	
30	41	G-DRAGON YG	3	
RE	42	SAM SMITH CAPITOL	75	
47	43	MICHAEL JACKSON MJJ/EPIC	196	
37	44	ZAYN RCA	79	
42	45	GUCCI MANE GUWOP/ATLANTIC/AG	16	
46	46	KHALID RIGHT HAND/RCA	10	
11	47	CHANCE THE RAPPER UNSIGNED	38	
RE	48	LITTLE MIX SYCO/COLUMBIA	141	
48	49	WANNA ONE YMC ENTERTAINMENT/STONE MUSIC ENTERTAINMENT/CJ E&M	2	
RE	50	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	341	

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	ROCKSTAR Post Malone Feat. 21 Savage REPUBLIC		4
	2	BODAK YELLOW (MONEY MOVES) Cardi B THE KSR GROUP/ATLANTIC	Cardi B	13
	3	1-800-273-8255 Logic Feat. Alessia Cara & Khalid VISIONAIRE/DEF JAM	Logic	14
	4	BANK ACCOUNT 21 Savage SLAUGHTER GANG/EPIC	21 Savage	14
	5	MI GENTE J Balvin & Willy William Feat. Beyoncé SCORPIO/CAPTOL LATIN/PARKWOOD/COLUMBIA/UMLE	J Balvin & Willy William Feat. Beyoncé	13
	6	DESPACITO Luis Fonsi & Daddy Yankee Feat. Justin Bieber UNIVERSAL MUSIC/LATIN/RAYMOND BRAUN/SCHOLBOY/DEF JAM/UMLE/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	34
	7	I GET THE BAG Gucci Mane Feat. Migos GUWOP/ATLANTIC	Gucci Mane Feat. Migos	8
	8	LOOK WHAT YOU MADE ME DO Taylor Swift BIG MACHINE/REPUBLIC	Taylor Swift	7
	9	GUCCI GANG Lil Pump LVE ETIEM/THA LIGHTS GLOBAL/WARNER BROS.	Lil Pump	4
	10	RAKE IT UP Yo Gotti Feat. Nicki Minaj COCAINE MUZIK/EPIC	Yo Gotti Feat. Nicki Minaj	13
	11	I FALL APART Post Malone REPUBLIC	Post Malone	3
	12	TOO GOOD AT GOODBYES Sam Smith CAPITOL	Sam Smith	5
	13	UNFORGETTABLE French Montana Feat. Swae Lee EAR DRUMMER/COKE BOYS/BAD BOY/INTERSCOPE/EPIC	French Montana Feat. Swae Lee	26
	14	YOUNG DUMB & BROKE Khalid RIGHT HAND/RCA	Khalid	11
	15	XO TOUR Llif3 Lil Uzi Vert GENERATION NOW/ATLANTIC	Lil Uzi Vert	29
	16	SORRY NOT SORRY Demi Lovato HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC	Demi Lovato	13
	17	CONGRATULATIONS Post Malone Feat. Quavo REPUBLIC	Post Malone Feat. Quavo	38
	18	HUMBLE. Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	28
	19	BELIEVER Imagine Dragons KIDINAKORNER/INTERSCOPE	Imagine Dragons	22
	20	DO RE MI Bear Grylls/AMMO/INTERSCOPE	Blackbear	10
	21	THE WEEKEND SZA TOP DAWG/RCA	SZA	10
	22	HAVANA Camila Cabello Feat. Young Thug SYCO/EPIC	Camila Cabello Feat. Young Thug	3
	23	DROWNING A Boogie Wit da Hoodie Feat. Kodak Black HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie Feat. Kodak Black	27
	24	THUNDER Imagine Dragons KIDINAKORNER/INTERSCOPE	Imagine Dragons	3
	25	SILENCE Marshmello Feat. Khalid JOYTIME COLLECTIVE/RCA	Marshmello Feat. Khalid	9
	26	WILD THOUGHTS DJ Khaled Feat. Rihanna & Bryson Tiller WESTBURY ROAD/WE THE BEST/EPIC	DJ Khaled Feat. Rihanna & Bryson Tiller	17
	27	THE RACE Tay-K TAY-K	Tay-K	10
	28	LOVE GALORE SZA Feat. Travis Scott TOP DAWG/RCA	SZA Feat. Travis Scott	13
	29	ROLL IN PEACE Kodak Black Feat. XXXTENTACION DOLLAZ N DEALZ/ATLANTIC	Kodak Black Feat. XXXTENTACION	8
	30	SHAPE OF YOU Ed Sheeran ATLANTIC	Ed Sheeran	40
	31	NEW RULES Dua Lipa WARNER BROS.	Oua Lipa	6
	32	THE WAY LIFE GOES Lil Uzi Vert GENERATION NOW/ATLANTIC	Lil Uzi Vert	7
	33	FEEL IT STILL Portugal. The Man ATLANTIC	Portugal. The Man	9
	34	TRANSPORTIN' Kodak Black DOLLAZ N DEALZ/ATLANTIC	Kodak Black	7
	35	LOCATION Khalid RIGHT HAND/RCA	Khalid	36
	36	JOCELYN FLORES XXXTentacion BAD VIBES FOREVER/EMPIRE RECORDINGS	XXXTentacion	7
	37	MASK OFF Future A-1/R/REEBANDZ/EPIC	Future	34
	38	THAT'S WHAT I LIKE Bruno Mars ATLANTIC	Bruno Mars	35
	39	WHAT LOVERS DO Maroon 5 Feat. SZA 222/INTERSCOPE	Maroon 5 Feat. SZA	4
	40	BUTTERFLY EFFECT Travis Scott GRAND HUSTLE/EPIC	Travis Scott	13
	41	ATTENTION Charlie Puth OTTO/ATLANTIC	Charlie Puth	23
	42	I'M THE ONE OJ Khaled WE THE BEST/DEF JAM/EPIC	OJ Khaled	24
	43	STRIP THAT DOWN Liam Payne Feat. Quavo HAMPTON/REPUBLIC	Liam Payne Feat. Quavo	19
	44	SLIPPERY Migos Feat. Gucci Mane QUALITY CONTROL/300	Migos Feat. Gucci Mane	24
	45	CREW GoldLink Feat. Brent Faiyaz & Sny Gizza SQUAASH CLUB/RCA	GoldLink Feat. Brent Faiyaz & Sny Gizza	9
	46	PERFECT Ed Sheeran ATLANTIC	Ed Sheeran	3
NEW	47	BAD AT LOVE Halsey ASTRALWERKS/CAPITOL	Halsey	1
NEW	48	WHAT IFS Kane Brown Feat. Lauren Alaina ZONE 4/RCA NASHVILLE	Kane Brown Feat. Lauren Alaina	1
	49	BAD AND BOJEE Migos Feat. Lil Uzi Vert QUALITY CONTROL/300	Migos Feat. Lil Uzi Vert	42
	50	F**K LOVE XXXTentacion Feat. Trippie Redd BAD VIBES FOREVER/EMPIRE RECORDINGS	XXXTentacion Feat. Trippie Redd	7



Halsey's 'Bad' Is Good

Halsey (above) slots her second unaccompanied track on Streaming Songs with "Bad at Love," which bows at No. 47 with 11.8 million streams earned in the week ending Oct. 12, a 15 percent boost, according to Nielsen Music. The jump follows the singer's release of a remixes EP for the song, with new takes on the single, which leaps 49-40 for a new peak on the Billboard Hot 100. Halsey's previous single, "Now or Never," hit No. 30 on Streaming Songs (June 24), but she led the chart for 12 weeks as the featured artist on **The Chainsmokers'** "Closer" in 2016.

Directly below Halsey, **Kane Brown** and **Lauren Alaina** make their first appearances on Streaming Songs with "What Ifs" at No. 48 (11 million streams). The song, which rises to No. 1 on Country Airplay (see page 154), is just the second non-Christmas country song to make the ranking in 2017 following **Sam Hunt's** "Body Like a Back Road" (No. 16, July 22). It also is one of just four to make the chart since the beginning of 2016 (Hunt's "Break Up in a Small Town," **Florida Georgia Line's** "H.O.L.Y.").

Meanwhile, **Post Malone's** surprise viral hit "I Fall Apart" continues to find a new life on streaming services, climbing 18-11 on Streaming Songs (20 million streams, up 26 percent). As a result of its breakout success, "I Fall Apart" was serviced to rhythmic radio on Oct. 17.

—K.R.

SOCIAL 50: The week's most active artists on social networking sites based on weekly additions of fans across Facebook, Twitter, YouTube and Instagram and conversations across Twitter, YouTube and Instagram; reactions and conversations across Twitter, YouTube and Instagram; and views on an artist's Wikipedia page, as measured by Next Big Sound. STREAMING SONGS: The week's top-streamed radio song and on-demand song and video on leading online music services as compiled by Nielsen Music. See charts legend on billboard.com for complete rules and explanations. All charts © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved. EMINEM: KEVIN WINTER/GETTY IMAGES; HALSEY: FLANGAN/FILMMAGIC

“ Inspiring and thoroughly entertaining, Hart’s memoir brings his readers into his hilarious universe of stories and philosophy. ”
— **Publisher’s Weekly**

“ As serious as the book is, it’s also full of hysterical riffs by Hart ”
— **Los Angeles Times**

“ (Hart) is telling his own story, while also trying to help others realize the keys to his success. In doing so, he’s bringing his trademark energy and humor that made him a household name. ”
— **Entertainment Weekly**

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BACK-TO-BACK #1 SINGLES

VEVO'S TOP 10 VIDEOS OF 2017 (SO FAR)
ONLY COUNTRY ARTIST LISTED

SHAZAM EMERGING ARTIST OF 2017
ONLY COUNTRY ARTIST SELECTED

TICKETMASTER NEW FAVORITE ARTIST OF 2017

MULTIPLE AWARD NOMINATIONS

CALIVILLE TOUR BEGINS THIS MONTH



THANK YOU TO ALL THE BELIEVERS! RED LIGHT



Pop/Rhythmic/Adult

October 28
2017
billboard

RADIO SONGS™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
2	1	#1 FEEL IT STILL ATLANTIC	Portugal. The Man	13	
1	2	ATTENTION OTTO/ATLANTIC	Charlie Puth	19	
3	3	THERE'S NOTHING HOLDIN' ME BACK ISLAND/REPUBLIC	Shawn Mendes	23	
4	4	SLOW HANDS NEON HAZE/CAPTOL	Niall Horan	19	
6	5	LOOK WHAT YOU MADE ME DO BIG MACHINE/REPUBLIC	Taylor Swift	8	
5	6	STRIP THAT DOWN HAMPTON/REPUBLIC	Liam Payne Feat. Quavo	16	
7	7	UNFORGETTABLE FRENCH MONTANA FEAT. SWAE LEE EAR DRUMMER/COKE BOYS/BAD BOY/INTERSCOPE/EPIC	French Montana Feat. Swae Lee	21	
12	8	1-800-273-8255 VISIONARY/DEF JAM	Logic Feat. Alessia Cara & Khalid	7	
9	9	SHAPE OF YOU ATLANTIC	Ed Sheeran	41	
11	10	WHAT ABOUT US RCA	P!nk	10	
10	11	BODAK YELLOW (MONEY MOVES) THE KSR GROUP/ATLANTIC	Cardi B	10	
12	12	BELIEVER KIDINAKORNER/INTERSCOPE	Imagine Dragons	25	
15	13	SORRY NOT SORRY HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC	Demi Lovato	8	
16	14	WHAT LOVERS DO 222/INTERSCOPE	Maroon 5 Feat. SZA	7	
10	15	NO PROMISES 300	Cheat Codes Feat. Demi Lovato	11	
16	16	SOMETHING JUST LIKE THIS DISRUPTOR/COLUMBIA	The Chainsmokers & Coldplay	32	
1	17	WILD THOUGHTS WESTBURY ROAD/WE THE BEST/EPIC	DJ Khaled Feat. Rihanna & Bryson Tiller	17	
18	18	THAT'S WHAT I LIKE ATLANTIC	Bruno Mars	37	
20	19	TOO GOOD AT GOODBYES CAPITOL	Sam Smith	6	
25	20	THUNDER KIDINAKORNER/INTERSCOPE	Imagine Dragons	4	
21	21	PRAYING KEMOSABE/RCA	Kesha	11	
29	22	MI GENTE SCORPIO/CAPTOL LATIN/PARKWOOD/COLUMBIA/UMLE/REPUBLIC	J Balvin & Willy William Feat. Beyonce	12	
19	23	BODY LIKE A BACK ROAD MCA NASHVILLE/CAPTOL	Sam Hunt	32	
27	24	WHAT IF'S ZONE 4/RCA NASHVILLE	Kane Brown Feat. Lauren Alaina	8	
22	25	RAKE IT UP COCAINE MUSIC/EPIC	Yo Gotti Feat. Nicki Minaj	12	

DIGITAL SONG SALES™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
NEW	1	#1 ALMOST LIKE PRAYING I KNOW ANOTHER ONE/ATLANTIC/AG	Lin-Manuel Miranda	1	
2	2	THUNDER KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	17	
3	3	ROCKSTAR REPUBLIC	Post Malone Feat. 21 Savage	4	
7	4	PERFECT ATLANTIC/AG	Ed Sheeran	6	
6	5	FEEL IT STILL ATLANTIC/AG	Portugal. The Man	15	
4	6	BODAK YELLOW (MONEY MOVES) THE KSR GROUP/ATLANTIC/AG	Cardi B	12	
11	7	TOO GOOD AT GOODBYES CAPITOL	Sam Smith	5	
NEW	8	HEAVEN ZONE 4/RCA NASHVILLE/SMN	Kane Brown	1	
3	9	LOOK WHAT YOU MADE ME DO BIG MACHINE/EPIC	Taylor Swift	7	
12	10	HAVANA SICO/EPIC	Camila Cabello Feat. Young Thug	5	
17	11	SORRY NOT SORRY HOLLYWOOD/SAFEHOUSE/ISLAND	Demi Lovato	14	
8	12	1-800-273-8255 VISIONARY/DEF JAM	Logic Feat. Alessia Cara & Khalid	9	
9	13	WHAT LOVERS DO 222/INTERSCOPE/IGA	Maroon 5 Feat. SZA	7	
16	14	WHAT ABOUT US RCA	P!nk	10	
13	15	DEAR HATE COLUMBIA NASHVILLE/SMN	Maren Morris Feat. Vince Gill	2	
NEW	16	PRAY CAPITOL	Sam Smith	1	
17	17	MI GENTE PARKWOOD/COLUMBIA/SCORPIO/CAPTOL LATIN/UMLE	J Balvin & Willy William Feat. Beyonce	13	
14	18	PRAYING KEMOSABE/RCA	Kesha	14	
15	19	BELIEVER KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	37	
18	20	STRIP THAT DOWN HAMPTON/REPUBLIC	Liam Payne Feat. Quavo	20	
21	21	I WON'T BACK DOWN MCA/GEFFEN/UMLE	Tom Petty	3	
NEW	22	HOW LONG OTTO/ATLANTIC/AG	Charlie Puth	1	
23	23	WHAT IF'S ZONE 4/RCA NASHVILLE/SMN	Kane Brown Feat. Lauren Alaina	13	
19	24	DESAPACITO UNIVERSAL MUSIC LATIN/REYMOND BRAUN/SCHOOL BEY/DEF JAM/UMLE/REPUBLIC	Luis Fonsi & Diddy Yankee Feat. Justin Bieber	28	
27	25	BAD AT LOVE ASTRALWORKS	Halsey	4	

MAINSTREAM TOP 40™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
3	1	#1 LOOK WHAT YOU MADE ME DO BIG MACHINE/REPUBLIC	Taylor Swift	8	
2	2	STRIP THAT DOWN HAMPTON/REPUBLIC	Liam Payne Feat. Quavo	21	
5	3	FEEL IT STILL ATLANTIC	Portugal. The Man	12	
4	4	ATTENTION OTTO/ATLANTIC	Charlie Puth	24	
6	5	SORRY NOT SORRY SAFEHOUSE/ISLAND/OLLYWOOD/REPUBLIC	Demi Lovato	13	
2	6	SLOW HANDS NEON HAZE/CAPTOL	Niall Horan	23	
8	7	1-800-273-8255 VISIONARY/DEF JAM	Logic Feat. Alessia Cara & Khalid	18	
7	8	NO PROMISES 300	Cheat Codes Feat. Demi Lovato	25	
10	9	UNFORGETTABLE FRENCH MONTANA FEAT. SWAE LEE EAR DRUMMER/COKE BOYS/BAD BOY/INTERSCOPE/EPIC	French Montana Feat. Swae Lee	17	
9	10	THERE'S NOTHING HOLDIN' ME BACK ISLAND/REPUBLIC	Shawn Mendes	25	
11	11	WHAT LOVERS DO 222/INTERSCOPE	Maroon 5 Feat. SZA	7	
12	12	PRAYING KEMOSABE/RCA	Kesha	14	
14	13	WHAT ABOUT US RCA	P!nk	10	
18	14	GG THUNDER KIDINAKORNER/INTERSCOPE	Imagine Dragons	5	
15	15	TOO GOOD AT GOODBYES CAPITOL	Sam Smith	6	
17	16	BAD AT LOVE ASTRALWORKS/CAPTOL	Halsey	8	
23	17	HAVANA SICO/EPIC	Camila Cabello Feat. Young Thug	5	
21	18	NEW RULES WARNER BROS.	Dua Lipa	7	
19	19	...READY FOR IT? BIG MACHINE/REPUBLIC	Taylor Swift	6	
25	20	PERFECT ATLANTIC	Ed Sheeran	3	
24	21	LIGHTS DOWN LOW MIXED BY MAX FEAT. GNASH MIXED BY CRUSH MUSIC/RED ASSOCIATED LABELS	MAX Feat. gnash	12	
26	22	MI GENTE SCORPIO/CAPTOL LATIN/PARKWOOD/COLUMBIA/REPUBLIC	J Balvin & Willy William Feat. Beyonce	11	
20	23	WILD THOUGHTS WESTBURY ROAD/WE THE BEST/EPIC	DJ Khaled Feat. Rihanna & Bryson Tiller	18	
27	24	LOVE SO SOFT ATLANTIC/RRP	Kelly Clarkson	5	
28	25	BODAK YELLOW (MONEY MOVES) THE KSR GROUP/ATLANTIC	Cardi B	4	

ADULT CONTEMPORARY™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
1	1	#1 SOMETHING JUST LIKE THIS DISRUPTOR/COLUMBIA	The Chainsmokers & Coldplay	27	
2	2	SHAPE OF YOU ATLANTIC	Ed Sheeran	40	
3	3	THERE'S NOTHING HOLDIN' ME BACK ISLAND/REPUBLIC	Shawn Mendes	21	
4	4	SAY YOU WON'T LET GO COLUMBIA	James Arthur	35	
5	5	DON'T WANNA KNOW 222/INTERSCOPE	Maroon 5 Feat. Kendrick Lamar	53	
6	6	GG WHAT ABOUT US RCA	P!nk	9	
6	7	WATER UNDER THE BRIDGE XL/COLUMBIA	Adele	47	
7	8	SCARS TO YOUR BEAUTIFUL EPI/DEF JAM	Alessia Cara	42	
10	9	STAY DEF JAM/INTERSCOPE	Zedd & Alessia Cara	18	
10	10	LET ME LOVE YOU DJ SNAKE/INTERSCOPE	DJ Snake Feat. Justin Bieber	42	
12	11	DA YA THINK I'M SEXY REPUBLIC	Rod Stewart Feat. DNCE	7	
12	12	CASTLE ON THE HILL ATLANTIC	Ed Sheeran	26	
14	13	ATTENTION OTTO/ATLANTIC	Charlie Puth	17	
15	14	TOO GOOD AT GOODBYES CAPITOL	Sam Smith	6	
15	15	THE FIGHTER HT RED/CAPTOL NASHVILLE/CAPTOL	Keith Urban Feat. Carrie Underwood	11	
16	16	BODY LIKE A BACK ROAD MCA NASHVILLE/CAPTOL	Sam Hunt	18	
17	17	SLOW HANDS NEON HAZE/CAPTOL	Niall Horan	16	
19	18	BELIEVER KIDINAKORNER/INTERSCOPE	Imagine Dragons	19	
19	19	LIFE'S ABOUT TO GET GOOD MERCURY NASHVILLE	Shania Twain	11	
20	20	LOVE SO SOFT ATLANTIC/RRP	Kelly Clarkson	5	
21	21	PERFECT ATLANTIC	Ed Sheeran	3	
22	22	FEEL IT STILL ATLANTIC	Portugal. The Man	8	
23	23	WHAT LOVERS DO 222/INTERSCOPE	Maroon 5 Feat. SZA	5	
27	24	LOOK WHAT YOU MADE ME DO BIG MACHINE/REPUBLIC	Taylor Swift	8	
25	25	WISH I KNEW YOU WASHINGTON SQUARE/WIND-UP/CONCORD	The Revivalists	12	

RHYTHMIC™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
1	1	#1 BODAK YELLOW (MONEY MOVES) THE KSR GROUP/ATLANTIC	Cardi B	11	
2	2	RAKE IT UP COCAINE MUSIC/EPIC	Yo Gotti Feat. Nicki Minaj	12	
3	3	LOVE GALORE TOP DAWG/RCA	SZA Feat. Travis Scott	14	
5	4	YOUNG DUMB & BROKE RIGHT HAND/RCA	Khalid	15	
11	5	GG ROCKSTAR REPUBLIC	Post Malone Feat. 21 Savage	4	
4	6	WILDTHOUGHTS WESTBURY ROAD/WE THE BEST/EPIC	DJ Khaled Feat. Rihanna & Bryson Tiller	17	
6	7	UNFORGETTABLE FRENCH MONTANA FEAT. SWAE LEE EAR DRUMMER/COKE BOYS/BAD BOY/INTERSCOPE/EPIC	French Montana Feat. Swae Lee	25	
8	8	DO RE MI BEATRIZ/ALAMO/INTERSCOPE	Blackbear	18	
7	9	I'LL FIND YOU Lecrae Feat. Tori Kelly	Lecrae Feat. Tori Kelly	16	
13	10	MI GENTE SCORPIO/CAPTOL LATIN/PARKWOOD/COLUMBIA/REPUBLIC	J Balvin & Willy William Feat. Beyonce	11	
12	11	QUESTIONS RCA	Chris Brown	8	
12	12	1-800-273-8255 VISIONARY/DEF JAM	Logic Feat. Alessia Cara & Khalid	22	
13	13	LOYALTY. TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Rihanna	17	
16	14	BUTTERFLY EFFECT GRAND HUSTLE/EPIC	Travis Scott	12	
18	15	NO LIMIT G-EAZY FEAT. A\$AP ROCKY & CARDI B G-EAZY/RYG/BBG/RCA	G-Eazy Feat. A\$AP Rocky & Cardi B	4	
17	16	CREW SQUAASH/UMLE	GoldLink Feat. Brent Faiyaz & Shy Glizzy	12	
17	17	ATTENTION OTTO/ATLANTIC	Charlie Puth	12	
22	18	LOVE. TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Zacari	3	
20	19	BANK ACCOUNT SLAUGHTER GANG/EPIC	21 Savage	8	
21	20	LOVE U BETTER TY DOLLA \$IGN FEAT. LIL WAYNE & THE-DREAM	Ty Dolla \$ign Feat. Lil Wayne & The-Dream	9	
24	21	DIE FOR YOU XO/REPUBLIC	The Weeknd	4	
23	22	WHAT LOVERS DO 222/INTERSCOPE	Maroon 5 Feat. SZA	5	
30	23	SORRY NOT SORRY HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC	Demi Lovato	6	
26	24	SOMETHING NEW ROSTRUM/ATLANTIC/RRP	Wiz Khalifa Feat. Ty Dolla \$ign	6	
27	25	WHAT YOU LIKE PRIVATE CLUB/COMMISSION	21 Hrs Feat. Ty Dolla \$ign & Wiz Khalifa	7	

ADULT TOP 40™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
2	1	#1 FEEL IT STILL ATLANTIC	Portugal. The Man	14	
1	2	SLOW HANDS NEON HAZE/CAPTOL	Niall Horan	23	
4	3	WHAT ABOUT US RCA	P!nk	10	
3	4	THERE'S NOTHING HOLDIN' ME BACK ISLAND/REPUBLIC	Shawn Mendes	25	
5	5	ATTENTION OTTO/ATLANTIC	Charlie Puth	25	
6	6	BELIEVER KIDINAKORNER/INTERSCOPE	Imagine Dragons	35	
9	7	WHAT LOVERS DO 222/INTERSCOPE	Maroon 5 Feat. SZA	7	
10	8	PRAYING KEMOSABE/RCA	Kesha	14	
10	9	SOMETHING JUST LIKE THIS DISRUPTOR/COLUMBIA	The Chainsmokers & Coldplay	33	
10	10	LOOK WHAT YOU MADE ME DO BIG MACHINE/REPUBLIC	Taylor Swift	8	
11	11	LOVE SO SOFT ATLANTIC/RRP	Kelly Clarkson	6	
12	12	TOO GOOD AT GOODBYES CAPITOL	Sam Smith	6	
14	13	GG THUNDER KIDINAKORNER/INTERSCOPE	Imagine Dragons	9	
13	14	PERFECT ATLANTIC	Ed Sheeran	6	
15	15	STRIP THAT DOWN HAMPTON/REPUBLIC	Liam Payne Feat. Quavo	19	
16	16	GOOD TIMES FUELED BY RAME/RRP	All Time Low	14	
18	17	NO PROMISES 300	Cheat Codes Feat. Demi Lovato	10	
19	18	MILES 19/INTERSCOPE	Phillip Phillips	9	
20	19	FOOL DANCE BIRD/LEKTRA/ATLANTIC	FitZ And The Tantrums	13	
21	20	YOU'RE THE BEST THING ABOUT ME ISLAND/INTERSCOPE	U2	4	
22	21	BROKEN GLASS COLUMBIA	Rachel Platten	8	
22	22	FRIENDS GEN POP/SCHOOLBOY/RAYMOND BRAUN/DEF JAM/REPUBLIC	Justin Bieber + BloodPop	8	
24	23	SORRY NOT SORRY HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC	Demi Lovato	6	
25	24	GIANTS LIGHTS MUSIC/WARNER BROS.	LIGHTS	11	
27	25	...READY FOR IT? BIG MACHINE/REPUBLIC	Taylor Swift	4	

ADULT CONTEMPORARY: THE WEEK'S MOST POPULAR SONGS, AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS TRACKED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. DIGITAL SONG SALES: THE WEEK'S TOP-DOWNLOADED SONGS, AS TRACKED BY NIELSEN MUSIC. RADIO SONGS: THE WEEK'S MOST POPULAR SONGS, AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS TRACKED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. DIGITAL SONG SALES: THE WEEK'S TOP-DOWNLOADED SONGS, AS TRACKED BY NIELSEN MUSIC. RADIO SONGS: THE WEEK'S MOST POPULAR SONGS, AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS TRACKED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. DIGITAL SONG SALES: THE WEEK'S TOP-DOWNLOADED SONGS, AS TRACKED BY NIELSEN MUSIC. RADIO SONGS: THE WEEK'S MOST POPULAR SONGS, AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS TRACKED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. DIGITAL SONG SALES: THE WEEK'S TOP-DOWNLOADED SONGS, AS TRACKED BY NIELSEN MUSIC. RADIO SONGS: THE WEEK'S MOST POPULAR SONGS, AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS TRACKED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. DIGITAL SONG SALES: THE WEEK'S TOP-DOWNLOADED SONGS, AS TRACKED BY NIELSEN MUSIC. RADIO SONGS: THE WEEK'S MOST POPULAR SONGS, AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS TRACKED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. DIGITAL SONG SALES: THE WEEK'S TOP-DOWNLOADED SONGS, AS TRACKED BY NIELSEN MUSIC. RADIO SONGS: THE WEEK'S MOST POPULAR SONGS, AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS TRACKED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. DIGITAL SONG SALES: THE WEEK'S TOP-DOWNLOADED SONGS, AS TRACKED BY NIELSEN MUSIC. RADIO SONGS: THE WEEK'S MOST POPULAR SONGS, AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS TRACKED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. DIGITAL SONG SALES: THE WEEK'S TOP-DOWNLOADED SONGS, AS TRACKED BY NIELSEN MUSIC. RADIO SONGS: THE WEEK'S MOST POPULAR SONGS, AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS TRACKED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. DIGITAL SONG SALES: THE WEEK'S TOP-DOWNLOADED SONGS, AS TRACKED BY NIELSEN MUSIC. RADIO SONGS: THE WEEK'S MOST POPULAR SONGS, AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS TRACKED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. DIGITAL SONG SALES: THE WEEK'S TOP-DOWNLOADED SONGS, AS TRACKED BY NIELSEN MUSIC. RADIO SONGS: THE WEEK'S MOST POPULAR SONGS, AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS TRACKED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. DIGITAL SONG SALES: THE WEEK'S TOP-DOWNLOADED SONGS, AS TRACKED BY NIELSEN MUSIC. RADIO SONGS: THE WEEK'S MOST POPULAR SONGS, AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS TRACKED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. DIGITAL SONG SALES: THE WEEK'S TOP-DOWNLOADED SONGS, AS TRACKED BY NIELSEN MUSIC. RADIO SONGS: THE WEEK'S MOST POPULAR SONGS, AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS TRACKED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. DIGITAL SONG SALES: THE WEEK'S TOP-DOWNLOADED SONGS, AS TRACKED BY NIELSEN MUSIC. RADIO SONGS: THE WEEK'S MOST POPULAR SONGS, AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS TRACKED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. DIGITAL SONG SALES: THE WEEK'S TOP-DOWNLOADED SONGS, AS TRACKED BY NIELSEN MUSIC. RADIO SONGS: THE WEEK'S MOST POPULAR SONGS, AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS TRACKED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. DIGITAL SONG SALES: THE WEEK'S TOP-DOWNLOADED SONGS, AS TRACKED BY NIELSEN MUSIC. RADIO SONGS: THE WEEK'S MOST POPULAR SONGS, AS ME

“Be Flabbergasted.”

—*Audiophile Voice*



ALL-NIGHT VIGIL, Op. 37

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Peter Jermihov, Conductor

Gloriæ Dei Cantores

Richard K. Pugsley, Director

joined by members of

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The Patriarch Tikhon Choir

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Country

October 28
2017
billboard

HOT COUNTRY SONGS™									
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART		
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL				
2	1	1	#1 WHAT IFS	▲	Kane Brown Featuring Lauren Alaina	1	45		
1	2	2	BODY LIKE A BACK ROAD	▲	Sam Hunt	1	37		
3	3	3	AG WHEN IT RAINS IT POURS		Luke Combs	3	18		
5	5	4	UNFORGETTABLE		Thomas Rhett	4	11		
3	4	5	SMALL TOWN BOY	●	Dustin Lynch	2	34		
8	6	6	GREATEST LOVE STORY		LANCO	6	30		
9	10	7	EVERY LITTLE THING		Carly Pearce	7	26		
6	6	8	HEARTACHE ON THE DANCE FLOOR		Jon Pardi	5	23		
7	7	9	ALL THE PRETTY GIRLS		Kenny Chesney	7	19		
		10	HOT SHOT DEBUT HEAVEN		Kane Brown	10	1		
	11	11	LIGHT IT UP		Luke Bryan	11	8		
14	12	12	MORE GIRLS LIKE YOU		Kip Moore	12	34		
10	9	13	THEY DON'T KNOW		Jason Aldean	8	22		
11	13	14	FIX A DRINK		Chris Janson	11	20		
13	14	15	I'LL NAME THE DOGS		Blake Shelton	10	6		
15	15	16	I COULD USE A LOVE SONG		Maren Morris	15	30		
18	17	17	LIKE I LOVED YOU		Brett Young	17	12		
	21	18	SG DEAR HATE		Maren Morris Featuring Vince Gill	18	2		
17	18	19	LOSING SLEEP		Chris Young	17	22		
19	20	20	ROUND HERE BUZZ		Eric Church	19	27		
20	19	21	SMOOTH		Florida Georgia Line	19	13		
23	22	22	YOURS	●	Russell Dickerson	21	18		
22	23	23	YOU BROKE UP WITH ME		Walker Hayes	22	20		
21	24	24	ASK ME HOW I KNOW		Garth Brooks	21	21		
		25	NEW THE REST OF OUR LIFE		Tim McGraw & Faith Hill	25	1		
24	25	26	RING ON EVERY FINGER		LOCASH	22	31		
26	26	27	ALL ON ME		Devin Dawson	26	15		
25	27	28	TIN MAN		Miranda Lambert	15	26		
29	28	29	BROKEN HALOS		Chris Stapleton	13	26		
36	36	30	DG FOUND YOU		Kane Brown	13	5		
		31	NEW WHAT MAKES YOU COUNTRY		Luke Bryan	31	1		
30	29	32	A GIRL LIKE YOU		Easton Corbin	29	28		
32	30	33	FIVE MORE MINUTES		Scotty McCreery	30	21		
		34	NEW WHAT'S MINE IS YOURS		Kane Brown	34	1		
34	32	35	WRITTEN IN THE SAND		Old Dominion	31	14		
33	34	36	BOY		Lee Brice	19	17		
31	31	37	LEGENDS		Kelsea Ballerini	31	19		
	35	38	OUTTA STYLE		Aaron Watson	31	17		
	37	39	CALIFORNIA		Big & Rich	34	14		
	38	40	SINGLES YOU UP		Jordan Davis	36	13		
40	39	41	HAPPENS LIKE THAT		Granger Smith	39	6		
44	40	42	THE LONG WAY		Brett Eldredge	38	8		
41	41	43	SHE'S WITH ME		High Valley	41	9		
45	42	44	ONES THAT LIKE ME		Brantley Gilbert	42	6		
		45	NEW SETTING THE NIGHT ON FIRE		Kane Brown With Chris Young	45	1		
49	45	46	GET TO YOU		Michael Ray	45	3		
		47	RE-ENTRY ROOTS		Zac Brown Band	39	5		
		48	STAY DOWNTOWN		Cole Swindell	48	2		
		49	NEW MAKE A LITTLE		Midland	49	1		
		50	TAKE BACK HOME GIRL		Chris Lane Featuring Tori Kelly	33	2		

TOP COUNTRY ALBUMS™									
LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	CERTIFICATION	Title	WKS. ON CHART			
			IMPRINT/DISTRIBUTING LABEL						
5	1	1	#1 KANE BROWN	GG	Kane Brown	45			
2	2	2	THOMAS RHETT		Life Changes	5			
1	3	3	SHANIA TWAIN		Now	2			
3	4	4	LUKE COMBS		This One's For You	19			
4	5	5	CHRIS STAPLETON	▲	Traveller	128			
6	6	6	BRETT YOUNG	●	Brett Young	35			
11	7	7	CHRIS STAPLETON	●	From A Room: Volume 1	23			
10	8	8	FLORIDA GEORGIA LINE	▲	Dig Your Roots	59			
9	9	9	JON PARDI	●	California Sunrise	69			
8	10	10	SAM HUNT	▲	Montevallo	139			
23	11	11	PS ALAN JACKSON		Precious Memories Collection	13			
7	12	12	DUSTIN LYNCH		Current Mood	5			
13	13	13	KEITH URBAN	▲	Ripcord	75			
14	14	14	THOMAS RHETT	▲	Tangled Up	107			
15	15	15	JASON ALDEAN		They Don't Know	57			
24	16	16	ERIC CHURCH	●	Mr. Misunderstood	102			
17	17	17	MAREN MORRIS	●	Hero	71			
18	18	18	ZAC BROWN BAND		Greatest Hits So Far...	116			
12	19	19	MIDLAND		On The Rocks	3			
16	20	20	OLD DOMINION		Happy Endings	7			
20	21	21	BLAKE SHELTON		Reloaded: 20 #1 Hits	103			
22	22	22	LUKE BRYAN	▲	Kill The Lights	114			
21	23	23	BROTHERS OSBORNE		Pawn Shop	82			
		24	HOT SHOT DEBUT CASEY DONAHEW		15 Years: The Wild Ride	1			
25	25	25	LUKE BRYAN	▲	Crash My Party	148			



Kane Brown's High Five

An artist reigns simultaneously on all five main *Billboard* country charts for the first time as **Kane Brown** leads Top Country Albums, Hot Country Songs, Country Airplay, Country Digital Song Sales and Country Streaming Songs.

Brown's "What Ifs" (featuring **Lauren Alaina**) rules the multimetric Hot Country Songs for a second week and becomes his first No. 1 on Country Airplay, rising 2-1 in its 35th week, up 4 percent to 46 million audience impressions, according to Nielsen Music. (Alaina earns her second Country Airplay No. 1 following "Road Less Traveled" in April.)

Brown, who built his following by posting songs on social media, says "What Ifs" was not originally intended to be a duet, but once it was, his childhood friend (and seventh grade choir mate) Alaina was the clear choice. "I knew that I wanted Lauren to sing it," he tells *Billboard*, "and, of course, she killed it."

The song also paces Country Streaming Songs for a second week, with 11 million U.S. streams, up 7 percent.

After the release of the deluxe edition of Brown's self-titled debut album on Oct. 6, the set surges by 332 percent to 43,DDD equivalent album units and jumps 5-1 on Top Country Albums for its second week at the summit (following its debut on Dec. 24, 2016). The reissue contains four new songs, including "Heaven," which helps make Brown the first artist to score a fivefold country chart command, starting atop Country Digital Song Sales with 35,DDD sold.

—Jim Asker

COUNTRY AIRPLAY™									
LAST WEEK	THIS WEEK	WEEKS ON CHART	TITLE	CERTIFICATION	Artist	WKS. ON CHART			
			IMPRINT/PROMOTION LABEL						
2	1	1	#1 WHAT IFS		Kane Brown Feat. Lauren Alaina	35			
3	2	2	GG WHEN IT RAINS IT POURS		Luke Combs	18			
6	3	3	UNFORGETTABLE		Thomas Rhett	12			
	4	4	SMALL TOWN BOY		Dustin Lynch	32			
	5	5	MORE GIRLS LIKE YOU		Kip Moore	35			
	6	6	ALL THE PRETTY GIRLS		Kenny Chesney	20			
	7	7	EVERY LITTLE THING		Carly Pearce	31			
	8	8	FIX A DRINK		Chris Janson	22			
	9	9	THEY DON'T KNOW		Jason Aldean	25			
	10	10	GREATEST LOVE STORY		LANCO	33			
	11	11	LIGHT IT UP		Luke Bryan	8			
	12	12	ASK ME HOW I KNOW		Garth Brooks	30			
	13	13	I'LL NAME THE DOGS		Blake Shelton	6			
	14	14	I COULD USE A LOVE SONG		Maren Morris	31			
	15	15	ROUND HERE BUZZ		Eric Church	27			
	16	16	SMOOTH		Florida Georgia Line	11			
	17	17	RING ON EVERY FINGER		LOCASH	48			
	18	18	LIKE I LOVED YOU		Brett Young	13			
	19	19	LOSING SLEEP		Chris Young	23			
	20	20	YOURS		Russell Dickerson	25			
	21	21	YOU BROKE UP WITH ME		Walker Hayes	16			
	22	22	ALL ON ME		Devin Dawson	20			
	23	23	OUTTA STYLE		Aaron Watson	41			
	24	24	A GIRL LIKE YOU		Easton Corbin	38			
	25	25	CALIFORNIA		Big & Rich	30			

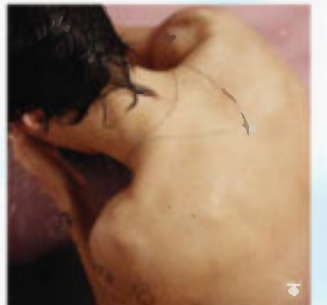
HOT COUNTRY SONGS: The weekly most popular current country songs, ranked by radio airplay, audience impressions, as measured by Nielsen Music, and streaming activity, as measured by Nielsen Music. **TOP COUNTRY ALBUMS:** The week's most popular country albums, ranked by radio airplay, audience impressions, as measured by Nielsen Music, and streaming activity, as measured by Nielsen Music. **COUNTRY AIRPLAY:** The week's most popular country songs, ranked by radio airplay audience impressions, as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.billboard.com for complete rules and methodologies. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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Rock

October 28
2017
billboard

HOT ROCK SONGS™									
Z WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART		
1	1	1	#1 3 WKS	DG SG	FEEL IT STILL	1	32	Portugal. The Man	
	3	2	AG		THUNDER	2	25	Imagine Dragons	
	2	3			BELIEVER	1	37	Imagine Dragons	
	-	5			I WON'T BACK DOWN	4	2	Tom Petty	
	-	4			FREE FALLIN'	4	2	Tom Petty	
	4	10			WISH I KNEW YOU	4	46	The Revivalists	
	-	6			MARY JANE'S LAST DANCE	6	2	Tom Petty And The Heartbreakers	
	-	7			LEARNING TO FLY	7	2	Tom Petty And The Heartbreakers	
	7	14			RX (MEDICATE)	7	11	Theory Of A Deadman	
		8			YOU DON'T KNOW HOW IT FEELS	8	2	Tom Petty	
	9	17			WALK ON WATER	5	8	Thirty Seconds To Mars	
	5	18			THE MAN	5	18	The Killers	
		9			RUNNIN' DOWN A DREAM	9	2	Tom Petty	
	8	19			OLD CHURCH CHOIR	7	20	Zach Williams	
	-	11			AMERICAN GIRL	11	2	Tom Petty And The Heartbreakers	
	13	26			THE SKY IS A NEIGHBORHOOD	11	7	Foo Fighters	
	12	23			THE LAST OF THE REAL ONES	5	5	Fall Out Boy	
	10	22			ONE MORE LIGHT	6	14	Linkin Park	
	20	28			LAY IT ON ME	19	13	Vance Joy	
	16	27			SUIT AND JACKET	16	18	Judah & The Lion	
	19	29			ANGELA	15	54	The Lumineers	
	-	13			DON'T DO ME LIKE THAT	13	2	Tom Petty And The Heartbreakers	
	15	24			YOU'RE THE BEST THING ABOUT ME	5	6	U2	
	-	16			WILDFLOWERS	16	2	Tom Petty	
	-	15			DON'T COME AROUND HERE NO MORE	15	2	Tom Petty And The Heartbreakers	
	23	32			UP ALL NIGHT	11	5	Beck	
	6	30			ONE FOOT	6	3	WALK THE MOON	
	27	34			GOOD TIMES	27	7	All Time Low	
	34	39			NO ROOTS	29	4	Alice Merton	
	21	31			LITTLE ONE	21	17	Highly Suspect	
	22	33			THE WAY YOU USED TO DO	15	16	Queens Of The Stone Age	
	25	35			HIGHWAY TUNE	23	11	Greta Van Fleet	
	30	38			GO TO WAR	27	7	Nothing More	
	24	36			AHEAD OF MYSELF	24	12	X Ambassadors	
	35	41			VACATION	20	12	The Dirty Heads	
	33	40			FOOL	33	10	Danz and The Tantrums	
	32	42			WHOLE WIDE WORLD	32	7	Cage The Elephant	
	41	45			SIT NEXT TO ME	38	4	Foster The People	
RE-ENTRY		39			KILL4ME	39	2	Marilyn Manson	
	43	48			AMERICAN DREAMS	40	6	Papa Roach	
	37	46			ALONE	25	13	I Prevail	
RE-ENTRY		42			WALKING THE WIRE	6	15	Imagine Dragons	
	18	44			INTO THE FIRE	18	3	Asking Alexandria	
RE-ENTRY		44			TWO HIGH	26	13	Moon Taxi	
	26	43			GOT IT GOING ON	13	7	My Silent Bravery	
	31	47			RUN	7	20	Foo Fighters	
	39	49			CHAMPION	10	15	Fall Out Boy	
HOT SHOT DEBUT		48			LOVE FALLS	48	1	HellYeah	
RE-ENTRY		49			THE THUNDER ROLLS	31	8	All That Remains	
RE-ENTRY		50			THE RESISTANCE	48	2	Skillet	

TOP ROCK ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART				
1	1	#1 2 WKS		TOM PETTY AND THE HEARTBREAKERS	20				
HOT SHOT DEBUT	2	MARILYN MANSON		Heaven Upside Down	1				
	3	IMAGINE DRAGONS		Evolve	16				
NEW	4	AUGUST BURNS RED		Phantom Anthem	1				
NEW	5	LIAM GALLAGHER		As You Were	1				
NEW	6	THE BLACK DAHLIA MURDER		Nightbringers	1				
	7	PS		PORTUGAL. THE MAN	17				
31	8	GG		STONE TEMPLE PILOTS	2				
NEW	9	THE REPLACEMENTS		For Sale: Live At Maxwell's 1986	1				
	10	FOO FIGHTERS		Concrete And Gold	4				
4	11	TOM PETTY		Wildflowers	2				
	12	TWENTY ONE PILOTS		Blurryface	126				
	13	THE KILLERS		Wonderful Wonderful	3				
13	14	IMAGINE DRAGONS		Night Visions	151				
14	15	QUEEN		Greatest Hits I II & III: The Platinum Collection	24				
6	16	TOM PETTY AND THE HEARTBREAKERS		Anthology: Through The Years	2				
	17	PANIC! AT THE DISCO		Death Of A Bachelor	91				
	18	SOUNDTRACK		Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2	25				
NEW	19	JD MCPHERSON		Undivided Heart & Soul	1				
16	20	METALLICA		Metallica	38				
24	21	CREDENCE CLEARWATER REVIVAL		Chronicle	38				
22	22	JOURNEY		Journey's Greatest Hits	38				
RE	23	BILLY JOEL		The Essential Billy Joel	14				
23	24	GUNS N' ROSES		Greatest Hits	58				
	25	THE LUMINEERS		Cleopatra	79				



Manson, Gallagher Return

Marilyn Manson (above) leads Alternative Albums for the first time with *Heaven Upside Down*, the band's 10th studio album, moving 35,000 units (32,000 in traditional sales), according to Nielsen Music. The group previously peaked at No. 2 twice, with 2009's *The High End of Low* and 2012's *Born Villain*. *Heaven* also arrives atop Hard Rock Albums (where it's the band's fourth No. 1) and ties its best rank on Top Rock Albums (No. 2). It bows as Marilyn Manson's ninth top 10 on the Billboard 200 (No. 8). The new set's lead single, "Kill4Me," jumps 22-17 on the Mainstream Rock airplay chart, becoming the act's fifth top 20 hit during a two-decade chart span.

Another '90s rock luminary, Liam Gallagher, makes his first appearance on Alternative Albums and Top Rock Albums as a solo artist with *As You Were* (No. 3 and No. 5, respectively; 15,000 units). It is the Oasis frontman's first solo album and marks his inaugural appearance on both charts since his post-Oasis band, *Beady Eye*, bowed at No. 4 and No. 7 with *Different Gear, Still Speeding* in 2011. In other Gallagher news, brother Noel's band, *Noel Gallagher's High Flying Birds*, premiered new single "Holy Mountain" on Oct. 11; the song has garnered early alternative and triple A airplay. Finally, *Chance the Rapper* appears on a *Billboard* rock chart for the first time thanks to the No. 48 Rock Airplay debut of "Francis & The Lights" on which he is featured. The single, remixed after originally appearing on the band's 2016 album, *Farewell, Starlite!*, debuts with 1.1 million rock audience impressions.

-Kevin Rutherford

HARD ROCK ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART				
HOT SHOT DEBUT	1	#1 1 WKS		MARILYN MANSON	1				
NEW	2	AUGUST BURNS RED		Phantom Anthem	1				
NEW	3	THE BLACK DAHLIA MURDER		Nightbringers	1				
8	4	STONE TEMPLE PILOTS		Core	2				
	5	FOO FIGHTERS		Concrete And Gold	4				
6	6	QUEEN		Greatest Hits I II & III: The Platinum Collection	24				
8	7	METALLICA		Metallica	94				
	8	GUNS N' ROSES		Greatest Hits	161				
	9	LINKIN PARK		(Hybrid Theory)	52				
NEW	10	THE DARKNESS		Pinewood Smile	1				
	11	FOO FIGHTERS		Greatest Hits	93				
	12	QUEENS OF THE STONE AGE		Villains	7				
	13	LED ZEPPELIN		Mothership	131				
	14	AC/DC		Back In Black	142				
	15	LINKIN PARK		Meteora	19				
16	16	FIVE FINGER DEATH PUNCH		The Wrong Side Of Heaven... Volume I	111				
	17	PEARL JAM		Let's Play Two: Live At Wrigley Field (Soundtrack)	2				
	18	DISTURBED		Immortalized	112				
	19	BON JOVI		Slippery When Wet	12				
RE	20	NICKELBACK		All The Right Reasons	142				
24	21	METALLICA		Master Of Puppets	37				
23	22	AEROSMITH		Aerosmith's Greatest Hits	38				
	23	METALLICA		...And Justice For All	38				
	24	SYSTEM OF A DOWN		Toxicity	10				
RE	25	THREE DAYS GRACE		One - X	77				

SALES, AIRPLAY & STREAMING DATA COLLECTED BY NIELSEN MUSIC. SONGS ARE RATED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND SALES ACTIVITY FOR THE WEEK. TOP ROCK ALBUMS: THE WEEK'S MOST POPULAR ROCK ALBUMS, TRACK EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS. HARD ROCK ALBUMS: THE WEEK'S MOST POPULAR HARD ROCK AND HEAVY METAL ALBUMS, TRACK EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS. © 2017 PROMETHEAN GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



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Music and Technology*

Robert A. Caro

Performing his reminiscence
On Power

Various Artists

Performing
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written by Joe Harris, Chris Carter,
and Dirk Maggs

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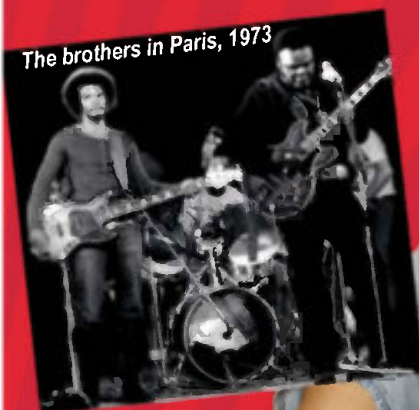
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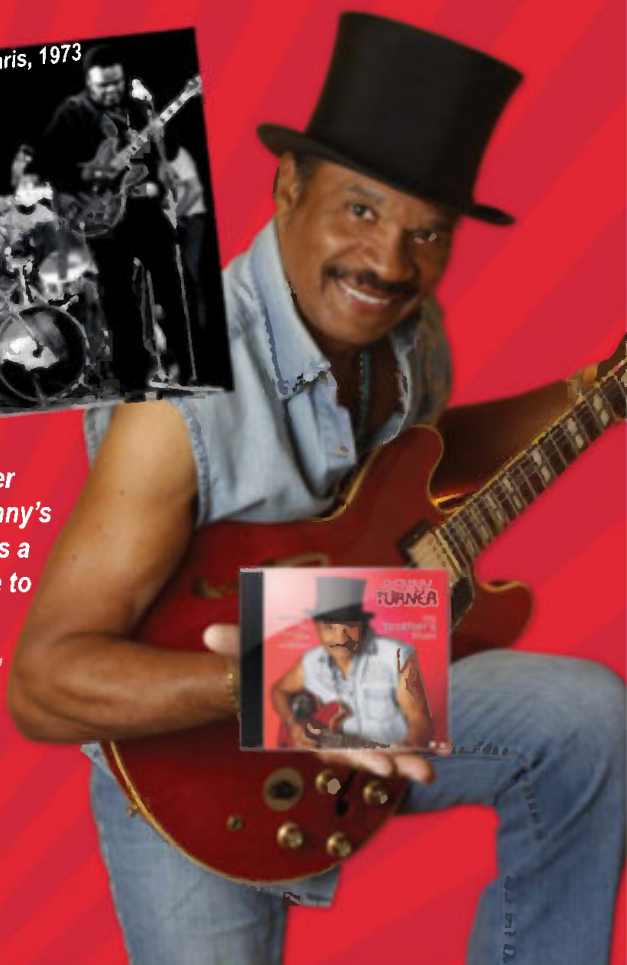
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R&B/Hip-Hop

October 28
2017
billboard

HOT R&B/HIP-HOP SONGS™										
WEEK AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART			
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL					
2	2	1	#1 DG AG ROCKSTAR Post Malone Featuring 21 Savage		L.BELL,TANK GOD (A.POST,C.MONTAGNER,W.T.WALSH)	1	4			
1	1	2	BODAK YELLOW (MONEY MOVES) ●		Cardi B	1	15			
3	3	3	1-800-273-8255 ●		Logic Featuring Alessia Cara & Khalid	2	24			
4	4	4	UNFORGETTABLE ▲		French Montana Featuring Swae Lee	2	27			
6	6	5	BANK ACCOUNT ▲		21 Savage	5	14			
5	5	6	RAKE IT UP ●		Yo Gotti Featuring Nicki Minaj	5	16			
9	10	7	I GET THE BAG ●		Gucci Mane Featuring Migos	7	8			
7	7	8	WILD THOUGHTS ▲		OJ Khaled Feat. Rihanna & Bryson Tiller	1	17			
10	11	9	YOUNG DUMB & BROKE ●		Khalid	9	13			
8	9	10	THAT'S WHAT I LIKE ▲		Bruno Mars	1	44			
26	13	11	I FALL APART ●		Post Malone	11	3			
17	12	12	SG GUCCI GANG ●		Lil Pump	12	6			
12	13	13	LOVE GALORE ▲		SZA Featuring Travis Scott	12	18			
16	14	14	DO RE MI ●		Blackbear	14	21			
15	16	15	CREW ●		GoldLink Featuring Brent Faiyaz & Shy Glizzy	15	17			
18	16	16	THE WEEKEND ●		SZA	16	14			
13	15	17	LOYALTY ●		Kendrick Lamar Featuring Rihanna	7	26			
31	24	18	NO LIMIT ●		G-Eazy Featuring A\$AP Rocky & Cardi B	18	5			
19	20	19	BUTTERFLY EFFECT ●		Travis Scott	19	20			
14	19	20	I'M THE ONE ▲		OJ Khaled Feat. Justin Bieber, Quavo, Chance The Rapper & Lil Wayne	1	24			
21	23	21	THE RACE ●		Tay-K	17	11			
22	22	22	THE WAY LIFE GOES ●		Lil Uzi Vert	17	7			
23	21	23	ROLL IN PEACE ●		Kodak Black Featuring XXXTENTACION	20	8			
29	30	24	PILLS AND AUTOMOBILES ●		Chris Brown Feat. Yo Gotti, A Boogie Wit da Hoodie & Kodak Black	24	6			
26	25	25	JOCELYN FLORES ●		XXXTentacion	13	7			
24	25	26	TRANSPORTIN' ●		Kodak Black	18	8			
33	35	27	RELATIONSHIP ●		Young Thug Featuring Future	27	14			
27	27	28	IT'S A VIBE ●		2 Chainz Feat. Ty Dolla \$ign, Trey Songz & Jhene Aiko	20	19			
28	31	29	F**K LOVE ●		XXXTentacion Featuring Trippie Redd	18	7			
19	28	30	FEELS ●		Calvin Harris Feat. Pharrell Williams, Katy Perry & Big Sean	10	17			
30	34	31	B.E.D. ●		Jacquees	30	11			
37	42	32	PLAIN JANE ●		A\$AP Ferg	32	4			
32	36	33	SAUCE IT UP ●		Lil Uzi Vert	21	7			
35	40	34	GO FLEX ▲		Post Malone	34	12			
39	39	35	QUESTIONS ●		Chris Brown	35	8			
41	41	36	SKY WALKER ●		Miguel Featuring Travis Scott	36	6			
32	37	37	NO PROMISES ●		A Boogie Wit da Hoodie	32	2			
33	38	38	SAY A' ●		A Boogie Wit da Hoodie	33	2			
44	44	39	TOO HOTTY ●		Quality Control Feat. Quavo, Takeoff & Offset	39	3			
HOT SHOT DEBUT		40	BOSS ●		Lil Pump	40	1			
NEW		41	LET YOU DOWN ●		NF	41	1			
	29	42	HI BICH ●		Bhad Bhabie	29	2			
	45	43	WHEN WE ●		Tank	43	2			
RE-ENTRY		44	PATTY CAKE ●		Kodak Black	33	6			
43	48	45	WOKEUPLIKETHIS* ●		Playboi Carti Featuring Lil Uzi Vert	32	18			
34	43	46	WHATEVER YOU NEED ●		Meek Mill Feat. Chris Brown & Ty Dolla \$ign	20	19			
42	50	47	VERSACE ON THE FLOOR ●		Bruno Mars	15	19			
NEW		48	D ROSE ●		Lil Pump	48	1			
	37	49	UNDEFEATED ●		A Boogie Wit da Hoodie Feat. 21 Savage	37	2			
40	49	50	EVERYBODY DIES IN THEIR NIGHTMARES ●		XXXTentacion	27	7			

TOP R&B/HIP-HOP ALBUMS™										
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART					
		IMPRINT/DISTRIBUTING LABEL								
1	1	#1 NF		Perception	1					
NEW	2	LIL PUMP		Lil Pump	1					
3	3	GG POST MALONE ▲		Stoney	44					
4	4	A BOOGIE WIT DA HOODIE		The Bigger Artist	2					
5	5	LIL UZI VERT		Luv Is Rage 2	7					
6	6	KENDRICK LAMAR ▲		OAMN.	26					
7	7	KHALID ●		American Teen	32					
8	8	XXXTENTACION		Bad Vibes Forever/Empire Recordings	17					
9	9	SZA		Ctrl	18					
10	10	KODAK BLACK		Project Baby Two	8					
11	11	LOGIC ●		Everybody	23					
12	12	DRAKE		More Life	30					
13	13	ZI SAVAGE		Issa Album	14					
16	14	BRUNO MARS ▲		24K Magic	47					
12	15	MACKLEMORE		GEMINI	3					
19	16	MIGOS		Culture	37					
18	17	THE WEEKND ▲		Starboy	46					
14	18	JHENE AIKO		Trip	3					
NEW	19	TRIPPIE REDD		A Love Letter To You 2	1					
15	20	KEVIN GATES		By Any Means 2	4					
22	21	2 CHAINZ ●		Pretty Girls Like Trap Music	17					
23	22	TRAVIS SCOTT ▲		Birds In The Trap Sing McKnight	58					
21	23	DJ KHALED ▲		Grateful	16					
26	24	DRAKE ▲		Views	76					
27	25	RUSS ●		There's Really A Wolf	23					



Lil Pump Hits His Prime

Lil Pump (above) notches a banner week as his self-titled debut album roars in at No. 2 on both Top R&B/Hip-Hop Albums and Top Rap Albums with 46,000 equivalent album units earned in the week ending Oct. 12, according to Nielsen Music. Streaming played a key role, with 38,000 of those units deriving from on-demand audio streams, which translate into 56.8 million plays of the album's songs. The influx boosts Lil Pump's most successful track to date, "Gucci Gang," to the top 10 of Hot Rap Songs for the first time with a 12.9 move. "Gang" collects 20.8 million streams and leaps 11-6 on R&B/Hip-Hop Streaming Songs while seizing the chart's Greatest Gainer award.

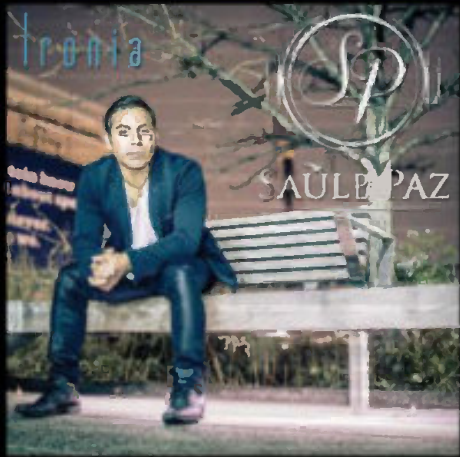
Also on Hot Rap Songs, Goldlink's "Crew," which features Brent Faiyaz and Shy Glizzy, glides 11-10, becoming the first top 10 hit for all three artists. The momentum is strongest at radio, as the collaboration bullets at No. 5 on R&B/Hip-Hop Airplay and claimed 25 million in format audience in the week ending Oct. 15, up 4 percent.

Meanwhile, Khalid takes the crown on Adult R&B airplay as "Location" steps 2-1 in its 17th charting week. The track becomes the R&B newcomer's first No. 1 on the chart as it records a 7 percent gain in plays. "Location" enjoys a warm reception at radio, concurrently lifting 10-7 on R&B/Hip-Hop Airplay with a 20 percent rise in audience to 18 million for the week, enough for the chart's Greatest Gainer prize. —Trevor Anderson

HOT RAP SONGS™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
2	1	#1 ROCKSTAR Post Malone Feat. 21 Savage		4
1	2	BODAK YELLOW (MONEY MOVES) ●	Cardi B	14
3	3	1-800-273-8255 ●	Logic Feat. Alessia Cara & Khalid	24
4	4	UNFORGETTABLE ▲	French Montana Feat. Swae Lee	26
6	5	BANK ACCOUNT ▲	21 Savage	14
5	6	RAKE IT UP ●	Yo Gotti Feat. Nicki Minaj	15
8	7	I GET THE BAG ●	Gucci Mane Feat. Migos	8
9	8	I FALL APART ●	Post Malone	3
12	9	GUCCI GANG ●	Lil Pump	5
11	10	CREW ●	GoldLink Feat. Brent Faiyaz & Shy Glizzy	13
11	11	LOYALTY ●	Kendrick Lamar Feat. Rihanna	26
19	12	NO LIMIT ●	G-Eazy Feat. A\$AP Rocky & Cardi B	3
14	13	BUTTERFLY EFFECT ●	Travis Scott	15
13	14	I'M THE ONE ▲	OJ Khaled	24
18	15	THE RACE ●	Tay-K	9
17	16	THE WAY LIFE GOES ●	Lil Uzi Vert	7
16	17	ROLL IN PEACE ●	Kodak Black Feat. XXXTENTACION	8
24	18	PILLS AND AUTOMOBILES ●	Chris Brown	4
21	19	JOCELYN FLORES ●	XXXTentacion	7
20	20	TRANSPORTIN' ●	Kodak Black	7
15	21	GLORIOUS ●	Macklemore Feat. Skylar Grey	10
NEW	22	RELATIONSHIP ●	Young Thug Feat. Future	1
22	23	IT'S A VIBE ●	2 Chainz Feat. Ty Dolla \$ign, Trey Songz & Jhene Aiko	17
NEW	24	PLAIN JANE ●	A\$AP Ferg	1
RE	25	SAUCE IT UP ●	Lil Uzi Vert	6

HOT R&B/HIP-HOP SONGS: The week's most popular R&B/hip-hop songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Songs are defined as current if they are newly-released singles, or songs receiving widespread airplay and/or sales activity for the first time. TOP R&B/HIP-HOP ALBUMS: The week's most popular R&B/hip-hop albums, ranked by Nielsen Music, based on multiplatform consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). HOT RAP SONGS: The week's most popular rap songs, ranked by Nielsen Music, based on multiplatform consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME: Songs are defined as current if they are newly-released singles, or songs receiving widespread airplay and/or sales activity for the first time. See charts legends on billboard.com for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



TE VOY AMAR



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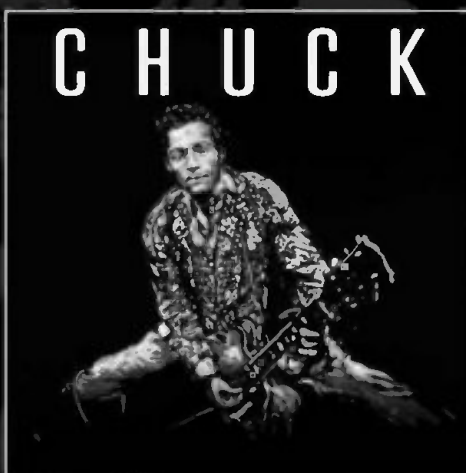
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— USA TODAY

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Christian/Gospel

October 28
2017
billboard

HOT CHRISTIAN SONGS™						
2 Wks. Ago	Last Week	This Week	Title	Certification	Artist	Peak Pos. / Wks. On Chart
1	1	1	#1 I'LL FIND YOU	7 WKS	LeCrae Featuring Tori Kelly (C. FRANK, E.D. MAJIC, C. FRANK, S.D. MAJIC, C. MITCHELL, S. SIDANE, L. MOORE, N. SHANKS, K. ELLI)	1 / 18
2	2	2	O COME TO THE ALTAR		Elevation Worship (S. FURTTICK, M. BROCK, C. BROWN, M. BROCK, S. FURTTICK, W. JOYE)	2 / 54
3	3	3	WHAT A BEAUTIFUL NAME		Hillsong Worship (M.G. CHISLETT, L. HOUSTON, B. JACHT, J. WOOD, B. JELTING, B. JACHT)	1 / 55
4	4	4	OLD CHURCH CHOIR		Zach Williams (C. WEDGEWORTH, Z. WILLIAMS, E. HULSE, C. WEDGEWORTH)	4 / 25
5	5	5	EVEN IF		MercyMe (D. GARCIA, B. GLOVER, B. MILLARD, D. A. GARCIA, B. GLOVER, T. TIMMONS, C. LEWIS)	1 / 36
6	6	6	BROKEN THINGS		Matthew West (P. KIPLEY, J. HOUSER, A. J. PRUIS, M. WEST)	6 / 23
7	7	7	HARD LOVE		NEEDTOBREATHE (J. LEVINE, N. EDTOBREATHE, W. RINEHART, N. RINEHART)	6 / 33
8	8	8	WORD OF LIFE		Jeremy Camp (C. WEDGEWORTH, J. CAMP, E. HULSE, C. WEDGEWORTH)	8 / 17
9	9	9	DIFFERENT		Micah Tyler (M. TYLER, K. W. LEE)	9 / 13
10	10	10	OH MY SOUL		Casting Crowns (M.A. MILLER, M. HALL, B. HERMS, N. NORDEMAN)	4 / 36
11	11	11	THE GOSPEL		Ryan Stevenson (B. FOWLER, R. STEVENSON, B. FOWLER, T. MCKEEHAN)	9 / 26
12	12	12	THE COMEBACK		Danny Gokey (B. HERMS, D. GOKEY, J. SILVERBERG, C. JAMES)	11 / 26
13	13	13	O' LORD		Lauren Daigle (P. MABURY, P. MABURY, J. WILLIAMS)	13 / 15
14	14	14	YOUR LOVE DEFENDS ME		Matt Maher (J. INGRAM, P. MABURY, M. MAHER, M. KERR)	14 / 16
15	15	15	BULLETPROOF		Citiz Way (S. STEVENS, B. FOWLER, B. CALHOUN, J. CALHOUN, C. STEVENS, B. FOWLER)	9 / 25
16	16	16	O GOD FORGIVE US		for KING & COUNTRY Featuring KB (T. D. J. SMALLBONE, L. SMALLBONE, S. MOSLEY, K. BURGESS)	14 / 25
17	17	17	WHOLE HEART		Brandon Heath (C. WEDGEWORTH, B. HEATH, E. HULSE, C. WEDGEWORTH)	17 / 22
18	18	18	WONDER		Hillsong UNITED (M.G. CHISLETT, L. HOUSTON, J. HOUSTON, M. CROCKER)	11 / 22
19	19	19	POINT TO YOU		We Are Messengers (S. MOSLEY, M. O'CONNOR, D. MULLIGAN, S. MOSLEY)	17 / 18
NEW	NEW	20	HE SAW JESUS		Kathie Lee Gifford (K.L. GIFFORD, BRETT JAMES, K.L. GIFFORD, BRETT JAMES)	20 / 1
21	21	21	GOD HELP ME		Plumb (L. EDMON, T.A. LEE, C. WELLS, L. SHEETS)	20 / 12
22	22	22	RESCUER (GOOD NEWS)		Rend Collective (B. FOWLER, G. GILSON, B. HASTINGS, B. FOWLER, REND COLLECTIVE)	21 / 7
23	23	23	LIONS		Skillet (S. MOSLEY, M. O'CONNOR, D. L. COOPER, K. COOPER, S. MOSLEY, M. L. C. HELDES)	22 / 17
24	24	24	ONLY KING FOREVER		7even7h Time Down (L. SKELIN, S. FURTTICK, W. JOYE, C. BROWN, M. BROCK)	23 / 16
25	25	25	THE CROSS HAS THE FINAL WORD		newsboys Featuring With Peter Furler (S. MOSLEY, P. FURLER, M. O'CONNOR, C. CARNES)	22 / 16

HOT GOSPEL SONGS™						
2 Wks. Ago	Last Week	This Week	Title	Certification	Artist	Peak Pos. / Wks. On Chart
1	1	1	#1 CHANGE ME	3 WKS	Tamela Mann (M. BUTLER, C. CLAY)	1 / 30
2	2	2	TRUST IN YOU		Anthony Brown & group theAPY (A.J. BROWN, J. SAVAGE, A.J. BROWN)	2 / 27
3	3	3	YOU DESERVE IT		J.J. Hairston & Youthful Praise (J.J. HAIRSTON, D. BLOOM, C. VAUGHN, P.D. REED, J.J. HAIRSTON)	1 / 61
4	4	4	YOU WAITED		Travis Greene (T. GREENE)	3 / 22
5	5	5	I'M BLESSED		Charlie Wilson (S. KANTOS, S. KANTOS, D. WILSON, D. WILSON, S. KANTOS, S. KANTOS, D. WILSON, S. KANTOS, D. WILSON, S. KANTOS, D. WILSON)	1 / 20
6	6	6	MY WORLD NEEDS YOU		Kirk Franklin Feat. Sarah Reeves, Tasha Cobbs & Tamela Mann (K. FRANKLIN, S. MARTIN, K. FRANKLIN)	4 / 23
7	7	7	WORK IT OUT		Tye Tribbett (T. TRIBBETT II, T. TRIBBETT II, J. JORDAN)	4 / 48
8	8	8	EVERLASTING GOD		William Murphy (A.W. LINDSEY, W.H. MURPHY II)	8 / 25
9	9	9	A BILLION PEOPLE		Deitrick Haddon & Hill City Worship Camp (D. HADDON)	8 / 26
10	10	10	WELL DONE		Erica Campbell (W.S. CAMPBELL, M. J. BRYAN, E.M. ATKINS, CAMPBELL, K. CAMPBELL, L. WHITE)	10 / 11
11	11	11	GRACE		Charles Jenkins & Fellowship Chicago Feat. LeAndria (C. JENKINS, R.E. JONES, C. JENKINS, R.E. JONES)	11 / 16
12	12	12	CLOSE		Marvin Sapp (A.W. LINDSEY, M.L. SAPP, A.W. LINDSEY, S. EDWARDS, JR.)	10 / 18
13	13	13	YOU WILL WIN		Jekalyn Carr (A. CARR)	11 / 6
14	14	14	KEPT BY HIS GRACE		Troy Sneed (T. SNEED, H.J. JOHNSON, JR. (H. JOHNSON, JR.))	9 / 31
15	15	15	I'M GETTING READY		Tasha Cobbs Leonard Featuring Nicki Minaj (K. LEONARD, JR. (N. COBBS LEONARD, T. GALBERTH, T. MARAJ))	1 / 7
16	16	16	MY LIFE		The Walls Group (W. CAMPBELL, D. THOMAS, D. THOMAS, D. WAINMAN, S. CAMPBELL, J. D. WALLS, S. WALLS, D. FARMER)	16 / 8
17	17	17	KINGDOM		Ruth La'Ontra (A.J. BROWN, J. SAVAGE, A.J. BROWN)	16 / 8
18	18	18	GREAT GOD		Tasha Cobbs Leonard (K. LEONARD, JR. (N. COBBS LEONARD))	16 / 8
19	19	19	WON'T HE DO IT		Koryn Hawthorne (M.R. RIDDICK, WOODS (M. R. RIDDICK, WOODS, R. SHELTON, L. HILL))	16 / 5
20	20	20	FIGHTERS		Cheryl Fortune (L.B. HOSKINS, C. FORTUNE, L.B. HOSKINS)	20 / 3
21	21	21	LISTEN		Marvin Sapp (R. KELLY, R.S. KELLY)	19 / 4
22	22	22	SEE YOU AGAIN		Anthony Evans (T. DAVIS, M. STARK (K. NORDOFF, M. NEALE))	19 / 5
23	23	23	SO MUCH LUV		Jor'Dan Armstrong (J. ARMSTRONG, J. WILLIAMS (J. ARMSTRONG, L.T. WILLIAMS))	20 / 13
24	24	24	RELEASE		The Church Choir Feat. Maranda Curtis & John P. Kee (J.P. KEE (J.P. KEE))	20 / 15
25	25	25	GRACEFULLY BROKEN		Tasha Cobbs Leonard (K. LEONARD, JR. (M. REDMAN, J. MYRIN, N. COBBS LEONARD, B. J. TOWAL, K. T. ORWALT))	16 / 9

TOP CHRISTIAN ALBUMS™						
Last Week	This Week	Artist	Title	Wks. On Chart		
1	1	#1 AUGUST BURNS RED	Phantom Anthem	1		
2	2	JEREMY CAMP	The Answer	1		
3	3	ALAN JACKSON	Precious Memories Collection	17		
4	4	LECRAE	All Things Work Together	3		
5	5	VARIOUS ARTISTS	WOW Hits 2018	1		
6	6	NF	Therapy Session	77		
7	7	MERCYME	Lifer	28		
8	8	LAUREN DAIGLE	How Can It Be	132		
9	9	NF	Mansion	116		
10	10	MATTHEW WEST	All In	3		
11	11	SKILLET	Unleashed	62		
12	12	ZACH WILLIAMS	Chain Breaker	42		
13	13	ELEVATION WORSHIP	Here As In Heaven	88		
14	14	HILLSONG UNITED	Wonder	18		
15	15	SKILLET	Awake	178		
16	16	HILLSONG WORSHIP	Let There Be Light	52		
17	17	CASTING CROWNS	The Very Next Thing	56		
18	18	BRADLEY WALKER	Blessed: Hymns And Song Of Faith	1		
19	19	CHRIS TOMLIN	Never Lose Sight	51		
20	20	TOBYMAC	This Is Not A Test	114		
21	21	BETHEL MUSIC	Starlight	27		
22	22	CHRIS TOMLIN	How Great Is Our God: The Essential Collection	116		
23	23	MERCYME	Welcome To The New	165		
24	24	ELEVATION WORSHIP	There Is A Cloud	30		
25	25	NEEDTOBREATHE	HARD LOVE	65		

TOP GOSPEL ALBUMS™						
Last Week	This Week	Artist	Title	Wks. On Chart		
1	1	#1 MARVIN SAPP	Close	2		
2	2	TASHA COBBS LEONARD	Heart, Passion, Pursuit	7		
3	3	TROY SNEED	Taking It Back	1		
4	4	ANTHONY BROWN & GROUP THERAPY	A Long Way From Sunday	11		
5	5	TAMELA MANN	One Way	57		
6	6	GG THE CHURCH CHOIR	If God Be For Us	7		
7	7	SYREETA THOMPSON TRUMPETLADY	Evolution Of A Winner	4		
8	8	TINA CAMPBELL	It's Still Personal	2		
9	9	TRAVIS GREENE	Crossover: Live From Music City	8		
10	10	RL SHEPPARD	Hear My Cry	3		
11	11	TRAVIS GREENE	The Hill	102		
12	12	RICKY DILLARD & NEW G		4		
13	13	VARIOUS ARTISTS	WOW Gospel 2017	37		
14	14	THE WILLIAMS BROTHERS	Timeless	1		
15	15	TASHA COBBS	One Place: Live	111		
16	16	MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp	117		
17	17	KIRK FRANKLIN	Losing My Religion	100		
18	18	TASHA COBBS	Grace (EP)	187		
19	19	TAMELA MANN	Best Oays	189		
20	20	THE SHOWERS	The Journey	2		
21	21	ANTHONY BROWN & GROUP THERAPY	Everyday Jesus	112		
22	22	J.J. HAIRSTON & YOUTHFUL PRAISE	You Deserve It	31		
23	23	DAVID WALKER & HIGH PRAISE	God's Got It	1		
24	24	KIRK FRANKLIN	The Essential Kirk Franklin	111		
25	25	TODD DULANEY	A Worshipers Heart	78		



August Burns Red, Camp Bow

Pennsylvania hard rock band **August Burns Red** debuts at No. 1 on Top Christian Albums with its eighth studio full-length as *Phantom Anthem* arrives with 19,000 equivalent album units (17,000 in traditional sales), according to Nielsen Music.

The set marks the group's fifth No. 1 on Top Christian Albums and fourth to arrive in the penthouse. Previous release *Found in Far Away Places* notched the band's strongest sales week, opening at No. 1 with 29,000 sold on July 18, 2015. The act's other chart-toppers: *Leveler* (2011), *Constellations* (2009) and debut entry *The Messengers* (2007).

At No. 2 on Top Christian Albums is *The Answer*, the new set from singer-songwriter **Jeremy Camp**, which enters with 13,000 units (12,000 in pure album sales). Camp's 10th LP grants the 39-year-old Lafayette, Ind., native his 11th top 10 on Top Christian Albums, a total that includes six No. 1s. "Word of Life," the first single from *The Answer*, lifts to new highs on Christian Airplay (5-4) and Hot Christian Songs (11-8).

Meanwhile, venerable TV star **Kathie Lee Gifford** charts her first entry on Hot Christian Songs as "He Saw Jesus" debuts at No. 20, powered by its No. 1 launch on Christian Digital Song Sales (5,000 sold). Inspired by late husband **Frank Gifford**, the track from the host of NBC's *Today* sang the song (which she co-wrote with country writer **Brett James**) during the show's Oct. 12 episode, marking her first *Today* musical performance since 2008.

—Jim Asker

JOHN SHEARBY/WIREIMAGE

HOT CHRISTIAN SONGS: This week's most popular current Christian songs, ranked by Nielsen Music, and streaming activity data, by Nielsen Music, and streaming activity data, by Nielsen Music. TOP CHRISTIAN ALBUMS: This week's most popular Christian albums, ranked by Nielsen Music, and streaming activity data, by Nielsen Music. TOP GOSPEL SONGS: This week's most popular current gospel songs, ranked by Nielsen Music, and streaming activity data, by Nielsen Music. TOP GOSPEL ALBUMS: This week's most popular current gospel albums, ranked by Nielsen Music, and streaming activity data, by Nielsen Music. SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC.

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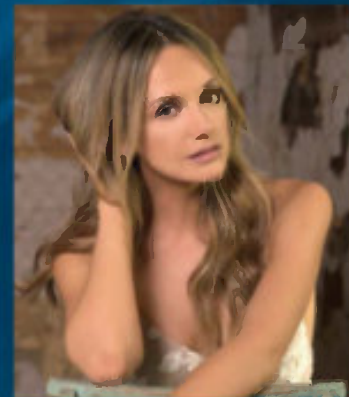


Carly Pearce

"Every Little Thing"
First played on



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"ARTS FOR PEACE": Song of The Year/
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HOT DANCE/ELECTRONIC SONGS™									
WEEKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART		
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL				
1	1	1	#1 27 WKS SOMETHING JUST LIKE THIS ▲		The Chainsmokers & Coldplay	1	34		
	2	2	NO PROMISES ●		Cheat Codes Featuring Demi Lovato	2	28		
	4	3	SILENCE		Marshmello Featuring Khalid	3	9		
3	3	4	STAY ▲		Zedd & Alessia Cara	1	34		
6	5	5	IT AIN'T ME ▲		Kygo x Selena Gomez	2	35		
4	6	6	FEELS		Calvin Harris Feat. Pharrell Williams, Katy Perry & Big Sean	1	18		
	7	7	DG AG LET ME GO		Hailee Steinfeld & Alessa Feat. Florida Georgia Line & Watt	7	5		
7	8	8	ROCKABYE ▲		Clean Bandit Feat. Sean Paul & Anne-Marie	2	51		
9	9	9	KNOW NO BETTER		Major Lazer Feat. Travis Scott, Camilla Cabello & Quavo	9	20		
10	10	10	SWISH SWISH ●		Katy Perry Featuring Nicki Minaj	6	21		
12	13	11	SG STARGAZING		Kygo Featuring Justin Jesso	11	3		
13	11	12	ZU		David Guetta Featuring Justin Bieber	4	19		
11	12	13	A DIFFERENT WAY		DJ Snake Featuring Lauv	11	3		
16	14	14	LONELY TOGETHER		Avicii Featuring Rita Ora	14	9		
18	15	15	MORE THAN YOU KNOW		Axwell & Ingresso	13	20		
15	18	16	MAMA		Jonas Blue Featuring William Singe	10	23		
20	20	17	ROLLIN		Calvin Harris Featuring Future & Khalid	8	22		
17	17	18	GET LOW		Zedd & Liam Payne	11	15		
19	16	19	WOULD YOU EVER		Skrillex Featuring Poo Bear	16	11		
21	21	20	FIRST TIME		Kygo & Ellie Goulding	9	24		
22	19	21	WITHOUT YOU		Avicii Featuring Sandro Cavazza	18	9		
27	24	22	I JUST CAN'T		R3hab & Quintino	22	5		
25	23	23	THERE FOR YOU		Martin Garrix x Troye Sivan	12	20		
24	22	24	RICH LOVE		OneRepublic With Seeb	15	13		
26	25	25	INSTRUCTION		Jax Jones Feat. Demi Lovato & Stefflon Don	22	17		
		26	HOT SHOT DEBUT NOBODY COMPARES TO YOU		Gryffin Featuring Katie Pearlman	26	1		
41	33	27	COLA		CamelPhat & Elderbrook	27	3		
28	27	28	TIRED		Alan Walker Featuring Gavin James	26	20		
31	28	29	LINE OF SIGHT		ODESZA Featuring WYNNE & Mansionair	23	20		
37	29	30	THE SPECTRE		Alan Walker	29	3		
	30	31	FAKING IT		Calvin Harris Featuring Kehlani & Lil Yachty	21	15		
36	32	32	FIND ME		Marshmello	16	10		
		33	RIGHT TO IT		Louis The Child Featuring Ashe	33	1		
33	35	34	HIGHER GROUND		ODESZA Featuring Naomi Wild	25	12		
	37	35	ALL MY LOVE		Cash Cash Featuring Conor Maynard	23	14		
30	36	36	CRAWL OUTTA LOVE		Illenium Featuring Annika Wells	30	9		
	26	37	CARRY YOU HOME		Tiesto Featuring Stargate & Aloe Blacc	26	2		
47	39	38	CAME HERE FOR LOVE		Sigala & Ella Eyre	32	16		
43	46	39	ACROSS THE ROOM		ODESZA Featuring Leon Bridges	36	5		
	50	40	COMPLICATED		Dimitri Vegas & Like Mike VS. David Guetta Feat. Kiiara	31	8		
		41	NEW CALIFORNIA SUN		Fenix & Lisa Williams	41	1		
		42	THRILLER (STEVE AOKI MIDNIGHT HOUR REMIX)		Michael Jackson	34	2		
39	43	43	WHY DON'T YOU COME ON		DJDS, Khalid & Empress Of	30	6		
44	41	44	SUN COMES UP		Rudimental Featuring James Arthur	33	14		
50	45	45	A MOMENT APART		ODESZA	32	5		
45	38	46	WALKIN' ON THE SUN 2017		Smash Mouth	38	3		
	49	47	TESTIFY!		HiFi Sean Featuring Crystal Waters	32	6		
		48	RE-ENTRY SLEEPY EYES		Elohim & Whethan	36	8		
32	42	49	BEAUTIFUL CREATURES		Illenium Featuring MAX	32	3		
42	48	50	FRACTURES		Illenium Featuring Nevve	42	3		

TOP DANCE/ELECTRONIC ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART				
		IMPRINT/DISTRIBUTING LABEL							
1	1	#1 10 WKS CALVIN HARRIS		Funk Wav Bounces Vol. 1	15				
2	2	THE CHAINSMOKERS ▲		Memories...Do Not Open	27				
4	3	KYGO		Stargazing (EP)	3				
5	4	THE CHAINSMOKERS ▲		Collage (EP)	49				
3	5	ODESZA		A Moment Apart	5				
6	6	LADY GAGA ▲		The Fame	187				
8	7	AVICII		AVICII (01) (EP)	10				
7	8	ILLENIUM		Awake	4				
9	9	DJ SNAKE		Encore	62				
10	10	ODESZA		In Return	116				
11	11	GORILLAZ ▲		Demon Days	142				
10	12	MAJOR LAZER		Know No Better EP	19				
13	13	R3HAB		Trouble	4				
16	14	MAJOR LAZER		Peace Is The Mission	109				
17	15	ALINA BARAZ & GALIMATIAS		Urban Flora	116				
15	16	GALANTIS		The Aviary	4				
NEW	17	TIESTO		Clublife, Vol. 5: China	1				
20	18	FLUME ●		Skin	72				
19	19	KYGO		Cloud Nine	71				
18	20	LADY GAGA ▲		Born This Way	115				
21	21	DAVID GUETTA ▲		Nothing But The Beat	144				
22	22	DEPECHE MOODE		The Best Of Depeche Mode: Volume 1	83				
25	23	MURA MASA		Mura Masa	13				
24	24	DAFT PUNK ▲		Random Access Memories	117				
RE	25	DISCLOSURE		Settle	80				

DANCE/ELECTRONIC DIGITAL SONG SALES™									
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART				
		IMPRINT/PROMOTION LABEL							
1	1	#1 10 WKS SOMETHING JUST LIKE THIS		The Chainsmokers & Coldplay	34				
2	2	NO PROMISES		Cheat Codes Feat. Demi Lovato	27				
3	3	FEELS		Calvin Harris Feat. Pharrell Williams, Katy Perry & Big Sean	17				
4	4	SILENCE		Marshmello Feat. Khalid	9				
8	5	LET MEGO		Hailee Steinfeld & Alessa Feat. Florida Georgia Line & Watt	5				
7	6	STAY		Zedd & Alessia Cara	34				
6	7	IT AIN'T ME		Kygo x Selena Gomez	35				
9	8	CLOSER		The Chainsmokers Feat. Halsey	63				
11	9	A DIFFERENT WAY		DJ Snake Feat. Lauv	3				
15	10	STARGAZING		Kygo Feat. Justin Jesso	3				
NEW	11	NOBODY COMPARES TO YOU		Gryffin Feat. Katie Pearlman	1				
13	12	SYMPHONY		Clean Bandit Feat. Zara Larsson	30				
16	13	ROCKABYE		Clean Bandit Feat. Sean Paul & Anne-Marie	51				
NEW	14	GET LIT		Will Smith	1				
18	15	SWISH SWISH		Katy Perry Feat. Nicki Minaj	21				
19	16	DON'T LET ME DOWN		The Chainsmokers Feat. Daya	88				
17	17	KNOW NO BETTER		Major Lazer Feat. Travis Scott, Camilla Cabello & Quavo	19				
20	18	FADED		Alan Walker	88				
32	19	SAVE ME A PLACE		Mono Mind	2				
14	20	GET LOW		Zedd & Liam Payne	15				
NEW	21	RIGHT TO IT		Louis The Child Feat. Ashe	1				
RE	22	ASKY FULL OF STARS		Coldplay	127				
23	23	PARIS		The Chainsmokers	38				
NEW	24	AREA		MagnusTheMagnus	1				
RE	25	THIS TOWN		Kygo Feat. Sasha Sloan	2				



P!nk Is All 'About' No. 1

P!nk (above) parades to the pinnacle of Dance Club Songs for the first time in five years, and for a third time total, with "What About Us" (2-1). Remixed by **Cash Cash**, **Barry Harris** and **Madison Mars**, among others, the track hails from P!nk's new *Beautiful Trauma*, which is expected to launch atop the Nov. 4 Billboard 200. She scores her second top 10 of 2017 — marking her first set of multiple top 10s in a calendar year — as **Stargate's** "Waterfall" (featuring P!nk and **Sia**) reached No. 7 in August. P!nk has placed 15 songs, including seven top 10s, on Dance Club Songs, dating to "There You Go," which reached No. 8 in March 2000. She first hit No. 1 in January 2002, with "Get the Party Started," and returned to the top a decade later with "Blow Me (One Last Kiss)" in October 2012. Additionally, "What About Us" rises 11-10 on the all-genre Radio Songs chart, where it is P!nk's 17th top 10; among women, only **Rihanna** (the leader among all acts, with 29) and **Mariah Carey** (23) have notched more.

On Top Dance/Electronic Albums, **Tiesto** takes hold at No. 17 with *Clublife, Vol. 5: China*. The set starts with 2,DDD equivalent album units, according to Nielsen Music. *China*, the fifth in the DJ's global series, dating to 2011's No. 3-peaking *Clublife Volume One: Las Vegas*, is his 21st entry, second only to **Armin van Buuren's** 31. On Hot Dance/Electronic Songs, Tiesto's "Carry You Home" (featuring Stargate and **Aloe Blacc**) ranks at No. 37, up 8 percent to 47D,DDD U.S. streams.

—Gordon Murray

WILL HEATH/ABC/GETTY IMAGES

HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay audience impressions as measured by Nielsen Music, and streams from a national sample of clubs. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP DANCE/ELECTRONIC ALBUMS: The week's most popular dance/electronic albums, as compiled by Nielsen Music, based on multimeter consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). DANCE/ELECTRONIC DIGITAL SONG SALES: The week's top-downloaded dance/electronic songs, ranked by sales data as compiled by Nielsen Music. Legend on billboard.com for complete rules and explanations. © 2017 Prometheus Global Media, LLC. All rights reserved.

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IN THE CATEGORY OF

Best World Music Album

all about love
BAN BROTHERS

MUSIC FROM THE HEART



SWAGATA "BAN" BANERJEE



GAUTAM BANERJEE

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— STEVE SHEPPARD, CO-OWNER OF ONE WORLD MUSIC RADIO

BAN BROTHERS - All About Love: Music From The Heart

NO. 1 One World Music Radio's (OWMR) Top 100 charts, May-June 2017 (#2, July-Sept.) with record-breaking chart points in May 2017

WINNER 3 Silver Medals in Global Music Awards, 2017
[Global Fusion, Production/Producer, Music Video "Chupi Chupi"]

WINNER OWMR Best World/Global Fusion Album of 2016

WINNER Akademia Music Award – Best World Beat Album, July 2017

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DANCE CLUB SONGS™

LAST WEEK	WEEKS ON CHART	TITLE	Artist	WEEKS ON CHART
2	1	#1 GG WHAT ABOUT US	P!nk	6
3	2	NEW RULES	Dua Lipa	7
10	3	COLA	CamelPhat & Elderbrook	6
13	4	LOVE SO SOFT	Kelly Clarkson	4
9	5	LOVER MY LOVE	Tim Myers	8
11	6	CALIFORNIA SUN	Fenix & Lisa Williams	7
6	7	FIRST TIME	Kygo & Ellie Goulding	8
1	8	SLOW HANDS	Niall Horan	10
10	9	LOOK WHAT YOU MADE ME DO	Taylor Swift	5
10	10	SILENCE	Marshmello Feat. Khalid	4
7	11	DESPERADO	Rihanna	12
5	12	WALKIN' ON THE SUN 2017	Smash Mouth	9
8	13	TESTIFY!	HiFi Sean Feat. Crystal Waters	10
17	14	WAVING THROUGH A WINDOW	Ben Platt & Cast Of Dear Evan Hansen	5
16	15	MI GENTE	J Balvin & Willy William Feat. Beyonce	9
23	16	EXHALE	Angelica Joni	6
18	17	TIRED	Alan Walker Feat. Gavin James	10
28	18	VERSACE ON THE FLOOR	Bruno Mars	3
24	19	BOOM	Emily Perry	4
19	20	REMEMBER I TOLD YOU	Nick Jonas Feat. Anne-Marie & Mike Posner	13
29	21	DANGEROUS LOVE	Katerina Villegas	4
20	22	BELIEVE	Bouvier & Barona Feat. Anmri	7
21	23	UH OH	Jaki Nelson	10
42	24	DISCO TITS	Tove Lo	2
25	25	UNITY	Knife & Fork + Leo Frappier Feat. BeBe Sweetbriar	5
14	26	MORE THAN YOU KNOW	Axwell & Ingresso	14
32	27	STRONGER	Catina Mezereon	4
31	28	SUMMER FOREVER	Kwanza Jones	4
44	29	WOMAN	Kesha Feat. The Dap-Kings Horns	2
49	30	I'M TOO SEXY (TOUCH THIS SKIN)	Ultra Nate & Quentin Harris as Black Stereo With BLU FIRE/POD/PEACE BISQUIT	2
22	31	LONG TIME	Blondie	12
43	32	BODAK YELLOW (MONEY MOVES)	Cardi B	3
45	33	PARTY ALL NIGHT	Saladin	3
30	34	I CARE FOR YOU	Jeff Morgan Feat. Selin Louise	8
HOT SHOT DEBUT	35	BAD AT LOVE	Halsey	1
33	36	POINT OF NO RETURN	Dario	8
47	37	I GOT YOU	Greg Gatsby Feat. J Allen	2
12	38	CREATURES OF THE NIGHT	Hardwell & Austin Mahone	12
38	39	CONTROL	Reiss Harrison	4
34	40	FEELS	Calvin Harris Feat. Pharrell Williams, Katy Perry & Big Sean	13
26	41	STRING AROUND MY HEART	MahKenna	12
36	42	WILD THOUGHTS	DI Khaled Feat. Rihanna & Bryson Tiller	14
NEW	43	I GOT A PROBLEM (I WONDER...)	G.H. Hat Feat. Mickey Shiloh	1
48	44	FRIENDS	Justin Bieber + BloodPop	3
37	45	2U	David Guetta Feat. Justin Bieber	15
NEW	46	LOVE IN RUINS	Griffin Feat. Sinead Harnett	1
41	47	MY RETURN ADDRESS IS YOU	Adam Davernport Feat. Shania Knowles	10
27	48	OK	Robin Schulz Feat. James Blunt	14
RE	49	ATTENTION	Charlie Puth	11
NEW	50	DON'T YOU HIDE (L.I.B.)	Ivana Lola Feat. AC & Get Far	1

BOXSCORE

October 28
2017
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). Numerical noted with Platinum symbol indicates album's multi-platinum level.
 - ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numerical noted with Diamond symbol indicates album's multi-platinum level.
 - Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
 - △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numerical noted with Platino symbol indicates album's multi-platinum level.
- **Digital Songs Charts**
 - RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
 - ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numerical noted with Platinum symbol indicates song's multi-platinum 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.
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CONCERT GROSSES

	GROSS PER TICKET PRICE	ARTIST	VENUE	ATTENDANCE CAPACITY	PROMOTER
1	\$8,655,294 (\$10,864/24 CANADIAN) \$179.26/\$23.50	COLDPLAY, ALUNAGEORGE, IZZY BIZU	ROGERS CENTRE, TORONTO	94,857	LIVE NATION
2	\$7,861,460 \$225/\$29.50	COLDPLAY, ALUNAGEORGE, IZZY BIZU	METLIFE STADIUM, EAST RUTHERFORD, N.J.	54,501	LIVE NATION
3	\$6,446,966 \$225/\$29.50	COLDPLAY, ALUNAGEORGE, IZZY BIZU, ROOTS ALMIGHTY	HARD ROCK STADIUM, MIAMI	47,866	LIVE NATION
4	\$6,347,950 \$150/\$49.50	BRUNO MARS, CAMILA CABELLO	UNITED CENTER, CHICAGO	47,942	LIVE NATION
5	\$6,263,906 \$225/\$29.50	COLDPLAY, ALUNAGEORGE, IZZY BIZU	GILLETTE STADIUM, FOXBOROUGH, MASS.	52,188	LIVE NATION
6	\$6,051,529 \$225/\$29.50	COLDPLAY, TOVE LO, ALINA BARAZ	ROSE BOWL, PASADENA, CALIF.	64,402	LIVE NATION
7	\$6,026,402 \$225/\$29.50	COLDPLAY, ALUNAGEORGE, IZZY BIZU	SOLDIER FIELD, CHICAGO	52,726	LIVE NATION
8	\$5,955,986 \$225/\$29.50	COLDPLAY, TOVE LO, ALINA BARAZ	QUALCOMM STADIUM, SAN DIEGO	54,279	LIVE NATION
9	\$5,582,572 \$494/\$289/\$189/\$69	ERIC CLAPTON, GARY CLARK JR., JIMMIE VAUGHAN	MADISON SQUARE GARDEN, NEW YORK	25,440	LIVE NATION
10	\$5,265,835 \$225/\$29.50	COLDPLAY, TOVE LO, ALINA BARAZ	LEVI'S STADIUM, SANTA CLARA, CALIF.	48,341	LIVE NATION
11	\$5,181,106 \$225/\$29.50	COLDPLAY, TOVE LO, ALINA BARAZ	CENTURYLINK FIELD, SEATTLE	49,031	LIVE NATION
12	\$5,015,505 (\$6,259,351 CANADIAN) \$180.29/\$23.64	COLDPLAY, TOVE LO, ALINA BARAZ	BC PLACE STADIUM, VANCOUVER	43,896	LIVE NATION
13	\$4,823,333 \$225/\$29.50	COLDPLAY, ALUNAGEORGE, IZZY BIZU	FEDEXFIELD, LANDOVER, MD.	48,380	LIVE NATION
14	\$4,325,230 \$225/\$29.50	COLDPLAY, ALUNAGEORGE, IZZY BIZU	U.S. BANK STADIUM, MINNEAPOLIS	47,472	LIVE NATION
15	\$4,180,239 \$150/\$49.50	BRUNO MARS, DUA LIPA	CAPITAL ONE ARENA, WASHINGTON, D.C.	31,847	LIVE NATION
16	\$4,120,197 \$150/\$49.50	BRUNO MARS, DUA LIPA	MADISON SQUARE GARDEN, NEW YORK	31,318	LIVE NATION
17	\$3,967,516 (\$5,040,729 CANADIAN) \$177.50/\$23.28	COLDPLAY, ALUNAGEORGE, IZZY BIZU	BELL CENTRE, MONTREAL	35,731	LIVE NATION, EVENFLO
18	\$3,896,146 (\$4,873,027 CANADIAN) \$139.92/\$39.58	BRUNO MARS	AIR CANADA CENTRE, TORONTO	33,488	LIVE NATION
19	\$3,695,807 \$150/\$49.50	BRUNO MARS, JORJA SMITH	TD GARDEN, BOSTON	28,839	LIVE NATION
20	\$3,331,153 \$250/\$150/\$85/\$55	ROGER WATERS	TD GARDEN, BOSTON	24,094	CONCERTS WEST/AEG PRESENTS
21	\$3,269,267 \$105.25/\$86.25/\$66.25/\$44.25	ZAC BROWN BAND, HUNTER HAYES	Wrigley Field, Chicago	40,603	LIVE NATION
22	\$3,003,657 (\$3,728,140 CANADIAN) \$181.28/\$23.77	COLDPLAY, TOVE LO, ALINA BARAZ	ROGERS PLACE, EDMONTON	27,940	LIVE NATION
23	\$2,957,232 (\$3,685,450 CANADIAN) \$140.42/\$32.10	BRUNO MARS, CAMILA CABELLO	ROGERS PLACE, EDMONTON	29,301	LIVE NATION
24	\$2,868,048 \$109.50/\$91.50/\$61.50/\$31.50	ZAC BROWN BAND, DARRELL SCOTT, CAROLINE JONES	COORS FIELD, DENVER	39,882	LIVE NATION
25	\$2,815,245 \$119.50/\$89.50/\$69.50	TIM MCGRAW & FAITH HILL, NATALIE HEMBY	XCEL ENERGY CENTER, ST. PAUL, MINN.	29,842	MESSINA TOURING GROUP/AEG PRESENTS
26	\$2,779,735 \$250/\$150/\$85/\$55	ROGER WATERS	BARCLAYS CENTER, BROOKLYN, N.Y.	21,018	CONCERTS WEST/AEG PRESENTS
27	\$2,446,412 \$250/\$59.50	RICKY MARTIN	THE FARM THEATRE AT MONTE CARLO RESORT & CASINO, LAS VEGAS	24,869	LIVE NATION, MGM RESORTS
28	\$2,302,868 \$225/\$29.50	COLDPLAY, ALUNAGEORGE, IZZY BIZU	QUICKEN LOANS ARENA, CLEVELAND	15,963	LIVE NATION
29	\$2,280,573 \$250/\$150/\$85/\$55	ROGER WATERS	NASSAU VETERANS MEMORIAL COLISEUM, UNIONDALE, N.Y.	18,137	CONCERTS WEST/AEG PRESENTS
30	\$2,121,648 \$225/\$29.50	COLDPLAY, TOVE LO, ALINA BARAZ	MODA CENTER, PORTLAND	14,965	LIVE NATION
31	\$2,086,312 \$150/\$49.50	BRUNO MARS, JORJA SMITH	WELLS FARGO CENTER, PHILADELPHIA	16,555	LIVE NATION
32	\$2,051,290 (\$5,974,800 PESOS) \$71.06/\$51.32	EL GUSTO ES NUESTRO	LUNA PARK, BUENOS AIRES	20,267	MOVE CONCERTS
33	\$1,936,194 \$125/\$49.50	BRUNO MARS, CAMILA CABELLO	PALACE OF AUBURN HILLS, AUBURN HILLS, MICH.	16,013	LIVE NATION
34	\$1,911,793 \$125/\$45	BRUNO MARS, DUA LIPA	KFC YUM! CENTER, LOUISVILLE, KY.	18,176	LIVE NATION
35	\$1,905,256 \$125/\$49.50	BRUNO MARS, CAMILA CABELLO	XCEL ENERGY CENTER, ST. PAUL, MINN.	16,350	LIVE NATION



Mars' 24K Tour Shines

Bruno Mars scores with grosses reported from the first North American leg of the tour supporting 24K Magic, his third studio album released in November 2016. Ten concert engagements from the pop star's worldwide trek, which is already booked into 2018, appear on the Oct. 28 chart.

A sold-out three-show stint at Chicago's United Center with 47,942 fans in attendance takes No. 4 with \$6.3 million in sales, the pop star's highest-grossing North American engagement this summer. It also ranks second among all the dates reported worldwide since the jaunt began in March. Only London's O2 Arena logged a higher gross, 5.1 million pounds (\$6.6 million), from four performances in April.

The 2017 trek in the United States and Canada began July 15 at the T-Mobile Arena in Las Vegas and is set to wrap with four concerts at The Forum in Los Angeles in November. So far in North America, sales have reached \$76 million from 42 sellouts — from the July opener through the most recent reported date, an Oct. 1D performance in Philadelphia.

With sales from North America added to the tour's opening 11-week run in Europe, overall box-office revenue totals \$129 million since launch, making the 24K Magic Tour one of the year's top grossers.

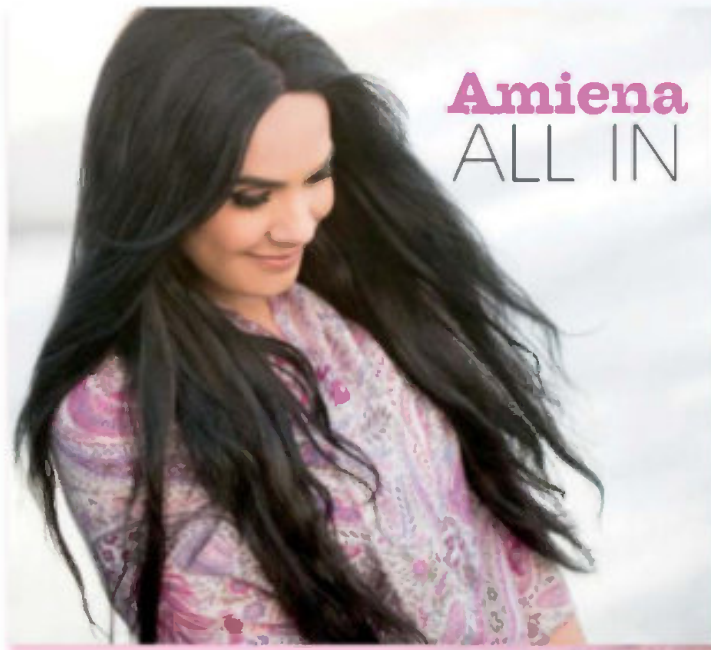
—Bob Allen

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30 DAYS

45 Years Ago CHUCK BERRY TOOK HIS 'DING-A-LING' TO NO. 1

The late rock'n'roll legend's only Billboard Hot 100 chart-topper was a bawdy novelty song that, unlike his other hits, he didn't write

CHUCK BERRY WROTE HIS MOST recognizable hits, but it was a cover — one full of double-entendres about masturbation, no less — that shot the rock'n'roll legend to his first and only No. 1 on the Billboard Hot 100 in 1972.

Originally written and recorded by Dave Bartholomew in 1952, "My Ding-a-Ling" first surfaced in the Berry canon in 1968 as "My Tambourine" with key lyric changes. ("I want to play with my ding-a-ling" became "I do like to shake my tambourine," for instance.)

When he played the song in concert,

however, Berry slipped in his own racy lyrics, and one of those performances was included on his 1972 hybrid album of studio and live tracks, *The London Chuck Berry Sessions*.

Berry had been landing self-penned hits on *Billboard's* charts since the mid-1950s, including "Johnny B. Goode," "Rock and Roll Music" and "Roll Over Beethoven," although each of those songs was released — and rose to popularity — before the launch of the Hot 100 in August 1958. An edited version of "My Ding-a-Ling" from the *London* album became an unlikely hit

single for the rock pioneer, reaching No. 1 on the Hot 100 dated Oct. 21, 1972, and spending two weeks at the top. (Berry's last top 40 hit, "You Never Can Tell," had charted in 1964.)

The popularity of "My Ding-a-Ling" came in spite of some radio stations' refusal to play it due to its risqué lyrics.

Berry didn't seem to mind that a novelty song became his biggest Hot 100 hit.

"Give people what they want," he said when asked about the tune in a 2010 interview with *Rolling Stone*.

The rocker would appear on the Hot 100 just one more time, peaking at No. 27 with "Reelin' & Rockin'" in 1973. His 1979 album, *Rock It*, was his last for nearly 40 years until, on Oct. 18, 2016, his 90th birthday, he announced that a new album was forthcoming. *Chuck* arrived on June 9, a few months after Berry had died of cardiac arrest on March 18 at his home in Wentzville, Mo.

—KEVIN RUTHERFORD

Berry onstage in Amsterdam in 1973.

REWINDING
THE
CHARTS

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	7	MY DING-A-LING •	Chuck Berry (Esmond Edwards), Chess 2131
2	2	USE ME	Bill Withers (Bill Withers with R. Jackson, J. Gordon, M. Dunlap and B. Blackman), Sussex 241 (Buddah)
3	4	BURNING LOVE	Elvis Presley, RCA 74-0769
4	3	EVERYBODY PLAYS THE FOOL •	Main Ingredient (Sylvester & Simmons), RCA 74-0731
5	8	NIGHTS IN WHITE SATIN	Moody Blues (Tony Clarke), Deram 85023 (London)

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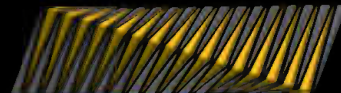
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FOR YOUR GRAMMY® CONSIDERATION

"ONE OF THE MOST **SEDUCTIVE** SINGERS WORKING IN THE POP MAINSTREAM"
THE NEW YORK TIMES

THE WEEKND

2X PLATINUM ALBUM ★ 4 MULTI-PLATINUM SINGLES

"...AN **UNDENIABLE INFLUENCE**
ON HIS CONTEMPORARIES"
VARIETY



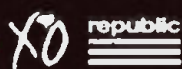
"THIS 18 TRACK **BEHEMOTH**
DOESN'T DISAPPOINT..."
GQ

"...IT'S **GENUINELY**
IRRESISTIBLE"
COMPLEX



"'STARBOY' IS **THE WEEKND'S**
MUSICAL METAMORPHOSIS..."
NOISEY

"THE WEEKND WAS A **MAESTRO...** PERFORMING HIT AFTER HIT"
RAP-UP



FOR YOUR GRAMMY® CONSIDERATION

"THE SONG IS A **TESTAMENT TO THE STRENGTH** FORGED THROUGH TRIAL BY FIRE"
RANDY LEWIS (LA TIMES)

A black and white portrait of Taylor Swift. She is looking directly at the camera with a serious expression. Her hands are raised to her face, with her fingers partially covering her eyes. She is wearing several rings on her fingers. Her hair is styled in loose waves.

TAYLOR SWIFT

"LOOK WHAT YOU MADE ME DO" #1 BILLBOARD HOT 100 SONG

"A **SLEEK AND DARK PIECE** OF ELECTRO-POP THAT SWELLS AND SEETHES"
NPR



"TAYLOR SWIFT'S **EXPLOSIVE NEW SINGLE** 'LOOK WHAT YOU MADE ME DO' IS A **FIERY COMEBACK**"
UPROXX

"A **CHART-TOPPING, RECORD-BREAKING HIT**"
E! NEWS



"SHE'S NOT TRYING TO SOUND PRETTY, OR TO PROVIDE THE BIG GROUP SING-ALONG RELEASE OF A BIG CHORUS HOOK; **SHE'S COUNTERPUNCHING.**"
JON PARELES (NY TIMES)

"LOOK WHAT YOU MADE ME DO IS **AN ATTITUDE, A POSE, AN ENERGY** — IT SOUNDS LIKE THE INTRODUCTION TO SOMETHING **MORE ACIDIC YET TO COME.**"
JON CARAMANICA (NY TIMES)