

MARILYN MANSON RETURNS
And he's as pissed off as ever

SCOOTER BRAUN
2020?

Billboard

TDE

LOS ANGELES
CALIFORNIA

2017

HIP-HOP POWER PLAYERS

Tiffith (left)
and Lamar

September 23-29, 2017 | billboard.com

The genre is officially the biggest in music, thanks to **Kendrick Lamar** and **Anthony 'Top Dawg' Tiffith**, plus the 70 other innovators on *Billboard's* inaugural list. How did TDE triumph? Lamar: 'I was too hungry'

CONGRATULATIONS DAVE CHAPPELLE LIVE FROM RADIO CITY

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TO CARLA SIMS, RICK GREENSTEIN, AND COREY SMITH; AND ESPECIALLY TO DAVE CHAPPELLE,
FOR KEEPING NEW YORK LAUGHING OVER 16 UNFORGETTABLE NIGHTS.

THESE CO-HEADLINERS AND FRIENDS MADE IT UNFORGETTABLE. THANK YOU!

ALI WONG • ANDERSON .PAAK • AMY SCHUMER
ARSENIO HALL • A\$AP FERG • ASHLEY BARNHILL
BIG BOI • BILL BELLAMY • BUSY BEE STARSKI
CEDRIC THE ENTERTAINER • CIPHA SOUNDS
CHANCE THE RAPPER • CHILDISH GAMBINO
CHRIS ROCK • CHRIS TUCKER • COLIN JOST
COMMON • DEAD PREZ • DJ TRAUMA
DONNELL RAWLINGS • DOUG E. FRESH
ERYKAH BADU • FAT JOE • FRÉDÉRIC YONNET &
THE BAND WITH NO NAME • FRENCH MONTANA
HANNIBAL BURESS • HI-TEK • ICE CUBE • JEFF ROSS
JERRY SEINFELD • JOHN MAYER • JON STEWART
JUDD APATOW • KENDRICK LAMAR • KEVIN HART
LESLIE JONES • LIL JON • LIL WAYNE
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CHASE 

IN MEMORY OF THE EXTRAORDINARY
WALTER BECKER
1950 – 2017

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billboard HOT 100

Swift also occupies the No. 4 spot on the Hot 100 with "...Ready for It?"

Taylor Swift, Cardi B Control Top Two On Hot 100

TAYLOR SWIFT AND **Cardi B** combine for a feat by female soloists not achieved on the Billboard Hot 100 in nearly three years, as the pop titan's "Look What You Made Me Do" spends a second week at No. 1 and the rap rookie's "Bodak Yellow (Money Moves)" pushes 3-2. It's the first time since the Hot 100 dated Dec. 13, 2014, that solo women (in lead roles) simultaneously rank at Nos. 1 and 2. Swift was a factor in the last such twofor, ruling that week with "Blank Space" while **Meghan Trainor** placed at No. 2 with "All About That Bass."

Swift also debuts at No. 4 on the Hot 100 with "...Ready for It?," which, like "Look," previews her

sixth studio album, *Reputation*, due Nov. 10. "Ready" bows at No. 1 on the Digital Song Sales chart with 135,000 downloads sold in the week ending Sept. 7, according to Nielsen Music. ("Look" leads Streaming Songs for a second week with 61.2 million U.S. streams.) Swift is the first woman with two concurrent top five Hot 100 hits since (guess who) she doubled up on Feb. 7, 2015, with "Space" and "Shake It Off," both from her prior album, *1989*.

"Ready" is Swift's 22nd Hot 100 top 10 — and her record-extending 14th to debut in the tier. Another notable milestone: It's her 72nd Hot 100 entry overall, lifting her past **The Beatles** (71) for a solo share of the 12th-most appearances in the chart's history. —GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
77	1	1	#1 Look What You Made Me Do	J.M. ANTONOFF, T. SWIFT, J.M. ANTONOFF, R. FAIRBRASS, R. MANZOLI	Taylor Swift	BIG MACHINE/REPUBLIC	1	3
3	3	2	Bodak Yellow (Money Moves)	J. WHITE, S.HAFTZM (J. WHITE, S.HAFTZM, J. THORPE, WASHPOPPIN)	Cardi B	THE KSR GROUP/ATLANTIC	2	10
1	2	3	Despacito	A.TORRES, M.BENGFOP, LUIS FONSI, EENDER, R.LATAJA, RODRIGUEZ, J.DIBBER, J.CYON, V.MARTY JAMES	Luis Fonsi & Daddy Yankee	Feat. Justin Bieber UNIVERSAL MUSIC LATINO/RAYMOND BRAUN/ SCHOOLBOY/DEF JAM/UMLE/REPUBLIC	1	34
		HOT SHOT DEBUT 4	...Ready For It?	MAX MARTIN, S.HELLBACK, A.PAYAM (T.SWIFT, MAX MARTIN, S.HELLBACK, A.PAYAM)	Taylor Swift	BIG MACHINE/REPUBLIC	4	1
29	9	5	SG 1-800-273-8255	LOGIC, B.X (SIR R.B. HALL, I.A. NATURYA, CARACCOLO, K.ROBINSON)	Logic	Feat. Alessia Cara & Khalid VISIONARY/DEF JAM	5	19
2	4	6	Wild Thoughts	DJ KHALED, NASTY, BEATMAKERS (J.A.BRATHWAITE, K.M. KHALED, A.FENTY, TITLER, D.PLESSIS, W.EAN, D.MCRAE, L.MOORE, C.SANTANA)	DJ Khaled	Feat. Rihanna & Bryson Tiller WESTBURY ROAD/WWE THE BEAT/EPIC	2	12
5	5	7	Attention	C.PUTH (C.PUTH, J.K.HINDUIN)	Charlie Puth	OTTO/ATLANTIC	5	20
4	6	8	Believer	MATTMAN & ROBIN (D.REYNOLDS, W.SERMON, B.MCKEE, D.PLATZMAN, J.FREDRIKSSON, M.LARSSON, J.D. TRANTER)	Imagine Dragons	KID IN A KORNER/INTERSCOPE	4	31
6	7	9	Unforgettable	MKE WILL, MADE TO P, DUBBA, GENA, M.SUTPHIN (L.HARBOUCH, K.L.BROWN, M.WILLIAMS, C.WASHINGTON, L.SINGH, J.V.SUTPHIN)	French Montana	Feat. Swae Lee EAR DRUMMER/COKE BOYS/BAD BOY/INTERSCOPE/EPIC	3	22
7	8	10	There's Nothing Holdin' Me Back	JT.GEIGER II (S.MENDES, T.GEIGER, S.HARRIS, G.WARBURTON)	Shawn Mendes	ISLAND/REPUBLIC	6	20

Billboard Hot 100

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LOUIS TOMLINSON FEAT. BEBE REXHA & DIGITAL FARM ANIMALS
Back to You

13

DEMI LOVATO
Sorry Not Sorry

Lovato's latest single surges with gains in all metrics, up 21 percent to 33 million in airplay, 12 percent to 20 million U.S. streams and 2 percent to 53,000 sold.



British DJ Gale (aka Digital Farm Animals) wrote and produced "Back to You," which rises to No. 25 on Mainstream Top 40.

This is your first time credited as an artist — as Digital Farm Animals — on a single you wrote and produced that has hit the Billboard Hot 100. How did that happen?

NICK GALE This is the first time they let me. I write and produce for a lot of artists, and I suppose I had to do all the other stuff to be in a position where I could ask to put my name on it. We wrote ["Back to You"], and Louis [Tomlinson] heard it and loved it. Then we were like, "We need a female." Bebe [Rexha] sounds amazing on everything.


What was it like working with Tomlinson?

I was a big fan of One Direction. They're big in America, but [in the United Kingdom] they're huge, like a modern Beatles. If you didn't know he was one of the most famous guys in the world, you'd just think he's a normal guy. He's kind of quiet, reserved.

You DJ as Digital Farm Animals and work with pop artists like Dua Lipa and Noah Cyrus. Why is that balance important?

I started as an electronic DJ, but I rarely do electronic music now. I try to take elements from different places. Calvin [Harris] is making funk music at the moment. It's amazing to be able to do whatever I want.

—LYNDESEY HAVENS



13

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Sorry Not Sorry

Lovato's latest single surges with gains in all metrics, up 21 percent to 33 million in airplay, 12 percent to 20 million U.S. streams and 2 percent to 53,000 sold.

2 Weeks Ago	1 Week Ago	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
10	13	11	Rake It Up	MIKE WILL MADE IT (M.MIMS, OT.MAKRAM, WILLIAMST, SHAW)	Yo Gotti Feat. Nicki Minaj	10	10
12	12	12	Bank Account ●	ZI SAVAGE (S.JOSEPH)	21 Savage	12	9
18	18	13	Sorry Not Sorry	OAKWUD (D.LOVATO, WELLES, S.M.DUGLASS, BROWN, WIZ, SIMMONS)	Demi Lovato	13	9
11	10	14	Strip That Down ▲	STYF.MAC, NAYES WOLFE, FINE, BRESHAUNO, QUABU, G. LEURE, J.MICHAELSON, P.HOVSON (L.F.AUTNTBOT, L.I.P.A., ROMULUS, I.REVERBER, MCCULLOUGH)	Liam Payne Feat. Quavo	10	16
14	15	15	AG Slow Hands	J.BUNETTA (A.ZOQUERO, L.RYAN, L.BUNETTA, N.HORAN, R.CONNINGHAM, LLESSO, JR.)	Niall Horan	14	19
9	11	16	Shape Of You ▲	STEVE MAC, E.SHEERAN (E.C.SHEERAN, J.MCDAID, S.MCCUTCHEON, K.BURRUS, T.COTTLE, K.BRIGGS)	Ed Sheeran	1	35
B	17	17	That's What I Like ▲	SHAMPOO PRESS & CURULSTREIGHT PIES (BRUNO MARS, M.LAWRENCE, J.C.BROWN, L.FAUNTROY, L.I.P.A., ROMULUS, I.REVERBER, MCCULLOUGH)	Bruno Mars	1	34
23	20	18	Feel It Still	J.HILL, A.TACCONI (PORTUGAL THE MAN, A.TACCONI, J.HILL, R.BATEMAN, J.GORMAN, B.HOLLAND)	Portugal. The Man	18	12
25	16	19	XO TOUR Llif3 ▲	T.MBBJ, W.LUCAS (S.WOODS)	Lil Uzi Vert	7	24
13	19	20	Body Like A Back Road ▲	Z.CROWELL (S.HUNZ, CROWELL, OSBORNE, S.MCANALLY)	Sam Hunt	6	32

2 Weeks Ago	1 Week Ago	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
19	14	21	Humble.	MIKE WILL MADE IT (K.L.DUCKWORTH, H.WILLIAMS)	Kendrick Lamar	1	23
24	23	22	Mi Gente	W.WILLIAM (A.GOSWIC, B.VALVIN, A.D.RESTREPO, E.CHAVARRIA, W.WILLIAM, A.ADM, M.NZASI, M.POUND)	J Balvin & Willy William	21	10
22	22	23	Feels	CAVIN HARRIS (CAVIN HARRIS, P.L.WILLIAMS, B.THAZZARD, KATY PERRY, S.M.ANDERSON)	Calvin Harris Feat. Pharrell Williams, Katy Perry & Big Sean	20	12
15	21	24	Congratulations ▲	FRANK DUKES METRO BOOMIN (A.POSTI, BELL, A.FEENY, T.O.K, MARSHALL, T.WAYNE, C.A.ROSEN)	Post Malone Feat. Quavo	8	37
21	26	25	Something Just Like This ▲	THE CHAINSMOKERS (A.TAGGART, C.ALMARTIN, G.F.BERRYMAN, J.M.BUCKLAND, W.CHAMPKIN)	The Chainsmokers & Coldplay	3	29
28	27	26	Praying	R.LEVVIS (K.SEBERT, R.LEWIS, B.ABRAHAM, A.JOSLYN)	Kesha	22	9
-	73	27	DG What Lovers Do	L.PYGAN, BEN WILSON (A.J. LEVINE, L.VGAN, S.ROWE, Q.OLUJ)	Maroon 5 Feat. SZA	27	2
17	25	28	Redbone ▲	D.GLOVER (D.GLOVER, L.GORANSSON)	Childish Gambino	12	40
16	24	29	I'm The One ▲	LETI, MESSEYHOU (D.KHALID (KUM, K.HALID), D.LOYD, J.BARRAT, TOLMARSHALL, CLIBINNETO, CARTER, L.BADIN, G.D.PARK, L.BACAKINS, L.JACOBS)	DJ Khaled Feat. Justin Bieber, Quavo, Chance The Rapper & Lil Wayne	1	19
26	29	30	Location ▲	STYFENISE, S.HASH, DAVID BIGGIE (TUNJI) (G (K.ROBINSON, I.SCRUGGS, S.DJIMNEZ, B.KURTIG, G.A.GONZALEZ)	Khalid	16	35
34	42	31	I Get The Bag	METRO BOOMIN (L.WELLEN (R.D.DAVIS, L.WELLEN, T.WAYNE)	Gucci Mane Feat. Migos	31	3
35	28	32	What About Us	STEVE MAC (PINK, J.MCDAID, S.MCCUTCHEON)	P!nk	28	5
41	32	33	Young Dumb & Broke	J.LITTLE (K.ROBINSON, J.LITTLE, T.RILEY)	Khalid	32	8
27	30	34	Stay ▲	ZEDD (L.WIKLUND (A.ZASLAVSKIA, CARACIOLO, J.FARMENUS, L.WIKLUND, S.AARONS, A.FROEN)	Zedd & Alessia Cara	7	28
20	33	35	Friends	BLOODPOP (P.DJAMOND, D.ISTRANTER)	Justin Bieber + BloodPop	20	3
32	35	36	Loyalty.	D.DAHL, S.O. SHAVE (M.HARTIN, TOP DAWG (K.LUCKWORTH, D.MATC, HEMS, S.FEAS, J.MARTIN, ATHITH)	Kendrick Lamar Feat. Rihanna	14	21
33	36	37	Love Galore	THAN, K.GODACODY (C.LANG, C.FAYNE, S.ROWE, C.LANG, G. TRAVIS SCOTT (T.HENDERSON)	SZA Feat. Travis Scott	33	13
-	31	38	Jocelyn Flores	XO TENTACION (POTSU) (XO TENTACION, S.DYNASTY)	XXXTENTACION	31	2
31	34	39	Say You Won't Let Go ▲	A.BEATZ, B.SPENCE (J.A.ARTHUR, S.SOKOLMON, J.ORMANDY)	James Arthur	11	46
38	40	40	What If's ▲	D.HUFF (K.BROWN, J.MCGINN, J.M.SCHMIDT)	Kane Brown Feat. Lauren Alaina	38	13
36	38	41	Small Town Boy ●	Z.CROWELL (R.AKINS, B.HAYS, J.P.FISHMAN)	Dustin Lynch	36	14
39	43	42	No Promises ●	T.E.DAHL, L.ALV, J.FOOTIE (A.LEFFT, T.E.DAHL, J.FOOTIE, E.BLOCK, D.LOVATO)	Cheat Codes Feat. Demi Lovato	39	17
30	37	43	Mask Off ▲	METRO BOOMIN (N.D.WILBURN, J.TWAYNE)	Future	5	29
49	64	44	The Race	NOT LISTED (NOT LISTED)	Tay-K	44	5
59	45	45	Thunder	ALEX, D.A. KID, D. DEZ, UZO (D.REYNOLDS, W.SERYMON, B.MCKEEL, D.PLATZMAN, A.G.RANT, D. DEZ, UZO)	Imagine Dragons	45	19
82	55	46	Transportin'	NOT LISTED (NOT LISTED)	Kodak Black	46	3
-	39	47	The Way Life Goes	KE BEATZ, CANNON (S.WOODS, D.CANNON, L.SMITH)	Lil Uzi Vert	39	2
58	56	48	When It Rains It Pours	S.MOFFATT (L.COMBS, R.FULCHER, WALKER)	Luke Combs	48	6
-	41	49	F**k Love	NOT LISTED (NOT LISTED)	XXXTENTACION Feat. Trippie Redd	41	2
54	50	50	Do Re Mi ●	A.GOLDSTEIN (M.MUSTO, A.GOLDSTEIN)	Blackbear	50	13

THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL IMPRINTS, RATED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILATED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES. TRACKED BY NIELSEN MUSIC. ALL RIGHTS RESERVED. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS.LEGEND.BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2017 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			<small>PRODUCER (SONGWRITER)</small>		<small>IMP/INT/PROMOTION LABEL</small>		
44	48	51	It's A Vibe	2 Chainz	Feat. Ty Dolla Sign, Trey Songz & Jhene Aiko	44	13
51	51	52	Crew	GoldLink	Feat. Brent Faiyaz & Shy Glizzy	51	11
53	61	53	Roll In Peace	Kodak Black	Feat. XXXTENTACION	53	3
52	52	54	Silence	Marshmello	Feat. Khalid	42	4
-	47	55	Swish Swish	Katy Perry	Feat. Nicki Minaj	46	9
56	57	56	Heartache On The Dance Floor	Jon Pardi		54	10
-	49	57	Sauce It Up	Lil Uzi Vert		49	2
57	59	58	Butterfly Effect	Travis Scott		55	15
50	46	59	No Such Thing As A Broken Heart	Old Dominion		46	15
47	53	60	Magnolia	Playboi Carti		29	19
72	68	61	The Weekend	SZA		61	6
74	67	62	New Rules	Dua Lipa		62	6
67	65	63	Unforgettable	Thomas Rhett		63	6
60	62	64	Back To You	Louis Tomlinson	Feat. Bebe Rexha & Digital Farm Animals	40	7
55	58	65	Fetish	Selena Gomez	Feat. Gucci Mane	27	9
61	70	66	Felices Los 4	Maluma		48	17
76	75	67	All The Pretty Girls	Kenny Chesney		67	6
68	69	68	Glorious	Macklemore	Feat. Skylar Grey	68	9
75	86	69	B.E.D.	Jacquees		69	5
-	54	70	Everybody Dies In Their Nightmares	XXXTENTACION		54	2
42	71	71	Versace On The Floor	Bruno Mars		33	13
64	74	72	Whatever You Need	Meek Mill	Feat. Chris Brown & Ty Dolla Sign	51	9
94	83	73	Havana	Camila Cabello	Feat. Young Thug	73	4
63	72	74	Escapate Conmigo	Wisn	Feat. Ozuna	63	13
45	66	75	Drinkin' Problem	Midland		45	18
86	89	76	They Don't Know	Jason Aldean		76	6
NEW	NEW	77	These Heaux	Bhad Bhabie		77	1
84	93	78	Every Little Thing	Carly Pearce		78	6
-	60	79	444+222	Lil Uzi Vert		60	2
66	78	80	Do I Make You Wanna	Billy Currington		47	13



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CHARLIE PUTH
Attention

Charlie Puth's "Attention," at No. 7 on the Billboard Hot 100, takes over as the most-heard song on U.S. radio. It crowns the Radio Songs chart, rising 2-1 with 131 million in all-format audience (up 3 percent) in the week ending Sept. 10, according to Nielsen Music. The track is Puth's second Radio Songs No. 1 and first in a lead role: "See You Again," by **Wiz Khalifa** featuring Puth (who co-wrote and co-produced the song), led for six weeks in 2015. "Attention" adds a third week atop the Mainstream Top 40 airplay chart. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			<small>PRODUCER (SONGWRITER)</small>		<small>IMP/INT/PROMOTION LABEL</small>		
NEW	NEW	81	Bad At Love	Halsey		81	1
89	98	82	More Girls Like You	Kip Moore		82	4
83	100	83	It Ain't My Fault	Brothers Osborne		79	12
85	96	84	Wish I Knew You	The Revivalists		84	6
-	76	85	Light It Up	Luke Bryan		76	2
NEW	NEW	86	Greatest Love Story	LANCO		86	1
78	88	87	My Girl	Dylan Scott		39	20
70	87	88	Most Girls	Hailee Steinfeld		58	16
RE-ENTRY	RE-ENTRY	89	Questions	Chris Brown		89	2
RE-ENTRY	RE-ENTRY	90	Relationship	Young Thug	Feat. Future	83	3
-	92	91	Dark Queen	Lil Uzi Vert		91	2
RE-ENTRY	RE-ENTRY	92	I Could Use A Love Song	Maren Morris		92	3
-	81	93	X	Lil Uzi Vert		81	2
-	94	94	Neon Guts	Lil Uzi Vert	Feat. Pharrell Williams	79	2
RE-ENTRY	RE-ENTRY	95	Fix A Drink	Chris Janson		95	2
-	77	96	Revenge	XXXTENTACION		77	2
NEW	NEW	97	Sky Walker	Miguel	Feat. Travis Scott	97	1
RE-ENTRY	RE-ENTRY	98	Somebody Else Will	Justin Moore		59	13
RE-ENTRY	RE-ENTRY	99	Reminder	The Weeknd		31	17
NEW	NEW	100	No Fear	Del Loaf		100	1



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MAROON 5
FEAT. SZA
What Lovers Do

Following its first full week of tracking, the single ranks at No. 12 on the Digital Song Sales chart with 32,000 sold and No. 32 on Radio Songs (38 million impressions).



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LANCO
Greatest Love Story

The Brandon Lancaster-led band makes its Hot 100 debut as "Greatest Love Story" moves 8-7 on Country Digital Song Sales (13,000; up 12 percent).

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. CHARTS AND RANKINGS ARE BASED ON DATA FROM SEPTEMBER 17, 2017 TO SEPTEMBER 23, 2017. ALL RIGHTS RESERVED.

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Marilyn Manson photographed Sept. 6 at The Hollywood Roosevelt in Los Angeles.

ON THE COVER

From left: Anthony "Top Dawg" Tiffith and Kendrick Lamar photographed by Joe Pugliese on Sept. 6 at Milk Studios in Los Angeles. Styling by Dianne Garcia. Tiffith wears a TDE Apparel top and hat and Levi's pants. Lamar wears a Malibu 1992 jacket and pants, Helot Emil hoodie and Chrome Hearts earrings.

TO OUR READERS

Billboard will publish its next issue on Sept. 28. For 24-7 music coverage, go to Billboard.com.

FEATURES

40 *Hip-Hop Power Players*

2017 For the first time, hip-hop dominates every other genre, claiming a quarter of all music consumption. *Billboard's* inaugural Hip-Hop Power list recognizes the 72 executives and innovators taking the culture higher — none more so than Top Dawg Entertainment MVP **Kendrick Lamar** and founder/CEO **Anthony "Top Dawg" Tiffith**, who are redefining the boundaries of success.

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Nashville



San Antonio



New York

Los Angeles: Bieber, Gwen Stefani and Sofia Vergara (from left) worked the phones. Nashville: Luke Bryan, Reese Witherspoon and Nicole Kidman (from left) solicited calls. San Antonio: Miranda Lambert sang with George Strait at Strait's own benefit show. New York: Nicki Minaj fielded donations for victims.

Topline

Scooter Braun To The Rescue

Hurricane-relief telethon Hand in Hand is the latest of the superstar manager's organizational feats that has some calling for him to run for office

BY ASHLEY LYLE

WE NEED YOU TO donate now, we need you to give — we hope that every one of you, every citizen out there, will be the leaders we've been waiting for," Scooter Braun told viewers across the country on Sept. 12 from the stage at the Universal Studios lot in Los Angeles. The venue hosted the star-studded Hand in Hand telethon that he and Houston hip-hop star Bun B helped organize to support the victims of Hurricanes Harvey and Irma, which killed dozens and caused billions worth of damage from Texas to Florida in September.

By the end of the evening, the benefit had raised \$44 million, with donations still pouring in. Then on Sept. 13, after little sleep, Braun got back to his day job: managing some of the world's biggest pop stars, from Justin Bieber to Ariana Grande.

In recent years, Braun repeatedly has used his clout to try to make

the world a better place. In 2015, he hosted a \$2,700-a-head fundraiser for Hillary Clinton; this June, he spearheaded the One Love Manchester benefit show for victims of the terrorist bombing outside Grande's concert at England's Manchester Arena on May 22; and in July, he told his followers on Instagram that pop culture "ain't that important" given that "millions are living in fear of



Braun (right) with Sean Combs

losing their healthcare."

But his race to action following the recent devastating hurricanes has cemented his role more firmly than ever as the music industry's unofficial activist organizer, prompting calls from political fundraisers and consultants for the 36-year-old to pursue a political career.

"Someone like Scooter is a perfect person to run for office," says Adrienne Elrod, a consultant who served as strategic communications director for Clinton's presidential run, which relied on Braun regularly to pair the right talent for different campaign events. "He's action-oriented, he's very smart, he's up to speed on all the issues — he's the kind of passionate person you want in public policy, and we need more people like him out there."

But despite his proven ability to mobilize the masses into action, he says he doesn't want to be the only call people make in a crisis.

"I want everybody to be the go-to

THE OVER UNDER



Common wins a Creative Arts Emmy Award for "Letter to the Free," bringing him one Tony Award away from an EGOT.



WFAN air personality Craig Carton is arrested in a \$5.6 million Ponzi scheme sting involving Metallica and Barbra Streisand tickets.



The Hispanic Heritage Awards name "Despacito" star Luis Fonsi as recipient of the Trailblazer Award at its annual event on Oct. 6.

guy,” Braun told *Billboard* before the telethon, noting that he planned to fly with Grande to Charlottesville, Va., to support a benefit show for racial violence victims that’s being organized by **Pharrell Williams** and **Dave Matthews Band** on Sept. 24. “I want people to see what we’re doing and say, ‘I want to step up and do the next one.’”

The hurricane-relief telethon wasn’t Braun’s idea, nor did he have a particular tie to Houston. Bun B envisioned the event and decided to call Bieber’s DJ, **Tay James**, to see if the pop star would make a public service announcement.

“My first idea was to get the most

famous person I could get a hold of,” Bun told *Billboard* after evacuating his Houston home and renting a truck to head to his friend’s house in Dallas. James suggested calling Braun instead, given his recent experience in Manchester. Two days later, the planning was underway, with Braun helping to secure the participation of dozens of artists, including **Beyoncé** and **Bieber**. Some, such as **Drake**, had already called Braun independently for help formulating a plan. Apple, Verizon and the Michael & Susan Dell Foundation underwrote the event, with Verizon providing 2,000 call centers; the four major TV networks

broadcast the event, and production company Den of Thieves produced it pro bono.

“You have to act quickly,” said Braun, adding that organizing such benefits is wrenching because “once you dive in and you get in there, you see people hurting. It becomes very real, and it isn’t just another event. And every person you’re asking, it really drains you. With the pro bono stuff, your heart is completely in it.”

Braun’s prayers for others to step up were answered quickly the morning after Hand in Hand, as

another slew of superstar artists, including **Paul Simon** and **Willie Nelson**, announced an additional benefit show, dubbed *Harvey Don’t Mess With Texas*, slated for Sept. 22.

After the telecast, a visibly exhausted Braun joked on the red carpet that the reason for the show’s success was because “everyone loves **UGK**,” referring to Bun B’s hip-hop duo with the late **Pimp C**, before praising Bun B for his vision and hard work. “When someone calls you with that kind of passion,” said Braun, “you jump in.” ●

\$44M
Amount telethon raised
as of Sept. 12



Zimmer (seated, center) performed during the second weekend of Coachella in April.

Group’s streaming revenue for classical music is up 50 percent so far in 2017, building on UMG’s even larger double-digit gains of 2016, while composer **Hans Zimmer** performed at the Coachella festival in April alongside headliners **Radiohead**, **Lady Gaga** and **Kendrick Lamar**.

“You meet people at gigs, and they’ll come up to you and say, ‘My 14-year-old turned me on to your stuff,’” says **Max Richter**, the prodigious German-born British composer who scored the HBO series *The Leftovers*. “It’s a really interesting situation.”

Classical streaming gains are helping offset declines in sales of classical CDs in the United States, while classical revenue worldwide is growing, according to UMG. **Dickon Stainer**, president/chief executive of UMG’s Global Classics division, says that he sees more room for growth in China, where fast-growing new streaming platforms are replacing piracy and helping record companies monetize Western classical music. It’s already hugely popular there, with piano virtuoso **Lang Lang** starring in TV ads and some 50 million children studying piano, says Stainer.

Radio is experiencing growth, too. **Sam Jackson**, managing editor of Classic FM, a U.K. classical radio station, is seeing the greatest listener spike among 15- to 24-year-olds, with a 4-year-old caller recently requesting to hear “something bouncy” while making cakes with his grandmother. “Younger audiences don’t think that classical music is for pensioners and posh people,” says Jackson.

Thirteen-year-old **Declan Carney** says that he discovered one of his favorite pieces of music, “Waltz No. 2” by **Shostakovich**, on a Pandora station created by *Star Wars* composer **John Williams**.

“I was like, ‘This is amazing.’ So I looked it up,” says Carney, a Long Beach, Calif., middle-schooler who now creates his own classical playlists on YouTube.

Graham Parker, president of Universal Music Classics U.S., says that the reason for the boom is simple: “You’re finding this music in every inch of your life.” ●

Classical’s Cool Comeback

Mood-based streaming playlists are creating hoards of new composer groupies

BY DAWN CHMIELEWSKI

Diehard **Bruce Springsteen** fan **Brandon Shaw** used to rock out to *The Boss* almost exclusively — until the 27-year-old started streaming Spotify playlists such as *Brain Food* and *Deep Focus* in his office about a year ago.

Now he has some new obsessions: pianist **Ludovico Einaudi** and cellist **Yo-Yo Ma**.

“I certainly have a broader appreciation, knowledge and passion about classical music now,” says the former White House staffer, who

discovers composers all afternoon as he reviews spreadsheets.

Classical music is undergoing a revival as mood- and activity-based playlists on streaming services

turn young listeners on to instrumental tracks — and pique their interest in the artists behind them. Spotify’s *Intense Studying* playlist has 1.4 million followers, while *Peaceful Piano* counts over 3 million, fueling a 70 percent spike in classical music streams from the same time in 2016, according to Nielsen Music. Universal Music



Richter



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Concord's Buying Spree Pays Off

An aggressive acquisition strategy has turned the traditionally jazz-oriented label into the fifth-largest music company on the planet — and its leadership team isn't done yet

BY MELINDA NEWMAN

Concord Music executives visibly wince when asked if their company suffers from a perception problem. “I don’t think people quite grasp who we are totally,” says CEO **Scott Pascucci**. Adds COO **Glen Barros**: “People still look at us as a jazz company.”

It’s hard to blame anyone for being confused. The Beverly Hills-based Concord, founded in 1972, possesses one of the richest jazz catalogs around, thanks to both its roots and a 2004 purchase of Fantasy Records. However, due to its significant growth during the last four years, few realize that Concord is now worth nearly \$1 billion and also home to current rock and alternative hitmakers like **St. Vincent**, **The Pretty Reckless**, **Seether** and **Prophets of Rage**, whose debut full-length album is out Sept. 15.

The secret to Concord’s success? While the rest of the music industry zigged, it zagged. Following Wood Creek Capital Management’s acquisition of Concord in 2013 for \$120 million, and the 2015 merger of Concord and sister publishing

company **Bicycle Music**, the combined firm went on a shopping spree.

That included buying record companies **Fearless**, **Wind-Up**, **Sugar Hill** and **Vanguard**; forming joint ventures with **Razor & Tie** and **Loma Vista**; purchasing selected catalog titles from **Warner Bros.** and **Victory**; partnering with **Andrew Lloyd Webber’s Really Useful Group**; and striking a worldwide licensing deal with **R.E.M.**, all while investing further in **Fantasy**, **Concord** and **Rounder**.

“Starting four or five years ago, we were very optimistic about the changes in the business as streaming took hold,” says Pascucci. “And that belief was underscored by our acquisitions.”

But those previous deals were dwarfed by a \$500 million-plus

purchase in June of **Imagem Music Group**, whose 250,000 copyrights tripled the number of titles in Concord’s catalog to 380,000 and gave Concord the **Boosey & Hawkes** classical repertoire; global or European rights to songs by **Phil Collins**, **Mark Ronson** and **Pink Floyd**; and **Rodgers & Hammerstein’s** musicals. Pascucci calls the deal “transformational” by providing a significant presence in London and Berlin and the financial scale to grow its business.

Concord’s year-to-date market share is 1.6 percent, up from 1 percent a year ago. The company’s total revenue will reach nearly \$300 million in 2017, making it the fifth-largest integrated music group

from **Imagem** and we’ve got to get everyone working well together.”

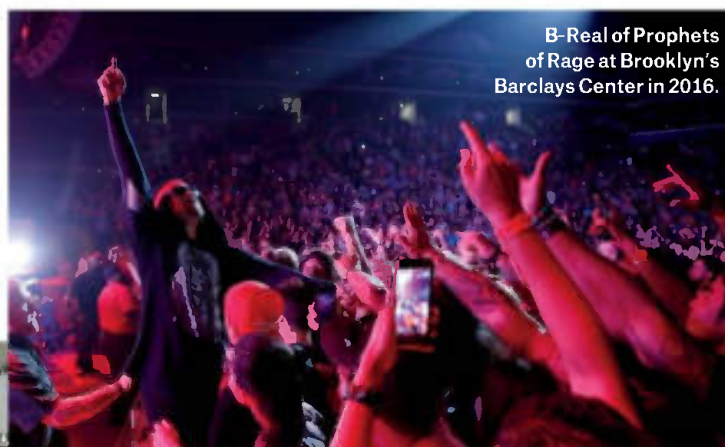
Aside from changing the company’s name to **Concord Music**, the monikers for the recorded-music side and publishing assets are gone. In their stead are the six frontline labels — **Fantasy**, **Concord**, **Rounder**, **Razor & Tie**, **Fearless** and **Loma Vista** — all overseen by Concord Music chief label executive **Tom Whalley**, while the four new publishing divisions — **Bicycle**, **Imagem**, **Rodgers & Hammerstein** and **Boosey & Hawkes** — are run by Concord Music chief publishing executive **Jake Wisely**. Former **Rhino** executive **Sig Sigworth** serves as president of catalog division **Craft Recordings**. And **Barros** and **Wisely** have relocated to Nashville from Los Angeles to be closer to the New York and European offices.

Concord executives stress that “integrate” does not mean “assimilate.” Whalley, who still helms **Loma Vista**, says, “The overall concept is six labels with strong independence and their own personalities.”

As **Universal Music Group**-distributed Concord releases more current titles — out of 226 albums in 2017, 86 are frontline, compared with 56 in 2012 — it has increased its radio muscle. During the past three years, the assembled labels have scored several No. 1s, including four chart-toppers on *Billboard’s* Mainstream Rock Songs chart for **The Pretty Reckless** and one for **Seether’s** “Let You Down,” while **The Revivalists** took “Wish I Knew You” to the top of the Alternative Songs tally.

Coming up, Concord will continue to develop its film and TV division with a documentary about Brazilian musical legend **Sergio Mendes** and will launch a music festival next spring in conjunction with **Bounce**, the live events company that it owns with **AEG**.

Though sources say Concord will not buy the **Carlin** or **ole** publishing catalogs, Pascucci adds, “We’re always in the marketplace. If there’s good opportunities, we go after them.” He stresses Concord won’t lose its disciplined approach to deal-making, citing the songwriter catalog market. “There has been a tendency in the past year for people to get a little overexcited,” he says. “We’re always aggressive, just not silly.”



B-Real of **Prophets of Rage** at Brooklyn’s **Barclays Center** in 2016.

From left: **Wisely**, **Barros**, **Whalley** and **Pascucci**.



behind the three majors and **BMG**. And it’s taking advantage of the **Imagem** acquisition, which increased its staff from 250 to 385, to realign the company.

All that momentum has led to speculation about Concord’s future, including talk that it’s fattening up for a sale. Pascucci says not so fast. “We’re not a five-year private equity fund of X amount of money and at the end of X number years, there’s some kind of liquidity event,” he says.

The other theory is that Concord has positioned itself to go public, a topic that turns the usually forthright Pascucci coy. “It’s too soon to answer that,” he says. “Today’s issue is, we have a lot of great people



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"The Taylor Swift exhibit was big for us, and Frank Sinatra was bigger. And The Beatles always work," says Goldman, photographed Sept. 5 at The Recording Academy in Santa Monica, Calif.

FROM THE DESK OF

EXECUTIVE DIRECTOR, GRAMMY MUSEUM

Scott Goldman

The self-professed "guitar geek" on fundraising, Trump and interview jitters

BY GAIL MITCHELL
PHOTOGRAPHED BY SCOTT WITTER

W E SOMETIMES GET BRANDED as being the Hard Rock Cafe with the Grammy name on it," says Grammy Museum executive director **Scott Goldman**, 59. "That's not what we are at all."

Established in 2008 as a partnership between The Recording Academy and AEG, the museum displays memorabilia, primarily on loan from artists and estates, in rotating exhibits that underscore music's heritage and evolution. But the nonprofit also showcases everything from recording technology to music as a learning tool, plus a series of interview/performance

programs yielding one of the industry's top-tier video archives.

In January, the museum merged with since-dissolved sister organization the Grammy Foundation and tapped the affable Goldman to succeed original executive director **Bob Santelli**, nearly 12 years after Goldman joined The Recording Academy as vice president of the Grammy Foundation and MusiCares.

In 2016, the museum welcomed 150,000 visitors and 25,000 students to its L.A. Live location in Los Angeles to see exhibits spotlighting **Taylor Swift**, **Michael Jackson** and **The Beatles**. And 16,000 people attended its interview series with the likes of **Imagine Dragons** and industry veteran **Lou Adler**.

For its first major fundraiser since the integration, the museum will present 16-time Grammy-winning songwriter-producer **David Foster** with the Architects of Sound Award during its third annual gala at The Novo in Los Angeles on Sept. 19. Goldman talked to *Billboard* about the decision behind the merger, what's ahead as the museum turns 10 in 2018 and the challenges of raising money in the era of President **Donald Trump**.

What prompted the merger?

About two years ago, **Neil [Portnow**, Recording Academy president/CEO] asked me to look at bringing the foundation and museum into closer

alignment. For many years, people thought that MusiCares was part of the Grammy Foundation. It's not. Everybody saw that together we can tell one story, whether to the media or donors and community/educational partners. Now we're all singing from the same hymnal and playing on a national scale.

What's the vision moving forward?

When we opened, all of our interactive technology was top of the line, innovative. Ten years later, we need a refresh. We want to bring our retail store downstairs to make the street-level experience more inviting. We're going to launch a 10th-anniversary campaign. It will lead toward having the resources to do the things we want to do.

Who were you most nervous to interview?

This was all in my own mind because she was incredibly gracious and cordial: **Annie Lennox**. I was so nervous to talk to her. I'm a fan, and she's so put together.

How is Trump affecting fundraising?

We've found support in surprising places from people who believe in music education. I think some of this is a reaction to the negativity in Washington, D.C.: that the arts don't matter and education should be privately run. People understand that institutions like the Grammy Museum are going to need support to survive. ●



1 A bobblehead doll of Bill Kirchen, guitarist in Commander Cody & His Lost Planet Airmen. "I'm a tremendous fan of his music and songwriting," says Goldman. **2** A letter sent from Ozzy Osbourne after MusiCares honored him in 2014 at its MAP Fund benefit, which advocates for supporting addiction recovery. "[It was] completely unexpected and one of my great personal treasures."





Anthony "Top Dawg" Tiffith



Birdman



Coach K



Dave Free



Desiree Perez



Drake



Ethiopia Habtemariam



Ibrahim Hamad



JAY-Z



Jay Brown



John Janick



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TOPLINE

SPOTIFY, APPLE PLOT DIFFERENT VIDEO PATHS

As the music streaming giants attempt to lure users by turning listeners into viewers, each charts its own course

BY DAWN CHMIELEWSKY

For a glimpse into the future of video on Spotify, spend five minutes with **2 Chainz** as he dons a surgical gown, mask and booties and joins “Dr. Miami” in the operating room to watch the surgeon perform a Brazilian butt-lift. As his expression veers from amusement to nausea, the hook of the rapper’s “Birthday Song” is audible from the surgical suite.

Spotify has been peppering its influential playlist Rap Caviar with such clips to test its latest video strategy, which so far has helped the playlist earn 7 million followers and launch its own six-city concert series. At the same time, Spotify is leaning on outside partners to help cater to video-hungry fans with a new \$5-per-month deal for students that bundles Spotify’s premium services with Hulu – a \$13 discount.

The one-two punch could help Spotify compete with Apple Music, which has snapped up exclusive artist documentaries for up to millions apiece while debuting star-studded shows like **James Corden’s** *Carpool Karaoke* and *Planet of the Apps* with **Will.i.am**. In 2018, Apple Music is expected to spend \$1 billion on original content.

Video could be crucial to Spotify due to the potential profit margins: On-demand music streamers pay north of 70 percent of revenue to labels and publishers, while video commands higher ad rates than music on Spotify’s free tier, and clips behind its paywall could help draw in subscribers.

Now steering the video ship for Spotify is Maker Studios veteran **Courtney Holt**, who in September took over as head of original video and podcast programming. Holt is charged with expanding the Rap Caviar video model to other playlists while helping Spotify curate videos as it does tunes.

Spotify’s video strategy has been evolving since 2015, when it licensed short-form videos from Comedy Central and the BBC, while Holt’s predecessor, **Tom Calderone**, developed original series such as *Traffic Jams*. But such fare didn’t gain traction with Spotify’s users; issues ranged from app positioning to whether video benefited from the same algorithms that serve music recommendations, says analyst **Mark Mulligan**.

While it’s an uphill battle, video will boost engagement, says Creatv Media chairman **Peter Csathy**: “The big trick is if Spotify can convert users’ ears to eyes as well.”



Still from the Rap Caviar video “2 Chainz: Booty Business Pt. 2.”



NOTED

Zendaya

09-06 →

Zendaya will be honored at the Gay, Lesbian and Straight Education Network’s October ceremony, where she will receive the Gamechanger award for her commitment to social justice.



50Cent

50 Cent inked a deal with Starz to produce three new series following the success of *Power*, in which the rapper produced and starred.

Sean Combs’ REVOLT Media named MGM Studios alum **Roma Khanna** its new CEO.

Former Songkick communications vp **Rebecca Silverstein** announced her move to Seattle to take a new role as head of public relations at Amazon Music.

Viacom elevated VH1/Logo communications chief **Liza Burnett Fefferman** to senior vp communications, expanding her role to include public relations for MTV.



Fefferman

Tony Award winner **Ben Platt** (*Dear Evan Hansen*) signed with Atlantic Records.

Paramore, Tove Lo, Steve Earle and others canceled gigs in South Florida due to Hurricane Irma.

Apple Music renewed its licensing pact with Warner Music Group, making Warner the first major label in 2017 to renew rights deals with the big three in digital music: Spotify, YouTube and Apple Music.



Williams

Country music’s “Gentle Giant” **Don Williams** died at age 78.

09-08 →

Modest! Management, the team behind **One Direction** and **5 Seconds of Summer**, launched publishing company AMLOR, with British singer-songwriter **MurphyKd** as its first client.

Troy Gentry of country duo **Montgomery Gentry** died in a helicopter crash on the way to a performance in Medford, N.J. He was 50.

Disney Digital Network launched the social media-exclusive program *Club Mickey Mouse*, which will follow eight new Mouseketeers and exist solely on the show’s Facebook and Instagram accounts.

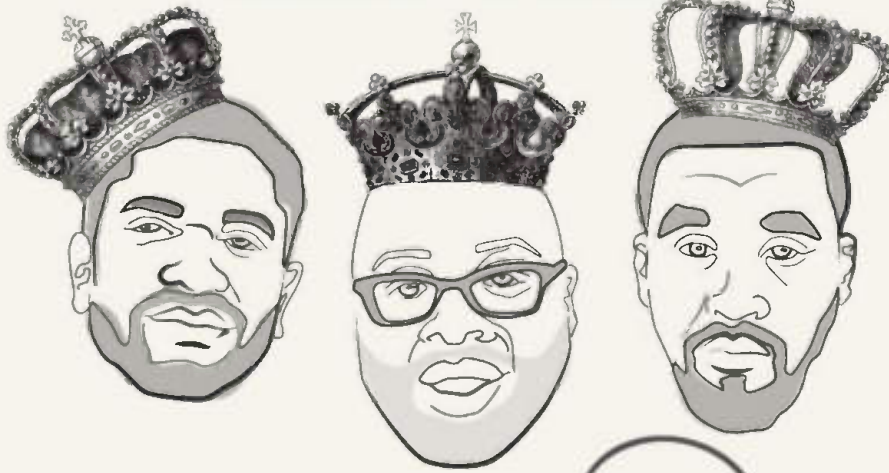
09-12 →

Apple CEO **Tim Cook** unveiled the Apple Watch Series 3, which for the first time will allow users access to Apple Music to stream songs, podcasts and Beats 1 radio shows.

BIRTHDAYS

- | | |
|--|--|
| Sept. 8
Wiz Khalifa (30)
Plnk (38) | Sept. 12
Jennifer Hudson (36)
2 Chainz (40)
Ben Folds (51) |
| Sept. 9
Hunter Hayes (26)
Michael Bubl  (42) | Sept. 13
Niall Horan (24)
Fiona Apple (40) |
| Sept. 11
Kygo (26)
Ludacris (40)
Moby (52) | Sept. 14
Nas (44) |

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awards

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VICTOR WILLIS

#STREAMYS

Streaming LIVE on 



Rihanna vroomed onto the catwalk while perched atop a motocross bike at the Fenty Puma by Rihanna show that previewed her spring/summer 2018 line during New York Fashion Week on Sept. 10. Left, from top: Rihanna launched Fenty Beauty at Brooklyn's Duggal Greenhouse on Sept. 7; celebrated Fenty Beauty at Sephora Times Square on Sept. 7; and attended the afterparty for Fenty x Puma Spring 2018 on Sept. 10.

MUSIC STARS
TAKE OVER
NY FASHION
WEEK

7 DAYS on the SCENE



1 Dave East (left) and Carmelo Anthony pose backstage at the Rochambeau show at Skylight Clarkson Square during New York Fashion Week on Sept. 10. 2 From left: Nicky Hilton Rothschild sat front row alongside Jaime King, Nicki Minaj and W magazine editor-in-chief Stefano Tonchi during the Monse show on Sept. 8. 3 Models surround Gina Gershon (in red), Danielle Brooks, Christian Siriano, Leslie Jones, Cardi B and Patricia Clarkson (from left) backstage at Siriano's show on Sept. 9. 4 Rising R&B duo Chloe x Halle — sisters Halle (left) and Chloe Bailey — attended the Calvin Klein show at the fashion brand's New York headquarters on Sept. 8. 5 Halsey at the Dion Lee show at Skylight Clarkson Square on Sept. 9.



VFILES RUNWAY 9

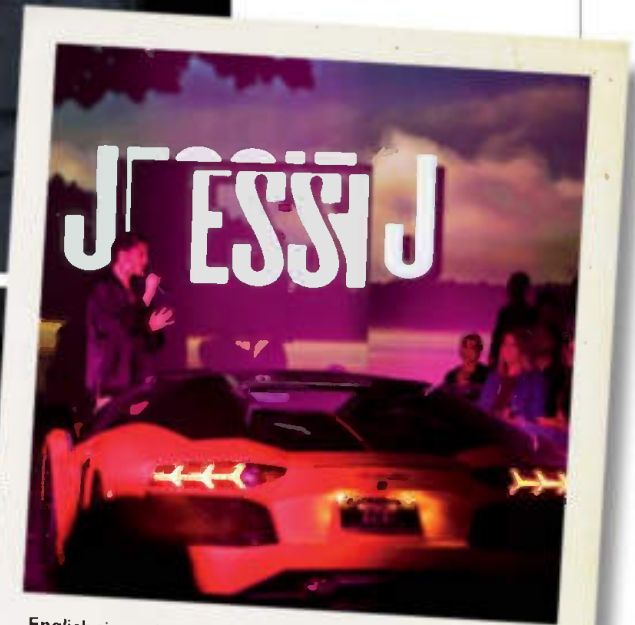
BROOKLYN, SEPT. 6
PHOTOGRAPHED BY REBECCA SMEYNE

KICKING OFF NEW YORK FASHION WEEK, VFILES and its founder **Julie Anne Quay** presented Runway 9, the brand's ninth seasonal fashion week runway show, at Barclays Center in Brooklyn. The presentation took place in a brightly lit space with in-the-round seating. The setup allowed for ample front-row views as models wearing looks from this season's three chosen emerging designers — 21-year-old **JunJie Yang**, 23-year-old **Christian Stone** and 26-year-old **Louis Pileggi** — walked to a rap- and hip-hop-heavy set from DJ/artist/fashion designer **Gianni Lee**.

Making the ultimate entrée was **Migos' Offset**, who drove a yellow Lamborghini into the space (it was part of the show) and later leaned against the car smoking a joint. The event's guest list also included **Slick Rick**, **Tinashe**, **Ty Dolla \$ign**, **Lion Babe**, **Joey Bada\$\$**, **Young Paris** and **Jessie J**, who live-debuted a new song. "We believe that music is the voice of fashion," said Quay. "You can't have fashion without music and music without fashion. They're the same thing."

—YASMINE GRAY

1 Tinashe took her seat in the front row of VFILES' New York Fashion Week show. 2 Offset next to the Lamborghini he drove into the event space. 3 JunJie Yang models walked the makeshift runway. 4 BOSCO at the VFILES afterparty in The Billboard Lounge at Barclays Center. 5 Jillian Hervey of Lion Babe (left) and Jeffrey C. Williams. 6 Models for Louis Pileggi awaited their final touch-ups backstage.



English singer **Jessie J** treated fans to a two-song performance that included a never-before-heard track off an upcoming untitled LP. Recently on social media, the artist has been teasing a potential album title — **R.O.S.E.** — and in early August released the new song "Real Deal."

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From: Kevin Liles

To: ALL

Subject: Re: Ethos 300



It's how I feel.

1. We are built to last. We are built to adapt to rapid change. Our indecent mindset makes us nimble our experience makes us powerful. We are 300.

2. Cowards run, warriors fight for what they believe in. They stand tall when there is a choice between belief or defeat. We are on the side of right, so no matter what we fight.

3. Honor and integrity is a way of life. Proud of your work, proud of what you stand for and proud of yourself. Never settling for average.

Sent from my iPhone





Harper's BAZAAR Celebration Of 'ICONS By Carine Roitfeld'

NEW YORK, SEPT. 8

FOR HIS ENERGETIC SET IN THE BALLROOM OF THE Plaza Hotel at the *Harper's BAZAAR* Celebration of "ICONS by Carine Roitfeld," **The Weeknd** sang crowd-pleasers like "Starboy," "Party Monster," "I Feel It Coming" and "Can't Feel My Face." The peak New York Fashion Week event, which was presented by Infor, Laura Mercier, Stella Artois, Fujifilm and Swarovski, feted the fourth annual *Harper's BAZAAR* "ICONS," a music-driven portfolio led by The Weeknd that ran in the magazine's September issue curated by global fashion director **Carine Roitfeld**. The musician-heavy audience included **Selena Gomez**, **Kim Kardashian West**, **Ciara**, **Fifth Harmony**, **Jared Leto** and **Teyana Taylor**. **Nicki Minaj** arrived midway through the 45-minute performance, while **Amber Rose** watched with her sunglasses on as she sat alongside boyfriend **21 Savage**. Rapper **Ty Dolla \$ign** — who recently wrapped his forthcoming album, *Beach House 3* — also showed, dressed in a Saint Laurent metallic shirt unbuttoned to his navel. Said Ty Dolla: "I guess everybody likes how I dress, so hell yeah!"

—ADRIENNE GAFFNEY



Fifth Harmony's Lauren Jauregui and Ty Dolla \$ign were spotted together at several New York Fashion Week shows and parties. The two both shared photos of one another on their social media accounts, opting for similarly short and sweet captions that included heart-eyed emoticons.



1 The Weeknd onstage. 2 The Weeknd and Gomez. 3 Ciara inside the Plaza Hotel. 4 Rose and 21 Savage. 5 Paris Jackson (left) with Roitfeld. Jackson graced the cover of *Harper's BAZAAR's* April issue. 6 Courtney Love. 7 From left: Richie Akiva, Laurent Nicolas Bourgeois of Les Twins, Swiss Beatz, Larry Nicolas Bourgeois of Les Twins and Ruff Ryders' Jabar. 8 Leto.



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'MY JOB IS TO BE CHAOS'

Getting inked with Johnny Depp, beefing with Bieber and a fiery new album — two decades later, Marilyn Manson is still pissed off

BY JEFF WEISS

PHOTOGRAPHED BY RAMONA ROSALES

Manson, photographed Sept. 6 at The Hollywood Roosevelt in Los Angeles, says that he has learned to value "logic before emotion."

Marilyn Manson is in physical pain.

This isn't the admission of vulnerability that one would expect from the self-proclaimed "Antichrist Superstar," who once boasted about shoving sewing needles underneath his fingernails for personal amusement. But last night, the hard-rock subversive and close friend **Johnny Depp** got matching back tattoos of the original cover to **Charles Baudelaire's** poetry collection *The Flowers of Evil* — a skeleton whose arm bones melt into the branches of a tree. Despite his legendary absinthe and narcotics consumption, Manson apparently remains governed by the same nervous system as the rest of us.

"All the scars — musical, physical, mental, emotional — they're what define you," says Manson. At 48, he has weathered the deaths of both parents, a divorce from burlesque dancer **Dita Von Teese** and the dissolution of several high-profile relationships.

"If you're going to take on the world, which I've done, it takes a lot of backbone — more than people think," he says. "I'm not bragging about it, but it does weigh on you."

In a suite at the allegedly haunted Hollywood Roosevelt in Los Angeles, the Ohio native is dressed in an undertaker's color scheme: black peacoat and pants, noir combat boots. He's caustic and witty in person, as eloquent and thoughtful as he was during his memorable turn in **Michael Moore's** 2002 documentary, *Bowling for Columbine*.

Due Oct. 6 on Loma Vista, Manson's 10th album, *Heaven Upside Down*, inaugurates a third act, where he has emerged as a part-time actor (*Salem, Sons of Anarchy*) and inspirational lodestone for rebellion-seeking pop stars from **Justin Bieber** to **Lil Uzi Vert**. The collaboration with composer **Tyler Bates** (*Dawn of the Dead, 300*) finds Manson fusing **Killing Joke** and **Massive Attack** into the maniacal propulsion of his early classics. Reflecting on the road to release, Manson addresses modern politics, pop stars wearing his T-shirts and how strip clubs and vodka helped him cope with his father's death.

On Election Day, you released a short videoclip for your single "Say10," which sees you on a throne presiding over a bloody and decapitated Donald Trump-like figure. Explain.

With politics, now's the best time to make art, but it was the same thing with [**George W.**] **Bush**, with [**Bill**] **Clinton**, with any president. Obviously, I made a statement on Election Day that was artfully placed in a video, and I'm surprised that people weren't more focused on me making it rain with Bible pages [as he does in the video] than they were with someone in a suit with a red tie — which could be anyone.

I made it at a certain time to make a statement rather than vote. My job is to be chaos in the world, not to solve problems. I'm a tornado.

Do you think this is a more chaotic time than previous eras?

I do think these things would lead any religious or political zealot, or anyone who places emotion before logic, to go off their head. That's the one

thing I've learned over the past two years: logic before emotion. Because usually I react in illogical ways, such as the legendary story of me putting a gun in an editor's mouth — the only thing I can say about that is, I did hide out from getting arrested for assault and battery at the Trump Tower. That's the one time I'll mention his name in this interview.

How does it feel to go from anti-establishment rebel to being celebrated as an elder statesman, with Lil Uzi Vert calling you his biggest influence?

When Uzi first met me, he told me that the [Marilyn Manson shirt he was wearing] had cum on it from his own recent personal experience, and he slept in it all the time. It was worn-in; it wasn't faux vintage. He reminds me of myself when I was first starting out. I don't think he's of the moment, but someone who's going to keep getting bigger and better.

"If you're going to take on the world... it takes backbone — more than people think." —Manson

As for someone like Justin Bieber, he was wearing my shirt onstage, not in a Lil Uzi way. I ran into him in some fancy bar where a lot of celebrities — a word that I despise — go. I saw a little girl in a pink hoodie with blond hair, and it turns out to be Bieber. I sit down, and I say, "Hey, so you wore my shirt and everything onstage." He was one of those touchy people that hit you when they talk, and he comes up to about dick height. Then he goes, "I made you relevant again."

How did you respond?

I reply, "That was a great idea you had about doing [my song] 'The Beautiful People' at your show at Staples Center tomorrow." And he goes, "Yeah, it

was," not knowing that I told him an idea that I had just made up. His tour manager sat down, and I asked, "What time is sound check tomorrow? What time should I be there? Because we're going to do 'Beautiful People.'" Obviously, when 4 p.m. rolled around the next day, I just didn't show.

It was nice though that I didn't have to sue his company for making the shirts that he wore with his name and my face on it. They were very much like, "We know we're wrong here; just take as many dollars as you want." So it was a double "fuck you," but wouldn't have happened if he hadn't said, "I made you relevant again."

Earlier this year, your father died following a lengthy illness that he mostly kept a secret until the very end. Did his dying affect the creation of *Heaven Upside Down*?

I had just finished "Saturnalia," which was the one song missing that was needed to complete the record. Almost immediately after, I spoke to my cousin in Canton, Ohio, who told me that I needed to come home to see my dad. I only got the chance to say hello to him, kiss him, tell him I loved him, and a half hour later, he had a seizure and died. I had a water bottle full of vodka, and it was hard to get by; I'm all the way on my knees in the corner, kind of crying dealing with it.

Somehow, they revived him and put him in intensive care for the night, so I did what my dad would've wanted me to do, which is go to the strip bar with my cousin. While we're there, the hospital calls asking for my permission about whether or not to resuscitate him [if he were to die again]. I asked if there was anything I could do tonight versus when the doctor told me to come the next morning. The nurse says, "Well, you could pray for him." I got so pissed off that I said, "Fuck you," and hung up.

The next morning, I get there at 7 a.m., and it was terrible. I asked the doctor to give him a lot of morphine.

My aunt was standing next to my dad and wanted to hold his hand when he finally passed, but he had his hand on his dick, so she couldn't. He went out like a champ. And he would want me to tell you that.

It has been almost 20 years since you released a single titled "Rock Is Dead." What has changed for you?

The rock'n'roll lifestyle isn't dead — you just have to be good at it. You've got to be professional if you want to be a rock star. I think there have been times in my life where I wasn't as good as I should be. And I have to say, I want to make a comeback. This record was completely going back to my roots ... it has the fire, because I feel the same way. When people say, "What are you angry about?," I go, "What am I *not* angry about?" ●



Manson onstage at the Metaldays festival in Tolmin, Slovenia, in July. Inset: With his father, Hugh Warner, in a picture posted to Instagram.



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NOW

A POP GURU'S PERSONAL PLAYLIST

Frank Ocean, Solange and Charli XCX are just a few high-profile artists Rostam Batmanglij spent studio time with while serving as a member of Vampire Weekend. After leaving the band in 2016 and flying solo with debut LP *Half-Light*, the 33-year-old revisits the works that define his career

BY STEVEN J. HOROWITZ

Vampire Weekend, "A-Punk" (2008)

Rostam Batmanglij met his bandmates while attending Columbia University in 2006, and a spring break trip to Los Angeles led him to famed venue Largo, where impresario Jon Brion (Kanye West, Fiona Apple) plays regularly. "Suddenly I was sitting next to him at this bar," he says. "I wanted to ask him about the flute sound in the Fiona Apple cover of 'Across the Universe.' He told me it was the chamberlain. When we started working on 'A-Punk,' I put all my organs on the chamberlain flute. In some ways, they defined the song."

Discovery, "Swing Tree" (2009)

One of Batmanglij's first side projects was *Discovery*, a joint endeavor with Ra Ra Riot's Wes Miles. Though they released only one eponymous album, "Swing Tree" stands as its crown jewel, despite its humble beginnings. "I remember that I had a Nokia phone and made the beat from that my ringtone," he says. "I knew there was a good song there. It's about taking the time to find the song if it was something that started from a beat."

Vampire Weekend, "Diane Young" (2013)

The idea for the lead single from third album *Modern Vampires of the City* came in 2009, when Batmanglij sent singer Ezra Koenig a beat for the Queen-inspired "Rudy." "I had imagined 'Rudy' being this kind of 'Bohemian Rhapsody'-esque multipart song," he says. "It went from a super-Jamaican part to the punk part that became 'Diane Young.' It's like a branch that breaks off and you carve it into a wooden spoon."



Carly Rae Jepsen, "Warm Blood" (2015)

"It happened here in my home studio," says Batmanglij of his production on the *Emotion* track while seated in his spacious L.A. house. "Everyone I've worked with, I've had some sort of friendship. Carly was an exception in that I was a huge fan, and I reached out in the most traditional management ways." It took seven months of back and forth, but "when it was done, both of us were proud of how the parts fit together."

Frank Ocean, "Ivy" (2016)

Ocean's *Blonde* album resulted from the reclusive R&B star trying out a laundry list of potential collaborators. Though a studio session with Batmanglij fell through in 2011, the two stayed in touch and reconnected when Ocean brought the idea for "Ivy" to him. "As soon as he played it for me, I said, 'I have a vision for what that can sound like,'" recalls Batmanglij. "I was finding the chords as I was playing them, and those are the chords you hear on the record."

Rostam, "Half-Light" (2017)

"It is one of my favorite recordings I've ever done," says Batmanglij of the title track to his solo debut (out Sept. 15). The term "half-light" came to him without rhyme or reason, but took on meaning later. "It was in finishing the album that I found out the word had a double meaning, that it meant both 'dawn' and 'dusk,'" he says. "I liked that it could mean more — that felt important to me."



Above: Bentley's writing room was partly inspired by his home state of Arizona. Right: The Hutton exterior. "This is where the creative community congregates," says Michael Medzigian, president/CEO of Carey Watermark Investors, which owns the hotel.

DESTINATIONS

WHERE TO REST, RELAX — AND WRITE

Nashville's Hutton Hotel shoots for lyrical "magic" with new writer rooms

When **Dierks Bentley**, who got his start playing Nashville's dive bar scene before becoming a country star, landed his first publishing deal with Sony/Tree nearly two decades ago, he took to an old firehouse in the city to write songs. "There was nothing in it," recalls the 41-year-old. "But there was magic there." He has recaptured that magic in the rentable writing room he designed for the Hutton Hotel. Opening in October (rates not available yet), along with a space designed by hitmaker **Ryan Tedder**, the rooms are intended to

foster creativity for artists with instruments and chic decor. For Tedder, who has penned hits for **Adele** and **Beyoncé**, white walls and candlelight were essential, while Bentley opted for Southwestern touches, like Navajo-inspired carpets and worn leather chairs. In a city full of recording studios, "the idea was to look toward Nashville's songwriting culture," says **Bruce Flohr**, partner at Red Light Management, who helped steer the project for the luxury boutique hotel that remains one of the city's most contemporary places to stay. —BROOKE MAZUREK



Bentley

LOU

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JLO

Gaga Goes Home

During an unplanned but pivotal moment in her upcoming Netflix documentary, Lady Gaga shares part of her personal life that the public has yet to see

BY BONNIE STIERNBERG

ALADY GAGA OUTFIT CAN MEAN A LOT of things: an artistic statement, a conversation starter, a fashion faux pas. But it's also a shield, a way to deflect attention from the person wearing it. For Lady Gaga, who has made headlines by wearing a meat dress, cross-dressing as alter ego Jo Calderone and "incubating" in an egg for an alleged three days, it was a way to control the conversation. With her fifth album, 2016's *Joanne*, that conversation changed.

"There's this assumption that she's so in control of everything because of the way she presents," says **Chris Moukarbel**, director of the documentary *Gaga: Five Foot Two*, which captures the making of *Joanne* and premieres Sept. 22 on Netflix. "For someone like her to let go of some of that, in order to make something that she wouldn't be able to do otherwise, is rare."

With *Joanne*, which debuted atop the Billboard 200 last October, Gaga did away with artifice. The pop star stripped down to jeans and a T-shirt, named the record for her aunt who died at the age of 19 in 1974 and let Moukarbel (who also helmed the 2014 doc *Banky! Does New York*) chronicle her rawest moments during the recording process, from battling chronic pain to splitting with then-fiance **Taylor Kinney**.

The film reaches an apex during a key scene that takes place at the end of a taxing day. Gaga receives a phone call from a

cancer-stricken friend, and later joins her father, **Joe Germanotta**, at her grandmother's nursing home to play her grandmother the album's title track — a tribute to her deceased daughter. Tears stream down Gaga's face as her dad, overcome with emotion, steps out of the room during the visit.

The scene almost didn't happen. "We were on our way to the airport," recalls Moukarbel. "She knew that we were within 25 minutes of her grandmother's nursing home, so she asked if we could go there. She wanted to bring her flowers, because her dad was going to be with her and she thought it would be nice. I wasn't expecting it."

The result is an intimate single-camera shot that moves from Gaga's grandmother's face to her father to Gaga, who plays the song on her cellphone. "I realized I just wanted it to be *vérité*,

just sort of fly-on-the-wall style," says Moukarbel, "because with someone like her, we're so used to seeing her surrounded by cameras, highly conceptualized."

Moukarbel used a lens from the 1960s that required him to move closer to a subject to pull focus. The result is an up-close, emotional moment among three generations.

"That scene sets an example of when [the film] really works," he says. "With all the insane accomplishments she has had, it's almost more interesting to have a look at the humanity in there." ●



From top: Gaga on the set of her video for the *Joanne* track "Perfect Illusion"; embracing her grandmother after playing "Joanne" on her cellphone.



HOW WRESTLING MUSIC GETS ITS MUSCLE



Wattenberg

One morning in June 2014, producer-writer **Gregg Wattenberg** heard from the WWE that wrestler **Dean Ambrose** needed a theme song for a match that night. Hours later, a metal anthem — "Retaliation" — blasted through an arena PA system. Wattenberg, who co-produced **Train's** "Hey Soul Sister" and is working with **Jason Mraz**, previously licensed songs from his Wind-Up label's catalog to the WWE; as of 2012, his Arcade Songs (a label venture with RED/Sony) writes much of the league's music as well as the theme for E!'s WWE reality series, *Total Divas*, which returns this fall. "We're a well-oiled machine," says Wattenberg, who follows a formula for bone-crushing tracks.



STEP 1: FIND THE FIT

Wattenberg, who has crafted music for **A.J. Styles**, **Bobby Rude** and others, needs to understand a character to create a theme. The wrestlers "have to be instantly identifiable" by their songs, he says.



STEP 2: AMPLIFY A HOOK

Whether a rock track or a pop theme like **Sasha Banks'**, Wattenberg says that "the chorus has to come quickly" in a song — and if it's too slow, it's a no-go. "The song has to be in a certain tempo range," he says.



Ambrose



Moukarbel (right) with Gaga at the doc's premiere during the Toronto International Film Festival on Sept. 8.

PRO TIPS

WHAT J-HUD WANTS IN A 'VOICE'

The student is now the teacher: After breaking out on *American Idol*, Jennifer Hudson will make her coaching debut on *The Voice* on Sept. 25. The R&B star lists the skills that make her red chair swivel!



1. BE UNIQUE

"Having a great voice is No. 1 — I am solely about great singers and great voices — but also voices with character to them, that have originality to them and that can transcend. That's very rare."



2. COMPETE WITH YOURSELF

"I don't care who you are: If you don't believe in yourself, nobody will. I like to tell my contestants, 'Be the best you you can be. You can't be anybody else, and don't worry about anybody else. Be you.'"



3. BE EAGER TO LEARN

"That's the beauty of *The Voice* to me: to have a coach that has been in the industry and to work with them one-on-one, to learn from their knowledge. I always remind myself, 'I didn't get that [on *Idol*].' And that's gold."



4. HANDLE THE HEAT

"I understand the contestants emotionally, and the pressure they're up against, having to audition in front of the world. I understand the television side, and I try to instill in my contestants [that] they can win."

—LYNDESEY HAVENS



THE LOOK

METHOD MAN'S VINTAGE SWAGGER

After co-starring in David Simon's TV drama *The Wire* in the mid-2000s, Method Man decided to audition for two different roles on *The Deuce*, Simon's new HBO series (which premiered Sept. 10) about the rise of the porn industry in the early 1970s. "I didn't get the part," says the Wu-Tang Clan rapper. "But they made a new role for me. They needed a 'pretty pimp,' so I fit the bill." And, of course, the 46-year-old needed the right throwback look to stay pretty.

BY JASON LIPSHUTZ

THE HAIR

The straightened coif was Method Man's idea: "I was doing research," he says, "and then I ran into the Rev. Al Sharpton, and he was wearing his hair like that in the '70s. I'm like, 'Got it.'" Finding the right wig was a trial-and-error process. "It looks a little weird in the pilot," he admits, "but after that they got it more laid-down so it didn't rise in the back."

THE SUIT

"I give credit to the wardrobe [team]," says Method Man of his collection of muted colors and oversize jackets, courtesy of costume designer Anna Terrazas. During production, the MC was in indirect competition with Gary Carr, who plays another pimp on the show. "I'm trying to outclass his character," he says. "Hopefully I pulled it off."

THE SHOES

Method Man isn't shy about how wide his feet are — it's the reason he usually wears Timberland boots. "But back then, they wore tight-ass shoes, like pointy-toed shit," he says. It took multiple attempts each time he tried on a pair of retro leather kicks. "My toes were on fire," he laments, "but I'll suffer for my art."



Method Man in HBO's *The Deuce*.

GAGA: (L) COURTESY OF NETPAX; WRESTLEMANIA: (R) CHAD MATTHEW CARLSON/SPORTS ILLUSTRATED; GETTY IMAGES; HUDSON: (L) PATTON/ABC; (R) PAUL SCHRAL/UPHELD



STEP 3: ARENA-PROOF IT

What works in the studio doesn't always translate to a 20,000-person crowd. "We have overseers say, 'This is too complicated,'" he says. "You're in an arena — that synthesizer will never be heard!"



STEP 4: AWAIT APPROVAL

Wattenberg values an emotional response to a theme more than any other feedback. When Shinsuke Nakamura's theme, "The Rising Sun," plays, "the audience sings the whole thing."

—DAN HYMAN



Philadelphia native Meek Mill photographed Aug. 16 at RPM Raceway in Jersey City, N.J. Above: With son Rihmeek.

DOWNTIME

SHIFTING GEARS WITH MEEK MILL

Billboard rides with the rapper as he finds peace at the go-kart track

BY SOWMYA KRISHNAMURTHY • PHOTOGRAPHED BY MATTHEW SALACUSE

FLASHING A WIDE GRIN AFTER ZOOMING BY THREE OF HIS FRIENDS, MEEK MILL declares “I won!” from his red go-kart at RPM Raceway in Jersey City, N.J. A seasoned racer who likes to bring his 6-year-old son, **Rihmeek**, to the track, the rapper born **Robert Williams** is blowing off steam following a hectic album release week and displaying a giddiness distinct from his hardened stage persona. Mill sees a parallel between racing and his trajectory within hip-hop: Following a high-profile beef with **Drake** and a public breakup with **Nicki Minaj**, the 30-year-old MC says that he has had to maneuver around obstacles before accelerating professionally. To wit: His third album, *Wins & Losses*, debuted at No. 3 on the Billboard 200 in July. “Today, I lost the first race — I crashed a couple of times,” he points out. “It gave me the ambition to win the second one. That has always been my life: Whether it’s prison, being caught up in the system, making it out of the hood, it was ups and downs. I didn’t start off driving nice cars or living in a nice area. I started off with zero.”



1. RACING UPSTREAM

Before Mill squares off against his friends, he gives himself the nickname “Lil Fish” on the electronic scoreboard. “That’s, like, a nickname for me and my crew,” he explains. “It’s about levels of power: You’ve got Lil Fish, Big Fish, Real Big Fish.” So, a go-kart spirit animal? “Yeah, kind of,” he says with a laugh.



2. SLOW UP, DADI

Mill developed an interest in racing as a kid, and returned to the activity as a father — he has taken Rihmeek, who’s learning to drive a kart by himself, to an RPM Raceway in upstate New York on multiple occasions. “I don’t let him win, but I take it easy on him,” says Mill. “Life ain’t based on letting people win.”



3. FAST AND FURIOUS

Wins & Losses is Mill’s most politically incisive record to date; on “Young Black America,” he reflects on police brutality. Between track races, he says he has been paying attention to events like the Charlottesville, Va., protests: “I’m just happy they’re showing it on TV so people can be aware of it.”



4. PLAYING TO WIN

As he bounces around the different arcade games at the raceway, Mill says that he’s in a great head space personally, post-Drake battle and Minaj romance. “Through rap beefs and relationship stuff, everybody talks [about] adversity,” he says. “It made me a soldier in it. I feel like I’m stronger than the average person.”

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BY **DATWON THOMAS**
PHOTOGRAPHED BY **JOE PUGLIESE**

Running

Lamar (left) and Tiffith photographed Sept. 6 at Milk Studios in Los Angeles. Styling by Dianne Garcia. Lamar wears a Malibu 1992 jacket and pants, Heliot Emil hoodie and Chrome Hearts earrings. Tiffith wears a TDE Apparel shirt and hat.

The

Game



Lamar wears a
Napa by Martine
Rose shirt.



Anthony “Top Dawg” Tiffith, an imposing figure at 6 foot 1, tends to wear a stern look under his signature red baseball cap. It’s a face sculpted on the streets of Watts, Los Angeles, during the drug-infested ’70s, ’80s and ’90s. But on this September afternoon, climbing a set of stairs to the lounge of a Hollywood studio, the 47-year-old founder/CEO of Top Dawg Entertainment, known to his friends as Top, is in a jovial mood. He just spent a few private moments trading jokes with TDE’s co-president, Dave Free, that left the two doubled over with laughter. And after that, in between stone-faced poses for cameras, he was cracking up with Kendrick Lamar, TDE’s MVP — or, as some would argue, simply the greatest rapper alive.

Lamar’s in a fine mood, too, as he follows Tiffith up the stairs. You’d never know from his calm, coiled energy that only four days before he wrapped his 36-date North American tour, DAMN. (And, less than a week before that, put on a riveting, pyrotechnics-filled performance that opened the MTV Video Music Awards.) It’s Tiffith who takes the seat at the head of the conference table — Lamar, 30, sits to his left — and starts the conversation off by smiling and saying, “I’m on the cover, so I decided I’ll speak a little bit. Not a lot, just a little bit. I like to stay behind the scenes and let my artists do their thing.”

Letting his artists do their thing, Tiffith — who rarely gives interviews (he last spoke to *Billboard* in 2014) — has seen TDE grow into arguably the most important independent label in hip-hop. The company he founded in 2004 and runs with Free and co-president Terrence “Punch” Henderson has captured 4.72 percent of the overall market share in R&B/hip-hop this year to date (up from 2.22 percent this time last year), *Billboard* estimates based on Nielsen Music sales and streaming data. More importantly, TDE now provides the model for how to balance artistic integrity and massive commercial success.

Lamar, of course, has been central to this. In April, his latest album, *DAMN.*, debuted at No. 1 on the *Billboard* 200, the top-performing album of 2017 so far (it has earned 2.25 million equivalent album units), and won Lamar the greatest critical praise of his highly acclaimed career. But Lamar’s just one part of a roster that includes, among others, original signee Jay Rock; cerebral lyricist Ab-Soul; ScHoolboy Q, whose last two albums debuted in the *Billboard* 200’s top five; and singer SZA, whose debut, *CTRL*, released in June, has her pegged as a contender for best new artist at the next Grammys.

“The thing with TDE,” says Lamar, “is it was all ours — an independent deal from the jump. I came in at 16 years old, so it’s all I know.” TDE patiently grooms all of its artists, building their careers until they have their pick of major labels to help take them to the next level. Lamar released five mixtapes and one independent album, 2011’s *Section.80*, before cutting a deal with Aftermath/Interscope, and SZA put out two mixtapes and an EP before TDE partnered with RCA for *CTRL*. “It’s a family type of environment,” says Lamar. “It’s not just all about making money every day.”

The relationship between Top and Kendrick,

confirms Tiffith, “is like father, son, partner,” and the two are relaxed and respectful in each other’s presence, interrupting one another only to double down on a point — or get a laugh. Tiffith, who refers openly (although not in detail) to his previous life as a “hustler,” built TDE’s recording studio in his home, years before recruiting Jay Rock and, in 2004, meeting Lamar. “When shit goes bad,” figured Tiffith, “I’m going to do this.” And when his name eventually “got hot” with the authorities, it was Tiffith who actually recorded his artists in the studio. “The mixes was terrible,” he admits. “Terrible!” adds Lamar. Now, TDE is about to launch a film division. “People really don’t know that Kendrick owns a percentage of TDE,” says Tiffith with no small measure of pride. “The movie, the TV shit that we’re working on, Kendrick’s going to be executive producer on whatever we do.”

Top, how did you encourage creativity in your artists early on?

Tiffith Growing up in the era of the gangsta shit, a lot of my friends were getting killed, a lot of friends were in the pen, I got shot. When I got with the [TDE artists], it was up to me to show them something different — to lock them in my studio and make them build a bond as brothers, and struggle a little bit. I had the money to do whatever



TDE’s artists “want to see each other win,” says Lamar. From left: ScHoolboy Q, Lamar, Jay Rock and SZA at the BET Hip Hop Awards in 2013.

And Top’s studio was free.

Lamar You hear about homies going to studios and they’ve got to rush their verses, hurry up before somebody else comes in. I got to actually do a verse, scrap it, do it over and just perfect my whole shit. And that gave me the upper hand among other artists. All of us at TDE, that gave us an upper hand. Everybody [else] was just trying to get a hit record.

Top, why did you turn to music?

Tiffith My uncle, [gang leader-turned-community activist] Mike Concepcion, did music. I watched him. He had a bunch of producers, and then he wound up working with artists like Rome and Sylk-E. Fyne.

“I know what we did to get here. No matter how far we get, we’ll always have that bond, period.” —KENDRICK LAMAR

I wanted, but they weren’t going to appreciate shit if I just handed it off to them. So they were rushing to McDonald’s to look at what’s on the dollar menu, or going to get a River Boat special from Louisiana Fried Chicken. But I was showing them family life because my family lives in this house, too.

What made you trust these kids?

Tiffith Me being in the streets all my life, I judge people pretty good. Jay Rock is from my hood, Nickerson Gardens. I was chasing him around, and he hides, thinking I’m trying to discipline him about some bullshit. I finally catch him while he was getting a haircut: “Yo, you rap. I’m trying to do this shit. Let’s go.” Dave [Free] was a computer dude, he came to fuck with my computer and played [Lamar’s] music.

Free told me he broke it more, though.

Tiffith (Laughs.) My computer was in a thousand pieces. He was trying to figure out which screw goes where. These dudes, they were hungry. They wanted to win.

How hungry were you, Kendrick?

Lamar I was *too* hungry, man. The summer I came over there, everyone was getting murdered and shit. There was a real war with my section and, like, two neighborhoods down the block. Compton [Calif.] is small, so n—as be warring on corners. By the grace of God, we found the studio.

He put together the 1990 West Coast Rap All-Stars anti-violence song “We’re All in the Same Gang.”

Tiffith Yeah. Watching him while I’m in the streets, I’m like, “That shit looks super easy. When this goes bad, then I’m going to do that.” I built my studio seven years before I even fucked with music. Once this shit got super hot, they swept my neighborhood. And I had that plan ready, to go from here to there.

So it could’ve went either way?

Tiffith They made me do this. (Laughs.) When I built my studio, I was looking for equipment — I’m not going to name where I got it from. When we picked it up, this dude told me he could help put it together. [Later], I go and pick the dude up, and I say, “Yo, I got to blindfold you.” He’s like, “What?” I’m like, “Lay down back here. I’m not going to do nothing to you. You don’t need to know where you’re going. I don’t want you coming back, stealing my shit.” He’s like, “Oh, yeah, I understand.” I get home, pull into the garage, and my girl’s there. So when I was like, “Come on,” he pops in with the blindfold, and she thought I had kidnapped the n—a. Like, “What the fuck is going on?”

Lamar This dude got stories like this all day.

Tiffith The next day, when he got in the car, he was looking for his blindfold. (Laughs.) All that was just the beginning, man. When [the artists] first came, I’m trying to learn how to work the

equipment. So I'm recording and all kinds of shit. This is me, though. Anything I deal with, I need to know something about it. So I was like, "Let me figure this shit out."

Kendrick, what was your goal recording the early mixtapes and *The Kendrick Lamar EP*?

Lamar That shit was like boot camp. Getting in there and learning how to rap, put words together, freestyles and bars and shit. As time progresses, you develop. I remember coming to Top like, "Hey, I want to change to my real name [from K.Dot]."

What did he say?

Lamar He's like, "Man, that shit sounds hard." He was with it. "Man, that shit sounds like a cologne." (Laughs.)

Tiffith That was the first thing that came to mind.

Lamar Like, that sounds like cologne — we can sell that shit! I'm thinking, "What's the [musical] approach?" It's got to be real, it's got to be my story.

It's got to be some shit that not only I feel, but everybody else can feel. That was the initial idea: I'm going to give a small piece of my backstory before my debut album. Because *good kid* was already prepped.

You were already working on *good kid, m.A.A.d city*?

Lamar Yeah, we did *good kid* about three, four times before the world got to it.

Meaning new songs?

Lamar New songs, new everything. I wanted to tell that story, but I had to execute it. My whole thing is about execution. The songs can be great, the hooks can be great, but if it's not executed well, then it's not a great album.

Top, who did you look to as an example once you found success?

Tiffith I learned from my uncle. When I got in the streets, he was always like, "Be low-key. Don't be no loud n—a." And just watching, like, JAY-Z and Puff. I don't dance. I can't jump in no video.

People have compared you to Suge Knight.

Tiffith Have you seen any of his qualities in me? You're not seeing me go crazy, beating on anybody, arrested every week. If they were talking about success, I would've been cool with that because he had great success. But they judge us brothers like that. They put us all in the same box.

What do you miss about the early days?

Tiffith I miss the grind. That uncertainty about everything, but knowing that I got some talented motherfuckers that can actually take over this game. Then, the bullshit happened at Warner Bros. [TDE's deal with the label soured after a restructuring there.] So now, we have to regroup. I sit down with everybody and say, "Yo, it's time to go hard. Fuck chasing these labels. We're going to make these labels chase us." Going with Dr. Dre [at Aftermath/Interscope] was a plus because we all love Dre. Kendrick remembers Dre from when he was hanging on his daddy's neck. He come from what we come from. To be able to walk out in his backyard and see the whole fucking world, point to your neighborhood — that's inspiration, bro. And he's like, "Top, y'all can have all this." He never tried to interfere with what we do. Like, "Y'all came in winning. Do what y'all do."

Kendrick, how have your relationships with the other TDE artists changed?

Lamar Being a fan of groups and labels, you hear stories of motherfuckers fighting, this one jealous of the other. Those cats never had brotherhood from the jump. I still can look in [ScHoolboy] Q's eyes, and he can still look in my eyes, like, "N—a, I know." Or Rock. I know what we did to get here. No matter how far we get, we'll always have that bond, period.

The crowd was so eclectic at the DAMN. tour stop I saw. What are people gravitating to?



"By the grace of God, we found the studio": Lamar as a junior at Compton's Centennial High School in 2004.

Lamar It's a personal connection and the experience of freedom. When I say "freedom," it means creating, being able to do what I want, to where you feel liberation from it. They already have a personal connection, because I'm talking about issues in my music that not only I go through, but the audience is going through.

Who gave you that feeling before you were an artist, when you would go to a show?

Lamar I didn't even get to go to a show. Back then, we didn't have the money for it.

What was your first concert?

Lamar When I went on tour with The Game [and Jay Rock, in 2006] — that was my first show.

Growing up, you never saw a show?

Lamar Mhmm. That shit cost money. Gas money. Me being onstage is me fulfilling two different things — performing and getting to enjoy it like the people enjoying it.

On "Duckworth," you describe how, years ago, Top almost robbed a restaurant where your father, Ducky, worked. Did you play the song for Top?

Lamar Yeah. It's a story that we both knew. But I think he was kind of blown away by the fact that it was executed within three, four minutes. I didn't approach it right the first two times. And I knew these were my three favorite [9th Wonder] beats. I just wrote, wrote, wrote until the idea finally came.

How was it putting some of the tougher things in? Like, about Top's family?

Lamar He can tell you about that part. (Laughs.) **Tiffith** I got a phone call from my momma: "What's going on?" I said, "Nothing." She said, "Your brother just told me Kendrick called me a crackhead!" [All laugh.] She was just fucking with me. That's a story I told [Lamar] probably 10 years ago, and we hadn't talked about it since. When Kendrick first came around, I didn't know who his pops was, but I saw him when we went to the swap meet one time. He was security, so he had a big-ass gun, longer than his leg. When we got back in the car, [I started] telling Kendrick all my struggles growing up. But he just kept all that shit locked in his head for, like, 10 or 11 years. And when I came and he played that shit, it touched me like a motherfucker.

How would you two define your relationship?

Tiffith I trust his judgement, he trusts mine. Some shit I'm tripping on, he might call me and change my whole mind about it. **Lamar** You don't get too many people like him this side of the neighborhood. A lot of motherfuckers want you to see them down just like them. Or don't want you to come up like them. If it weren't for him, I'd probably be sitting around with this motherfucking money and face and platform and not doing shit because I didn't have the proper guidance to know exactly what to do and how to inspire the next kid.

DAVE FREE & PUNCH ON TAKING TDE TO THE NEXT LEVEL

Tiffith's seconds-in-command, TDE co-presidents Dave Free and Terrence "Punch" Henderson, reflect on building the business

Early Days
HENDERSON Kendrick and me have a similar vision. I'm from Watts, he's from Compton — that's the city next door. We both had both parents in our careers at all times. Those life experiences were instrumental for me.
FREE I was the first one to focus all our energy toward the internet. I worked with technology for the school district; I went from producer to DJ to that.

Enter Kendrick
HENDERSON He probably won't admit it, but Top didn't get Kendrick early on. That's why I think my relationship to Kendrick was so interesting: I got what he was doing.
FREE The first meeting [with Top] was Kendrick saying, "I'm ill," and Top saying, "All right, prove it." Kendrick got into the booth and rapped for an hour straight.
HENDERSON I remember Kendrick coming straight to the studio from his graduation ceremony, and another time, with his security uniform on. This rap stuff wasn't bringing in no money [yet], and his pops made him go get a job! He took his jacket off and went right in the booth.

A Leader's Evolution
FREE Top's always been the same person: The strategy is the same, just magnified.
HENDERSON He always had the business acumen, but comin' in, he ain't know nothing about music except for oldies and gangsta rap. To see him learn the music, that's where I've seen the most growth in him.

The Next Episode
HENDERSON I always love to learn. That's why working with SZA has been so refreshing for me; working with a woman is completely different.
FREE I put in my 10,000 hours. Everything that we've ever done was to get to this point.
HENDERSON It's like a family. If [ScHoolboy] Q irritates me, I go in on Q — that's cool. But if somebody outside the family goes in on Q, they going to have a real problem with me. I guess I'm like the older brother. Top is the top. —D.T.

Executive Of The Year

**ANTHONY "TOP DAWG"
TIFFITH, 47**
FOUNDER/CEO, TOP DAWG
ENTERTAINMENT

NOT STOPPING AT THE TOP

In the last 12 months, Tiffith released Kendrick Lamar's most successful album yet and introduced breakout star SZA, more than doubling TDE's market share in R&B/hip-hop to 4.72 percent, *Billboard* estimates. But when it comes to Lamar, Tiffith is thinking about his "setup for *after* this music shit": "It's my job to protect him, like, 'Let's get some apartment buildings over here, let's go buy some shit back in the hood.'" (Meanwhile, Lamar just signed with Nike.) It's this pragmatic, take-nothing-for-granted philosophy that has guided Tiffith since he built the TDE studio in his Carson, Los Angeles, home, before he even had any artists or knew how to work the equipment. "It's a different mind-set," says co-president Terrence "Punch" Henderson. "He wants to build something. He's not looking for praise from people." Although Lamar is eager to give it: "We're carrying on an ideal that started with him first."



On brand:
Tiffith wears a
TDE Apparel
shirt and hat.

CHRIS ATLAS, 45

Senior vp/head of urban marketing, Warner Bros. Records



WARNER'S RAP GENIUS

Atlas jumped to WBR in June after nine years at Def Jam, where he recently helped push Kanye West and Big Sean to No. 1 bows on the Billboard 200. Now he's the marketing linchpin of the label's new move back into rap, highlighted by partnerships with Drake's OVO and promising labels Think It's a Game and Tha Lights Global. "I see it as a challenge," he says. "I'm not trying to do what I did at Def Jam. I'm trying to have a new, more focused approach."

BOOK THAT INSPIRES ME *The Art Behind the Tape*. It's all about the history of mixtapes."

TUNJI BALOGUN, 34

Senior vp A&R, RCA Records



WORKING THE MARGINS

Balogun earned his stripes at Interscope, where he helped sign Kendrick Lamar. Now he's using his position at RCA to further advocate for "left-of-center black artists, and have them succeed on their own terms." So far, so good: This year, his signee Bryson Tiller scored a Billboard 200 No. 1 with *True to Self*, and Balogun landed a coveted placement for SZA's "Love Galore" on HBO's hit show *Insecure*.

BIGGEST ISSUE FACING HIP-HOP

"Maintaining a level of integrity and communication between the executive community and the creative community."

STEVE BARTELS, 54

CEO, Def Jam Recordings



LEAVING ON A HIGH NOTE

Bartels has just a few months left at Def Jam before Paul Rosenberg takes over in January, but he helped a handful of stars top the Billboard 200 during the past year, including Big Sean and Logic. "In each case, great artistry combined with razor-sharp execution," says Bartels. He declined to share future plans, but as a keynote speaker at Midem this year, he says he got to "learn about global, emerging-market opportunities."

NONINDUSTRY LEADER I ADMIRE "Shonda Rhimes. She's in control of her own vision."

SEAN "PUFF DADDY" COMBS, 47

CEO, Bad Boy Entertainment



JACK OF ALL TRADES

Combs had a big 12 months that included his Apple Music documentary *Can't Stop, Won't Stop*, the Bad Boy Family Reunion Tour and being crowned the highest-paid celebrity by *Forbes* after earning \$130 million. In

My Favorite Rhyme

"Well, check this out, since Norby Walters is our agency, right? ... Cara Lewis is our agent... Together we can get paid in full."

Cara Lewis, founder of Cara Lewis Group, on "Paid in Full" by Eric B. & Rakim:

"This is the record that broke my career — and got me paid in full."



November, he sold a stake in his Sean John clothing line for roughly \$70 million. This year, his Bad Boy signee French Montana hit No. 3 on the Hot 100 with "Unforgettable." "Hip-hop can help build the future of this country," says Combs. "We have power as artists and creators."

BIGGEST ISSUE FACING HIP-HOP "We have to start dealing with the problems facing our community: The violence is a human-rights issue; we are facing an education crisis. We have to use our influence."

DAVE FREE, 30
TERRENCE "PUNCH" HENDERSON, 35

Co-presidents, Top Dawg Entertainment



KENDRICK KEEPERS

Free and Henderson have been with TDE since the 2000s, creating their own lanes of power under founder Anthony "Top Dawg" Tiffith. Free is Top's No. 2 and Kendrick Lamar's manager and "creative partner," co-directing the video for "Humble," the MC's first Hot 100 No. 1 as a lead artist. Henderson handles A&R duties and manages SZA, whose debut LP, *Ctrl*, hit No. 3 on the Billboard 200. Both are working on the impending launch of TDE's film division, expected later this year. "Our friendship comes before the business," says Free. "It's like a brotherhood."

BOOK THAT INSPIRES ME Free Malcolm Gladwell's *Outliers*. "It's about the idea of constant repetition. Anything you do often, you're going to get good at it."

WENDY GOLDSTEIN*

Executive vp/head of urban A&R, Republic Records



CROSSOVER CONDUIT

Among Goldstein's proudest recent success is The Weeknd, whose 2016 LP, *Starboy*, had the fourth-biggest debut of the year. Though he "had everything in him," Goldstein began working closely with the singer in 2014, introducing him to collaborators and encouraging him to push toward pop. "He knew I had great taste and guidance," says the former DJ.

NONINDUSTRY LEADER I ADMIRE "The Dalai Lama — he has cracked the code."

AUBREY "DRAKE" GRAHAM, 30

Co-founder, OVO

OLIVER EL-KHATIB, 33

Co-founder, OVO; co-manager, Drake



RULE-BREAKERS

As the streaming era has solidified, Drake has emerged as its perfect star. In March, his "playlist" *More Life* broke his own record — set with 2016's *Views* — for simultaneous song debuts on the Billboard Hot 100 (21) and most streams in a single week (384.8 million) on its way to passing 1 billion in just three weeks. Toss in a Summer Sixteen Tour with Future that added \$13.6 million to his bottom line and a sold-out eighth annual OVO Fest in August, and the OVO team is firing on all cylinders.

JOHN JANICK, 39

Chairman/CEO, Interscope Geffen A&M

STEVE BERMAN, 54

Vice chairman, Interscope Geffen A&M

JOIE MANDA, 43

Executive vp, Interscope Geffen A&M



TRIPLE THREAT

Interscope Geffen A&M has been mining platinum recently, thanks to Kendrick Lamar's *DAMN.*, J. Cole's *4 Your Eyez Only* and Rae Sremmurd's surprise No. 1, "Black Beatles." That run helped boost market share from 8.6 percent to 11.5 percent (year to date) while underscoring the executive team's collective strengths: Manda drives the partnerships with Cole's and Mike Will Made-It's imprints and handled recent deals with LVRN, 6LACK and Playboi Carti; Janick and rap vet Berman oversee the Lamar/Top Dawg relationship. "Kendrick and Top Dawg are visionaries," says Janick. "I'm just lucky to be a part of it."

DREAM COLLABORATOR Janick "Donald Glover. The guy can do anything."

MICHAEL KYSER, 51

President of black music, Atlantic Records



ATLANTIC'S NEW WAVE

Atlantic leads the pack when it comes to R&B and hip-hop — to the tune of a 15.1 percent market



Pat. DUDE. You're a special guy. You've made it so far because you love to help people. You understood how IMPORTANT it was for EVERYONE to have access, while Retaining control. YOU'RE a Hip HOP POWER PLAYER because you make sure everyone gets to play and everyone has Power. Love you always,
Chance The Rapper
AKA YOUR MANGMAN

share as of Aug. 10, versus 10.8 percent a year prior. Fueling that growth? Gucci Mane, who had his first No. 1 on Top R&B/Hip-Hop Albums with *Everybody Looking*, and most of all, breakouts by what is arguably music's most impressive roster of rap newcomers, including Lil Uzi Vert, Kyle and Cardi B, whose "Bodak Yellow" is No. 2 on the Hot 100. Kyser credits the label's "incredible A&R team — they help keep me ahead of the curve."

APP I CAN'T LIVE WITHOUT "Waze. I do a lot of traveling, and it hasn't failed to get me where I need to be yet."

KEVIN LILES, 49
Co-founder/CEO, 300 Entertainment



TAKING THE REINS

Liles' 300 continues to prove itself when it comes to breaking new acts. Migos' "Bad and Boujee" rode to the top of the Hot 100 in January, and the album it's from, *Culture*, topped the Billboard 200 with 131,000 equivalent album units in February. Detroit rapper Tee Grizzley's Hot 100 hit, "First Day Out," shows 300 has more in the tank, even after the departures of co-founders Lyor Cohen and Todd Moscovitz. "Artist development is always going to be No. 1 for me," says Liles.

MIKE WILL MADE-IT, 28
CEO, Ear Drummer Records/EarDrummers Entertainment



MASTER MULTITASKER

The Atlanta superproducer is already rap's most ubiquitous beatmaker, and now his executive moves are coming to fruition as well. Rae Sremmurd, the breakout star of his Interscope-backed Ear Drummer Records, ended the year with the unlikely six-week Hot 100 reign of "Black Beatles" — his first No. 1. And in 2017, between performing at festivals including Hard Summer, Mike led his in-house production team to big commercial gigs, including remaking "It Takes Two" for Target with Lil Yachty and Carly Rae Jepsen, and remixing soda brand Fanta's theme song.

RICK ROSS, 41
CEO, Maybach Music Group



BAWSE MOVES

Ross' Maybach label still has a strong roster anchored by Wale and Meek Mill, who recently hit No. 3 on the Billboard 200 with *Wins and Losses*. Ross' *Rather You Than Me*, his first album for Epic after years on Def Jam, bowed at No. 3 on the Billboard 200, selling 106,000 copies. This summer, Ross partnered with Roc Nation's Lenny S and The-Dream for *SIGNED*, their show on VH1.

HOW NYC, L.A. & ATL DO HIP-HOP

Rap's capitals vary in their approach to style, clubs and dealmaking. Take note and navigate like a pro (hint: order the lobster) **By Bonsu Thompson**



NEW YORK

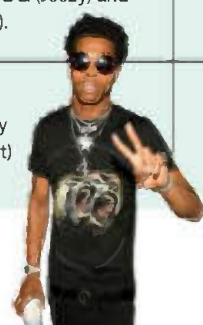


ATLANTA



LOS ANGELES

What To Expect	The industry comes together at laid-back but hip Brooklyn food joints like Nas' Sweet Chick (164 Bedford Ave.) and upscale Midtown Manhattan spots like the Polo Bar (1 E. 55th St.), mixing high-end labels like Balmain with sneakers from Flight Club (812 Broadway).	The "Black Capital" has something for everyone, from party king Alex Gidewon's hotspots (Luda is a fan) to strip clubs like Magic City (241 Forsyth St.). Fashion rule-breakers like André 3000 and Lil Uzi Vert mean anything goes style-wise, from purple hair to man-skirts.	VIP access reigns in Hollywood, says Warner Bros. Records' Phylcia Fant: "You get into the right clubs because you know the right person." If you slip into No Name (432 N. Fairfax Ave.), say hi to Pharrell (helps if you wear Supreme).
Leading Crews	WWPR (Power 105.1), WQHT (Hot 97), 300 Entertainment, SiriusXM's Hip-Hop Nation	Quality Control Music, Generation Now, Awful Records, cast of FX's <i>Atlanta</i>	Top Dawg Entertainment, 740 Project, Mind of a Genius, cast of HBO's <i>Insecure</i>
Power Meal	Vandal (199 Bowery) and the Hunt & Fish Club (125 W. 44th St.) feed the new-money appetites of the Mack Wildses, but the lobster wasabi pepper (\$49) at Nobu (195 Broadway) and king prawns (\$34) at Philippe Chow (33 E. 60th St.) affirm that classics endure for bosses like Steve Stoute.	Warner/Chappell's Ryan Press does deals at The Cheetah (887 Spring St.) over lobster (\$42), while street celebs like DJ Plugg get courted with Ace of Spades (\$650) at Blue Flame (1097 Harwell Road).	If you're not DJ Khaled, Nas, Jamie Foxx or Chris Brown, getting a table at West Hollywood paparazzi haunt Catch (8715 Melrose Ave.) could be challenging, but the lobster mac (\$23), short rib tacos (\$24) and Hollywood Hills views are worth the effort.
The Look	Fly guys like Fabolous hit Barneys (660 Madison Ave.) for Balmain, Goyard and Gucci. Impossible-to-find retro Jordans are religion.	Big Boi and Quality Control prove preppy and sports jerseys remain local classics. Future loves Gucci logos (3500 Peachtree Road), while Young Thug opts for tactical masks from Airsoft Atlanta (3280 Peachtree Corners Circle).	Shop pop-ups for brand collabs, says stylist Tiffany Hardin (<i>Ballers</i> , <i>Shooter</i>): "People get exclusives like LV and Supreme." Kick it in Cali-cool low-top Vans or Chuck Taylors from Undeafated (3827 Sunset Blvd.).
DJ Champs	Power 105's DJ Self breaks local bangers like Casanova's "Don't Run," while hip-hop household name D-Nice plays all the VIP corporate events.	Ryan Cameron of WVEE (V-103) helped introduce Goodie Mob over 20 years ago — and now he has the city's No. 1 morning show.	Big Boy of KRRL (Real 92.3) still rules the a.m. commute with A-list interviews, while NYC transplant DJ MOS spins rare soul sets at night.
Top Venue	No MC, whether native (Dave East) or visiting (Anderson .Paak), breaks the country's toughest market without playing the legendary S.O.B.'s (204 Varick St.).	Whether it's for the city's best new music or dancer Diamond's acrobatics, Magic City Mondays bring out trap rappers both OG (Jeezy) and new (Trouble).	L.A. Live's 2,300-seater Novo (800 W. Olympic Blvd.) is growing into the premier spot to catch the internet's newest and freshest rappers (RJ) and singers (SZA).
Street Anthem	"Bodak Yellow" by Cardi B	"My Dawg" by Lil Baby (right)	"DNA" by Kendrick Lamar



Congrats!
Kaiser!

WE ALWAYS KNEW YOU WERE A PLAYER

LOVE,
YOUR ATLANTIC FAMILY



The Heat Seekers

ETHIOPIA HABTEMARIAM, 37

President, Motown Records;
president of urban music/co-head
of creative, Universal Music
Publishing Group

PIERRE "PEE" THOMAS, 37

CEO, Quality Control Music;
co-founder, Solid Foundation
Management

KEVIN "COACH K" LEE*

COO, Quality Control Music

Motown/Capitol Music Group's 2-year-old joint venture with Atlanta-based hip-hop label Quality Control Music is "making Motown a destination for some of the hottest artists in music," says Habtemariam. Migos' smash hit "Bad and Boujee" (QC/300 Entertainment), featuring Lil Uzi Vert, is the third-most-streamed song of 2017 as of Aug. 24. And Lil Yachty scored his first Billboard 200 top five this year with debut album *Teenage Emotions* as well as MVP guest stints on two Hot 100 top five hits, D.R.A.M.'s "Broccoli" and Kyle's "iSpy," the latter of which is the ninth-most-streamed track of 2017 thus far.

FAN SERVICE

Thomas Migos, Lil Yachty and all the Quality Control artists have hooked listeners so deeply because their music is genuine — fans can tell they are real. They are dedicated to their sound, and they are part of their culture. Lil Yachty defends the youth and being yourself; Migos are unafraid to stand up to the establishment and flaunt success that came from the streets. Fans are devoted because the artists genuinely represent them.

GLOBAL APPEAL

Habtemariam One thing that's surprising everyone is how much R&B and hip-hop are connecting around the world. That's a big part of what streaming has done. R&B/hip-hop is rooted in people who have been disenfranchised and found ways to express themselves artistically. That [feeling] exists everywhere around the world.

STAR SEARCH

Lee I love seeking and finding new talent. I stay up watching the Explore page on Instagram. I listen to SoundCloud every day. I study any unsigned artist on all streaming charts. I've built a system where I make myself accessible to artists so it's easy for them to find me.

—GAIL MITCHELL





Clockwise from left: Takeoff of Migos, Thomas, Quavo of Migos, Habtemariam, Offset of Migos, Lee and Lil Yachty photographed by Chris Stanford on Aug. 29 in Atlanta.

GHAZI SHAMI, 40

Founder/CEO, **EMPIRE**



RAP'S INDIE KING

In describing his lean, efficient hybrid label-distributor, Shami often slips into metaphor: too many labels focus on “home runs” rather than putting players “in scoring position”; others may have the “might of King Kong,” but **EMPIRE** wins with the “precision of Bruce Lee.” After grabbing six nods at the Grammys with D.R.A.M.’s “Broccoli” (No. 5 Hot 100 peak), Fat Joe and Remy Ma’s “All the Way Up” (No. 27) and Anderson .Paak’s *Malibu*, Shami’s got the rest of the industry sharpening its kung-fu skills. “A lot of times the restaurant isn’t about [the food], it’s about the cooks,” he says of **EMPIRE**. “We’ve found a niche way of doing things.”

KANYE WEST, 40

CEO, **G.O.O.D. Music**



ADIDAS' RIGHT-FOOT MAN

West spent the past year focusing on his executive duties at **G.O.O.D.**, releasing projects from Desiigner, John Legend and Big Sean, the latter of whom earned his second Billboard 200 No. 1 with *I Decided*. In addition to launching his Yeezy Season 5 collection and expanding his mega-deal with Adidas (Yeezy-branded stores and sports performance gear are on the way), West was a strong road act, grossing \$52.7 million from 39 shows on his Saint Pablo Tour in 2016 (despite canceling the final 21 shows).

BRYAN “BIRDMAN” WILLIAMS, 48

RONALD “SLIM” WILLIAMS, 49

Co-CEOs, **Cash Money Records**



NO WAYNE, NO PROBLEM

Despite the fact that its marquee artist, Lil Wayne, is sitting on the sidelines amid a legal dispute with the label, the New Orleans-born, Miami-based Williams brothers’ **Cash Money** roared to a 6.5 percent market share through Aug. 10, as Drake’s *More Life* shattered Ed Sheeran’s record for most Spotify streams in a day with 61.3 million listens. “We never lost the focus on being successful,” says Birdman.

NONINDUSTRY LEADER | ADMIRE Slim

“Mark Zuckerberg. He took something that was meant to be local and made it global.”

DION “NO I.D.” WILSON, 46

Executive vp, **Capitol Music Group**



BEATS FROM THE SUITE

In June, this veteran producer-executive jumped to **Capitol Music Group** after three years at

Def Jam. Overseeing A&R and production, Wilson also assists senior management with the creative direction of **CMG**’s collective of labels. That now includes the relaunch of pioneering rap imprint **Priority** as an indie-leaning distributor focused primarily on emerging acts. Wilson also reunited with **JAY-Z**, producing the entirety of his first album in four years, *4:44*.

CORTEZ BRYANT, 37

Partner, **Maverick**; COO, **Young Money**

SHAWN GEE, 45

Partner, **Maverick**

GEE ROBERSON, 42

Partner, **Maverick**



COVERING ALL BASES

The longtime partners, whose rosters include **Nicki Minaj**, **Lil Wayne**, **The Roots** and **G-Eazy**, continue to win as part of **Maverick**’s management consortium. This past year, **Minaj** surpassed **Aretha Franklin** for the most total appearances among women on the **Hot 100** with 76, and **G-Eazy** headlined **The Endless Summer** arena tour in 2016, averaging 11,536 tickets per show. **Gee** launched **Live Nation Urban**, which will develop new hip-hop festivals and events, including **Spotify**’s **Rap Caviar Live** concert series.

PRIZED POSSESSION **Bryant** “A hard drive I keep in a safe with hundreds of unreleased **Lil Wayne** records. I have some gems!”

SHAWN “JAY-Z” CARTER, 47

Founder, **Roc Nation**; owner, **TIDAL**

JAY BROWN, 43

CEO, **Roc Nation**

DESIREE PEREZ, 47

COO, **Roc Nation/TIDAL**



THE ROC KEEPS ROLLING

TIDAL and **Roc Nation**’s core team put up big numbers from the latter’s label division with **J. Cole**’s *4 Your Eyez On’y* and **JAY-Z**’s *4:44*, both of which topped the **Billboard 200**. The management wing had a bullish year with **DJ Khaled**, who landed No. 1 and No. 2 hits with, respectively, “I’m the One” and “Wild Thoughts” (featuring fellow client **Rihanna**), and **Big Sean**, who had a No. 1 album and became **Puma**’s global ambassador. The company kept its eye on growth too, launching **Roc Nation Latin**, beefing up its management roster by signing **Yo Gotti** and **Fat Joe**, and renewing **JAY-Z**’s **Live Nation** partnership in a \$200 million deal. **TIDAL**, despite

shedding yet another CEO, secured its near-term future by selling **Sprint** a 33 percent stake in a \$200 million deal.

PAT CORCORAN, 27

Manager, **Chance the Rapper**; founder, **Haight Brand**



CHANCE'S BEST BET

It has been a whirlwind year for **Corcoran**, who helped **Chance the Rapper**’s *Coloring Book* become the first-ever streaming-only release to win a **Grammy** in February. **Corcoran** and his team — which handles publishing, merchandise, press and label operations for **Chance** in addition to management — were instrumental in organizing **Chance**’s **Magnificent Coloring Day Festival** at **Guaranteed Rate Field** in **Chicago** last September, which broke the venue’s attendance record and grossed \$2.2 million. “It was one of the most special days for **Chicago** — ever,” says **Corcoran**.

NONMUSIC LEADER | ADMIRE “**Elon Musk**. I want to change the world like he has.”

IBRAHIM “IB” HAMAD, 33

Co-founder/president, **Dreamville Records**



J. COLE'S DREAMCASTER

As **J. Cole**’s right hand, **Hamad** has been focused on turning their **Dreamville** label into a self-sustaining company — starting with cutting a deal to get **Cole**’s masters back under his control. **Hamad**’s past year also included rolling out **Cole**’s fourth straight No. 1 album, *4 Your Eyez On’y*, which arrived with 492,000 equivalent album units alongside a documentary produced with **HBO** and a still-ongoing tour that grossed \$9 million from nine shows reported to **Billboard** **Boxscore** so far. **BIGGEST ISSUE FACING HIP-HOP** “Too many artists are chasing the money touring, forcing them to play buildings that are too big for [them]. They’re overplaying.”

BEYONCÉ KNOWLES, 36

CEO, **Parkwood Entertainment**

STEVE PAMON, 46

COO, **Parkwood Entertainment**



STADIUM STATUS

Beyoncé had former **Chase** executive **Pamon** take over operations of her management company in late 2015, and the move has paid dividends: Her you-had-to-be-there **Formation** stadium tour, which wrapped in October, took in over \$256 million and sold 2.2 million tickets; activewear line **Ivy Park** continues to thrive; and **Parkwood** has primed one of its acts, teen sister duo **Chloe & Halle**, for a breakout with its forthcoming debut LP.

MANAGEMENT

WILSON: MIKE WINDOLLETT; IMAGES: SHAM: COURTESY OF SUBJECT; WEST: OWEN HOLLINGSHEAD/REUTERS/GETTY IMAGES; G. ILM; JEFFREY M. CLUBB; BRYANT: PRANCE WILLIAMS/REX USA; GEE: JERRY COOPER/AMERICA; ROBERSON: HANNAH COURTESY OF SUBJECT; CARTER: ADRIAN PELLICCI/GETTY IMAGES; BROWN: ROBERT SCHLENGER; D'AZUL/MA PRESS; PEREZ: JOHNNY KUNZE/REX USA; CORCORAN: FRAZER HARRISON/GETTY IMAGES; BEYONCÉ: JASON LAVERGNE/REUTERS/GETTY IMAGES; PAMON: JONNY KUNZE/REX USA; PREVIOUS: SPRECK; GROOMING: MARIO DAVIS; STYLING: ZENDEIA AGENCY; HAITBERNARD HAIR BY ALEXANDER ARMAND; MAKEUP BY MELANIE HUNTER; STYLING BY CASEY BAUNGSLEY



RECORDS

OUR

Everyday We Lit ft. PNB Rock – YFN Lucci

Facts – Phora

Gucci Gang – Lil Pump

Love – I Love Makonnen

Marsupial Superstars – SahBabii

PLAYLIST

Live Up To My Name – Baka Not Nice

One I Want ft. PARTYNEXTDOOR – Majid Jordan

Mood – DVSN

GOT

Overwhelming – Matt Ox

Sriracha – Marteen

Sway ft. Quavo & Lil Yachty – NexXthursday

U-RITE – THEY.

Water – Joe Gifted

NEXT

[LISTEN: WBR.COM/GOTNEXT](http://WBR.COM/GOTNEXT)

The Youth Ambassador

STEVEN VICTOR, 36
COO, G.O.O.D. Music
Senior vp A&R, Universal
Music Group
Founder/CEO, William Victor
Management Group

Victor, who got his start managing Clipse, the sibling rap duo of Pusha T and No Malice, has evolved into one of hip-hop's most dynamic leaders. In addition to managing a roster that now includes Desiigner and new acts Ski Mask the Slump God and D Savage 3900, Victor oversees operations at G.O.O.D. Music, which released Billboard 200-topping albums by Kanye West and Big Sean in 2016. Since November 2016, he also has headed up A&R at UMG, a post that has him reporting directly to chairman/CEO Lucian Grainge.

KNOWLEDGE IS POWER

"What makes a great manager is patience, vision and the ability to surround yourself with information, which is very underrated in the music business — whether it relates to business or the creative space."

From left: Pusha T, Ski Mask the Slump God and Victor photographed by Meredith Jenks on Aug. 15 at The VNYL in New York.

WHAT EXCITES HIM NOW

"Definitely signing Ski Mask. He's moving. Also, two producers I've signed: Cash Money AP is one of the producers that all the up-and-coming kids go to. [He] worked with Migos, Lil Uzi Vert, Rae Sremmurd. The other producer is 16 Yr Old [real name: Jerry Cruz]. I like working with the youth — the future is everything to me."

THE STATE OF HIP-HOP

"Hip-hop has become a lot more experimental, so a lot more kids embrace it. It's not just violent and hardcore. There are kids fusing country or pop with hip-hop now. It's not in a box anymore. It can be whatever you want it to be. I think Kanye opened the door for that."

—STEVEN J. HOROWITZ



We Proudly Congratulate Our Agents

ROBERT GIBBS
ZACH ISER
CAROLINE YIM

On Making the Inaugural

billboard

Hip Hop Power List



AS HIP-HOP DOMINATES, ATLANTIC SETS THE STANDARD

The label's investment in a roster of young MCs-turned-chart-toppers is paying dividends — and with hip-hop ruling streaming, the industry is following suit **By Dan Rys**

PAUL ROSENBERG, 46

CEO, Goliath Management; president, Shady Records; incoming CEO, Def Jam Records



NEXT DON OF DEF JAM

In August, Universal Music Group announced that Eminem's longtime lawyer and manager would take over as CEO of Def Jam in January from Steve Bartels, who has been running the company since 2014. Rosenberg will continue working with Eminem, who reportedly is recording a new album due later this year. He says the biggest challenge facing him and other rap CEOs is "finding [our] funnel. Now that there's so much access to music, you have to work extra hard to focus your efforts."

PRIZED POSSESSION "An Adidas shell-toe I won at an auction that has Run, D.M.C. and Jam Master Jay's signatures on it."

ANTHONY SALEH, 31

CEO, Emagen Entertainment Group



FUTURE'S MOVER AND SHAKER

The man who manages Future and Nas knows how to multitask. In March, Future made history when his second new album in as many weeks debuted at No. 1 on the Billboard 200; the very next day, Mass Appeal (which Nas helped relaunch as a record label and production company in 2014) announced a \$6 million funding round led by Universal Music Group. Toss in Future's Nobody Safe Tour and a new media-tech venture with Jeffrey Katzenberg called WndrCo, and Saleh has his hands full. "Honesty, fairness and creativity" is how he describes his approach. "I love when my artists are happy."

BIGGEST ISSUE FACING HIP-HOP "I hope a lot of these young guys exploding right now end up having real careers — and not just having a moment."

WASSIM "TONY SAL" SLAIBY, 37

CEO, SAL&CO



THE WEEKND'S WORKHORSE

The breakthroughs keep coming for this Lebanese-Canadian manager: Six months after he announced a 50/50 partnership with the all-star Maverick management group, longtime client The Weeknd proved himself a bona fide pop star via No. 1s on the Billboard 200 and the Billboard Hot 100 with *Starboy* and its title track. Meanwhile, French Montana has his first top five on the Hot 100 with "Unforgettable." "The most important thing for me," says Slaiby, "is seeing eye to eye with the artist and building a true friendship with trust."

FIRST THING I DO EVERY DAY "Change my baby daughter's diaper."

Cardi B's first charting single, "Bodak Yellow," took just six weeks to reach No. 1 on *Billboard's* Hot Rap Songs chart, making it the fastest debut to top that chart since PSY's 2012 viral hit, "Gangnam Style." The song — whose 36.2 million U.S. streams pushed it to No. 3 on the Billboard Hot 100 and No. 2 on Streaming Songs, behind the all-time record-breaking "Despacito," in the week ending Aug. 17 — is the latest, and largest, triumph for Atlantic Records and its roster of next-generation MCs. During the past 12 months, Lil Uzi Vert (whose "XO TOUR Llif3" peaked at No. 7 on the Hot 100), Kodak Black ("Tunnel Vision," No. 6), D.R.A.M. ("Broccoli," No. 5) and Kyle ("iSpy," No. 4) have roared into the top 10, propelled by massive streaming numbers. And that's just the young guns. Gucci Mane, Meek Mill and Kevin Gates helped Atlantic jump to an industry-leading 15.1 percent R&B/hip-hop market share in 2017 (through the week ending Aug. 10), up from 10.8 percent over the same period in 2016.

"That Cardi B song is everywhere, and it started because people just like it," says Ibrahim "Ib" Hamad, Dreamville Records president and J. Cole's manager. "Nobody can tell you what to like anymore. If people love a song, you'll see those numbers."

For the first time since Nielsen started tracking the music industry in 1991, R&B/hip-hop officially dominates all other genres, claiming 25.1 percent of total consumption and 30.3 percent of all on-demand audio streams — dwarfing the No. 2 genre, rock (18.1 percent). It is streaming that has increased the music industry's revenue by double-digit percentage points for the first time in nearly 20 years, and it is streaming that is motivating labels to build out their hip-hop and R&B departments. In cultivating a deep bench of next-generation rap talent, Atlantic's A&R team is leading the way into the future.

"I have a roster of about 64 artists now that I'm responsible for on the urban side," says Atlantic Records president of black music Michael Kyser. "We have staffed up for it, A&R-wise, marketing-wise. I have one of the biggest promotion staffs in the business."

"Streaming was just a big reveal of what was already happening," says Ethiopia Habtemariam, Motown Records president

and president of urban music/co-head of creative at Universal Music Publishing Group, who helped Capitol Music Group relaunch legendary West Coast hip-hop label Priority Records as a hip-hop distributor in June.

"[But] I don't think people were equipped to handle it. Now I see [companies] hiring a lot more people that come from the culture."

In June, Capitol tapped super-producer Dion "No1.D." Wilson as executive vp responsible for A&R and production, while the historically rock-leaning Warner Bros. Records brought in Def Jam marketing veteran Chris Atlas as senior vp/head of urban marketing. (In recent years WBR also signed joint venture deals with Mac Miller's REMember Music and Drake's OVO Sound.)

Meanwhile, this year, Republic has enjoyed Drake's *More Life* and Post Malone's "Congratulations"; RCA has dominated alt-R&B, with albums from SZA, Khalid and Bryson Tiller all peaking in the top four of the Billboard 200; Kendrick Lamar, Rae Sremmurd and Cole have led Interscope to an 11.5 percent R&B/hip-hop market share in 2017 so far, good for third behind Atlantic and Republic (13.6 percent); and Epic has four of the Streaming Songs

chart's top six with tracks from 21 Savage, DJ Khaled, Yo Gotti and French Montana.

"Hip-hop has been this big for a long time, but now people get to see it," says Emagen Entertainment Group CEO Anthony Saleh, who manages Nas and Future.

Since the 1990s, the path to hip-hop stardom largely ran through mixtapes. By 2006, the RIAA estimated the mixtape economy was responsible for 30 million to 50 million sales per year, working out to an estimated \$250 million underground industry, one the trade organization viewed as piracy. Eventually the model moved online, where rising

and established MCs alike would give away downloads of their projects on sites like Datpiff and LiveMixtapes. (Meek Mill's 2012 tape, *Dreamchasers 2*, the most successful mixtape in Datpiff history, has been downloaded 4.7 million times and streamed another 3.2 million times on the site, according to Datpiff.) But royalty-generating streaming services have made the free model all but obsolete. "Most of those listens [were] in the black market," says Saleh. "Now

284.7B

Total on-demand audio and video streams in the first half of 2017, up 36.4 percent from 2016

74%

Share of equivalent album units for Lil Uzi Vert's new album, *Luv Is Rage 2*, that came from streams

30.3%

R&B/hip-hop's share of on-demand audio streams in the first half of 2017, more than any other genre



everyone wants to be in the rap business.”

“We suffered from piracy, we suffered from the free model, and we weren’t demanding anything in return for our art,” adds Ghazi Shami, whose hybrid label/distributor EMPIRE earned six Grammy nominations this year for D.R.A.M.’s “Broccoli” (jointly released with Atlantic), Fat Joe and Remy Ma’s “All the Way Up” and Anderson .Paak’s *Malibu*. “Now there’s a new generation that says it’s OK to pay a subscription fee to Apple Music or Spotify.”

EMPIRE’s digital-first ethos has become a model for the industry, with deals that allow a label to give young acts a platform and support without a long-term commitment or investment. Priority’s relaunch is based on a similar idea, while labels like Interscope, Epic and Capitol have started focusing on joint ventures with independent labels and artists that offer distribution and major-label support when needed. (Interscope just partnered with LVRN, home to singer-rapper 6LACK; Capitol’s partnership with Quality Control includes Lil Yachty and, moving forward, Migos.)

“This structure is the future of the business,” says Habtemariam, who along with Wilson was brought in by Capitol chairman/CEO Steve Barnett to lead the label group’s surge in hip-hop. “Everyone will want the opportunity to be in business with someone from the beginning as a distributor and then connect the dots at a major level and be in a full deal with them.”

“Without the physical product being in the middle, you’re able to be a lot more nimble,” adds Saleh, who in March helped Future make history with back-to-back No. 1 debuts on the Billboard 200. That speed is a blessing and, potentially, a curse. Saleh says he’s “worried” that streaming-driven songs-of-the-moment could lead artists to focus on “quick noise” at the expense of a sustained career; Hamad says that can lead to artists being “not as realistic” in plotting tours. And the importance of playlists has, in some cases, changed what it takes to be successful. “The most exciting thing for me has always been the diversity of hip-hop,” says Shami. “I don’t want to lose that just because so-and-so has a song booming on a playlist and I can emulate it and get on that playlist.”

Still, the streaming-led R&B/hip-hop takeover is showing few, if any, signs of slowing. Total audio/video on-demand streams are on pace to top 500 billion for the first time by the end of this year, according to Nielsen Music. Thirty of the 50 slots on the Sept. 9 Streaming Songs chart are R&B/hip-hop tracks. And while 37 percent of music listeners used audio streaming services globally in 2016, that number rises to 62 percent among 16- to 24-year-olds, according to IFPI.

Meanwhile, Atlantic’s young MCs are finding success beyond playlists and singles: Kodak Black recently landed an album at No. 2 on the Billboard 200, and Lil Uzi Vert’s debut, *Luv Is Rage 2*, just opened at No. 1.

“This is how the kids consume music,” says Kyser. “Streaming has given these [artists] the opportunity to [move] a lot of records, to tour around the world and showcase their music.”

ILLUSTRATION BY RAFA ALVAREZ

LIVE

TARIQ CHERIF, 27
MATT ZINGLER, 29
Co-founders, Rolling Loud Festival



THE NEW FESTIVAL KINGS

In just three years, Rolling Loud has become hip-hop's premier festival. The 2017 edition in Miami featured Kendrick Lamar, Future and Lil Wayne, and starting in 2018, it will expand to China, Japan and the United Kingdom. Though Zingler and Cherif have already worked with a who's who in the genre, Zingler hopes the overseas events will feature one artist who has proved to be elusive: "I love how Kanye West creates this hype around anything that he touches. He makes anything into gold."

WHERE I FIND NEW TALENT Cherif "Social media. I'm into studying the ratio of how many retweets, shares and comments [artists] get compared to their followers."

ROBERT GIBBS, 40
Partner/music agent, ICM Partners

ZACH ISER, 32
Music agent, ICM Partners

CAROLINE YIM, 38
Music agent, ICM Partners



ICM'S POWERHOUSE SQUAD

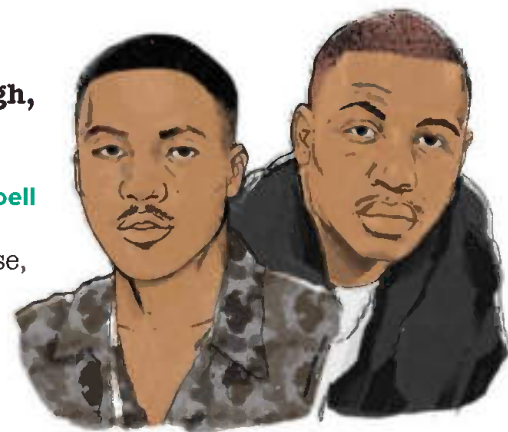
It has been a big year for ICM, which reps Future, Lil Yachty and Machine Gun Kelly. Gibbs just wrapped up J. Cole's 4 Your

My Favorite Rhyme

"Keepin' it real, packin' steel, gettin' high,
'Cause life's a bitch, and then you die."

Ryan Press, co-head of U.S. A&R at Warner/Chappell Music, on "Life's a Bitch" by Nas featuring AZ:

"The first time I heard AZ's voice and this verse, I got the chills. Hearing something that direct in ninth grade changed my life. This song came out right after my brother was shot, and it always made me want to live life every day to the fullest, because you never know."



Eyez Only Tour, which grossed \$1 million per show in ticket sales, and is working with Yim for up-and-coming R&B singer H.E.R., who is opening for Bryson Tiller. "We look for artists capable of creating a great body of work and not just a song," says Gibbs. "The biggest thing for us is rolling up our sleeves and being a part of artist development."

STRESS RELIEF Yim "Eating. Specifically tacos, fries and sweets."

JOE HADLEY, 29
Agent, Creative Artists Agency
RYAN THOMSON, 28
Agent, Creative Artists Agency



FORWARD-FACERS

This pair made noise by signing A\$AP Rocky and Logic, brokering a deal with Courvoisier cognac for the former and staging the first arena tour for the latter. With a roster that also includes Kanye West, T.I. and A Tribe Called Quest, CAA has Hadley and Thomson focusing on up-next talent: Recent signee Kyle hit

over two dozen festivals this summer, and GoldLink will kick off his most extensive U.S. tour this fall.

BIGGEST ISSUE FACING HIP-HOP Hadley "There aren't enough minority execs. Not just in hip-hop, but the industry overall."

CARA LEWIS*
Founder/owner, Cara Lewis Group



LIVE'S FIRST LADY

After 23 years at WME and a three-year stint at CAA, Lewis started her own venture in 2016. This year alone, the New York-based veteran has booked 900 shows and produced tours for Chance the Rapper, Travis Scott and Bryson Tiller, partnering with MAC Presents for branding opportunities with Forever 21 and Urban Outfitters. "Unlike other agents in this genre, I have helped to create the culture and am proud to say I still live in it," says Lewis, who has worked with icons from Eric B. & Rakim to Eminem since the start of their careers.

NONMUSIC LEADERS I ADMIRE "Powerful women pushing their industry forward:

TOMORROW'S TOP DOGS

Meet the next generation of executives and tastemakers changing the sound, face and future of hip-hop

1. LVRN

Launched in 2012 by Sean F. McNichol, 28; Justice Baiden, 25; Carlon Ramong, 25; Junia Abaidoo, 25; and Tunde Balogun, 29, the Atlanta-based creative agency (whose name is short for Love Renaissance) partnered with Interscope earlier this year to launch LVRN Records, adding another branch to a company that has found success in management, production and creative direction for signees including Raury, D.R.A.M. and 6LACK.

2. Orlando Wharton

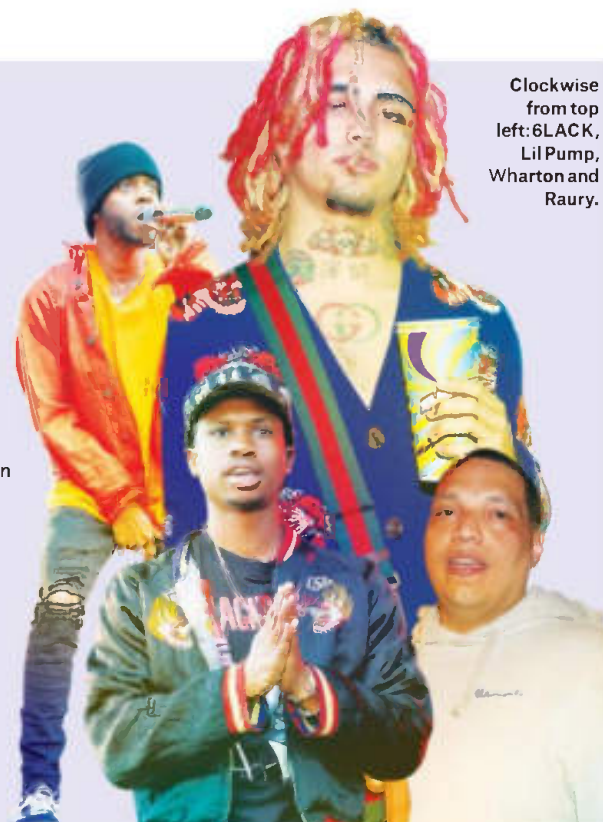
Atlantic's Orlando Wharton, 37, is the A&R rep to three of hip-hop's most promising new stars: A-Boogie Wit Da Hoodie, PnB Rock and Kodak Black, all of whom have been named to XXL's Freshman class. Wharton also reportedly shepherded controversial rapper XXXTentacion's deal with indie distributor EMPIRE, leading to his surprise debut album, 17, which bowed at No. 2 on the Sept. 16 Billboard 200 with 87,000 equivalent album units.

3. Tha Lights Global

Warner Bros. Records is amping up its once-anemic hip-hop and R&B roster, and earlier this year launched a partnership with Tha Lights Global, founded by Herbert "Dooney" Battle, 28, and Miguel Solano, 30, whose young roster includes Lil Pump (his video "D Rose" has 42 million views on YouTube) and Zay Hilfigerrr & Zayion McCall, the rappers behind the viral hit "Juju on That Beat," which rocketed to No. 5 on the Hot 100.

4. Chris Jordan

Following a stint at WME, the 30-year-old music agent joined United Talent Agency in 2015, quickly becoming one of the company's brightest stars. In addition to signing Jeremih and Wale, he has landed key placements for his client roster, including a residency at Las Vegas' 10AK and an opening spot on Kendrick Lamar's DAMN. Tour for YG, a spot at Coachella for DJ Khaled and a headlining trek for up-and-comer RJ.



Clockwise from top left: 6LACK, Lil Pump, Wharton and Raury.



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Alli Webb from Drybar, Spanx founder Sara Blakely, Tory Burch.”

BRENT SMITH*

Agent/partner, WME



DRIVING DRAKE'S ROAD WINS

Drake and Kendrick Lamar have Smith and his WME team to thank for their recent blockbuster treks. The former's Summer Sixteen Tour with Future — the only rap tour to rank among the 25 highest-grossing treks of 2016, at \$71 million — and Boy Meets World Tour totaled nearly 100 dates, while the latter's sold-out jaunt in support of his chart-topping *DAMN.* precedes a European leg. “There was a time when you couldn't even tour hip-hop,” says Smith, who also works with Big Sean, Childish Gambino and Ice Cube. “Hip-hop is now pop. It's such a healthy place to be in.”

PRIZED POSSESSION “An electric guitar Chris Cornell gave me.”

DEBRA LEE, 63

Chairman/CEO, BET Networks



QUEEN OF HIP-HOP TV

BET's longtime president of programming, Stephen Hill, resigned in March, but the network continues to be TV's home of R&B and hip-hop. The long-running BET Hip-Hop Awards and BET Awards are TV's strongest hip-hop tentpole events: June's BET Awards, featuring Migos and Chance the Rapper, drew 3.8 million viewers. Says Lee, now a bicoastal resident of New York and Beverly Hills: “As BET has evolved over the years, we never lost sight that our foundation is black music.”

PRIZED POSSESSION “Luther Vandross' BET Walk of Fame plaque. I bought it from his estate. I love his voice.”

ALFRED LIGGINS*

CEO, Urban One

JAY STEVENS*

Senior vp programming and content, Radio One/Reach Media



URBAN RADIO RULERS

Liggins oversaw Radio One's recent renaming to Urban One in May, reflecting the unity between the largest black-owned broadcasting company in the United States (founded by Liggins' mother, chairwoman Cathy Hughes) and its sister cable TV and digital media divisions. Radio One is also the largest radio chain targeting the R&B/hip-hop audience, operating 53 stations in markets such as Atlanta; Raleigh, N.C.; and Baltimore under Stevens' watch. The secret to the company's long legacy? Says Stevens: “Compelling personalities who

live the lifestyle and love hip-hop.”

FIRST THING I DO EVERY DAY Stevens

“Twitter! With all that's going on in the White House, it's a must-read.”

REGGIE ROUSE*

Vp urban programming, WVEE (V-103) Atlanta



AIRING ATLANTA'S LATEST

In Atlanta, hip-hop's unofficial cultural hub, CBS Radio station V-103 ranked No. 1 in July among listeners aged 18-49. But longtime program director Rouse says he's most proud of what his station has done to aid the community during the past year: arming listeners with registration information ahead of the 2016 election, and charity efforts like helping a local parent with funeral costs for a child. When it comes to tunes, Rouse says his team “led the way” on crossing over Bruno Mars' “24K Magic” to R&B/hip-hop radio, adding it before the label asked due to fan demand. “For me, it was a no-brainer,” he says.

WHERE I FIND NEW TALENT “In ATL, you can find new talent everywhere. One night, a waitress at the Waffle House gave me a CD of an unsigned artist who she said was the next big act.”

RON “MILLS” TRIANA, 46

Program director, Hip-Hop Nation/Shade 45



OG TASTEMAKER

Ron Mills finds a way to balance the wilder side of Eminem's SiriusXM Shade 45 channel with respected music radio/TV host Sway's weekday *Sway in the Morning* show, DJ Whoo Kid's *G-Unit Radio* and L.A. Leakers' *#Leakshow*. Aside from securing exclusive interviews and freestyles, the Queens native keeps SiriusXM's 32 million subscribers up on the latest music by leaning on regional and underground DJs. “I look a lot to my DJs, who are all across the country, for buzz artists,” he says. “The DJ is still the cornerstone to me.”

SONG STUCK IN MY HEAD “‘Butterfly Effect’ by Travis Scott. I pressed for [putting] that record into rotation.”

DOC WYNTER, 56

Senior vp urban programming, iHeartRadio



STATION STARTER

As head of urban programming at the largest radio group in the United States, Wynter is arguably hip-hop's most powerful programmer. He has launched over 20 stations in the past 10 years, including WMIB Miami and KRRL Los Angeles. In 2017, he's most proud of finding and molding new talent and “continuing to grow the urban brain trust” at

iHeartRadio, citing DJ A-OH and Angela Watson, on-air talents who have taken on executive programming roles at iHeartRadio under Wynter's watch. **STRESS RELIEF** “Staying in shape.”

STREAMING

TUMA BASA*

Global head of hip-hop, Spotify



CURATOR-IN-CHIEF

Under Basa's purview, Rap Caviar, Spotify's most popular hip-hop playlist, has grown from over 4 million to 7.5 million subscribers in just a year's time, and added original video to the mix. Beyond that, the New York-based tastemaker launched Rap Caviar Live in Atlanta with special guests Gucci Mane and Rae Sremmurd while managing the service's hip-hop hub with roughly 30 playlists. “We're a platform — we call it an ‘enhanced’ playlist,” he says. “It's not something that can be duplicated.” **STRESS RELIEF** “Prayer, multiple times a day. It works!”

JUSTIN BOLAND, 44

Head of hip-hop and R&B programming, Pandora



TALENT MINER

When he's not busy DJ'ing, Boland runs hip-hop and R&B programming at Pandora. He's got a penchant for breaking new artists including Lil Pump, XXXTentacion and Smokepurpp, whom he cites as inspiration for Pandora's new Gunshine State station focused on South Florida's buzzy rap scene. “Seeing the younger artists blow up on Pandora and go from zero to 60 is a huge accomplishment for me,” he says.

FAVORITE NON-HIP-HOP ACT “Kaytranada.”

CARL CHERY, 38

Head of artist curation, Apple Music

LARRY JACKSON, 36

Head of original content, iTunes/Apple Music



APPLE'S RAP GURUS

In June, Apple Music announced that its subscriber base had risen to 27 million, thanks partly to high-profile exclusives like Chance the Rapper's *Coloring Book* and Frank Ocean's *Blonde*. Chery has become one of rap's most powerful hit-breakers with Apple's A-List: Hip-Hop playlist — Cardi B's “Bodak Yellow” was streamed 46 million times on the platform. “I've discovered new artists through fellow curators, managers or A&R [reps],” says Chery of his approach. “I hear about them before they get any kind of online coverage.”

DREAM COLLABORATOR Chery “I want to A&R the first collab between Nas and Kendrick Lamar to remake Nas' ‘Life Is Like a Dice Game’ and make it a full song.”

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From left: Rhone, Montana and Scott photographed by Austin Hargrave on Aug. 9 at the Epic Records offices in Culver City, Calif.



The Steady Hand

SYLVIA RHONE*
President, Epic Records

Rhone arguably has had the toughest job of any label executive during the past few months. In May, Epic CEO Antonio "L.A." Reid abruptly exited the company following a claim by a female assistant alleging sexual harassment. Rhone, Epic's No. 2, found herself piloting the label through the turbulence — while maintaining a winning streak fueled by a rap-dominated, Billboard 200-topping roster that includes Travis Scott and Future. It's not the first time Rhone has run a label — she was the first black woman to head a major when she led Elektra in the 1990s — and she has aced her latest test: Her Sony Music bosses are reportedly auditioning her to permanently replace Reid. (Rhone declined to comment on this.) In the weeks after Reid's departure, DJ Khaled hit No. 1 on the Billboard 200, 21 Savage's major-label debut bowed at No. 2, and French Montana scored his first No. 1 on the Hot Rap Songs chart with "Unforgettable."

HER POST-REID STRATEGY

"It's not one person who makes or breaks the success of anything. When everything happened, there was no warning. There wasn't [time to] think about it; there's no scientific or spiritual thing that I did. I just said, 'Let's go!' We're holding artists' lives in our hands. You can't think about miscellaneous things that don't affect them."

EPIC'S HIP-HOP HOT STREAK

"We've had a great year in multiple genres, but hip-hop separates us from the pack. It's part of our DNA. It has become such a crucial creative component for so many genres — you can't afford not to be in the game."

THE STREAMING FACTOR

"Streaming has democratized how people consume music. The people have spoken, and hip-hop has been the beneficiary worldwide."

—ALEX GALE



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Best In Class: 15 Leading Music Business Schools

Universities and colleges are responding to the need for greater entrepreneurship by a new generation of artists and executives

BY CATHY APPLEFELD OLSON and THOM DUFFY

Within a former railroad depot-turned-restaurant, on the edge of the Downtown Arts District in Los Angeles, an ensemble entertains diners with a joyous mix of gypsy jazz, blues and Americana styles, playing fiddles, mandolin, trumpet and more.

The group, called The Vignes Rooftop Revival — named for an early session atop the roof of a nearby artist's loft — is more than just a popular local band. With a revolving lineup of up to 15 musicians, the Los Angeles act also is a flourishing small business.

Commuting to gigs in the Arts District by foot, bicycle and skateboard, the group has built a solid clientele of venues, including Eat Drink Americano, the restaurant on the railroad siding. During a break in their set, bandmembers engage a visitor in conversation, explaining how they honed both their musicianship and music business smarts just a few miles away at the Thornton School of Music at the University of Southern California.

"Musicians today need to understand how to survive in a way that does not compromise their music," says guitarist-trumpeter Erik Miron, 30, who graduated from USC Thornton in 2009. An understanding of business helps, he says, as long as "it remains in service to the art."

Across the nation, from Los Angeles to New York, Miami to Nashville, colleges and universities with music programs are preparing students for a new era of entrepreneurship. Gone are the days when aspiring artists simply sought to "sign a deal" to launch their careers. For young musicians and those seeking music careers behind the spotlight, the availability of higher-education music business programs has never been greater. These 15 schools are at the top of their class:

BELMONT UNIVERSITY THE MIKE CURB COLLEGE OF ENTERTAINMENT AND MUSIC BUSINESS NASHVILLE

Just south of Nashville's famed Music Row, Belmont University in April opened the Gallery of Iconic Guitars, where students can experience the varied tones of nearly 500 vintage stringed instruments. It's the latest example of the hands-on approach to a music business education at Belmont's Curb College. The university's sponsorship of Ken Burns' forthcoming documentary, *Country Music*, has created internship opportunities for Curb students with Burns' Florentine Films, while a foundation of the National Music Publishers' Association has provided a \$50,000 endowment for Curb's songwriting program. Last fall, the school awarded its first Women Creators' scholarship, endowed by Miranda Lambert.

CAMPUS SPEAKER *John Zarling, Curb alumnus and executive vp marketing and new business, Sony Music Nashville*

BERKLEE COLLEGE OF MUSIC BOSTON

Although Berklee's campus is bustling — Apple Music's David Dorn was a recent speaker — its reach extends well beyond its home base in Boston. On Sept. 5, the school announced Berklee NYC would be based at the former Power Station studio in Manhattan. The Berklee Popular Music Institute sends student artists to perform at music festivals, including Lollapalooza and Outside Lands. A fellowship established by Paul Wachter, financial adviser to Jimmy Iovine and Bono, allows students to work with Wachter in Los Angeles. And the Berklee campus in Valencia, Spain, offers a master's degree in global entertainment and music business. The new

Below: The Vignes Rooftop Revival, featuring alumni of USC's Thornton School of Music, travels to gigs by bike and skateboard. From left are three group members: Patrick Torrez, Bergen Moore and Miron. Bottom: The R. Milton and Denice Johnson Center at Belmont University houses the Mike Curb College of Entertainment and Music Business.



Berklee Empowerment Initiative, launched in June, seeks to create more pathways for young women to achieve and sustain careers in the music industry.

ALUMNI *Neil Jacobson, president, Geffen Records; Rani Hancock, president, Sire Records*

HOFSTRA UNIVERSITY HEMPSTEAD, N.Y.

This spring, Hofstra's Center for Entrepreneurship launched Mane Records, a student-run label that offers participants experience recording at studios in New York (30 miles west of campus) as well as producing, promoting and distributing music under the mentorship of industry professionals. The Hofstra University chapter of the Music and Entertainment Industry Student Association recently held its annual conference, offering panels on publishing, live music, record labels and songwriting and studio production. **FACULTY** *Terrence Tompkins, who is experienced in A&R, management and festival booking, arrives this fall as the new coordinator of Hofstra's music business program.*

LOS ANGELES COLLEGE OF MUSIC PASADENA, CALIF.

LACM's campus in Pasadena is set apart from the rush of Los Angeles but easily accessible to the city's music and film industries. Toto keyboardist-composer Steve Porcaro and film composer James Newtown Howard (who won a 2009 Grammy Award for his score to *The Dark Knight*) came to LACM this spring for conversations with students. Alabama Shakes producer Blake Mills, producer-songwriter-guitarist Matt Beckley and Papa Roach drummer Tony Palermo are among several musicians who have presented master classes. The school recently launched a student-run label, 370 Music Group, with plans to propel young artists into the music market.

FACULTY Geoff Mayfield, former Universal Music Group vice president and former director of charts for Billboard, began teaching at LACM in 2016.

LOS ANGELES FILM SCHOOL
LOS ANGELES

Students at LAFS collaborate in professional, project-based environments. The school offers bachelor and associate of science degrees in music production (with the option of online classes), recording arts, entertainment business, animation, graphic design and film. Courses of interest to music business-minded students include sequencing technologies, musical arrangement, business management, mixing concepts and techniques. The school is based in the historic RCA Building on Sunset Boulevard, which houses a studio where Elvis Presley, The Rolling Stones and Henry Mancini once recorded.

ALUMNUS Ari Levine, a member of The Smeezingtons, with Philip Lawrence and Bruno Mars

MIDDLE TENNESSEE STATE UNIVERSITY
MURFREESBORO, TENN.

MTSU is 40 miles southeast of Nashville, but holds the country music business close. This year, the school created a new bachelor's degree in audio production to complement its undergraduate degree in the recording industry, its music business MBA and its MFA in recording arts and technologies. The school's radio station, WMOT, recently switched from a jazz format to Americana — the first such outlet in Nashville. MTSU co-sponsored the first international conference on the music of Prince with the University of Salford in Manchester, England, and partnered with the Nashville Songwriters Hall of Fame and Nashville Public Television to host a show called *The Songwriters*, hosted by College of Media and Entertainment dean Ken Paulson.

CAMPUS SPEAKER Crissy Collins, a solo artist and backup singer for Beyoncé, conducted a three-day workshop for students.

NEW YORK UNIVERSITY
TISCH SCHOOL OF THE ARTS, CLIVE DAVIS INSTITUTE OF RECORDED MUSIC
NEW YORK

How did Tisch follow up its 50th anniversary celebration during the 2015-16 school year, which included a residency by Pharrell Williams? By continuing to boost offerings at the Clive Davis Institute of Recorded Music. A study abroad program in Berlin was one addition this year to enhance the institute's pop music curriculum. The school presented a discussion of entrepreneurship with Better Than Ezra vocalist Kevin Griffin, moderated by Davis Institute chairman Jeff Rabhan. **ALUMNA** Maggie Rogers reached No. 4 on Billboard's *Heatseekers Albums* chart in March with her debut, *Now That the Light Is Fading*.

NEW YORK UNIVERSITY
STEINHARDT SCHOOL OF CULTURE, EDUCATION AND HUMAN DEVELOPMENT
NEW YORK

Steinhardt's music business program — which enrolls 160 undergraduates and 80 master's students — melds the performance training of a conservatory with industry perspective through courses at NYU's Stern School of Business. This summer, the school hosted Sound Development: NYC, a full-day conference created by the Mayor's Office of Media and



\$45K

Average total charges for undergraduate tuition, fees, room and board at private four-year nonprofit institutions

\$20K

Average in-state total charges for public four-year institutions

70%+

Full-time students receiving grant aid to pay for college

Source: College Board, "Trends in College Pricing 2016," courtesy of thecollegesolution.com



Kaskadee (right) spoke with journalist Steve Baltin as the inaugural guest in January on *Office Hours*, a livestreamed series co-produced by the UCLA Herb Alpert School of Music.

Entertainment to explore the intersection of music, tech, entertainment and real estate. Steinhardt's student-run Village Records is in its 22nd year, and the music program has now hosted its Songwriters Hall of Fame Master Sessions for six years. NYU's location assures an array of New York internships, and most students complete music-related studies abroad. **FACULTY** Marcie Allen, president of music marketing agency MAC Presents, is an adjunct instructor at Steinhardt.

PEPPERDINE UNIVERSITY
MALIBU

On Pepperdine's oceanside campus in Malibu, the university's Institute for Entertainment, Media and Culture is a multidisciplinary program that seeks to train new entertainment industry leaders with courses in law, business and the creative arts. This fall, Pepperdine's school of law is introducing a new master of laws degree in entertainment, media and sports. Courses in intellectual property and music law also are available as electives to students in the university's Graziadio School of Business. Herb Alpert and vocalist Lani Hall are among the performers booked this fall at campus venue Smothers Theater. **ALUMNUS** Edward Arrow, senior vp copyright, Universal Music Publishing Group

SYRACUSE UNIVERSITY
BANDIER PROGRAM FOR MUSIC AND THE ENTERTAINMENT INDUSTRIES
SYRACUSE, N.Y.



Werde

The Bandier program marked two milestones in 2017. In March, the university announced that the program, as of 2018, would become part of the highly regarded S.I. Newhouse School of Public Communications, expanding study options

available to its exclusive enrollment of some 25 students per year. And in August, the program named former *Billboard* editorial director Bill Werde as its new director. The Bandier program maintains close ties to the music industry — including its namesake, Sony/ATV Music Publishing chairman Martin Bandier, who endowed the school. **ALUMNI** Michael George, artist manager, *SB Projects*; Drew Taggart, artist, *The Chainsmokers*

UNIVERSITY OF CALIFORNIA
LOS ANGELES
HERB ALPERT SCHOOL OF MUSIC
LOS ANGELES

Among the courses recently added to the Herb Alpert School's curriculum are "Between Art and Commerce in the Record Industry," taught by Bob Hurwitz, chairman emeritus of Nonesuch Records, and "Music and Entrepreneurship," led by music and tech executive Dae Bogan. Coming in 2018-19 is a hybrid degree program that combines studies in



Above: Beverly Keel, chair of the department of the recording industry at MTSU, led a discussion on changing the view of women in country music at Nashville's Bluebird Cafe in 2016. From left: Keel, CMT's Leslie Fram, Reba McEntire and Rounder Records' Tracy Gershon. Left: Latin jazz trio MIXCLA, featuring Berklee College of Music alumni Gerson Esteban Lazo-Quiroga (left), Zahili Gonzalez Zamora and Takafumi Nikaido (not shown) performed during Berklee's free Summer in the City concert series.

UNIVERSITY OF NORTH TEXAS COLLEGE OF MUSIC

Fabiana Claire's music entrepreneurship curriculum launched several new, student-run businesses in the last 12 months and established internship programs with 9 partnering organizations geared specifically toward each student's interests and career goals.

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COLLEGE OF
MUSIC 



UNT alumna Jones (left) revisited the campus in 2016 and was interviewed by John Richmond, dean of the College of Music.

musicology and the music business. In 2016, EDM superstar Paul Oakenfold was the judge of a DJ competition staged by the school.

ALUMNUS *Eric Polin, senior vp music publishing, Universal Pictures*

**UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC
MIAMI**

Frost School, located in the capital of the Latin music business, recently launched online graduate-level certificates in music business and entertainment industries, and arts presenting and live entertainment management. The 80 undergraduates majoring in music business can work at student-run record label Cane Records, publishing company Cat 5 Music and radio station WVUM. New this year were master classes featuring

Pandora head of publisher licensing and relations Adam Parness, Sony Music Entertainment chief information officer Miles Braffett and RIAA senior vp business and legal affairs Susan Chertkof.

FACULTY *Serona Elton, a longtime executive at EMI Recorded Music, is an associate professor and chairman of music media and industry at Frost.*

**UNIVERSITY OF NORTH TEXAS
COLLEGE OF MUSIC
DENTON, TEXAS**

Forty miles north of Fort Worth, Denton is the hometown of musicians as varied as funk pioneer Sly Stone and jazz saxophonist Herschel Evans, and the site of UNT. Last fall, the university's College of Music expanded its curriculum with a new focus on entrepreneurship and music, offering internships, frequent guest speakers, targeted career advising and networking opportunities. In April, students shared \$18,000 in prize money awarded in the first UNT Music Entrepreneurship Competition. During the coming school year, Emmy Award-winning composer Bruce Broughton will serve as UNT's composer-in-residence.

ALUMNA *Grammy-winning singer Norah Jones returned to campus in September 2016 to accept UNT's presidential medal of honor.*

**UNIVERSITY OF SOUTHERN CALIFORNIA, JIMMY IOVINE AND ANDRE YOUNG ACADEMY
LOS ANGELES**

While it carries the names of the music executives

who endowed it (with a \$70 million gift to USC in 2013), the Iovine and Young Academy is focused on more than the future of the music industry, offering a unique bachelor's degree in arts, technology and the business of innovation. Under director Erica Muhl, the academy in March announced a master's degree program, Design@USC, offered both on campus and online. Although the bachelor's program will graduate its first class in May 2018, three seniors have already co-founded a startup company, Mira, to produce an augmented-reality headset dubbed Prism and gained \$1.5 million in venture-capital investment.

CAMPUS SPEAKER *Iovine came to USC in May for an end-of-the-school-year talk.*

**UNIVERSITY OF SOUTHERN CALIFORNIA
USC THORNTON SCHOOL OF MUSIC
LOS ANGELES**

USC Thornton in July announced five new professional master's degree programs focused on arts leadership, community music, contemporary teaching practice, screen scoring and the music industry. They complement a revamped curriculum for the conservatory's undergraduate degree in the music industry, which has added courses such as "DIY Music Marketing." Campus speakers at Thornton have included Irving Azoff, Republic Group president Charlie Walk and Universal Music Publishing Group chairman/CEO Jody Gerson, as well as artists like Smokey Robinson, Moby and Chaka Khan.

ALUMNUS *Jonathan "Capital" Peterson teaches in the division of contemporary music — and plays guitar with The Vignes Rooftop Revival.*

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Top Business Managers 2017

The 32 savviest money men and women who guide stars and executives in boosting their income, cutting their taxes and watching out for those questionable investments

Artists and executives know that making money is only half the challenge. They look to business managers for guidance in how to best spend, save or invest that cash and, frankly, shield their income from taxes (legally, of course).

But following the money has never been more complicated, particularly as physical CD sales and downloads from iTunes have given way to Spotify, Amazon and Apple Music.

"Getting paid from streaming continues to be a mystery and a challenge," says Bernard Gudvi, longtime business manager for Tom Petty, echoing the view of many colleagues. "Every day we're trying to understand it better."

Revenue also flows from more varied sources than ever, with branding and sponsorship deals, for example, rivaling traditional income from music publishing and touring.

For money managers, one thing never changes: the need to caution high earners from investing in unusual, and often risky, ventures: restaurants, ranches, medical-marijuana farms — or even their own private islands. Says Nashville-based adviser Al Hagaman: "You can only imagine the challenges that come with buying a rock in the middle of the ocean."

LOUIS BARAJAS, 56

Founder/CEO, Business Management LAB



Barajas worked for 20 years with underprivileged Latin residents in East Los Angeles before applying his financial know-how to entertainers, with a focus on estate planning; Jenny Rivera was a client before her death in 2012. "No one dies on my watch without taking care of their kids, family and

fans," says Barajas, a father of three, whose client list also includes Nicky Jam and Yandel, labels such as Gerencia 360 and executives like Pepe Garza. With proper estate planning, he says, "there's a sense of security and peace."



Drake

DAVID BOLNO, 40

Partner, Nigro Karlin Segal Feldstein & Bolno

RICHARD FELDSTEIN*

Partner, Nigro Karlin Segal Feldstein & Bolno

MICHAEL KARLIN, 63

Founding partner, Nigro Karlin Segal Feldstein & Bolno

MICKEY SEGAL, 60

Managing partner, Nigro Karlin Segal Feldstein & Bolno



"On average, our [tax] strategies save each client between \$1 million and \$2 million a year," depending on circumstances, says Bolno, who represents Pharrell Williams and Drake, among others. This

Above, from left: Pharrell Williams, Jennifer Lopez and Mick Fleetwood are among the clients of leading business managers. Advisers caution stars about investments in ranches, artwork — and private islands.

year, Bolno executed a nine-figure transaction with a private-equity firm on behalf of one client, the largest deal of his career. Karlin, in the 36 years since he co-founded the firm, has earned the loyalty of veteran acts like Van Halen, which has been his client since 1979. "I believe in stacking chips and being conservative," he says. "Keep accumulating. Be smart. Be realistic. An 8 percent annual return isn't so bad, and 10 percent is fantastic." Segal this year helped one client defer half of a \$100 million tax bill for 12 months. He tells clients they can't go wrong if they follow one simple rule: "If you only spend 40 cents for every dollar you make [after taxes and commissions, before savings and investments], you'll never be in financial trouble."

- JULIE BOOS, 48**
- JAMIE CHEEK, 47**
- DUANE CLARK, 47**
- MARY ANN MCCREADY***
- CARMEN ROMANO, 53**

Flood Bumstead McCreedy & McCarthy



The advisers at Flood Bumstead McCreedy & McCarthy forgo formal titles, but their collective expertise has drawn clients said to include Blake Shelton, Keith Urban, Red Light Management founder Coran Capshaw and Clint Higham, who represents Kenny Chesney. (The firm declines to confirm its roster.) "Our achievements are our clients' achievements," says Boos, "watching them achieve their goals [and] financial independence." One way of doing that, says Clark, is to keep advice clear and simple. "I had a wise man tell me one time that if you can't explain an investment in 30 seconds, [your client] should run for the hills." Romano urges artists "to develop [smart] spending habits" in their early years, while McCreedy thrives on mentoring young people both in the music business and at her firm. For Cheek, FBMM's recruitment of younger advisers has been one of the firm's most important priorities, he says, "to ensure our clients would have representation well beyond the career of any one person."

PETER FAIRLEY, 68

Partner, CohnReznick



Fairley, a native of Northern Ireland who now lives and works in Manhattan, has accounting credentials in England and Wales as well as the United States. On behalf of his clients from abroad touring within the United States, he negotiates a central withholding agreement so that the IRS doesn't automatically hold on to 30 percent of their earnings, "which can wreak havoc with a tour's cash flow," he says. His best advice? "Keep working, stay hungry, don't get lazy — and listen to your business adviser."

W. ERIC FULTON, 54

Founder/managing partner, Fulton Management



"Don't buy a plane, invest in a restaurant or put all your money into a new weed farm, which seems to be the flavor of the month right now," says Fulton of three common but questionable investments. The Calabasas, Calif., native — who works with Hall & Oates, Colbie Caillat, Meat Loaf and Seether — advises clients to "control spending and budget your cash accordingly." He also closely watches the tax

impact of international tours by U.S. musicians. "You can end up with a whole lot of foreign tax credits that go unused and have to be carried forward," he explains. "We told one client to do some shows in Mexico, although it's not [paying] as much as the client would make on tour in the U.S. — but it would free up a whole bunch of tax credits."

TODD GELFAND, 59

Managing partner, Gelfand Rennett & Feldman

WILLIAM HARPER JR., 60

Partner, Gelfand Rennett & Feldman

STANLEY LIM, 47

Partner, Gelfand Rennett & Feldman

RONALD E. NASH, 58

Partner, Gelfand Rennett & Feldman

DAVID PHILLIPS, 49

Partner, Gelfand Rennett & Feldman



Philanthropy — both by the firm and its clients — is top of mind at Gelfand Rennett & Feldman as it celebrates its 50th anniversary in 2017, representing stars said to include Bob Dylan. (It does not confirm its roster.) With 330 employees in five offices around the globe, the company started by Gelfand's father is donating to programs at 50 schools. "The employees are driving it," says Gelfand, a father of three and grandfather of two. And the firm is working more closely than ever with clients to facilitate their giving, from one-time donations to setting up trusts and estate planning. "It was an interesting year to be looking at philanthropic giving and making sure we are on the cutting edge," particularly in the area of tax planning, says Gelfand. "It's very rewarding to see our clients who have been blessed with great success being extremely charitable."

BERNARD GUDVI, 70

Partner, GSO Business Management



When the charity organization MusiCares paid tribute to Tom Petty the night before the Grammy Awards last February, those gathered included Stevie Nicks, Randy Newman, Jackson Browne — and Gudvi, who has counted Petty among his clients for 35 years. "That felt very personal, to be part of that recognition," says Gudvi, a son of Holocaust survivors, who has worked with musicians for over four decades. One oft-repeated bit of advice: "I try to discourage [using] private jets," he says, "but clients who can afford it are going to do it."



AL HAGAMAN JR., 64

Co-founder/member, O'Neil Hagaman

CHERYL HARRIS*

Member, O'Neil Hagaman

KERRY O'NEIL, 64

Co-founder/member, O'Neil Hagaman



Hagaman says that the best business managers take a holistic approach, stressing financial and emotional discipline. "Mind, body and spirit — if you don't maintain a balance in your life in all of those areas, it can lead to bad decisions," he says. Tim McGraw and Faith Hill are among those known to get guidance from this Nashville firm (which doesn't discuss its clients). Harris has the same advice for superstars as she does for civilians: "Stick to balanced portfolios — things we all understand," she says. New clients get the basic primer: "Don't accumulate debt," says Harris. "Pay for as much as possible in cash, as you earn it. And stay current on your taxes." The most successful artists want to be their own CEOs, says O'Neil. "We can't make the decisions for you. We can only educate you so that you can make decisions that reflect your goals."

MICHAEL KAPLAN, 46

Partner, Miller Kaplan Arase



After starting his career at Ernst & Young, where he specialized in tax consulting, Kaplan in 1996 moved to the firm (that his father had joined in 1961) and built the business management group. "We've set ourselves up as a one-stop shop for the music industry," says Kaplan, who doesn't divulge his client list. The Los Angeles resident says the firm has evolved with artists' needs: "At the beginning, we offered tax services, then built out the licenses and royalty group and dealt with branding. We can be everything to the client."



DAVID LEVIN, 59

CEO, DL Business Management



New York-based Levin sees himself as a "CFO" for his clients, who include John Legend, Chrissy Teigen, Jessica Simpson and the band Live, offering expertise in evaluating endorsements and business acquisitions. Working with his clients' management teams, the father of two helped structure Legend's 2017 world tour; guided Teigen's deals with Vita Coco, TRESemmé and Samsung; and saw Simpson expand her brand into bedding and children's clothing. An emotional high point of Levin's year was the reunion of Live, a band he began representing in 1991, and its tour, which included three dates opening for Guns N' Roses.

MATT LICHTENBERG, 59

Partner, Level Four Business Management

"Don't buy a plane, invest in a restaurant or put all your money into a new weed farm."

—W. Eric Fulton



Lichtenberg's clients include top comics Larry David and Will Ferrell, producers such as Brendan O'Brien and record executives Ron Fair and Mark Williams. But a top achievement for any business manager, he says, is not being recognized for achievements. "Our job really is to stay under the radar," say the Los Angeles resident, who began his career at Price Waterhouse in the 1970s. "Anybody in our business who thinks they're the star shouldn't be in our business."

LAWRENCE RUDOLPH*

Executive director, FFO



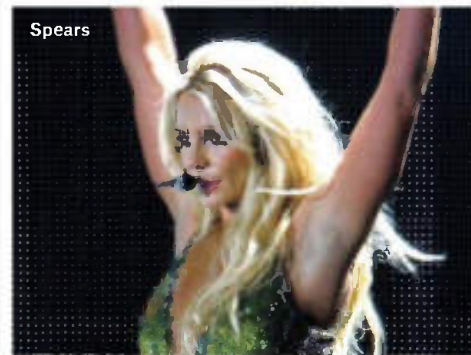
An international tax attorney who grew up in South Africa, Rudolph has been associated with top executives such as Jimmy Iovine of Apple Music. (He declined to confirm his firm's roster or be interviewed for this report, citing client privacy.) He joined FFO in 2015, when the company merged with Capell Rudolph, his Los Angeles-based business management firm. Previously, Rudolph has said that the top money management mistake artists make is "not staying within budget and having insufficient funds in reserve to go through the slack times."

SOLOMON SMALLWOOD, 49

Owner, TSG Financial Management



Back when artists were selling CDs, says Smallwood, it was comparatively easy to track earnings by counting albums sold. With the array of digital music platforms, "it has become difficult, if not impossible, for us as business managers to make sure our clients are properly compensated," says the Atlanta resident. "It's a huge problem." But less so for Smallwood's marquee client, Justin Bieber. In addition to his income from CD sales and streaming, Bieber's 2016-17 Purpose Tour grossed \$250.6 million, according to Billboard Boxscore — counting each and every one of its 2.8 million tickets sold.



LOU TAYLOR, 51

CEO, Tri Star Sports & Entertainment Group



After running her business management company for 24 years, Taylor measures her recent success with six words: Las Vegas, Britney Spears, Jennifer Lopez. Spears' four-year Piece of Me residency at Planet Hollywood has reported grosses of \$116.2 million to Billboard Boxscore through May, selling over 795,000 tickets, while Lopez's residency has scored more than \$50 million through June. "We run and anticipate clients' lives like a Fortune 500 company," says Taylor, who started out at the accounting firm Arthur Andersen, where she was one of only two employees who knew how to use the office computer. "You sit and measure the risk and decide what's the growth."

THE REVIEWS ARE IN



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JULIE BOOS ★ JAMIE CHEEK

DUANE CLARK ★ MARY ANN McCREADY ★ CARMEN ROMANO



NEW YORK NASHVILLE



"There is nothing more gratifying than when an artist at the top of their game chooses to come to you," says Zysblat, who in the past year welcomed Gaga (above) as a new RZO client.

'OUR JOB IS TO SUPPORT OUR CLIENTS' GOALS'

But business managers also must be the voice of fiscal reason, says RZO's Zysblat

The last year was bittersweet in many ways," says Bill Zysblat. "I lost my friend of 45 years and partner of almost as long,

Joe Rascoff. As we still say, 'The R in RZO.' " Rascoff died April 6 at age 71.

RZO, originally the Rascoff/Zysblat Organization, is certainly the industry's best-known business management firm, thanks to a superstar roster that includes The Rolling Stones, U2, Sting, the estate of John Lennon, Luis Miguel, Shania Twain and David Byrne. "For over 30 years, RZO has only represented artists," says Zysblat.

The father of three grown children, who lives on the Upper West Side of Manhattan with his wife, Dr. Laura Sirulnik, a psychiatrist, Zysblat, 62, offers his views on RZO, touring costs and the challenges of business management — while carrying on his partner's legacy.

RZO's roster "We made the transition of representing David Bowie to representing



Zysblat

his estate. At the same time, we welcomed new clients David Letterman and Lady Gaga. There is nothing more gratifying than when an artist at the top of their game chooses to come to you."

Most recent splurge "A good tour production manager."

Favorite bargain "A good tour production

manager."

Money mistakes to avoid "Expensive short-term gratification. Purchase of a private plane. Believing the success will never end. It might not, but that can't be your long-term plan."

Biggest challenge "I could talk about the changing industry, the virtually complete loss of recording royalties or even foreign exchange swings all impacting client earnings. But truthfully, the biggest challenge is controlling clients' financial expectations without leaving them with a sense that they are not believed in or supported. It is our job to be pessimists and plan for the worst while hoping for the best. But clients often look at our caution as a lack of support. Of course, nothing could be further than the truth. Our job is literally to support our clients' artistic goals. But equally important is our being the voice of reason with a long-term view of maintaining a particular lifestyle for decades to come." —THOM DUFFY

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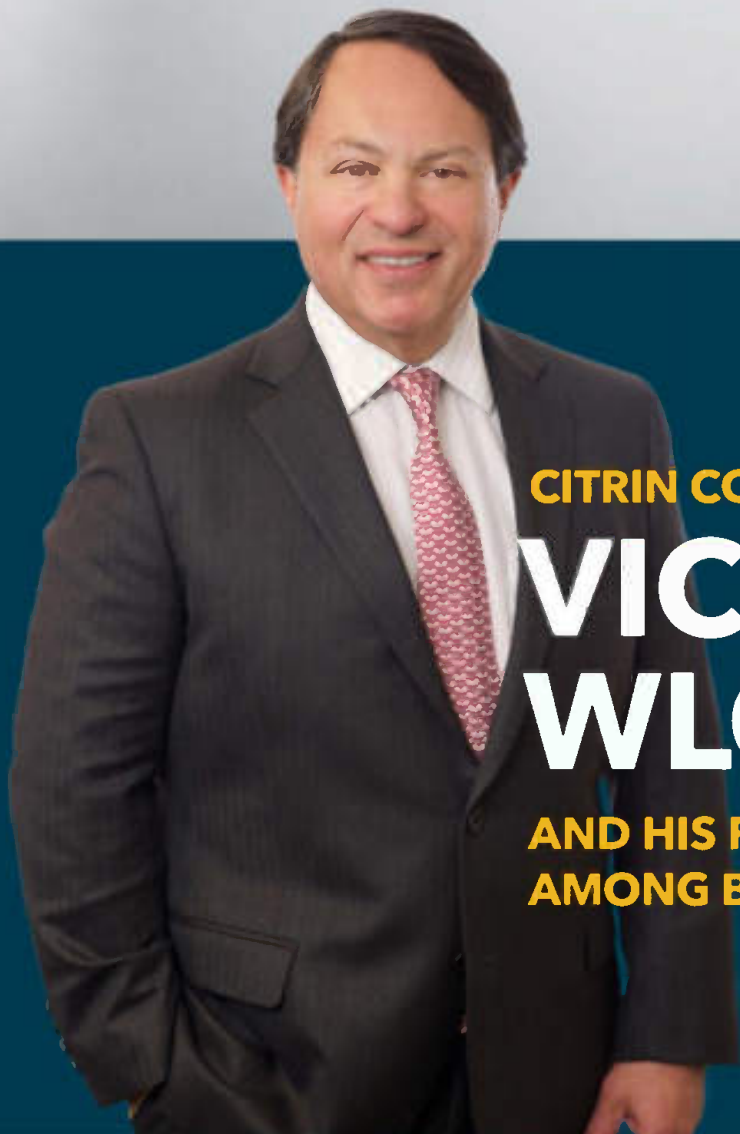
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MIKE VADEN, 64

Principal, Vaden Group



Keeping his clients out of trouble is the primary concern of Nashville-based Vaden, whose company is a division of accounting firm Elliott Davis Decosimo. "Everybody thinks they have a way to not pay any taxes on the money they make," he says with a laugh. Discretion about his clients is an important part of his business, but he got his start working with Johnny Cash and Waylon Jennings and now advises everyone from "brand-new artists to old staples that are still out there." A major coup in 2017 was orchestrating the donation of 400 acres of land to a charity, saving a client \$3 million in taxes.

BILL VUYLSTEKE*

Senior managing director/co-owner, Provident Financial Management



"I say no to clients when they want to invest in restaurants and things that float and fly," says a prudent Vuylsteke, whose clients include international touring artists and "other high-net individuals." A Swiss native who grew up in San Francisco and lives in Los Angeles, Vuylsteke describes his work as an ongoing balance between "helping creative minds accomplish their goals while maintaining financial stability." This has meant cautioning clients on investments ranging from sunken treasures to vineyards to apps that "never make money."

DAVID WEISE, 50

Managing partner, David Weise & Associates



With staff focused on touring and royalty management, Weise brings a veteran's expertise to managing the business affairs for artists like The Weeknd, Jack White, Carole King and deadmau5. For his younger clients, "the challenge is to effectively manage their expectations and try to keep their feet on the ground," says the Westlake Village, Calif., resident and father of two teenagers. In 2017, Weise and his team formalized procedures to help clients work in the states that don't have an income tax, cutting their annual taxes by 10 to 13 percent.



Stapleton

KRIS WIATR, 45

President, Wiatr & Associates

"The challenge is to keep clients' feet on the ground."

—David Weise



From veteran rocker Mick Fleetwood to newer country stars including Chris Stapleton, Maren Morris and Lee Brice, Wiatr celebrates his clients' successes. "It can be as simple as paying off a home, or as complex as confirming a stadium tour alongside a brand partnership," says the Kentucky native, who set up his Nashville firm in 2009. "I love seeing them reach their lifelong dreams. Their wins are our wins."

VICTOR WLODINGUER, 64

Partner/practice leader, music business management, Citrin Cooperman



Q Prime, the powerhouse management firm co-founded by Peter Mensch and Cliff Burnstein, represents acts such as Metallica and Eric Church, and for 30 years the company has turned to Wlodinguer for financial guidance. Born in Argentina and raised in Queens, Wlodinguer runs a boutique practice within Citrin Cooperman that also represents groups like Interpol, Kaiser Chiefs and Thievery Corporation. Clients "have to understand what they can and can't spend, and make sure they save some money," he says. For his own portfolio, Wlodinguer has placed bets on the digital future. "I invested a small amount of money in Bitcoin," he says. "I did well." ●

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Billboard Artist 100

September 23
2017
billboard



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
22	1	1	#1 TAYLOR SWIFT	REPUBLIC	1	163
	NEW	2	LCD SOUNDSYSTEM	DEFA/COLUMBIA	2	1
2	5	3	IMAGINE DRAGONS	REPUBLIC	1	135
37	2	4	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	2	62
3		5	ED SHEERAN	ATLANTIC/AG	1	161
1		6	BRUNO MARS	ATLANTIC/AG	1	155
5	6	7	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	138
6	9	8	SHAWN MENDES	ISLAND	1	135
-	4	9	XXXTENTACION	BAD VIBES FOREVER/EMPIRE RECORDINGS	4	5
11	17	10	CARDI B	THE KSR GROUP/ATLANTIC/AG	10	8
10	13	11	CHARLIE PUTH	GTTD/ATLANTIC/AG	8	119
15	15	12	KHALID	RIGHT HAND/RCA	11	27
12	12	13	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	3	92
7	14	14	DJ KHALED	WE THE BEST/EPIC	2	63
8	16	15	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	166
64	20	16	LOGIC	VISIONARY/DEF JAM	2	20
18	18	17	NIALL HORAN	NEON HAZE/CAPITOL	11	47
9	22	18	KODAK BLACK	DOLLAZ N DEALZ	6	36
13	23	19	SAM HUNT	MCA NASHVILLE/UMGN	5	160
14	24	20	KESHA	KEMOSABE/RCA	1	9
62	40	21	MAROON 5	ZZZ/INTERSCOPE/IGA	1	167
44	37	22	SZA	TOP DAWG/RCA	16	13
28	35	23	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	10	27
33	30	24	PORTUGAL. THE MAN	#ATLANTIC/AG	24	10
20	34	25	THOMAS RHETT	VALORY/BMLG	7	136
32	19	26	P!NK	RCA	16	70
71	43	27	BTS	BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	8	48
23	31	28	RIHANNA	WESTBURY ROAD/ROC NATION	2	163
17	25	29	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	93

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
25	27	30	LIAM PAYNE	REPUBLIC	25	18
19	26	31	THE WEEKND	XO/REPUBLIC	1	152
45	51	32	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	167
27	36	33	21 SAVAGE	SLAUGHTER GANG/EPIC	8	23
21	29	34	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	167
31	42	35	MIGOS	QUALITY CONTROL/300/AG	1	48
	28	36	ALESSIA CARA	EP/DEF JAM	12	105
38	41	37	HALSEY	ASTRALWERKS	1	91
52	32	38	KATY PERRY	CAPITOL	1	161
26	33	39	CALVIN HARRIS	FLY EYE/COLUMBIA	8	128
51	10	40	OLD DOMINION	RCA NASHVILLE/SMN	10	70
35	39	41	TRAVIS SCOTT	GRAND HUSTLE/EPIC	5	78
29	49	42	GUCCI MANE	GUWOP/ATLANTIC/AG	6	48
						
24	38	43	POST MALONE	REPUBLIC	20	63
50	57	44	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	98
39	44	45	ADELE	XL/COLUMBIA	1	136
34	45	46	FRENCH MONTANA	COKE BOYS/BAD BOY/EPIC	10	16
47	47	47	SELENA GOMEZ	INTERSCOPE/IGA	2	143
48	59	48	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	125
49	55	49	JON PARDI	CAPITOL NASHVILLE/UMGN	28	47

NO. 10 CARDI B

The Bronx rapper reaches the Billboard Artist 100's top 10, surging 17-10 (up 9 percent in overall activity) as her breakthrough hit, "Bodak Yellow (Money Moves)," rises 3-2 on the Billboard Hot 100 (see page 3). "Bodak" bullets at No. 2 on the Streaming Songs chart, up 9 percent to 46.2 million U.S. streams in the tracking week, according to Nielsen Music. It also pushes 10-8 on Digital Song Sales (35,000 sold, up 2 percent) and 17-16 on Radio Songs (59 million impressions, up 7 percent).

BILLBOARD ARTIST 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 fan interaction on social networking sites as compiled by Next Big Sound. See Chart Legend on billboard.com/chart for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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LEGINA CHAUDOIN
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2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
30	46	50	CHILDISH GAMBINO	GLASSNOTE	7	54
59	53	51	DUSTIN LYNCH	BROKEN BOW/BMG	22	29
36	58	52	FUTURE	A-1/FREEBANDZ/EPIC	1	112
57	72	53	METALLICA	BLACKENED	2	117
60	65	54	FLORIDA GEORGIA LINE	BMLG	1	167
56	63	55	BRETT YOUNG	BMLG	28	40
40	48	56	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	166
-	3	57	QUEENS OF THE STONE AGE	MATADOR	3	2
42	54	58	DADDY YANKEE	EL CARTEL/CAPITOL LATIN/UMLE	19	21
75	70	59	LADY GAGA	STREAMLINE/INTERSCOPE/JGA	1	67
41	56	60	LUIS FONSI	UNIVERSAL MUSIC LATINO/UMLE	21	23
54	61	61	QUAVO	QUALITY CONTROL/MOTOWN/CAPITOL	47	22
68	69	62	YO GOTTI	COCAINE MUZIK/EPIC	10	30
74	52	63	MICHAEL JACKSON	MJJ/EPIC	25	135
66	68	64	CHRIS BROWN	RCA	1	161
46	64	65	LINKIN PARK	MACHINE SHOP/WARNER BROS.	1	34
61	62	66	JAMES ARTHUR	COLUMBIA	21	36
58	71	67	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	8	128
69	50	68	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	156
80	77	69	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	23	12
-	11	70	FIFTH HARMONY	SYCO/EPIC	6	101
87	79	71	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	2	117
72	83	72	2 CHAINZ	THE REAL UNIVERSITY/DEF JAM	6	15
84	80	73	BLACKBEAR	BEARTRAP/ALAMO/INTERSCOPE/JGA	33	5
88	78	74	JASON ALDEAN	Macon/BROKEN BOW/BMG	1	158
55	74	75	JAY-Z	S. CARTER ENTERPRISES/ROC NATION	1	10
78	75	76	J BALVIN	CAPITOL LATIN/UMLE	70	12
79	88	77	MEEK MILL	MAYBACH/ATLANTIC/AG	1	30
53	73	78	COLDPLAY	PARLOPHONE/ATLANTIC/AG	4	119
85	84	79	JUSTIN TIMBERLAKE	RCA	5	121
-	21	80	THE WAR ON DRUGS	ATLANTIC/AG	21	2
-	93	81	DUA LIPA	WARNER BROS.	81	2
89	91	82	BROTHERS OSBORNE	EMI NASHVILLE/UMGN	32	13
NEW	NEW	83	STEVE WINWOOD	WINDCRAFT/THIRTY TIGERS	83	1
NEW	NEW	84	STEELY DAN	REPRISE/WARNER BROS.	84	1
77	86	85	BRYSON TILLER	TRAPSOUL/RCA	3	88
83	90	86	MALUMA	SONY MUSIC LATIN	40	22
81	81	87	ZEDD	INTERSCOPE/JGA	17	55
RE-ENTRY	RE-ENTRY	88	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	163
-	94	89	CHEAT CODES	300/AG	89	2
RE-ENTRY	RE-ENTRY	90	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	4	116
RE-ENTRY	RE-ENTRY	91	THE SCRIPT	COLUMBIA	33	7
RE-ENTRY	RE-ENTRY	92	ZAYN	RCA	1	56
94	99	93	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	15	46
RE-ENTRY	RE-ENTRY	94	ERIC CHURCH	EMI NASHVILLE/UMGN	8	142
RE-ENTRY	RE-ENTRY	95	THE BEATLES	APPLE/CAPITOL/UMLE	5	38
RE-ENTRY	RE-ENTRY	96	SIA	MONKEY PUZZLE/RCA	5	159
-	92	97	CAMILA CABELLO	SYCO/EPIC	29	39
RE-ENTRY	RE-ENTRY	98	GUNS N' ROSES	GEFFEN/JGA	67	7
73	67	99	ARIANA GRANDE	REPUBLIC	1	165
65	87	100	LADY ANTEBELLUM	CAPITOL NASHVILLE/UMGN	6	51

Emerging Artists

September 23 2017

billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
7	2	1	#1 1 WK DUA LIPA	WARNER BROS.	1	4
2	10	2	LOUIS TOMLINSON	78/SYCO/EPIC	2	4
10	12	3	TEE GRIZZLEY	300/AG	3	4
3	6	4	A BOOGIE WIT OA HOODIE	HIGH ROSE THE LABEL/ATLANTIC/AG	3	4
6	8	5	THE REVIVALISTS	WASHINGTON SQUARES/WIND UP/CONCORD	5	4
1	4	6	MIDLAND	BIG MACHINE/BMLG	1	4
11	11	7	CARLY PEARCE	BIG MACHINE/BMLG	7	4
13	13	8	JACQUEES	CASH MONEY/REPUBLIC	8	4
4	5	9	SWAE LEE	EAR DRUMNER/INTERSCOPE/JGA	4	4
19	20	10	LIL PUMP	LYFETIME/WARNER BROS.	10	4
17	14	11	LANCO	ARISTA NASHVILLE/SMN	11	4
8	9	12	DYLAN SCOTT	CURB	6	4
11	21	13	TAY-K	TAY-K	13	4
14	15	14	GOLDLINK	SQUAASH CLUB/RCA	14	4
5	29	15	WHY DON'T WE	SIGNATURE ENTERTAINMENT/ATLANTIC/AG	15	3
14	17	16	YFN LUCI	THINK IT'S A GAME/WARNER BROS.	10	4
29	24	17	JUDAH & THE LION	CLETUS THE VAN	17	4
18	18	18	PNB ROCK	EMPIRE RECORDINGS/ATLANTIC/AG	14	4
22	19	19	CHRIS LANE	BIG LOUD	19	4
24	22	20	DEJ LOAF	BGM/COLUMBIA	20	4
NEW	NEW	21	PENNY AND SPARROW	PENNY & SPARROW	21	1
NEW	NEW	22	GABBIE HANNA	THE GABBIE SHOW	22	1
5	28	23	MAX	DCDZ/CRUSH MUSIC/RED ASSOCIATED LABELS	23	4
45	3	24	CHRISTIAN NODAL	JG/FONOVISA/UMLE	3	4
28	27	25	NACHO	UNIVERSAL MUSIC LATINO/UMLE	25	4
NEW	NEW	26	BHAD BHABIE	BHAD BHABIE	26	1
23	23	27	BAD BUNNY	HEAR THIS MUSIC	22	4
NEW	NEW	28	EPICA	NUCLEAR BLAST	28	1
27	33	29	AULI'I CRAVALHO	WALT DISNEY	27	4
-	1	30	PVRIS	RISE	1	2
30	31	31	RITA ORA	ATLANTIC/AG	24	4
25	32	32	6LACK	LVNR/INTERSCOPE/JGA	21	4
39	36	33	WALKER HAYES	MONUMENT/SMN	33	4
40	38	34	GRETA VAN FLEET	LAVA/REPUBLIC	34	4
48	45	35	RUSSELL DICKERSON	TRIPLE TIGERS	35	3
NEW	NEW	36	ANITTA	WARNER MUSIC BRAZIL	36	1
36	34	37	SABRINA CARPENTER	HOLLYWOOD	34	4
31	39	38	ALAN WALKER	MER MUSIC/KK/RCA	31	4
34	37	39	CHINA ANNE MCCLAIN	WALT DISNEY	30	4
38	43	40	AJR	AJR/BMG	36	4
RE-ENTRY	RE-ENTRY	41	ZENDAYA	HOLLYWOOD/REPUBLIC	28	3
-	41	42	TRIPPIE REDD	STRANGE	41	2
41	44	43	OFFSET	QUALITY CONTROL/MOTOWN/CAPITOL	41	3
NEW	NEW	44	ART TAWANGHAR	MAJOR HIT RECORDS	44	1
33	46	45	JAKE PAUL	TEAM 10	27	4
NEW	NEW	46	JAN DALEY	LOG	46	1
NEW	NEW	47	DAUGHTER	GLASSNOTE	47	1
NEW	NEW	48	SEVYN STREETER	CBE/ATLANTIC/AG	48	1
NEW	NEW	49	LAUV	LAUV/KOBALT	49	1
RE-ENTRY	RE-ENTRY	50	RICEGUM	SYFY	37	3



Dua Lipa 'Rules' At No. 1

Dua Lipa (above) leads the Emerging Artists chart as the pop singer-songwriter climbs 2-1 powered by her single "New Rules," which reaches a new peak on the Billboard Hot 100 at No. 62. "Rules" rises in all metrics, earning 11 million U.S. streams (a 17 percent increase), 6.5 million radio audience impressions (up 27 percent) and 9,000 downloads sold (up 17 percent) in the tracking week, according to Nielsen Music.

Gabbie Hanna makes her *Billboard* chart debut at No. 22 on Emerging Artists on the strength of her first single, "Out Loud," which concurrently opens on the Digital Song Sales chart at No. 30 with 16,000 downloads sold. Hanna developed an audience on Vine (before its discontinuation in October 2016) and later on YouTube, where she boasts 5 million followers. Hanna, who released the lyric video for "Out Loud" on Sept. 6, will appear as a correspondent on MTV's revived *Total Request Live*, which returns to MTV on Oct. 2 after a nearly nine-year break.

Rounding out the Emerging Artists top five below Dua Lipa, **One Direction's Louis Tomlinson** leaps 10-2; Detroit rapper **Tea Grizzley** jumps 12-3 following the release of his new single "Beef" (featuring **Meek Mill**); **A Boogie Wit Da Hoodie** lifts 6-4 as **Chris Brown's** "Pills and Automobiles," on which the rapper is featured (with **Yo Gotti** and **Kodak Black**), debuts at No. 49 on Hot R&B/Hip-Hop Songs; and **The Revivalists** rise 8-5 as "Wish I Knew You" reaches a new Hot 100 peak (No. 84).

-Xander Zellner

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From Wall St. to the Music Scene

Former investment banker Dom Marcell is combining business sense and artistry to take the music industry by storm.

Over the past six months, Dom Marcell has risen through the ranks of emerging American singers, dropping three unforgettable pop/R&B singles and rapidly gaining acclaim across the United States. But just a year ago, the energetic artist was still Dominique Marcell Collins, an entertainment investment banker on Wall Street with a promising future in corporate America. Though some might find his transition difficult to grasp, it becomes more understandable upon learning that Marcell grew up in New Orleans and attended university in Los Angeles. Music has been in his blood from the start.

Following in the footsteps of entertainers like Keith Sweat, Dom Marcell has used his business acumen to further his success as a singer by keeping a close-knit team and running his newfound career like a start-up. Though most artists aren't so upfront about the business side of their craft, Dom Marcell's approach to the industry has clearly worked in his favor. The music video for his first single received international attention premiering in the UK, while also making waves in the US.



"D.T.K." came just in time to usher in the summer months and could have sustained listeners well into the fall, but Marcell was quick to follow it up with "That's What's Up", a single that revealed Marcell's ability to produce a darker, more urban R&B sound. The two tracks, in combination with his earlier and more modestly released song, "U-Nique", demonstrated the breadth of Marcell's abilities as a vocalist.

Though the exact release date of Dom Marcell's full album has been kept quiet, listeners can expect to hear it in the spring of 2018. Given the artists Marcell has cited as his influences, the album will likely pay homage to the sound of R&B icons like Usher and Ne-Yo, but Marcell's stylistic diversity and ever-growing talents guarantee that it will also be something innovative and wholly his own.

"D.T.K." is available on iTunes and Spotify.

- K.B.



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EVENTS & HAPPENINGS

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On Aug. 29, *Billboard* and Ford continued the Ford Front Row Series with the second event in Miami. Miami-based alternative fans were treated to a homecoming show at the Fillmore Miami Beach with performances by beloved emo legends Dashboard Confessional and rock group The Mowgli's.

Both bands delivered brute guitars and gut-wrenching lyrics to the audience of more than 1,000 lucky RSVP-only guests. The concert series will continue with upcoming events in Atlanta and New York City.



1. A crowd of more than 1,000 lucky RSVP attendees rocked out during the show.
2. Dashboard Confessional hung out backstage before filming their Facebook Live interview.
3. The Mowgli's kicked off the night with an electric set of their biggest hits.
4. 2017 Ford Fusion on display outside of the Fillmore Miami Beach.
5. One lucky fan got the chance to ride along with The Mowgli's before the show. Watch the video at Billboard.com/FordFrontRow.
6. Dashboard Confessional frontman Chris Carrabba.
7. Concert attendees captured the night compliments of Ford's GIF booth.



EVENTS & HAPPENINGS

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Billboard celebrated the third annual Hot 100 Music Festival with 30,000-plus music fans during two action-packed days of performances, activations and fun! The weekend festival featured headliners Demi Lovato, Big Sean, Zedd, Camila Cabello, Marshmello, DJ Khaled, Major Lazer and Gucci Mane.

Thank you to all the official partners including Herbal Essences, Hasbro, FoodKick, Hornblower Cruises, Proximo Spirits and Montauk Brewing Company.



1. Fans rocked out as they enjoyed the Hot 100 festival performances.
2. Guests made their way to the braid bar for a relaxing, midfestival glam session courtesy of Herbal Essences.
3. Guests mingled and enjoyed a VIP experience onboard the Hornblower yacht.
4. FoodKick, an on-demand grocery and alcohol delivery service, took over the VIP festival yacht with a curated menu of select snacks and drinks, charging stations, sunglasses and discount codes for both performers and guests.
5. Festivalgoers had a great time playing the Hearing Things game at Hasbro Gaming's sponsored lounge.



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Table with 5 columns: LAST WEEK, THIS WEEK, TITLE, Artist, WKS. ON CHART. Top entry: #1 OK Robin Schulz Feat. James Blunt.

DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs...

BOXSCORE

September 23 2017 Billboard

LEGEND: Bullets indicate titles with greatest weekly gains. Album Charts: Recording Industry Assn. of America (RIAA) certification...

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Table with 5 columns: RANK, GROSS PER TICKET PRICE(S), ARTIST, VENUE DATE, ATTENDANCE CAPACITY, PROMOTER. Top entry: \$9,520,390 LADY GAGA, DJ WHITE SHADOW.



Gaga's 2017 Stadium Debut

Lady Gaga headlined U.S. stadiums for the first time this summer with four Major League Baseball venues included on the opening North American leg of her Joanne World Tour...

-Bob Allen

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COODA

36 Years Ago THE ROLLING STONES TATTOOED THE CHARTS

Tensions between Mick Jagger and Keith Richards led the band to raid its vaults — and to score its longest-running No. 1 LP

CONSIDERING THE SUCCESS OF THE Rolling Stones' 1981 *Tattoo You* album, it's hard to believe the set comprises outtakes and half-finished songs from previous LPs. "That's an old record," Mick Jagger told *Rolling Stone* in 1995. "It's all a lot of old tracks that I dug out. And it was very strange circumstances."

Tattoo You topped the Billboard 200 on Sept. 19, 1981 (Jagger and writing partner Keith Richards were both 38 at the time), and spent nine weeks at No. 1 — the band's longest chart-topping run on the list. It was the group's ninth No. 1 and the last to top the tally (so

far). The album is certified four-times platinum by the RIAA, making it The Stones' second-highest certified studio set behind the six-times platinum *Some Girls* from 1978.

"*Tattoo You* really came about because Mick and Keith were going through a period of not getting on," the album's associate producer-engineer Chris Kimsey told Craig Rosen in his 1996 book, *The Billboard Book of Number One Albums*. The group needed a record out for its upcoming tour, so Kimsey suggested combing through the archive to cobble one together, with Jagger

adding new lyrics and vocals. (Two songs are so old, they feature guitarist Mick Taylor, who left the band in 1974.)

Even the album's biggest hit, the Billboard Hot 100 No. 2 smash "Start Me Up," dated back to the sessions for *Some Girls*. "We did like 45 versions of 'Start Me Up,' and 44 of them were reggae," Richards told the *Los Angeles Times* in 1989. "It was years later when we found this [rock] version again." Now one of the band's signature songs, the tune would famously soundtrack Microsoft's Windows 95 TV advertising campaign in 1995, earning the act a cool \$3 million.

The Stones released their 37th top 10 album, the blues-covers set *Blue & Lonesome*, in December 2016. In July, Richards said that the band was aiming to "cut some new stuff" for a possible upcoming album. Meanwhile, the group's European No Filter Tour continues through September and October.

—KEITH CAULFIELD

REWINDING
THE
CHARTS

Jagger onstage with
The Rolling Stones
at London's 100 Club
in 1982, shortly
before touring in
support of *Tattoo You*.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album Title	Label	RIAA Symbol	Suggested List Price	Country LP Chart
1	2	8	THE ROLLING STONES	Tattoo You	Atlantic		8.98	
2	2	6	STEVIE NICKS	Bella Donna	Warner		8.98	
3	1	7	JOURNEY	Escape	A&M		8.98	
4	3	8	FOREIGNER	4	Atlantic		8.98	
5	5	21	BILLY SQUIER	Don't Say No	Mercury		8.98	

Look What You Made Me Do



#1 Billboard Hot 100

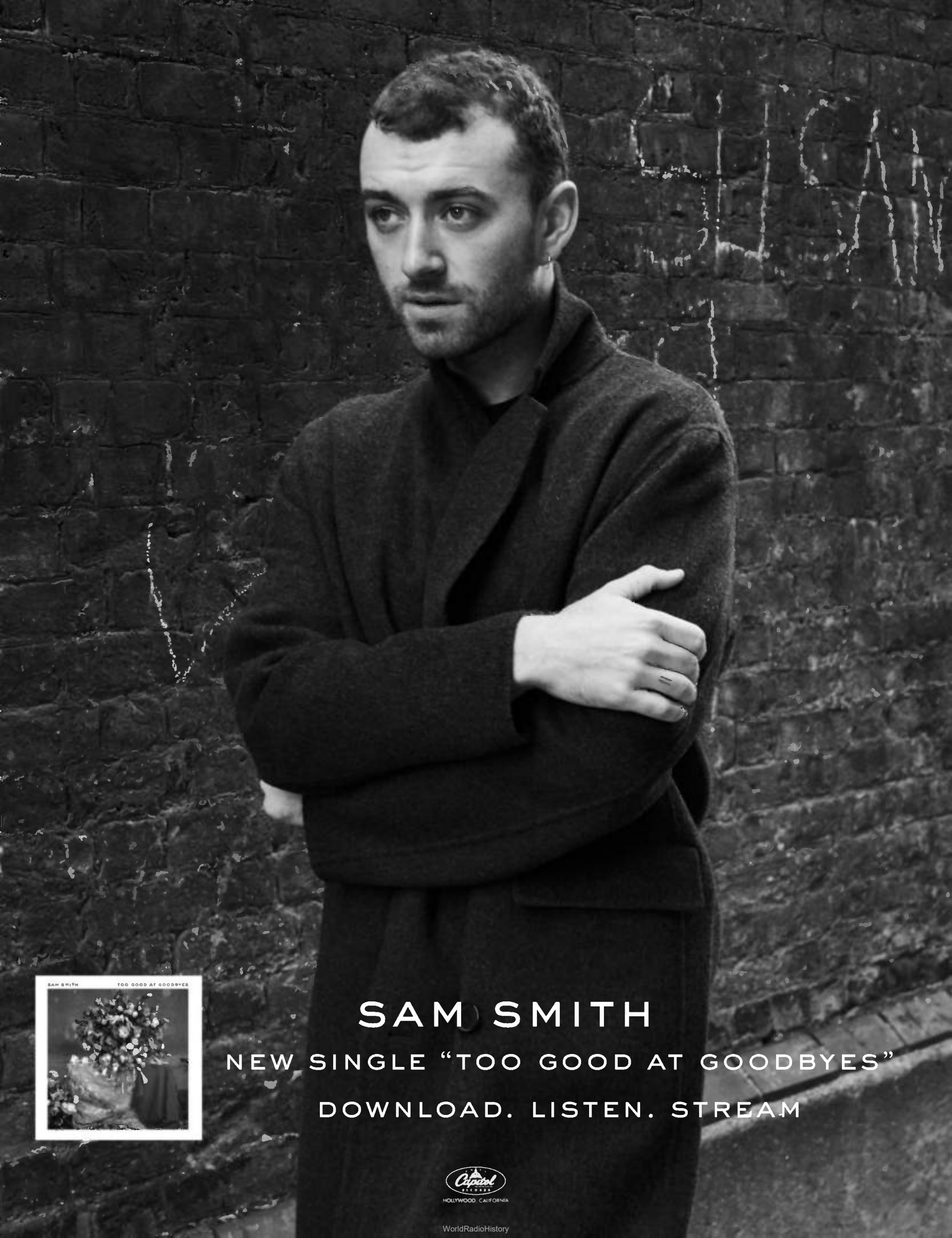
#1 Most Streamed Song of All Time / Apple Music (24 Hours)

#1 Most Streamed Song of All Time / Spotify (24 Hours)

#1 Most Streamed Video of All Time / Vevo & YouTube (24 Hours)

#1 Most Downloaded Song of 2017 / iTunes (One Week)

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