

# 50 HOT 100

## 'DESPACITO' DOMINATION

The summer smash inches another week closer to making Hot 100 history

## INDIE POWER PLAYERS

Scott Borchetta and Big Machine raise the bar

## POP'S FAVORITE DANCE PARTNER

Kesha says he's 'the true definition of a gentleman.'  
Liam Payne hails him as a 'perfectionist.'  
Why everyone wants to work with ZEDD

August 19-25, 2017 | billboard.com

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*– Josh Gruss  
CEO*

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**5  
YEARS**

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# THANK YOU



TARGET FIELD



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OAK VIEW GROUP


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# BILLY JOEL

A nighttime photograph of Target Field stadium during a Billy Joel concert. The stadium is filled with a large crowd of fans, and the city skyline of Cleveland is visible in the background. The stadium lights are on, and the crowd is illuminated. The text "BILLY JOEL" is overlaid at the top in large white letters. At the bottom, there is a table with three rows of text: "TARGET FIELD - JULY 28, 2017", "ATTENDANCE - SOLD OUT (38,964)", and "GROSS SALES - \$4,753,087".

TARGET FIELD - JULY 28, 2017
ATTENDANCE - SOLD OUT (38,964)
GROSS SALES - \$4,753,087



  
Elijah,  
Congratulations to you and your  
fellow honorees on being named  
an Indie Power Player.  
RTFO,  
Your ADA Family?



# billboard HOT 100

Fonsi (right) and Daddy Yankee have now spent the most weeks atop the Hot 100 by any act this year.



## 'Despacito' Topples Digital Song Sales Record

**T**HE DOMINATION OF "Despacito" continues as **Luis Fonsi, Daddy Yankee** and **Justin Bieber** rule the Billboard Hot 100 for a 13th week with the longest-leading No. 1 of 2017. The song's chart-topping run surpasses **Ed Sheeran's** 12 weeks (January-April) on top with "Shape of You" and is the longest rule since **Mark Ronson's** "Uptown Funk!" (feat. **Bruno Mars**) reigned for 14 weeks in 2015.

"Despacito" also smashes the record for most weeks at No. 1 on the Digital Song Sales chart with a 14th stay at the top, dating back to the tally's launch in 2004. It eclipses the previous mark of 13 weeks shared by three songs: **Flo Rida's** "Low,"

featuring **T-Pain** (2007-08); "Uptown Funk!"; and **The Chainsmokers' "Closer,"** featuring **Halsey** (2016). "Despacito" sold 84,000 downloads in the week ending Aug. 3, according to Nielsen Music, down 17 percent. The song had broken the 100,000 sales barrier in each of the previous 12 weeks.

With the Digital Song Sales record conquered, the Streaming Songs No. 1 mark appears to be next for Fonsi, Daddy Yankee and Bieber. "Despacito" leads the latter for a 13th frame, earning 49.8 million U.S. streams for the week ending Aug. 3 (down 6 percent) and is one week shy of the record 14 weeks that **Designer's** "Panda" claimed in 2016.

—TREVOR ANDERSON

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	<b>#1</b> <b>Despacito</b>	Luis Fonsi & Daddy Yankee Feat. Justin Bieber A TORRES, MARENCO (L) / US FONSI, YANKEE (R) R, LAYLA, RODRIGUEZ (L), D. BIEBER, J. BIEBER, J. JAMES	UNIVERSAL MUSIC LATIN / VARIACIONES / BRAUN SCHOOLBOY / DEF JAM / JIVE / REPUBLIC	1	29
2	2	2	<b>Wild Thoughts</b> ▲	DJ Khaled Feat. Rihanna & Bryson Tiller DJ KHALED, NASTY BEAT, MAKERS (L), A. BRATHWAITE, KAYKHA, JERUJENY, B. TILL, BOLD, PRESS, M. LEANDRO, C. H. MOORE, C. SANTANA	WESTBURY ROAD / WE THE BEST / EPC	2	7
5	6	3	<b>DG</b> <b>Unforgettable</b> ▲	French Montana Feat. Swae Lee MAYE WILL, MADE, LEP, DUBB, IAGIN, MRS, SUTPHIN, M. LAYLA, M. WASHINGTON, L. SINGH, J. R. SOTHIN	BEATBOP / GOOD MUSIC / JIVE / JIVE / REPUBLIC	3	17
3	3	4	<b>That's What I Like</b> ▲	Bruno Mars	ATLANTIC	1	29
7	5	5	<b>Believer</b>	Imagine Dragons	KID IN A KORNER / INTERSCOPE	5	26
4	4	6	<b>I'm The One</b> ▲	DJ Khaled Feat. Justin Bieber, Quavo, Chance The Rapper & Lil Wayne LET ME SEE YOU, DJ KHALED (K), M. KHALED (L), BOYD, D. BIEBER, T. O. K. MARSHALL, C. BENNETT, D. CARTER, N. BALDWIN, G. PARK, R. BRACKINS, R. JACOBS	WE THE BEST / DEF JAM / EPC	1	14
10	9	7	<b>AG</b> <b>Attention</b>	Charlie Puth	OTTO / ATLANTIC	7	15
8	8	8	<b>There's Nothing Holdin' Me Back</b>	Shawn Mendes	ISLAND / REPUBLIC	8	15
6	7	9	<b>Shape Of You</b> ▲	Ed Sheeran	ATLANTIC	1	30
9	10	10	<b>Body Like A Back Road</b> ▲	Sam Hunt	MCA NASHVILLE / CAPITOL	6	27

# Billboard Hot 100

66

**GOLDLINK  
FEAT. BRENT  
FAIYAZ &  
SHY GLIZZY  
Crew**



"Crew" marks the Washington, D.C., hip-hop artist's Hot 100 debut, and also reaches No. 16 on Rap Airplay.

You've said you're inspired by go-go music, but the beat on "Crew" is more minimal. What inspired the shift? I create vibe-y dance music. It's the bounce in go-go that inspires me. [But] something compelled me to this beat — it's sinister. My A&R [rep] and my manager pressed for it. They were like, "There is something about this song. You need it." It was a beat that kept lingering, and we just tried it out.

The music video is set at a big party. What was the energy like on set? The night before, me and the homies were

out until 4 a.m. We woke up and went to my old hood [in Washington, D.C.]. It was natural and friendly. We had fun — just a bunch of homies doing what we normally do, but with a camera.

Gucci Mane put out a remix of "Crew." What makes him a good fit for this track? I feel like the D.C. streets just love Gucci Mane. He's like a hood pastor. It was really cool because he has a rich history in D.C., and that city is a lot of me. My mannerisms, the way I talk, the way I dress and the way I carry myself is from that city. —SADIE BELL



34

**PORTUGAL.  
THE MAN  
Feel It Still**

The alternative rock veterans earn their first Hot 100 top 40 hit as "Feel It Still" darts 55-34. The tune nears the summit of Hot Rock Songs, climbing 5-2.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER [SONGWRITER]		IMPRINT/PROMOTION LABEL		
12	11	11	<b>Congratulations</b>	PLATINUM	Post Malone Feat. Quavo	8	32
13	13	12	<b>Redbone</b>	▲	Childish Gambino	12	35
11	12	13	<b>Humble.</b>		Kendrick Lamar	1	18
49	28	14	<b>Bodak Yellow (Money Moves)</b>	SG	Cardi B	14	5
19	18	15	<b>Slow Hands</b>		Niall Horan	15	14
25	16	16	<b>Strip That Down</b>		Liam Payne Feat. Quavo	16	11
15	15	17	<b>Something Just Like This</b>	▲	The Chainsmokers & Coldplay	3	24
34	21	18	<b>Bank Account</b>		21 Savage	18	4
14	14	19	<b>Stay</b>	▲	Zedd & Alessia Cara	7	23
16	17	20	<b>XO TOUR LIF3</b>	▲	Lil Uzi Vert	7	19

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER [SONGWRITER]		IMPRINT/PROMOTION LABEL		
26	23	21	<b>Feels</b>	▲	Calvin Harris Feat. Pharrell Williams, Katy Perry & Big Sean	21	7
17	19	22	<b>Now Or Never</b>	●	Halsey	17	17
18	20	23	<b>Mask Off</b>	▲	Future	5	24
21	22	24	<b>It Ain't Me</b>	▲	Kygo x Selena Gomez	10	25
20	24	25	<b>Say You Won't Let Go</b>	▲	James Arthur	11	41
41	32	26	<b>Rake It Up</b>		Yo Gotti Feat. Nicki Minaj	26	5
24	27	27	<b>Location</b>	▲	Khalid	16	30
42	30	28	<b>Mi Gente</b>		J Balvin & Willy William	28	5
22	25	29	<b>Castle On The Hill</b>	▲	Ed Sheeran	6	30
23	26	30	<b>Sorry Not Sorry</b>		Demi Lovato	23	4
62	64	31	<b>Loyalty</b>		Kendrick Lamar Feat. Rihanna	14	16
40	38	32	<b>Praying</b>		Kesha	25	4
35	31	33	<b>Slippery</b>	●	Migos Feat. Gucci Mane	29	19
63	55	34	<b>Feel It Still</b>		Portugal. The Man	34	7
29	33	35	<b>Magnolia</b>		Playboi Carti	29	14
33	36	36	<b>Everyday We Lit</b>		YFN Lucci Feat. PnB Rock	33	17
53	46	37	<b>Love Galore</b>		SZA Feat. Travis Scott	37	8
		38	<b>You Da Baddest</b>		Future Feat. Nicki Minaj	38	1
28	35	39	<b>Issues</b>	▲	Julia Michaels	11	28
38	43	40	<b>Drowning</b>	▲	A Boogie Wit da Hoodie Feat. Kodak Black	38	18
27	41	41	<b>Fetish</b>		Selena Gomez Feat. Gucci Mane	27	4
52	49	42	<b>Small Town Boy</b>	●	Dustin Lynch	42	9
37	44	43	<b>In Case You Didn't Know</b>	▲	Brett Young	19	26
32	29	44	<b>2U</b>		David Guetta Feat. Justin Bieber	16	8
44	48	45	<b>Craving You</b>		Thomas Rhett Feat. Maren Morris	39	18
47	53	46	<b>Versace On The Floor</b>	●	Bruno Mars	46	8
57	58	47	<b>Do I Make You Wanna</b>		Billy Currington	47	8
65	63	48	<b>What If's</b>	▲	Kane Brown Feat. Lauren Alaina	48	8
43	50	49	<b>Rolex</b>		Ayo & Teo	20	25
54	60	50	<b>Drinkin' Problem</b>		Midland	50	13



2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
68	68	51	No Promises	Cheat Codes	Feat. Demi Lovato TE.DAHLI.ALV.I.FOOTE (A.LEFT.ED.AHLI.FOOTE.E.BLOCK.D.LOVATO)	51	12
55	57	52	1-800-273-8255	logic	Feat. Alessia Cara & Khalid LOGIC.BX (SIR.B.HALL.B.A.NATURY.A.CARACCOLO.K.ROBINSON)	47	14
56	62	53	It's A Vibe	2 Chainz	Feat. Ty Dolla \$ign, Trey Songz & Jhene Aiko MURDA.BEATZ.KOOP (T.EPPS.T.AGNIFIN.I.R.A.NEYERSON I.A.T.CHLOM.BOS.LINDSTROM.V.MANDELL)	53	8
59	69	54	Thunder	Imagine Dragons	ALEX.DA.KID.I.DEZUJIO (D.REYNOLDS.W.SERMON B.MCKREE.D.LATZMAN.A.GRANT.D.EZUJIO)	54	14
31	42	55	Malibu	Miley Cyrus	OYOEL (M.CYRUS.OYOEL)	10	13
66	67	56	Flatliner	Cole Swindell	M.CARTER (C.SWINDELL.M.BRONLEWE.L.BOYER)	56	15
39	52	57	My Girl	Dylan Scott	M.ALDERMAN.I.E.NORMAN (D.SCOTT.L.KERR)	39	15
48	56	58	Felices Los 4	Maluma	KEVIN.ANGGICAH.TIL.GEMO (L.LONDONO.A.BASSA.P.HIERA.MUSSETT B.MCKREE.SCHUMBERZ.LONDONO.B.S.WADLER.LEZCAVO.C.HAY.BRAS.HOWAS)	48	12
64	66	59	No Such Thing As A Broken Heart	Old Dominion	S.MCANALLY (M.RAMSEY.T.ROSEN.B.TURSLI.FRASLURE)	59	10
51	59	60	DNA.	Kendrick Lamar	MIKE.WILL.MADE.IT (L.DRUCK.WORTH.M.WILLIAMS)	4	16
60	65	61	Butterfly Effect	Travis Scott	MURDA.BEATZ.F.EONE (TRAVIS.SCOTT.S.LINDSTROM)	60	10
89	51	62	Whatever You Need	Meek Mill	Feat. Chris Brown & Ty Dolla \$ign B.HUSTARDI.DOPSON.KRYOT (R.WILLIAMS.C.A.BROWN.T.W.GIBBIRIN D.M.PEARL.J.DOPSON.J.HYD.C.K.WIN.H.B.L.D.P.W.K.G.G.A.S)	51	4
81	73	63	Heartache On The Dance Floor	Jon Pardi	B.BUTLER.L.PARDI (L.PARDI.B.BUTLER.B.LONG)	63	5
91	82	64	Young Dumb & Broke	Khalid	L.WILITE (K.ROBINSON.L.LITTLE.T.HILEY)	64	3
58	72	65	Most Girls	Hailee Steinfeld	R.B.TEDDER.Z.SKELTON.T.SOMMERS (T.SOMMERS.L.DUSSOLLIET A.WHITACRE.R.B.TEDDER.Z.SKELTON.H.STEINFELD)	58	11
82	74	66	Crew	GoldLink	Feat. Brent Faiyaz & Shy Glizzy T.WALTON (D.CARLOS.T.WALTON.C.WOOD.M.KING)	66	6
30	54	67	Bad Liar	Selena Gomez	I.KIRKPATRICK (J.D.BRANTER (M.CHAELS.L.KIRKPATRICK D.BYRNE.S.GOMEZ.Z.FRANITZ.J.WEY.M.COUTI)	20	12
NEW	68	68	Unforgettable	Thomas Rhett	D.HUFERASLURE.T.HOWASHETT (T.HOWASHETT.FRASLURE.A.CORLES.MCANALLY)	68	1
84	76	69	Somebody Else Will	Justin Moore	S.BORCHETTA.L.S.STOVER (K.CARCHER.A.HAMBRICK.T.OTTOH)	69	9
67	70	70	You Look Good	Lady Antebellum	BUSBEE (H.LINDSEY.J.HURD.BUSBEE)	59	17
70	71	71	Escapate Conmigo	Wisn Feat. Ozuna	WISN (L.LICORERA.LUNA.V.R.JONES.BETANCOURT.C.LINARES M.A.RAMIREZ.CARRASQUILLIC.CZUJINA.ROSAO)	70	8
77	75	72	Love.	Kendrick Lamar	Feat. Zacari D.WATSON.SQUAWWAG.KURSORINOWAG (K.DRUCK.WORTH Z.PACALDO.I.WANDON.M.SWAGS.G.BELICOR.A.HITH)	18	16
90	100	73	Reminder	The Weeknd	DOC.MCKINNEY.CIRKUT.MANO (A.TEJAY.E.NICKERSON M.MCOWINNEY.D.WAGGINS.HUR.WALTER.L.COENNEVILLE)	31	13
-	40	74	Back To You	Louis Tomlinson	Feat. Bebe Rexha & Digital Farm Animals DIGITAL.FARM.ANIMALS.THE.SIX.S.MILLER (N.GALE.R.BOWMAN R.BOARDMAN.S.BLANCHARD.L.TOMLINSON.L.GALE)	40	2
RE-ENTRY	75	75	do re mi	blackbear	A.GOLDSTEIN (M.MUSTO.A.GOLDSTEIN)	75	8
99	85	76	Glorious	Macklemore	Feat. Skylar Grey BLDO (B.HAGERTYS.KIAR.GELI.KAR/ANDREY.M.DOPPS)	76	4
-	81	77	It's Goin' Down	Descendants 2 Cast	A.ARMATO.TIM.JAMES (A.ARMATO TIM.JAMES.L.A.STURGES.A.SCHMATHOLZ)	77	2
76	78	78	Privacy	Chris Brown	D.A.DOMAN (C.M.BROWN.D.LDOMAN.L.STEWART)	62	14
69	84	79	First Day Out	Tee Grizzley	HELLUVA (T.WALLACE.M.MC.RAFEAL)	48	18
78	90	80	Down	Fifth Harmony	Feat. Gucci Mane A.M.MO.DALLAS.K (L.COLMAN.D.KOBIKE.C.DEMOREST.R.DDAVIS)	42	8



14

CARDI B  
Bodak Yellow  
(Money Moves)

Cardi B's breakthrough hit bursts 28-14 on the Billboard Hot 100 in its fifth week on the chart. With the move, "Bodak Yellow" becomes the highest-charting song by an unaccompanied female rapper since Nicki Minaj's "Anaconda" shot to No. 2 in 2014. The Bronx native's tune earns the Streaming Gainer award and rockets 13-6 on Streaming Songs (24.5 million U.S. streams, up 56 percent) while rising 35-20 on Digital Song Sales (22,000 sold, up 39 percent) and nearing the Radio Songs chart (22 million in audience, up 54 percent). -T.A.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
74	80	81	Passionfruit	Drake	N.ROUGES (A.GRAHAM.N.ROUGES)	8	20
79	86	82	Swalla	Jason Derulo	Feat. Nicki Minaj & Ty Dolla \$ign R.FRED (L.DESROULLEUX.F.FREDERIC.KU.HINDUN G.L.E.W.S.O.D.M.A.R.A.L.T.W.G.F.F.I.R.J.D.G.G.S.JONES)	29	20
83	88	83	4 AM	2 Chainz	Feat. Travis Scott MURDA.BEATZ.CLUB.EATZ (T.EPPS.S.LINDSTROM T.GOWRINGER.K.COMRINGEBR.TRAVIS.SCOTT)	55	9
-	61	84	What's My Name	China Anne McClain	A.ARMATO.TIM.JAMES (A.ARMATO.TIM.JAMES.L.A.STURGES.A.SCHMATHOLZ)	61	2
NEW	85	85	When It Rains It Pours	Luke Combs	S.MORATI (L.COMBS.R.FULCHER.I.WALKER)	85	1
94	93	86	It Ain't My Fault	Brothers Osborne	J.LOYCE (L.OSBORNE.T.L.OSBORNE.L.L.MILLER)	86	7
NEW	87	87	They Don't Know	Jason Aldean	M.KNOX (L.BOYER.L.MIRENDA.K.ALLISON)	87	1
NEW	88	88	Honest	The Chainsmokers	THE.CHAINSMOKERS (A.JAGGART.A.MAES.M.DOUGLAS)	88	1
NEW	89	89	The Weekend	SZA	T.HANW.GOD.COPY (S.ROWL.C.FAYNE.L.JIMBERLAKET.MOSLEY.F.N.HILLS)	89	1
NEW	90	90	New Rules	Dua Lipa	I.KIRKPATRICK (C.AILUN.I.KIRKPATRICK.E.W.SCHWARTZ)	90	1
95	92	91	Subeme La Radio	Enrique Iglesias	Feat. Descemer Bueno, Zion & Lennox O'Shea CHRIS.IDONIC.PALCAR (D.MARTINEZ.BLENCE.SAU.CE.SASC.C.FOZZI.BANERA F.CRITZ.TORRES.GEPZAROH.GILVERA.VAZQUEZ.L.ECRITZ.RIVERA)	81	9
92	94	92	El Amante	Nicky Jam	SAGA.WHITELACK (N.RIVIERA.CAMINERO I.D.MEDINA.VELEZ.SAGA.WHITELACK)	92	13
NEW	93	93	Wish I Knew You	The Revivalists	T.H.E.R.E.V.I.V.A.L.I.S.T.S (D.S.HAW.G.GEKA.S)	93	1
NEW	94	94	Every Little Thing	Carly Pearce	BUSBEE (C.PEARCE.BUSBEE.F.SHACKELTON)	94	1
80	89	95	God, Your Mama, And Me	Florida Georgia Line	Feat. Backstreet Boys I.MOI (J.KEAR.H.LINDSEY.G.SAMPSON)	46	19
-	45	96	Heavy	Linkin Park	Feat. Kiiara M.S.HINODA.B.DELSON (M.S.HINODA.B.DELSON C.BENNINGTON.L.MICHAELS.L.DRANTER)	45	19
NEW	97	97	Learn To Let Go	Kesha	R.REEDS.L.CRICHTON (K.SEBERT.S.L.CRICHTON.P.SEBERT)	97	1
NEW	98	98	All The Pretty Girls	Kenny Chesney	B.CANNON.KO.EBNEY (N.GADONT.JAMES.LOSBORNE)	98	1
NEW	99	99	For Her	Chris Lane	I.MOI (M.DRAGSTRE.M.K.ARCHERS.B.UXTON)	99	1
88	98	100	Signs	Drake	N.SHEBIB (A.GRAHAM.N.SHEBIB D.CHIN.OUE.L.L.WILLIAMS.A.RBD)	36	6



37

SZA FEAT.  
TRAVIS  
SCOTT  
Love Galore

SZA claims her maiden top 40 hit on the Hot 100 with "Love Galore" (46-37). It also reaches the top 30 on Streaming Songs with 11.8 million streams.



75

BLACKBEAR  
Do Re Mi

Blackbear's "Do Re Mi" scores its highest placement on the Hot 100 yet with a re-entry at No. 75, besting its No. 87 high logged in May.

# Contents

## THIS WEEK

Volume 129 / No. 19

### TO OUR READERS

Billboard will publish its next issue on Aug. 24. For 24-7 music coverage, go to [Billboard.com](http://Billboard.com).

### ON THE COVER

Zedd photographed July 24 in Malibu. Styling by Jeffery John Lewis. Zedd wears a tigha T-shirt, Christian Dior jacket and Vitally necklace. For an exclusive video of Zedd discussing how "Get Low" came together, go to [Billboard.com](http://Billboard.com).

From left: Graham, Sydney and Noah Sierota of Echosmith photographed Aug. 2 in Los Angeles. Watch an exclusive video of the bandmembers revealing five things to know about their new album at [Billboard.com](http://Billboard.com).

### FEATURES

**34 Hug The DJ** "I've never made bro-y music," says Zedd, the winningly affable DJ-producer behind top 10 smashes from Ariana Grande and Alessia Cara, a Kesha comeback hit and a massive protest concert against Trump's travel ban.

**40 'There Are No Rules'** With his modern take on retro soul, Gallant takes on fashion's fall trends: "dad" sneakers and bold, offbeat suiting.

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# HIGH FIVE

TO ALL OUR

SONGWriters

FOR MAKING US THE **NO.1**  
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BASED ON THE QUARTERLY U.S. RADIO MARKET SHARES.

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**Sony/ATV**  
MUSIC PUBLISHING



*Scott,  
Congratulations  
from your #1 fan...  
Love, Sandi*



# EXECUTIVE OF THE YEAR

## SCOTT BORCHETTA

BILLBOARD INDIE POWER PLAYERS

FEARLESS... UNSTOPPABLE... UNDENIABLY...  
THE LOUDEST AND THE BEST!

FROM YOUR FEARLESS AND UNSTOPPABLE TEAM



# billboard

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*“I’m gonna be where the lights  
are shinin’ on me”*

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GLEN TRAVIS CAMPBELL

1936 - 2017



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# WE COLLECT EVERYWHERE







Balvin, on tour this summer, is one of many Latin artists growing a global audience.

# Topline

## Behind Latin Music's World Takeover

"Despacito" and "Mi Gente" are leading a surge of Spanish-language songs on the charts as mainstream artists and labels get in on the action

BY LEILA COBO

**L**ATIN AMERICA WAS HIT harder by piracy than nearly any other music market, seeing record sales decimated in the early 2000s, but Universal Music Group nonetheless decided to up its investment in the battered region about a decade ago. Just as Spotify was launching in Sweden, the record company beefed up its digital teams from Mexico to Brazil, invested in brand partnerships, laid groundwork for Latin festivals and launched a management division to develop Latin stars.

Now, those bets made in the bleakest of times are paying off, as two of the acts that UMG co-manages — **Luis Fonsi** and **J Balvin** — reign supreme on Spotify's global streaming chart, which is now fed by over 60 million paying subscribers. Fonsi's "Despacito," featuring **Daddy Yankee** and remixed by a team including **Justin Bieber**, had been Spotify's No. 1 since late April, but the rise of Balvin and

**Willy William's** mostly Spanish "Mi Gente" to No. 1 on Aug. 1 — without the remix of a mainstream pop star — is an even clearer sign that Latin music's fan base has expanded far beyond the region's borders.

"'Mi Gente' has gone so far [almost] 100 percent in Spanish — that's what's really special about it," says **Alejandro Duque**, GM for Universal Music Latino, Machete and Capitol Latin. "Before, Latin music revenue was concentrated in Spanish-speaking markets."

7

Number of Spanish-language songs on the Aug. 12 Billboard Hot 100

As Balvin, a 32-year-old from Medellín, Colombia, travels the world on his *Energía* Tour this summer, there are seven predominantly Spanish-language tracks on the Billboard Hot 100 dated Aug. 12, including "Mi Gente," a remake of William's "Voodoo Song," owned by Scorpio and sublicensed in some territories by UMG. Comparably, in all of 2016, just five Spanish-language songs graced the chart in total.

RCA is working a Spanglish remix

of **Enrique Iglesias'** "Subeme la Radio," featuring **Sean Paul**, to top 40 and rhythmic radio, while there's also a new Balvin-assisted Latin remix of **French Montana's** top five Hot 100 hit "Unforgettable," featuring **Swae Lee**. Other mainstream acts are piling in, with **Camila Cabello** issuing "Havana" in August, **Jax Jones** releasing a Brazilian Carnival-inspired video for "Instruction" (featuring **Demi Lovato** and **Stefflon Don**) and **Dillon Francis** working on several Spanish singles that could appear on an upcoming album.

"How crazy is that?" says **MLKMN**, a Mexican rapper who collaborated with Francis earlier this year and helped design the smiley-faced, lightning-eyed emoji that decorates Balvin's merch.

Latin music crazes have come and gone, but with streaming now driving the industry's growth and Latin fans proving to be some of the most engaged music streamers on the planet, the market looks increasingly promising. Though Latin America generated just \$598 million of the

### THE OVER UNDER



iHeartMedia extends **Darren Davis'** role as president of iHeartMedia Networks Group and iHeartRadio for four years.



**Marlon "Suge" Knight** is arraigned for allegedly threatening F. Gary Gray, the director of *Straight Outta Compton*.



**Bruce Springsteen** announces he'll be making his Broadway debut with an eight-week run at the *Walter Kerr Theatre*.

world's \$16 billion in recorded-music revenue in 2016, according to IFPI, the growing ranks streaming Latin tunes from other countries are "even getting the U.K. labels to reach out and ask for collabs — that's a first," says **Lorenzo Braun**, senior vp/GM of Sony Music U.S. Latin.

Streaming is both revealing new pockets of Latin music fans ("Despacito" is huge in Japan) while squeezing revenue from known fans who hadn't necessarily been paying for music before. While paid services generate the highest per-stream payouts for labels, even ad-supported, free services such as YouTube are monetizing listeners who in the past made due with pirated tunes. Earlier in August, "Despacito" became YouTube's most-seen video of all time, but there were four other Spanish-language videos among the top 10

**"We can finally see the global traffic of people that support us."**

—*Daddy Yankee*

and 27 among the top 100 for the week of Aug. 4.

"Streaming is helping great music come from anywhere and translate everywhere," says **Stu Bergen**, Warner Music Group CEO of international and global commercial services.

Daddy Yankee says that before streaming took off, mainstream executives "couldn't understand why we sold [out] arenas around the world," with U.S. sales so slim. "Now, we can finally see the global traffic of people that support us," he says.

Indie publisher Pulse Music has made inroads into the Latin market during the past 18 months, signing writers including **MLKMN** and **Marty James**, who collaborated on the English translation of the "Despacito" remix. But Pulse president **Marla Egan** says she's more focused on "music that makes a global impact" rather than traditional Latin fare.

"Thanks to 'Despacito,'" says Fonsi, "all eyes are not only on me, but Latin music in general." ●

# Def Jam Bets On Rosenberg

"Paul is a bold guy, and he's going to make a difference," says Jimmy Iovine of Eminem's manager, who will replace current CEO Steve Bartels in January

BY ANDY GENSLER

**L**ucian did a great thing, and I bet it wasn't easy," says Apple Music executive **Jimmy Iovine** of Universal Music Group (UMG) chairman/CEO **Lucian Grainge's** hiring of **Eminem's** manager **Paul Rosenberg** to replace Def Jam Records CEO **Steve Bartels** in January 2018. The Aug. 3 announcement surprised the industry — not only because of Bartels' unexpected departure, but also because Rosenberg's history as a maverick entrepreneur does not necessarily translate to running a music label within a global entertainment corporation that employs about 7,500 people.

Yet that's exactly why Iovine is applauding the appointment of the 46-year-old attorney, who in addition to Eminem manages **Danny Brown** and **The Alchemist** as the CEO of Goliath Artists and co-heads Shady Records, among other ventures. "Paul

is a bold guy, and he's going to make a difference," says Iovine. "Lucian wants him to take risks, or he wouldn't have brought him in."

Insiders tell *Billboard* that Grainge had to do a bit of wooing to convince Rosenberg to take the gig. Despite successes like **Justin Bieber**, Def Jam's market share — including streaming data — is 2.6 percent, down from 2.8 percent in 2016 but up from 2.5 percent in 2015, according to Nielsen Music.

Running a label for the world's largest music group will almost certainly require adjustment on Rosenberg's part. "You're dealing with a lot more people reporting to you every day," says **John Janick**, chairman/CEO of UMG-owned Interscope Geffen A&M, whose career began at the indie label he founded, Fueled by Ramen. "It's about adapting without losing what got you there in the first place." ●



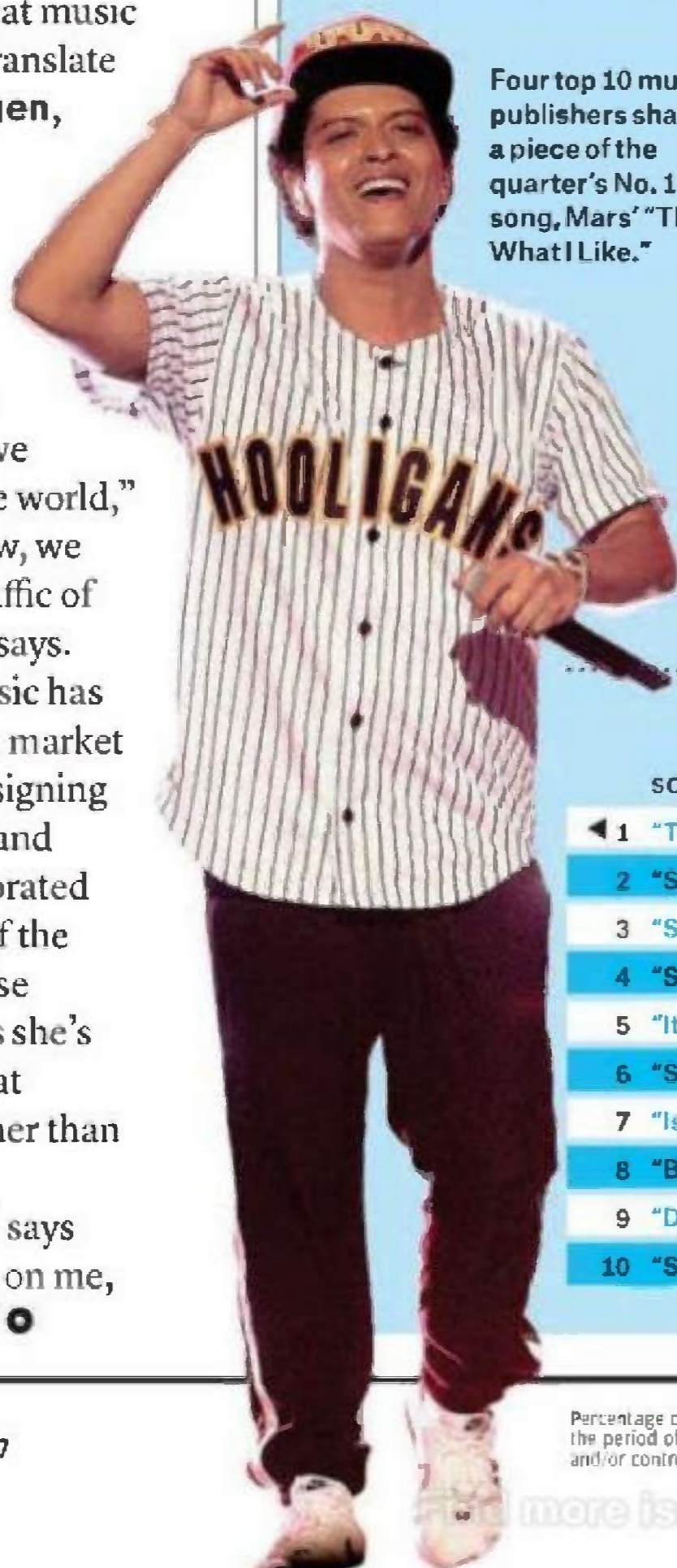
Rosenberg

## PUBLISHERS QUARTERLY

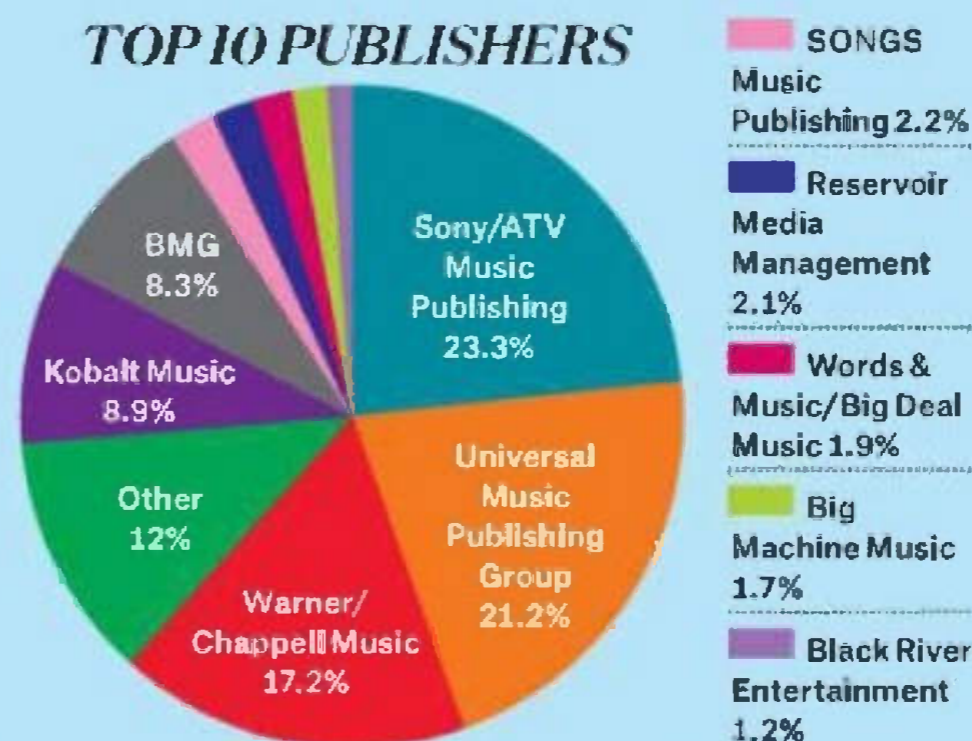
# UMPG Closes In On Sony/ATV

With help from Bruno Mars, Q2's No. 2 music publisher scores its highest market share since Jody Gerson became CEO, pulling within two percentage points of the longtime market leader

BY ED CHRISTMAN



Four top 10 music publishers shared a piece of the quarter's No. 1 radio song, Mars' "That's What I Like."



Sony/ATV Music Publishing continued its five-year reign as the No. 1 publisher in *Billboard's* quarterly assessment of the top 100 radio songs, but got some serious second-quarter competition from Universal Music Publishing Group. UMPG was just two percentage points shy of Sony/ATV's winning 23.3 percent and placed 53 songs in the top 100, up from 40 in the first quarter, to win its highest market share since former Sony/ATV co-president **Jody Gerson** became UMPG chairman/CEO in 2014, and its highest since 2007.

Warner/Chappell dropped from second to third, but remains the No. 1 publisher of the top 100 country radio songs for the third consecutive quarter.

BMG, at No. 5, has narrowed No. 4 Kobalt's lead to just half a percentage point and has a piece — along with Sony/ATV, UMPG and Warner/Chappell — of the quarter's top radio song, **Bruno Mars'** "That's What I Like," which had eight writers. **Benny Blanco** was not one of them, but he was the second quarter's top songwriter, placing four titles in the top 100, including **Julia Michaels'** "Issues" (No. 7) and **Ed Sheeran's** "Castle on the Hill" (No. 13).

## TOP 10 SONGS

SONG	ARTIST
1 "That's What I Like"	Bruno Mars
2 "Shape of You"	Ed Sheeran
3 "Something Just Like This"	The Chainsmokers & Coldplay
4 "Stay"	Zedd feat. Alessia Cara
5 "It Ain't Me"	Kygo x Selena Gomez
6 "Say You Won't Let Go"	James Arthur
7 "Issues"	Julia Michaels
8 "Body Like a Back Road"	Sam Hunt
9 "Despacito"	Luis Fonsi & Daddy Yankee feat. Justin Bieber
10 "Scars to Your Beautiful"	Alessia Cara

Percentage calculations are based on the overall top 100 detecting songs from 1,870 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of April 1-June 30. Publisher information for musical works has been identified by The Harry Fox Agency (HFA). A "publisher" is defined as an administrator, copyright owner and/or controlling party.

## TOP OBAMA ECONOMIC ADVISER TURNS FOCUS TO THE MUSIC INDUSTRY

Alan Krueger predicts study of entertainment business will yield broader economic answers at first MIRA conference in Los Angeles

BY ROBERT LEVINE

During the past decade, **Alan Krueger** — a Princeton University economics professor who served as chairman of the White House Council of Economic Advisers under President **Barack Obama** — has been turning more attention to an unlikely subject that he believes can enrich the field of economics: music fans.

After writing a *New York Times* column about the economics of Super Bowl tickets in 2001 (“If the price is set artificially low, a secondary market will develop,” he wrote), Krueger began studying concert ticket pricing, and now has helped organize the Music Industry Research Association (MIRA), which will hold its inaugural conference Aug. 10-11 at the University of California, Los Angeles.

By bringing together economists from around the world to discuss copyright, royalty payments and streaming, Krueger is hoping to shed light on not only the music business but the broader economy as well. “We can make some breakthroughs,” he says, noting that a variety of businesses could learn from how the perception of “fairness” can act as a “restraint” on live-music pricing. (It doesn’t in most sectors.)

“Artists care about their image,” he says. “There’s a tension between that and charging what the market will bear. The question is, how do you create that sense of fairness?”

A lifelong **Bruce Springsteen** fan who met The Boss at Obama’s farewell party at the White House, Krueger says the live industry is moving in the direction of tiered pricing. “If you look at the secondary market, consumers are willing to pay much higher prices for the best seats. And why should scalpers make that money — why not performers?” he says, adding that fans’ attitudes may change over time. “When Uber started surge pricing, they almost faced a rebellion. Now it’s understood as a way of matching drivers to customers, and a more efficient allocation of resources.”



Krueger (left) and Obama in 2011.



From left: Cyrus, Major Lazer and Hunt are among the acts that have been releasing new tunes before Friday.

## Thank God It's Thursday

Why some artists are breaking the industry's Friday-release rule: "It's a little bit less about the chart game, a little bit more about the global reach game"

BY STEVE KNOPPER

**M**AJOR LAZER'S single “Know No Better” has racked up over 119 million streams on Spotify since the six-song EP of the same name was released June 1. But the EP sold only 1,000 copies in its first week, according to Nielsen Music.

The reason for the tepid start: It was released on a Thursday, an increasingly popular yet risky tactic that artists and their labels are using to maximize exposure and stand out from the Friday pack.

“It’s a little bit less about the chart game, a little bit more about the global reach game,” says **Zack Gershen**, executive vp at mTheory, a digital consultancy that advises Major Lazer and advocates violating the Friday-release rule.

Though Friday has been the global industry’s official day for new music for the past two years, star acts are jumping the gun with increasing frequency. The strategy can help cut

through the noise while giving the Australian, Asian and European markets more time to drive music up the global streaming charts and through social media, since Australia’s Friday is well underway by the time New York’s officially begins. The year’s biggest hit, the **Justin Bieber**-assisted remix of “Despacito,” arrived on a Monday.

Going early is a gamble for several reasons. First-week sales of a Thursday release appear puny (because the music has been on the market for only a sliver of the Friday-to-Friday week), while an early release that might have been No. 1 could start slipping on the charts by the time Friday competitors enter the race. Early releasers also risk getting overlooked by fans who are used to searching for

new tunes on Fridays.

**Tom Corson**, president/COO of RCA Records, which recently put out **Kesha**’s “Praying” and **Miley Cyrus**’ “Malibu” on separate Thursdays, supports the strategy but notes that it requires a lot of extra work, and “the streaming services and platforms don’t always like it either.”

But for stars such as **Sam Hunt**, who released “Drinkin’ Too Much” on a Sunday and “Body Like a Back Road” on a Wednesday, breaking the rule appears to be paying off.

“You’re separating yourself from everything else that’s coming out on Friday,” says Hunt’s manager, **Brad Belanger**. “Anybody can pop up big sales for one or two weeks. It’s where are you at week 16 — that’s what I’m interested in.”

**119M**

Spotify streams of Major Lazer’s “Know No Better” since June

**1K**

First-week sales of Major Lazer’s *Know No Better* EP

Source: Spotify, Nielsen Music

FROM THE DESK OF

CHIEF CREATIVE OFFICER, KOBALT MUSIC GROUP

# Sas Metcalfe

Helping a global team that has signed Zayn Malik, Lionel Richie and Mike WiLL Made-It, the A&R veteran welcomes the return of angry lyrics and recalls advice from Prince

BY GAIL MITCHELL • PHOTOGRAPHED BY MICHELE THOMAS



Metcalfe photographed July 10 at Kobalt Music in West Hollywood.

**H** IRED AS KOBALT MUSIC Group's first employee, **Sas Metcalfe** recalls that she and founder/CEO **Willard Ahdriz** "started in 2001 with a plain piece of paper and an idea" of pursuing Ahdriz's vision of a digital-age publishing company. Since then, she says, "the world has come our way a bit."

Fueled by its data-centric, real-time royalty tracking technology, the privately held independent music publisher closed out 2016 with estimated revenue of \$320 million, a 30 percent boost over 2015. Armed this year with \$75 million in funding, led by Hearst Entertainment and such 2016 acquisitions as publisher Fintage House and the Nettwerk publishing catalog, Kobalt stands at No. 4 in *Billboard's* new Publishers Quarterly (see page 16) with close to 8.9 percent of U.S. airplay.

From her flower-filled fourth-floor office with sweeping views of West Hollywood, Metcalfe, 56, oversees a global creative team housed in nine additional cities: New York, Miami, Nashville, Atlanta, London, Sydney, Stockholm, Berlin and Hong Kong. Under her watch, it has secured such recent high-profile signings as **Zayn Malik**, **Lionel Richie**, producer **Mike Will Made-It**, **deadmau5**, **Banks** and the **Elvis Presley** estate.

A native of North Wales, Metcalfe has been "mad about music" since her first post-college gig in the early '80s as a marketing assistant at CBS Records in

London. A lesser-paying job as a scout for a startup label/publishing firm, **Rocking Horse Records**, with former CBS boss/mentor **Jeff Gilbert**, gave her the A&R itch. After three years with **Arista Records** (which bought **Rocking Horse**) as an A&R manager, she segued to **Warner/Chappell** for nine years as head of A&R, where she signed acts such as **Radiohead** and **Dido**. Metcalfe took a similar post at **EMI Records** in 1998 before joining Kobalt in 2001.

## What are the biggest changes you've witnessed in A&R?

That A&R is not just being done necessarily within record companies. There are many small boutiques comprised of very talented managers, producers and publishers that are working early on to help develop artists. And artists also have a lot more freedom these days. People are more into the art: the voice and the song. And there are no rules as to how the two are put together.

## What music trends are you seeing?

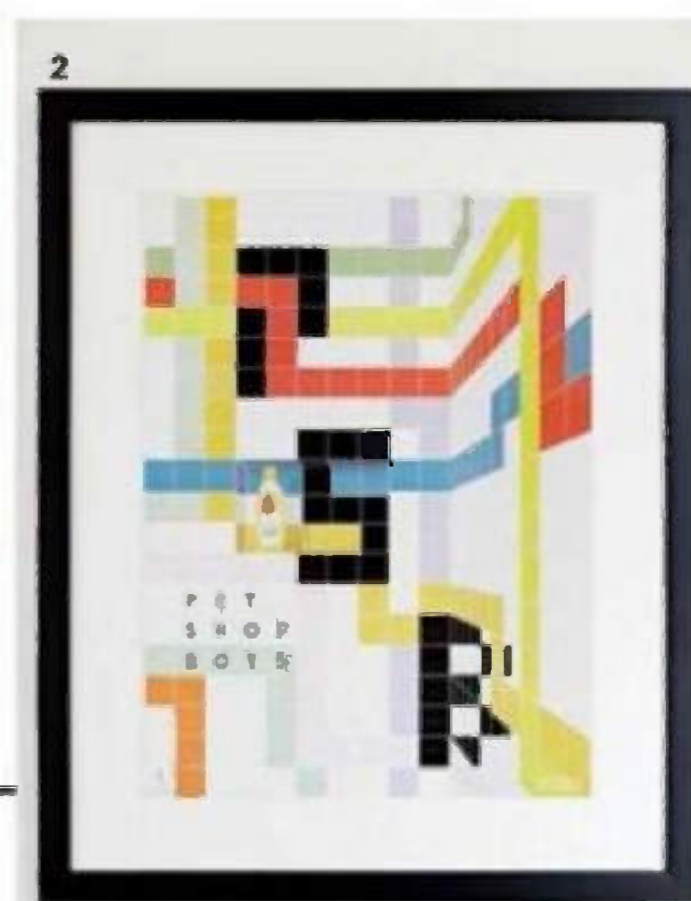
Obviously, R&B/hip-hop is growing, and that's something we're expanding upon at Kobalt. It's also happening in the U.K., where Afrobeats is the big scene and acts like **Stormzy** are coming through. I'm also enjoying the melting pot of artists from Sweden, Australia, New Zealand and elsewhere all working together. All of the barriers are being broken down, which ultimately is good for art.

And I'm beginning to hear more anger, lyrically, from the youth. I've been hearing it in hip-hop, but you have to dig deep to find it in indie rock. But now it's starting to come through, which I'm pleased about. I'm like, "Come on, kids, do something. Where are you all?" We have a U.K. band called **Wolf Alice** whose latest single is called "Yuk Foo." It's angry and quite great.

## What artists have made an enduring impression on you?

I spent an afternoon with **Prince** at Paisley Park several years ago. We put out a couple of singles on his label. He was exactly like I thought he would be: very nice, very funny. One thing he kept saying was, "It's all in the eyes. Always look in the eyes of singers to see the passion." ●

**1** "I do love reading music books," says Metcalfe, whose collection includes the **Rolling Stones** and **David Bowie** books from Taschen gallery. **2** A concert poster from the **Pet Shop Boys' 2016 Los Angeles** show at the **Microsoft Theater**. The print was a gift from the group's management; Kobalt added the **Boys' catalog** to its roster last year.



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# The Top Q2 Music Publishers

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Words & Music

*We protect your  
songs because  
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depends on them.*



NMPA is the leading voice for promoting and advancing the interests of music publishers and their songwriting partners.



In Memoriam

# GLEN CAMPBELL

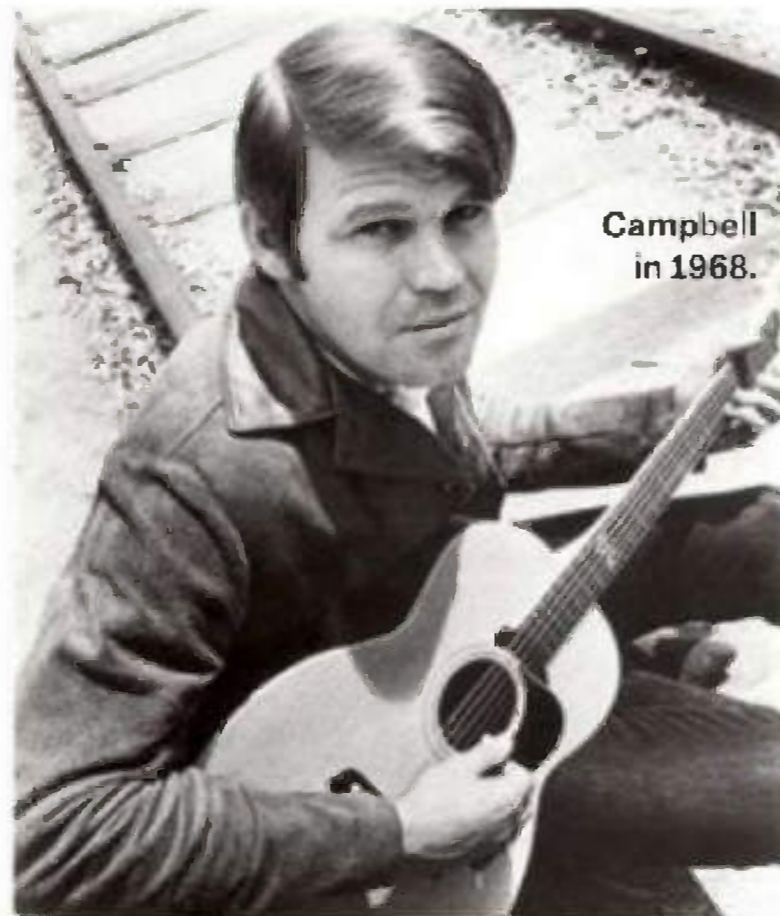
1936-2017

Talent manager **TK Kimbrell** befriended Glen Campbell in the early 1980s and took him on as a client in the final years of the singer-songwriter's life. He remembers the good times.

To quote Merle Haggard: "If the good Lord put too much talent in one human being's body, that would be Glen Campbell." There are only a handful of singers in his league, and even fewer guitar players. He had a photographic memory for music. It's so strange that it was his memory that let him down.

Glen came from humble beginnings — he was the seventh son of a sharecropper — but he had an aura about him; not just with everyday people, with his peers as well. When Glen walked into a room, the whole room changed. So it was no accident that when The Smothers Brothers put him on their summer replacement show in 1968, the world was smitten.

One morning in 2011, he and I were playing golf at the Malibu Country Club. Afterward, we were going to meet our wives and daughters at a little Italian joint nearby. He and I got to the restaurant early and it hadn't opened yet, so we went into the John Varvatos store next door to kill some time. In the middle of the store, John had a living-room setup complete with a rare D'Angelico guitar, and there were probably 50 photos of artists on the walls. Glen pointed at one of the pictures. "Who's that?" he asked the saleswoman. "That's Bruce Springsteen," she said. "I know him," Glen said. The saleswoman looked at him skeptically and said, "Yeah." I should tell you that it was



Campbell in 1968.

cold that morning. Glen was wearing a hoodie pulled up over his ball cap, and there were ketchup and mustard stains on the hoodie because he had eaten a hot dog earlier. He wasn't just unrecognizable. He could have passed for homeless.



Kimbrell

Then Glen saw the guitar and picked it up. The saleswoman said, "Sir, you can't play that." He didn't hear her. She told him again, "Sir, you can't play that guitar." And I said, "Well, actually he can." And Glen started playing boogie-woogie and wailing these amazing lead guitar breaks.

"Wow," the saleswoman said. "Are you in a band?" At this point, he was in the mid- to late stages of Alzheimer's, and his memory often was back in the '60s, where he started. "Yes, I am," Glen said. "The Wrecking Crew." She had never heard of them. "Is that the only band you've played in?" she asked. "The Beach Boys," he replied. "My God, who are you?" And just like on his TV show, he smiled and said, "I'm Glen Campbell!"

—AS TOLD TO FRANK DIGIACOMO

worldwide administration deal with Universal Music Publishing Group. Previously, his catalog was split among Downtown Music Publishing in the United States, Sony/ATV in the United Kingdom and others.

Superfly, the promoter behind Bonnaroo and Outside Lands, received approval for a new three-day music festival in Denver. The event will launch in September 2018.

**Eminem** signed on to produce a battle-rap comedy film, *Bodied*, with music video director **Joseph Kahn**.

The owner of the Bowery Ballroom and Mercury Lounge parted ways with the booking team at The Bowery Presents.



LL Cool J in 1986.

The John F. Kennedy Center for the Performing Arts announced the recipients of the 2017 Kennedy Center Honors, which include **LL Cool J**, the first hip-hop artist to be honored.

Paradigm Talent Agency acquired Monterey International, a 23-year-old agency that represents nearly 200 artists, including **Buddy Guy**, **Van Morrison**, **Joss Stone** and **Mavis Staples**.

**Lorde**, **Perry Farrell**, **Tommy Chong** and **Tom Waits**, alongside industry heavyweights **Seymour Stein**, **John Esposito** and **Afo Verde**, have been named panelists for the 2017 International Songwriting Competition.

Tidal hired **Richard Sanders** as its fourth CEO. He is a longtime Sony Music executive and former president of Kobalt.

08-02 →

08-03 →

08-07 →

NOTED

07-29 →

**Chester Bennington** was laid to rest in a private funeral service in Palos Verdes, Calif. Those in attendance were given wristbands and memorial cards designed to resemble backstage passes.

07-31 →

**Adele** signed a deal with SESAC for performing-rights representation in the United States. She formerly was signed to BMI.  
**Bruce Springsteen** signed a



Adele

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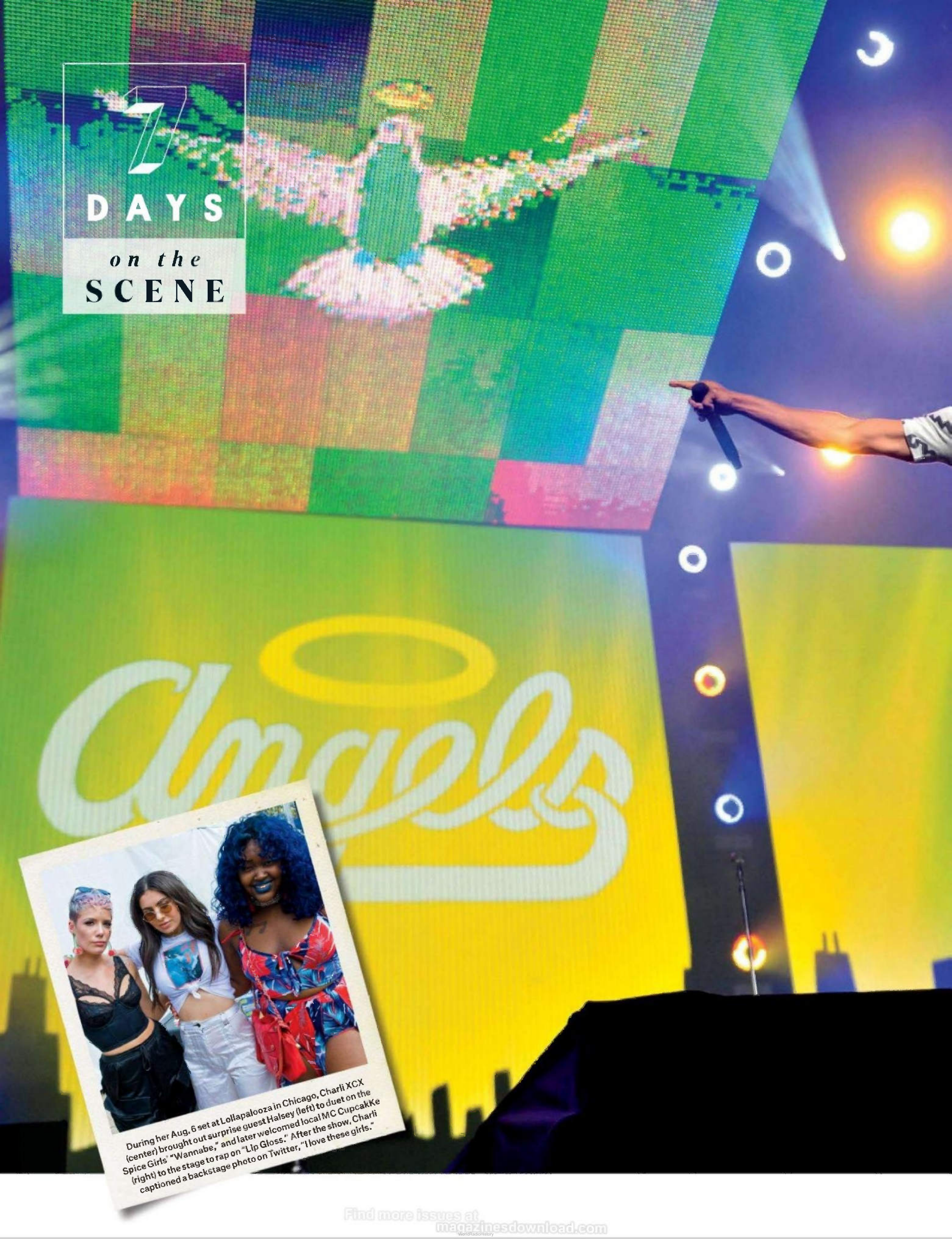
FROM YOUR FRIENDS



LIVE NATION



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

Charli XCX



During her Aug. 6 set at Lollapalooza in Chicago, Charli XCX (center) brought out surprise guest Halsey (left) to duet on the Spice Girls' "Wannabe," and later welcomed local MC CupcakKe (right) to the stage to rap on "Lip Gloss." After the show, Charli captioned a backstage photo on Twitter, "I love these girls."





For Chance the Rapper's hometown headlining set at Lollapalooza on Aug. 5, he brought out fellow Chicago MC Vic Mensa and later performed with Francis & The Lights on "May I Have This Dance."



1 From left: Apple Music executive Jimmy Iovine, *Carpool Karaoke* producer James Corden and CBS CEO Les Moonves at the Apple Music launch party for *Carpool Karaoke: The Series* hosted by Corden in West Hollywood on Aug. 7. 2 Snoop Dogg at the fourth annual Athletes vs. Cancer celebrity flag football game in Burbank, Calif., on Aug. 6. 3 Jason Aldean and wife Brittany Kerr at Aldean's Triple #1 Party at Wildhorse Saloon in Nashville on Aug. 2. 4 Lady Gaga began her Joanne World Tour at Vancouver's Rogers Arena on Aug. 1. 5 LeBron James (left) and Drake at a pool party they threw in Toronto on Aug. 5. 6 From left: Ernie Isley, Cindy Blackman Santana, Carlos Santana and Ronald Isley at New York's Electric Lady Studios on Aug. 1. 7 BET Holdings president/COO Debra Lee (left) and *Blackish* actress Yara Shahidi at Black Girls Rock! in Newark, N.J., on Aug. 5.



Hunter Hayes



Busbee



Cam



# Billboard Country Power Players

NASHVILLE, AUG. 1

PHOTOGRAPHED BY JOHN SHEARER

"I'M SO PROUD OF OUR LITTLE COUNTRY MUSIC FAM," SINGER-songwriter and Nashville local **Cam** said of the close-knit country music community attending *Billboard's* inaugural Country Power Players event. While walking the rooftop red carpet of the Westin Hotel in downtown Nashville, she also spoke about female country artists specifically: "We've worked so hard to get here, and I'm proud of all of us who are cracking the ceiling." That sentiment pervaded the night as Music City's finest celebrated female and male artists and executives alike — from Grammy-nominated songwriter **busbee** to former *Voice* contestant and rising singer **RaeLynn** — as well as the genre's overall influence. History-making honoree **Kelsea Ballerini** received an award for becoming the first female musician to have three consecutive singles debut at No. 1 on *Billboard's* Country Airplay chart, while Country Music Association CEO **Sarah Trahern** was honored as Executive of the Year. *Billboard* senior vp content **Mike Bruno** introduced Trahern by applauding her strides. "[She] has been a unifying force in country music, giving all its creative forces, regardless of style or sound, one big tent where they can grow and succeed."

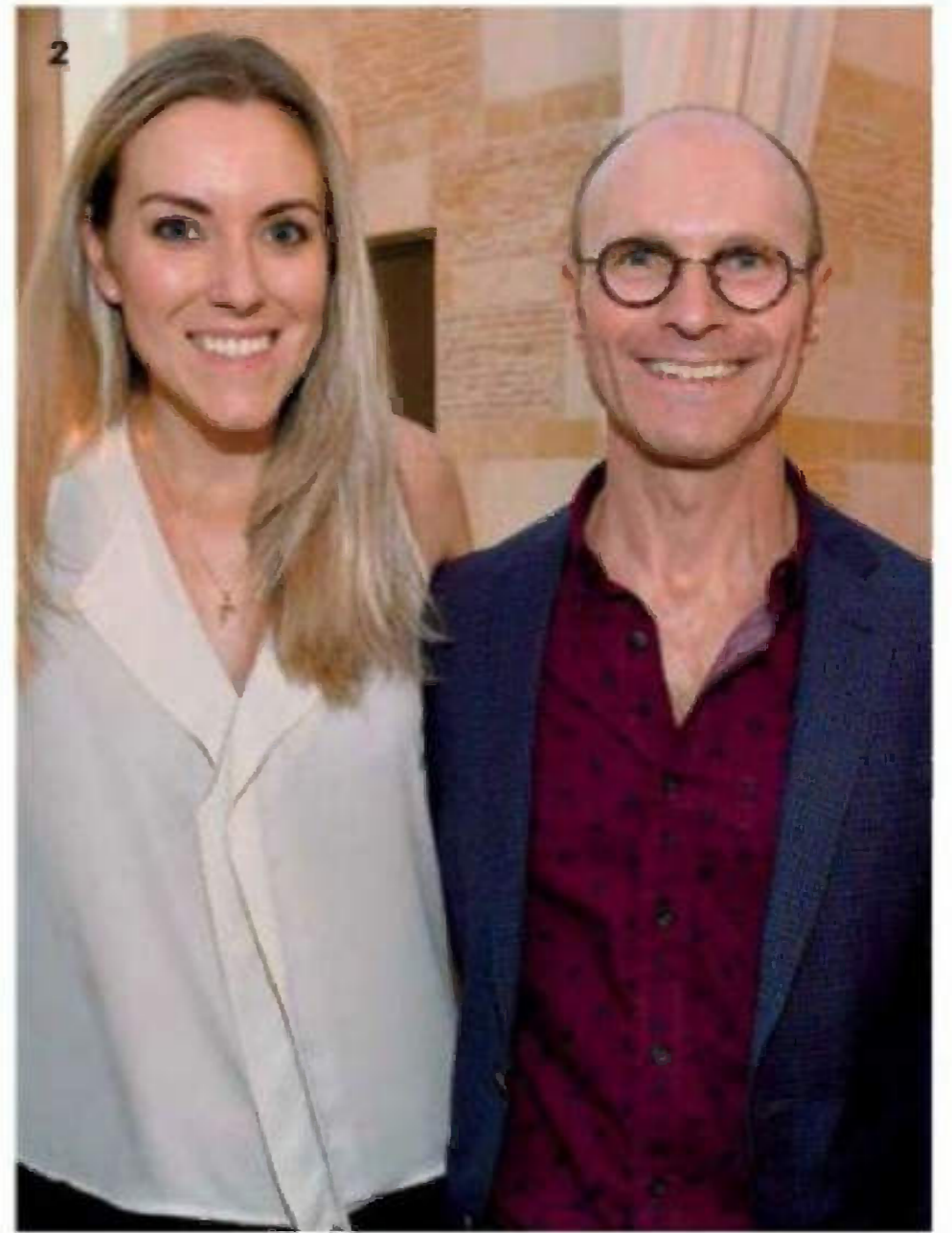
—SHIRA KARSEN



Ballerini

RaeLynn





Luke Combs



1 Rising artist Jade Bird with producer Dave Cobb. 2 Warner Music Nashville director of publicity Mary Catherine Rebrovick and senior vp publicity Wes Vause. 3 Trahern giving her acceptance speech. 4 From left: *Billboard* president John Amato with Capitol Records executive vp A&R/staff producer Mike Flynn and Universal Music Group Nashville chairman/CEO Mike Dungan. 5 Bruno with Country Music Association director of digital strategy Meryl Johnson. 6 Big Yellow Dog Music co-owner Carla Wallace (left) with singer/reality TV star Jessie James Decker. 7 From left: Sony Music Nashville executive vp promotion and artist development Steve Hodges, iHeartMedia senior vp programming/country brand manager Rod Phillips and Sony Music Nashville executive vp/COO Ken Robald.



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*Founder & CEO*

and

**RON PERRY**

*President*

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# the pulse

THE PULSE  
OF MUSIC  
RIGHT NOW

## THE 'COOL KIDS' GROW UP

The siblings of Echosmith broke through on radio; then their older brother left the band. How their dad, and Ryan Tedder, helped them move forward with "a little bit of swag"

BY PHOEBE REILLY  
PHOTOGRAPHED BY NATE HOFFMAN

From left: Sydney, Graham and Noah Sierota of Echosmith photographed Aug. 2 at Fixé Studio in Los Angeles. Watch an exclusive video of the band discussing new album *Inside a Dream* at [Billboard.com](http://Billboard.com).

“WHAT IS SUMAC?” ASKS ECHOSMITH frontwoman **Sydney Sierota**, 20, scanning the diverse menu at Manuela, an eatery in Los Angeles’ Arts District. “A Middle Eastern spice,” replies her brother **Noah**, the band’s 21-year-old bassist. “It has a tartness, but with earthy undertones.” Noah can’t decide between the fried quail and the elk loin, so he orders both for the table.

Sydney and Noah are disarmingly mature: The latter recently celebrated turning the legal drinking age by marrying his childhood sweetheart and moving to the L.A. suburbs. Only **Graham**, the band’s drummer and youngest sibling, betrays his age (18) — but just barely. “Do you have hot chocolate?” he politely asks the waiter, unfazed by the stifling August humidity.

The trio has neither the palate nor demeanor typical of its top 40 peers, a fact that somewhat contradicts the chorus of “Cool Kids,” Echosmith’s 2014 breakout single: “I wish that I could be like the cool kids/’Cause all the cool kids, they seem to fit in.” Three summers ago, the new wave nugget was inescapable on pop radio, climbing to No. 13 on the Billboard Hot 100; it was synched on MTV’s *Awkward* and sung by **Taylor Swift** when the superstar invited Echosmith onstage at a June 2015 show during her 1989 Tour.

With its new album, *Inside a Dream* (out Sept. 29), Echosmith will end the four-year wait for a follow-up to the band’s 2013 debut, *Talking Dreams*. “It has been a beautiful, challenging, rough experience,” says Noah. Last November, the act announced that 24-year-old **Jamie Sierota**, the group’s eldest brother and lead guitarist, had dropped out to stay home with his wife and baby. “I was speechless,” says Sydney, who recalls Jamie breaking the news on tour in late 2015. “In a personal way, it’s heartbreaking. In a business way, it’s tough. Who is Echosmith without Jamie?” But there are no hard feelings. “It has been a positive thing for me and

the rest of the band,” says Jamie. “We still have a great relationship as a family.”

Echosmith has been a family affair since the Sierota brood started playing music together in Southern California 11 years ago. In their earliest incarnation, the private-school students performed at farmer’s markets as **The Water Bottles**, with their father-manager, **Jeffery David**, presiding over their career. David also co-wrote “Cool Kids,” has worked with **Zedd** and **Goo Goo Dolls**, has over 350 commercial synchs and spent 15 years as a music director and worship leader at a Christian church in Los Angeles.

“They want to write songs that can win at radio,” says David, who introduced his children to **The Smiths** and **Talking Heads** when they were kids, and later brought them into jam sessions with artists like **Seal**. “I’m trying to keep the vision of a great act that can tour forever.”

At this point, none of the Sierota children seem eager to work with anyone other than family (their mother, **Linda**, also serves as tour manager). Over churros and blueberry meringue, Sydney describes being produced by her dad as “life-changing.” Noah concurs: “We can be so honest with each

other — it’s scary to tell someone who had 29 hit songs, ‘We didn’t really like that.’ ”

That said, Echosmith made an exception and recruited **Ryan Tedder** to help finish “Crazy Love,” a dance track that highlights *Inside a Dream*. The group tweaked the song with Tedder’s help after sending Warner Bros. some demos last summer that it had cut in the backyard studio of the family’s home in the Valley. The label’s response was not enthusiastic. “They weren’t sure if they had the singles, or if the sound was right,” recalls Sydney. “We were caught by surprise.”

The group struggled to forge ahead as a trio and recapture the magic of its signature hit. “‘Cool Kids’ was one of the last songs we wrote for the first record,” says Noah. “We wanted to continue that [sound], but Jamie was a big piece of the equation.” Instead, the bandmembers doubled down on the synth-driven moments of their first album. For Noah, the set’s post-Jamie breakthrough came on lead single “Goodbye,” which features a finger-picked acoustic intro and a samba-esque chorus.

“I don’t mean this in a lame way, but it has a little bit of swag to it,” he says. “It’s like how Echosmith would interpret a **Drake** song.” Other tracks, like “Get Into My Car” and “Lessons From a Love Song,” proudly brandish their ’80s influence.

The Sierotas’ parents will join them for their fall headlining tour, which begins Oct. 4, and although they avoid politics — the band once played a **Hillary Clinton** rally without realizing it until later — they hope to spread positivity on the road during an admittedly contentious period in the United States. The group does not make religious music, but David’s influence as a church leader comes across when the members discuss the ultimate goal of Echosmith.

“We believe that we’re on this earth to help make a difference,” says Sydney. “Music is just a vehicle, but our purpose is to bring hope.”

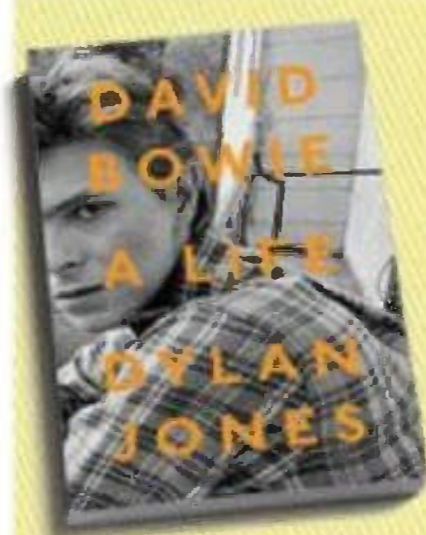


From left: Noah, Jamie, Sydney and Graham Sierota in 2010.

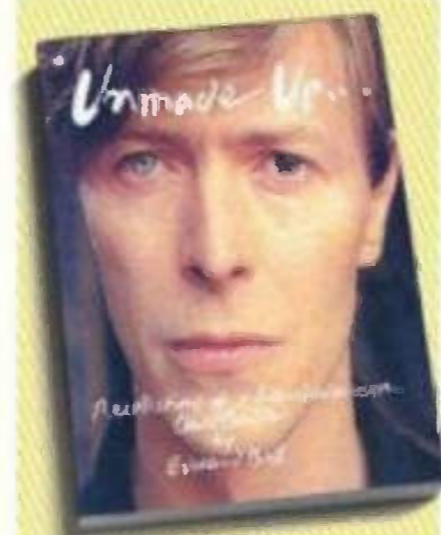
## PAGE-TURNERS

# MAN FROM MARS MUST-READS: WHICH BOWIE BOOK IS FOR YOU?

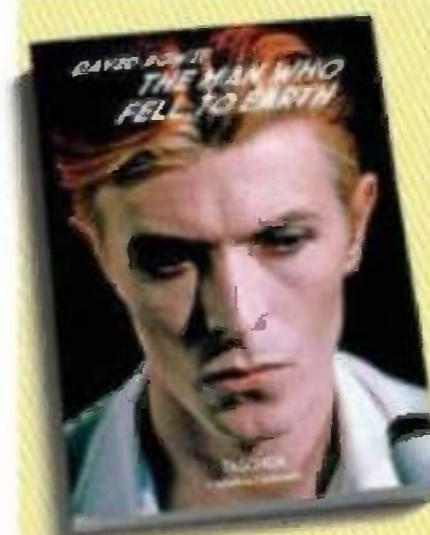
With so many angles to consider, the Thin White Duke is the subject of five literary works slated for release in the coming months. **Edward Bell**, author of the upcoming **David Bowie** book *Unmade Up*, believes that the music legend spent his life not as a circus act, but as the entire circus itself. “He was a clown, tightrope walker, lion tamer, snake charmer, acrobat and ringmaster,” says Bell, the visual artist behind Bowie’s album covers for 1980’s *Scary Monsters (And Super Creeps)* and *Tin Machine* in 1989. A year-and-a-half after Bowie died at the age of 69, Bell’s book and four others try to capture Ziggy Stardust’s life, career and influence.



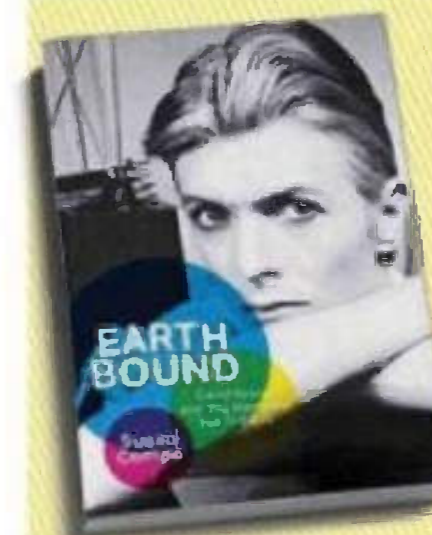
**David Bowie: A Life**  
DYLAN JONES, SEPT. 12  
Clocking in at 544 pages, Jones’ Bowie opus serves as the ultimate oral history of the artist’s life and musical journey. “I discovered things about him in the ’70s that shocked me,” says Jones. “His sexual and narcotic extravagance makes **The Rolling Stones** look like amateurs.”



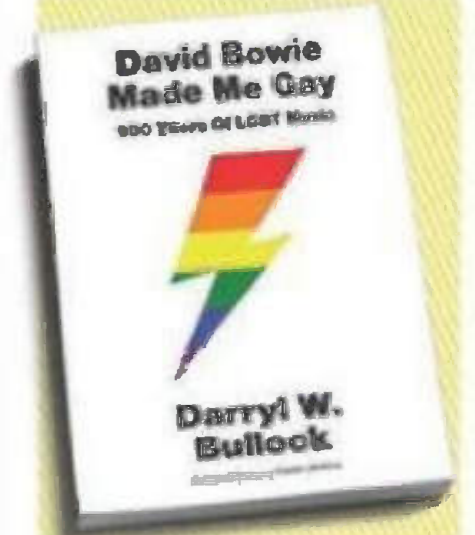
**Unmade Up**  
EDWARD BELL, SEPT. 15  
Collaborator and photographer Bell had both a front-row seat and a close hand in Bowie’s evolution. Through images and memories, he looks back at his creative and personal association with the icon, and each page includes a mix of classic shots and thoughtful insight.



**The Man Who Fell to Earth**  
PAUL DUNCAN, OCT. 7  
Bowie’s landmark film, 1976’s *The Man Who Fell to Earth*, is revisited in a 2 lb., 500-page tome that plumbs the archives of unit photographer **David James** as he chronicled the movie’s production. The resulting imagery includes candid shots of Bowie at work.



**Earthbound**  
SUSAN COMPO, OCT. 24  
Another peek into the making of *The Man Who Fell to Earth*, Compo’s *Earthbound* draws on extensive research and showcases the juiciest tidbits of the production — like the time Bowie promised director **Nicolas Roeg** that his cocaine addiction wouldn’t impede filming.



**David Bowie Made Me Gay**  
DARRYL W. BULLOCK, NOV. 21  
Not so much a Bowie book as a look back at a century of LGBTQ music, the history lesson serves as a primer of a movement in which Bowie was key. As Bullock writes: “For many people, the death of the man born **David Jones** signaled the end of an era.” —ROB LEDONNE



Macdonald (right) raps alongside Siddharth Dhananjay in *Patti Cake\$*.

**BEHIND THE SCENE**

# THE 'LOSE YOURSELF' OF 2017

*Patti Cake\$* star and director break down the indie film's crucial performance scene

BY STEVE DOLLAR

From *8 Mile* to *Hustle & Flow*, hip-hop dramas often hinge on a performance that makes (or breaks) the MC at the story's center.

*Patti Cake\$* is no different: The underdog drama, which stars Australian newcomer **Daniëlle Macdonald** and was a smash at the Sundance Film Festival, pivots on a scene in which aspiring rapper Patricia Dombrowski (aka Patti Cake\$) takes the stage at a talent showcase to perform the anthem "Tough Love." In the film, Cake\$ is a scrappy rhymers from the New Jersey suburbs who imagines herself as a superstar, despite being mocked as "Dumbo" by her detractors; "Tough Love" was written by director



Macdonald before her big performance.

**Jeremy Jasper**, a former musician and music video director, and performed by Macdonald following two years of rapping lessons. Before the film opens wide on Aug. 18, Macdonald and Jasper dissect the climactic sequence filmed at Brooklyn's Masonic Temple in May 2016.

**MACDONALD** It was very intimidating to me, because it was my first time performing [the rap] — and for a crowd of 200 people. I knew that was where I had to be good. It was a lot of pressure, and I felt like I wasn't getting it at first. And then we started shooting it. I did it once, and I was like, "OK! I did it. I can do it again." After that first time, it got a lot easier.

**JASPER** We didn't have any time to rehearse, and we had just finished writing the song two days earlier. If that scene didn't work, the whole film would fall apart. We were throwing a concert, and it was like, "Oh, my God, is this going to work?"

**MACDONALD** We shot that toward the end [of filming]. I was just like Patti — figuring it out, and getting to this place where I was confident performing. It was really great having [the performance scene] at that point in the shoot. Earlier on, I don't know that I could have done that.

**JASPER** It was a very emotional day. We had this tough-as-nails assistant director who was always yelling at people. We shot that scene, and she was hysterically crying. She came up to me and hugged me. I thought, "Wow, if this is breaking her down, this is working."

**MACDONALD** When I first read the lyrics to "Tough Love," before Jeremy put the music to it, I remember crying. I don't want to spoil it, but I was like, "Wow, you really encapsulated Patti in this one song, and really found the truth of her life." It helped me understand Patti so much more. The scene is very focused on the lyrics — you want people to hear those lyrics. It was all about the emotion, the intensity and keeping it very raw. 🎧

**PLAYLIST**

## BACKSTREET'S (THROW)BACK — ALRIGHT!



**Backstreet Boys** used to refer to the United States as "no-fan-land"; the Orlando, Fla., quintet blew up in Europe long before developing a stateside fan base. On Aug. 12, 1997, however, BSB's U.S. self-titled debut — helmed by a little-known producer named **Max Martin** — arrived, and an American pop phenomenon was born. For the album's 20th anniversary, the Boys reminisce about their earliest hits.

### "Quit Playing Games With My Heart"

**KEVIN RICHARDSON** "Quit Playing Games" was kind of an afterthought, and the last one we had [recorded]. All the other guys had gone back to the hotel, so **Brian [Littrell]** and I did that song all by ourselves — then the label heard it and wanted it on the record. **Nick [Carter]** wasn't even on the song at all until it was a single."

### "As Long As You Love Me"

**LITTRELL** "It was June 15, 1997, the first day of this video shoot. I had the headshots of the young ladies that were going to be in the video. The last picture was **Leighanne Wallace**, and she was just stunning. She showed up, we hit it off, and we've been together ever since."



Littrell (left) and Wallace

### "We've Got It Goin' On"

**AJ McLEAN** "When we were cutting it, they were working out the rap section [in the studio] at 2 a.m. I go, 'I'm laying down in the lounge.' I woke up and I had this rasp in my voice, but Max was like, 'That's perfect.' I sounded like poop, but we kept it — it was random, but it worked."

### "Everybody (Backstreet's Back)"

**CARTER** "The 'Am I sexual?' lyric would be weird from my perspective now. At the time, I didn't care — I was like, 'I'll sing it, I don't give a damn.' Maybe it was fitting because our fans were younger when it came out. It struck a chord with them." —TAYLOR WEATHERBY



Carter in the "Everybody" video.

From left: Richardson, Littrell, Carter, Howie Dorough and McLean of Backstreet Boys.



GUNSHIRE: JOY STROTZ; ©GORG; PETER CADEWIG/GETTY IMAGES; MACDONALD (2): HONG PARK/2017 TWENTIETH CENTURY FOX FILM; ALL RIGHTS RESERVED; LITTRELL: RENA CURHAM/ZUMA PRESS; VIDEO: COURTESY OF JIVE RECORDS; BACKSTREET BOYS: PIPER FERQUHAR

STYLE

# The King And I

On the 40th anniversary of Elvis Presley's death, the legend's personal jeweler recalls a loyal friendship (and lots of bling)

BY BROOKE MAZUREK

PHOTOGRAPHED BY ERIC RYAN ANDERSON

**T**HE MEMPHIAN Theater was mostly empty when **Lowell Hays** walked in and took a seat behind **Elvis Presley** on Christmas Eve 1969. The rock'n'roll icon had gathered some friends for a private movie screening at the gilded Art Deco venue on Memphis' Cooper Street — but Hays, the city's most respected jeweler, wasn't yet one of those trusted companions. He was there on business.

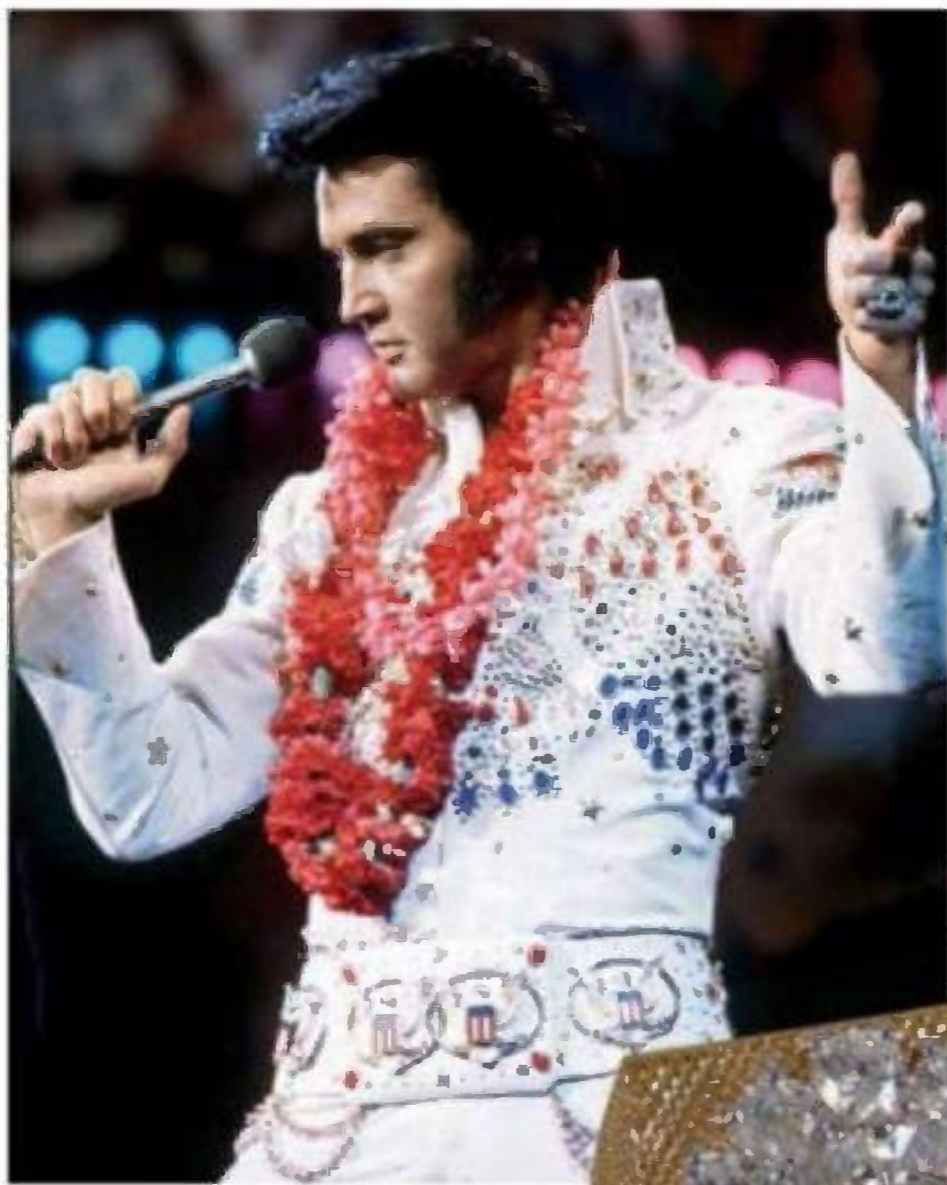
"Come on with me," said Presley, ushering Hays into the men's room, where Presley took a seat on a toilet. "You can put your briefcase right here on my lap." He gestured to the brown leather bag Hays had stocked with jewelry.

"So that's exactly what I did," the jeweler, now 78, recalls nearly five decades later at a rib joint near Presley's Graceland home. In what was the first of almost 200 purchases from the brown leather case that sits next to Hays today, Presley picked out three large diamond pieces that night.

"I could tell you stories like these for hours," says Hays, whose father began repairing jewelry from the family's home attic in Memphis in 1937. "Our nickname for Elvis was 'Crazy' ... You never knew what he was going to do next." It's a moniker Hays would ultimately engrave onto a gold ID bracelet for the star.

But on the occasions when Hays, who grew the family business to include a women's fine jewelry store, couldn't get away to join Presley on the road, he would send the briefcase filled with precious stone pieces to wherever the star was. "Elvis knew the combination to the lock, so whenever he wanted something, he would [take it] and tear the tag off and leave it for me."

For every piece Presley kept for



**Above** Presley onstage at Hawaii's Honolulu International Center in 1973. **Inset** The "Aloha Horseshoe," which Presley wore for the Honolulu performance. It was auctioned off by a private seller for \$204,800 in March. **Right** Hays photographed June 13 at Marlowe's in Memphis with the brown leather briefcase he used to carry all of the star's jewelry. On the table are replicas of Presley pieces that are available for purchase at Graceland.

himself, however, he gave nearly just as many away. At a 1975 show in North Carolina, Hays remembers Presley onstage summoning for the bag: "He just started handing jewelry to people in the front row, which really upset me." The sparkling baubles, many of which have surfaced at auctions around the world in recent years, make their way back onto Hays' radar when he is contacted for certificates of authenticity. Pieces like the ruby-and-baguette diamond ring that Presley gifted his nurse will be auctioned at Graceland on Aug. 12 and could fetch \$10,000 to \$15,000. Other creations have brought in upwards of \$200,000.

Among the pieces Presley never parted with is the "TCB" ring Hays crafted out of 56 diamonds, including



**1** An engagement ring for Presley's girlfriend, Ginger Alden, which he asked Hays to make in the middle of the night using the original TCB diamond in 1977. **2** Known as "The Last Concert Ring," this piece with four black star sapphire stones was another Hays creation. **3** The original TCB ring, Hays' and Presley's favorite piece.





**Above** A ruby, sapphire and diamond American flag pin that Presley wore to the White House to meet President Richard Nixon in 1970. **Below** Presley wearing a lion's-head pendant necklace that Hays fashioned from a brooch at Presley's request while they were on the road together. **Bottom** A replica of the emerald, ruby and diamond lion's-head pendant necklace.



an 11.5 carat solitaire. Intended to be a show ring — “something that would immediately make people think ‘Elvis Presley’” — it incorporated Presley’s “Taking Care of Business” catchphrase that also doubled as his backing band’s name. To this day, the ring remains identifiably Presley, who was so thrilled with the design, he paid the \$35,000 asking price, then handed Hays the keys to his Lincoln Mark III Cartier edition as an additional token of gratitude.

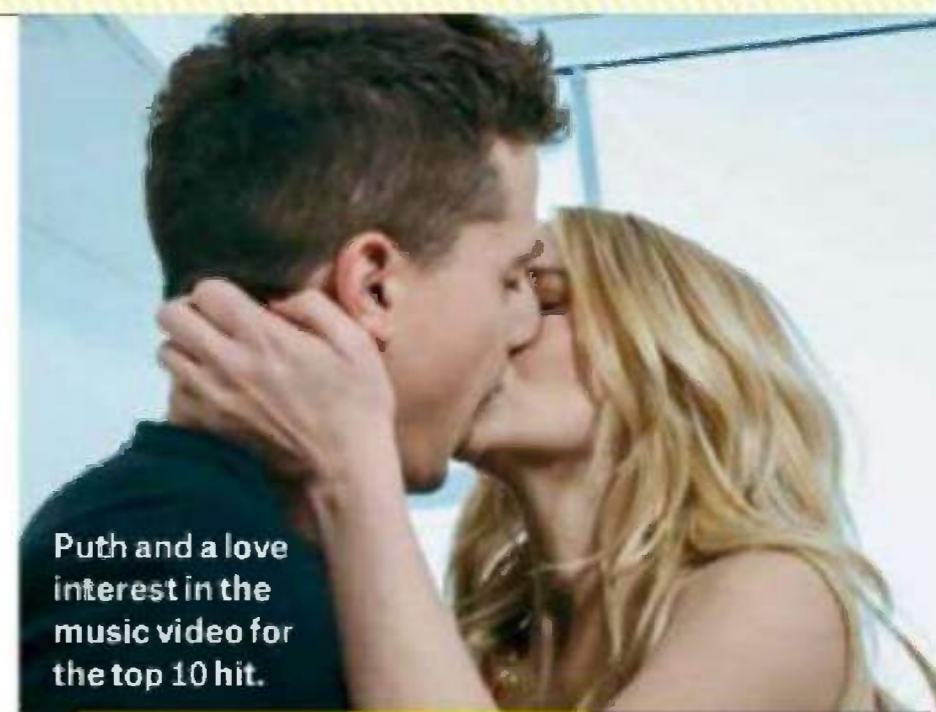
But beyond the jewelry itself, time also has revealed the extent of how pioneering Hays and Presley’s collaborative partnership was. Though it’s now the norm for high-fashion jewelers like **Ben Baller** and **Lorraine Schwartz** to customize jewel-drenched statement pieces specifically for a musician’s ensemble, Hays and Presley helped launch that aesthetic for male artists.

At the suggestion of his and Presley’s lasting influence, Hays goes silent. Maybe it’s out of modesty, or maybe it’s a quiet admission that his work with the icon comprised only a portion of a 50-year-plus career that also attracted clientele like **Al Green** and **Isaac Hayes**. “Elvis and I were like *that*,” says Hays, crossing his fingers. “We were like brothers.”

It would seem that way. While Presley’s entourage (also known as the Memphis Mafia, who all wore golden lightning-bolt “TCB” necklaces) were actually salaried employees, Hays was not a paid attendant. “I could come and go as I pleased,” he says. When Presley, who struggled with an addiction to prescription drugs, died on Aug. 16, 1977, the jeweler had a career and life separate from his departed friend.

Which isn’t to say he never stepped in to protect The King.

A few years before Presley died, during a show at the since-renamed International Hotel in Las Vegas, Hays remembers sitting in one of the circular booths when he noticed a man trying to sneak onstage. “Elvis is pointing at the man but the bodyguards weren’t paying any attention, so I bailed out of my seat and took care of it.” After the show, Presley ripped into the guards. “Then he looked at me and said, ‘Lowell, you have any TCBs?’” Hays fetched his briefcase and handed a necklace over. “It’s about time you had one of these,” Presley said to him. It still rests on Hays’ neck today. ●



Puth and a love interest in the music video for the top 10 hit.

## ANATOMY OF A HIT

# COMMANDING ‘ATTENTION’

Since kick-starting his career as the singer on **Wiz Khalifa**’s “See You Again,” **Charlie Puth** has scored top 40 hits alongside **Selena Gomez** and **Meghan Trainor**. But with “Attention,” from his upcoming sophomore LP, *Voice Notes*, Puth honed his self-produced R&B-pop sound — and collects his biggest solo single to date. How did a song jotted down in a Tokyo hotel room reach No. 9 on the Billboard Hot 100? The talents behind the track explain.



Puth

### 1. THE ARTIST: CHARLIE PUTH

“I hummed the melody in Asia while traveling — it was this sad ballad, so I decided to keep the topline and put this groovy beat under it. ‘You just want attention’ — people say this sentence all the time, so when they hear this music, I want the sensation of ‘I feel like I’ve heard this before.’ If they can be emotionally attached to something and dance to it, that’s a hit record.”



Kasher

### 2. THE CO-WRITER: JACOB KASHER

“Charlie and I were in a session, and nothing good was coming out. The other two writers stepped out, and Charlie played me ‘Attention.’ I was like, ‘Bro, do not play this for anyone else.’ I feel like anyone who has been in a relationship or has a friend who does the most can own those lyrics. It means just as much to me, as someone who’s singing it in their car, as [it does to] the person that wrote it.”



Beard

### 3. THE EXECUTIVE: ARTIST PARTNER GROUP VP A&R MILES BEARD

“‘Attention’ is his first solo song with nobody else on it. It feels like it’s pulling the pieces together. People knew who Charlie was, they knew the songs, but they didn’t exactly know who he was in those songs. I think that when you have a great song, you can steer the ship whatever way you want, especially if you’re writing and producing it. The real struggle is just making sure you’re picking the best one.” —TATIANA CIRISANO



Hammett onstage in 2011. He appreciates the "romanticism" of vintage posters.

# Exit Sandman, Enter Movie Fan

A new exhibit spotlights Metallica guitarist Kirk Hammett's main love outside of music: classic horror film posters

BY JASON LIPSHUTZ

accumulating memorabilia, including vintage posters of his favorite scary flicks, after becoming Metallica's lead guitarist at age 20, and his expansive collection will be on display for the first time during an exhibit at the Peabody Essex Museum in

Salem, Mass., beginning Aug. 12.

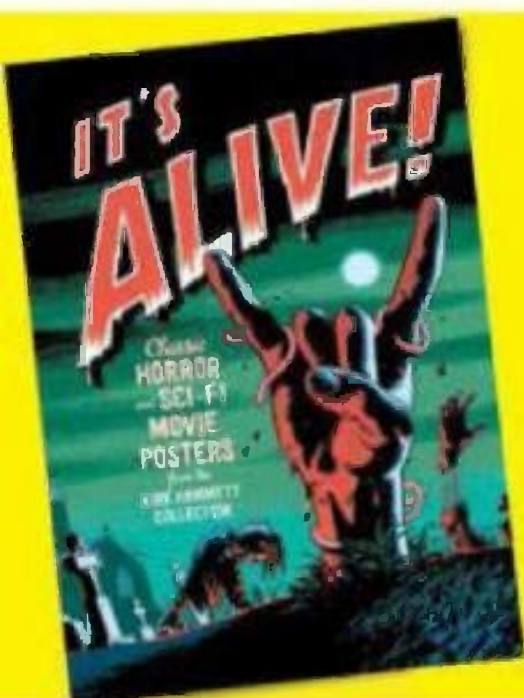
With 90 artifacts ranging from original works from sci-fi artist **Frank Frazetta** to the Wolfman head from 1948's *Abbott and Costello Meet Frankenstein*, the show will be highlighted by Hammett's horror poster collection, which includes hard-to-find artworks approaching a century in age.

Hammett cherishes a poster of the 1922 German classic *Nosferatu* that he

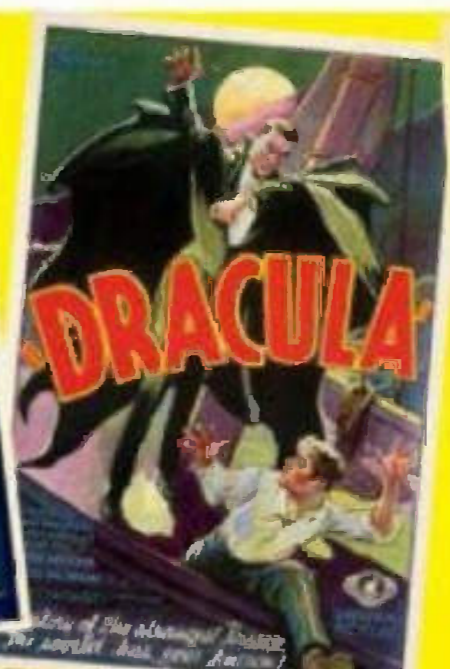
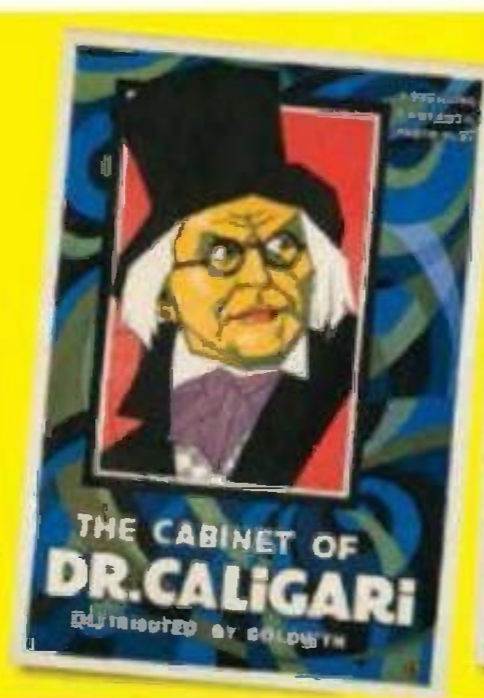
located in Spain; meanwhile, the artwork for 1932's *The Mummy* was so influential for Hammett that he had its design replicated on the body of one of his guitars (left). "The posters from the '20s and '30s have a certain romanticism," says Hammett, "and from a graphic point of view, they're really striking."

Hammett, who scored another No. 1 album with Metallica on the Billboard 200 with *Hardwired... To Self-Destruct* in 2016, will stop by the exhibit, in between arena dates, on Aug. 18, and teases a special "musical accompaniment" for the event. The guitarist says he still spends time tracking down fright-flick posters and frequenting comic book shops — although he has yet to convince any of the other Metallica members to join him. "[Bassist] **Rob Trujillo** will dig the occasional horror movie," says Hammett, "but they're not genre freaks like me." ●

**B**Y THE TIME THAT METALLICA'S **Kirk Hammett** became a record-collecting, guitar-toting hard rock fan at the age of 13, the Central California native had already spent half of his life focused on another cultural obsession. "I've been a huge horror fan since I was 5 years old — that's when I saw my first horror movie, and I started buying horror comic books and monster magazines when I was 6," recalls the 54-year-old. Hammett kept



Left: the poster for Hammett's exhibit at the Peabody Essex Museum in Salem, Mass. Right: Movie posters featured in the show include 1921's *The Cabinet of Dr. Caligari*, 1954's *Creature From the Black Lagoon*, 1932's *The Mummy*, 1931's *Dracula* and 1922's *Nosferatu*. "They're really eye-popping," says Hammett of the posters, which can run for up to \$500 online.



## ARTIST ON THE VERGE

### DOWNTOWN BOYS OFFER A REBEL YELL IN THE AGE OF TRUMP

Since 2012, **Downtown Boys** have been battling racism, sexism and capitalistic greed with bilingual rock: their 2015 album, *Full Communism*, focused on unrest in Ferguson, Mo. *Cost of Living* (due Aug. 11) is the multiracial, mixed-gender Providence, R.I., quintet's first LP with **Donald Trump** in the White House. "In this political moment, we

need to feel urgency," says bandleader **Victoria Ruiz**.

**What specific events were you thinking about when writing this album?**

**JOEY LA NEVE DEFRANCESCO**, guitarist We recorded it in late January and early February, in the first days of the new administration. The Muslim ban first came to realization while we were



Downtown Boys' *Cost of Living* will be their first release on Sub Pop.

in the studio. It was a very heavy context.

**Then there's lead single "A Wall," which seems self-explanatory.**

**DEFRANCESCO** It comes from the **Assata Shakur** poem "Affirmation": "A wall is just a wall." Right now, it carries the more literal meaning of Trump's border wall. That

needs to be fought and organized against, but the metaphorical meaning is any wall inside your own mind, between different parts of yourself, you and your family, you and your community. They can, and have to be, torn down.

**Victoria, what inspired you to wear a Colin Kaepernick jersey at a recent show?**  
**RUIZ** [Kaepernick] took direct action against racism and allowed the public to see him become more radical. Football sucks and promotes toxic masculinity,

but Kaepernick is saying and doing something. He doesn't have a job anymore, but he has himself.

**Have you noticed other artists becoming more politicized since January?**  
**RUIZ** It's clear that so many bands do have something to say. People think of us as this "protest music" band, but that doesn't make us unique. Major-label musicians like **Beyoncé** or **Solange** are putting out protest messages, and so are bands like us.

—CHRIS PAYNE

HAMMETT: JEFF YEAGER/RETNA; CALIGARI, NOSFERATU: COURTESY OF KIRK HAMMETT; CREATURE FROM THE BLACK LAGOON, MUMMY, DRACULA: COURTESY OF KIRK HAMMETT; HORROR AND SCI-FI MEMORABILIA COLLECTION AND UNIVERSAL STUDIOS; KENSING, BOYS' NENNETH BICYCLES.

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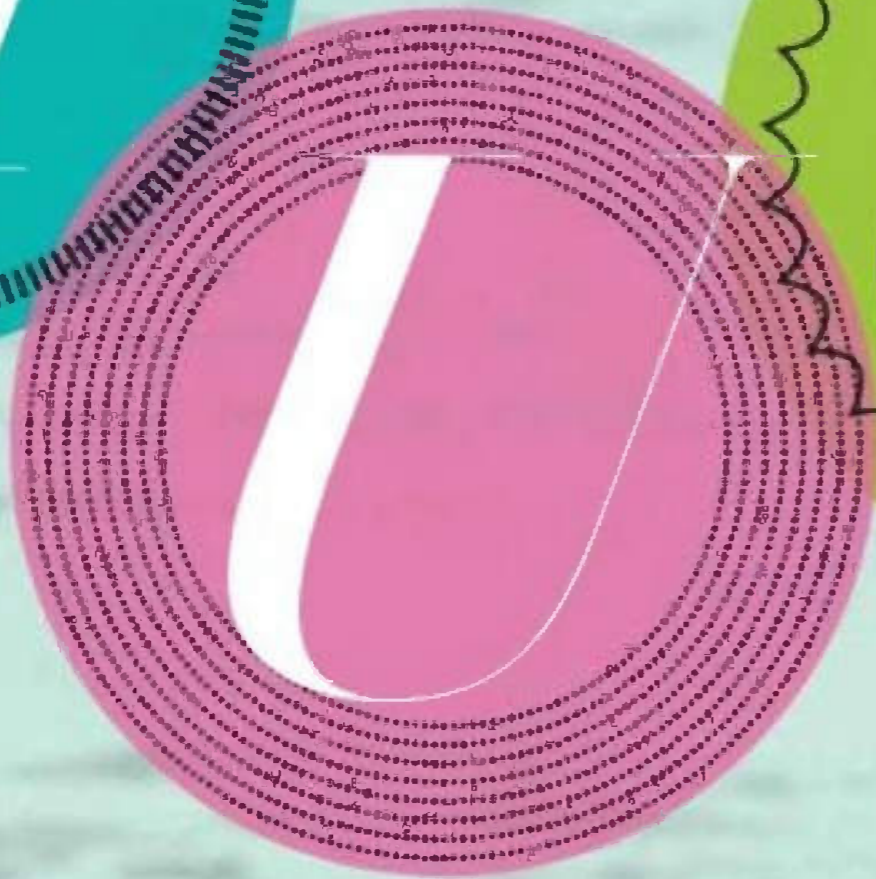
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*"I've never made bro-y music," says Z E D D, the winningly affable DJ-producer behind top 10 smashes from Ariana Grande and Alessia Cara, a Kesha comeback hit and a massive protest concert against Trump's travel ban*

*By* CHRIS MARTINS • *Photographed by* RAMONA ROSALES



Zedd photographed July 24 in Malibu. Styling by Jeffery John Lewis. Zedd wears a Christian Dior T-shirt, jacket and pants; Chan Luu bracelets; and Vitaly rings.



WHEN ZEDD HOSTS POKER night at his place, an impeccably decorated \$4 million home high in the Hollywood Hills, there are no cigars smoldering in ashtrays, no clinking tumblers full of brown liquor. Instead, there's chill jazz wafting from speakers at a modest volume, and the host standing in the kitchen holding some rectangular blue foil packages, asking, in his polite Teutonic way, "Does anyone want a Rice Krispies treat?"

The ensuing three hours of Texas Hold 'Em — held on a late-July Monday with 27-year-old Zedd, born Anton Zaslavski; his jokester older brother, Arkadi; DJ-producer Alvin Risk; Tim Smith, the manager Zedd shares with Skrillex; and other pals — are replete with nerdy flair: bad puns galore, a "Bohemian Rhapsody" singalong, deep-tactical poker talk, and the shrill, birdlike cry that Zedd and his brother make each time the dealer "burns and turns" the cards on the table ("Byuuurrrn and tyuuurrrn"). The stakes are low at \$40 a pop, and the competition is stiff but friendly: When Risk eventually knocks Zedd out, everyone claps for their fallen foe, who compliments his executioner: "Perfectly played."

"Sometimes we will just play board games all day and go to bed and be super happy about it," says Zedd the next day. He and his pals are particularly "obsessed," he says, with *Settlers of Catan*, a strategy game in which players take over and develop an island. It's a fitting hobby for the guy who — starting in 2012, with the Grammy-winning No. 8 Billboard Hot 100 hit "Clarity," featuring U.K. singer Foxes — pioneered the pop-conquering DJ-producer of today, the dance dude who smartly allies himself with a female star.

Cashmere Cat, Kygo and the Skrillex-Diplo team-up Jack Ü have since made careers on the formula. And The Chainsmokers might not even exist were it not for Zedd (and his similar-minded friend, Calvin Harris). From the start, says Interscope chairman/CEO John Janick, Zedd was "forward-thinking, creating his own lane while changing radio."

Zedd, who was born in Russia, reared in Germany and only mastered English in 2014, delivered his biggest hit as a lead artist this year: the simultaneously moody and bouncy "Stay," featuring Alessia Cara. The track topped *Billboard's* Hot Dance/Electronic Songs and Mainstream Top 40 charts and reached No. 7 on the Hot 100 in May. He followed that in July with the sultry "Get Low," featuring One Direction's Liam Payne in his most grown incarnation yet.

Like more and more artists these days, Zedd has no immediate plans for an album, just a series of event-level singles, which shouldn't be a problem for him. (He's also headlining a North American tour this fall, and holding down a Las Vegas residency at four related clubs.) Looking out from his Zedd-branded PokerStars table at all the ultra-modern light fixtures, geometric art

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pieces and bespoke furniture — including a \$13,000 side table that casts rainbows when the sun hits it — you'd think you were in the living room of a silver-haired executive instead of a 20-something artist, and the names on the record plaques in the hall reinforce that impression: Lady Gaga, Justin Bieber, Ariana Grande, Selena Gomez.

Except Zedd's not the paternal higher-up minding these artists' income streams — he's the collaborator pushing them to some of their greatest commercial heights. Zedd says he's "slow and picky" with the singers he invites onto his songs. "Oh, he's definitely a perfectionist," says Payne, though "it felt like I was [recording] with a bandmate or friend." Hailee Steinfeld, who worked with Zedd on the top 20 Hot 100 hit "Starving," agrees that he's a "perfectionist," but adds, "Most importantly, he cares about the people in the room."





in a too-big navy sport coat crushing Chick Corea's "La Fiesta" at a competition he was technically too young to win. "I wanted to prove I could do it, so I gave my sheet music to the judges," says Zedd, who played the song by memory. When I meet his parents — they're in town, staying at Zedd's house — they're petite and friendly like their sons. Zedd keeps a second house near them, in Kaiserslautern (it boasts "a yard, a parking space and a shed"), and always spends Christmas back home.

Although he is a handsome multi-millionaire who constantly tours the world and hobnobs with talented and beautiful women, Zedd is not a playboy, and he doesn't party hard. ("I drink neither vodka nor beer," says the Russian-German, well aware of the irony.) The one time his romantic life went public, it did so in a huge way. In 2015, word got out he and Selena Gomez were dating. (Zedd's song featuring Gomez, "I Want You to Know," reached No. 17 on the Hot 100 in March of that year.) "Reporters were calling my parents. People were hacking my friends' phones. I was pissed. [Though] I kind of knew what I was getting myself into," he says. "She is one of the most talked about people in the world, but I had no idea how much that would change my life." He won't say if he's dating anyone currently.

Being gentlemanly is kind of Zedd's deal. In early 2016, after reading about Kesha's legal struggles over her record contract, he tweeted this at her: "very very sorry to hear about the whole situation. I'll be happy to produce a song for you if you want my help." She took him up on the offer, and they redid his song "True Colors," assuming that due to Kesha's battle with Dr. Luke and her label they wouldn't be able to release the track. "It was just a therapy thing," says Zedd, "making music with someone to help them feel better." But when Dr. Luke, a fan of Zedd's, heard about it, he gave them his blessing. It was the singer's first release since 2013's "Timber." "Zedd reaching out was such a kind gesture," says Kesha. "It resonated with my heart and soul and really touched me."

Zedd made a much bigger and more politically pointed gesture this year, after President Donald Trump announced the travel ban. He put together an April ACLU benefit called "Welcome" with a wide-ranging bill — everyone from Halsey to Incubus to Macklemore to Skrillex. He had trouble getting corporate sponsors and even faced resistance from a few artists' teams, so he called people directly, asking them to donate a performance. Imagine Dragons singer Dan Reynolds was expecting twins that day, and his wife still told him to do it.

"No matter how big the scandal is, no matter how insane a [Trump] tweet is, it just keeps going. You feel powerless, and that's terrible to me. Take that to a bigger scale and you end up in North Korea, where people are slaves of their own country," says Zedd of life

"I've never met somebody so particular in the studio," testifies Julia Michaels, who worked extensively with him on his 2015 album *True Colors*, and also calls him "an awesome dude." "He'd make me sing [lines] in, like, three different keys, over and over and over."

Or as his friend Jared Leto, who collaborated with Zedd on a to-be-released 30 Seconds to Mars song (and has also taken him rock climbing), puts it: "He is a relentless worker and really puts in the time. He is not someone who just shows up and takes selfies all day."

**Z**EDD'S FIRST PLACE IN THE United States was a cramped Santa Monica apartment with walls so thin he'd be woken by the neighbor's cellphone vibrating at night. The spot had one advantage,

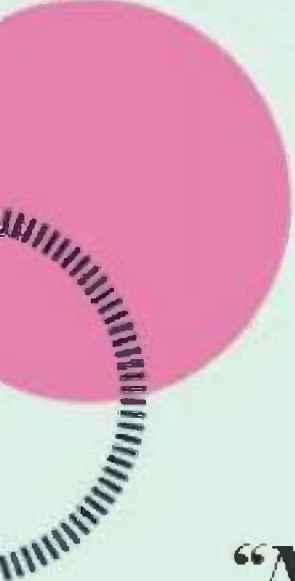
though: It was paid for by Lady Gaga, who wanted Zedd to have somewhere to crash while drafting songs for her *Artpop* LP, often with no more to go on than an email of word cues like "dark" or "metallic."

Now Zedd puts up his brother Arkadi, 30, who is working on his own music. (Arkadi just produced a song for Bryan Adams, a gig that Zedd handed off to him.) From age 12 to 20, Zedd drummed in Arkadi's metalcore band Dioramic, which was big enough in Germany that the boys often skipped class to tour. Dad was a guitarist and schoolteacher. Mom was a piano instructor. When Zedd was 3, they moved from a Russian port city to a woods-encircled village in southwest Germany called Dansenberg, population 3,500. "There is one store there," says Zedd, "if it is still open." He started on piano at 4, and by 9 — well, you can watch him on YouTube

"When I make music I need eight hours of sleep," says Zedd. "I can't work any other way."

Above: Zedd wears a John Varvatos shirt, jacket and pants. Opposite page, middle: Zedd around 5 years old in Germany. Bottom, from left: Zedd, Cara and Payne performed on *Good Morning America* in July.

Watch the latest episode of *How It Went Down*, with Zedd telling the story of making "Get Low" with Payne, at [Billboard.com](http://Billboard.com).



*"No matter how big the [Trump] scandal is, it just keeps going. You feel powerless."*



under the current administration. (He's in the United States on an O-1 nonimmigrant, which is to say temporary, visa.) He thinks his peers in dance music censor themselves too often. "They don't want to lose fans. I understand where they are coming from, but I disagree with that being a good reason not to speak up."

Where the DJs don't hold back, however, is in good-naturedly roasting Zedd on Twitter. While the merciless harasser Diplo is the "one person" Zedd admits he has beef with, Harris, deadmau5, DJ Snake and Dillon Francis (who tells *Billboard* Zedd is "fucking awesome") have all taken shots. Here's deadmau5 while actually defending Zedd against Diplo, who called him out for a song he recorded for M&M's: "We all know Zedd's shit sucks. But we love him." Porter Robinson, one of Zedd's first DJ-producer pals, guesses "people tease because he's always had a boyish sweetness to him, polite, mild-mannered, funny." He is different, in other words, than the average beatmaking bro. He doesn't even use headphones during his performances because he plans them to a T and "just [doesn't] know why it would be so important to tell people I didn't prepare my set." His next remix, if you can call it that, will be Jeff Buckley's haunting head trip "Dream Brother"; he has the original tracks and outtakes and is just waiting for an open week where he can "light some candles" and dig in.

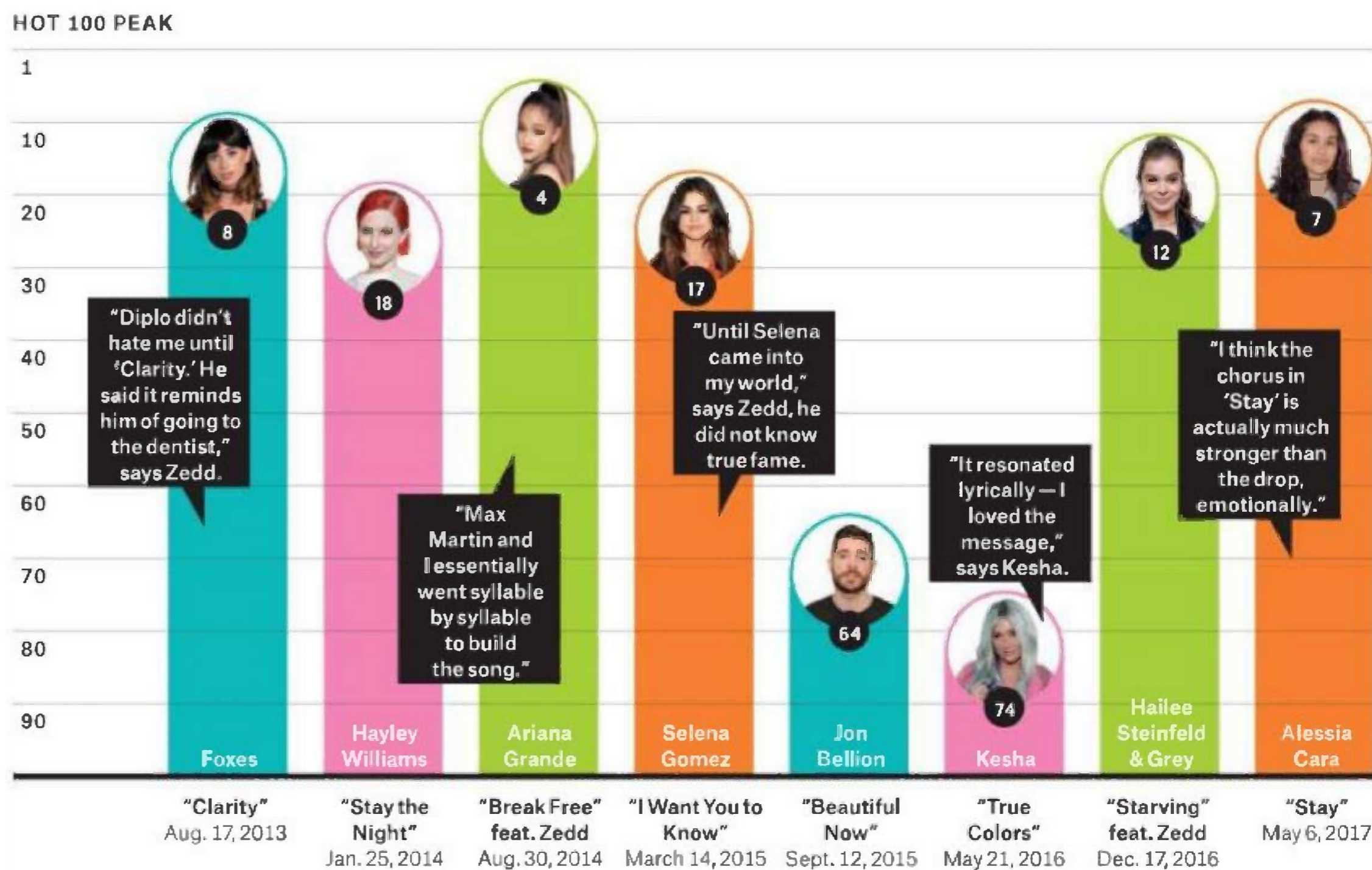
Zedd made his inaugural dance song at age 18, when he was eliminated early from a poker tournament in Germany and had a few hours to kill while his friends finished. He spent his first year out of school trying to invent a new genre — "extremely complex songs you can still groove to" — until he came across "this weird-looking dude doing the same thing, but much better." That dude, Skrillex, took him under his wing — they are best friends to this day — kicking off Zedd's incredibly fast rise: signing to Interscope, moving to the United States, working with Max Martin, producing A-listers, touring five continents. "When I got a nomination for a Grammy, I was like, 'Wait, these people actually know my music?'"

"It's really refreshing when you see someone who works hard and has earned [recognition]," says Leto, "and not be a total fucking asshole while doing it. We have plenty of those [people]. You can take your pick." Even now, Zedd hates blowing money and doesn't get status signifiers — he drives a Tesla because it's green, avoids private jets because they're costly and wore plaid button-downs for the first two years of his career because "a T-shirt wasn't enough, but a jacket was too much."

When Zedd invited Kesha to perform with him at Coachella in 2016, she found him to be "the true definition of a gentleman": "I've been going to Coachella for over 10 years and this was the first time I got to sing there," she says. "I got there two hours before we took the stage and I

## ZEDD'S A-LIST

When it comes to making Hot 100 hits, the DJ-producer has a simple formula: Work with a charismatic singer (usually a woman) and let her shine. "I want everyone who sings on my songs to feel like it is their song"



just remember him being so concerned with me being comfortable. He even came to the car and helped me carry my bags. I hope we're friends forever."

**Z**EDD'S POSTURE IS CHARM-school perfect as he sits at his electric piano, fingers spanned out over the keys, playing an original piece that in vacillating waves calls to mind Nine Inch Nails, *The X-Files* and Elliott Smith. Sometimes he'll get so lost in moments like these he forgets that an artist is waiting for him on the couch. More often it's like what happened in a recent session with a young, multiplatinum singer-songwriter: "He was singing and I turned around and started improvising," says Zedd. "He's like, 'I didn't know you could play piano.' I was like, 'How am I going to make music if I don't know how to play music?'"

Zedd's home studio is a mini-facsimile of the one at Interscope, where he made his last two albums. He actually hired the guy who built that one to do his, but, he says, "I realized way too far into it that his ears didn't work very well anymore." The studio was under construction for months last summer and fall, so Zedd, who plays up to 200 shows per year, tried something he had never really done: taking a vacation. He flew a few old friends out from Germany, laid down some mattresses and had a month-long sleepover. They swam, hiked, played video games (Zedd owns "every console possible") and stayed up having salon-style discussions about ideas. For instance: If you had a button that could turn off the internet for the entire

world, would you press it? (Zedd would.)

"I was overworked and uninspired," he says. "By the time they were gone, I actually wanted to do something new." The first song he made was the runaway hit "Stay," and he's still in that relaxed space. As Zedd plays me unreleased material in the gorgeous wood-paneled room, a diffuser in the corner puffs out botanically infused mist. He's wearing a black tee and tapered sweatpants to match, a few rings and gray slippers that somehow look design-y and sleek.

First up is "The Middle," where "Stay" co-writer Sarah Aarons sings a big vocodered hook over pop-rock guitar, kalimba clicks and dolphin-y squeals. "Are You Happy Now," which will feature Norwegian upstart Sigrid, opens on melancholy guitar before becoming a bounding, chiming pile of percussion. An untitled, vocal-less track is summery and super funky. He even cues up a raw soul vocal from Texas teen Khalid that'll wind up on a "mellow" duet with labelmate K.Flay. "As you can tell, the music I've been making is very far from the bro-y side of things," he says. "But I've never made bro-y music, in my opinion. I don't think I'm good at it."

As we leave the studio, I notice Zedd's abysmally stocked wine rack. "I just bought the \$5 bottles that had the best-looking labels," he says. I suggest he pick up some Ace of Spades, aka Armand de Brignac, the Instagram-ready champagne that comes in distinctive, metallic-gold bottles. "Is that just a baller thing?" he asks earnestly. "That's a different type of world. I would be ashamed of that, personally. If I had that, I would try to hide it." ●

With his magnetic, modern take on retro soul, Gallant isn't afraid to mix styles into one that's completely his own — and he's equally at ease taking on fashion's foremost fall trends: “dad” sneakers and bold, offbeat suiting



# ‘THERE ARE NO RULES’

PHOTOGRAPHED BY OLIVIA MALONE  
STYLED BY TASHA GREEN



**This page:** DRIES VANNOTEN pinstripe suit, \$1,550, and "Charly" plaid wrap shirt, \$610, Barneys New York, Beverly Hills, 310-276-4400; ADIDAS ORIGINALS Climacool 02/17 sneakers, \$100, adidas.com; M. COHEN necklace, \$190, Magasin, 213-458-8424. **Opposite page:** OLDERBROTHER "Blazemono" jacket, \$299, and "Forty-Five" pants, \$249, olderbrother.us; LACOSTE turtleneck sweater, \$200, lacoste.com; PUMA Tsugi Shinsei "Raw" training shoes, \$120, puma.com.



A

COUPLE OF HOURS FROM now, Christopher Gallant will be in a Los Angeles loft, looking thoroughly at home in a mix of vibrantly patterned jackets and trousers and an array

of high-fashion dad sneakers, the throwback look of the moment. But right now, as he slides into a red vinyl booth at a downtown L.A. diner, the 25-year-old singer is wearing a fuzzy, chestnut-colored tracksuit with white piping. “I look like a fucking ’70s couch,” admits Gallant. “But it feels so good. I like the way shit feels. I like comfort.”

When it comes to music, Gallant is quick to step out of his comfort zone. Following his roundly acclaimed 2016 debut, *Ology*, which was nominated for a best urban contemporary album Grammy (he lost to Beyoncé), he’s now at work on LP No. 2, with a wide range of producers including DJ Mustard, Salaam Remi and Max Martin.

*Ology* showcased Gallant’s elastic voice — an arresting tenor that swoops from gossamer falsetto to guttural wail — and his genre-blind approach to mixing vintage soul, glistening modern pop and futuristic electronica. “When I was a kid, I literally thought, ‘If you’re black, you’re only allowed to make certain types of music,’” says Gallant. “Then I saw Seal’s ‘Crazy’ video. He showed me there are no rules.” The admiration is now mutual: “When Gallant opens his heart and sings, I don’t hear R&B — I hear him,” says Seal. “He knows exactly who he is but remains open.”

That means expanding his horizons both in and out of the studio. “It has felt so right with Max since day one, which I wouldn’t necessarily expect,” says Gallant of working with Martin. He’s filming new episodes of *In the Room*, a series of acoustic duets that has included Andra Day, John Legend (with



**THE CLOTHES** From Balenciaga to Dries Van Noten, major designers are introducing nontraditional men’s suiting — bold hues, layered prints, loose silhouettes in unconventional fabrics — this fall. The key to making it look effortless and not ridiculous? Ground the looks in retro-inspired kicks.

**This page:** SAINT LAURENT metallic striped blazer, \$2,790, Barneys New York, Beverly Hills, 310-276-4400; AMIRI tie-dye T-shirt, \$325, mrporter.com; LACOSTE cavalry pant, \$240; BALENCIAGA Speed Trainer sneakers, \$595, balenciaga.com. **Opposite page:** ALEXANDER MCQUEEN velvet jacket, \$1,895, and gold-striped pants, \$1,145; SAINT LAURENT fuzzy sweater, \$750, all from Barneys New York, Beverly Hills, 310-276-4400; VERSACE “The Trek” hybrid boot/sneakers, \$975, versace.com.



**This page:** ETRO Prince of Wales suit, \$2,920, etro.com; LACOSTE fleece sweatshirt with Ron Miller print, price upon request, lacoste.com; NIKE NikeLab Air Max Plus sneaker, \$170, nike.com. **Opposite page:** BLUE BLUE JAPAN "Atelier" coat, \$535; SASQUATCHFABRIX kimono shirt, \$440; DRIES VAN NOTEN micro-pattern pants, \$592; TS(S) Indian print scarf, \$150, all from Magasin, 213-458-8424; NEW BALANCE 1400v5 sneakers, \$99, newbalance.com. Gallant photographed July 21 at Hudson Loft in Los Angeles. For a behind-the-scenes look at the singer's fashion, go to Billboard.com.

whom Gallant toured this past spring), Sufjan Stevens and, coming soon, Moby and Dua Lipa. He also happens to have a runaway hit in South Korea: "Cave Me In," with K-pop mavericks Tablo and Eric Nam. (With 5.3 million YouTube views, it bests even "Weight in Gold," Gallant's biggest hit on his own.)

"I don't know if Gallant is capable of singing a bad note," says Moby, who found the singer after asking a friend to point him to today's "Sam Cooke and Otis Reddings." And while he exudes a sophistication and raw energy onstage that recalls those legends, Gallant is a man of quieter pleasures when at home in the San Fernando Valley: reading non-fiction (recently *Dreamland*, about opiate addiction), playing Nintendo Switch ("I called all the stores when it came out — I love having the console first") and watching Cartoon Network. "I'm pissed I'm missing Comic-Con right now," he says with tangible FOMO. He recently voiced a character for Cartoon Network's *We Bare Bears* and plans to do more voice acting soon. "It makes me feel like a kid," he confesses with a rare grin.

Later in the afternoon, Gallant is grooving, eyes closed, to Brandy's eponymous 1994 album, his lanky frame draped in bold prints, baggy pants and a tailored blazer. "I like the way it's loose, unpretentious," says Gallant, a fan of edgy suiting who has worn normcore — deliberately ordinary looking, that is — Adidas on the red carpet. "I could be part of 112 — that'd be tight." He's nostalgic for that R&B quartet's heyday. "I wish I was born in '82 so I could grow up in the mid-'90s," he muses — and for a moment, like when he's singing, he seems like a man who has slipped free of history. "When I'm onstage it feels like I'm jumping out of space into this other reality where I can manipulate the fabric of time. It feels like I could do anything." —CHRIS MARTINS



# NECK DEEP



## The PEACE and the PANIC!

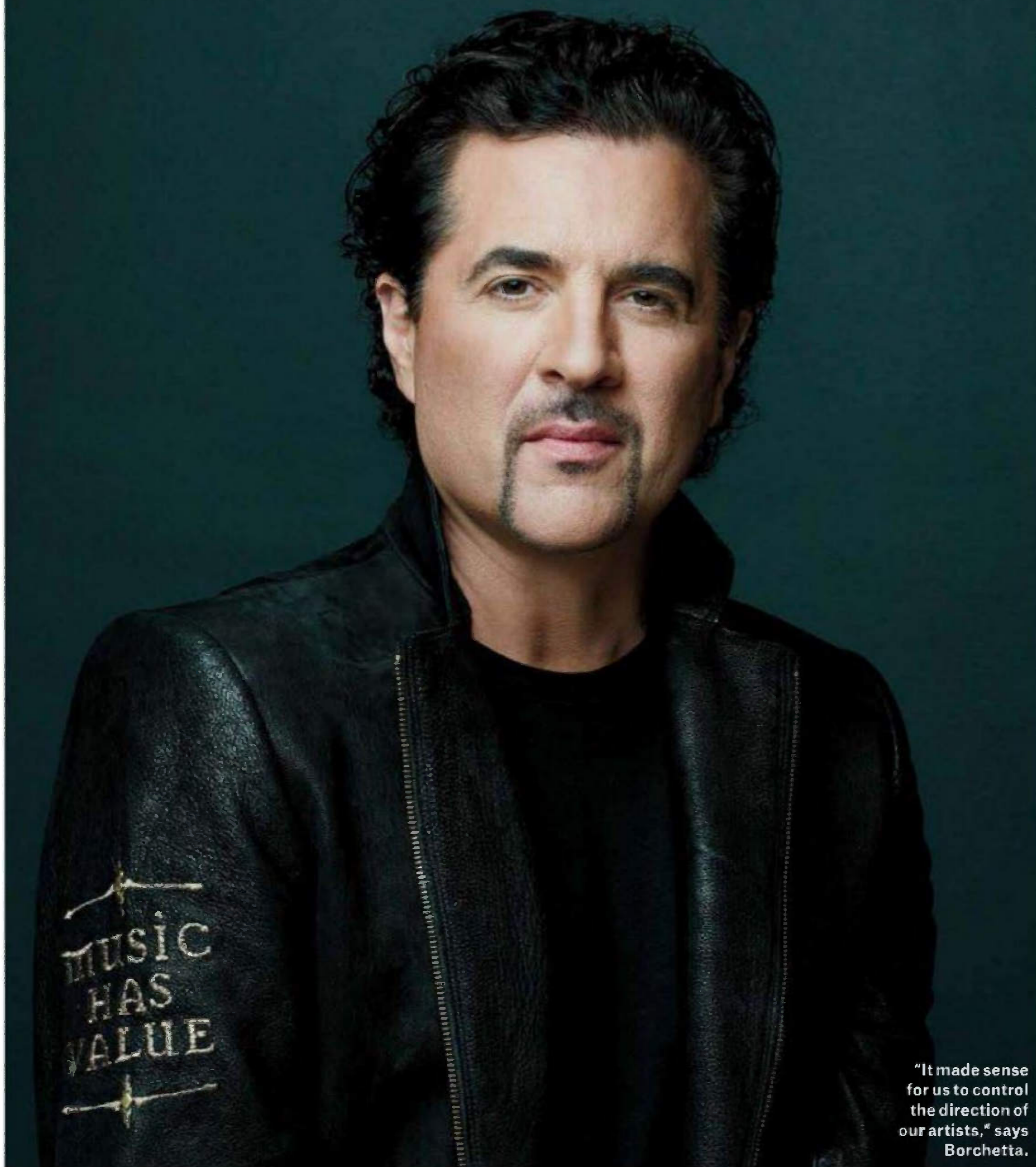
THE NEW ALBUM OUT AUGUST 18TH  
ANTICIPATED TOP 5 DEBUT  
IN THE US AND UK



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LOUIS POSEN AS AN INDEPENDENT POWER PLAYER





"It made sense for us to control the direction of our artists," says Borchetta.

**DISTRIBUTORS**

**TIFFANY PHILLIPS COUCH, 46**  
DIRECTOR OF SALES, SELECT-O-HITS  
**JOHNNY PHILLIPS, 69**  
CO-OWNER/VICE PRESIDENT, SELECT-O-HITS



Select-O-Hits is a family affair with quite the pedigree. It was founded in 1960 by Sam Phillips of Sun

Records, the first man to record Elvis Presley, and his brother Tom. Now Tom's son, Johnny Phillips, and his brother Skip Phillips run the firm, while Skip's daughter Tiffany Couch heads sales. Select-O-Hits still does substantial distribution for CDs and vinyl for major retailers like Amazon and Walmart, as well as dealing directly with 750 independent record shops. But Couch says the work of "upgrading and updating our digital systems" is the company's priority, with digital sales accounting for 60 percent of its revenue in the past year.

**AMY DIETZ, 47**  
EXECUTIVE VP/GM, INGROOVES



"The definition of a distribution company is changing rapidly," says Dietz, a Minneapolis native. "It's no longer about getting things from Point A to Point B." INgrooves, with

minority ownership by Universal Music Group, has made investments under Dietz in music discovery, customer engagement, data mining and new tools for marketing and royalty accounting for its client base of independent labels. Those moves have paid off for legacy artists like Tech N9ne and Joe Bonamassa, and rising acts like Young M.A., whose new album, *Herstory*, has earned 176,000 units since its release in April, according to Nielsen Music.

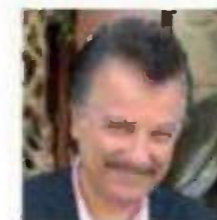
**PIERO GIRAMONTI, 52**  
**JACQUELINE SATURN\***  
GMS; CAROLINE, HARVEST RECORDS



Asked how she and Giramonti, both GMS of Harvest Records, adjusted to also running distributor

Caroline, the independent services division of Capitol Music Group, Saturn responds that it was like tackling Los Angeles' famous Culver City Stairs. "You can't skip a step; that's how I've looked at this entire experience," she recalls of their late-2015 appointment. "It's no secret we were given a whole different job, so there was certainly a learning curve." But the climb has been worth it. The two have continued Caroline's commitment to artists including Halsey, whose sophomore album, *hopeless fountain kingdom*, debuted at No. 1 on the Billboard 200 in June. "We want to focus on the best possible music and working with the best possible [label] partners," adds Giramonti.

**BOB MORELLI, 62**  
PRESIDENT, RED MUSIC



Under Morelli, RED Distribution in 2016 had the largest market share of all independent distributors (3.96 percent), moving albums like Kelsea Ballerini's chart-topping debut,

*The First Time*. In June, Sony Music Entertainment announced the merger of the two indie distributors that it owns, RED and The Orchard, under the

# Indie Power Players 2017

The 51 masters of the independent music business, led by the California-born owner of race cars — who has driven Taylor Swift and Florida Georgia Line up the charts

**EXECUTIVE OF THE YEAR**

**SCOTT BORCHETTA, 55**  
PRESIDENT/CEO, BIG MACHINE LABEL GROUP

**T**wo years ago, the possibility of an honor as *Billboard's* indie executive of the year was almost off the table for Borchetta.

While the Burbank, Calif., native was the owner of Big Machine Label Group — the prerequisite for recognition as an independent — he was actively seeking a buyer for the company that he launched in Nashville 12 years ago this September. Apple, Snapchat, Warner Music Group and Sony Music Entertainment were reportedly among those interested in the House That Scott Built, offering \$185 million to \$200 million, sources said.

But instead of selling, Borchetta decided to renew his distribution agreement with Universal Music Group. Under that deal, he picked up full ownership of Republic Nashville (Big Machine's sister label under UMG distribution, of which BMLG already owned 50 percent). And he doubled down on the entrepreneurial spirit that has made superstars of BMLG acts like Taylor Swift, Florida Georgia Line and Thomas Rhett.

Borchetta expresses "the utmost respect, admiration and spirit of partnership" for his major-label colleagues: UMG chairman/CEO Lucian Grainge, executive vp Michele Anthony,

Republic Records chairman/CEO Monte Lipman and Republic president/COO Avery Lipman.

"They continue to treat us like family, but they give us enough rope to be us," he says of BMLG's continued independence. "It just made more sense for us to be able to control our direction with all our artists."

Borchetta (who says his 20-car collection, including race cars, is the "biggest splurge" for himself and wife Sandi), says BMLG now is "transitioning at 200 miles per hour, to go from a physical-based content company to a digital-based company." The car analogy is apt for the auto enthusiast.

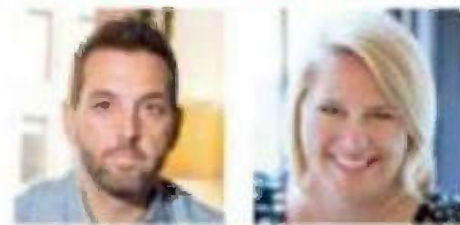
Since June 2016, BMLG has landed multiple acts atop the Country Airplay chart, including Rhett, Florida Georgia Line and breakout Brett Young — his first. Tim McGraw (who recently moved from BMLG to Sony) also scored three top three hits, and newcomers Midland and Carly Pearce had top 10 and top 20 hits, respectively. Not bad for a label that hasn't had new product from Taylor Swift in nearly three years.

"It never gets easier to break a new act," says Borchetta. "When you look at the traction Brett Young, Carly Pearce, Midland have — the artist development curve is a constant. It's not anything where we ever lean back and go, 'OK, we're good.'" —ANDREW HAMPP

\*Declined to reveal age

Orchard brand. Morelli, a New York native, says he has made a "seamless shift" to head RED Music, which offers label services, marketing and radio promotion to indie labels. He's also guiding Sony joint ventures with artist-owned labels.

**BRAD NAVIN, 46**  
**CEO, THE ORCHARD**  
**COLLEEN THEIS, 48**  
**COO, THE ORCHARD**



Under the leadership of Navin and Theis, and with the backing of owner Sony Music, The Orchard has

grown into the largest indie distributor, with a global presence and revenue *Billboard* estimates at \$500 million. In the last year, The Orchard has absorbed its sister indie distribution company RED, as well as three European distributors. "We have been planning for this for a while; it is obviously a big responsibility," says Navin. Making sure all client labels continue to get top-shelf service during this transition is Theis' task. "We need to have a global focus and market locally," she says, "to make sure that every release gets to market and has the level of attention that it needs."

**ELIAH SETON, 35**  
**PRESIDENT, ALTERNATIVE DISTRIBUTION ALLIANCE WORLDWIDE**



A global deal with BMG and the expansion of Q Prime's pact to include Metallica's recent No. 1 album, *Hardwired... To Self-Destruct*, helped Alternative Distribution

Alliance, under Seton, increase its U.S. market share by 18 percent in the past year. For ADA,

which is owned by Warner Music Group, such growth affords the "opportunity to invest in the future," says Seton, a Brooklyn resident. With the future including voice-activated speakers like Amazon's Echo, Seton is "super psyched" those devices are drawing fans of ADA's adult-leaning genres into music streaming.

**GHAZI SHAMI, 40**  
**CEO, EMPIRE**



Since launching EMPIRE in 2010 as an independently owned distributor, Shami has watched music streaming emerge as a game-changer for the indie hip-hop community. The

Bay Area native points to Fat Joe and Remy Ma's "All the Way Up," a No. 5 hit on Hot Rap Songs in June 2016, and D.R.A.M.'s "Broccoli," which reached No. 5 on the *Billboard* Hot 100 last November, as being among EMPIRE's notable recent successes. He forecasts that "Broccoli" will be "our first song ever to reach 1 billion streams across all platforms."

**DEAN TABAAC\***  
**HEAD, AMPED DISTRIBUTION; ALLIANCE ENTERTAINMENT**



AMPED picked up over 40 labels after Entertainment One Music closed its physical distribution arm in October. Yet even before these companies were acquired, AMPED

had revenue grow 25 percent during its fiscal year ending June 30, reports Tabaac, who is based in Delray Beach, Fla. AMPED offers digital distribution through Kobalt's streaming label AWAL, but expertise in physical sales remains its strong suit. "We work nimbly and quickly," says Tabaac. "If someone says, 'We need to get this out in two weeks,' we will get it done in two weeks."

**LABELS & PUBLISHERS**

**GLEN BARROS, 51**  
**COO, CONCORD BICYCLE MUSIC**  
**SCOTT PASCUCCI, 58**  
**CEO, CONCORD BICYCLE MUSIC**  
**TOM WHALLEY\***  
**CHIEF LABEL OFFICER, CONCORD MUSIC GROUP**  
**JAKE WISELY, 47**  
**CEO, THE BICYCLE MUSIC COMPANY**



Concord Bicycle Music's acquisition in June of Iagem Music Group, in a deal reportedly valued at \$600 million, has reshaped the independently owned recording/publishing company. "It's hard to top a massive acquisition that doubles your size," says Barros, a 22-year veteran of Concord. Pascucci adds that the deal, which gives Concord control of copyrights by composers from Rodgers & Hart to Justin Timberlake, "dramatically increases our publishing business and gives us a significant presence in London and Berlin," two global music capitals. Under Wisely, Bicycle Music becomes the sixth-largest music publisher with the inclusion of Iagem's copyrights, and also has added administration of Andrew Lloyd Webber's and George Harrison's *Harrisonsongs* catalogs. Whalley's role gives him oversight of the company's record labels: Fantasy, Fearless, Concord, Rounder,

**WHAT MAKES A COMPANY INDIE?**

Record labels and publishers in this report are defined as independent by their ownership through entities other than the major music groups: Sony, Warner and Universal.

Distributors are defined as independent through the repertoire they market, largely from labels not under the major umbrellas.

Three of the distributors included here — Select-O-Hits, EMPIRE and Alliance Entertainment — are both independently owned and market indie repertoire.

However, five other distributors here qualify only by the repertoire they market. The Orchard and RED are owned by Sony, ADA by Warner and Caroline by UMG, which also has a minority stake in *INGrooves*.

(The criteria above differs from how *Billboard* and Nielsen Music classify titles for the Independent Albums chart, where albums distributed by both independent distribution companies and the independent distribution arms of the majors are included, but independently owned labels distributed directly by the majors are not.)

Richard Burgess, CEO of A2IM, the independent-label trade group, defines "independent" by ownership. He disagrees with *Billboard's* recognition of the major-owned independent distributors. "These are great organizations," he says, "but don't call them independent."

*Billboard*, however, has chosen to recognize executives from these companies due to the high volume of independently owned repertoire that they market. —THOM DUFFY



Morelli (left) with independent country artist Sara Evans in April.

Razor & Tie and Whalley's own Loma Vista Recordings. Concord Music Group is home to veteran artists such as Paul Simon and James Taylor, as well as younger stars St. Vincent and Lukas Nelson & Promise of the Real. "We are creating a real destination for independent-minded artists who feel empowered to follow their own instincts," says Whalley.

**KEN BUNT, 47**  
**PRESIDENT, DISNEY MUSIC GROUP**



With 1.2 million followers, the Disney Hits playlist is the biggest non-Spotify-owned playlist on the streaming service, with Disney Music stars like Sabrina Carpenter and Sofia Carson driving that digital traffic. "We're constantly moving songs up and down, and adding new songs and focusing on what's working and what's not," says Bunt, a California native and a father of two. The playlist draws from Disney repertoire including the *Moana* soundtrack, which reached No. 2 on the *Billboard* 200 in January, while music from *Descendants 2* debuted at No. 6 on the Aug. 12 *Billboard* 200.

**TAYLOR CHILDRRESS, 37**  
**VICE PRESIDENT/GM, THE CURB GROUP**



Curb's acquisition of a majority stake in Word Entertainment from Warner Music Group in early 2016 was more than a vote of confidence for Word's Christian repertoire, says Childress, whose label has a history of success in both country and contemporary Christian music. "Any time an indie label can make an aggressive move to grow catalog and increase size, it's a win for all indie labels," says the Nashville father of two. This summer, Curb artist Dylan Scott's "My Girl" hit No. 3 on Hot Country Songs and cracked the top 40 on the *Billboard* Hot 100. "We knew what we had," says Childress, "and did not let up."

**JON COHEN, 48**  
**EXECUTIVE VP U.S. RECORDED MUSIC, BMG**  
**ZACH KATZ, 46**  
**PRESIDENT OF U.S. REPERTOIRE AND MARKETING, BMG**

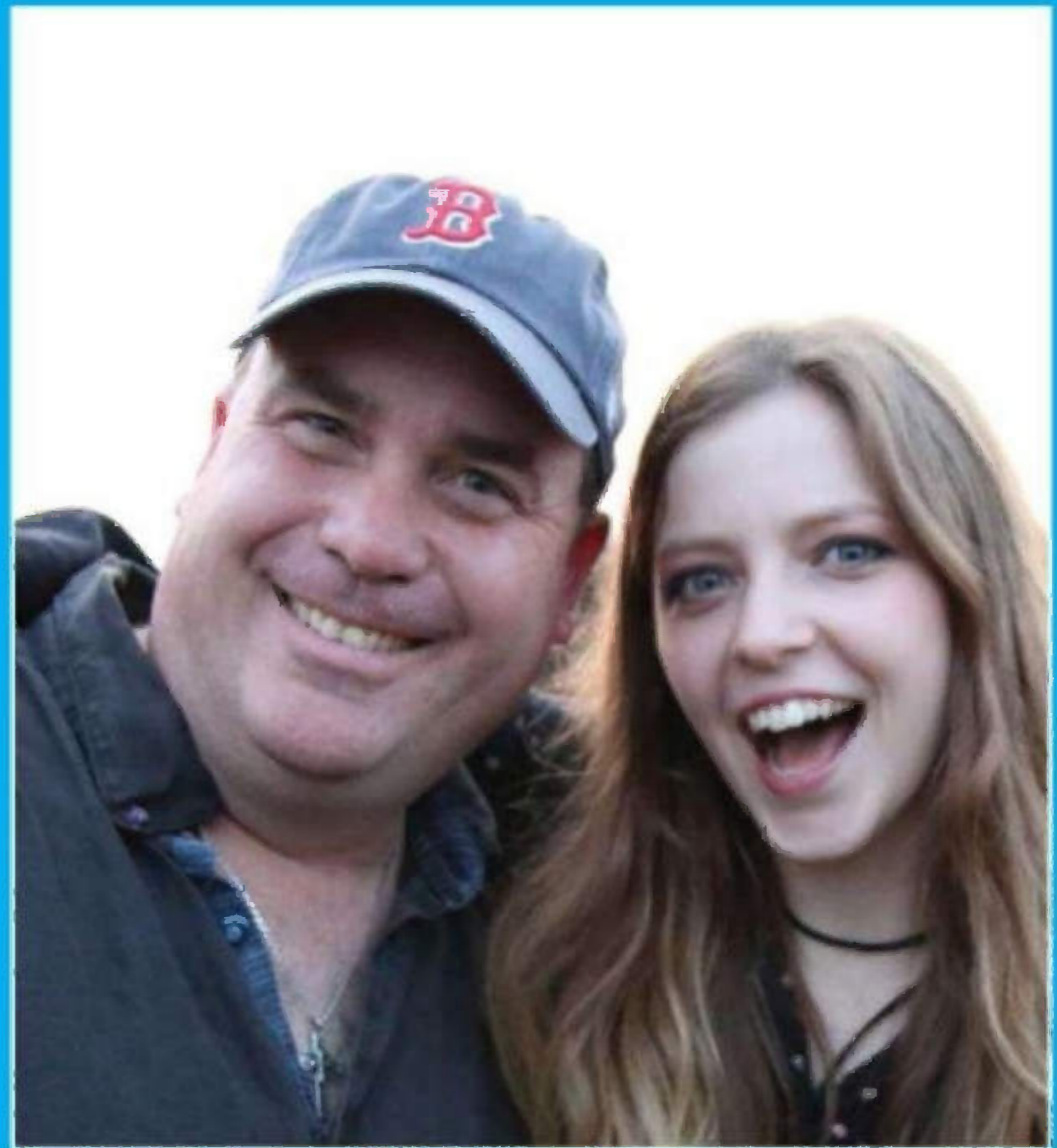
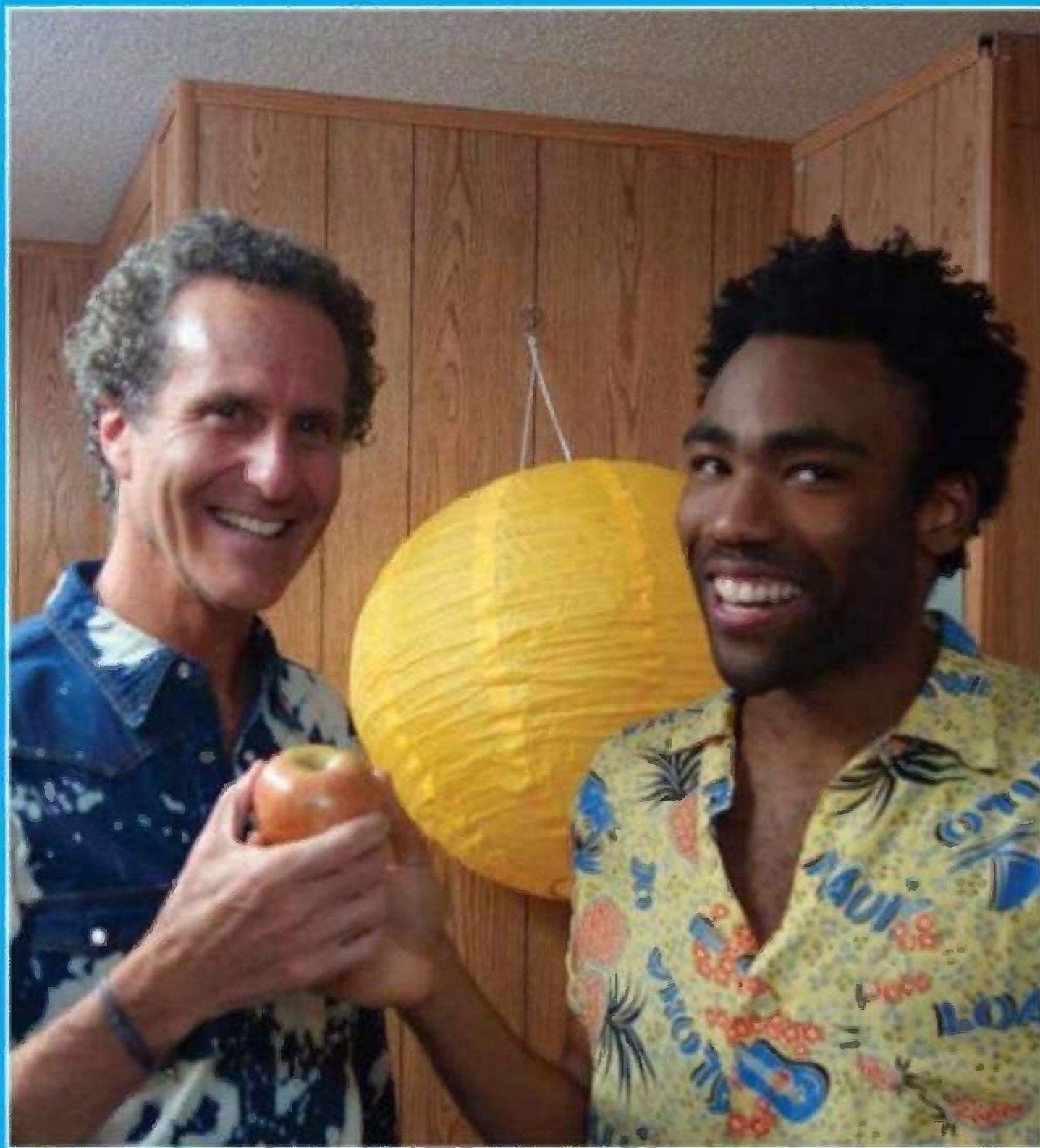


"We're increasingly going toe-to-toe with the more established traditional labels," says Cohen of BMG's success as both a publisher and record label since the launch of the company, in its current incarnation, nearly nine years ago. "BMG launched the same week as Spotify" in October 2008, adds Katz. "We are the only international music company to be born in the streaming age. It's in our DNA." BMG act Nickelback hit No. 5 on the *Billboard* 200 with *Feed the Machine*, and as a publisher, BMG had shares of the top five songs on the *Billboard* Hot 100 dated July 22, including the smash No. 1 "Despacito," co-written by BMG writer Jason "Poo Bear" Boyd.



Shami (left) joined Snoop Dogg in the studio in March.

# The marathon has just begun...



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**TOMAS COOKMAN, 56**  
PRESIDENT, NACIONAL RECORDS;  
CEO, INDUSTRIA WORKS



To transform his "smart, small indie company into a medium-size smart indie company," Cookman last fall brought in new investors to form Industria Works, an umbrella firm for his label, Nacional Records; his publishing and management roster; and for live events, including the Latin Alternative Music Conference. Cookman, who is based in Los Angeles, says Nacional is on target to increase the amount of music it streams 120 percent this year compared with 2016. "It's an exciting time in the Latin market," he says.

**DANIEL GLASS, 60**  
PRESIDENT/FOUNDER, GLASSNOTE  
ENTERTAINMENT GROUP  
**CHRIS SCULLY, 50**  
GM/CFO, GLASSNOTE ENTERTAINMENT GROUP



Glassnote celebrates its 10th anniversary in August with Childish Gambino's "Redbone" having reached No. 12 on the Billboard Hot 100, thanks to the "passion, dedication and tenacity" of the team that has worked the single for the past 12 months, says Glass, a Brooklyn native and father of three. His eponymous company, which brought Mumford & Sons to superstardom in 2015, broke The Strumbellas (No. 1 for two weeks on Alternative Songs with "Spirits") in 2016 and launched Phoenix's "Ti Amo" to alt-rock radio in June. Glassnote's expanding publishing arm, says Scully, will allow repertoire to be "licensed quickly to respond to the new [streaming] marketplace."

**JOSH GRUSS, 43**  
CEO, ROUND HILL MUSIC



With Round Hill Music, Gruss is helping to bring private equity into the music publishing business, and he invested the company's first \$200 million fund into songs by Lennon & McCartney, the Offspring and others (see story, page 55). Now, with the company's annual net publisher's share approaching \$20 million,

Gruss, a Tribeca resident, is raising money for another fund — which will go toward master recording rights, as well as publishing. "There's more interest in this space," says Gruss, who still plays in the hard rock band Rubikon. "People are expecting a lot of growth."

**MATT HARMON, 45**  
PRESIDENT, BEGGARS GROUP USA  
**MARTIN MILLS, 68**  
CHAIRMAN, BEGGARS GROUP  
**PATRICK NORTH, 36**  
HEAD, XL RECORDINGS U.S.



Radiohead's decision in 2016 to move its entire catalog worldwide to XL Recordings was a coup for the label, which is co-owned by Beggars Group, one of the globe's most influential indie music companies, with roots in the British punk explosion. But North, in his second year as XL head in America, is equally proud of XL's new artists, including electronic producers Kaytranada, Arca and Powell, who he says are "unequivocally the best at what they do." For Harmon, a high point of the past year for Beggars in the United States was more logistical: The company opened its new 18,000-square-foot headquarters in Manhattan's Soho district. "It quickly has become a creative hub for the label group," he says. Mills, who founded Beggars Banquet Records in London in 1977, is widely considered a godfather of independent music, consistently looking beyond his own company to the collective needs of the indie community. Four decades on, he says, his philosophy hasn't changed. "Do it for the love, not the money," he says, "and the money may follow."

**ANDREW KAUTZ, 48**  
COO, BIG MACHINE LABEL GROUP



BMLG founder Scott Borchetta hired Kautz as one of his first employees when he launched his company in 2005. Although the label group has repeatedly topped the Country Airplay chart in the past year with its powerhouse roster of young acts (Florida Georgia Line, Thomas Rhett, Brett Young), Kautz is just as proud of the company's recent chart-toppers from veteran

Glass (fourth from left) with Glassnote band Phoenix and associates.

artists Reba McEntire and Rascal Flatts. "It shows you can still climb to No. 1 with the power of a song," says the Michigan native.

**ROBERT OTT, 53**  
CO-FOUNDER/CHAIRMAN/CEO, OLE



"Majorly indie" is the slogan of ole, which represents writers from rock legend Rush to hitmaker Timbaland. Among the firm's recent successes, Ott cites the cover of "Can't Help Falling in Love" sung by *American Idol* alumna Haley Reinhart. BBDO chose her version for a viral spot for Wrigley gum — which drew 78 million Facebook views within a week of its October 2015 release. "On the back of that, we self-released a single and an album of hers," says Ott. "It's a great example of what our company can bring to the table for our artists."

**JEANNETTE PEREZ, 38**  
GLOBAL PRESIDENT OF SYNCH AND BRAND PARTNERSHIPS, KOBALT  
**LONNY OLINICK, 36**  
CHIEF STRATEGY OFFICER, KOBALT



Under Perez, Kobalt not only led independent publishers with nine Super Bowl LI synchs, it beat all but one major, ranking second only to Sony/ATV Music. In the past year, the company has closed over 10,000 licenses worldwide, increasing revenue by double digits, a feat Perez has managed each year since joining Kobalt in 2014. Synch, says Perez, "is the service every client wants or needs, from a revenue perspective and to serve as a marketing tentpole." In his strategic role, Olinick has focused on expanding AWAL, Kobalt's digital distribution and streaming service, and strengthening AMRA, its digital performing-rights organization. "We've built out a service infrastructure that allows artists and rights-holders to stay independent their entire careers, collecting every dollar they're entitled," says Olinick.

**DARIUS VAN ARMAN, 45**  
CO-OWNER/CO-FOUNDER, SECRETLY GROUP



Under Van Arman, Secretly Group found that rare balance of commercial and critical success with Bon Iver's 22, *A Million*, which bowed at No. 2 on the Billboard 200 with 71,000 units earned in October 2016, according to Nielsen Music. More important, says Van Arman, the father of an infant son, Secretly Group proved

From left: Gilberto Cerezo of the band Kinky, Cookman, Ana Tijoux and Kinky's Ulises Lozano in 2012.



entertainment **One**

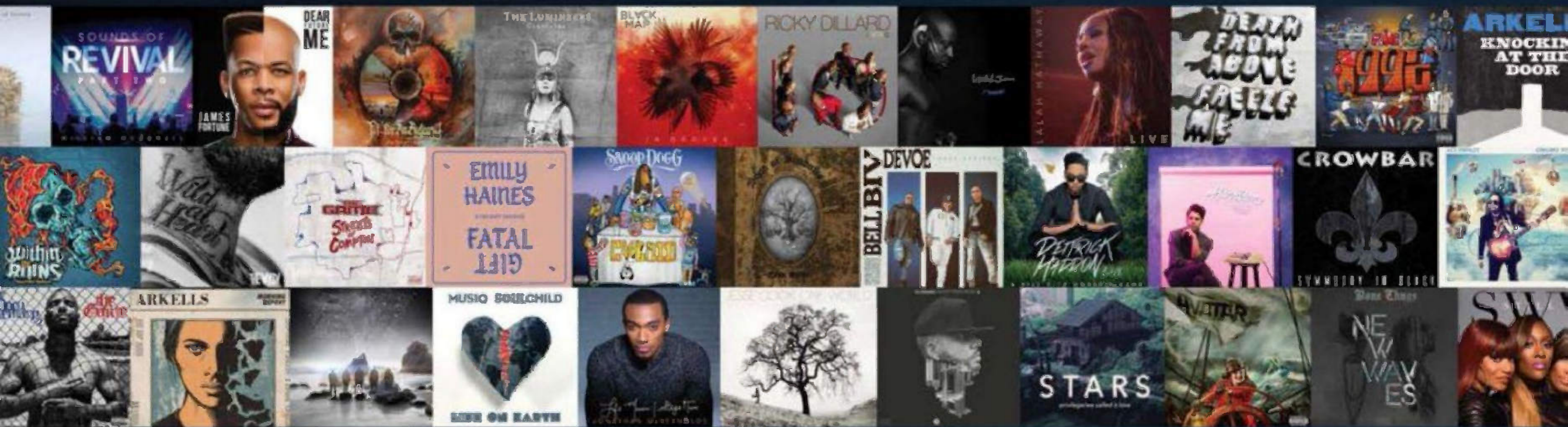
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Paris Hilton (left) and Bryan "Birdman" Williams in 2015.

with 22, *A Million* that it has become "one of a few [independent] music companies that can release records worldwide and not rely on licensing partners or a big multinational corporation."

**LABELS**

**FRED CROSHAL\***  
FOUNDER/CEO, CROSHAL ENTERTAINMENT GROUP



Croschal provides management and marketing services for the DIY labels of both developing acts and established stars, including Graham Nash, Bonnie Raitt, Herb Alpert and TLC. The longtime Sony Music executive and former Maverick Records GM, who founded Croschal Entertainment Group in 2003, reports his firm billed 9 percent more in 2016 than in the previous year. As fans of veteran acts discover new digital services, he says, "we are certainly focusing on the streaming platforms more than ever."

Angel Del Villar bets on the best in new Mexican music. With stars like Ulices Chaidez and Régulo Caro, Del Records had seven albums debut in the top 10 of the Top Latin Albums chart since January 2016, including Gerardo Ortiz at No. 1 in June. Regional Mexican music is "underestimated" by the music industry, says Del Villar, a native of Mexico who grew up in Los Angeles. To illustrate his point, he describes a recent label promotion that asked fans to upload videos with songs from their favorite Del artists. The campaign generated over 23 million impressions and drew more than 20,000 submissions, says Del Villar.

**ANGEL DEL VILLAR, 37**  
FOUNDER/CEO, DEL RECORDS



There's a reason for that number in the name of Luis Del Villar's label, Gerencia 360. Artists sign all-encompassing 360 deals and are developed in areas like modeling and acting as well as music. Like his brother, Del Records founder Angel Del Villar, Luis controls his label's copyrights, and has signed a roster of

**LUIS DEL VILLAR, 38**  
FOUNDER/CEO, GERENCIA 360



There's a reason for that number in the name of Luis Del Villar's label, Gerencia 360. Artists sign all-encompassing 360 deals and are developed in areas like modeling and acting as well as music. Like his brother, Del Records founder Angel Del Villar, Luis controls his label's copyrights, and has signed a roster of

bilingual talent that includes Adriel Favela, Jonathan Sanchez and Helen Ochoa. With two top 10 debuts on Top Latin Albums in the past 12 months, Gerencia is looking beyond a regional Mexican base. "Consumers today are all over the world," he says.

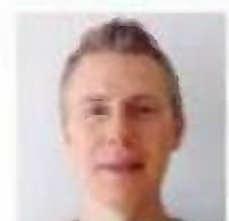
**ROGER GOLD, 47**  
CO-FOUNDER, 300 ENTERTAINMENT  
**KEVIN LILES, 49**  
CO-FOUNDER/CEO, 300 ENTERTAINMENT



In the first weeks of the year, 300 Entertainment had a No. 1 song and album with Migos' *Culture*

and "Bad and Boujee," on the Billboard Hot 100 and Billboard 200, respectively. "I don't think there's one way to break an artist," says Liles. For Migos, viral memes inspired by "Bad and Boujee" led the song to become the third-most streamed track of 2017 so far, with 679.1 million combined audio and video on-demand streams, according to Nielsen Music. Up next: The trio Cheat Codes is scaling the Hot 100 with "No Promises" (featuring Demi Lovato) after Gold signed the act. "They needed the right partner," he says, "but weren't finding it in the major-label system."

**ROBERT JOHN\***  
CO-OWNER/CREATIVE HEAD; MEGAFORCE RECORDS, MRI, PALMETTO



In a volatile music climate, John points to a constant for Megaforce Records: "the continued success of Anthrax," the veteran metal band, with sales of 3.2 million units during

the Nielsen Music era. The group has released the majority of its albums since 1984 on Megaforce, which in 2016 issued its latest, *For All Kings*. John (whose wife, Missi Callazzo, is chief operating officer of Megaforce's distribution arm, MRI) also notes the success of Third Eye Blind's summer tour, with 10,000 fans at the Northwell Health at Jones Beach Theater in Wantagh, N.Y. "The numbers are crazy," he says, "proving that this band is a rite of passage for young people."

**ALLEN KOVAC, 62**  
CEO, ELEVEN SEVEN MUSIC GROUP



Kovac has been an advocate for both his own acts (Mötley Crüe, Papa Roach, Hellyeah) and the broader indie community. His 2016 meetings with Spotify were followed by the streaming giant's hiring of an executive specifically designated as "a funnel for the hundreds of indie labels to be able to get through the Spotify system," says the Manhattan resident. Kovac also has joined those critical of YouTube's payment rates to artists and encouraged talent, including Nikki Sixx, Nelly Furtado and Deborah Harry, to mobilize their fans to call for fairer deals. So far, YouTube hasn't "changed its basic stance" of underpaying artists for video streams, he says.

Hopeless Records act All Time Low achieved gold album certifications in May for 2009's *Nothing Personal* and 2007's *So Wrong It's Right*, and Posen says his Van Nuys, Calif.-based label

**LOUIS POSEN, 46**  
FOUNDER, HOPELESS RECORDS



Hopeless Records act All Time Low achieved gold album certifications in May for 2009's *Nothing Personal* and 2007's *So Wrong It's Right*, and Posen says his Van Nuys, Calif.-based label

**STREAMING PAY LEAPS FOR INDIES**

Merlin, the global digital rights agency for the independent label sector, recently announced that royalty payments to its 700-plus members for audio streaming hit \$353 million for the 12 months ending March 2017 — a 52 percent jump over the previous year. The numbers reflect the streaming boom shaping the music business overall.

Under CEO Charles Caldas, Merlin represents indies that account for over 12 percent of the global digital recorded-music market. In April, Merlin announced a new multiyear global licensing agreement with Spotify. It now has partnerships in place with 20 digital music services.

—T.D.

is posed for a "huge release" on Aug. 18 with Neck Deep's *The Peace and the Panic*. As part of the Hopeless nonprofit offshoot Sub City, Posen, the father of a 10-year-old daughter, this summer presented the first \$10,000 grant to be given to "a fan or band who wants to make a difference in the world through music."

**CHRIS TAYLOR, 51**  
PRESIDENT, ENTERTAINMENT ONE MUSIC



When Taylor was named president of Entertainment One (eOne) Music in February 2016, he moved to shut down the company's distribution arm to focus on its record label

division, management arm and international reach. "We now have 40 artists under management," says the Windsor, Ontario, native, whose company is based in Toronto. One of those management clients, Arkells, sold out Toronto's 16,000-capacity Budweiser Stage amphitheater in June. "We set the table for the band to achieve that level of ticket sales," says Taylor, "and we haven't hit the ceiling yet for them."

**BRYAN "BIRDMAN" WILLIAMS, 48**  
**RONALD "SLIM" WILLIAMS, 49**  
CO-CEOs, CASH MONEY RECORDS



Despite a three-year public spat over contract discrepancies with their marquee artist Lil Wayne, the

New Orleans-raised, Miami-based Williams brothers have kept Cash Money hot on the charts, two decades after founding the label. Drake's playlist album *More Life*, released in April, shattered his own record for most U.S. streams in one week, clocking 384.8 million streams for its songs, according to Nielsen Music, and exceeded 1 billion in just three weeks, while Nicki Minaj passed Aretha Franklin's total of 73 for the most Billboard Hot 100 hits by a woman in April. "I like the challenge of being creative," says Birdman of their success. "We've been fortunate enough to just keep putting up big numbers."

Posen (fourth from right) and colleagues with Hopeless Records group Yellowcard in March.



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90 Years.



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*Congratulations to our Chairman / CEO,  
David Renzer on your Indie Power Players honor.  
Your Spirit family is proud of your leadership and  
vision as we prove indies can make major moves.*

**SpiritMusic**  
GROUP



From right: Renzer with Universal Music Publishing Group's Evan Lamberg, artist Aloe Blacc, music attorney Doug Davis and Electronic Arts' Steve Schnur in 2015.

**PUBLISHERS**

**CAROLINE BIENSTOCK, 59**  
PRESIDENT/CEO, CARLIN AMERICA



When the Songwriters Hall of Fame bestowed its top publisher award to Caroline Bienstock in June, the moment was poignant. The same honor had been presented in 1996 to her father, Freddy Bienstock, who founded Carlin America — and named it for his daughter. Working out of the same midtown Manhattan brownstone

office once occupied by her dad, Bienstock oversees Carlin's catalog of traditionally classic songs recorded by artists like Billie Holiday, Frank Sinatra and James Brown. But recently, Carlin signed rising composer-artist Valerie Broussard. Says Bienstock: "The most traditional thing publishers do is develop their writers."

**GOLNAR KHOSROWSHAHI, 45**  
PRESIDENT, RESERVOIR MEDIA MANAGEMENT



Khosrowshahi doesn't have to look back far to cite a highlight of the past year. In June, Reservoir had 12 songs on the Billboard Hot 100, co-written by six of the company's writers: Ali Tamposi, Ina Wroldsen, 2 Chainz, Jamie Hartman and Migos' Offset and Takeoff. The most successful was Migos' "Bad and Boujee," which topped the Hot 100 for three weeks. But her songwriters also have created hits for Kygo (with Selena Gomez) and Calvin Harris. Khosrowshahi, who lived in Iran and Britain before settling in Canada, says Reservoir "has established itself as a creative force fostering opportunities for its songwriters."

**MARY MEGAN PEER\***  
DEPUTY CEO, PEERMUSIC  
**RALPH PEER II\***  
CHAIRMAN/CEO, PEERMUSIC



Peermusic is celebrating its 90th anniversary, and founder Ralph S. Peer — who recorded

Jimmie Rodgers and The Carter Family — won a posthumous trustees award at the Grammy Awards in February. But the company, a family business over three generations, is going strong, signing of-the-moment writers like The Audibles and growing its net publisher's share, or gross profit, by an average of over 5 percent per year. Much of that growth comes from streaming, where, Ralph Peer II points out, "We don't control pricing." Even so, the publisher's U.S. streaming revenue grew by 25 percent in 2016, according to Mary Megan Peer. "I'd like to see that same level of growth next year," she says.

**RON PERRY, 38**  
PRESIDENT, SONGS MUSIC PUBLISHING  
**MATT PINCUS, 45**  
FOUNDER/CEO, SONGS MUSIC PUBLISHING



For the first quarter of 2017, SONGS' 4.6 percent share of the top 100 radio songs ranked it sixth among all music publishers. But since SONGS achieved that ranking only with co-publishing pacts and no administration deals (unlike its competitors), "I do feel we punch above our weight class," says Pincus, whose company represents Diplo and The Weeknd. In June, SONGS writer Lorde followed up the blockbuster success of her 2013 debut, *Heroine*, by debuting at No. 1 on the Billboard 200 with sophomore release *Melodrama*, for which Perry provided A&R guidance. "It has been a three-year process," he says, "so it has been really exciting." Perry's latest find? Florida rapper XXXTentacion, who has gained 1.1 million followers on SoundCloud with tracks such as "Look at Me."

**DAVID RENZER, 57**  
CHAIRMAN/CEO, SPIRIT MUSIC GROUP



Promoted in June to CEO of Spirit Music Group, Renzer — who was mentored by indie-music legend Clive Calder (founder of Jive Records and Zomba Music) — oversaw the 2016 acquisition of Polar Patrol, whose roster includes Snow Patrol ("Chasing Cars") and songwriter Johnny McDaid. The latter has eight credits on Ed Sheeran's chart-topping *÷*, including "Shape of You," which has been streamed 771.5 million times, according to Nielsen Music. In the streaming era, says Renzer, "we're now processing millions of micro-transactions."



From left: Diplo, The Weeknd, Perry and Lorde in 2016.

**JUSTIN SHUKAT, 42**  
PRESIDENT, PRIMARY WAVE MUSIC PUBLISHING



Under Shukat's guidance, Primary Wave — the publishing home of some 15,000 songs, including the catalogs of Kurt Cobain, Steven Tyler and John Lennon — struck a partnership in August 2016 with BlackRock Alternative Investors, bringing it \$300 million in assets, including licensing rights to the name and likeness of Motown legend Smokey Robinson for \$22 million. In April, Primary Wave acquired an equity interest in Rough Trade Publishing for \$5 million. But Shukat's biggest challenge and accomplishment of the past year? "Planning and celebrating a bat mitzvah for my daughter," he says.

**Contributors**

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From left: Chromeo's Patrick Gemayel and David Macklovitch with Pincus in 2015.



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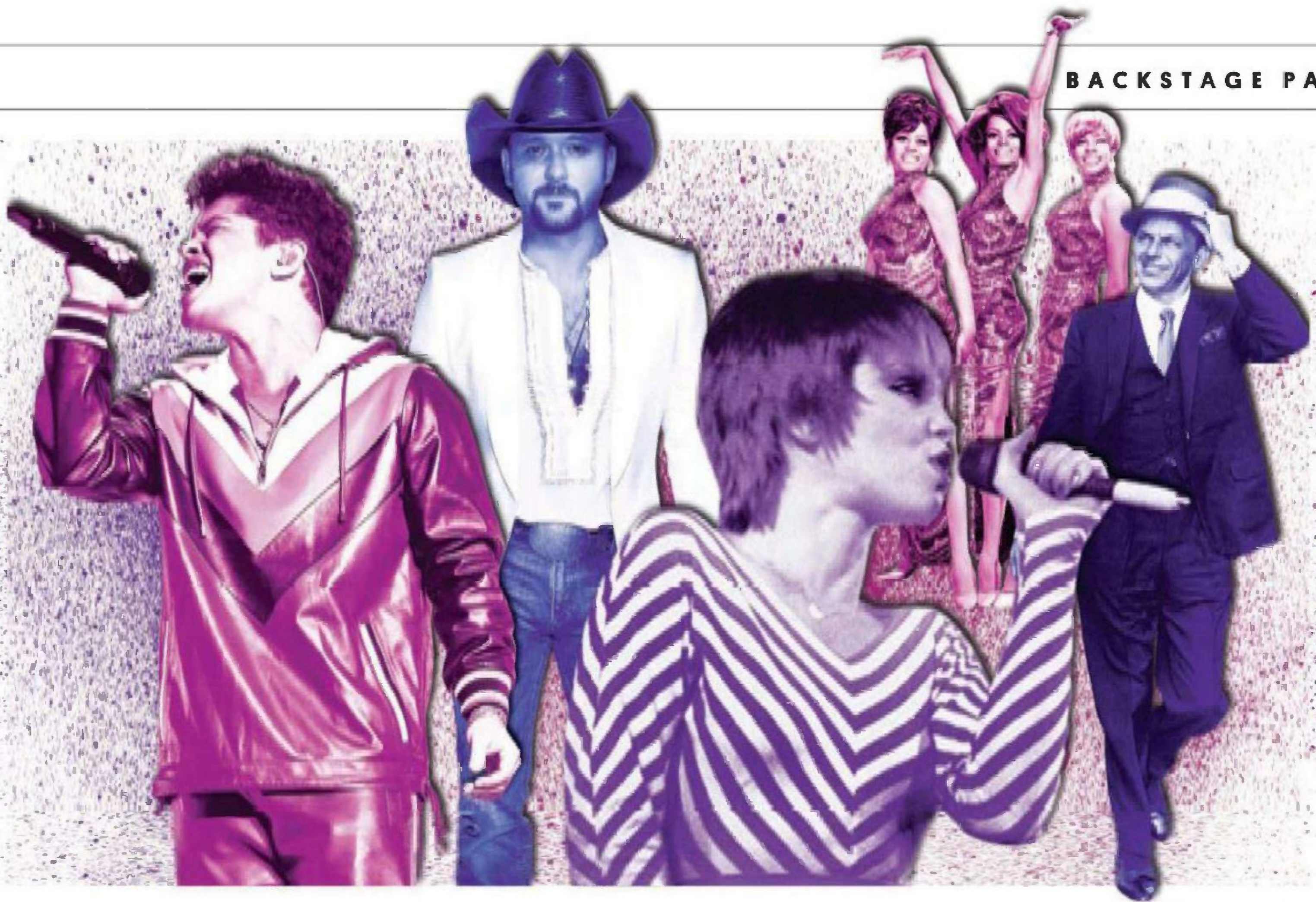
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## How Big Hits Spur Big ROI

“Start using words like ‘mechanical’ or ‘synch,’ and investors’ heads explode,” says Round Hill Music CEO Josh Gruss on drawing private equity to music publishing

BY ROBERT LEVINE

**J**OSH GRUSS SPENT HIS early career bouncing between music and finance — playing in a hard rock band and getting an MBA from Columbia University, and working at both Atlantic Records and his family’s investment firm. He went on to found Round Hill Music, a private equity-financed company that invests in publishing and recording assets, which is marking its fifth anniversary.

“My whole background is in finance, but I’m also a musician,” says Gruss, 43, sitting cross-legged on the floor of an empty Midtown Manhattan office where Round Hill was relocating later that day. “And I had this idea to create a private equity platform to invest in music royalties.”

Those investments have given Round Hill an interest in copyrights from a remarkably diverse range of songwriters — Lennon & McCartney, Craig Wiseman, Eddie Holland, Gavin Rossdale and Gerald Marks, among them — and in hits recorded by artists such as Bruno Mars, Tim McGraw, Pat Benatar, The Supremes

and Frank Sinatra.

The music publishing business makes sense for investors, industry veterans say. It generates a steady flow of income, regardless of the swings of the stock market or the state of the broader economy.

Yet the world of music remains so alien to finance executives that Round Hill maintains two separate websites, one for investors and another for the entertainment industry.

Round Hill raised an initial fund of over \$200 million and in 2012 made its first high-profile investment in six Lennon-McCartney compositions, including “She Loves You,” “From Me to You” and “I Saw Her Standing There.” Now its annual net publisher’s share, or gross profit, is “approaching \$20 million,” says Gruss, and it has begun raising money for a second investment fund. “We’re targeting pension funds, endowments, family offices.”

In Round Hill’s sightline are also rights to master recordings. In January 2016, it bought the recordings and publishing of The Offspring for \$35 million. It previously acquired the first four Bush albums, in a 50-50 partnership with frontman Rossdale.

Above: Round Hill Music has invested in the publishing of songs that became hits for artists as diverse as (from left) Bruno Mars, Tim McGraw, Pat Benatar, The Supremes and Frank Sinatra.

It recently announced deals with the band Tesla and the estate of Warrant frontman Jani Lane. And although Round Hill focuses on acquiring catalogs, it also signs new songwriters. In July, the company signed Cobi, whose 300 Entertainment debut single, “Don’t You Cry for Me,” has earned 17.5 million on-demand streams, according to Nielsen Music.

Gruss can discuss the tax advantages of investing in publishing as easily as why he believes hard rock songs are undervalued. He comes from a family of prominent financiers: His grandfather founded the investment firm Gruss & Company, where he worked for several years with his father.

Says Gruss: “He likes this asset class for all the reasons I do.”

But he may be one of the few private equity CEOs who plays in a hard rock group — he performs original music in the band Rubikon, as he has for years, playing to as many as 5,000 at one festival. “The ‘k’ [in our name] gives it the extra hardness,” he says.

**You started Round Hill Music at an opportune time. There was a lot of optimism about the value of publishing catalogs before 2008, but then the financial crisis changed things.**

It was really good timing. The valuations got out of control — as they did on various kinds of investments — and 2008 brought everything back to normal. BMG took advantage of this, but they were



Gruss leveraged his experience in finance to create Round Hill Music as a platform for private equity to invest in publishing and recording assets.

operating on a much larger scale. So we had a fairly clear runway to buy what came to market that BMG didn't buy.

**At the time, the idea of entitles outside the music business investing in publishing was still relatively new.**

Before Round Hill, there was no way to invest in music copyrights except for buying a catalog. It's typical for endowments and foundations and pension plans to invest in private equity [in order] to invest in oil and gas or real estate, but no one had created a platform for those groups to invest in music publishing.

**"Our investors expect a steady, annuity-like yield."**

It's extremely attractive to those kinds of investors, who want to diversify their portfolios. And I had the finance background to help me come up with this product. But when we went out to talk to institutional investors, hardly anyone had ever heard of this as an asset class.

**Was it hard to explain music publishing to institutional investors?**

There was a huge learning curve. From the most sophisticated investors on down — Harvard's endowment, Yale's endowment — none of them had come across this asset class that has been around for hundreds of years. So you have to explain all of that

stuff, and it's hard for some people to wrap their heads around. It's a lot harder to understand than real estate. When you start using words like "mechanical" or "synch," their heads explode.

**How do songwriters react to having their compositions owned by private equity?**

We want songwriters to feel like we're a boutique-size publisher — which we are. In this day and age, everyone is touting their technology, but it's really not about technology — it's about people. Technology will not help you get a synch on a show — having someone meet with music supervisors for lunch every day will.

**What kind of catalogs do you look to acquire?**

This is where, if you don't have a deep understanding of music, you're going to make some huge mistakes. There's a qualitative aspect to it. If you want to use The Offspring as an example, I can't think of a bigger American punk band from the '90s, besides Green Day. We were able to buy the publishing and the masters, and it's great to have them together. We want quality, not quantity. We want to own high-quality catalogs.

**You own rights to a few Beatles songs. How did that happen?**

In the early '60s, before The Beatles came to the United States, they made

**HITS ENRICH ROUND HILL ROSTER**

A sampler of the publisher's most notable copyrights

**"All of Me"**

**S** SONGWRITER GERALD MARKS  
**A** ARTIST FRANK SINATRA, MICHAEL BUBLE

**"Best Day of My Life"**

**S** AMERICAN AUTHORS  
**A** AMERICAN AUTHORS

**"Cruise"**

**S** JOY MOI, TYLER HUBBARD, BRIAN KELLY  
**A** FLORIDA GEORGIA LINE

**"Glycerine"**

**S** GAVIN ROSSDALE  
**A** BUSH

**"Hit Me With Your Best Shot"**

**S** EDDIE SCHWARTZ  
**A** PAT BENATAR

**"I Saw Her Standing There"**

**S** JOHN LENNON, PAUL MCCARTNEY  
**A** THE BEATLES

**"Just the Way You Are"**

**S** ARI LEVINE  
**A** BRUNO MARS

**"The Kids Aren't Alright"**

**S** THE OFFSPRING  
**A** THE OFFSPRING

**"Live Like You Were Dying"**

**S** CRAIG WISEMAN  
**A** TIM MCGRAW

**"You Can't Hurry Love"**

**S** EDDIE HOLLAND  
**A** THE SUPREMES

The song titles above are followed by the name(s) of the Round Hill Music writer(s) on each track, then the artist who recorded the hit.

a deal with a publisher, which ended up with "She Loves You," "From Me to You," "I Saw Her Standing There" and their B-sides, in North America only. We acquired the rights from the son of the founder. One of the things we pride ourselves on is digging for opportunities, and not waiting for deals to come to us.

**Where do new writers fit into this?**

Our investors expect a steady, annuity-like yield. So if we were signing all new stuff, we wouldn't have any consistency. One of the few frontline projects we bet on was the band American Authors, which had a No. 1 song [on *Billboard's* Adult Top 40 chart in 2014] with "Best Day of My Life" — and I would venture to say that the song has been among the most synched songs in the last 10 years.

**Will you go public one day?**

We're only at the very beginning of what, hopefully, will be some nice growth. So I want time to add value to these catalogs, and it usually takes a few years to do that. Overall, we can pay our investors with income, and they want that income.

There's no rush to do anything. I like the idea of going public as a music-rights company, just earning royalties and sending out dividends. But it's really about what's right for our investors. If someone were to come along and offer to buy what we have, I have to do what's in their best interest.

**You're still playing in Rubikon, right?**

Yeah, we had a gig last week. Back in the day, we toured in an RV and played the biggest dumps — maybe our largest crowd was at a festival, in front of 5,000 people. Rubikon has an administration deal with Round Hill, and we were able to get about 10 synchs on the Showtime show *Shameless*. That was probably the most we made for anything; about \$10,000 in synch royalties.

**Given your taste for hard rock, what is the most metal thing you have ever done?**

At my wedding a few months ago [Gruss is married to Jessica Elizabeth Siebel, a financial real estate consultant], the guys and I took over from the wedding band and launched into "Hot Blooded" by Foreigner.

**And your wife was OK with this?**

I also played "How Sweet It Is (To Be Loved by You)" right before that. But I love Foreigner. I would love to own that catalog. Mick Jones, call if you're interested. ●



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# Billboard Artist 100

August 19  
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## NO. 1 ARCADE FIRE

Arcade Fire debuts at No. 1 on the Artist 100, becoming just the seventh act to debut atop the ranking since the chart's 2014 inception. The band's new album, *Everything Now*, concurrently starts atop the Billboard 200.



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
	<b>NEW</b>	<b>1</b>	<b>#1</b> <b>ARCADE FIRE</b>	COLUMBIA	1	1
3	5	2	<b>BRUNO MARS</b>	ATLANTIC/AG	1	150
2	4	3	<b>ED SHEERAN</b>	ATLANTIC/AG	1	156
6	7	4	<b>IMAGINE DRAGONS</b>	KIDINAKORNER/INTERSCOPE/IGA	1	130
5	8	5	<b>KENDRICK LAMAR</b>	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	133
4	1	6	<b>LINKIN PARK</b>	MACHINE SHOP/WARNER BROS.	1	29
8	9	7	<b>SHAWN MENDES</b>	ISLAND	1	130
7	10	8	<b>DJ KHALED</b>	WE THE BEST/EPIC	2	58
13	13	9	<b>CHARLIE PUTH</b>	OTTO/ATLANTIC/AG	9	114
9	11	10	<b>JUSTIN BIEBER</b>	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	161
12	14	11	<b>SAM HUNT</b>	MCA NASHVILLE/UMGN	5	155
16	16	12	<b>THE CHAINSMOKERS</b>	DISRUPTOR/COLUMBIA	1	88
1	12	13	<b>JAY-Z</b>	S. CARTER ENTERPRISES/ROC NATION	1	5
23	19	14	<b>NIALL HORAN</b>	NEON HAZE/CAPITOL	11	42
15	17	15	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	1	162
18	22	16	<b>THE WEEKND</b>	XO/REPUBLIC	1	147
35	39	17	<b>FUTURE</b>	A-1/FREEBANDZ/EPIC	1	107

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
11	15	18	<b>SELENA GOMEZ</b>	INTERSCOPE/IGA	2	138
-	6	19	<b>MEEK MILL</b>	MAYBACH/ATLANTIC/AG	1	25
24	32	20	<b>KHALID</b>	RIGHT HAND/ROCA	20	22
22	20	21	<b>RIHANNA</b>	WESTBURY ROAD/ROC NATION	2	158
21	23	22	<b>21 SAVAGE</b>	SLAUGHTER GANG/EPIC	8	18
64	63	23	<b>THOMAS RHETT</b>	VALORY/BMLG	7	131
10	31	24	<b>FRENCH MONTANA</b>	COKE BOYS/BAD BOY/EPIC	10	11
31	30	25	<b>POST MALONE</b>	REPUBLIC	20	58
28	25	26	<b>CHILDISH GAMBINO</b>	GLASSNOTE	7	49
19	21	27	<b>HALSEY</b>	ASTRALWERKS	1	86
30	33	28	<b>CALVIN HARRIS</b>	FLY EYE/COLUMBIA	8	123
51	26	29	<b>LIAM PAYNE</b>	REPUBLIC	26	13
33	49	30	<b>METALLICA</b>	BLACKEMED	2	112
76	51	31	<b>BTS</b>	BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	8	43
17	34	32	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGN	1	93
50	62	33	<b>KESHA</b>	KEMOSABE/RCA	33	4
34	37	34	<b>ALESSIA CARA</b>	EP/DEF JAM	12	100


The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music, and an illustration of social networking buzz as compiled by iHeartRadio. See Chart Legend on billboard.com for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

APRA/STRENGTH & SALES DATA COMPILED BY  
nielsen  
MUSIC

ARCADIE FIRE: GUY AROCH; HORAN: RICHARD DOBSON/GETTY IMAGES; RIHTE: RICHARD DOBSON/GETTY IMAGES; FORD: GETTY IMAGES; JACKSON: KEVIN MAZUR/WIREIMAGE; GREEN DAY: NIGEL CRANE/GETTY IMAGES; MENSA: JOSH BRASHELD/PLMAG.COM; MANCHESTER ORCHESTRA: TIMOTHY HATTI/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, and streaming activity data from online music sources tracked by Nielsen Music and SoundScan. Chart is based on data compiled by Mediabase, SoundScan, and other sources. For complete rules and explanations, visit [www.billboard.com/chart](http://www.billboard.com/chart). © 2017 Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

AIRPLAY/STREAMING & SALES DATA COMPILED BY NIELSEN MUSIC

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
29	29	35	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	16	57
32	35	36	MIGOS	QUALITY CONTROL/300/AG	1	43
20	36	37	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	3	87
26	27	38	DADDY YANKEE	EL CARTEL/CAPITOL LATIN/UMLE	19	16
25	28	39	LUIS FONSI	UNIVERSAL MUSIC LATINO/UMLE	21	18
40	44	40	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	120
38	40	41	ADELE	XL/COLUMBIA	1	131
-	42	42	LANA DEL REY	POLYDOR/INTERSCOPE/IGA	2	48
42	43	43	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	10	22
97	66	44	CARDI B	THE KSR GROUP/ATLANTIC/AG	44	3
36	42	45	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	162
61	60	46	SZA	TOP DAWG/RCA	16	8
89	88	47	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	151
43	41	48	TRAVIS SCOTT	GRAND HUSTLE/EPIC	5	73
39	45	49	KATY PERRY	CAPITOL	1	156
59	47	50	QUAVO	QUALITY CONTROL/MOTOWN/CAPITOL	47	17
53	54	51	JON PARDI	CAPITOL NASHVILLE/UMGN	28	42
41	50	52	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	8	123
14	58	53	COLDPLAY	PARLOPHONE/ATLANTIC/AG	4	114
37	46	54	MILEY CYRUS	RCA	15	69
60	71	55	MICHAEL JACKSON	MJ/EPIC	25	130
						
RE-ENTRY	46	56	GRATEFUL DEAD	GRATEFUL DEAD/RHINO	25	11
46	56	57	GUCCI MANE	GUWOP/ATLANTIC/AG	6	43
45	52	58	JAMES ARTHUR	COLUMBIA	21	31
54	55	59	MAROON 5	222/INTERSCOPE/IGA	1	162
48	57	60	BRETT YOUNG	BMLG	28	35
NEW	91	61	ALICE COOPER	E-A-RMUSIC/EDEL	61	1
44	53	62	PORTUGAL. THE MAN	ATLANTIC/AG	62	5
55	65	64	FLORIDA GEORGIA LINE	BMLG	1	162
69	77	65	JULIA MICHAELS	REPUBLIC	22	26
-	3	66	TYLER, THE CREATOR	ODD FUTURE/COLUMBIA	3	4
52	70	67	LADY GAGA	STREAMLINE/INTERSCOPE/IGA	1	62
NEW	56	68	MANCHESTER ORCHESTRA	LOMA VISTA/CONCORD	68	1
56	59	69	TAYLOR SWIFT	BIG MACHINE/BMLG	1	158
57	61	70	ZEDD	INTERSCOPE/IGA	17	50

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
73	68	71	OLD DOMINION	RCA NASHVILLE/SMN	29	65
63	74	72	2 CHAINZ	THE REAL UNIVERSITY/DEF JAM	6	10
79	75	73	DUSTIN LYNCH	BROKEN BOW/BBMG	22	24
67	73	74	KODAK BLACK	DOLLAZ N DEALZ	6	31
74	76	75	MALUMA	SONY MUSIC LATIN	40	17
70	72	76	JUSTIN TIMBERLAKE	RCA	5	116
58	100	77	THE BEATLES	APPLE/CAPITOL/UME	5	34
88	78	78	J BALVIN	CAPITOL LATIN/UMLE	76	7
77	86	79	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	161
66	69	80	ARIANA GRANDE	REPUBLIC	1	160
75	79	81	CHRIS BROWN	RCA	1	156
RE-ENTRY	82	82	GREEN DAY	REPRISE/WARNER BROS.	2	13
						
82	90	83	JASON ALDEAN	MAÇON/BROKEN BOW/BBMG	1	153
NEW	95	84	LUCAS HOGE	REBEL ENGINE	84	1
94	87	85	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	10	136
-	67	86	BILLY CURRINGTON	MERCURY NASHVILLE/UMGN	32	23
RE-ENTRY	71	87	GUNS N' ROSES	GEFFEN/IGA	67	6
71	64	88	CAMILA CABELLO	SYCO/EPIC	29	36
72	84	89	HARRY STYLES	ERSKINE/COLUMBIA	1	18
83	91	90	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	162
68	85	91	HAILEE STEINFELD	REPUBLIC	53	16
RE-ENTRY	93	92	BRYSON TILLER	TRAPSOUL/RCA	3	83
93	89	93	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	23	7
100	98	94	MIDLAND	BIG MACHINE/BMLG	89	7
80	82	95	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	15	42
87	83	96	PLAYBOI CARTI	AWGE/INTERSCOPE/IGA	76	10
NEW	97	97	ZAC BROWN BAND	SOUTHERN GROUND/ELEKTRA/AG	1	118
NEW	98	98	VIC MENSA	ROC NATION	98	1
RE-ENTRY	84	99	YO GOTTI	COCAINE MUZIK/EPIC	10	25
84	99	100	BIG SEAN	G.O.O.D./DEF JAM	2	104



## Rock Bands Ignite Artist 100

Rock group **Manchester Orchestra** (above) makes its debut on the Billboard Artist 100 at No. 68, as fifth studio album *A Black Mile to the Surface* opens at No. 7 on Top Rock Albums, with 14,000 equivalent album units earned in the week ending Aug. 3 (12,000 in traditional album sales), according to Nielsen Music. The set is the band's third top 10 on Top Rock Albums. Meanwhile, **Arcade Fire** debuts atop the Artist 100, becoming just the seventh act to bow at No. 1 on the ranking since the chart launched in 2014. The lofty debut is powered by the arrival of the group's fifth studio album, *Everything Now*, at No. 1 on the Billboard 200. Additionally, the set's title track/lead single re-enters Hot Rock Songs at No. 13, nearly besting its No. 11 peak on the June 24 chart. Lastly, **Niall Horan** jumps 19-14 on the Artist 100, entering the top 15 for the first time since the Oct. 11 chart — the week after the former **One Direction** singer released his debut solo single, "This Town." Horan leaps on the chart as latest single "Slow Hands" reaches a new peak of No. 15 on the Billboard Hot 100 in its 14th week. The track also vaults 47-28 on the Streaming Songs chart (11 million U.S. streams, up 2 percent), aiding the song's climb.

—Xander Zellner

# Billboard 200

August 19  
2017  
**billboard**

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
	<b>1</b>	<b>#1</b> <b>ARCADIE FIRE</b>	COLUMBIA	Everything Now	1	1
5	2	<b>KENDRICK LAMAR</b>	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	1	16
<b>3</b>	3	<b>MEEK MILL</b>	MAMBACH/ATLANTIC/AG	Wins And Losses	3	2
9	4	<b>DJ KHALED</b>	WE THE BEST/EPIC	Grateful	1	6
7	5	<b>JAY-Z</b>	S. CARTER ENTERPRISES/ROC NATION	4:44	1	4
12	6	<b>21 SAVAGE</b>	SLAUGHTER GANG/EPIC	Issa Album	2	4
15	<b>7</b>	<b>IMAGINE DRAGONS</b>	KIDINAKORNER/INTERSCOPE/IGA	Evolve	2	6
14	8	<b>ED SHEERAN</b>	ATLANTIC/AG	Divide	1	22
<b>6</b>	9	<b>SOUNDTRACK</b>	WALT DISNEY	Descendants 2	6	2
<b>1</b>	10	<b>LANA DEL REY</b>	POLYDOR/INTERSCOPE/IGA	Lust For Life	1	2
18	<b>11</b>	<b>KHALID</b>	RIGHT HAND/RCA	American Teen	9	22
<b>2</b>	12	<b>TYLER, THE CREATOR</b>	ODD FUTURE/COLUMBIA	Flower Boy	2	2
25	<b>13</b>	<b>SZA</b>	TOP DAWG/RCA	Ctrl	3	8
16	14	<b>SOUNDTRACK</b>	WALT DISNEY	Moana	2	37
22	15	<b>POST MALONE</b>	REPUBLIC	Stoney	6	34
21	16	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	20
20	17	<b>BRUNO MARS</b>	ATLANTIC/AG	24K Magic	2	37
19	18	<b>FRENCH MONTANA</b>	COKE BOYS/BAD BOY/EPIC	Jungle Rules	3	3
24	19	<b>CALVIN HARRIS</b>	FLY EYE/COLUMBIA	Funk Wav Bounces Vol. 1	2	5
26	20	<b>2 CHAINZ</b>	THE REAL UNIVERSITY/DEF JAM	Pretty Girls Like Trap Music	2	7
28	21	<b>MIGOS</b>	QUALITY CONTROL/300/AG	Culture	1	27
<b>4</b>	22	<b>LINKIN PARK</b>	MACHINE SHOP/WARNER BROS.	One More Light	1	10
31	<b>23</b>	<b>THE WEEKND</b>	XO/REPUBLIC	Starboy	1	36
<b>13</b>	24	<b>NAV AND METRO BOOMIN</b>	XO/BOUNCE/ATL/REPUBLIC	Perfect Timing	13	2
29	25	<b>SHAWN MENDES</b>	ISLAND	Illuminate	1	45
30	26	<b>ORIGINAL BROADWAY CAST</b>	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	97
NEW	27	<b>VIC MENSA</b>	ROC NATION	The Autobiography	27	1
32	28	<b>SOUNDTRACK</b>	VILLA 40/DREAMWORKS/RCA	Trolls	3	45
<b>8</b>	29	<b>LINKIN PARK</b>	WARNER BROS.	[Hybrid Theory]	2	172
NEW	30	<b>GRATEFUL DEAD</b>	GRATEFUL DEAD/RHINO	Dave's Picks, Volume 23: McArthur Court, U. Of Oregon, Eugene, OR - 10/27/78	30	1
NEW	31	<b>AMINE</b>	REPUBLIC	Good For You	31	1
NEW	32	<b>ALICE COOPER</b>	E-A-R-MUSIC/EDEL	Paranormal	32	1
NEW	33	<b>MANCHESTER ORCHESTRA</b>	LOMA VISTA/CONCORD	Black Mile To The Surface	33	1
35	34	<b>TRAVIS SCOTT</b>	GRAND Hustle/EPIC	Birds In The Trap Sing McKnight	1	48
34	35	<b>THE CHAINSMOKERS</b>	DISRUPTOR/COLUMBIA	Memories...Do Not Open	1	17
36	36	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	66
41	<b>37</b>	<b>FUTURE</b>	A-1/FREEBANDZ/EPIC	FUTURE	1	24
38	38	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGN	Traveller	1	99
39	39	<b>PLAYBOI CARTI</b>	AWGE/INTERSCOPE/IGA	Playboi Carti	12	16
37	40	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGN	From A Room: Volume 1	2	13
33	41	<b>HALSEY</b>	ASTRALWERKS	hopeless fountain kingdom	1	9
43	42	<b>LUKE COMBS</b>	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	5	9
45	43	<b>RUSS</b>	DIEMOX/RISS MY WAY/COLUMBIA	There's Really A Wolf	7	13
44	44	<b>CHILDISH GAMBINO</b>	MCDJ/GLASSNOTE	Awaken, My Love!	5	35
<b>42</b>	45	<b>LOGIC</b>	VISIONARY/DEF JAM	Everybody	1	13
<b>11</b>	46	<b>LINKIN PARK</b>	WARNER BROS.	Meteora	1	113
<b>40</b>	47	<b>HARRY STYLES</b>	ERSKINE/COLUMBIA	Harry Styles	1	12
NEW	48	<b>JULIA MICHAELS</b>	J MICHAELS/REPUBLIC	Nervous System (EP)	48	1
50	49	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/AG	Blurryface	1	116
<b>49</b>	50	<b>SAM HUNT</b>	MCA NASHVILLE/UMGN	Montevallo	3	145
86	<b>51</b>	<b>PS</b> <b>LUCAS HOGE</b>	REBEL ENGINE	Dirty South	51	2
115	<b>52</b>	<b>GG</b> <b>FUTURE</b>	A-1/FREEBANDZ/EPIC	HNRXX	1	23
48	53	<b>KEITH URBAN</b>	HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	4	65
51	54	<b>CHANCE THE RAPPER</b>	CHANCE THE RAPPER	Coloring Book	8	64
<b>10</b>	55	<b>ROMEO SANTOS</b>	SONY MUSIC LATIN	Golden	10	2
52	56	<b>RIHANNA</b>	WESTBURY ROAD/ROC NATION	ANTI	1	80
56	57	<b>BRETT YOUNG</b>	BMLG	Brett Young	18	25
<b>58</b>	58	<b>QUEEN</b>	HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	48	85
54	59	<b>KODAK BLACK</b>	DOLLAZ N BEALZ/ATLANTIC/AG	Painting Pictures	3	18
57	60	<b>FLORIDA GEORGIA LINE</b>	BMLG	Dig Your Roots	2	49
NEW	61	<b>CAGE THE ELEPHANT</b>	OSP/RCA	Unpeeled	61	1
59	62	<b>YOUNG THUG</b>	300/ATLANTIC/AG	BEAUTIFUL THUGGER GIRLS	8	7
<b>69</b>	63	<b>JON PARDI</b>	CAPITOL NASHVILLE/UMGN	California Sunrise	11	57
NEW	64	<b>THE ISLEY BROTHERS / SANTANA</b>	STARFAITH/RI TOP TEN/LEGACY	Power Of Peace	64	1
63	65	<b>BIG SEAN</b>	G.O.O.D./DEF JAM	I Decided.	1	26
68	66	<b>ED SHEERAN</b>	ATLANTIC/AG	X	1	163
75	67	<b>KENDRICK LAMAR</b>	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	249
53	68	<b>LORDE</b>	LAVA/REPUBLIC	Melodrama	1	7
<b>66</b>	69	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	231
62	70	<b>BRYSON TILLER</b>	TRAPSOUL/RCA	True To Self	1	10
<b>94</b>	71	<b>PORTUGAL. THE MAN</b>	ATLANTIC/AG	Woodstock	32	7
73	72	<b>J. COLE</b>	DREAMVILLE/ROC NATION	4 Your Eyez Only	1	34
<b>78</b>	73	<b>KANE BROWN</b>	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	10	35
70	74	<b>ZPAC</b>	AMARI/DEATH ROW/INTERSCOPE/UME	Greatest Hits	3	202
<b>77</b>	75	<b>FLEETWOOD MAC</b>	REPRISE, WAGNER STRATEGIC MARKETING/RHINO	The Very Best Of Fleetwood Mac	12	69
NEW	76	<b>RINGS OF SATURN</b>	NUCLEAR BLAST	Ultu Ulla	76	1
72	77	<b>EMINEM</b>	WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	1	331
67	78	<b>SOUNDTRACK</b>	UNIVERSAL STUDIOS/ARTIST PARTNERS GROUP/ATLANTIC/AG	The Fate Of The Furious: The Album	10	16
NEW	79	<b>SOUNDTRACK</b>	UNIVERSAL PICTURES/FOCUS FEATURES/MONDO/BACK LOT	Atomic Blonde	79	1
74	80	<b>BOB MARLEY AND THE WAILERS</b>	TUFF GONG/ISLAND/UME	Legend: The Best Of...	5	481
61	81	<b>COLDPLAY</b>	PARLOPHONE/ATLANTIC/AG	Kaleidoscope EP	15	3
109	82	<b>BLACKBEAR</b>	BEARTRAP/ALAMO/INTERSCOPE/IGA	digital druglord	14	15
76	83	<b>THE WEEKND</b>	XO/REPUBLIC	Beauty Behind The Madness	1	101
71	84	<b>TAYLOR SWIFT</b>	BIG MACHINE/BMLG	1989	1	138
55	85	<b>LADY ANTEBELLUM</b>	CAPITOL NASHVILLE/UMGN	Heart Break	4	8
60	86	<b>SOUNDTRACK</b>	MARVEL/HOLLYWOOD	Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2	4	15
79	87	<b>EMINEM</b>	SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	352
83	88	<b>J. COLE</b>	DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	139
<b>97</b>	89	<b>6LACK</b>	LVRN/INTERSCOPE/IGA	FREE 6LACK	34	33
81	90	<b>JAMES ARTHUR</b>	COLUMBIA	Back From The Edge	39	39
82	91	<b>ADELE</b>	XL/COLUMBIA	25	1	89
<b>91</b>	92	<b>THOMAS RHETT</b>	VALORY/BMLG	Tangled Up	6	97
103	93	<b>TEE GRIZZLEY</b>	300/AG	My Moment	44	17
87	94	<b>METALLICA</b>	BLACKHEED	Hardwired...To Self-Destruct	1	37
106	95	<b>IMAGINE DRAGONS</b>	KIDINAKORNER/INTERSCOPE/IGA	Night Visions	2	253
95	96	<b>ZAC BROWN BAND</b>	ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	130
64	97	<b>KIDZ BOP KIDS</b>	KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop 35	32	3
89	98	<b>JOURNEY</b>	COLUMBIA/LEGACY	Journey's Greatest Hits	10	472
99	99	<b>BRYSON TILLER</b>	TRAPSOUL/RCA	TRAPSOUL	8	97
96	100	<b>PANIC! AT THE DISCO</b>	DCD2/FUELED BY RAMEN/AG	Death Of A Bachelor	1	81



## Arcade Fires Up Third No. 1

Arcade Fire claims its third straight No. 1 album on the Billboard 200 as *Everything Now* arrives atop the tally. The LP earned 100,000 equivalent album units in the week ending Aug. 3, according to Nielsen Music. Of that sum, 94,000 were traditional album sales.

Arcade Fire previously led the chart with *Reflektor* in 2013 and *The Suburbs* in 2010. Both albums debuted at No. 1.

*Everything Now* is just the second rock album to lead the Billboard 200 in 2017 following *Linkin Park's One More Light* (on the June 10 list). Further, Arcade Fire is now the second rock band this decade with three No. 1s. Linkin Park also has three chart-toppers in the 2010s (of its six total No. 1s). Three other acts also have logged three chart-toppers in the 2010s: pop group *One Direction*, with four; country trio *Lady Antebellum*, with three; and country act *Zac Brown Band*, with three.

*Everything Now's* sales start of 94,000 (the sixth-largest sales week for a rock album in 2017) was aided by a concert ticket/album bundle redemption promotion for the band's upcoming tour. Other albums that have benefited from such an offer this year include Linkin Park's *One More Light*, *The Chainsmokers' Memories...Do Not Open* and *Katy Perry's Witness*.

Arcade Fire leads a quiet chart, as *Everything Now* is the only debut within the top 25 of the list (the first time that has happened since Feb. 4). Comparatively, a week ago, there were eight debuts in the top 25, including five in the top 10.

—Keith Caulfield



LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	27	<b>LINKIN PARK</b>	▲	MACHINE SHOP/WARNER BROS.	Minutes To Midnight	1	97
	101	<b>BRUNO MARS</b>	▲	ELEKTRA/AG	Doo-Wops & Hooligans	3	335
	105	<b>KANYE WEST</b>	▲	G.O.O.D./DEF JAM	The Life Of Pablo	1	69
	85	<b>KATY PERRY</b>	▲	CAPITOL	Witness	1	8
	102	<b>ARIANA GRANDE</b>	▲	REPUBLIC	Dangerous Woman	2	63
	93	<b>CREEDENCE CLEARWATER REVIVAL</b>	◆	FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	22	326
	100	<b>THE CHAINSMOKERS</b>	▲	DISRUPTOR/COLUMBIA	Collage (EP)	6	39
	119	<b>DUA LIPA</b>	▲	WARNER BROS.	Dua Lipa	86	5
	98	<b>JUSTIN BIEBER</b>	▲	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Purpose	1	90
	84	<b>GUNS N' ROSES</b>	◆	GEFFEN/UMI	Appetite For Destruction	1	175
	118	<b>FRANK OCEAN</b>	▲	BOYS DON'T CRY	Blonde	1	50
	111	<b>LIL UZI VERT</b>	●	GENERATION NOW/ATLANTIC/AG	Lil Uzi Vert Vs. The World	37	62
	108	<b>VARIOUS ARTISTS</b>	▲	SONY MUSIC/UNIVERSAL/UMI	NOW 62	11	13
	110	<b>SOUNDTRACK</b>	▲	DC/ATLAS/WATERTOWER/ATLANTIC/AG	Suicide Squad: The Album	1	52
	130	<b>METALLICA</b>	◆	BLACKENED/WARNER BROS.	Metallica	1	442
	113	<b>RAE SREMURD</b>	▲	EAR DRUMMER/INTERSCOPE/IGA	Sremmlife 2	4	51
NEW	117	<b>ANTHONY BROWN &amp; GROUP THERAPY</b>	▲	KEY OF ATL/ASCOT/FAIR TRADE/PLG	A Long Way From Sunday	117	1
	104	<b>THE BEATLES</b>	◆	APPLE/CAPITOL/UMI	Sgt. Pepper's Lonely Hearts Club Band	1	204
	112	<b>VARIOUS ARTISTS</b>	▲	SONY MUSIC/UNIVERSAL/UMI	NOW That's What I Call Country Volume 10	27	8
NEW	120	<b>JOE NICHOLS</b>	▲	RED BOW/BBMG	Never Gets Old	120	1
	92	<b>LANA DEL REY</b>	▲	POLYDOR/INTERSCOPE/IGA	Born To Die	2	287
	122	<b>LUKE BRYAN</b>	▲	CAPITOL NASHVILLE/UMGN	Kill The Lights	1	104
	114	<b>NAV</b>	▲	NOY/REPUBLIC	NAV	24	23
	125	<b>THE LUMINEERS</b>	●	DUALTONE	Cleopatra	1	69
	124	<b>DRAKE</b>	▲	YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	198
	165	<b>MICHAEL JACKSON</b>	◆	EPIC/LEGACY	Thriller	1	300
	131	<b>FOREIGNER</b>	▲	ATLANTIC/RHINO	40: Forty Hits From Forty Years - 1977-2017	108	4
	90	<b>SOUNDTRACK</b>	▲	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	1	106
	132	<b>FUTURE</b>	▲	A-1/FREEBANDZ/EPIC	DS2	1	107
	128	<b>DRAKE</b>	▲	YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	130
	107	<b>SOUNDTRACK</b>	▲	WALT DISNEY	Beauty And The Beast (2017)	3	21
	127	<b>YFN LUCCI</b>	▲	THINK IT'S A GAME/WARNER BROS.	Long Live Nut	27	18
	121	<b>HALSEY</b>	▲	ASTRALwerks	Badlands	2	101
	169	<b>MIRANDA LAMBERT</b>	▲	WARNER/BICA NASHVILLE/SMN	The Weight Of These Wings	3	37
	178	<b>NEIL DIAMOND</b>	▲	CAPITOL/UMI	All-Time Greatest Hits	15	35
	126	<b>TWENTY ONE PILOTS</b>	▲	FILED BY RAMEN/AG	Vessel	21	155
	134	<b>JASON ALDEAN</b>	▲	MACON/BROKEN BOW/BBMG	They Don't Know	1	47
RE	138	<b>LED ZEPPELIN</b>	▲	SWAN SONG/ATLANTIC/RHINO	Motherhip	7	224
	129	<b>GUCCI MANE</b>	▲	GUWOP/ATLANTIC/AG	Droptopwop	12	10
	141	<b>MAREN MORRIS</b>	●	COLUMBIA NASHVILLE/SMN	Hero	5	61
	163	<b>BROTHERS OSBORNE</b>	▲	EMI NASHVILLE/UMGN	Pawn Shop	17	22
	138	<b>LIL UZI VERT</b>	▲	GENERATION NOW/ATLANTIC/AG	The Perfect LUV Tape	55	51
	144	<b>JOHN MAYER</b>	▲	COLUMBIA	The Search For Everything	2	16
	142	<b>COLE SWINDELL</b>	●	WARNER BROS. NASHVILLE/WMN	You Should Be Here	6	63
RE	145	<b>BLAKE SHELTON</b>	▲	WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	89
	145	<b>CHARLIE PUTH</b>	▲	ARTIST PARTNERS GROUP/ATLANTIC/AG	Nine Track Mind	6	76
	174	<b>MELANIE MARTINEZ</b>	▲	ATLANTIC/AG	Cry Baby	6	103
	136	<b>KEVIN GATES</b>	▲	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	Islah	2	79
	155	<b>PNB ROCK</b>	▲	GTM: Goin Thru The Motions	GTM: Goin Thru The Motions	28	29
	147	<b>THE BEATLES</b>	◆	APPLE/CAPITOL/UMI	1	1	284

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	143	<b>FLORIDA GEORGIA LINE</b>	▲	BMLG	Here's To The Good Times	4	234
	135	<b>ZARA LARSSON</b>	●	RECORD COMPANY TEN/EPIC	So Good	26	20
	148	<b>XXXTENTACION</b>	▲	BAD VIBES FOREVER/EMPIRE RECORDINGS	Revenge	44	12
	151	<b>ZI SAVAGE &amp; METRO BOOMIN</b>	●	SLEAUGHTER GANG	Savage Mode	23	55
	152	<b>ADELE</b>	◆	XL/COLUMBIA	21	1	337
	149	<b>SHAWN MENDES</b>	▲	ISLAND	Handwritten	1	116
	137	<b>SHAKIRA</b>	▲	SONY MUSIC LATIN	El Dorado	15	10
	161	<b>SAM SMITH</b>	▲	CAPITOL	In The Lonely Hour	2	164
	154	<b>BRUNO MARS</b>	▲	ATLANTIC/AG	Unorthodox Jukebox	1	183
	153	<b>THE NOTORIOUS B.I.G.</b>	▲	BAD BOY/RHINO	Greatest Hits	1	92
	157	<b>THE BEATLES</b>	◆	APPLE/CAPITOL/UMI	Abbey Road	1	227
	166	<b>TIM MCGRAW</b>	▲	LIBR	35 Biggest Hits	47	25
	160	<b>EMINEM</b>	▲	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery	1	290
RE	164	<b>GREEN DAY</b>	▲	REPRISE/WARNER BROS.	American Idiot	1	141
NEW	165	<b>NICHOLE NORDEMAN</b>	▲	SPARROW/CAPITOL CMG	Every Mile Mattered	165	1
	133	<b>SOUNDTRACK</b>	▲	30TH CENTURY/COLUMBIA	Baby Driver: Music From The Motion Picture	27	6
	123	<b>ZAC BROWN BAND</b>	▲	SOUTHERN GROUND/ELEKTRA/AG	Welcome Home	2	12
	158	<b>MACHINE GUN KELLY</b>	▲	ESTYXX/BAD BOY/INTERSCOPE/IGA	bloom	8	12
	23	<b>IN THIS MOMENT</b>	▲	ROADRUNNER/ATLANTIC/AG	Ritual	23	2
	168	<b>LUKE BRYAN</b>	▲	CAPITOL NASHVILLE/UMGN	Crash My Party	1	203
	177	<b>LIL YACHTY</b>	▲	QUALITY CONTROL/MOTOWN/CAPITOL	Teenage Emotions	5	10
	171	<b>RED HOT CHILI PEPPERS</b>	▲	WARNER BROS.	Greatest Hits	18	141
	159	<b>TOM PETTY AND THE HEARTBREAKERS</b>	◆	MCA/UMI	Greatest Hits	5	231
	183	<b>IMAGINE DRAGONS</b>	▲	KIDINA KORNER/INTERSCOPE/IGA	Smoke + Mirrors	1	78
	172	<b>SIA</b>	▲	MONKEY PUZZLE/RCA	This Is Acting	4	79
	199	<b>GOLDLINK</b>	▲	SQUAASH CLUB/RCA	At What Cost	145	3
	179	<b>LADY GAGA</b>	▲	STREAMLINE/ROULVE/CHERRYTREE/INTERSCOPE/IGA	The Fame	2	198
RE	178	<b>SUBLIME</b>	▲	GASOLINE ALLEY/MCA/GEFFEN/UMI	Sublime	13	149
	156	<b>NICKELBACK</b>	▲	NICKELBACK R/BBMG	Feed The Machine	5	7
	164	<b>AJR</b>	▲	AJR/BBMG	The Click	61	8
	180	<b>KENDRICK LAMAR</b>	▲	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	To Pimp A Butterfly	1	119
	150	<b>PRINCE AND THE REVOLUTION</b>	◆	NPG/WARNER BROS./RHINO	Purple Rain (Soundtrack)	1	122
	176	<b>DR. DRE</b>	▲	AFTERMATH/INTERSCOPE/UMI	Dr. Dre -- 2001	2	162
	190	<b>ED SHEERAN</b>	▲	ELEKTRA/AG	+	5	218
	182	<b>NIRVANA</b>	◆	SUB POP/EGG/GEFFEN/UMI	Nevermind	1	372
	189	<b>G-EAZY</b>	▲	G-EAZY/RVC/BPG/RCA	When It's Dark Out	5	87
	175	<b>CHILDISH GAMBINO</b>	●	GLASSNOTE	Because The Internet	7	132
	185	<b>DIERKS BENTLEY</b>	●	CAPITOL NASHVILLE/UMGN	Black	2	60
	187	<b>EMINEM</b>	▲	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	The Marshall Mathers LP 2	1	179
RE	190	<b>PARAMORE</b>	▲	FUELED BY RAMEN/AG	After Laughter	6	10
RE	191	<b>GUNS N' ROSES</b>	▲	GEFFEN/UMI	Greatest Hits	3	409
RE	192	<b>EAGLES</b>	◆	ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	1	221
RE	193	<b>HOZIER</b>	▲	RUBYWORKS/COLUMBIA	Hozier	2	134
	200	<b>A BOOGIE WIT DA HOODIE</b>	▲	HIGHBRIDGE THE LABEL/AG	Artist	70	43
	86	<b>EAGLES</b>	▲	ASYLUM/WARNER STRATEGIC MARKETING/RHINO	Their Greatest Hits: Volumes 1 & 2	86	3
	193	<b>ELTON JOHN</b>	▲	CHRONICLES/ROCKET/ISLAND/MERCURY/UMI	Rocket Man: Number Ones	9	84
	170	<b>ORIGINAL BROADWAY CAST RECORDING</b>	▲	AUTUMN SMILE BROADWAY LIMITED LIABILITY/ATLANTIC/AG	Dear Evan Hansen	8	21
	186	<b>ALESSIA CARA</b>	▲	EP/DEF JAM	Know-It-All	9	90
	19	<b>FRANK SINATRA</b>	▲	FRANK SINATRA ENTERPRISES/CAPITOL/UMI	Ultimate Sinatra	32	36
RE	200	<b>THE WEEKND</b>	▲	XO/REPUBLIC	Trilogy	4	175



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**ALICE COOPER**  
Paranormal

Alice Cooper scores back-to-back top 40-charting albums on the Billboard 200 for the first time in over 40 years as his new *Paranormal* arrives at No. 32. The set, which earned 14,000 equivalent album units in the week ending Aug. 3, according to Nielsen Music, follows 2011's No. 22-peaking *Welcome 2 My Nightmare*. Cooper last notched consecutive top 40 albums with a string of eight releases between April 1971 and August 1976.

-K.C.



48 **JULIA MICHAELS**  
Nervous System

The singer-songwriter (who has written 10 top 40-charting hits on the Billboard Hot 100) arrives with her debut album, which earned 10,000 units. On the Hot 100, the set's "Issues" moves 35-39 in its 28th chart week.



52 **FUTURE**  
HNDRXX

The former No. 1 vaults back up the list with a 67 percent unit gain (rising to 10,000) thanks to the addition of "You Da Baddest" (featuring Nicki Minaj) to the streaming edition of the album.

# Long Live The Dead

The Grateful Dead continues its robust chart presence on the Billboard 200 as the band's newest archival release debuts at No. 30. The album, *Dave's Picks, Volume 23*, arrives with 15,000 equivalent album units earned in the week ending Aug. 3. All of that sum comes from traditional album sales.

The new set is the Dead's fifth album to bow on the Billboard 200 in 2017, and all have launched inside the top 40. All told, the group has logged 35 top 40 albums in its career, with 20 of those occurring since 2010 (the most of any act this decade).

So far this year, the Grateful Dead has sold 225,000 albums. Of that sum, 99,000 come from its five archival sets that have arrived on the Billboard 200 in 2017. Notably, the group has sold more albums in 2017 than such acts as Pearl Jam (84,000), Frank Sinatra (126,000) and Elton John (117,000), though less than The Beatles (560,000), The Rolling Stones (234,000) and Pink Floyd (312,000).

On the Top Album Sales chart, the Dead's *Dave's Picks, Volume 23* starts at No. 4. It's the highest-charting album for the band on the Nielsen Music-driven sales tally since the list launched in 1991. On Internet Albums, *Dave's Picks, Volume 23* bows at No. 1, extending the band's record for the most chart-toppers. (It's typical of the Dead to perform well on Internet Albums because most of the band's archival releases sell strongly through its website.)

Elsewhere on the Internet Albums chart, Celtic band Gaelic Storm bows at No. 18 with *Go Climb a Tree*. The act also launches at No. 1 on World Albums, granting the group its seventh chart-topper (3,000 copies sold).

—Keith Caulfield



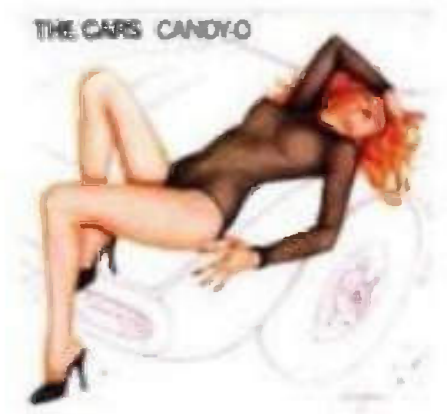
# Album Sales

August 19  
2017  
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
	<b>1</b>	<b>#1 1WR</b>	<b>ARCADIE FIRE</b>	<b>Everything Now</b>	<b>1</b>
6	2	JAY-Z	S. CARTER ENTERPRISES/ROC NATION	4:44	4
	<b>4</b>	<b>3</b>	<b>SOUNDTRACK</b>	<b>Descendants 2</b>	<b>2</b>
NEW	<b>4</b>	<b>GRATEFUL DEAD</b>	<b>GRATEFUL DEAD/RHINO</b>	<b>Dave's Picks, Volume 23</b>	<b>1</b>
	<b>5</b>	<b>1</b>	<b>LANA DEL REY</b>	<b>Lust For Life</b>	<b>2</b>
NEW	<b>6</b>	<b>6</b>	<b>ALICE COOPER</b>	<b>Paranormal</b>	<b>1</b>
NEW	<b>7</b>	<b>7</b>	<b>MANCHESTER ORCHESTRA</b>	<b>Black Mile To The Surface</b>	<b>1</b>
12	8	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	16
14	9	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	Evolve	6
13	10	SOUNDTRACK	WALT DISNEY	Moana	36
	<b>11</b>	<b>5</b>	<b>LINKIN PARK</b>	<b>One More Light</b>	<b>11</b>
	<b>12</b>	<b>23</b>	<b>LUCAS HOGE</b>	<b>Dirty South</b>	<b>2</b>
16	13	ED SHEERAN	ATLANTIC/JAG	Divide	22
15	14	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	From A Room: Volume 1	13
18	15	BRUNO MARS	ATLANTIC/JAG	24K Magic	36
	<b>16</b>	<b>3</b>	<b>MEEK MILL</b>	<b>Wins And Losses</b>	<b>2</b>
NEW	<b>17</b>	<b>THE ISLEY BROTHERS/SANTANA</b>	<b>STARFAITH/RI TOP TEN/LEGACY</b>	<b>Power Of Peace</b>	<b>1</b>
NEW	<b>18</b>	<b>18</b>	<b>VIC MENSA</b>	<b>The Autobiography</b>	<b>1</b>
NEW	<b>19</b>	<b>19</b>	<b>SOUNDTRACK</b>	<b>Atomic Blonde</b>	<b>1</b>
NEW	<b>20</b>	<b>20</b>	<b>RINGS OF SATURN</b>	<b>Uttu Ulla</b>	<b>1</b>
19	21	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Vol. 2: Awesome Mix Vol. 2	15
20	22	SOUNDTRACK	VILLA #02/DREAMWORKS/RCA	Trolls	44
	<b>23</b>	<b>2</b>	<b>TYLER, THE CREATOR</b>	<b>Flower Boy</b>	<b>2</b>
	<b>24</b>	<b>16</b>	<b>LINKIN PARK</b>	<b>[Hybrid Theory]</b>	<b>164</b>
NEW	<b>25</b>	<b>25</b>	<b>CAGE THE ELEPHANT</b>	<b>Unpeeled</b>	<b>1</b>
25	26	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	99
28	27	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UMG	NOW 62	13
26	28	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/JAG	Hamilton: An American Musical	96
31	29	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UMG	NOW That's What I Call Country Volume 10	8
21	30	KIDZ BOP KIDS	KIDZ BOP/RAZOR & TIC/CONCORD	Kidz Bop 35	3
24	31	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	143
NEW	<b>32</b>	<b>32</b>	<b>ANTHONY BROWN &amp; GROUP THERAPY</b>	<b>A Long Way From Sunday</b>	<b>1</b>
33	33	METALLICA	BLACKENED/WARNER BROS.	Hardwired...To Self-Destruct	36
32	34	LADY ANTEBELLUM	CAPITOL NASHVILLE/UMGN	Heart Break	8
NEW	<b>35</b>	<b>35</b>	<b>JOE NICHOLS</b>	<b>Never Gets Old</b>	<b>1</b>
	<b>36</b>	<b>30</b>	<b>HARRY STYLES</b>	<b>Harry Styles</b>	<b>12</b>
39	37	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SWN	This One's For You	9
35	38	SOUNDTRACK	30TH CENTURY/COLUMBIA	Baby Driver: Music From The Motion Picture	6
36	39	THE BEATLES	APPLE/CAPITOL/UMG	Sgt. Pepper's Lonely Hearts Club Band	27
46	40	SZA	TOP DAWG/RCA	Ctrl	8
NEW	<b>41</b>	<b>41</b>	<b>NICHOLE NORDEMAN</b>	<b>Every Mile Mattered</b>	<b>1</b>
45	42	DJ KHALED	WE THE BEST/EPIC	Grateful	6
55	43	METALLICA	BLACKENED/WARNER BROS.	Metallica	411
	<b>44</b>	<b>9</b>	<b>IN THIS MOMENT</b>	<b>Ritual</b>	<b>2</b>
	<b>45</b>	<b>11</b>	<b>LINKIN PARK</b>	<b>Meteora</b>	<b>110</b>
44	46	NICKELBACK	NICKELBACK II/BMG	Feed The Machine	7
47	47	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	64
51	48	2 CHAINZ	THE REAL UNIVERSITY/DEF JAM	Pretty Girls Like Trap Music	7
NEW	<b>49</b>	<b>49</b>	<b>AMINE</b>	<b>Good For You</b>	<b>1</b>
NEW	<b>50</b>	<b>50</b>	<b>JERRY GARCIA AND MERL SAUNDERS</b>	<b>Garcia Live: Volume Nine</b>	<b>1</b>

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	<b>1</b>	<b>#1 1WR</b>	<b>SHAMAN'S HARVEST</b>	<b>Red Hands Black Deeds</b>	<b>1</b>
NEW	<b>2</b>	<b>2</b>	<b>OCEANS ATE ALASKA</b>	<b>Hikari</b>	<b>1</b>
	<b>3</b>	<b>4</b>	<b>GRANT MALOY SMITH</b>	<b>Dust Bowl: American Stories</b>	<b>7</b>
NEW	<b>4</b>	<b>4</b>	<b>REX BROWN</b>	<b>Smoke On This...</b>	<b>1</b>
NEW	<b>5</b>	<b>5</b>	<b>MAKE THEM SUFFER</b>	<b>Worlds Apart</b>	<b>1</b>
NEW	<b>6</b>	<b>6</b>	<b>LOGAN MIZE</b>	<b>Come Back Road</b>	<b>1</b>
	<b>7</b>	<b>11</b>	<b>GG ART TAWANGHAR</b>	<b>Buddha Lounge; Chill, New Age (EP)</b>	<b>3</b>
NEW	<b>8</b>	<b>8</b>	<b>JOYWAVE</b>	<b>Content</b>	<b>1</b>
NEW	<b>9</b>	<b>9</b>	<b>JJ PROJECT</b>	<b>Verse #2 (EP)</b>	<b>1</b>
	<b>10</b>	<b>9</b>	<b>GRETA VAN FLEET</b>	<b>Black Smoke Rising (EP)</b>	<b>6</b>
NEW	<b>11</b>	<b>11</b>	<b>PRONG</b>	<b>Zero Days</b>	<b>1</b>
	<b>12</b>	<b>13</b>	<b>MICHAEL S. TYRRELL</b>	<b>Whole Tones: Calming &amp; Soothing Music For Dogs</b>	<b>3</b>
NEW	<b>13</b>	<b>13</b>	<b>BYZANTINE</b>	<b>Cicada Tree</b>	<b>1</b>
NEW	<b>14</b>	<b>14</b>	<b>STEPHEN CHRISTIAN</b>	<b>Wildfires</b>	<b>1</b>
NEW	<b>15</b>	<b>15</b>	<b>SPITE</b>	<b>Nothing Is Beautiful</b>	<b>1</b>
NEW	<b>16</b>	<b>16</b>	<b>MADCHILD</b>	<b>The Darkest Hour</b>	<b>1</b>
NEW	<b>17</b>	<b>17</b>	<b>CELLDWELLER</b>	<b>Offworld</b>	<b>1</b>
NEW	<b>18</b>	<b>18</b>	<b>JOHN PIZZARELLI FEATURING DANIEL JOHNS</b>	<b>Sinatra &amp; John @ 50</b>	<b>1</b>
NEW	<b>19</b>	<b>19</b>	<b>CANADIAN SOFTBALL</b>	<b>Awkward &amp; Depressed</b>	<b>1</b>
	<b>20</b>	<b>2</b>	<b>WINTERSUN</b>	<b>The Forest Seasons</b>	<b>2</b>
	<b>21</b>	<b>18</b>	<b>OFFA REX</b>	<b>The Queen of Hearts</b>	<b>3</b>
NEW	<b>22</b>	<b>22</b>	<b>MARLON CRAFT</b>	<b>The Tunnel's End</b>	<b>1</b>
	<b>23</b>	<b>12</b>	<b>WAXAHATCHEE</b>	<b>Out In The Storm</b>	<b>3</b>
	<b>24</b>	<b>23</b>	<b>MO3</b>	<b>4 Indictments</b>	<b>37</b>
NEW	<b>25</b>	<b>25</b>	<b>SEVENTH DAY SLUMBER</b>	<b>Found</b>	<b>1</b>

INTERNET ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	<b>1</b>	<b>#1 1WR</b>	<b>GRATEFUL DEAD</b>	<b>Dave's Picks, Volume 23</b>	<b>1</b>
NEW	<b>2</b>	<b>2</b>	<b>ARCADIE FIRE</b>	<b>Everything Now</b>	<b>1</b>
NEW	<b>3</b>	<b>3</b>	<b>ALICE COOPER</b>	<b>Paranormal</b>	<b>1</b>
NEW	<b>4</b>	<b>4</b>	<b>JERRY GARCIA AND MERL SAUNDERS</b>	<b>Garcia Live Volume Nine</b>	<b>1</b>
	<b>5</b>	<b>4</b>	<b>METALLICA</b>	<b>Hardwired...To Self-Destruct</b>	<b>33</b>
NEW	<b>6</b>	<b>6</b>	<b>THE ISLEY BROTHERS/SANTANA</b>	<b>Power Of Peace</b>	<b>1</b>
	<b>7</b>	<b>6</b>	<b>SOUNDTRACK</b>	<b>Descendants 2</b>	<b>2</b>
	<b>8</b>	<b>7</b>	<b>LANA DEL REY</b>	<b>Lust For Life</b>	<b>2</b>
	<b>9</b>	<b>9</b>	<b>SOUNDTRACK</b>	<b>Moana</b>	<b>36</b>
NEW	<b>10</b>	<b>10</b>	<b>THE CARS</b>	<b>Candy-o</b>	<b>1</b>
	<b>11</b>	<b>8</b>	<b>JAY-Z</b>	<b>4:44</b>	<b>4</b>
	<b>12</b>	<b>10</b>	<b>ORIGINAL BROADWAY CAST</b>	<b>Hamilton: An American Musical</b>	<b>94</b>
	<b>13</b>	<b>1</b>	<b>LINKIN PARK</b>	<b>One More Light</b>	<b>4</b>
RE	<b>14</b>	<b>RE</b>	<b>LINKIN PARK</b>	<b>[Hybrid Theory]</b>	<b>5</b>
NEW	<b>15</b>	<b>15</b>	<b>ELVIS PRESLEY</b>	<b>A Boy From Tupelo: The Complete 1953-1955 Recordings</b>	<b>1</b>
	<b>16</b>	<b>22</b>	<b>SOUNDTRACK</b>	<b>Baby Driver: Music From The Motion Picture</b>	<b>3</b>
	<b>17</b>	<b>14</b>	<b>THE BEATLES</b>	<b>Sgt. Pepper's Lonely Hearts Club Band</b>	<b>17</b>
NEW	<b>18</b>	<b>18</b>	<b>GAELIC STORM</b>	<b>Go Climb A Tree</b>	<b>1</b>
RE	<b>19</b>	<b>RE</b>	<b>PET SHOP BOYS</b>	<b>Release</b>	<b>3</b>
RE	<b>20</b>	<b>RE</b>	<b>PET SHOP BOYS</b>	<b>Nightlife</b>	<b>4</b>
	<b>21</b>	<b>12</b>	<b>IMAGINE DRAGONS</b>	<b>Evolve</b>	<b>6</b>
NEW	<b>22</b>	<b>22</b>	<b>THE CARS</b>	<b>Panorama</b>	<b>1</b>
	<b>23</b>	<b>19</b>	<b>ED SHEERAN</b>	<b>Divide</b>	<b>18</b>
NEW	<b>24</b>	<b>24</b>	<b>PET SHOP BOYS</b>	<b>Fundamental</b>	<b>1</b>
NEW	<b>25</b>	<b>25</b>	<b>RINGS OF SATURN</b>	<b>Uttu Ulla</b>	<b>1</b>



# Reissues Return Classics To Charts

A flurry of reissues from The Cars and Pet Shop Boys prompt a handful of classic albums to appear on the Internet Albums chart.

The Cars lead the charge as the band's 1979 album, *Candy-O*, returns to *Billboard*'s tallies, entering Internet Albums at No. 10. Further below is the group's 1980 follow-up, *Panorama*, at No. 22. The titles sold about 1,000 copies each through Internet sellers in the week ending Aug. 3, according to Nielsen Music. (In total, they shifted about 2,000 each from all retailers.)

*Candy-O* and *Panorama* reached Nos. 3 and 5, respectively, on the *Billboard* 200 during their initial chart run (the albums didn't sell enough to re-enter the Aug. 22 tally).

Meanwhile, three Pet Shop Boys albums dance onto the Internet Albums chart as *Release*, *Nightlife* and the Grammy Award-nominated *Fundamental* hit the list (at Nos. 19, 20 and 24, respectively). None of them moved enough units to dent the Aug. 22 *Billboard* 200. Each title sold around 2,000 copies in total for the week, with 1,000 each online.

The trio of Pet Shop Boys titles — initially released between 1999 and 2006 — were modest performers on the *Billboard* 200 (the highest-charting was *Release*, at No. 73). However, *Nightlife* launched the No. 1 Dance Club Songs hit "New York City Boy," one of the pop/dance duo's 11 chart-toppers on the tally. —K.C.

# Cabello's Double Debut

**Camila Cabello** (below) becomes the sixth artist to earn simultaneous debuts at Nos. 1 and 2 on Billboard + Twitter Top Tracks as "OMG" (featuring **Quavo**) opens at the summit and "Havana" (featuring **Young Thug**) arrives in the runner-up slot. The singer joins **One Direction**, **Justin Bieber**, **Ariana Grande**, **Ed Sheeran** and former collaborator **Shawn Mendes** as the only acts to have concurrent bows in the top two. Cabello teased the tracks for several days ahead of their release on Aug. 3, and their arrivals ignited her social activity, sparking a No. 19 re-entry on the Social 50.

Also on Top Tracks, **Major Lazer's** "Sua Cara" (featuring **Anitta** and **Pablo Vittar**) re-enters at No. 3. The lofty appearance is prompted by the music video for "Sua Cara," which arrived July 30 and has earned 69 million global views on YouTube through Aug. 8. The track returns to the list due to not only the clip's popularity but also tweets from Major Lazer's **Diplo**. He tweeted missives encouraging fans to view the video in the hopes of setting a first-day global views record for a music clip on YouTube. (It did not beat the record, which is still held by **Adele's** "Hello," with 23.2 million.)

A music video also sparks a No. 14 revival for **Jax Jones' "Instruction"** (featuring **Demi Lovato** and **Stefflon Don**) after its Aug. 1 premiere. The track surpasses the No. 15 high of its debut on the July 1 chart. "Instruction," whose clip invokes a summer carnival vibe, has raced to 6.8 million worldwide views on YouTube through Aug. 8.

—Trevor Anderson



BILLBOARD TWITTER TOP TRACKS: THE WEEK'S MOST SHARED SONGS ON TWITTER IN THE U.S., RATED BY THE NUMBER OF TWEETS; TWITTER EMERGING ARTISTS: THE WEEK'S MOST SHARED SONGS ON TWITTER IN THE U.S. BY UP AND COMING ARTISTS (DEFINING AS ARTISTS WITH FEWER THAN 100,000 TWITTER FOLLOWERS WHO HAVE ALSO NOT AS A LEAD ARTIST IN THE TOP 50 SONGS ON THE BILLBOARD HOT 100); RATED BY THE NUMBER OF TWEETS; ALL CHARTS © 2017, PROMUSICABO Global Media, LLC. All rights reserved.

# Social

August 19 2017  
billboard

billboard + TOP TRACKS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
NEW	1	#1 <b>OMG</b>	Camila Cabello Featuring Quavo	1
NEW	2	<b>HAVANA</b>	Camila Cabello Feat. Young Thug	1
RE	3	<b>SUA CARA</b>	Major Lazer Feat. Anitta & Pablo Vittar	3
NEW	4	<b>ALL NIGHT</b>	Girls' Generation	1
	5	<b>BACK TO YOU</b>	Louis Tomlinson Feat. Bebe Rexha & Digital Farm Animals	3
	6	<b>FETISH</b>	Selena Gomez Feat. Gucci Mane	4
NEW	7	<b>HOLIDAY</b>	Girls' Generation	1
	8	<b>DESPACITO</b>	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	28
	9	<b>SORRY NOT SORRY</b>	Demi Lovato	4
RE	10	<b>CRAZY IN LOVE</b>	SEVENTEEN	3
RE	11	<b>PERFECT PLACES</b>	Lorde	2
	12	<b>NEW RULES</b>	Dua Lipa	5
NEW	13	<b>LOVE WHISPER</b>	GFriend	1
RE	14	<b>INSTRUCTION</b>	Jax Jones Feat. Demi Lovato & Stefflon Don	2
NEW	15	<b>SUPERMODEL</b>	SZA	1
	16	<b>FIRE</b>	BTS	48
	17	<b>LUST FOR LIFE</b>	Lana Del Rey Feat. The Weeknd	5
	18	<b>BOYS</b>	Charli XCX	2
RE	19	<b>BEAUTIFUL</b>	MONSTA X	13
	20	<b>LOYALTY.</b>	Kendrick Lamar Feat. Rihanna	4
	21	<b>SPRING DAY</b>	BTS	15
NEW	22	<b>HYMN</b>	Kesha	1
RE	23	<b>UNFORGETTABLE</b>	French Montana Feat. Swae Lee	8
RE	24	<b>THE WAY I AM (DANCE WITH SOMEBODY)</b>	Bebe Rexha Feat. Lil Wayne	4
	25	<b>DOWN</b>	Fifth Harmony Feat. Gucci Mane	10
	26	<b>STRIP THAT DOWN</b>	Liam Payne Feat. Quavo	12
	27	<b>SLOW HANDS</b>	Niall Horan	14
	28	<b>SHAPE OF YOU</b>	Ed Sheeran	31
NEW	29	<b>BIBIA BE YE YE</b>	Ed Sheeran	1
	30	<b>CRYING IN THE CLUB</b>	Camila Cabello	12
	31	<b>NOT TODAY</b>	BTS	25
	32	<b>ZU</b>	David Guetta Feat. Justin Bieber	9
	33	<b>PRAYING</b>	Kesha	5
RE	34	<b>MAMA</b>	BTS	6
	35	<b>CHERRY BOMB</b>	NCT 127	2
	36	<b>LEARN TO LET GO</b>	Kesha	2
NEW	37	<b>PERPLEXING PEGASUS</b>	Rae Sremmurd	1
NEW	38	<b>MEDICINE</b>	WizKid	1
RE	39	<b>BROCCOLI</b>	D.R.A.M. Feat. Lil Yachty	2
	40	<b>WILD THOUGHTS</b>	DJ Khaled Feat. Rihanna & Bryson Tiller	8
NEW	41	<b>CHEER UP</b>	TWICE	1
	42	<b>HERE</b>	David Guetta Feat. Rae Sremmurd & Young Thug	2
	43	<b>ATTENTION</b>	Charlie Puth	16
RE	44	<b>DEAD</b>	Madison Beer	4
NEW	45	<b>BLESSED</b>	Daniel Caesar	1
NEW	46	<b>WE FIND LOVE</b>	Daniel Caesar	1
NEW	47	<b>NEGATIVE NANCY</b>	Adore Delano	1
	48	<b>FEELS</b>	Calvin Harris Feat. Pharrell Williams, Katy Perry & Big Sean	6
	49	<b>YOU DA BADDEST</b>	Future Feat. Nicki Minaj	2
	50	<b>COME BACK HOME</b>	BTS	5

billboard + TWITTER EMERGING ARTISTS™ PRESENTED BY W HOLE				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
	1	#1 <b>INSTRUCTION</b>	Jax Jones Feat. Demi Lovato & Stefflon Don	8
NEW	2	<b>BLESSED</b>	Daniel Caesar	1
NEW	3	<b>WE FIND LOVE</b>	Daniel Caesar	1
	4	<b>CREW</b>	GoldLink Feat. Brent Faiyaz & Shy Glizzy	8
	5	<b>NO PROMISES</b>	Cheal Codes Feat. Demi Lovato	19
	6	<b>MAMA</b>	Jonas Blue Feat. William Singe	14
	7	<b>GOD CHURCH</b>	Ricegum	2
NEW	8	<b>BLOOD IN THE WATER</b>	Witt Lowry	1
NEW	9	<b>SPIRIT</b>	J Hus	1
	10	<b>BEEN CALLING</b>	Maleek Berry	6
NEW	11	<b>LMK</b>	Kelela	1
	12	<b>HUMAN</b>	Rag'n'Bone Man	35
	13	<b>BELONG TO YOU</b>	Sabrina Claudio	2
	14	<b>GET YOU</b>	Daniel Caesar Feat. Kali Uchis	9
NEW	15	<b>MORE MESS</b>	Kungs Feat. Olly Murs & Coely	1
	16	<b>PLOT TWIST</b>	Marc E. Bassy Feat. KYLE	5
	17	<b>COMMON SENSE</b>	J Hus	2
	18	<b>JUDAS</b>	Fozzy	14
RE	19	<b>SAW YOU IN A DREAM</b>	The Japanese House	4
	20	<b>CALL ON ME</b>	Starley	39
	21	<b>DID YOU SEE</b>	J Hus	7
	22	<b>SEPTEMBER SONG</b>	JP Cooper	47
	23	<b>PERFECT STRANGERS</b>	Jonas Blue Feat. JP Cooper	62
	24	<b>PLEASE KEEP LOVING ME</b>	James TW	2
RE	25	<b>CHEGUEI</b>	Ludmilla	12
RE	26	<b>ONE OF US</b>	New Politics	5
NEW	27	<b>DOES SHE KNOW</b>	Astrid S	1
RE	28	<b>REDRUM</b>	Era Istrefi Feat. Felix Snow	5
	29	<b>HANDS</b>	Mike Perry, The Vamps & Sabrina Carpenter	2
RE	30	<b>MUSIC</b>	Mystery Skulls	2
	31	<b>LOVE IN RUINS</b>	Gryffin Feat. Sinead Harnett	2
NEW	32	<b>SUGAR</b>	Mallory Knox	1
	33	<b>CAN'T BELIEVE</b>	Kranium Feat. Ty Dolla \$ign & WizKid	9
RE	34	<b>SURROUND ME</b>	LEON	2
	35	<b>SMOOTH</b>	Forever In Your Mind	7
	36	<b>HILLS AND VALLEYS</b>	Tauren Wells	13
	37	<b>SUCH A BOY</b>	Astrid S	4
RE	38	<b>HIGH ENOUGH</b>	k.flay	9
	39	<b>WATERFALL</b>	Stargate Feat. P!nk & Sia	22
	40	<b>CRUEL</b>	Snakehips Feat. Zayn	49
	41	<b>TECHNOLOGY</b>	Don Broco	2
	42	<b>THE OCEAN</b>	Mike Perry Feat. Shy Martin	42
RE	43	<b>WHY I LOVE YOU</b>	MAJOR.	22
	44	<b>24 HOURS</b>	G4shi	2
NEW	45	<b>YOU BROKE UP WITH ME</b>	Walker Hayes	1
	46	<b>DON'T LEAVE</b>	Snakehips & MO	30
	47	<b>ALL AROUND THE WORLD</b>	Nura Mila Feat. Designer	12
RE	48	<b>FIGURES</b>	Jessie Reyez	6
RE	49	<b>DRUGS</b>	EDEN	40
RE	50	<b>UNFUCK THE WORLD</b>	Prophets Of Rage	7



# Minaj Makes A Move

**Nicki Minaj** (above) leaps 19-4 on the Social 50 after promoting two new music videos — one that's out and one that isn't. The rapper's collaboration with **Future**, "You Da Baddest," dropped July 28, with Minaj posting multiple snippets of the clip to her Instagram. But by the end of the tracking week (Aug. 3), she had moved on to shooting a video for an upcoming track with **Quavo**, writing about the **Migos** member, "it was absolutely ALL WORTH IT! He's a class act."

An abundance of videos and photos on Instagram helped Minaj gain 100 percent in reactions on the social media service in the week ending Aug. 3, accruing 21.6 million in all, according to Next Big Sound.

Meanwhile, one artist makes his Social 50 debut while another appears on the ranking for the first time in two years. Latin trap artist **Bad Bunny** bows at No. 34, leaping 44 percent in Facebook fans and 38 percent in Instagram reactions after wrapping up a tour in Peru and praising former Major League Baseball catcher **Ivan Rodriguez**, who was inducted into the Baseball Hall of Fame on July 30. (Bad Bunny, like Rodriguez, is Puerto Rican.) The artist has amassed eight entries on Hot Latin Songs in 2017 as a lead or featured artist.

And at No. 45, **Girls' Generation** returns to the chart for the first time since Aug. 8, 2015. The K-pop group released *Holiday Night*, its ninth album, on Aug. 4. The act earned 335,000 Twitter reactions, up 408 percent.

—Kevin Rutherford

# Pop/Rhythmic/Adult

August 19 2017  
**billboard**

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/PROMOTION LABEL	WKS. ON CHART
1	1	#1 34 WKS <b>BTS</b> BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	43
7	2	<b>SHAWN MENDES</b> ISLAND	137
2	3	<b>JUSTIN BIEBER</b> SCHOLDBOY/RAYMOND BRAUN/DEF JAM	350
19	4	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/REPUBLIC	344
8	5	<b>ARIANA GRANDE</b> REPUBLIC	246
4	6	<b>SELENA GOMEZ</b> INTERSCOPE/IGA	346
14	7	<b>DEMI LOVATO</b> SAFEHOUSE/ISLAND/HOLLYWOOD	339
15	8	<b>MILEY CYRUS</b> RCA	270
17	9	<b>MALUMA</b> SORRY MUSIC LATIN	42
6	10	<b>LOUIS TOMLINSON</b> 785/VEVO/EPIC	28
13	11	<b>LIAM PAYNE</b> REPUBLIC	26
5	12	<b>ED SHEERAN</b> ATLANTIC/AG	135
23	13	<b>THE WEEKND</b> XO/REPUBLIC	98
21	14	<b>SEVENTEEN</b> PLEDISIA/DEN ENTERTAINMENT	9
45	15	<b>EXO</b> S.M.	2
32	16	<b>WIZ KHALIFA</b> ROSTRUM/ATLANTIC/AG	333
16	17	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	323
RE	18	<b>MAJOR LAZER</b> MAD DECENT	15
RE	19	<b>CAMILA CABELLO</b> SYCO/EPIC	70
37	20	<b>ANITTA</b> WARNER MUSIC BRAZIL	31
26	21	<b>J BALVIN</b> CAPITOL LATIN/UMLE	39
24	22	<b>KATY PERRY</b> CAPITOL	346
22	23	<b>NIALL HORAN</b> NEON HAZE/CAPITOL	44
35	24	<b>MARTIN GARRIX</b> STMPD RCRDS/RCA	160
49	25	<b>ZENDAYA</b> HOLLYWOOD/REPUBLIC	147
RE	26	<b>LADY GAGA</b> STREAMLINE/INTERSCOPE/IGA	333
9	27	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION	339
RE	28	<b>LALI</b> ARIOLA/SONY MUSIC ARGENTINA	55
27	29	<b>CHRIS BROWN</b> RCA	320
43	30	<b>SHAKIRA</b> SONY MUSIC LATIN/RCA	344
20	31	<b>JENNIFER LOPEZ</b> NUYORICAN/EPIC	334
33	32	<b>CARDI B</b> THE KSR GROUP/ATLANTIC/AG	6
12	33	<b>TYLER, THE CREATOR</b> ODD FUTURE/COLUMBIA	8
NEW	34	<b>BAD BUNNY</b> HEAR THIS MUSIC	1
RE	35	<b>SZA</b> TOP DAWG/RCA	4
38	36	<b>SNOOP DOGG</b> DOGGYSTYLE/EMPIRE RECORDINGS	310
18	37	<b>HARRY STYLES</b> ERSKINE/COLUMBIA	17
3	38	<b>LINKIN PARK</b> MACHINE SHOP/WARNER BROS.	186
29	39	<b>BRUNO MARS</b> ATLANTIC/AG	279
25	40	<b>BEBE REXHA</b> WARNER BROS.	8
50	41	<b>COLDPLAY</b> PARLOPHONE/ATLANTIC/AG	187
28	42	<b>GOT7</b> JYP	18
RE	43	<b>CHARLIE PUTH</b> OTTO/ATLANTIC/AG	36
46	44	<b>DUA LIPA</b> WARNER BROS.	4
RE	45	<b>GIRLS' GENERATION</b> S.M.	3
48	46	<b>GUCCI MANE</b> GLWOP/ATLANTIC/AG	10
36	47	<b>LUIS FONSI</b> UNIVERSAL MUSIC LATIN/UMLE	20
RE	48	<b>DJ KHALED</b> WE THE BEST/EPIC	17
10	49	<b>LAUREN JAUREGUI</b> SYCO/EPIC	33
RE	50	<b>HALSEY</b> ASTRALWERKS	50

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 5 WKS <b>DESAPACITO</b> UNIVERSAL MUSIC LATIN/RAYMOND BRAUN/SCHOOL BOY/DEF JAM/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	15
2	2	<b>THERE'S NOTHING HOLDIN' ME BACK</b> ISLAND/REPUBLIC	Shawn Mendes	15
4	3	<b>BELIEVER</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	17
7	4	GG <b>ATTENTION</b> OTTO/ATLANTIC	Charlie Puth	14
3	5	<b>NOW OR NEVER</b> ASTRALWERKS/CAPITOL	Halsey	18
5	6	<b>STAY</b> DEF JAM/INTERSCOPE	Zedd & Alessia Cara	23
8	7	<b>WILD THOUGHTS</b> WESTBURY ROAD/WE THE BEST/EPIC	DJ Khaled Feat. Rihanna & Bryson Tiller	8
6	8	<b>I'M THE ONE</b> WE THE BEST/DEF JAM/EPIC	DJ Khaled	15
10	9	<b>SLOW HANDS</b> NEON HAZE/CAPITOL	Niall Horan	13
14	10	<b>STRIP THAT DOWN</b> HAMPTON/REPUBLIC	Liam Payne Feat. Quavo	11
15	11	<b>FEELS</b> FLY EYE/COLUMBIA	Calvin Harris Feat. Pharrell Williams, Katy Perry & Big Sean	8
11	12	<b>IT AIN'T ME</b> ULTRA/RCA/INTERSCOPE	Kygo x Selena Gomez	25
12	13	<b>THAT'S WHAT I LIKE</b> ATLANTIC	Bruno Mars	29
13	14	<b>SHAPE OF YOU</b> ATLANTIC	Ed Sheeran	31
16	15	<b>BODY LIKE A BACK ROAD</b> MCA NASHVILLE/CAPITOL	Sam Hunt	13
9	16	<b>CASTLE ON THE HILL</b> ATLANTIC	Ed Sheeran	18
18	17	<b>REDBONE</b> MCDJGLASSNOTE	Childish Gambino	10
20	18	<b>NO PROMISES</b> 300	Cheat Codes Feat. Demi Lovato	15
19	19	<b>VERSACE ON THE FLOOR</b> ATLANTIC	Bruno Mars	8
21	20	<b>HONEST</b> DISRUPTOR/COLUMBIA	The Chainsmokers	4
22	21	<b>UNFORGETTABLE</b> EAR DRUMMER/COKE BOYS/BAD BOY/INTERSCOPE/EPIC	French Montana Feat. Swae Lee	7
24	22	<b>PRAYING</b> KEMOSABE/RCA	Kesha	4
17	23	<b>ZU</b> WHAT A MUSIC/WARNERBROS/SCHOOL BOY/ISLAND/ATLANTIC/DEF JAM	David Guetta Feat. Justin Bieber	9
23	24	<b>CONGRATULATIONS</b> REPUBLIC	Post Malone Feat. Quavo	12
31	25	<b>SORRY NOT SORRY</b> SAFEHOUSE/ISLAND/HOLLYWOOD/REPUBLIC	Demi Lovato	3

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 16 WKS <b>SHAPE OF YOU</b> ATLANTIC	Ed Sheeran	30
2	2	<b>SCARS TO YOUR BEAUTIFUL</b> EP/DEF JAM	Alessia Cara	32
3	3	<b>DON'T WANNA KNOW</b> 212/INTERSCOPE	Maroon 5 Feat. Kendrick Lamar	43
4	4	<b>SAY YOU WON'T LET GO</b> COLUMBIA	James Arthur	25
5	5	<b>WATER UNDER THE BRIDGE</b> XL/COLUMBIA	Adele	37
6	6	<b>SOMETHING JUST LIKE THIS</b> DISRUPTOR/COLUMBIA	The Chainsmokers & Coldplay	17
7	7	<b>LET ME LOVE YOU</b> DJ SNAKE/INTERSCOPE	DJ Snake Feat. Justin Bieber	32
8	8	<b>PLAY THAT SONG</b> COLUMBIA	Train	38
9	9	<b>LOVE ON THE BRAIN</b> WESTBURY ROAD/ROC NATION	Rihanna	21
10	10	<b>CASTLE ON THE HILL</b> ATLANTIC	Ed Sheeran	16
11	11	<b>MERCY</b> ISLAND/REPUBLIC	Shawn Mendes	28
12	12	<b>THAT'S WHAT I LIKE</b> ATLANTIC	Bruno Mars	23
13	13	<b>STAY</b> DEF JAM/INTERSCOPE	Zedd & Alessia Cara	8
14	14	<b>THERE'S NOTHING HOLDIN' ME BACK</b> ISLAND/REPUBLIC	Shawn Mendes	11
16	15	<b>SAVE AS DRAFT</b> CAPITOL	Katy Perry	6
17	16	<b>IT AIN'T ME</b> ULTRA/RCA/INTERSCOPE	Kygo x Selena Gomez	12
20	17	<b>BODY LIKE A BACK ROAD</b> MCA NASHVILLE/CAPITOL	Sam Hunt	8
19	18	<b>BELIEVER</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	9
8	19	<b>ATTENTION</b> OTTO/ATLANTIC	Charlie Puth	7
21	20	<b>WISH I KNEW YOU</b> WASHINGTON SQUARE/WIND-UP/CONCORD	The Revivalists	2
NEW	21	<b>THE FIGHTER</b> HIT RED/CAPITOL NASHVILLE/CAPITOL	Keith Urban Feat. Carrie Underwood	1
NEW	22	<b>LIFE'S ABOUT TO GET GOOD</b> MERCURY NASHVILLE	Shania Twain	1
23	23	<b>SLOW HANDS</b> NEON HAZE/CAPITOL	Niall Horan	6
25	24	<b>DESAPACITO</b> UNIVERSAL MUSIC LATIN/RAYMOND BRAUN/SCHOOL BOY/DEF JAM/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	3
23	25	<b>ISSUES</b> REPUBLIC	Julia Michaels	10

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS <b>WILD THOUGHTS</b> WESTBURY ROAD/WE THE BEST/EPIC	DJ Khaled Feat. Rihanna & Bryson Tiller	7
2	2	<b>UNFORGETTABLE</b> EAR DRUMMER/COKE BOYS/BAD BOY/INTERSCOPE/EPIC	French Montana Feat. Swae Lee	15
5	3	<b>1-800-273-8255</b> VISIONARY/DEF JAM	Logic Feat. Alessia Cara & Khalid	12
8	4	<b>EVERYDAY WE LIT</b> THINK IT'S A GAME/WARNER BROS.	YFN Lucci Feat. PnB Rock	11
4	5	<b>HUMBLE.</b> TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	18
3	6	<b>REDBONE</b> MCDJGLASSNOTE	Childish Gambino	20
6	7	<b>I'M THE ONE</b> WE THE BEST/DEF JAM/EPIC	DJ Khaled	14
7	8	<b>DESAPACITO</b> UNIVERSAL MUSIC LATIN/RAYMOND BRAUN/SCHOOL BOY/DEF JAM/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	15
11	9	<b>NO FEAR</b> IBGM/COLUMBIA	DeJ Loaf	7
10	10	<b>LOYALTY.</b> TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Rihanna	7
9	11	<b>XO TOUR LLIF3</b> GENERATION NOW/ATLANTIC	Lil Uzi Vert	14
12	12	<b>F WITH U</b> THE ALUMNI GROUP/RCA	Kid Ink Feat. Ty Dolla \$ign	15
13	13	<b>STRIP THAT DOWN</b> HAMPTON/REPUBLIC	Liam Payne Feat. Quavo	11
14	14	<b>VERSACE ON THE FLOOR</b> ATLANTIC	Bruno Mars	8
16	15	<b>NOW OR NEVER</b> ASTRALWERKS/CAPITOL	Halsey	7
18	16	<b>LOVE GALORE</b> TOP DAWG/RCA	SZA Feat. Travis Scott	4
22	17	GG <b>FEELS</b> FLY EYE/COLUMBIA	Calvin Harris Feat. Pharrell Williams, Katy Perry & Big Sean	4
17	18	<b>MASK OFF</b> A-1/FREEBANDZ/EPIC	Future	17
19	19	<b>4:44</b> S. CARTER ENTERPRISES/ROC NATION	JAY-Z	4
20	20	<b>MAGNOLIA</b> AWGE/INTERSCOPE	Playboi Carti	7
25	21	<b>IT'S A VIBE</b> THE REAL UNIVERSITY/DEF JAM	2 Chainz Feat. Ty Dolla \$ign, Trey Songz & Jhene Aiko	5
23	22	<b>SLIPPERY</b> QUALITY CONTROL/300	Migos Feat. Gucci Mane	11
28	23	<b>I'LL FIND YOU</b> REACH/COLUMBIA	Lecrae Feat. Tori Kelly	6
24	24	<b>PASSIONFRUIT</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	19
27	25	<b>DO RE MI</b> BEARTRAP/ALAMO/INTERSCOPE	blackbear	8

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS <b>BELIEVER</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	25
3	2	<b>STAY</b> DEF JAM/INTERSCOPE	Zedd & Alessia Cara	21
4	3	<b>THERE'S NOTHING HOLDIN' ME BACK</b> ISLAND/REPUBLIC	Shawn Mendes	15
2	4	<b>SOMETHING JUST LIKE THIS</b> DISRUPTOR/COLUMBIA	The Chainsmokers & Coldplay	23
5	5	<b>SHAPE OF YOU</b> ATLANTIC	Ed Sheeran	31
6	6	<b>ATTENTION</b> OTTO/ATLANTIC	Charlie Puth	15
7	7	<b>BODY LIKE A BACK ROAD</b> MCA NASHVILLE/CAPITOL	Sam Hunt	18
8	8	<b>IT AIN'T ME</b> ULTRA/RCA/INTERSCOPE	Kygo x Selena Gomez	22
11	9	<b>DESAPACITO</b> UNIVERSAL MUSIC LATIN/RAYMOND BRAUN/SCHOOL BOY/DEF JAM/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	11
9	10	<b>CASTLE ON THE HILL</b> ATLANTIC	Ed Sheeran	20
12	11	<b>SLOW HANDS</b> NEON HAZE/CAPITOL	Niall Horan	13
13	12	<b>NOW OR NEVER</b> ASTRALWERKS/CAPITOL	Halsey	14
15	13	<b>GIVE LOVE</b> S-CURVE/HOLLYWOOD	Andy Grammer Feat. LunchMoney Lewis	8
16	14	<b>TAKE IT ALL BACK</b> CLETUS THE VAN/CAROLINE	Judah & The Lion	25
17	15	<b>WISH I KNEW YOU</b> WASHINGTON SQUARE/WIND-UP/CONCORD	The Revivalists	16
18	16	<b>VERSACE ON THE FLOOR</b> ATLANTIC	Bruno Mars	8
20	17	<b>PRAYING</b> KEMOSABE/RCA	Kesha	4
26	18	GG <b>FEEL IT STILL</b> ATLANTIC	Portugal. The Man	4
19	19	<b>DRINK UP</b> COLUMBIA	Train	14
24	20	<b>SAVE AS DRAFT</b> CAPITOL	Katy Perry	6
21	21	<b>I'M THE ONE</b> WE THE BEST/DEF JAM/EPIC	DJ Khaled Feat. Justin Bieber, Quavo, Chance the Rapper & Lil Wayne	13
27	22	<b>FEELS</b> FLY EYE/COLUMBIA	Calvin Harris Feat. Pharrell Williams, Katy Perry & Big Sean	5
28	23	<b>STRIP THAT DOWN</b> HAMPTON/REPUBLIC	Liam Payne Feat. Quavo	9
29	24	<b>JUST YOU AND I</b> RELENTLESS/EPIC	Tom Walker	7
23	25	<b>THE CURE</b> STREAMLINE/INTERSCOPE	Lady Gaga	15

SOCIAL 50: The week's most active artists on social networking sites based on weekly actions of fans across Facebook, Twitter, YouTube and Instagram and conversations across Twitter, YouTube, Instagram and Facebook, and votes to an artist's Wikipedia page, as measured by Best Big Sound. POP/RHYTHMIC/ADULT: The week's most popular current songs at mainstream top 40, rhythmic, adult contemporary and adult top 40 formats, respectively, ranked by radio airplay detections, as measured by Nielsen Music. Songs are defined as equivalent if they are regularly re-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend on billboard.com for complete rules and explanations. All charts © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved. AIRPLAY DATA COMPILED BY NIELSEN MUSIC

# COUNTRY

August 19  
2017  
**billboard**

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
	1	1	<b>#1</b> <b>BODY LIKE A BACK ROAD</b> ▲ Z.CROWELL (S.HUNT,Z.CROWELL,L.OSBORNE,S.MCANALLY)	Sam Hunt MCA NASHVILLE	1	27
7	5	2	<b>SMALL TOWN BOY</b> ● Z.CROWELL (R.AKINS,B.HAYS,L.P.K.FISHMAN)	Dustin Lynch BROKEN BOW	2	24
2	2	3	<b>IN CASE YOU DIDN'T KNOW</b> ▲ D.HUFF (B.YOUNG,T.REVE,K.SCHLUBERGER,TOMLINSON)	Brett Young BMLG	2	48
4	4	4	<b>CRAVING YOU</b> Thomas Rhett Featuring Maren Morris L.BUNETTA,B.HUFF,IDE LONDON,THOMAS RHETT (D.M.BARNES,L.BUNETTA)	VALORY	3	19
9	8	5	<b>DO I MAKE YOU WANNA</b> D.HUFF (A.GORLEY,Z.CROWELL,M.JENKINS,J.FLOWERS)	Billy Currington MERCURY	5	28
6	7	6	<b>HURRICANE</b> ▲ S.MCFEAT (L.COMBS,T.PHILLIPS,T.ARCHER)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	3	49
11	10	7	<b>DG</b> <b>WHAT IFS</b> ▲ D.HUFF (K.BROWN,M.MCGINN,L.M.SCHMIDT)	Kane Brown Featuring Lauren Alaina ZONE 4/RCA NASHVILLE	7	35
8	9	8	<b>DRINKIN' PROBLEM</b> S.MCANALLY,D.HUFF,J.OSSORNE (L.CAPSON,C.DUDDY,W.VYSTRACH,S.MCANALLY,L.OSBORNE)	Midland BIG MACHINE	8	22
5	3	9	<b>THE FIGHTER</b> Keith Urban Featuring Carrie Underwood BUSBEE,K.URBAN (K.URBAN,BUSBEE)	HIT RED/CAPITOL NASHVILLE	2	33
12	12	10	<b>FLATLINER</b> M.CARFEN (C.SWINDELL,M.BRONLEWEE,I.BOYER)	Cole Swindell WARNER BROS./WMN	10	31
10	11	11	<b>NO SUCH THING AS A BROKEN HEART</b> S.MCANALLY (M.RAMSEY,T.ROSEN,B.TURSI,J.FRASURE)	Old Dominion RCA NASHVILLE	10	21
15	14	12	<b>HEARTACHE ON THE DANCE FLOOR</b> B.BUTLER,J.PARDI (J.PARDI,B.BUTLER,B.LONG)	Jon Pardi CAPITOL NASHVILLE	12	13
		13	<b>UNFORGETTABLE</b> Thomas Rhett D.HUFF,J.FRASURE,THOMAS RHETT (THOMAS RHETT,J.FRASURE,A.GORLEY,S.MCANALLY)	VALORY	13	1
16	15	14	<b>AG</b> <b>SOMEBODY ELSE WILL</b> S.BORCHETTA,J.S.STOVER (K.ARCHER,A.NAMBRICK,T.OTTOH)	Justin Moore VALORY	14	29
13	13	15	<b>YOU LOOK GOOD</b> BUSBEE (L.LINDSEY,R.NURO,BUSBEE)	Lady Antebellum CAPITOL NASHVILLE	8	29
22	19	16	<b>WHEN IT RAINS IT POURS</b> S.MCFEAT (L.COMBS,R.FULCHER,L.WALKER)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	16	8
18	16	17	<b>IT AIN'T MY FAULT</b> L.JOYCE (L.OSBORNE,L.J.OSBORNE,L.T.MILLER)	Brothers Osborne EMI NASHVILLE	16	28
20	20	18	<b>THEY DON'T KNOW</b> M.KNOX (J.BOYER,J.MIRENDA,K.ALLISON)	Jason Aldean MCAON/BROKEN BOW	18	12
21	18	19	<b>EVERY LITTLE THING</b> BUSBEE (C.PEARCE,BUSBEE,E.SHACKELTON)	Carly Pearce BIG MACHINE	18	16
24	22	20	<b>ALL THE PRETTY GIRLS</b> B.CANNON,K.CHESENEY (N.GALYON,T.L.JAMES,J.OSBORNE)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	20	9
19	21	21	<b>FOR HER</b> L.MOI (M.DRAGSTRE,M.K.ARCHER,S.DUXTON)	Chris Lane BIG LOUD	19	37
23	23	22	<b>MORE GIRLS LIKE YOU</b> K.MOORE,D.GARCIA (K.MOORE,S.L.OUSEN,L.MILLER,D.A.GARCIA)	Kip Moore MCA NASHVILLE	21	24
17	17	23	<b>EVERY TIME I HEAR THAT SONG</b> S.HENDRICKS (A.MAYO,C.LINDSEY,B.WARREN,B.B.WARREN)	Blake Shelton WARNER BROS./WMN	8	25
25	24	24	<b>I COULD USE A LOVE SONG</b> BUSBEE,M.MORRIS (M.MORRIS,J.BROOKS,L.VELTZ)	Maren Morris COLUMBIA NASHVILLE	24	20
26	25	25	<b>SOMETHIN' I'M GOOD AT</b> R.COOPERMAN,B.ELDHEDGE (B.ELDHEDGE,T.DOUGLAS)	Brett Eldredge ATLANTIC/WMN	22	23
37	31	26	<b>GREATEST LOVE STORY</b> L.JOYCE (B.LANCASTER)	LANCO ARISTA NASHVILLE	26	20
31	28	27	<b>FIX A DRINK</b> B.ANBERSON,C.DUBOIS (C.JANSON,C.DUBOIS,A.GORLEY)	Chris Janson WARNER BROS./WAR	27	10
30	30	28	<b>ROUND HERE BUZZ</b> L.JOYCE (C.CHURCH,J.HYDELL,DICK)	Eric Church EMI NASHVILLE	28	17
29	27	29	<b>TIN MAN</b> F.LJIDDELL,G.WORFF,E.MASSE (M.LAMBERT,J.INGRAM,J.R.STEWART)	Miranda Lambert VANNER/RCA NASHVILLE	15	19
28	26	30	<b>RING ON EVERY FINGER</b> L.RIMES (THOMAS RHETT,J.KEARL,FRASURE)	LOCASH REVIVER	26	21
32	29	31	<b>ASK ME HOW I KNOW</b> M.A.MILLER (M.ROSSELL)	Garth Brooks PEARL	29	11
36	32	32	<b>LOSING SLEEP</b> C.CROWDER,C.YOUNG (C.YOUNG,J.HOGE,C.DESTEFANO)	Chris Young RCA NASHVILLE	26	12
35	33	33	<b>LAST TIME FOR EVERYTHING</b> L.WOYTEM,B.PAISLEY (B.PAISLEY,S.ANNQUIST,B.ANDERSON,C.DUBOIS,M.RIVAN)	Brad Paisley ARISTA NASHVILLE	33	16
34	35	34	<b>YOU BROKE UP WITH ME</b> S.MCANALLY (W.HAYES,K.SACKLEV,ARCHER)	Walker Hayes MONUMENT/ARISTA NASHVILLE	34	10
33	34	35	<b>YOURS</b> C.BROWN (P.WELLING,C.BROWN,R.DICKERSON)	Russell Dickerson TRIPLE TIGERS	21	8
38	36	36	<b>THE WAY I TALK</b> L.MOI (J.LALEXANDER,B.HAYS,L.P.C.MCGILL)	Morgan Wallen BIG LOUD	35	24
39	37	37	<b>A GIRL LIKE YOU</b> A.GORLEY,W.KIRBY (A.GORLEY,J.FRASURE,R.AKINS)	Easton Corbin MERCURY	37	18
	50	38	<b>SG</b> <b>LIKE I LOVED YOU</b> D.HUFF (B.YOUNG,J.LEE)	Brett Young BMLG	38	2
40	38	39	<b>BROKEN HALOS</b> D.CORB,C.STAPLETON (C.STAPLETON,M.HENDERSON)	Chris Stapleton MERCURY	13	16
44	39	40	<b>LEGENDS</b> F.G.WHITHEAD,J.MASSEY (K.BALLERINI,F.G.WHITHEAD,H.LINDSEY)	Kelsea Ballerini BLACK RIVER	32	9
42	41	41	<b>GOOD COMPANY</b> L.BRAN/CWELL,J.OWEN (M.ALDERMAN,T.CECIL,J.MULLINS)	Jake Owen RCA NASHVILLE	41	9
41	40	42	<b>WRITTEN IN THE SAND</b> S.MCANALLY (M.RAMSEY,T.ROSEN,B.TURSI,S.MCANALLY)	Old Dominion RCA NASHVILLE	31	4
43	43	43	<b>FIVE MORE MINUTES</b> F.ROGERS (S.MCCREERY,R.ROGERS,M.CRISWELL)	Scotty McCreery DAGUM	31	11
		44	<b>RE-ENTRY</b> <b>SMOOTH</b> Florida Georgia Line J.WOIT (T.HUBBARD,B.KELLEY,N.GALYON,L.M.SCHMIDT)	FLG	28	3
47	45	45	<b>SINGLES YOU UP</b> P.DIGIOWANNI (J.DAVIS,S.D.JONES,J.EBACH)	Jordan Davis MCA NASHVILLE	45	3
50	47	46	<b>OUTTA STYLE</b> M.ALMAN,A.WATSON (A.WATSON)	Aaron Watson BIG LABEL	46	7
46	46	47	<b>ALL ON ME</b> L.JOYCE (D.DAWSON,J.DURRETT,A.SMITH)	Devin Dawson ATLANTIC/WEA	46	5
49	49	48	<b>BOY</b> L.BRICE,J.STONE,K.JACOBS,D.FRIZSELL (J.M.NITE,N.GALYON)	Lee Brice CURB	19	8
	48	49	<b>CALIFORNIA</b> B.KENNY,J.D.RICH (J.D.RICH,R.CLAWSON,W.MCGEE)	Big & Rich B&R/THIRTY TIGERS/NEW REVOLUTION	46	4
		50	<b>NEW</b> <b>NO STOPPING YOU</b> Brett Eldredge A.SKIB,B.ELDHEDGE (B.ELDHEDGE,T.DOUGLAS)	ATLANTIC/WMN	50	1

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
2	1	<b>#1</b> <b>CHRIS STAPLETON</b> ▲ MERCURY/UMGN	▲	Traveller	118	
1	2	<b>CHRIS STAPLETON</b> ● MERCURY/UMGN	●	From A Room: Volume 1	13	
3	3	<b>LUKE COMBS</b> RIVER HOUSE/COLUMBIA NASHVILLE/SMN	●	This One's For You	9	
6	4	<b>SAM HUNT</b> ▲ MCA NASHVILLE/UMGN	▲	Montevallo	129	
12	5	<b>GG</b> <b>LUCAS HOGE</b> ▲ REBEL ENGINE	▲	Dirty South	2	
5	6	<b>KEITH URBAN</b> ▲ HIT RED/CAPITOL NASHVILLE/UMGN	▲	Ripcord	65	
8	7	<b>BRETT YOUNG</b> BMLG	●	Brett Young	25	
9	8	<b>FLORIDA GEORGIA LINE</b> BMLG	●	Dig Your Roots	49	
10	9	<b>JON PARDI</b> CAPITOL NASHVILLE/UMGN	●	California Sunrise	59	
11	10	<b>KANE BROWN</b> ZONE 4/RCA NASHVILLE/SMN	●	Kane Brown	35	
7	11	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE/UMGN	●	Heart Break	8	
13	12	<b>THOMAS RHETT</b> ▲ VALORY/BMLG	▲	Tangled Up	97	
14	13	<b>ZAC BROWN BAND</b> Greatest Hits So Far... ROAD/SOUTHERN GROUND/ATLANTIC/AG	●		106	
15	14	<b>VARIOUS ARTISTS</b> NOW That's What I Call Country Volume 10 SONY MUSIC/UNIVERSAL/UME	●		8	
		<b>HOT SHOT DEBUT</b> <b>JOE NICHOLS</b> Never Gets Old RED BOW/BBMG	●		1	
26	16	<b>MIRANDA LAMBERT</b> ▲ VANNER/RCA NASHVILLE/SMN	▲	The Weight Of These Wings	37	
17	17	<b>JASON ALDEAN</b> MCAON/BROKEN BOW/BBMG	●	They Don't Know	47	
18	18	<b>LUKE BRYAN</b> ▲ CAPITOL NASHVILLE/UMGN	▲	Kill The Lights	104	
19	19	<b>MAREN MORRIS</b> ● COLUMBIA NASHVILLE/SMN	●	Hero	61	
23	20	<b>BROTHERS OSBORNE</b> Pawn Shop EMI NASHVILLE/UMGN	●		72	
20	21	<b>COLE SWINDELL</b> ● You Should Be Here WARNER BROS./WMN	●		65	
33	22	<b>PS</b> <b>BLAKE SHELTON</b> Reloaded: 20 #1 Hits WARNER BROS./WMN	▲		93	
21	23	<b>FLORIDA GEORGIA LINE</b> ▲ Here's To The Good Times REPUBLIC NASHVILLE/BMLG	▲		131	
24	24	<b>TIM MCGRAW</b> 35 Biggest Hits CURB	●		46	
16	25	<b>ZAC BROWN BAND</b> Welcome Home SOUTHERN GROUND/ELECTRA/AG	●		12	



## 'Wanna' Gets Bigger At No. 1

"Do I Make You Wanna" by Billy Currington (above) remains at No. 1 for a second week on Country Airplay, increasing 9 percent to 47.5 million audience impressions in the week ending Aug. 6, according to Nielsen Music. The audience haul for "Wanna" for the week is the second-largest of 2017 (behind Luke Combs' "Hurricane" at No. 1 on the May 27 chart, with 47.6 million). Further, the song's 9.5 million audience lead over the No. 2 song on Country Airplay (Cole Swindell's "Flatliner," 38 million) is the biggest since the chart began using audience measurement in January 2005.

"Wanna" — the fourth single from Currington's album *Summer Forever* — is the artist's 11th Country Airplay No. 1, which includes 15 top 10s. Currington first topped the chart with his fourth appearance on the survey, "Must Be Doin' Somethin' Right," which spent two weeks at No. 1 starting on Dec. 31, 2005.

On Hot Country Songs, "Wanna" hops 8-5 — a new chart high.

On Hot Country Songs, Sam Hunt's "Body Like a Back Road" reigns for its record-extending 26th week. The track broke the all-time record for most weeks at No. 1 on the Aug. 12 list when it surpassed Florida Georgia Line's "Cruise," which led the survey for 24 weeks in 2012 and 2013.

As "Body" leads Hot Country Songs, it also breaks another record. "Body" holds atop Country Digital Song Sales for a record 26th week (40,000 sold in the week ending Aug. 3, down 4 percent, according to Nielsen Music), passing "Cruise" (25 weeks). "Body" has sold 1.4 million downloads total.

—Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
1	1	<b>#1</b> <b>DO I MAKE YOU WANNA</b> Billy Currington MERCURY		37		
4	2	<b>FLATLINER</b> Cole Swindell WARNER BROS./WMN		30		
8	3	<b>GG</b> <b>SOMEBODY ELSE WILL</b> Justin Moore VALORY		41		
3	4	<b>CRAVING YOU</b> Thomas Rhett Feat. Maren Morris HIT RED/CAPITOL NASHVILLE		19		
10	5	<b>SMALL TOWN BOY</b> Dustin Lynch BROKEN BOW		22		
6	6	<b>NO SUCH THING AS A BROKEN HEART</b> Old Dominion RCA NASHVILLE		22		
7	7	<b>DRINKIN' PROBLEM</b> Midland BIG MACHINE		28		
9	8	<b>YOU LOOK GOOD</b> Lady Antebellum CAPITOL NASHVILLE		29		
5	9	<b>MY GIRL</b> Dylan Scott CURB		49		
2	10	<b>THE FIGHTER</b> Keith Urban Feat. Carrie Underwood HIT RED/CAPITOL NASHVILLE		26		
12	11	<b>THEY DON'T KNOW</b> Jason Aldean MCAON/BROKEN BOW		15		
13	12	<b>HEARTACHE ON THE DANCE FLOOR</b> Jon Pardi CAPITOL NASHVILLE		15		
17	13	<b>ALL THE PRETTY GIRLS</b> Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE		10		
14	14	<b>FOR HER</b> Chris Lane BIG LOUD		44		
15	15	<b>MORE GIRLS LIKE YOU</b> Kip Moore MCA NASHVILLE		25		
18	16	<b>WHAT IFS</b> Kane Brown Feat. Lauren Alaina ZONE 4/RCA NASHVILLE		25		
16	17	<b>IT AIN'T MY FAULT</b> Brothers Osborne EMI NASHVILLE		30		
19	18	<b>EVERY LITTLE THING</b> Carly Pearce BIG MACHINE		21		
21	19	<b>I COULD USE A LOVE SONG</b> Maren Morris COLUMBIA NASHVILLE		21		
20	20	<b>ASK ME HOW I KNOW</b> Garth Brooks PEARL		20		
25	21	<b>FIX A DRINK</b> Chris Janson WARNER BROS./WAR		12		
24	22	<b>WHEN IT RAINS IT POURS</b> Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE		8		
22	23	<b>RING ON EVERY FINGER</b> LOCASH REVIVER		38		
27	24	<b>ROUND HERE BUZZ</b> Eric Church EMI NASHVILLE		17		
26	25	<b>LAST TIME FOR EVERYTHING</b> Brad Paisley ARISTA NASHVILLE		16		

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC

HOT COUNTRY SONGS: The week's most popular country songs, ranked by radio airplay, audience impressions, as measured by Nielsen Music, and streaming activity data by online music sources tracked by Nielsen Music. The week's most popular country songs, ranked by radio airplay, audience impressions, as measured by Nielsen Music. The week's most popular country songs, ranked by radio airplay, audience impressions, as measured by Nielsen Music. The week's most popular country songs, ranked by radio airplay, audience impressions, as measured by Nielsen Music.

NEW: Songs that entered the chart for the first time. RE-ENTRY: Songs that had previously charted and returned to the chart. HOT SHOT DEBUT: Songs that entered the chart for the first time and were promoted by radio.

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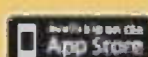


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## LEGAL NOTICE

### If You Own Copyrights For Musical Compositions Available On Spotify, You May Be Entitled To Benefits Through A Class Action Settlement.

If you own a copyright that has been registered with the U.S. Copyright Office (or for which an application of registration has been filed) for a musical composition that was made available on Spotify's service for interactive streaming and/or limited downloading between December 28, 2012 and June 29, 2017, and you contend that Spotify did so without a license, your rights may be affected by a proposed class action settlement, and you may be eligible to receive benefits from a class action settlement. If the court approves the settlement, Spotify will:

- pay \$43.45 million into a Settlement Fund;
- pay all Settlement Administration Costs and Notice Costs, which the Settlement Administrator has estimated will exceed \$1 million;
- pay mechanical license royalties calculated in accordance with 37 C.F.R. §§ 385.10-17 for future use of musical compositions;
- establish a Mechanical Licensing Committee that would aim to increase the percentage of tracks available on Spotify's service that can be matched to a registered copyright owner; and
- coordinate industry efforts to share publisher catalog data to facilitate the mechanical licensing of content on streaming services and digitize pre-1978 Copyright Records and make them available online for free use by the public.

This notice summarizes your rights and options.

#### What's this about?

A settlement has been reached in the class action *Ferrick v. Spotify USA Inc.*, No. 1:16-cv-8412 (AJN). The plaintiffs contend that Spotify made certain musical compositions available on its service without a license. Spotify denies any wrongdoing. The parties have agreed to a settlement to avoid the uncertainties and expenses associated with further litigation of the case. The Court has not decided whether the plaintiffs or Spotify is right.

#### Am I a class member?

It depends. The Settlement Class consists of all persons or entities who own copyrights in one or more musical compositions (a) for which a certificate of registration has been issued or applied for; and (b) that were made available by Spotify for interactive streaming and/or limited downloading during the class period (December 28, 2012 through June 29, 2017) without a license. Excluded are (i) Spotify and its affiliates, employees, and counsel; (ii) governmental entities; (iii) the Court; (iv) persons and entities who in 2016 executed a Participating Publisher Pending and Unmatched Usage Agreement in connection with the Pending and Unmatched Usage Agreement, dated as of March 17, 2016, between Spotify and the National Music Publishers' Association, or any other person or entity who has agreed not to bring a claim against Spotify in this lawsuit; and (v) any person or entity who has already provided Spotify with a release with respect to claims concerning musical compositions for which a certificate of registration has been issued or applied for, but the exclusion applies solely with respect to such released claims.

#### What can I get?

If the settlement is approved by the Court and you submit a timely, valid claim form, you will be an authorized claimant authorized to receive a payment from the settlement fund (\$43,450,000, less deduction for attorneys' fees and certain expenses). Authorized claimants will receive a minimum pro rata payment from a fixed portion of the net settlement fund, and depending upon the number of streams of your

qualifying musical compositions (through the preliminary approval date), you will also receive a pro rata share of the net settlement fund determined by dividing the total number of streams of your qualifying musical compositions by the total number of streams of all qualifying musical compositions. You will also receive payment of future mechanical royalties calculated using the statutory rate. Spotify will also provide nonmonetary benefits to class members, such as by taking steps to facilitate payment of royalties for unmatched works.

#### How do I get a payment?

You must submit a timely and properly completed claim form no later than 210 days after the Settlement Claims Start Date. You may complete a claim form online at [www.SpotifyPublishingSettlement.com](http://www.SpotifyPublishingSettlement.com). You may obtain payments for future royalties, but not a share of the settlement fund, by submitting a claim form after the Claim Deadline.

#### What are my other options?

You may either remain part of the settlement class and potentially receive benefits, or you can **exclude yourself and get no benefit from the Settlement**. If you exclude yourself, you cannot get a settlement payment, but you keep any rights you may have to bring claims against Spotify over the allegations in the lawsuit. You may exclude yourself from the settlement class by sending a Request for Exclusion to the Settlement Administrator no later than **September 12, 2017**, addressed to: Ferrick v. Spotify USA Inc. c/o Garden City Group LLC, PO Box 10371, Dublin, OH 43017-5571. If you remain in the Settlement Class you (or your lawyer) have the right at your own expense to appear before the Court and/or object to the Settlement. If you object, you are not required to attend. Instructions for submitting a written objection by the deadline of September 12, 2017, are available at [www.SpotifyPublishingSettlement.com](http://www.SpotifyPublishingSettlement.com).

#### Who represents me?

The Court has appointed Class Representatives. The Court also has appointed lawyers from Gradstein & Marzano, P.C., and Susman Godfrey L.L.P., as Class Counsel. The Court will determine how much Class Counsel will be paid for fees and expenses. Class Counsel can seek an award for attorneys' fees of \$5,000,000 for, among other things, the future monetary and non-monetary benefits conferred, to be paid by Spotify and not from the Settlement Fund, and up to one-third of the Settlement Fund, plus reimbursement of expenses and incentive fees of up to \$25,000 per Class Plaintiff, to be paid out of the Settlement Fund. You will not be responsible for direct payment of Class Counsel's fees and expenses.

#### When will the court consider the proposed settlement?

The Court will hold a final approval hearing on December 1, 2017 at 10:00 a.m. at the U.S. District Court for the Southern District of New York, Thurgood Marshall United States Courthouse, Courtroom 906, 40 Foley Square, New York, NY 10007. At that hearing, the Court will determine the fairness of the settlement. If you file a timely objection and comply with the Court's instructions for objections, you may appear at the hearing to explain your objection. If the hearing is relocated or rescheduled, the new location or date will be posted at [www.SpotifyPublishingSettlement.com](http://www.SpotifyPublishingSettlement.com).

#### How do I get more information?

You can visit [www.SpotifyPublishingSettlement.com](http://www.SpotifyPublishingSettlement.com) or contact the Settlement Administrator at toll free 1-(855)-474-3853.

[www.SpotifyPublishingSettlement.com](http://www.SpotifyPublishingSettlement.com) 1-(855)-474-3853

# R&B/Hip-Hop

August 19  
2017  
**billboard**

HOT R&B/HIP-HOP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1 AG</b> <b>WILD THOUGHTS</b> <small>(KHALID, LOGAN BERRY, MARIO HAAS, J. A. HARRIS, J. H. HARRIS, K. BRYSON TILLER)</small>	DJ Khaled Feat. Rihanna & Bryson Tiller WESTLIFE/ROYALTY THE BEAT/EPIC	1	7
4	4	2	<b>DG</b> <b>UNFORGETTABLE</b> <small>(MAYBACH, ATLANTIC)</small>	French Montana Feat. Swae Lee MAYBACH/ATLANTIC/RRP	2	17
2	2	3	<b>THAT'S WHAT I LIKE</b> <small>(BRUNO MARS)</small>	Bruno Mars ATLANTIC	1	34
3	3	4	<b>I'M THE ONE</b> <small>(DJ KHALED)</small>	DJ Khaled Featuring Justin Bieber, Quavo, Chance The Rapper & Lil Wayne WE THE BEST/DEF JAM/EPIC	1	14
6	5	5	<b>CONGRATULATIONS</b> <small>(POST MALONE)</small>	Post Malone Featuring Quavo REPUBLIC	5	34
7	7	6	<b>REDBONE</b> <small>(CHILDISH GAMBINO)</small>	Childish Gambino MCD/J/CLASSNOTE	6	36
5	6	7	<b>HUMBLE.</b> <small>(KENDRICK LAMAR)</small>	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	1	18
19	12	8	<b>SG</b> <b>BODAK YELLOW (MONEY MOVES)</b> <small>(CARDI B)</small>	Cardi B THE KSR GROUP/ATLANTIC	8	5
13	10	9	<b>BANK ACCOUNT</b> <small>(21 SAVAGE)</small>	21 Savage SLAUGHTER GANG/EPIC	9	4
8	8	10	<b>XO TOUR LLIF3</b> <small>(LIL UZI VERT)</small>	Lil Uzi Vert GENERATION NOW/ATLANTIC	5	19
10	11	11	<b>FEELS</b> <small>(CALVIN HARRIS)</small>	Calvin Harris Feat. Pharrell Williams, Katy Perry & Big Sean FLY EYE/COLUMBIA	10	7
9	9	12	<b>MASK OFF</b> <small>(FUTURE)</small>	Future A-1/FREEBANDZ/EPIC	3	24
16	14	13	<b>RAKE IT UP</b> <small>(YO GOTTI)</small>	Yo Gotti Featuring Nicki Minaj COCAINE MUZIK/EPIC	13	6
27	26	14	<b>LOYALTY.</b> <small>(KENDRICK LAMAR)</small>	Kendrick Lamar Featuring Rihanna TOP DAWG/AFTERMATH/INTERSCOPE	7	16
14	13	15	<b>SLIPPERY</b> <small>(MIGOS)</small>	Migos Featuring Gucci Mane QUALITY CONTROL/300	12	21
11	15	16	<b>MAGNOLIA</b> <small>(PLAYBOI CARTI)</small>	Playboi Carti AWGE/INTERSCOPE	11	14
12	16	17	<b>EVERYDAY WE LIT</b> <small>(YFN LUCCI)</small>	YFN Lucci Featuring PnB Rock THINK IT'S A GAME/WARNER BROS.	12	17
22	18	18	<b>LOVE GALORE</b> <small>(SZA)</small>	SZA Featuring Travis Scott TOP DAWG/RCA	18	8
		19	<b>YOU DA BADDEST</b> <small>(FUTURE)</small>	Future Featuring Nicki Minaj A-1/FREEBANDZ/EPIC	19	1
		20	<b>DROWNING</b> <small>(A BOOGIE WIT DA HOODIE)</small>	A Boogie Wit da Hoodie Feat. Kodak Black HIGHBRIDGE THE LABEL/ATLANTIC	15	19
18	21	21	<b>VERSACE ON THE FLOOR</b> <small>(BRUNO MARS)</small>	Bruno Mars ATLANTIC	18	9
17	19	22	<b>ROLEX</b> <small>(AYO &amp; TEO)</small>	Ayo & Teo COLUMBIA	10	26
23	22	23	<b>1-800-273-8255</b> <small>(LOGIC)</small>	Logic Featuring Alessia Cara & Khalid VISIONARY/DEF JAM	21	14
24	25	24	<b>IT'S A VIBE</b> <small>(2 CHAINZ)</small>	2 Chainz Feat. Ty Dolla \$ign, Trey Songz & Jhene Aiko THE REAL UNIVERSITY/DEF JAM	24	9
20	23	25	<b>DNA.</b> <small>(KENDRICK LAMAR)</small>	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	3	16
25	27	26	<b>BUTTERFLY EFFECT</b> <small>(TRAVIS SCOTT)</small>	Travis Scott GRAND HUSTLE/EPIC	25	10
37	20	27	<b>WHATEVER YOU NEED</b> <small>(MEEK MILL)</small>	Meek Mill Feat. Chris Brown & Ty Dolla \$ign MAYBACH/ATLANTIC/RRP	20	9
39	34	28	<b>YOUNG DUMB &amp; BROKE</b> <small>(KHALID)</small>	Khalid RIGHT HAND/RCA	28	3
34	28	29	<b>CREW</b> <small>(GOLDLINK)</small>	GoldLink Featuring Brent Faiyaz & Shy Glizzy SQUAASH CLUB/RCA	28	7
33	29	30	<b>LOVE.</b> <small>(KENDRICK LAMAR)</small>	Kendrick Lamar Featuring Zacari TOP DAWG/AFTERMATH/INTERSCOPE	10	16
38	43	31	<b>REMINDER</b> <small>(THE WEEKND)</small>	The Weeknd XO/REPUBLIC	14	19
		32	<b>DO RE MI</b> <small>(BLACKBEAR)</small>	blackbear BEARTRAP/ALAMO/INTERSCOPE	32	11
32	31	33	<b>PRIVACY</b> <small>(CHRIS BROWN)</small>	Chris Brown RCA	26	14
28	36	34	<b>FIRST DAY OUT</b> <small>(TEE GRIZZLEY)</small>	Tee Grizzley 300	18	18
30	33	35	<b>PASSIONFRUIT</b> <small>(DRAKE)</small>	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	5	20
35	37	36	<b>4 AM</b> <small>(2 CHAINZ)</small>	2 Chainz Featuring Travis Scott THE REAL UNIVERSITY/DEF JAM	24	9
48	49	37	<b>THE WEEKEND</b> <small>(SZA)</small>	SZA TOP DAWG/RCA	37	4
36	41	38	<b>SIGNS</b> <small>(DRAKE)</small>	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	14	6
		39	<b>MARMALADE</b> <small>(MACKLEMORE)</small>	Macklemore Featuring Lil Yachty BEND/DADA/WARNER BROS.	39	1
29	38	40	<b>JAY-Z</b> <small>(JAY-Z)</small>	JAY-Z S. CARTER ENTERPRISES/ROC NATION	10	4
26	44	41	<b>4:44</b> <small>(JAY-Z)</small>	JAY-Z S. CARTER ENTERPRISES/ROC NATION	15	4
		42	<b>THE RACE</b> <small>(TAY-K)</small>	Tay-K TAY-K	42	1
		43	<b>B.E.D.</b> <small>(JACQUEES)</small>	Jacquees CASH MONEY/REPUBLIC	43	1
42	48	44	<b>NO COMPLAINTS</b> <small>(METRO BOOMIN)</small>	Metro Boomin Featuring Offset & Drake BOOMINATI/REPUBLIC	31	6
		45	<b>RELATIONSHIP</b> <small>(YOUNG THUG)</small>	Young Thug Featuring Future 300/ATLANTIC	36	5
40	50	46	<b>ROLLIN</b> <small>(CALVIN HARRIS)</small>	Calvin Harris Featuring Future & Khalid FLY EYE/COLUMBIA	27	7
		47	<b>ELEMENT.</b> <small>(KENDRICK LAMAR)</small>	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	9	13
50	47	48	<b>KNOW NO BETTER</b> <small>(MAJOR LAZER)</small>	Major Lazer Feat. Travis Scott, Camila Cabello & Quavo MAD DECENT	36	6
		49	<b>UNTOUCHABLE</b> <small>(YOUNG BOY NEVER BROKE AGAIN)</small>	Young Boy Never Broke Again NEVER BROKE AGAIN	49	2
		50	<b>WOKEUPLIKETHIS*</b> <small>(PLAYBOI CARTI)</small>	Playboi Carti Featuring Lil Uzi Vert AWGE/INTERSCOPE	32	12

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
3	1	<b>#1 8 WKS</b> <b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	16		
	2	<b>MEEK MILL</b> MAYBACH/ATLANTIC/AG	Wins And Losses	2		
5	3	<b>DJ KHALED</b> WE THE BEST/EPIC	Grateful	6		
4	4	<b>JAY-Z</b> S. CARTER ENTERPRISES/ROC NATION	4:44	4		
6	5	<b>21 SAVAGE</b> SLAUGHTER GANG/EPIC	Issa Album	4		
8	6	<b>KHALID</b> RIGHT HAND/RCA	American Teen	22		
1	7	<b>TYLER, THE CREATOR</b> ODD FUTURE/COLUMBIA	Flower Boy	2		
14	8	<b>SZA</b> TOP DAWG/RCA	Ctrl	8		
12	9	<b>POST MALONE</b> REPUBLIC	Stoney	34		
11	10	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	20		
10	11	<b>BRUNO MARS</b> ATLANTIC/AG	24K Magic	37		
9	12	<b>FRENCH MONTANA</b> COKE BOYS/BAD BOY/EPIC	Jungle Rules	3		
13	13	<b>CALVIN HARRIS</b> FLY EYE/COLUMBIA	Funk Way Bounces Vol. 1	5		
15	14	<b>2 CHAINZ</b> THE REAL UNIVERSITY/DEF JAM	Pretty Girls Like Trap Music	7		
16	15	<b>MIGOS</b> QUALITY CONTROL/300/AG	Culture	27		
17	16	<b>THE WEEKND</b> XO/REPUBLIC	Starboy	36		
7	17	<b>NAV AND METRO BOOMIN</b> XO/BOOMINATI/REPUBLIC	Perfect Timing	2		
	18	<b>VIC MENSA</b> ROC NATION	The Autobiography	1		
	19	<b>AMINE</b> REPUBLIC	Good For You	1		
18	20	<b>TRAVIS SCOTT</b> GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	48		
19	21	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Views	66		
21	22	<b>FUTURE</b> A-1/FREEBANDZ/EPIC	FUTURE	24		
20	23	<b>PLAYBOI CARTI</b> AWGE/INTERSCOPE/IGA	Playboi Carti	16		
24	24	<b>RUSS</b> DIEMOND/RUSS MY WAY/COLUMBIA	There's Really A Wolf	13		
23	25	<b>CHILDISH GAMBINO</b> MCD/J/CLASSNOTE	Awaken, My Love!	35		

HOT RAP SONGS™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
2	1	<b>#1 1 WK</b> <b>UNFORGETTABLE</b> <small>(FRENCH MONTANA)</small>	French Montana Feat. Swae Lee MAYBACH/ATLANTIC/RRP	16		
1	2	<b>I'M THE ONE</b> <small>(DJ KHALED)</small>	DJ Khaled WE THE BEST/DEF JAM/EPIC	14		
3	3	<b>CONGRATULATIONS</b> <small>(POST MALONE)</small>	Post Malone Feat. Quavo REPUBLIC	28		
4	4	<b>HUMBLE.</b> <small>(KENDRICK LAMAR)</small>	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	18		
8	5	<b>BODAK YELLOW (MONEY MOVES)</b> <small>(CARDI B)</small>	Cardi B THE KSR GROUP/ATLANTIC	4		
7	6	<b>BANK ACCOUNT</b> <small>(21 SAVAGE)</small>	21 Savage SLAUGHTER GANG/EPIC	4		
5	7	<b>XO TOUR LLIF3</b> <small>(LIL UZI VERT)</small>	Lil Uzi Vert GENERATION NOW/ATLANTIC	19		
6	8	<b>MASK OFF</b> <small>(FUTURE)</small>	Future A-1/FREEBANDZ/EPIC	24		
10	9	<b>RAKE IT UP</b> <small>(YO GOTTI)</small>	Yo Gotti Feat. Nicki Minaj COCAINE MUZIK/EPIC	5		
19	10	<b>LOYALTY.</b> <small>(KENDRICK LAMAR)</small>	Kendrick Lamar Feat. Rihanna TOP DAWG/AFTERMATH/INTERSCOPE	16		
9	11	<b>SLIPPERY</b> <small>(MIGOS)</small>	Migos Feat. Gucci Mane QUALITY CONTROL/300	20		
11	12	<b>MAGNOLIA</b> <small>(PLAYBOI CARTI)</small>	Playboi Carti AWGE/INTERSCOPE	13		
12	13	<b>EVERYDAY WE LIT</b> <small>(YFN LUCCI)</small>	YFN Lucci Feat. PnB Rock THINK IT'S A GAME/WARNER BROS.	13		
	14	<b>YOU DA BADDEST</b> <small>(FUTURE)</small>	Future Feat. Nicki Minaj A-1/FREEBANDZ/EPIC	1		
13	15	<b>DROWNING</b> <small>(A BOOGIE WIT DA HOODIE)</small>	A Boogie Wit da Hoodie Feat. Kodak Black HIGHBRIDGE THE LABEL/ATLANTIC	16		
14	16	<b>ROLEX</b> <small>(AYO &amp; TEO)</small>	Ayo & Teo COLUMBIA	25		
16	17	<b>1-800-273-8255</b> <small>(LOGIC)</small>	Logic Feat. Alessia Cara & Khalid VISIONARY/DEF JAM	14		
18	18	<b>IT'S A VIBE</b> <small>(2 CHAINZ)</small>	2 Chainz Feat. Ty Dolla \$ign, Trey Songz & Jhene Aiko THE REAL UNIVERSITY/DEF JAM	7		
17	19	<b>DNA.</b> <small>(KENDRICK LAMAR)</small>	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	16		
20	20	<b>BUTTERFLY EFFECT</b> <small>(TRAVIS SCOTT)</small>	Travis Scott GRAND HUSTLE/EPIC	5		
15	21	<b>WHATEVER YOU NEED</b> <small>(MEEK MILL)</small>	Meek Mill Feat. Chris Brown & Ty Dolla \$ign MAYBACH/ATLANTIC/RRP	2		
21	22	<b>CREW</b> <small>(GOLDLINK)</small>	GoldLink Feat. Brent Faiyaz & Shy Glizzy SQUAASH CLUB/RCA	3		
22	23	<b>LOVE.</b> <small>(KENDRICK LAMAR)</small>	Kendrick Lamar Feat. Zacari TOP DAWG/AFTERMATH/INTERSCOPE	15		
	24	<b>GLORIOUS</b> <small>(MACKLEMORE)</small>	Macklemore Feat. Skylar Grey BEND/DADA/WARNER BROS.	1		
	25	<b>FIRST DAY OUT</b> <small>(TEE GRIZZLEY)</small>	Tee Grizzley 300	13		



## French Montana Tops Rap Songs

French Montana (above left) scores his first No. 1 on Hot Rap Songs as "Unforgettable" (featuring Swae Lee, above right) steps 2-1. (It's also the first leader for Lee as a soloist.) Montana previously reached as high as No. 2 with "Pop That" (featuring Rick Ross, Drake and Lil Wayne) in 2012. "Unforgettable" hits the summit in its 16th charting week, and its relatively late ascent is one of the 10 lengthiest climbs to No. 1 since the chart began in 1989, and the longest since Drake's "Too Good" (featuring Rihanna) also took 16 weeks to hit the top in 2016. "Unforgettable" ascends with gains in digital sales (37,000 in the week ending Aug. 3, according to Nielsen Music, up 52 percent), streams (27.7 million, up 3 percent) and radio (81 million in audience for the week ending Aug. 6, up 9 percent).

Also in the top 10, Kendrick Lamar's "Loyalty" (featuring Rihanna) returns to the tier with a 19-10 leap, after reaching No. 6 when it debuted in May. The "Loyalty" music video release on July 28 prompts the top 10 resurgence and lifts the tune to 14.8 million streams in the United States, up 96 percent, and re-enters Streaming Songs at No. 21. Meanwhile, on Rhythmic, Dej Loaf's "No Fear" scales 11-9 to become her third top 10 after both "Be Real" (with Kid Ink) reached No. 4 and "Back Up" (featuring Big Sean) hit No. 6 in 2015. "Fear" climbs with a 17 percent gain in spins for the week.

—Trevor Anderson

MELISSA BARNARD/GETTY IMAGES

HOT R&B/HIP-HOP SONGS: THE WEEK'S MOST POPULAR R&B/HIP-HOP SONGS, AS MEASURED BY RADIO AIRPLAY, ALBUM SALES, AND STREAMING, AS MEASURED BY NIELSEN MUSIC. SONGS THAT DEBUTED ON THE CHART IN THE WEEK ENDING AUG. 13, 2017. \*SEE CHARTS LEGEND ON BILLBOARD.COM/2 FOR COMPLETE RULES AND EXPLANATIONS. © 2017, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

SALES, AIRPLAY & STREAMING DATA COMPILATED BY NIELSEN MUSIC



**“The entertainment industry's premier  
studio & equipment rental company”**

*-Los Angeles Times*



**QUIXOTE**

Because everyone on set should feel like a VIP



# Christian/Gospel

August 19  
2017  
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
4	5	1	<b>#1</b> <b>2 WKS</b>		<b>I'LL FIND YOU</b> Lecrae Featuring Tori Kelly (D. TRAVIS, E. D. MANN, G. FRANKS, B. J. MCKIN, J. MITCHELL, S. SLOAN, K. MOORE, N. SIMS, V. KELLY)	1 8
1	1	2			<b>WHAT A BEAUTIFUL NAME</b> Hillsong Worship M. G. CHISLETT, J. HOUSTON, B. LIGHTWOOD (B. #1) DING, B. LIGHTWOOD	1 45
2	2	3			<b>EVEN IF</b> MercyMe D. GARCIA, B. GLOVER (B. J. MILLARD, D. A. GARCIA, B. GLOVER, T. TIMMONS, C. LEWIS)	1 26
3	3	4			<b>HILLS AND VALLEYS</b> Tauren Wells C. BUTLER, B. MILLIGAN, J. SAPP (T. WELLS, C. BUTLER, J. L. SMITH)	3 28
5	4	5			<b>O COME TO THE ALTAR</b> Elevation Worship S. FURTECK, M. BROCK (C. BROWN, M. BROCK, S. FURTECK, W. JOYE)	4 44
6	6	6			<b>OH MY SOUL</b> Casting Crowns M. A. MILLER, M. HALL, J. B. HERMS, N. NORDEMAN	4 26
7	7	7			<b>OLD CHURCH CHOIR</b> Zach Williams C. WEDGEWORTH (Z. WILLIAMS, E. HULSE, C. WEDGEWORTH)	7 15
8	8	8			<b>HARD LOVE</b> NEEDTOBREATHE J. LEVINE, NEEDTOBREATHE (W. RINEHART, N. RINEHART)	8 23
9	9	9			<b>BULLETPROOF</b> Citizen Way C. STEVENS, B. FOWLER (B. CALHOUN, J. CALHOUN, C. STEVENS, B. FOWLER)	9 15
12	11	10			<b>BROKEN THINGS</b> Matthew West P. KIPLEY (J. HOUSER, A. J. PRUIS, M. WEST)	10 13
15	15	11			<b>WONDER</b> Hillsong UNITED M. G. CHISLETT, J. HOUSTON, J. HOUSTON, M. CROCKER	11 12
11	12	12			<b>UNFINISHED</b> Mandisa B. GLOVER, C. WEDGEWORTH (B. GLOVER, C. WEDGEWORTH)	8 22
14	14	13			<b>THE COMEBACK</b> Danny Gokey B. HERMS (D. GOKEY, L. SILVERBERG, C. JAMES)	13 16
17	17	14			<b>THE GOSPEL</b> Ryan Stevenson B. FOWLER (R. STEVENSON, B. FOWLER, T. MCKEEMAN)	14 16
16	16	15			<b>BLESSINGS</b> Lecrae Featuring Ty Dolla \$ign PLUSS (L. MOORE, A. HOGAN, M. N. SIMMONDS, A. SWOOPE, J. M. GRIFFIN, JR.)	2 27
13	13	16			<b>THE CURE</b> Unspoken C. STEVENS (C. MATTON, J. LOWRY, C. STEVENS)	13 26
NEW		17			<b>OUTRO</b> NF T. PROFIT, D. GARCIA (N. FEUERSTEIN, I. PROFIT, D. A. GARCIA)	17 1
18	18	18			<b>WORD OF LIFE</b> Jeremy Camp C. WEDGEWORTH (J. CAMP, E. HULSE, C. WEDGEWORTH)	18 7
21	20	19			<b>O GOD FORGIVE US</b> for KING & COUNTRY Featuring KB TEDD T. (L. SMALLBONE, L. SMALLBONE, S. MOSLEY, K. BURGESS)	19 15
19	19	20			<b>WHOLE HEART</b> Brandon Heath C. WEDGEWORTH (B. HEATH, E. HULSE, C. WEDGEWORTH)	19 12
50	31	21			<b>DIFFERENT</b> Micah Tyler C. WEDGEWORTH (M. TYLER, R. K. W. LEE)	21 3
24	21	22			<b>FEARLESS</b> Jasmine Murray J. PARDO (J. MURRAY, J. PARDO)	12 13
25	23	23			<b>CLEAN</b> Natalie Grant B. HERMS (N. GRANT)	17 24
28	24	24			<b>POINT TO YOU</b> We Are Messengers S. MOSLEY, M. O'CONNOR (D. MULLIGAN, S. MOSLEY)	24 8
27	25	25			<b>HAMMER TIME</b> Lecrae Featuring IK Phew METRO BOOMIN (L. MOORE, G. J. GORDON (L. L. WAYNE)	14 6

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
1	1	1	<b>#1</b> <b>2 WKS</b>		<b>YOU DESERVE IT</b> J.J. Hairston & Youthful Praise J.J. HAIRSTON (D. BLOOM, C. VAUGHN, P. D. NEED, J. J. HAIRSTON)	1 51
2	3	2			<b>I'M BLESSED</b> Charlie Wilson E. GARDNER, B. RETRICKS, M. Y. CROSBY (K. WELLS, E. GARDNER, B. RETRICKS, D. LYCE, D. BATEY, W. WILSON, B. J. HARRIS, JR.)	1 10
3	2	3			<b>CHANGE ME</b> Tameia Mann M. BUTLER (T. CLAY)	2 20
7	8	4			<b>TRUST IN YOU</b> Anthony Brown & group therAPY A. J. BROWN, J. SAVAGE (A. J. BROWN)	4 17
4	5	5			<b>JOY</b> VaShawn Mitchell V. MITCHELL (P. BARRETT, L. BROWN)	2 51
8	7	6			<b>WORK IT OUT</b> Tye Tribbett T. TRIBBETT II (T. TRIBBETT II, G. JORDAN)	4 38
5	4	7			<b>MY WORLD NEEDS YOU</b> Kirk Franklin Feat. Sarah Reeves, Tasha Cobbs & Tameia Mann K. FRANKLIN, S. MARTIN (K. FRANKLIN)	4 13
6	6	8			<b>VICTORY BELONGS TO JESUS</b> Todd Dulaney M. LEWIS, T. DULANEY (T. DULANEY)	3 48
9	10	9			<b>YOU WAITED</b> Travis Greene T. GREENE (T. GREENE)	4 12
10	12	10			<b>THE CALL</b> Isabel Davis S. L. BYRD, S. J. COLLINS (I. M. DAVIS, S. L. BYRD)	8 23
16	13	11			<b>A BILLION PEOPLE</b> Deitrick Haddon & Hill City Worship Camp D. HADDON, M. HODGE (D. HADDON)	11 16
12	14	12			<b>KEPT BY HIS GRACE</b> Troy Sneed T. SNEED, H. JOHNSON, JR. (H. JOHNSON, JR.)	9 21
13	11	13			<b>I GOT OUT</b> Bryan Popin B. POPIN, A. LEWIS (B. POPIN, S. POPIN, A. LEWIS)	10 21
11	16	14			<b>EVERLASTING GOD</b> William Murphy A. M. LINDSEY (W. H. MURPHY III)	11 15
NEW		15			<b>WELL DONE</b> Erica Campbell W. CAMPBELL (W. S. CAMPBELL, I. BRYNN, M. E. MATKINS, CAMPBELL, J. CAMPBELL, L. WHITT)	15 1
14	15	16			<b>COME AND KNOCK ON OUR DOOR</b> Jermaine Dolly M. WILCHER (J. DOLLY, M. WILCHER)	9 19
15	17	17			<b>I FORGIVE ME</b> James Fortune & FIYA A. LEWIS (J. FORTUNE, A. LEWIS)	11 24
17	18	18			<b>I NEED YOU TO BREATHE</b> Earnest Pugh L. B. HOSKINS (A. P. SINGLETON, K. B. HOSKINS, L. B. HOSKINS, S. B. WILLIAMS)	14 22
18	20	19			<b>GRACE</b> Charles Jenkins & Fellowship Chicago Featuring Le'Andria C. JENKINS, R. E. JONES (C. JENKINS, R. E. JONES)	18 6
NEW		20			<b>TOO HARD NOT TO</b> Tina Campbell W. CAMPBELL (T. CAMPBELL, W. S. CAMPBELL, T. D)	20 1
RE-ENTRY		21			<b>SO MUCH LUV</b> Jor'Dan Armstrong J. ARMSTRONG, J. WILLIAMS (J. ARMSTRONG, L. T. WILLIAMS)	20 8
19	23	22			<b>CLOSE</b> Marvin Sapp A. W. LINDSEY (M. L. SAPP, A. W. LINDSEY, S. EDWARDS, JR.)	18 8
23	24	23			<b>RELEASE</b> The Church Choir Feat. Maranda Curtis & John P. Kee J. P. KEE (J. P. KEE)	20 8
20	22	24			<b>GOD HELD ME</b> Zacardi Cortez L. B. HOSKINS (L. B. HOSKINS, C. FORTUNE, J. FORTUNE)	18 14
RE-ENTRY		25			<b>I'VE SEEN HIM WORK</b> Anita Wilson G. ROBINSON, A. WILSON (A. WILSON, G. ROBINSON, L. VANDROSS, M. LADDERLEY, JR.)	23 12

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
1	1	<b>#1</b> <b>1 WK</b>	<b>NICOLE NORDEMAN</b> Every Mile Mattered	1		
2	2		<b>LAUREN DAIGLE</b> How Can It Be	122		
3	3		<b>HILLSONG UNITED</b> Wonder	8		
4	4		<b>MERCYME</b> Lifer	18		
5	5		<b>SKILLET</b> Unleashed	52		
6	6		<b>HILLSONG WORSHIP</b> Let There Be Light	42		
7	7		<b>ELEVATION WORSHIP</b> Here As In Heaven	78		
8	8		<b>NF</b> Therapy Session	67		
9	9		<b>SKILLET</b> Awake	168		
10	10		<b>ZACH WILLIAMS</b> Chain Breaker	32		
11	11		<b>TOBYMAC</b> This Is Not A Test	104		
12	12		<b>ELEVATION WORSHIP</b> There Is A Cloud	20		
13	13		<b>NEEDTOBREATHE</b> HARD LOVE	55		
14	14	<b>GG</b>	<b>FOR KING &amp; COUNTRY</b> Run Wild, Live Free, Love Strong	151		
15	15		<b>CHRIS TOMLIN</b> Never Lose Sight	41		
16	16		<b>TAUREN WELLS</b> Hills And Valleys	6		
17	17		<b>NF</b> Mansion	106		
18	18		<b>CHRIS TOMLIN</b> How Great Is Our God: The Essential Collection	106		
19	19		<b>REBA MCENTIRE</b> Sing It Now: Songs Of Faith & Hope	26		
20	20		<b>CASTING CROWNS</b> The Very Next Thing	46		
21	21		<b>MERCYME</b> Welcome To The New	155		
22	22		<b>HILLSONG UNITED</b> Zion	205		
23	23		<b>DANNY GOKEY</b> Rise	29		
24	24		<b>STEPHEN CHRISTIAN</b> Wildfires	1		
25	25		<b>BETHEL MUSIC</b> Starlight	17		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
NEW	1	<b>#1</b> <b>1 WK</b>	<b>ANTHONY BROWN &amp; GROUP THERAPY</b> A Long Way From Sunday	1		
2	2		<b>BRYAN POPIN</b> I Got Out	2		
3	3	<b>GG</b>	<b>JAMES FORTUNE</b> Dear Future Me	6		
4	4		<b>TAMEIA MANN</b> One Way	47		
NEW	5		<b>GENE MOORE</b> The Future	1		
6	6		<b>TRAVIS GREENE</b> The Hill	92		
7	7		<b>MARVIN SAPP</b> Playlist: The Very Best Of Marvin Sapp	107		
8	8		<b>KIRK FRANKLIN</b> The Essential Kirk Franklin	102		
9	9		<b>VARIOUS ARTISTS</b> WOW Gospel 2017	27		
10	10		<b>TASHA COBBS</b> One Place: Live	101		
11	11		<b>J.J. HAIRSTON &amp; YOUTHFUL PRAISE</b> You Deserve It	21		
RE	12		<b>DERRICK "DOC" PEARSON</b> I Still Do: Songs For A Biblical Marriage	3		
13	13		<b>TAMEIA MANN</b> Best Days	179		
14	14		<b>KIRK FRANKLIN</b> Losing My Religion	91		
15	15		<b>TASHA COBBS</b> Grace (EP)	177		
16	16		<b>TODD DULANEY</b> A Worshipers Heart	68		
17	17		<b>MARCIA</b> Worship Conversations	2		
18	18		<b>ANTHONY BROWN &amp; GROUP THERAPY</b> Everyday Jesus	105		
19	19		<b>LE'ANDRIA</b> Bigger Than Me	2		
20	20		<b>KENNY SMITH</b> Transformation	3		
21	21		<b>WILLIAM MURPHY</b> Demonstrate	58		
22	22		<b>MARY MARY</b> Mary Mary	117		
23	23		<b>CECE WINANS</b> Let Them Fall In Love	26		
RE	24		<b>WILLIAM MCDOWELL</b> Sounds Of Revival, Part Two	21		
25	25		<b>YOLANDA ADAMS</b> The Best Of Me	74		



## Nordeman Nabs First No. 1

Singer-songwriter **Nichole Nordeman**, who first appeared on Top Christian Albums in 1998, notches her first No. 1 on the tally with *Every Mile Mattered*. The release, Nordeman's fifth full-length studio set, launches atop the chart, earning 5,000 equivalent album units in the week ending Aug. 3, according to Nielsen Music. Of that sum, 4,000 were traditional sales. It's Nordeman's fourth top 10 and eighth charting set overall.

The 11-track album is Nordeman's first release since her 2015 EP, *The Unmaking*, which peaked at No. 5. The artist's last full-length LP, *Brave*, entered at No. 2 on the Top Christian Albums chart dated June 11, 2005, selling 9,000 copies. That release also granted the singer her only No. 1 on Hot Christian Songs chart, "Brave."

Meanwhile, on Top Gospel Albums, **Anthony Brown & group therAPY** bound atop the list with their new album, *A Long Way From Sunday*, earning 6,000 equivalent albums in its first week.

For 35-year-old **Anthony Jamar Brown** and background singers group therAPY, *Sunday* is their second No. 1 on Top Gospel Albums in three appearances. Their first, self-titled album debuted and peaked at No. 3 on Top Gospel Albums on Sept. 8, 2012, selling 4,000 copies. It was followed by their sophomore set and first chart-topper, *Everyday Jesus*, which bowed on Top Gospel Albums on Aug. 8, 2015, with 19,000 sold.

"Trust in You," the lead single from *Sunday*, rises to a new peak on Hot Gospel Songs (8-4), buoyed by its 7-6 climb on Gospel Airplay. —Jim Asker

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CHRISTIAN SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. TOP CHRISTIAN ALBUMS: THE WEEK'S MOST POPULAR CHRISTIAN ALBUMS, AS COMPILLED BY NIELSEN MUSIC, BASED ON MULTI-METRIC CONSUMER BEHAVIOR DATA, INCLUDING SALES, STREAMING ACTIVITY, AND SOCIAL MEDIA ENGAGEMENT. HOT GOSPEL SONGS: THE WEEK'S MOST POPULAR GOSPEL SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. TOP GOSPEL ALBUMS: THE WEEK'S MOST POPULAR GOSPEL ALBUMS, AS COMPILLED BY NIELSEN MUSIC, BASED ON MULTI-METRIC CONSUMER BEHAVIOR DATA, INCLUDING SALES, STREAMING ACTIVITY, AND SOCIAL MEDIA ENGAGEMENT. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>#1</b> <b>GLTCHLFE</b> GLTCHLFE	Taryn Manning	10
3	2	<b>ONLY WANT YOU</b> CHERRYTREE/ADA	Skylar Stecker	9
9	3	<b>GG</b> <b>WILD THOUGHTS</b> WESTBURY ROAD/WE THE BEST/EPIC	DJ Khaled Feat. Rihanna & Bryson Tiller	4
4	4	<b>WE GET HIGH</b> POLARBUDD	Karel Ullner	8
7	5	<b>LET THE WORLD BE OURS TONIGHT</b> RADIKAL	Deborah Cox	5
10	6	<b>YOUR SONG</b> ATLANTIC	Rita Ora	6
1	7	<b>MALIBU</b> RCA	Miley Cyrus	7
8	8	<b>YOU, I &amp; THE MUSIC</b> BROBOT/ARMADA	Junior Sanchez	8
12	9	<b>ZU</b> WHAT A MUSIC, WHAT A PHONE, SCHOOL BOY/RYNDRO BRAUN/WE THE BEST/DEF JAM	David Guetta Feat. Justin Bieber	5
14	10	<b>MAMA</b> JONAS BLUE/CAPITOL	Jonas Blue Feat. William Singe	7
11	11	<b>MY FIRE</b> MR. TANMAN	Nile Rodgers & Tony Moran Present Kimberly Davis	11
6	12	<b>UNDER MY SKIN</b> DAUMAN	Kendra Erika	9
17	13	<b>TURN IT UP</b> DIVADOWN	Kym Sims	6
5	14	<b>SWISH SWISH</b> CAPITOL	Katy Perry Feat. Nicki Minaj	10
18	15	<b>PEACE, LOVE &amp; MUSIC</b> FEROSH	Tracy Young & Ceevox	6
16	16	<b>LOVE IS LOVE IS LOVE</b> SONY MUSIC UK/THIRTY TIGERS/RED	LeAnn Rimes	11
20	17	<b>NOTHING'S GONNA STOP US NOW</b> AGING CHIPMUNKS	Dirty Pop Feat. Taylor Olson & Jackie Orlando	6
19	18	<b>SOMETIMES</b> SOUND ZOO	Kat Graham	12
25	19	<b>OK</b> TOM SPIEL/BIG BEAT/ATLANTIC/RRP	Robin Schulz Feat. James Blunt	4
21	20	<b>BOMBA</b> FOO	Aggro Santos	6
23	21	<b>NOW OR NEVER</b> ASTRALWORKS/CAPITOL	Halsey	5
27	22	<b>MORE THAN YOU KNOW</b> AXWELL/REFINE/DEF JAM	Axwell & Ingresso	4
15	23	<b>WATERFALL</b> INTERSTELLAR/RCA	Stargate Feat. P!nk & Sia	8
30	24	<b>IF</b> HOLLYWOOD	R5	4
22	25	<b>DESPACTO</b> UNIVERSAL MUSIC LATIN/RYNDRO BRAUN/SCHOOLBOYS/DEF JAM/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	12
29	26	<b>ALL AROUND THE WORLD</b> CARRILLO	Fenix Feat. Chris Casino	10
37	27	<b>CREATURES OF THE NIGHT</b> REVEALED/POLYDOR/ISLAND/INTERSCOPE	Hardwell & Austin Mahone	2
28	28	<b>THE SUGAR SHACK</b> SFM	Tami	11
33	29	<b>LIGHT BEAMS</b> IGROOVENEXT	Extasia & Zach Adam Feat. Rony G	3
13	30	<b>CASTLE ON THE HILL</b> ATLANTIC	Ed Sheeran	12
35	31	<b>FEELS</b> FLY EYE/COLUMBIA	Calvin Harris Feat. Pharell Williams, Katy Perry & Big Sean	3
31	32	<b>KNOW NO BETTER</b> MAD DECENT	Major Lazer Feat. Travis Scott, Camilla Cabello & Quavo	5
38	33	<b>REMEMBER I TOLD YOU</b> SAFEMOUSE/ISLAND/REPUBLIC	Nick Jonas Feat. Anne-Marie & Mike Posner	3
41	34	<b>DESPERADO</b> WESTBURY ROAD/ROC NATION	Rihanna	2
34	35	<b>ARE YOU?</b> 418	Urbano	8
36	36	<b>LONG TIME</b> NOBLE IQ/BMG	Blondie	2
24	37	<b>WEAK</b> AJR/BMG/RED ASSOCIATED LABELS	AJR	12
32	38	<b>TOO SOPHISTICATED</b> TWIN ANGEL	JoAnna Michelle	9
43	39	<b>OUR MOMENT</b> 418	Stephy May	2
45	40	<b>LIVING 4 TONIGHT</b> AKIRLYS/DAUMAN	Dana Ordway	2
26	41	<b>POSE</b> WESTBURY ROAD/ROC NATION	Rihanna	13
40	42	<b>FM THE ONE</b> WE THE BEST/DEF JAM/EPIC	DJ Khaled Feat. Justin Bieber, Quavo, Chance The Rapper & Lil Wayne	9
39	43	<b>BREATHE</b> ISLAND/REPUBLIC	Astrid S	6
42	44	<b>ATTENTION</b> O11O/ATLANTIC	Charlie Puth	3
48	45	<b>STRING AROUND MY HEART</b> FACE OF THE USA	Mahkenna	2
50	46	<b>UNFORGETTABLE</b> EAR DRUMMER/COKE BOYS/BAD BOY/INTERSCOPE/EPIC	French Montana Feat. Swae Lee	2
36	47	<b>SYMPHONY</b> RECORD COMPANY TEN/EPIC/ATLANTIC	Clean Bandit Feat. Zara Larsson	14
NEW	48	<b>CRAZY BUT FREE</b> KON LIVE	Oshri	1
NEW	49	<b>WANT YOU BACK</b> FANDOM ISLAND	Citizen Four	1
NEW	50	<b>INSTRUCTION</b> POLYDOR/INTERSCOPE	Jax Jones Feat. Demi Lovato & Stefflon Don	1

# BOXSCORE

August 19  
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). Numeral noted with Platinum symbol indicates album's multi-platinum level.
  - ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
  - Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
  - △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multi-platinum level.
- Digital Songs Charts
  - RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
  - ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numeral noted with Platinum symbol indicates song's 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](http://Billboard.com/biz).

Visit [Billboard.com/biz](http://Billboard.com/biz) for complete rules and explanations.

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$5,095,778 (€4,642,559) \$154/\$55	<b>CELINE DION, VÉRONIC DICAIRE</b> ORANGE VELODROME, MARSEILLE, FRANCE JULY 18	43,128 SELLOUT	AEG PRESENTS, CONCERTS WEST, INTERCONCERTS
2	\$4,305,399 (€3,463,439) \$187/\$56	<b>CELINE DION, VÉRONIC DICAIRE</b> O2 ARENA, LONDON JULY 29-30	29,352 TWO SELLOUTS	AEG PRESENTS, CONCERTS WEST, MARSHALL ARTS
3	\$4,169,953 \$129.50/\$49.50	<b>TOM PETTY &amp; THE HEARTBREAKERS, CHRIS STAPLETON</b> WRIGLEY FIELD, CHICAGO JUNE 29	40,345 SELLOUT	LIVE NATION
4	\$3,687,694 (€2,966,532) \$187/\$56	<b>CELINE DION, VÉRONIC DICAIRE</b> BARCLAYCARD ARENA, BIRMINGHAM, ENGLAND JULY 27, AUG. 3	23,865 TWO SELLOUTS	AEG PRESENTS, CONCERTS WEST, MARSHALL ARTS
5	\$3,648,103 (€3,323,640) \$175/\$71	<b>CELINE DION, VÉRONIC DICAIRE</b> ALLIANZ RIVIERA, NICE, FRANCE JULY 20	30,270 SELLOUT	AEG PRESENTS, CONCERTS WEST, INTERCONCERTS
6	\$3,477,915 (€3,113,899) \$224.50/\$84.88	<b>JUSTIN BIEBER, HALSEY</b> RDS ARENA, DUBLIN JUNE 21	30,653 31,740	AEG PRESENTS, CONCERTS WEST, AIKEN PROMOTIONS
7	\$3,338,229 (€2,941,679) \$284/\$80	<b>CELINE DION, VÉRONIC DICAIRE</b> MERCEDES-BENZ ARENA, BERLIN JULY 23-24	20,391 TWO SELLOUTS	AEG PRESENTS, CONCERTS WEST, PIP SHOWPRODUCTION/PT PRODUCTIONS
8	\$3,258,580 (\$4,117,990 CANADIAN) \$205.34/\$66.87	<b>METALLICA, AVENGED SEVENFOLD, VOLBEAT</b> PARC JEAN-DRAPEAU, MONTREAL JULY 19	29,218 34,375	LIVE NATION, EVENKO
9	\$3,133,934 \$165/\$49.50	<b>TOM PETTY &amp; THE HEARTBREAKERS, PETER WOLF</b> FOREST HILLS STADIUM, NEW YORK JULY 26-27	25,067 TWO SELLOUTS	LIVE NATION
10	\$3,128,564 (3,066,018 FRANCS) \$255.34/\$78.51	<b>JUSTIN BIEBER, HALSEY</b> STADE DE SUISSE, BERN, SWITZERLAND JUNE 15	32,108 40,236	AEG PRESENTS, CONCERTS WEST, ARC PRODUCTION
11	\$2,900,545 (€2,577,367) \$123.79/\$61.90	<b>BRUNO MARS, ANDERSON .PAAK</b> ACCORHOTELS ARENA, PARIS JUNE 5-6	33,608 TWO SELLOUTS	LIVE NATION
12	\$2,765,656 \$149.50/\$49.50	<b>TOM PETTY &amp; THE HEARTBREAKERS, PETER WOLF</b> WELLS FARGO CENTER, PHILADELPHIA JULY 1, 29	25,189 TWO SELLOUTS	LIVE NATION
13	\$2,674,665 \$149.50/\$49.50	<b>TOM PETTY &amp; THE HEARTBREAKERS, PETER WOLF</b> TD GARDEN, BOSTON JULY 20-21	23,987 TWO SELLOUTS	LIVE NATION
14	\$2,653,174 (€2,087,570) \$165.22/\$52.19	<b>JUSTIN BIEBER, HALSEY, WILL HEARD</b> PRINCIPALITY STADIUM, CARDIFF, WALES JUNE 30	38,434 45,201	AEG PRESENTS, CONCERTS WEST
15	\$2,127,792 \$255/\$35	<b>PAUL MCCARTNEY</b> AMALIE ARENA, TAMPA JULY 10	14,758 SELLOUT	MARSHALL ARTS, AEG PRESENTS
16	\$2,072,312 \$149.50/\$49.50	<b>TOM PETTY &amp; THE HEARTBREAKERS, JOE WALSH</b> RED ROCKS AMPHITHEATRE, MORRISON, COLO. MAY 29-30	16,477 TWO SELLOUTS	LIVE NATION
17	\$2,030,364 \$254/\$34	<b>PAUL MCCARTNEY</b> AMERICAN AIRLINES ARENA, MIAMI JULY 7	14,149 SELLOUT	MARSHALL ARTS, AEG PRESENTS
18	\$1,741,243 \$179.50/\$35	<b>NEIL DIAMOND</b> UNITED CENTER, CHICAGO MAY 28	13,890 SELLOUT	LIVE NATION
19	\$1,693,662 (4,210,536 KROMER) \$95.35/\$66.74	<b>BRUNO MARS, ANDERSON .PAAK</b> TELENOR ARENA, OSLO MAY 24	22,356 SELLOUT	LIVE NATION
20	\$1,682,469 \$149.50/\$35	<b>NEIL DIAMOND</b> XCEL ENERGY CENTER, ST. PAUL, MINN. MAY 24	17,002 SELLOUT	LIVE NATION
21	\$1,604,302 \$149.50/\$49.50	<b>TOM PETTY &amp; THE HEARTBREAKERS, JOE WALSH</b> QUICKEN LOANS ARENA, CLEVELAND JUNE 10	14,961 SELLOUT	LIVE NATION
22	\$1,588,937 \$149.50/\$49.50	<b>TOM PETTY &amp; THE HEARTBREAKERS, JOE WALSH</b> XCEL ENERGY CENTER, ST. PAUL, MINN. JUNE 3	15,371 SELLOUT	LIVE NATION
23	\$1,478,620 (\$1,877,810 CANADIAN) \$135.24/\$36.42	<b>TOM PETTY &amp; THE HEARTBREAKERS, PETER WOLF</b> AIR CANADA CENTRE, TORONTO JULY 15	14,818 SELLOUT	LIVE NATION
24	\$1,471,801 \$250.50/\$39.50	<b>BANDA MS</b> MICROSOFT THEATER, LOS ANGELES JULY 14-16	18,494 19,662 THREE SHOWS	AEG PRESENTS
25	\$1,457,874 \$149.50/\$49.50	<b>TOM PETTY &amp; THE HEARTBREAKERS, JOE WALSH</b> PPG PAINTS ARENA, PITTSBURGH JUNE 9	14,526 SELLOUT	LIVE NATION
26	\$1,448,536 (€1,165,261) \$186.50/\$55.95	<b>CELINE DION, VÉRONIC DICAIRE</b> FIRST DIRECT ARENA, LEEDS, ENGLAND AUG. 2	8,897 SELLOUT	AEG PRESENTS, CONCERTS WEST, MARSHALL ARTS
27	\$1,415,609 \$145/\$49.50	<b>TOM PETTY &amp; THE HEARTBREAKERS, JOE WALSH</b> SPRINT CENTER, KANSAS CITY, MO. JUNE 2	13,737 SELLOUT	LIVE NATION
28	\$1,415,486 \$139.50/\$99.50/\$69.50/\$59.50	<b>BET EXPERIENCE: A\$AP ROCKY, SCHOOLBOY Q, GUCCI MANE &amp; OTHERS</b> STAPLES CENTER, LOS ANGELES JUNE 24	17,569 13,062	L.A. ARENA CO.
29	\$1,388,238 \$149.50/\$49.50	<b>TOM PETTY &amp; THE HEARTBREAKERS, JOE WALSH</b> PRUDENTIAL CENTER, NEWARK, N.J. JUNE 16	13,886 SELLOUT	LIVE NATION
30	\$1,383,517 \$150/\$49.50	<b>NEIL DIAMOND</b> PALACE OF AUBURN HILLS, MICH. JUNE 2	13,889 SELLOUT	LIVE NATION
31	\$1,347,577 \$179.50/\$39.50	<b>NEIL DIAMOND</b> WELLS FARGO CENTER, PHILADELPHIA JUNE 20	12,509 SELLOUT	LIVE NATION
32	\$1,341,691 \$149.50/\$39.50	<b>TOM PETTY &amp; THE HEARTBREAKERS, JOE WALSH</b> SCHOTTENSTEIN CENTER, COLUMBUS, OHIO JUNE 7	13,939 SELLOUT	LIVE NATION
33	\$1,298,915 \$149.50/\$49.50	<b>TOM PETTY &amp; THE HEARTBREAKERS, JOE WALSH</b> U.S. BANK ARENA, CINCINNATI JUNE 12	12,699 SELLOUT	LIVE NATION
34	\$1,291,296 (1,250,956 FRANCS) \$252.90/\$70.32	<b>BRUNO MARS, ANDERSON .PAAK</b> GENEVA ARENA, GENEVA, SWITZERLAND JUNE 14	7,343 SELLOUT	LIVE NATION
35	\$1,260,995 \$149.50/\$39.50	<b>NEIL DIAMOND</b> QUICKEN LOANS ARENA, CLEVELAND MAY 30	12,660 SELLOUT	LIVE NATION



## Petty Fetes 40 Years

Tom Petty & The Heartbreakers (above) land on the Boxscore chart with sold-out concerts reported from 13 venues on the band's 40th Anniversary Tour covering North American markets this summer. A stadium concert at Chicago's Wrigley Field on June 29 leads the trek's charted shows, earning the No. 3 ranking with almost \$4.2 million in ticket sales. Country artist **Chris Stapleton** supported the concert, which drew 40,345 fans.

Only a handful of stadiums are included on the group's schedule in 2017. A two-show stint at New York's Forest Hills Stadium (with opener **Peter Wolf**) is No. 9 based on \$3.1 million in revenue, and a stadium date at Seattle's Safeco Field follows on Aug. 19. (**The Lumineers** will be the special guest for the latter performance.)

Following statements by Petty suggesting that this could be the band's final major run, the 40th Anniversary Tour kicked off at Oklahoma City's Chesapeake Energy Arena on April 20. A string of 52 headlining dates and festival appearances is planned through late September in North America.

Since launching in the spring, the Live Nation-promoted tour has surpassed \$47 million in ticket sales from just over a half-million sold seats at arenas, outdoor amphitheaters and stadiums. Through the end of July, the run included 35 headlining performances at 31 venues. Ten concerts remain before the tour wraps Sept. 25, following three shows at the Hollywood Bowl in Los Angeles.

—Bob Allen

# 30 DAYS

## 16 Years Ago ALICIA KEYS ASCENDED TO NO. 1 WITH 'FALLIN''

After clashing with her first label, the singer-songwriter jumped to J Records and topped the Billboard Hot 100 right out of the gate

AT THE AGE OF 16, MANHATTAN native Alicia Keys dropped out of one Columbia — the Ivy League New York university — to pursue her musical dream at another: the prestigious, Sony-owned record label. She almost came to regret the decision.

Keys signed with Columbia Records at age 15, after a bidding war that resulted in the label throwing in the \$26,000 baby grand piano on which she had auditioned. But after presenting executives with a set of songs that she intended to record for her debut, Keys, during an interview with Oprah Winfrey in 2004, recalled Columbia's response: "What's this? ... Where are the pop smashes?" (None of

the label's current team were employed there at the time.)

To the rescue came Arista Records vp A&R Peter Edge (now chairman/CEO of RCA Records) and label president Clive Davis. Edge, who had met Keys earlier in her career, alerted his boss that the singer-songwriter was unhappy at Columbia, and Davis set out to free her from her contract. The negotiations led to "one hell of a fight," Keys told Winfrey. "Out of spite, they were threatening to keep everything I'd created even though they hated it." Eventually, Davis paid a hefty sum for the tracks Keys had recorded and signed her to his then-newly formed J Records.

Among the songs was "Fallin'," a

piano-driven ballad about a tumultuous relationship ("How do you give me so much pleasure/And cause me so much pain"). More than four years after she had signed with Columbia, Keys, then 20, released it as her first single, and on Aug. 18, 2001, it topped the Billboard Hot 100 for the first of six weeks.

Keys took home five Grammy Awards the following year — including song of the year for "Fallin'" and best new artist — tying Lauryn Hill's then-record for the most wins in one year by a woman.

The breakthrough foreshadowed Keys' prestige as a commercial and critical force. She was named *Billboard's* Top R&B/Hip-Hop Artist of the 2000s, and through 2017, has earned nine Hot 100 top 10 singles and five No. 1 albums on the Billboard 200. She also has upped her Grammy count to 15 — tying Adele for the fourth-most total wins by a woman, behind only Aretha Franklin (18), Beyoncé (22) and Alison Krauss (27). Keys now serves as a coach on NBC's *The Voice* and released her sixth LP, *Here*, last November.

—TREVOR ANDERSON

REWINDING  
THE  
CHARTS



From left: Elton John, Keys and Sting backstage at "The Concert... 20 Years With AIDS," which took place at Universal Amphitheatre in Los Angeles in 2001.

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# billboard HOT100

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PERFORMANCE BY

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PHOEBE RYAN + RICK ROSS + TINASHE

TY DOLLA SIGN + UGLY GOD

WE THE KINGS + YOUNG BOMBS

BEN ALESSI + CARTER REEVES + FLETCHER

HANDSOME GHOST + GREAT GOOD FINE OK

PROM + SHAED + SPIRIT ANIMAL

KICKOFF THE WEEKEND WITH  
SAVED BY THE 90s ft.  
THE BAYSIDE TIGERS

## SUNDAY

MAJOR LAZER

MARSHMELLO

CAMILA CABELLO DJ KHALED

AYO & TEO + CASH CASH + CVBZ

ECHOSMITH + JACK & JACK + LAUV

LE YOUTH + LIL YACHTY

MAGGIE LINDEMANN + PLAYBOI CARTI

SAMMY ADAMS + SPENCER LUDWIG

T-PAIN + WAKA FLOCKA FLAME

WHETHAN + YOUNG THUG + YVNG SYNT

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