

# Billboard

50 BEST  
MUSIC BOOKS  
OF ALL TIME

CRAMMING FOR GRAMMYS  
*Gaga, Green Day rush  
the September deadline*

M.I.A. ON HEARTBREAK,  
ZAYN AND HER  
POSSIBLE RETIREMENT



Drew Taggart (left)  
and Alex Pall

## THE BROS OF SUMMER (AND FALL TOO)

BACKSTAGE WITH **THE CHAINSMOKERS**, THE FRATTY GOOD-TIME  
HITMAKERS **RIDING HIGH AT NO. 1** WITH 'CLOSER,' AS THEY FESS  
UP TO A VMAs FLOP ('NOW WE KNOW WHY YOU SHOULD  
LIP-SYNC') AND **REVEL IN NEWFOUND CRED**: 'ONLY BIEBER AND  
DRAKE CAN HOLD A CANDLE TO **WHAT WE'VE DONE**'

September 24, 2016 | billboard.com

RECORD SETTING 5TH SHOW AT THE FRIENDLY CONFINES

Wrigley Field - August 26, 2016  
ATTENDANCE - SOLD OUT (41,997)  
GROSS SALES - \$4,876,038

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# billboard HOT 100

SALES: AIRPLAY & STREAMING DATA: COMPILED BY NICKLAS MAYER FOR NICKLAS MAYER MUSIC. SIA: JEFF CORREIA/SONY; DESIIGNER: BRANDI ANDREWS/GETTY IMAGES; DRAKE: SCOTT DODD/SONY/GETTY IMAGES; TIMBERLAKE: BOB PLATT/REX USA; THE CHAINSMOKERS: JEFFREY MAYER/REX USA; HEATHENS: JEFFREY MAYER/REX USA; CLOSER: JEFFREY MAYER/REX USA; MAJOR LAZER: JEFFREY MAYER/REX USA; CHEAP THRILLS: JEFFREY MAYER/REX USA; DON'T LET ME DOWN: JEFFREY MAYER/REX USA; RIDE: JEFFREY MAYER/REX USA; THIS IS WHAT YOU CAME FOR: JEFFREY MAYER/REX USA; SEND MY LOVE: JEFFREY MAYER/REX USA; NEEDED ME: JEFFREY MAYER/REX USA; WE DON'T TALK ANYMORE: JEFFREY MAYER/REX USA

THE WEEK'S MOST POWERFUL CURRENT MUSIC SALES: AIRPLAY & STREAMING DATA: COMPILED BY NICKLAS MAYER FOR NICKLAS MAYER MUSIC. SIA: JEFF CORREIA/SONY; DESIIGNER: BRANDI ANDREWS/GETTY IMAGES; DRAKE: SCOTT DODD/SONY/GETTY IMAGES; TIMBERLAKE: BOB PLATT/REX USA; THE CHAINSMOKERS: JEFFREY MAYER/REX USA; HEATHENS: JEFFREY MAYER/REX USA; CLOSER: JEFFREY MAYER/REX USA; MAJOR LAZER: JEFFREY MAYER/REX USA; CHEAP THRILLS: JEFFREY MAYER/REX USA; DON'T LET ME DOWN: JEFFREY MAYER/REX USA; RIDE: JEFFREY MAYER/REX USA; THIS IS WHAT YOU CAME FOR: JEFFREY MAYER/REX USA; SEND MY LOVE: JEFFREY MAYER/REX USA; NEEDED ME: JEFFREY MAYER/REX USA; WE DON'T TALK ANYMORE: JEFFREY MAYER/REX USA

Sia  
**40**  
YEARS OLD

Justin Timberlake  
**35**  
YEARS OLD

Desiigner  
**19**  
YEARS OLD

Drake  
**29**  
YEARS OLD

## The Average Age Of Today's Hitmaker

**B**EFORE EDM DUO THE Chainsmokers began its current four-week reign atop the Billboard Hot 100 with "Closer" (featuring Halsey), the four previous chart-toppers, all by soloists, followed a noticeable pattern. From May through August, the lead artists at No. 1 were, in order, in their teens (Desiigner, 19), 20s (Drake, 29), 30s (Justin Timberlake, 35) and 40s (Sia, 40).

With such a wide range in 2016, what is the average age of a Hot 100-topping artist? After crunching the numbers for six decades of Hot 100 history, the magic figure is 28.5. That number (based on the 661 total No. 1s by soloists, counting lead billings) is also fairly consistent by

decade. In the 1960s, the average age of a No. 1 artist was 27.2 years old. The number was 29.9 in the '70s, a high of 30.8 in the '80s (as veterans like Paul McCartney continued to top the chart), 27.9 in the '90s, a low of 26.7 in the 2000s and 26.8 in the '10s.

That artists are usually in their mid- to late 20s when crowning the Hot 100 mirrors pop music's target audience, as top 40 radio has historically sought to reach listeners ages 18 to 34.

As for the all-time average age of 28.5 for a Hot 100-leading artist, The Chainsmokers' Alex Pall and Andrew Taggart are 31 and 26, respectively. Thus, their average age? 28.5.

—GARY TRUST

So far in 2016 the top of the Hot 100 has hosted artists in a wide range of age brackets.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	1	<b>#1</b> <b>AG</b> Closer	4 WKS	The Chainsmokers Feat. Halsey	1	6
			THE CHAINSMOKERS, S. FRANK, F. KENNETT, A. TAGGART, S. FRANK, F. KENNETT, A. FRANGIPANE, I. SLADE, J. KING		DISRUPTOR/COLUMBIA		
4	3	2	Heathens		twenty one pilots	2	12
			MELZONDQ, JOSEPH (T. JOSEPH)		DC/ATLAS/WATERTOWER/ATLANTIC/FUELED BY RAMEN/RRP		
2	2	3	Cold Water		Major Lazer Feat. Justin Bieber & MO	2	7
			DPLO, BENNY BLANCO, J.R. BLUNDER, KING HENRY (E.C. SHEERAN, B.J. LEVIN, T. SCOTT, T.W. PENTZ, P. MECKSEPER, H. ALLEN, J.D. BIBBER, K.M. CHRISTIE)		MAD DECENT/DEF JAM		
3	4	4	Cheap Thrills		Sia Feat. Sean Paul	1	30
			G. KURSTIN (S.K.I. FURLER, G. KURSTIN, S.P. HENRIQUES)		MONKEY PUZZLE/RCA		
7	5	5	Don't Let Me Down	▲	The Chainsmokers Feat. Daya	3	30
			THE CHAINSMOKERS (A. TAGGART, E.W. SCHWARTZ, S. HARRIS)		DISRUPTOR/COLUMBIA		
5	7	6	Ride	▲	twenty one pilots	5	26
			R. REED (T. JOSEPH)		FUELED BY RAMEN/RRP		
6	6	7	This Is What You Came For		Calvin Harris Feat. Rihanna	3	19
			CALVIN HARRIS (CALVIN HARRIS, NILS SIÖBERG)		WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA		
9	11	8	Send My Love (To Your New Lover)		Adele	8	17
			MAX MARTIN, SHELLBACK (A.L.B. ADKINS, MAX MARTIN, SHELLBACK)		XL/COLUMBIA		
11	10	9	Needed Me	▲	Rihanna	7	32
			DJ MUSTARD (D. MC FARLANE, R. FENTY, N. AUDINO, L. HUGHES, K. ROHAIM, T. WARBICK, A. FENEY, B.E. HAZARD, C. HINSHAW, JR., D. RACHEL)		WESTBURY ROAD/ROC NATION		
13	12	10	We Don't Talk Anymore		Charlie Puth Feat. Selena Gomez	10	14
			C. PUTH (C. PUTH, J.K. HINDLIN, S. GOMEZ)		ARTIST PARTNERS GROUP/ATLANTIC		

# Billboard Hot 100

51

**ROB STONE FEAT. J. DAVIS & SPOOKS**  
Chill Bill



The 21-year-old also spends his first week in the top 10 of Hot Rap Songs as "Chill Bill" jumps 13-9, a new peak.

**You're from San Diego — what is rap culture like there?**

It's always overlooked. Here, we're a lot more wavy and relaxed — all my homies skate. In Atlanta [where Stone attended Perimeter College] they play a lot of hip-hop on the radio. Everybody supports each other. I wanted to bring that to San Diego.

**How did you start making music?**

We would record using GarageBand on a MacBook and just hang a mic from the ceiling in my room. Eventually we made it out to a warehouse by Mexico, then a studio in North Park. That was the nicest studio in

San Diego. Now we're up in Los Angeles; I even record in New York. It amazes me to see where we started — hanging mics from the ceiling — and where we are now.

**Where did you find the "Chill Bill" beat, which samples the *Kill Bill* soundtrack?**

One day we got stopped by the police and they let us go. That was a wake-up call — immediately after, we went to **Spooks'** house. **J. Davis** had found the beat on SoundCloud, and *Kill Bill* is one of my favorite movies, so I was already into it. That's a real-life story. Since then, it has just been golden. —ELIAS LEIGHT



**8 ADELE**  
Send My Love (To Your New Lover)

The third single from 25 becomes **Adele's** fourth No. 1 on the Mainstream Top 40 chart. It's also **Max Martin's** record-extending 36th leader on the airplay list as a writer.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
8	9	11	<b>One Dance</b>		Drake Feat. WizKid & Kyla	YOUNG MONEY/CASH MONEY/REPUBLIC	1	23
16	13	12	<b>Let Me Love You</b>		DJ Snake Feat. Justin Bieber	DI SNAKE/INTERSCOPE	12	5
10	8	13	<b>Treat You Better</b>		Shawn Mendes	ISLAND/REPUBLIC	8	14
19	18	14	<b>SG Broccoli</b>		D.R.A.M. Feat. Lil Yachty	#1EPICHECK/EMPIRE RECORDINGS	14	13
15	15	15	<b>Into You</b>		Ariana Grande	REPUBLIC	13	17
12	14	16	<b>Can't Stop The Feeling!</b>		Justin Timberlake	DREAMWORKS/RCA	1	18
14	16	17	<b>Too Good</b>		Drake Feat. Rihanna	YOUNG MONEY/CASH MONEY/REPUBLIC	14	19
-	31	18	<b>Side To Side</b>		Ariana Grande Feat. Nicki Minaj	REPUBLIC	18	2
21	21	19	<b>Luv</b>		Tory Lanez	MAD LOVE/INTERSCOPE	19	11
20	20	20	<b>Gold</b>		Kiara	ATLANTIC	20	16

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
17	19	21	<b>Sucker For Pain</b>		Wiz Wayne, Wiz Khalifa & Imagine Dragons With Logic & Ty Dolla Sign	DC/ATLAS/WATERLOO/ATLANTIC/RRP	15	11
25	23	22	<b>I Hate U I Love U</b>		gnash Feat. Olivia O'Brien	ATLANTIC	22	21
18	22	23	<b>For Free</b>		DJ Khaled Feat. Drake	YOUNG MONEY/CASH MONEY/REPUBLIC/VE THE BEAT/EPIC	13	14
22	25	24	<b>Panda</b>		Desiigner	GOOD/DEF JAM	1	29
23	24	25	<b>Never Be Like You</b>		Flume Feat. Kai	FUTURE CLASSIC/MOM+POP	20	23
28	27	26	<b>Hymn For The Weekend</b>		Coldplay	FAR/PHONE/ATLANTIC	26	15
24	26	27	<b>Controlla</b>		Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	16	19
29	28	28	<b>Sit Still, Look Pretty</b>		Daya	ARTBATZ	28	15
40	42	29	<b>DG Unsteady</b>		X Ambassadors	KIDNAKORNER/INTERSCOPE	29	17
35	32	30	<b>This Girl</b>		Kungs vs Cookin' On 3 Burners	KUNGS/SOUND OF BARCLAY/ BARCLAY/CASABLANCA/REPUBLIC	30	7
26	29	31	<b>Work From Home</b>		Fifth Harmony Feat. Ty Dolla Sign	SYCO/EPIC	4	28
27	30	32	<b>Just Like Fire</b>		P!nk	WALT DISNEY/RCA	10	21
58	17	33	<b>Make Me...</b>		Britney Spears Feat. G-Eazy	RCA	17	8
34	41	34	<b>Tiimmy Turner</b>		Desiigner	GOOD/DEF JAM	34	7
42	43	35	<b>Peter Pan</b>		Kelsea Ballerini	BLACK RIVER	35	15
36	33	36	<b>No Limit</b>		Usher Feat. Young Thug	RCA	33	11
37	37	37	<b>Stressed Out</b>		twenty one pilots	FUELED BY RAMEN/RRP	2	51
39	35	38	<b>Work</b>		Rihanna Feat. Drake	WESTBURY ROAD/RCC NATION	1	33
53	49	39	<b>Starving</b>		Hailee Steinfeld & Grey Feat. Zedd	REPUBLIC	39	6
30	34	40	<b>H.O.L.Y.</b>		Florida Georgia Line	BVLG/REPUBLIC	14	19
33	38	41	<b>I Took A Pill In Ibiza</b>		Mike Posner	ISLAND/REPUBLIC	4	34
47	36	42	<b>Mama Said</b>		Lukas Graham	WARNER BROS	36	8
82	73	43	<b>Pick Up The Phone</b>		Young Thug And Travis Scott Feat. Quavo	300/ATLANTIC/GRAND Hustle/EPIC	43	4
43	44	44	<b>Low Life</b>		Future Feat. The Weeknd	A1/FREEBANDZ/EPIC	18	31
46	46	45	<b>7 Years</b>		Lukas Graham	WARNER BROS	2	34
51	48	46	<b>Different For Girls</b>		Dierks Bentley Feat. Elle King	CAPITOL/NASHVILLE	46	14
31	40	47	<b>All In My Head (Flex)</b>		Fifth Harmony Feat. Fetty Wap	SYCO/EPIC	24	12
32	39	48	<b>Me Too</b>		Meghan Trainor	EPIC	13	17
54	51	49	<b>Setting The World On Fire</b>		Kenny Chesney Feat. P!nk	BLU CHAIR/COLUMBIA/NASHVILLE	29	6
38	45	50	<b>Don't Mind</b>		Kent Jones	EPIDEMIC/VE THE BEST/EPIC	8	19

STONE: POPE FERRITTO; IMAGES: JERRE; SCOTT; BECKETT; IMAGES: PULCHRI; BELLO/INVISIONAR; GRABBE; THEO; MARQUETTY; IMAGES; STEINHELD; STAR MAX/RYAR. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES, AIRPLAY & STREAMING DATA AS COMPILED BY NIELSEN MUSIC. CARRY OVER FROM PREVIOUS WEEK'S CHARTS. SEE CHARTS.ORG FOR COMPLETE RULES AND EXPLANATIONS. © 2016. PROMOTIONS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED. DATA COMPILED BY NIELSEN MUSIC.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
76	65	51	<b>Chill Bill</b>	Rob Stone	Feat. J. Davis & Spooks	RCA	51	6
<b>HOT SHOT DEBUT</b>			<b>The Greatest</b>	Sia	Feat. Kendrick Lamar	MONKEY PUZZLE/RCA	52	1
45	50	53	<b>Make You Miss Me</b>	Sam Hunt	Z. Crowell, S. McAnally, S. Hunt, J. Osborne, M. Ramsey	MCA NASHVILLE	45	15
67	68	54	<b>Vice</b>	Miranda Lambert	Fuddele, Masseg, Worff, M. Lambert, S. McAnally, J. Osborne	RCA NASHVILLE	47	8
52	52	55	<b>I Got The Keys</b>	DJ Khaled	Feat. Jay Z & Future	WE THE BEST/EPIC	30	11
70	57	56	<b>In The Name Of Love</b>	Martin Garrix & Bebe Rexha	Martin Garrix, Matt Rad, Steve James, Martin Garrix, Nesmith, Rad, S. Vicher, Cunningham, Hank, S. P. Rubin, J. Liber, M. Nahar, B. Rexha	STMPD RCRDS/RCA	56	4
60	58	57	<b>Money Longer</b>	Lil Uzi Vert	D. Cannon, M. Raw, S. Woods, D. Cannon, L. Henry	GENERATION NOW/ATLANTIC	57	13
69	63	58	<b>You &amp; Me</b>	Marc E. Bassy	Feat. G-Eazy	REPUBLIC	58	9
71	69	59	<b>Father Stretch My Hands Pt. 1</b>	Kanye West	Kwest, M. C. Dean, R. Rubin, M. Metro, B. Minin, K. Owens, S. R. S. Mesic, D. J. Rubin, M. C. Dean, N. G. O. S. T. L. L. Wayne, C. Young, A. Ritter, P. O. T. T. S. G. R. E. S. M. E. R. C. J. B. N. E. T. T. I. L. B. A. R. R. E. T. T. I.	GOOD/DEF JAM	37	18
-	56	60	<b>May We All</b>	Florida Georgia Line	Feat. Tim McGraw	BMLG	56	2
56	59	61	<b>That Part</b>	ScHoolboy Q	Feat. Kanye West	TOP DAWG/INTERSCOPE	40	14
44	53	62	<b>Rise</b>	Katy Perry	Max Martin, A. Fayam, J. Max Martin, S. Kotecha, A. Fayam, K. Perry	CAPITOL	11	8
41	54	63	<b>Gangsta</b>	Kehlani	Mike, Diemba, Diemba, Skylar Grey, M. Coleman, J. V. G. A. N. U. E. L. T. R. E. L. L. C. A. P. A. R. I. S. A. S. W. A. N. S. O. N.	DC/ATLAS/WATER TOWER/ATLANTIC	41	5
59	55	64	<b>American Country Love Song</b>	Jake Owen	S. McAnally, R. Copperman, J. Copperman, A. Gorley, J. Johnson	RCA NASHVILLE	55	16
68	62	65	<b>Sorry</b>	Beyonce	Melo X, B. Knowles, W. Ynter, Gordon, Hit-Boy, J. Gordon, S. Rhoden, B. Knowles, C. Hollis	PARKWOOD/COLUMBIA	11	20
66	67	66	<b>Wat U Mean (Aye, Aye, Aye)</b>	Dae Dae	Mercy, D. Perez, J. McGools, B. M. Givens, C. Moore	NIT 11 BEATZ/PLAYMAKER/300	66	8
73	76	67	<b>It Don't Hurt Like I Used To</b>	Billy Currington	D. Huff, B. Currington, C. R. Barlowe, S. Carter	MERCURY NASHVILLE	67	7
65	72	68	<b>Middle Of A Memory</b>	Cole Swindell	M. Carter, C. Swindell, A. Gorley, Z. Crowell	WARNER BROS. NASHVILLE/WVNN	65	7
<b>RE-ENTRY</b>			<b>Hold Up</b>	Beyonce	D. R. O. B. I. N. O. W. I. S. S. A. K. I. N. G. T. W. I. N. T. Z. E. R. O. N. G. E. N. O. W. I. S. S. A. K. I. N. G. H. Y. N. E. L. I. J. I. M. A. L. I. S. S. A. M. A. N. E. L. S. I. N. G. O. N. G. Z. I. M. A. N. A. F. A. R. A. N. O. P. H. E. L. C. O. N. N. E. L. L. C. H. E. S. C. O. E. L. A. N. Z. I. N. E. R.	FARRWOOD/COLUMBIA	13	6
62	66	70	<b>Why You Always Hatin?</b>	YG	Feat. Drake & Kamaiyah	PUSH AZ INC./CITE/DEF JAM	62	12
61	70	71	<b>She's Got A Way With Words</b>	Blake Shelton	S. Hendricks, J. Veerpa, A. Albert, M. Beeson	WARNER BROS. NASHVILLE/WVNN	61	11
55	61	72	<b>Purple Lamborghini</b>	Skillet & Rick Ross	Skillet, B. A. T. B. I. L. L. I. N. G. A. R. E. S. M. O. O. R. E. W. L. R. O. B. E. R. T. S. I. S. C. O. O. K. E.	DC/ATLAS/WATER TOWER/ATLANTIC/REP	33	7
57	64	73	<b>My PYT</b>	Wale	The Dope Boyz, J. O. A. K. I. N. I. M. E. S. H. A. N. S. A. N. O. N. J. W. N. S. O. N., J. I. N. G. R. A. M. O. J. O. N. E. S. I. I. M. G. A. Y. E. D. R. I. T. Z. C. B. R. O. W. N.	MATBACH/ATLANTIC	54	13
83	78	74	<b>Rock On</b>	Tucker Beathard	A. Petraglia, T. Beathard, C. Beathard, M. Cannon, Goodman	DOT	74	4
50	60	75	<b>From The Ground Up</b>	Dan + Shay	D. Myers, S. Hendricks, D. Myers, S. Mooney, C. Desfano	WARNER BROS. NASHVILLE/WAR	48	16
86	80	76	<b>No Problem</b>	Chance The Rapper	Feat. Lil Wayne & 2 Chainz	CHANCE THE RAPPER	76	16
<b>RE-ENTRY</b>			<b>Childs Play</b>	Drake	N. Shebib, A. Graham, N. J. Shebib, L. Wayne, M. Morales, D. Robinson, D. Wimbley	YOUNG MONEY/CASH MONEY/REPUBLIC	49	13
75	77	78	<b>With You Tonight / Hasta El Amanecer</b>	Nicky Jam	Saga, White Black, N. Rivera, C. Camerero, Mena, J. Medina, Velez, J. Thomas, J. Thomas	LA INDUSTRIA/RCA/SONY MUSIC LATIN	73	16
-	95	79	<b>Scars To Your Beautiful</b>	Alessia Cara	P. O. P. A. K. W. U. D. S. K. O. L. E. A. C. A. R. A. C. C. I. O. A. W. A. N. S. L. W. F. L. E. R. C. T. I. L. M. A. N.	EP/DEF JAM	79	2
99	88	80	<b>I Met A Girl</b>	William Michael Morgan	J. Ritchey, S. Hendricks, T. Rosen, S. Hunt, S. McAnally	WARNER BROS. NASHVILLE/WVNN	80	3

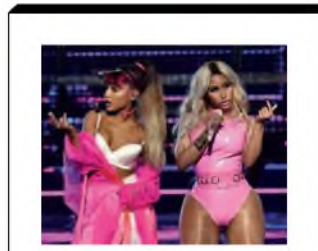


10

CHARLIE PUTH FEAT. SELENA GOMEZ We Don't Talk Anymore

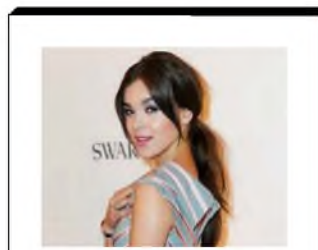
**Charlie Puth's "We Don't Talk Anymore" (featuring Selena Gomez) reaches the top 10 of the Billboard Hot 100, rising 12-10. The collaboration sold 53,000 downloads (helped by a 69-cent sale price in the iTunes Store) and drew 64 million in radio audience and 11.9 million U.S. streams in the tracking week, according to Nielsen Music. The song marks Puth's second Hot 100 top 10 and first as a lead artist. He spent 12 weeks at No. 1 in 2015 when he was featured on Wiz Khalifa's "See You Again." Gomez achieves her sixth top 10.** -G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
94	82	81	<b>Too Much Sauce</b>	DI ESCO	Feat. Future & Lil Uzi Vert	EPIC	81	3
-	85	82	<b>OOOUU</b>	Young M.A	Ny Bangers, M. N. Jacobson, K. Marrero	M.A. MUSIC/3D	82	2
78	81	83	<b>Come And See Me</b>	PARTYNEXTDOOR	Feat. Drake	OVO SOUND/WARNER BROS	65	10
87	84	84	<b>1 Night</b>	Lil Yachty	B. Berry, P. Perry, M. Moore, M. McCollum	LIL BOAT SAILING TEAM/CAPITOL QUALITY CONTROL/MOTOWN/CAPITOL	84	5
72	74	85	<b>No Shopping</b>	French Montana	Feat. Drake	COKE BOYS/BAD BOY/EPIC	36	8
81	85	86	<b>You Look Like I Need A Drink</b>	Justin Moore	L. Stover, J. Raymond, S. Borcherdt, A. R. Lawson, M. Drag, S. M. Hembry	VALORY	79	5
63	75	87	<b>You Don't Own Me</b>	Grace	Feat. G-Eazy	REGIME MUSIC SOCIETY/RCA	57	16
100	89	88	<b>Move</b>	Luke Bryan	J. Stevens, J. Stevens, L. Bryan, M. Carter, J. Clementi	CAPITOL NASHVILLE	88	3
77	79	89	<b>Kill Em With Kindness</b>	Selena Gomez	Rock Mafia, Benny Blanco, A. Armani, Q. M. James, B. L. V. N. D. A. U. D. E. S. G. O. M. E. Z.	INTERSCOPE	39	15
-	71	90	<b>Grass Ain't Greener</b>	Chris Brown	N. Seetharam, C. M. Brown, N. Seetharam, J. Bentley, C. Doison, L. Anderson, B. Turner, R. J.	RCA	71	2
93	94	91	<b>Wishing</b>	DJ Drama	Feat. Chris Brown, Skeme & Lyquin	GENERATION NOW/EONE	91	4
<b>NEW</b>			<b>Goosebumps</b>	Travis Scott	Feat. Kendrick Lamar	GRAND HUSTLE/EPIC	92	1
-	97	93	<b>I Know Somebody</b>	LoCash	L. Rimes, R. Akins, R. Copperman, J. S. Stover	REVIVER	93	2
89	93	94	<b>Do You Mind</b>	DJ Khaled	Feat. Nicki Minaj, Chns Brown & August Alsina	WE THE BEST/EPIC	89	5
97	92	95	<b>You Was Right</b>	Lil Uzi Vert	M. Metro, B. O. O. M. I. N. S. W. O. O. D. S. L. T. W. A. Y. N. E.	GENERATION NOW/ATLANTIC	89	9
<b>NEW</b>			<b>Caroline</b>	Amine	A. M. I. N. E. J. P. M. E. J. I. A. (A. A. D. A. N. I. E. L.)	REPUBLIC	96	1
<b>RE-ENTRY</b>			<b>Sex With Me</b>	Rihanna	B. H. D. A. F. R. A. N. K. D. U. K. E. S. J. A. B. R. A. T. H. W. A. I. T. E. M. S. A. M. U. E. L. S. A. F. F. E. N. E. Y. A. H. E. R. N. A. N. D. E. Z. C. H. A. N. S. E. R. F. E. N. T. Y.	WESTBURY ROAD/ROC NATION	97	3
<b>NEW</b>			<b>Fade</b>	Kanye West	K. West, J. K. West, G. Griffin, R. A. Post, A. Kilhoffer, M. G. Dean, R. Voigt, S. A. K. N. G. O. D. S. T. E. I. N., B. B. N. S. T. E. A. D. J. P. O. T. T. E. R. S. G. R. E. S. S. W. I. R. E. H. O. L. A. N. D. J. I. L. N. W. H. I. T. F. I. E. L. D. H. E. A. R. D. R. C. O. W. N. S. L. I.	GOOD/DEF JAM	98	1
90	96	99	<b>Lockjaw</b>	French Montana	Feat. Kodak Black	COKE BOYS/BAD BOY/EPIC	73	10
-	90	100	<b>Famous</b>	Kanye West	K. West, M. C. Dean, N. G. O. S. T. L. L. W. A. Y. N. E. H. A. I. A. D. A. W. S. O. N. C. H. O. W. I. S. S. A. K. I. N. G. C. H. O. I. N. E. M. I. C. H. A. E. L. B. E. N. E. T. T. I. L. B. A. R. R. E. T. T. I. N. G. D. R. A. N. K. B. O. Y. A. R. B. I. C. H. A. R. I. T. O. N. G. O. S. T. L. L. W. A. Y. N. E. H. A. I. A. D. A. W. S. O. N. C. H. O. W. I. S. S. A. K. I. N. G. C. H. O. I. N. E. M. I. C. H. A. E. L. B. E. N. E. T. T. I. L. B. A. R. R. E. T. T. I. N. G.	GOOD/DEF JAM	34	14



**ARIANA GRANDE FEAT. NICKI MINAJ Side to Side**

After the Aug. 29 premiere of its video, which followed the pair's performance at the MTV Video Music Awards the night before, the track surges by 34 percent to 13.5 million U.S. streams.



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The song, up by 31 percent to 24,000 sold, is actress-singer Steinfeld's second top 40 hit on the Hot 100. Her breakthrough, "Love Myself," reached No. 30 in October 2015.

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Volume 128 / No. 24

### TO OUR READERS

*Billboard* will publish its next issue on Sept. 30. For 24-7 music coverage, go to [Billboard.com](http://Billboard.com).

### ON THE COVER

The Chainsmokers' Drew Taggart and Alex Pall photographed by Brian Bowen Smith on Aug. 30 at the Avalon Hotel in Beverly Hills. Styling by Tiffani Chynel. Taggart wears a Ksubi top and H&M pants. Pall wears an All Saints top and Ksubi pants. For an exclusive video created by The Chainsmokers themselves, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).

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M.I.A. photographed Aug. 29 at Lock Studios in London.

PHOTOGRAPHED BY DANIEL KENNEDY



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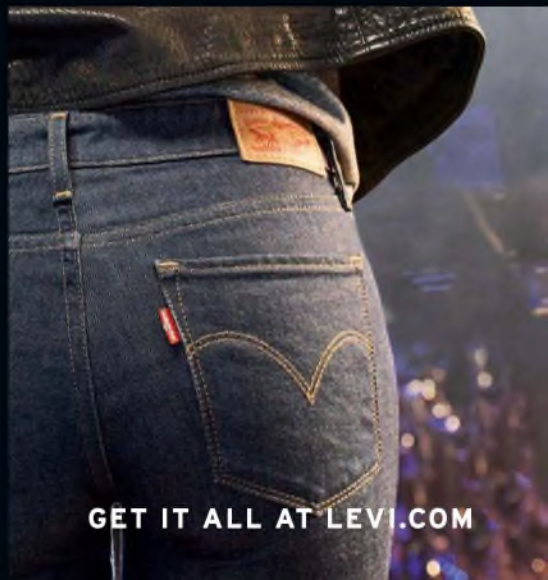
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## GRAMMYS' SEPTEMBER SPRINT

THE RACE IS ON AS LADY GAGA, STING, CELINE AND EVEN GREEN DAY DROP SINGLES THAT SLIP RIGHT UNDER THE WIRE FOR AWARDS QUALIFICATION

BY CHRIS WILLMAN

**I**N POLITICS, IT'S CALLED "THE October surprise." But for Grammy watchers, those surprises traditionally come in September, thanks to an eligibility cutoff at the end of the month that typically leaves a torrent of last-minute superstar releases jockeying for attention before the ballots go out on Oct. 14.

In the past, that meant marquee artists putting out albums right under the wire in the final release week of September. But these days, more acts seem content to hold their albums for the fourth quarter while getting singles out just in time to qualify for the next show (the 2017 awards take place

in Los Angeles on Feb. 12).

The list of likely award-contender albums released in September has been a short one, with **Usher** being the only major Grammy-bait act announcing an album (*Hard II Love*) so far this month. But big-name singles have suddenly flooded the market, with the Sept. 9 date alone bringing **Lady Gaga's** "Perfect Illusion," **Celine Dion's** "Recovering," **Sia** and **Kendrick Lamar's** "The Greatest" and **Green Day's** "Revolution Radio," as well as new tracks from **OneRepublic**, **Kings of Leon**, **Peter Gabriel** and **Norah Jones**. **Sting's** freshly released return to rock, "I Can't Stop Thinking About You," is also, like most of these other singles, fronting a fall album that won't be eligible until the 2018 awards.

If the September album glut has moved to an October and November glut, it actually has

helped albums that have multiyear livelihoods. It certainly worked for **Taylor Swift's** 1989, which scored three nominations in 2015 (for its lead single "Shake It Off") and seven in 2016 (for the album and two other singles). Theoretically, if a superstar has a late-summer single and an autumn album, they can be in the Grammy mix for two consecutive years.

"At one time you really could sense that people were thinking about that late-September date, but I think that's waning," says Concord senior vp publicity **Joel Amsterdam**, who has run the Grammy gauntlet with **Paul Simon** and **James Taylor** in recent years. "When it comes to the major pop artists, the performance on the show is what you really want now."

Also, 2017's album of the year field is already so crowded with obvious contenders — **Adele** and

### THE OVER UNDER



**Kelsea Ballerini** is the first woman to top the Hot Country Songs and Country Airplay charts at the same time with "Peter Pan."



**Aspiro AB**, parent company to **Jay Z's** Tidal, incurred a net loss of \$28 million in 2015, according to financial statements.



**Dan Berkowitz** sells his CID Entertainment to PrimeSport, a leading sports VIP, travel and hospitality firm based in Atlanta.

**Beyoncé**, with **Drake** likely for the third slot out of five — that any serious upstart is probably OK with waiting for the start of the 2018 eligibility period on Oct. 1.

And while it's certainly possible that a major star suddenly could drop an album under the 2017 wire, it probably wouldn't come as a surprise to The Recording Academy. "The time during which the labels and members actually submit their entries into the system closed on Aug. 24," points out Recording Academy senior vp awards **Bill Freimuth**. "It's nearly impossible to get an entry put in after that August date." So if an artist is planning a sneak attack, the Grammys ask that he or she "puts something in there as a placeholder, and we can fix the details as they become available." (That window has narrowed further with the most talked-about Grammy rule change in 2016: the eligibility of streaming-only albums, which in this case likely only affects **Chance the Rapper's** *Coloring Book*, **Frank Ocean's** video album *Endless* and **Kanye West's** nominally-for-sale *The Life of Pablo*.)

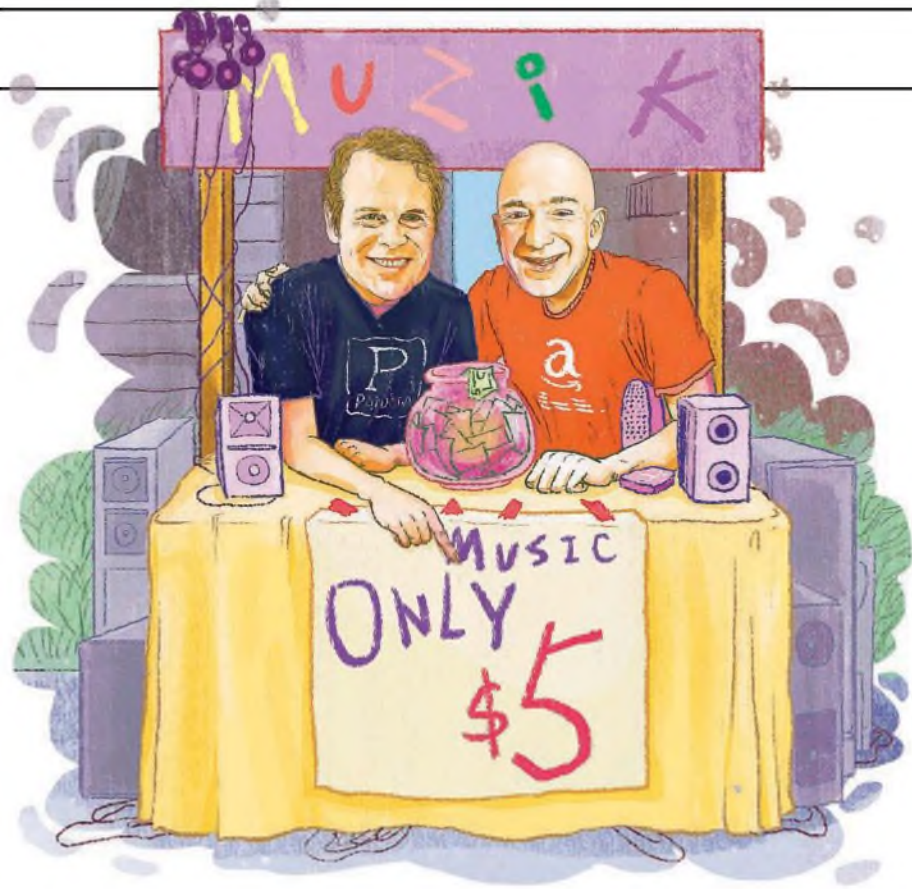
Squeaker albums, however, face an uphill climb. "You want to have real momentum on an album when the Grammy voting happens, rather than building momentum," says RCA president/COO **Tom Corson**, who has two single contenders with Sia and Kings of Leon. But the obverse is also an issue for Sia: "Frankly," adds Corson, "it could complicate things if 'The Greatest' gets in

**"You want to have real momentum on an album when the Grammy voting happens."**

— **Tom Corson, RCA**

the way of 'Cheap Thrills,' because [the latter] is certainly a candidate for song and record of the year."

Such matters keep label and Grammy executives awake at night this time of year. And lest anyone think September is part of the Grammys' slow season, The Recording Academy committees began meeting on Sept. 12 to debate whether the 20,000-plus recordings received actually belong in the categories in which they were submitted — a process that will culminate at the end of the month with a massive three-day committees confab at the Four Seasons in Westlake Village, Calif. Says Freimuth, "For the awards department, September is probably our busiest month outside of Grammy week." ●



## Amazon, Pandora Aim To Disrupt Streaming Market

The retail giant and Internet radio leader look to shake up the competition — and widen their already large audiences — by offering lower-cost subscription deals

BY ANDREW FLANAGAN

**W**ith all the attention paid to Apple Music, Spotify and the streaming wars of 2016, industry insiders point to two more fast-approaching entries: Amazon and Pandora.

The retail giant and the Internet radio leader are both prepping launches of their own "full-featured" music-streaming services. Pandora will likely launch the first of two expected tiers imminently, once it locks up agreements with the three major-label groups, Universal Music Group, Sony Music and Warner Music Group (on Sept. 13 it announced that it had signed all except WMG). Amazon's \$9.99-per-month service — which costs half of that for owners of its Echo smart speaker — won't be far behind, and could launch by the end of 2016. Sources told *Billboard* in June that a deal between Amazon and the labels wasn't imminent, though such pacts have a tendency to

come together at the last minute.

Both companies currently offer a paid tier — Pandora with its \$4.99-per-month, ad-free One and Amazon with Prime Music, launched in June 2014 and included in the popular Prime membership program.

So what will these new price points bring to listeners? The upcoming offering from Amazon is more of a mystery (the company declined to comment), though the strategy it has pursued with Prime Music would point to a continued focus on compilations with exclusive content. The company doesn't release specific subscriber counts, only saying it has "tens of millions" of Prime customers worldwide and "millions" of monthly listeners to Prime Music, which has a catalog of "over a million" songs, or about 1/35th that of Spotify.

As for Pandora, its 78.1 million monthly listeners will have two options, both salvaged from the now-defunct Rdio, which it bought for \$75 million in 2015.

The first is a \$4.99-per-month update of One that will, says one major-label source, allow users to cache music and playlists on their phones and listen ad-free. A more robust \$9.99-per-month service is expected as well.

Neither of Pandora's new tiers will be available globally at launch, with CEO **Tim Westergren** telling the Citi Global Technologies Conference on Sept. 7 that the "first order of business is owning the U.S."

All of this shines a spotlight on Spotify, which is under pressure to secure long-term agreements with the majors in order to successfully launch an IPO in 2017. Says one label source: "Spotify is the leader right now, but this is a delicate situation that either Amazon or Pandora could shake up very quickly."

More than anything, labels would like to see midprice customers "upstream" and become full-price listeners. At the very least, five bucks a month is better than none. ●

# Fabric's Closure Sends A Chill Through London Clubland

The long-running dance-music hotspot, which had its license revoked on Sept. 7, "changed my life," says Skrillex

BY RICHARD SMIRKE

**C**LUBLAND IS BY NATURE ephemeral, but the dance-music community took a crushing blow on Sept. 7 when Fabric, one of Britain's best-known and most popular nightclubs, had its license revoked by London's Islington Council in the wake of the drug-related deaths of two 18-year-olds earlier in 2016. The club, which opened in 1999, helped spawn the careers of **Disclosure**, **Skrillex**, **Calvin Harris** and many others.

"For a country like the U.K. that has had such a big impact on dance music around the world, it's going to destroy the scene," says Three Six Zero's **Maren Brombeiss**, who manages **DJ Sasha**. That sentiment was echoed throughout the dance-music community with **Fatboy Slim**, **Chemical Brothers** and **Pete Tong** all expressing dismay at the decision. "Fabric changed my life," Skrillex tweeted. "There are so many records I would never have made if it wasn't for that club."

A petition opposing the closure has attracted 160,000 signatures,

while Fabric co-founder/director **Cameron Leslie**, 43, will appeal the decision and vows to fight it with "every bone" in his body.

"If this action can happen against Fabric — a well-run operation that has always taken the challenge of the nighttime economy head-on — then it can happen to anybody," Leslie tells *Billboard*. He vehemently contests the council's verdict that "a culture of drug use exists ... which the existing management and security appears incapable of controlling"



Fabric in full swing in 2009. Below: Fans paid tribute outside the club a day after its Sept. 7 closure.

at the club, which regularly hosted the world's biggest dance-music artists and welcomed 7,000 people through its doors every weekend. (The council declined to comment on an ongoing case.)

The closure comes at a time when British venue operators are under increasing pressure from licensing restrictions and spiraling costs and local taxes. In the last decade, the number of U.K. nightclubs has fallen from 3,144 to 1,733, according to the Association of Licensed Multiple Retailers, with notable London clubs that have shuttered in that time including Cable, Dance Tunnel, Madame Jojos and Plastic People. The picture is similarly bleak when it comes to the live-music sector, where the number of "grass-roots" venues in London has slumped from 136 to 88 since 2007, according to the Music Venue Trust.

Leslie says "out of step" licensing regulations are also to blame for the decline of London's nightlife economy and that the laws "need to rapidly start changing. Venue

operators are looking at the landscape and thinking, 'I don't want to be a part of this anymore.'"

There are also fears that the closure of popular licensed nightclubs will simply drive the U.K. dance scene further underground, forcing fans to attend unlicensed premises far removed from the relative safety of venues like Fabric and London's 1,600-capacity Ministry of Sound, which have trained medics and security staff on-hand.

Leslie says that the closure of Fabric has already cost 500,000 pounds (\$660,000) and resulted in 250 staff members losing their jobs. To help with the legal costs of fighting the council's decision, the club has launched a fundraising appeal that has received backing from across the music industry. "It is going to take strategic lobbying and negotiating to change attitudes," says Association for Electronic Music co-founder **Ben Turner**. "Now the fight is to get Fabric back open, and then change the laws so club owners are better protected." ●

## NAVIGATING D.C.'S MUSIC ROW

The hub of music advocacy is a tightknit grid in the heart of the nation's capital

The music industry has always had its power hubs, be it the Brill Building in 1960s' New York or Los Angeles' Sunset Strip in the '80s. Today, many of the important decisions concerning streaming, creators' rights and other aspects of the digital music business are being made in a square-mile area of Washington, D.C., neighboring the White House and the Capitol. Call it "Washington's Music Row," as several executives from the National Music Publishers' Association (NMPA) at 975 F St. already do. How music will live online in the future — and how it will work for and with labels, publishers and artists — may very well be determined in these few blocks. —ROBERT LEVINE

**1. The Recording Academy**  
(529 14th St. NW)  
The organization that puts on the Grammys advocates for music creators from an office in the National Press Building.

**2. RIAA**  
(1025 F St. NW)  
The major labels' D.C. mouthpiece. The organization's biggest issue in 2016 is the "value grab" — policies that let some companies pay little or nothing to use recorded music.

**3. Sony Music**  
(1025 F St. NW)  
The second-largest of the three major labels has its D.C. office on the same floor as the RIAA.

**4. NMPA**  
(975 F St. NW)  
Representing music publishers, it's now lobbying against the Justice Department's new interpretation of the ASCAP and BMI antitrust consent decrees.

**5. SoundExchange**  
(733 10th St. NW)  
A nonprofit that collects and distributes Internet and satellite radio royalties to labels and performers.

**6. Universal Music Group**  
(701 Eighth St. NW)  
The largest of the majors appointed **Eric Berman** as its chief lobbyist/head of public policy in 2015.



# 'A Conservatory On Steroids'

Two venerated Boston music schools — which happen to be neighbors — join forces to merge the old with the new

BY GAIL MITCHELL

For the past couple of centuries, the concept of a music conservatory has not changed drastically: Young virtuosos feverishly studying the nuances of **Beethoven** and chromatic techniques in the cramped practice rooms of Dickensian buildings. But the 800 students at the Boston Conservatory at Berklee — the newly minted merger between two venerated institutions, the Berklee College of Music and the Boston Conservatory — found a very different curriculum when classes began Sept. 6.

"The time when a student could reproduce the music of Northern European composers of the last 200 years and get a job is over," says Conservatory president **Richard Ortner**. "The digital revolution has utterly changed how the arts are being created, distributed and consumed. We're still going to operate like the Boston Conservancy," he adds, "but on steroids."

For Ortner and the Conservatory, which celebrates its 150th anniversary in May 2017, the solution was literally next door at the 71-year-old Berklee School of Music, which has spawned such alumni as **John Mayer**, **Esperanza Spalding**, **Charlie Puth**, *Hamilton* musical director **Alex Lacamoire** and many jazz musicians.

"We each have matching pieces that the other institution didn't have and could see benefits in having," says Berklee president **Roger Brown**. "And that's going to create many more opportunities."

To that end, Conservatory students can tap into Berklee for classes



The two schools' Boylston Street location in the Fenway-Kenmore neighborhood of Boston.



From top: Grammy winner Spalding and chart-topper Puth are among the notable alumni to graduate from Berklee.

encompassing technology, music business, sound design, production, contemporary music, film scoring and online education plus the opportunity to work in one of the school's 27 recording studios. In turn, Berklee students can take advantage of the Conservatory's offerings in classical music, opera, dance, musical theater and Italian. The merger's brand-new offerings include the Conservatory's appointment of **Duane Lee Holland Jr.** as its first-ever full-time faculty member in hip-hop dance. Conservatory students also will have access to Berklee classes in technology, entrepreneurship, music supervision and composition for film, video games and more.

The schools' combined enrollment is 5,300; annual tuition at each institution is around \$40,000 per year. Ortner and Brown stress that the merger was done purely for synergy reasons, not because of declining enrollment or finances. "I can imagine a new musical theater production written and workshopped here, with the lead actors from here," enthuses Brown. "That's the big idea." ●

## CHEZ COUNTRY Furniture and houseware licenses with top talent let America live a la Nashville

BY PHYLLIS STARK

ARTIST/LINE	DESCRIPTION	\$	VIBE
 <p><b>Kimberly Schlapman</b> <i>Oh Gussie!</i></p>	<p>Launched in 2015 at Cracker Barrel locations, the line includes whimsical kitchenware, home decor and holiday items.</p>	\$4-\$40	<p>The Little Big Town singer describes the line as "Southern with hints of vintage."</p> 
 <p><b>Eric Church</b> <i>Highway to Home</i></p>	<p>The just-launched line includes bedroom, dining-room and upholstered furniture and accent pieces, some painted with Church's song lyrics.</p>	\$250-\$2,500	<p>Church, who worked with his dad at a furniture business, says that "now it has come full circle."</p> 
 <p><b>Trisha Yearwood</b> <i>The Trisha Yearwood Home Collection</i></p>	<p>The 80-piece furniture line, launched in 2015 with Klaussner Home Furnishings, includes accent pieces and indoor and outdoor items.</p>	\$299-\$1,999	<p>Many items are named after family members or Yearwood song titles.</p> 
 <p><b>Reba McEntire</b> <i>Rockin' R by Reba</i></p>	<p>Another partnership with Cracker Barrel, the 61-piece collection includes stoneware, jewelry, a rocking chair and a portable turntable.</p>	\$4-\$400	<p>Products were inspired by the singer's "casual, country ranch" lifestyle.</p> 
 <p><b>Lady Antebellum</b> <i>Heartland Home Collection</i></p>	<p>The 12-product line, launched at Bed, Bath &amp; Beyond, includes bed linens, curtains, pillows and comforters.</p>	\$20-\$170	<p>"We wanted to combine tradition with something that is now," says the group's Charles Kelley.</p> 
 <p><b>Kellie Pickler</b> <i>Selma Drye</i></p>	<p>The <i>American Idol</i> alum's line of picture frames, pillows, soaps and more debuted in 2015 in partnership with the Grand Ole Opry.</p>	\$4-\$120	<p>Inspiration came from Pickler's "spitfire" great-grandmother, who carried a pistol in her apron.</p> 

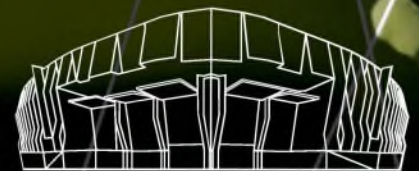
BOSTON: DAVID GREEN; SPALDING: JEFFREY MATTIOLI; CHURCH: PHILIP HERRICK; YEARWOOD: JEFFREY MATTIOLI; MCKENZIE: JEFFREY MATTIOLI; PUTH: JEFFREY MATTIOLI; SCHLAPMAN: JEFFREY MATTIOLI; ANTIBELLUM: JEFFREY MATTIOLI; PICKLER: JEFFREY MATTIOLI; CANDLE: COURTESY OF SELMA DRYE; BATH & BEYOND: COURTESY OF THE GREENBOW; CHAIR: KLAUSSNER HOME FURNISHINGS; BOOTS: JEFFREY MATTIOLI; TEA SET: JEFFREY MATTIOLI.

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FROM THE DESK OF



2



3

EXECUTIVE VP/HEAD OF WEST COAST A&R,  
UNIVERSAL MUSIC PUBLISHING GROUP

# David Gray

The artist-turned-publishing executive on working with Shawn Mendes and his job interview with Simon Cowell

BY ANDY GENSLER

PHOTOGRAPHED BY BRIAN GUIDO

IT'S ACTUALLY AN ADVANTAGE that **David Gray** (not to be confused with the British singer-songwriter of the same name) played in a power-pop band from the early 1990s called **Idle Wilds** (not to be confused with the Scottish indie band **Idlewild**).

"If an artist is having a tough time, I can outdo them with even worse stories," says Gray, 53, a married-with-two-kids upstate New York native who is now executive vp and head of West Coast A&R for Universal Music Publishing Group. "Those experiences have given me great empathy for artists and writers."

After abandoning his career as an artist and songwriter, Gray landed at Zomba Music Publishing in 2001 at the

peak of its success, where he worked with such hitmakers as **Max Martin**, **Robert John "Mutt" Lange** and **R. Kelly**. He then joined current Island Records CEO **David Massey** at Sony and, later, **Simon Cowell** at Syco's pop-star-minting machine. In 2013, Gray came to UMPG, where chairman/CEO **Jody Gerson** recently promoted him to executive vp. His signings include **Demi Lovato**, **Nick Jonas**, **DNCE** and an artist whom Gray signed as a 16-year-old: **Shawn Mendes**.

## What has been your role in Mendes' new album, *Illuminate*?

We helped with guiding co-write ideas, feedback on songs, producers and obviously with our synch department, which gets highly involved. On the last record, Shawn wrote "Something Big," which was a bit of a synch monster. It was on a promo for *Breaking Bad*, which was an interesting combination.

## How did you get into publishing?

Our band lost our deal [with RCA Records] while we were on the road, and I went to New York and started working as a songwriter. I was signed to MCA Publishing by **Patty Donahue**, the [former] lead singer in **The Waitresses** [who died of cancer in 1996], from whom I learned a lot about how to deal with artists and writers.

## Did you get any songs placed?

Not many. I loved songwriting and the

creative side of it, but I didn't think I could compete anymore. What's that line, "Those who can't do, teach"? I ended up getting a job at Zomba Publishing during its heyday: **Backstreet Boys**, **'N Sync**, **Britney Spears**.

## What have been the biggest "Hell yeah!" moments in your career?

One of the recent ones was with DNCE and "Cake by the Ocean." I had a history with the **Jonas Brothers** — David Massey signed them [to Sony] and we've known the whole gang for a long time. When we heard "Cake by the Ocean," that was a "Hell yeah!" moment, but it wasn't obvious looking back on it; nothing that was out there sounded like it.

## Are there any artists you wished you had given a second look?

When **One Direction** came up on the U.K. *X Factor*, I thought they would be big, but I didn't know they'd be that big.

## One of many people's biggest fears would be a job interview with Simon Cowell. What was that like?

It's not what you would think. It was not a high-pressure moment at all. We just talked about music and things we had done. His personality as an executive and as a company leader is very different than what you see on TV. He expects a lot, the bar is high, but he really values his employees. I didn't have to sing "Unchained Melody"! ●

1 "I have been a huge New England Patriots fan since I was a kid," Gray, photographed Sept. 7 at UMPG's Santa Monica offices, says of the framed jersey from the team's star tight end Rob Gronkowski. "Even when they were terrible." 2 An enlarged promo photo of actor Harry Shearer in *This Is Spinal Tap* as character Derek Smalls, a gift from (and signed by) co-workers at Syco — Cowell joked that Gray looked just like Smalls. 3 A handcrafted kaleidoscope, a gift from UMPG writer Carly Rae Jepsen.

# SHAWN MENDES

## ILLUMINATE

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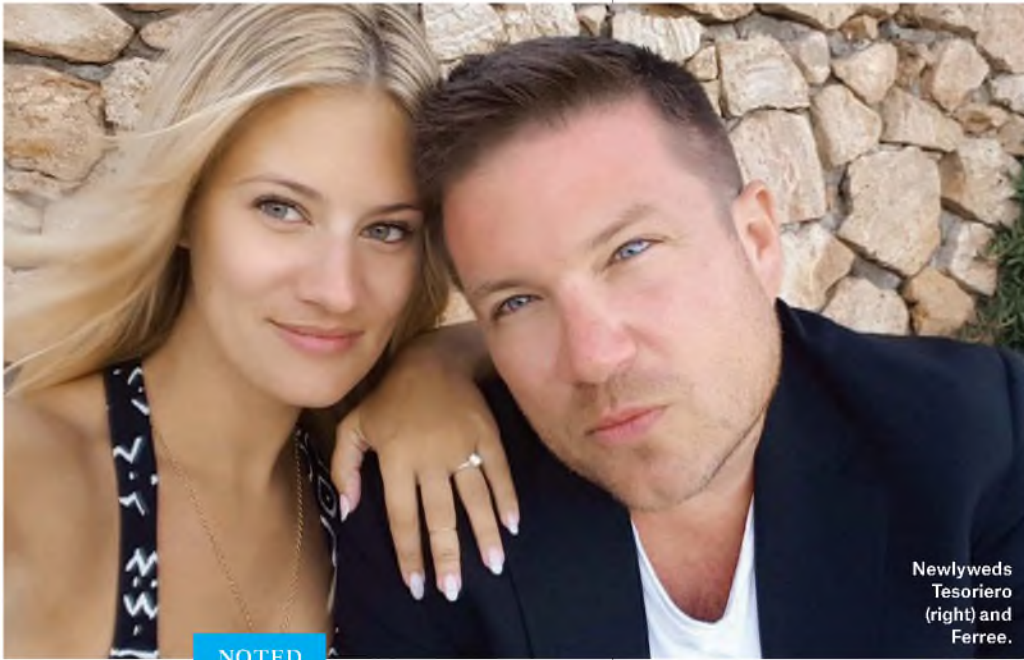
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15 JUL GLENDALE, AZ @ GILA RIVER ARENA / 17 JUL DENVER, CO @ PEPSI CENTER  
19 JUL DALLAS, TX @ AMERICAN AIRLINES CENTER / 22 JUL HOUSTON, TX @ TOYOTA CENTER  
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28 JUL ORLANDO, FL @ AMWAY CENTER / 29 JUL DULUTH, GA @ INFINITE ENERGY CENTER  
31 JUL NASHVILLE, TN @ BRIDGESTONE ARENA / 2 AUG CLEVELAND, OH @ QUICKEN LOANS ARENA  
3 AUG CHICAGO, IL @ ALLSTATE ARENA / 5 AUG OMAHA, NE @ CENTURYLINK CENTER / 6 AUG ST. PAUL, MN @ XCEL ENERGY CENTER  
14 AUG MONTREAL, QC @ CENTRE BELL / 19 AUG WASHINGTON, DC @ VERIZON CENTER  
20 AUG PITTSBURGH, PA @ CONSOL ENERGY CENTER / 23 AUG BOSTON, MA @ TD GARDEN

ISLAND



Newlyweds  
Tesoriero  
(right) and  
Ferree.

NOTED

09-07  
→

**David Geffen** listed his New York apartment for \$27.5 million. The 5,000-square-foot Fifth Avenue pad overlooking Central Park has two bedrooms, two-and-a-half bathrooms and a “soft contemporary” interior with an open floor plan.

09-08  
→

CAST Centers announced that **Demi Lovato** will join the mind and body wellness organization as a business partner. Lovato, who received treatment there in 2011, will serve on the advisory board alongside longtime manager **Phil McIntyre**.



Lovato

Board members of the long-delayed Ronald O. Perelman Performing Arts Center at New York’s World Trade Center complex — set to be completed in 2020 — named **Barbra Streisand** chairman.

British band **Bush** and frontman **Gavin Rossdale** signed with ICM Partners, represented in all areas.

09-09  
→

AEG Live appointed **Brooke Kain** to the newly created position of chief digital officer.

iHeartMedia launched a new

Latin music division, iHeartLatino, with radio personality **Enrique Santos** to serve as chairman and chief creative officer.



Santos

**Drake** purchased the estate next to his expansive Hidden Hills, Calif., compound for \$2.85 million. The 4,445-square-foot ranch-style home, built in 1955, has four bedrooms, five bathrooms, a pool and an 800-square-foot guesthouse.

**Bobby Shmurda** accepted a plea deal in a New York State Supreme Court, agreeing to serve seven years in jail and plead guilty to fourth-degree conspiracy and second-degree criminal weapons possession.

Def Jam executive vp media and artist relations **Gabe Tesoriero** wed **Jules Ferree**, SB Projects head of brand partnerships, at The Crow’s Nest in Montauk, N.Y.

**Chris Stone**, a founding partner in the Record Plant, a legendary recording studio used by **The Rolling Stones**, **Bruce Springsteen** and **Whitney Houston**, died after suffering a heart attack and stroke. He was 81.

09-10  
→

09-12  
→

Swedish hitmaker **Max Martin**, **ABBA**’s **Björn Ulvaeus** and pop songwriter **Niclas Molinder** announced the formation of Music Rights Awareness, an organization that will work to educate musicians about their rights. Their first project, Music Rights in Africa, will focus on songwriters in Rwanda, Malawi and Tanzania.

From left:  
Ulvaeus,  
Molinder  
and Martin of  
Music Rights  
Awareness.



**Jordan Weissman** joined UTA Music’s private/corporate bookings division.

**Travis Scott** signed a worldwide deal with Grand Hustle Publishing/Universal Music Publishing Group.



Scott

Sony Music U.S. Latin named **Mary Nuñez** senior director of music licensing and creative services and **Cebele Marquez** senior director of business development in the company’s growth and innovation team.

AEG named **Caroline Burruss** vp global partnerships.

SBS/Los Angeles appointed **Chris Carrillo** vp/GM.

**Kris Chen**, formerly of XL Recordings and Domino Records, joined Nonesuch Records as senior vp.

09-13  
→

09-14  
→

BIRTHDAYS

- |   |  |
|---|--|
| <b>Sept. 18</b><br>Xzibit (42)<br>Ricky Bell (49)   | <b>Sept. 21</b><br>Liam Gallagher (44)<br>Faith Hill (49)<br>Don Felder (69) |
| <b>Sept. 19</b><br>Sara Quin (36)<br>Tegan Quin (36)<br>Trisha Yearwood (52)<br>Nile Rodgers (64) | <b>Sept. 22</b><br>Mystikal (46)<br>Andrea Bocelli (58)                      |
| <b>Sept. 20</b><br>Chuck Panozzo (68)   | <b>Sept. 23</b><br>Ani DiFranco (46)   |



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

Bastille surprised Bestival attendees with a cover of TLC's "No Scrubs" on the final day of England's annual festival, held Sept. 8-11 at Robin Hill Country Park on the Isle of Wight.



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5

1 From left: Scarlett Johansson, Reese Witherspoon, Tori Kelly and Jennifer Hudson at the *Sing* premiere during the Toronto International Film Festival at Princess of Wales Theatre on Sept. 11. 2 Usher and sons at the unveiling of his star on the Hollywood Walk of Fame on Sept. 7. 3 Grammy Foundation vice president Scott Goldman (left) with Nick Jonas at "Up Close & Personal: Nick Jonas" at the Grammy Museum in Los Angeles on Sept. 8. 4 Mel B at the Creative Arts Emmy Awards at the Microsoft Theater in Los Angeles on Sept. 10. 5 Shawn Mendes onstage during his sold-out show at Madison Square Garden in New York on Sept. 10. 6 Lady Gaga debuted new single "Perfect Illusion" at the Moth Club in London on Sept. 9.



4



6



1



2



3



"I miss René every day," said Celine Dion of her late husband, René Angélil, before performing new song "Recovering" at the annual Stand Up to Cancer telethon, held at Walt Disney Concert Hall in Los Angeles on Sept. 9. The event, executive-produced by Bradley Cooper (left), raised money for cancer research.



4

1 Big Boi (left) and Sleepy Brown at the ONE Musicfest held at Lakewood Amphitheatre in Atlanta on Sept. 10. 2 Darren Criss (center) with *Stranger Things* stars Caleb McLaughlin (left) and Gaten Matarazzo during Elsie Fest, held at the Ford Amphitheater at Coney Island Boardwalk in Brooklyn on Sept. 5. 3 Katy Perry at Burning Man in Nevada's Black Rock Desert on Sept. 3. 4 Matthew Followill (left) and Caleb Followill of Kings of Leon onstage at Lollapalooza Berlin, held at Treptower Park in Berlin on Sept. 10. 5 Stars of forthcoming dramatic film *Hidden Figures* Octavia Spencer, Taraji P. Henson and Janelle Monae (from left) joined the movie's soundtrack producer Pharrell Williams for a Facebook Live Q&A at the Toronto International Film Festival on Sept. 10.



5

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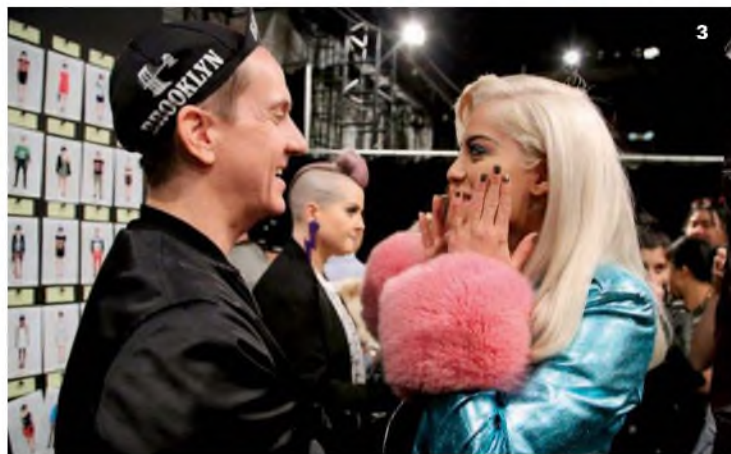
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# New York Fashion Week

NEW YORK, SEPT. 8-15

THE TAKEAWAY OF THIS YEAR'S NYFW? YOU DON'T NEED to be sartorially obsessed to enjoy yourself: Thanks to the over-the-top entertainment on display (from singers to carnival rides to faux political debates), anyone can find the fun in the industry's busiest week. At Jimmy Choo's 20th-anniversary fete, held in the former Buddha Bar in the Meatpacking District, special guest **Mary J. Blige** drew one of the week's largest crowds as she took the stage in a room swirling with balloons and neon lights for a multisong performance. The following night, **Kanye West** dusted himself off from the backlash of his semi-disastrous Yeezy Season 4 show with a set at The Plaza Hotel for *Harper Bazaar's* third annual Icon Party, hosted by **Carine Roitfeld**. The rapper-turned-designer, who performed "All of the Lights" and "Famous," issued a semi-mea culpa to the fashion community. But once again, it was **Alexander Wang** who reigned supreme in the music realm: Not only were **Madonna** and daughter **Lourdes Leon** front row (along with pal **Zoe Kravitz**), but he also had **Travis Scott**, **Desiigner** and South Korean singer **CL** perform at his afterparty at Pier 94, where he announced his surprise collaboration with Adidas. During the performances, guests ate burgers and fries from a McDonald's pop-up and drank Slurpees from 7-11 out of glow sticks. —CARSON GRIFFITH



**1** From left: Anwar Hadid, Taylor Swift, Martha Hunt and Lewis Hamilton sat front row for Tommy Hilfiger's show at South Street Seaport on Sept. 9. **2** West at his Yeezy Season 4 show at Four Freedoms Park on Roosevelt Island on Sept. 7. **3** Jeremy Scott and Bebe Rexha backstage at the designer's show at Skylight at Moynihan Station on Sept. 12. **4** Madonna (right) with Leon on Sept. 10. **5** From left: Leon Bridges, Alicia Keys and Swizz Beatz at Tom Ford's cocktail party at The Four Seasons on Sept. 7. **6** Blige (left) with Jimmy Choo creative director Sandra Choi on Sept. 8. **7** Tinashe at Opening Ceremony at the Javits Center on Sept. 11.



1: OWEN GALLEY/WIREIMAGE.COM; 2: BEBIZ/OUTLINE PRESS; 3: MATT BARNARD/REX USA; 4: JEFFREY MATTIOLI/GETTY IMAGES; 5: GILBERT CORRAZOLLO/GETTY IMAGES; 6: GILBERT CORRAZOLLO/GETTY IMAGES; 7: GILBERT CORRAZOLLO/GETTY IMAGES

2016

# GRAMMY® CONTENDERS ISSUE

*Billboard* will publish its third annual GRAMMY® Contenders special issue, showcasing the music and artists who made an impact during the 59th GRAMMY® eligibility period.

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40

U N D E R

40

2016

# 40 UNDER 40

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# the heart

THE PULSE  
OF MUSIC  
RIGHT NOW

## 'YOU DON'T HAVE TO COMPROMISE'

Pop's most dedicated provocateur has clashed with everyone from Beyoncé to Bieber to the NFL. Now, with her latest album, is she really ready to call it quits?

BY RICHARD SMIRKE

PHOTOGRAPHED BY DANIEL KENNEDY

LET'S SEE WHAT THESE girls talk about and how they do it," says **M.I.A.**, scanning through a pile of glossy magazines before picking out *British GQ* with **Charlize Theron** on the cover. "She's had a crazy life. Let's see how she stays out of controversy," says the singer, real name **Mathangi "Maya" Arulpragasam**, a wicked grin lighting up her face.

Dressed in black heeled boots, dark leggings and bright blue

Adidas T-shirt, the petite 41-year-old — perched on a sofa in a London studio — looks more like a wet-behind-the-ears buzz act than a battle-hardened veteran five albums into her career. In person, M.I.A. is far bubblier than her incendiary Twitter feed suggests, but still doesn't shy away from provocative statements: "I can't be compared to other industry acts, because I don't have a 10-man team behind me profiting off my brand. I'm

"You can see my skin tone. It's not like I haven't suffered," says M.I.A., photographed Aug. 29 at Lock Studios in London.

HAIR BY IANES BROWN AT PREMIER HAIR & NO MAKEUP MAKEUP BY LIE PUGH AT PREMIER HAIR AND MAKEUP (ON-SITE PRODUCER: TONY JONES)

not a brand. I'm a person, and that's the difference," she says with a steely gaze. "From day one I have talked about what is important to me, even though it wasn't cool at the time, but it's cool and trendy now. I have contributed to women who don't have to compromise to be in the music industry."

For an artist who announced her mainstream arrival with the sound of gunshots (courtesy of breakthrough single "Paper Planes" in 2007), shock is nothing new. The most recent controversy stemmed from comments she made to London newspaper *The Evening Standard* about Black Lives Matter, saying: "Is **Beyoncé** or **Kendrick Lamar** going to say Muslim Lives Matter?" The uproar got her dropped from the Afropunk festival in London, and two months later the matter still rankles. "I feel like I'm the only outsider at this point, as a musician, who can even say this because there isn't anyone else," she says, explaining that her comments were not criticizing Black Lives Matter, but the hegemony of American politics in pop culture at the expense of more global concerns. "Where is the other immigrant who is going to say it? You can see my skin tone. It's not like I haven't suffered any of the shit with race or being persecuted that everybody is talking about." That's why the current refugee crisis cuts so deep. "That kid who has just come over is going to go through all the things I went through, only this time it's a Syrian and not a Tamil," says the singer, who was born to Tamil parents in London and raised in Sri Lanka. "If that whole journey is another 10 years to make another me, that's a long time to wait for someone to come and talk about it."

M.I.A. has always been comfortable vocalizing her positions, an attitude that occasionally seems like self-sabotage. In 2010, she responded to a high-profile (and highly critical) *New York Times* profile by tweeting the reporter's cell number. Performing with **Madonna** and **Nicki Minaj** at the 2012 Super Bowl, she gave her biggest ever audience (or, at least, the video camera) the finger, an act that earned her a \$16 million lawsuit from the NFL (they settled). She has picked fights with everyone from **Justin Bieber** to **Lady Gaga**, and she can't seem

to get a U.S. visa (perhaps due to past support of the Tamil Tigers separatist group), which makes touring stateside difficult.

The previous evening, M.I.A. had flown back to London, where she lives with her 7-year-old son Ikhyd, after a monthlong stay in India. The original purpose of the trip was to study. Instead, she found herself corralling a 100-strong film crew into shooting a video for latest single "Freedun," featuring **Zayn**. "I didn't want to be a tyrant, but when I practiced that ethic of 'chilled director,' nothing got done! Absolutely f—ing nothing," she says of the shoot, which only came about when her manager "dangled" the former **One Direction** heartthrob in front of her. "She said, 'Zayn wants to come to India tomorrow.'"



M.I.A. onstage in New York in 2005.

got to turn around and look at what happens [to you] once you survive something," says M.I.A., whose family — minus her largely absent activist father — fled to London as refugees of the Sri Lankan civil war when she was 10. She learned English, went to school and talked her way into art college, where she forged the "refugee aesthetic" that has defined her music. To be fair, she comes by any persecution complex honestly: Her childhood ("I was shot at. Bombed for being a Tamil ... Seven of us slept in a room") had a profound impact, so when she saw reports of the Middle East refugee crisis she was propelled to respond. She quickly wrote the song "Borders" — a blast of metallic beats, Internet slang ("being bae") and rebel attitude ("guns blow doors to the system"). The track, released last fall, was intended as a standalone work, with no plans for a full album. "Then I became single," she says, alluding to an acrimonious split with **Benjamin Bronfman**, son of former Warner Music Group CEO **Edgar Bronfman Jr.**, and father to Ikhyd. "I realized I need music to help me. That's when I started writing."

She calls the result a "breakup album," although anyone expecting a collection of tear-stained ballads is in for a shock. Recorded in London, Los

Angeles and Jamaica, and featuring production by **Skrillex**, **Blaqstarr** and a remix from her once-estranged ex **Diplo**, *AIM*'s 12 tracks span polemical bombast (refugee-inspired "Borders"), dreamy synth-pop ("Survivor") and woozy Bollywood-style bangers ("Go Off"). "I'm not sure if I suit the album format as a person," she says about her future. "The first thing that comes to mind is that I want to study."

M.I.A. says her retreat from fame dates to her third album, *Maya*. "In 2010 I was like, 'What's the point in me doing anything?' It doesn't mean shit

and it's only about money. There's loads of people who do it better," she says, noting that music today seems at a dead end: "At the end of rap music is **Kanye West**. The entire genre is boiled down and distilled to Kanye! Indie is distilled to **Coldplay**. And pop is distilled to **Taylor Swift**."

So if *AIM* does mark the end of M.I.A., what does she think her legacy will be? "That I didn't take the easy route, but still survived." ●



With Minaj (left) and Madonna at the Super Bowl in 2012.

I was like, 'What for?' I'm not making a video!" In the end, she took the bait and shot the video.

"Freedun," a lithe and upbeat pop song in which M.I.A. calls herself "a swagger man from the people's republic of swagistan," exemplifies the playful, conciliatory mood that runs through *AIM*, her fifth and, she claims, final album, which arrived Sept. 9. "*AIM* is about the survivor. I've realized there's no point in me constantly complaining. I've

## M.I.A. PLAYS WELL WITH OTHERS

Sure, she likes to raise hell, but that doesn't mean she's not a team player



2004  
**Diplo**

A meet-cute in a London club led to numerous collaborations during the next dozen years.



2007  
**The Clash**

M.I.A. and Diplo sampled the London punks' "Straight to Hell" on "Paper Planes."



2007  
**Spike Jonze**

Long a cheerleader, the director launched his series, *Spike*, with an M.I.A. interview.



2009  
**T.I., Kanye West, Jay Z**

A hugely pregnant M.I.A. teamed with the three MCs on "Swagga Like Us" at the Grammys.



2013  
**Donatella Versace**

The designer approached M.I.A. to team on a limited collection for Versus by Versace.



2016  
**Zayn**

For new track "Freedun," M.I.A. and the ex-boy bander collaborated through WhatsApp.

Q&A

# Charley Pride

The country star has 50 years of hits — and battles that started with his days picking cotton

BY CHUCK DAUPHIN

There are three African-Americans in the Grand Ole Opry: legendary harmonica player **DeFord Bailey** (1899-1982), **Hootie & The Blowfish** alum **Darius Rucker** (inducted in 2012) and **Charley Pride** (inducted in 1993). The Sledge, Miss., native (population 529) went from picking cotton to pitching in the Negro American League to becoming RCA's second-best-selling artist ever (**Elvis Presley** holds the crown) thanks in part to 29 No. 1s on *Billboard*'s Hot Country Songs chart. "Charley is not just a legend in country music, but a legend in general," says Rucker, who recently duetted with the 78-year-old singer at a Nashville benefit. To celebrate the 50th anniversary of his *Billboard* chart debut (Nov. 6, 1966, when



Pride says "you could make three movies" about his life. Inset: With West Virginia Sen. Robert Byrd and Barbara Mandrell in 1980.

American League All-Stars] were the only team to beat him, 4-2. I'll always keep that clipping.

**What inspired you to turn to country music?**

The people in the Grand Ole Opry. My dad had an old Philco radio, and nobody could turn the knobs but him — so that's what we heard. **Bill Monroe** was his favorite singer. I got

and a lot of other things. I was watching the Olympics, and the first African-American woman [**Simone Manuel**] won a gold medal in swimming. Why is that? They weren't competing. Even when I was a little above somebody else [who was white], he or she would be given the job — that's the way it worked. Promoters were reluctant to book me. When you ask why things haven't changed, I just say, "How far do you want to go back?" Do you want to go back to 1817? Once someone in the industry said to me, "I don't mean no harm" — you know, just throwing that in — "but I want to ask: How come every time we let y'all in, you just take over?" I told him, "See that barrel over there? Go peek in it. Oh, look, there I am, down at the bottom! Now where is there for me to go?"

**There has long been talk of a biopic based on your life. What's the status of that project?**

We're still trying to get it off the ground. It was supposed to have been done in 2008. Everything was set — the directors, the producers, everything — then they had the writers strike in California, and it fizzled. I got one payment out of it. I said to Creative Artists Agency, "I don't want to be like my friend **Johnny Cash**, trying to look up through the grass when you're doing this thing." There's so much in my head, it's like a computer. You could make three movies. ●

**"I can put up with anything, because whatever happens to me, Charley Pride went through things that were 10 times worse." —DARIUS RUCKER**

Country *Charley Pride* arrived at No. 40 on Top Country Albums), Pride speaks about his long road to becoming an icon.

**What was it like playing in the Negro Leagues?**

Most kids, when they're growing up, have some kind of dream. Where I'm from, we'd sleep three and four to a bed — chopping wood and milking cows, that sort of thing. When I saw **Jackie Robinson** go to the major leagues, I remember picking cotton alongside my dad and thought, "Here's my way out of the cotton fields." I had the fastball, curveball and the change-up, and I could get people out with all three. In 1956, **Willie Mays** led a barnstorming tour [of exhibition games], and [the Negro

hooked on it. I bought a guitar, but I was out in the country and I didn't know how to tune it. So I'd hear [the arpeggios], and just tune it that way.

**What do you think about country music today?**

It's alright, but I'd like for it to still be a little more traditional, like myself. I think it will revert to that sound soon — at least, more than it does now. From the ones who influenced me — **Bill Monroe** and **Ernest Tubb** — I take it all the way up to **George Strait**, and that's who I consider to be last of the traditional guys. But I don't kick success, you know?

**Why do you think the genre is still predominantly white?**

It's a combination of the culture

## OVERHEARD

BY SELMA FONSECA



Lennon

**Julian Lennon's "Saltwater" Tears**

**Bono** got a bear hug from singer-turned-photographer **Julian Lennon** when the **U2** frontman attended the Sept. 8 opening of Lennon's "Cycle" exhibit at the Leica Gallery in Los Angeles. **John Lennon's** eldest son then walked the Irish rocker through the exhibit. After releasing six albums, Lennon turned to photography but told *Overheard* he's rerecording his 1991 single "Saltwater" — which laments poverty and environmental devastation — for a Christmas release. He said the new version has been stripped down to evoke "raw, guttural pain," adding: "What the f— are we doing with this world?"

**When Azoff Played Azoff**

Agent-turned-manager **Jeffrey Azoff** has followed in his father's footsteps in more ways than one. At a Sept. 13 panel moderated by *The Hollywood Reporter* president/chief creative officer **Janice Min** at the 92nd Street Y in New York, *Documentary Now!* creators **Bill Hader**, **Fred Armisen** and **Seth Meyers** revealed that not only did **Eagles** manager **Irving Azoff** play a fictional version of himself — **Alvin Izoff** — in their *History of the Eagles* mockumentary, *Gentle and Soft: The Story of the Blue Jean Committee*, Jeffrey played his father as a young man. "Perfect casting," said Armisen of the resemblance. Meyers noted that when Irving learned of the casting notice for an "Irving Azoff type," he called *Saturday Night Live* creator **Lorne Michaels**, who serves as executive producer of the IFC series, and asked to play himself.



Armisen (left) and Hader

Got gossip? Send it tips@billboard.com.

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LESSONS LEARNED

# 'The Music Industry Is Still Homophobic'

Lance Bass, who has found his niche as a TV host, reflects on Lou Pearlman's death and the challenges of career change

BY ELIAS LEIGHT

They say you can't jump from boy band to solo star, with 'N Sync alum **Justin Timberlake** as the exception that proves the rule. But JT's former bandmate **Lance Bass**, 37, has carved his own path through the entertainment world. His latest evolution has him hosting *Finding Prince Charming*, Logo's *Bachelor*-style reality dating show in which "13 charming and gorgeous suitors ... compete to win the heart of one of the nation's most eligible gay heartthrobs." Ahead of last week's premiere, Bass talked to *Billboard* about his eclectic post-'N Sync career, life as a gay entertainer and the death of former 'N Sync manager **Lou Pearlman**.

**YOU'RE ONLY AS GOOD AS YOUR TEAM**

"When 'N Sync ended, it was a rocky time, because I came out of the closet. The music industry is still very homophobic. I 100 percent felt that — even to this day I feel that. When I found out there wouldn't be another 'N Sync album, I wanted to try some solo stuff, but my record label never returned a call. My manager never called me. I lost everyone. Even **Michael Jackson** had to have the best people to succeed. Without that support, there's no way you're going to make it in the industry."

**EMBRACE CHANGE**

"I've seen the ups and downs of music. I was so happy to be in the industry at the time I was, because that was the golden age of music. And then everything turned on a dime. That's what TV is going through now. You have to embrace it, and make sure you're ahead of the game."

**VERSATILITY IS AN ASSET**

"I don't have a great attention span, and I'm interested in so many different things. From trying to go to space with the Russians to writing books to producing and writing TV, I've dabbled in it all. Now I feel like I've found a part of this industry that I love and that I'm really good at: hosting and being a TV personality."

**STAY POSITIVE**

"Everything I do in entertainment, it has to have some element of giving back. I wanted to be a part of [*Finding Prince Charming*] because I knew this would help a lot of people, and people could see some really wonderful storylines. There are a lot of stigmas in our community, and they're going to hit those on the head a lot during this series. Things we don't really talk about in public: the stigma of HIV/AIDS, conversion therapy, stuff that the straight community doesn't know much about. I hope this show educates them."

**LET BYGONES BE BYGONES**

"With Lou Pearlman passing, it brings up so many memories, good and bad. It was sad to see anyone pass away that had such influence in your life and introduced me to four of my best friends. But it also reminds me of how to really be in this industry. I always want help other artists, and make sure they enjoy what they're doing, actually make money doing it. And I never want to take advantage of that." ●



Top: Bass on the set of *Finding Prince Charming*. Inset, from left: 'N Sync's Chris Kirkpatrick, JC Chasez, Bass, Joey Fatone and Timberlake, in 1997.

**A BRIEF HISTORY OF HILLARY & TRUMP IN RAP**

BY JEFF ROSENTHAL



**1991**

**THE COUP**

"The Coup"  
(*The Coup EP*, Polemic)  
"We gives a f— if you've got money and the millions  
Cause motherf—er we've got a posse in the billions  
Break yourself Trump, it's collection day...  
You stole the shit from my great granddaddy anyway"



The political hip-hop group was an outlier when it came to knocking The Donald: In the '90s, everyone from UGK to Raekwon used "Black Trump" as a compliment.

VOTE FOR: CLINTON

**1993**

**YO YO**

"Girl's Got a Gun"  
(*You Better Ask Somebody*, East West/Atlantic)  
"The devil don't know who the man be  
Come and check it out, I got the fat artillery  
Harriet Tubman's spirit instilled in me  
F— Bill Clinton and Hillary"

Five months into Bill Clinton's presidency, why was Yo Yo so mad? It might have been the first couple's attack on Sister Souljah and gangsta rap in the wake of the Los Angeles riots — or maybe she just hates the saxophone.

VOTE FOR: TRUMP

**1998**

**METHOD MAN**

"Cradle Rock" featuring Booster and Left Eye  
(*Tical 2000*, Def Jam)  
"Bad vibes filling me with thoughts of conspiracy  
Whitewater scandals with Bill Clinton, Hillary  
Too hot to handle, too well put together to dismantle  
F—er, you heard me"

Also on *Tical 2000*: A voicemail from Trump, who says, "Hey, Method Man. This is Donald Trump, I'm in Palm Beach and we're all waiting for your album. Let's get going, man. Everybody's waiting for this album."

VOTE FOR: TRUMP



**2005**

**NELLY**

"Grillz" featuring Paul Wall, Ali, Gipp, Brandi and Jermaine Dupri  
(*Sweatsuit*, Universal)  
"Where I got 'em you can spot 'em, on the top, on the bottom  
Got a bill in my mouth like I'm Hillary Rodham"

Assuming this is a reference to the presidential package, wasn't it a dated reference even 11 years ago, when Ali of St. Lunatics dropped this rhyme? Listeners were apparently unfazed: The song hit No. 1 on the Billboard Hot 100 in 2006.

VOTE FOR: ABSTAINS

# HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY NATALIE WEINER

"I appreciate all the years that y'all put up with me learning in front of you."

—KANYE WEST

The star speaking to the crowd at the *Harper's Bazaar* Icon Party following unflattering reviews of his *Yeezy* Season 4 fashion show.

"If she says sorry, sure!"

—KATY PERRY

The pop singer responding on Twitter to a fan who asked if she would collaborate with Taylor Swift.

"She took just a sketch of a lyrical outline and turned it into the most bodacious, vicious, incredible song."

—JACK WHITE

The former White Stripes leader talking about collaborating with Beyoncé on *Lemonade*'s "Don't Hurt Yourself" on NPR's *All Songs Considered*.

Solange

West

Perry

Streisand

"This is why many black people are uncomfortable being in predominantly white spaces."

—SOLANGE

The singer responding in an essay on her website, *Saint Heron*, to reportedly being harassed by white women while attending a Kraftwerk concert in New Orleans.

"Talking about retiring and shit. F— that!"

—KENDRICK LAMAR

The MC protesting Lil Wayne's reported retirement in a homemade video, which also featured him rapping along to some of Weezy's early hits.

"I have to hand it to Kevin, he is a real musical genius."

—LADY GAGA

The pop star on Kevin Parker (aka Tame Impala), who co-produced her new single "Perfect Illusion," in an interview with BBC Radio 1.

"Who is this clown? Just when we thought we'd heard it all, huffing and puffing about his big fantasy wall..."

—BARBRA STREISAND

The legend turning her classic "Send in the Clowns" into a Donald Trump parody at a Hillary Clinton fundraiser in New York on Sept. 9.

2007

TRINA

"Single Again"  
(*Still Da Baddest*, Slip-N-Slide)  
"Like Hillary Clinton, I'm the boss  
Dude came back 'cause He know where it's at"

In 2007 Hillary was riding high, fresh off her first term as senator and gearing up for a White House run. With Trina's name-drop, Clinton received her first truly positive reference in song — the same year Gorilla Zoe compared her to cocaine (and meant it as a compliment).

VOTE FOR: CLINTON



2010

LIL B

"Bitch I'm Bill Clinton"  
(*Red Flame*, BasedWorld)  
"I need Bill Clinton to light up the weed  
Shout-outs to Hillary Clinton  
You 'bout to win that president shit  
For me you going to be president soon, baby"

Barack Obama was still in his first term when the Bay Area icon offered this endorsement of then-Secretary of State Clinton. No wonder, then, that when Lil B switched his support to Bernie Sanders in 2015 CNN saw fit to report the news.

VOTE FOR: CLINTON



2011

MAC MILLER

"Donald Trump"  
(*Best Day Ever*, Rostrum)  
"Take over the world when I'm on my Donald Trump shit  
Look at all this money, ain't that some shit"

When this dropped, Trump was flattered, calling Miller "the next Eminem." But just two years later, he tweeted (among many other things): "Little @macmiller, I'm now going to teach you a big boy lesson about lawsuits and finance. You ungrateful dog!" In 2016, Miller responded on *The Nightly Show*, calling him "a racist f—wad of a human."

VOTE FOR: CLINTON

2016

RICH DA KID

"Rich the GOAT"  
(*I'm the GOAT*, Rich Forever Music)  
"Hillary hit the dab, I'ma vote (Hillary!)"

Clinton made headlines when she learned to Whip and Nae Nae on *The Ellen DeGeneres Show* in September 2015. But it took her dabbing on the same show to win the coveted Rich Da Kid endorsement. Though it may not be a great reason to vote, there's plenty worse — deporting millions to Mexico, for instance.

VOTE FOR: CLINTON



2016

YG

"FDT" featuring Nipsey Hussle  
(*Still Brazy*, Def Jam)  
F— Donald Trump  
F— Donald Trump  
Yeah, n—a, f— Donald Trump  
I don't like your ass, n—a  
Yeah, yeah,  
f— Donald Trump  
Yeah, f— Donald Trump  
This for my grandma!  
Yeah, yeah, f— Donald Trump, yeah

Breaking: YG and Hussle (and G-Eazy and Macklemore on the remix) don't like Donald Trump.

VOTE FOR: CLINTON

COVER DATE | OCT. 8, 2016

# CMA AWARDS 50

THEN. NOW. FOREVER COUNTRY.

2016

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## CMA AWARDS PREVIEW

The CMA Awards are the biggest night in country music. Hosted by music icons Carrie Underwood and Brad Paisley on November 2nd, the award show will be celebrating the CMA's monumental 50th anniversary. The award show will also highlight the greatest music moments that have shaped country music for the past 50 years.

On October 8th, *Billboard* will publish a special editorial feature in honor of the CMA's golden anniversary. This issue will also showcase the nominees that are in contention for Entertainer of the Year, Top Male Vocalist, Top Female Vocalist, and Top New Artist. These artists have made tremendous musical contributions during the CMA Awards eligibility period.

**Take this opportunity to congratulate the biggest names in country music and highlight your artist's success over the past year.**

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Editorial content subject to change

# Style

*The Gear,  
The Looks,  
The Trends*

## 'A Mansion On Wheels'

The only car for DJ Khaled? A Rolls-Royce, of course. With two in his garage at home, the father-to-be ("no minivans") takes the new \$537,000 model for a spin

BY BRETT BERK

PHOTOGRAPHED BY  
REBECCA SMEYNE

DJ Khaled photographed Aug. 29 in New York. For an exclusive interview and behind-the-scenes video of him discussing why he's a sex symbol, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).

**“My son’s going to be in a Rolls-Royce when he’s born. He’s going to have everything he wants.” —DJ Khaled**



**Rear Deck**

The boot lid flips up and the rear edge folds down. Perfect for picnics with the optional crystal- and silver-filled wicker picnic hamper.

**Full Coverage**

An umbrella is integrated into each doorjamb and can be popped out at the touch of a button when exiting.

**T**HIS, I’VE ONLY SEEN IN movies,” says DJ Khaled, delighted as he rolls to a stop, top down, in the middle of Ninth Avenue in New York. He’s pointing at an open hydrant, outfitted with a spray cap, arcing a heavy stream across the street on this hot day.

Khaled is not saying this just to his carmate, but also to his phone. He made sure he could stay connected to his nearly 15 million followers on social media when he first got in a few blocks back. “Where’s the USB port?” he asked as he took a seat in the brand-new \$537,000 Rolls-Royce convertible he’s taking for a test drive (to be clear, he only goes online when he’s stopped). It’s all part of his devotion to his audience, which today includes a middle-aged dad on the sidewalk who drops

his daughter’s hand, points and mouths “DJ Khaled.”

“I love my fans,” says Khaled, 40, his hands gripping the classically thin steering wheel of the Phantom Drophead Coupe, the British brand’s range-topping super cruiser. “They inspire me; we make a community. That’s why my new album, *Major Key*, was No. 1 in the country,” he says of the July release, his first to top the Billboard 200.

It likely helps that he’s seemingly up for anything, a fact made clear by his viral Snapchat videos and further evident as he plows the half-million-dollar convertible through the hydrant’s torrent, dousing the hand-rubbed Diamond Black paint, flawless seat leathers and 21-inch lacquered wheels.

“I don’t get embarrassed,” says Khaled, offering one of the secrets to success for which he is Internet-famous. “I’m just being myself. The key is to be yourself. I’m

**Khaled, who keeps his own two Rolls-Royces at home in Miami, says the brand is “timeless, iconic.”**

just being Khaled.”

Part of being Khaled means striving for the best, and uplifting others to do the same. A car like this, driven by a Wall Street banker, might inspire resentment. With Khaled behind the wheel, it brings joy. Fans hand him their phones for joint selfies, their babies for photo ops. As he drives by, traffic cops smile.

Khaled is used to driving conspicuously. He owns two Rolls-Royces, a Ghost sedan and a Wraith coupe, which he keeps at home in Miami. “You work hard to get a mansion because that’s where you live,” he says. “A Rolls is like having a mansion on wheels.” The brand signifies indissoluble stolidity. “It’s timeless, iconic,” he says. “Even if you drive it a lot, it stays brand new.”

A secondhand car — a Honda — is how Khaled learned to drive in New Orleans, where he grew up. When he



## DJ KHALED'S DROP-TOP PLAYLIST

The first thing the DJ does when he gets into a car? Sync up his phone. "Other people have different joys – they might go play golf," he says. "Not me. I [love] driving a Drophead with blue skies and this vibe."

"Hate Me Now," Nas

"Victory," Puff Daddy

*The Black Album*, Jay Z

"Maybach Music," Rick Ross

From top: New York's traffic police smiled as Khaled "rolled" by; "Too much paparazzi!" yelled Khaled, inciting and inviting his fans.



**Hidden Spirit**  
The Spirit of Ecstasy hood ornament retracts at the touch of a button – or automatically if anyone tries to grab it.

**Wheels Up**  
The optional dark-lacquered wheels have weighted center caps so the double-R emblem is always right-side up.

started making money as a DJ, he bought a BMW M3. "It was fast, sporty, but still classy," he says. Bentleys and Maybachs followed as he achieved success as an artist and producer.

His garage also includes a Range Rover for his fiancée, who is pregnant with a boy, due this fall. He laughs at the thought of adding a minivan. "We're going to be in a Rolls-Royce," he says. "My son's going to be in a Rolls-Royce when he's born. He's going to have everything he wants."

The fall also will welcome the arrival of two new videos, one with him and **Nas** called "Nas Album Done," and one for his new Billboard Hot 100 single, "Do You Mind," featuring **Nicki Minaj, Chris Brown, August Alsina, Future, Rick Ross** and **Jeremih**. Both videos will have the feel of "a short film," says Khaled.

With the coming presidential election,

he also will continue showing support for "his" candidate **Hillary Clinton**, whom he publicly has endorsed. "**Obama** is my president, and I wish he could stay there forever," he says. "But I feel like Obama is telling us we should rock with Hillary."

Suddenly, Khaled is thronged by a troupe of elated teens on bicycles as he pulls up to Washington Square Park in Greenwich Village. They almost seem as if they've been following his bread-crum social media trail. "Khaled! DJ Khaled!" they cheer, popping wheelies. They ask him to join on their Snapchats, to give shout-outs to friends. In striving to stay connected to his community Khaled must get tired. "I do," he says, his dark eyes widening. "I wish I had one of those selfie sticks for Snapchat – you could push it and Snap at the same time." Perhaps Rolls-Royce could customize one for the family wagon. ●





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**BROS**  
of  
**SUMMER**



Two frat-loving dudes in a Eurocentric dance world, The Chainsmokers and their monster No. 1 hit "Closer" have cracked the pop-crossover code. Backstage with **Drew Taggart** and **Alex Pall** as they shoot tequila, pop cannabis gummy bears and high-five over owning the season: "Only **Justin Bieber** and **Drake** hold a candle to what we've done this year," says Taggart

**BY CHRIS MARTINS**  
**PHOTOGRAPHED BY BRIAN BOWEN SMITH**

Taggart (left) and Pall of The Chainsmokers photographed Aug. 30 at the Avalon Hotel in Beverly Hills. Styling by Tiffani Chynel. Taggart wears a Ksubi top and H&M pants. Pall wears an All Saints top and Ksubi pants. For an exclusive video of The Chainsmokers prank-calling their famous friends, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).

# A

AN ANTIQUE SCHOOL BUS PAINTED Day-Glo orange cuts through the craggy landscape 10 miles west of Denver, blaring dubstep and the gleeful whoops of college-aged music lovers. They're partying their way up the canyon that leads to the Red Rocks Amphitheatre to see The Chainsmokers, who currently have the No. 1 song in this country and a few others with "Closer," a swoony EDM-tinged anthem featuring alt-pop heroine Halsey. As the bus climbs, a crumpled can hits the dirt. Cheap beer? Nope. It's a cocktail in a can, and the sun's still way up in the September sky.

"We rage every night. My mom's going to hate reading that," says Drew Taggart, 26, "but she already knows." He's the baby-faced half of the duo — the producer, songwriter and, increasingly, singer of The Chainsmokers. He's sitting in a massage chair in the venue's greenroom, sipping tequila from a red cup and chewing on beef jerky. Sitting on the black leather couch next to Taggart: Alex Pall, a 31-year-old with bedhead and neck scruff, whose role is a permutation of DJ, A&R rep (he books the collaborations), art director and bon vivant. "It's always 'work hard, play hard,'" says Pall after a pull of vodka. "But you'll never see us getting carried out of a club. We're way too good at drinking."

These good-time bros, whose website bio includes the words "17.34 combined inches" (Pall clarifies: "Oh, that's our penises combined... tip to tip"), are also astoundingly good at making hits. For hugely impressive, far less icky stats than what's on their website, take a look at "Closer" as it rounds its fourth week atop the Billboard Hot 100: five weeks leading the Digital Songs chart with a peak of 208,000 downloads (best for a group since One Direction in August 2015), according to Nielsen Music; four weeks dominating Streaming Songs with a 40.5 million-click peak (only the fifth track to reach 40 million in a week); and No. 9, and climbing, on Radio Songs. "Closer" will be their third title to go double-platinum in 2016, following "Roses" and the euphoric trap-pop gem "Don't Let Me Down."

"Only Justin Bieber and Drake can hold a candle to what we've done," says Taggart, naming the two artists who banked more top 10s this year. The Chainsmokers even unseated Calvin Harris as all-time champ



"I don't know what to say to people who think it's a con," says Pall (right). "We're literally going for our third double-platinum record this year."



of the Hot Dance Songs chart. “Now we’re influencing the industry, putting out songs everyone copies.”

And with apparent ease. “Closer” co-writer Shaun Frank says that in November 2015, after Taggart made the beat in a 30-minute session with Freddy Kennett of Louis the Child, they did the rest on a tour bus in an hour, peppering in lines about Taggart’s experience hooking up with an ex, then “realizing he actually still hates her,” as Frank explains. “He wanted to finish the song, and I was like, ‘So why don’t you just sing it?’ Drew’s like, ‘No way, I’ve never sung.’ But we set up a mic in the bus, cut it, and that’s the vocal we used.”

The New York native duo offers something simultaneously fresh and familiar to contemporary dance-pop crossover. The pair isn’t linked to a trendy sound like trop-house. The songs are stylistically elastic although generally midtempo and vaguely sentimental, featuring autobiographical lyrics and non-household-name female guest singers like Daya and Rozes. Broadly speaking, the group is a little like a sanitized Diplo and Skrillex. (Or a more relatable Kygo. Or a less turned-up DJ Snake.)

Whatever it is, The Chainsmokers sold out Red Rocks four months ago, and the guys are suffering from an abundance of “good problems.” Chief among them is launching this show — the first in a roving series called Dreaming, in which they curate the lineup and play atop a new multitiered LED setup to rival the nearby natural monoliths — while also settling into two freshly bought Los Angeles homes (a move partly inspired by how much easier it is to fly back there after rocking Las Vegas). Also: deciding who to work with next. Pall doesn’t mind sharing that Linkin Park unexpectedly called him while he was on the toilet; Big Sean blew off his



“We plucked ourselves from obscurity and then started delivering smashes,” says Taggart (left), onstage with Pall in 2015 in Portland, Ore.

management to confirm a session (so did Dua Lipa); and Weezer circled back after refusing a cameo in The Chainsmokers’ 2016 Coachella set.

“They were like, ‘Yo! We should do a track together,’ and I’m like, ‘Oh, really?’” says Pall. “I can’t blame somebody for saying no early on, but it depends on how you said no and how you came back to us. If you own it, like, ‘I didn’t see the vision, but it’s clear now and it’s super sick,’ I get that. It feels good when those people are like...” Taggart finishes the thought: “Thirsty.”

The respect is a change for two dudes who broke through in 2013 with the wacky, satirical electro-house cut “#Selfie,” which Pall variously refers to as “our stupid novelty song,” “perfect for its time” and “an annoying-ass record,” and peaked at No. 16 on the Hot 100. Its reception was mixed but huge (accounting for a full third of their 1.5 billion YouTube plays), and it’s easy to chalk up any gawkiness to growing pains. As Taggart explains, “We’ve had people looking at us longer than we’ve known who we are.”

Now that The Chainsmokers are sitting at the top (a mile high, in fact, at the moment), it seems suddenly important to figure out who they really are. Brilliant underdogs quickly building something from nothing, or savvy shortcut-takers

hacking the system? Cinderellas? Svengalis? They tag-team another zinger: “It’s like if LMFAO just started making...” says Pall, and Taggart finishes: “...the illest shit and stopped dressing like idiots.”

**T**HE CHAINSMOKERS ARE omnivorous music nerds. They talk about other artists constantly, and not just because they’re name-dropping. They’re students of everything, from Kanye West’s general “dopeness” to Blink-182’s honest lyrics to Twenty One Pilots’ theatrical shows.

Pall didn’t know what a DJ was growing up in New York’s Westchester County as the son of an art dealer and a stay-at-home mom, but he and his best buds dubbed their own cassette mixtapes constantly. When he was 12 or 13, he saw an ad in the back of a music magazine for legit mixing gear that blew his mind. At the next sweet 16 he attended, he made a beeline for the hired DJ and “grilled him about it all,” says Pall. “He was a pedophile for all I know, but I shadowed him, and before long my mom was bringing me to my own gigs, helping me carry my records.”

He graduated to house parties, then clubs. In between, college happened — New York University for art history and business — and he began working at a gallery while

## Hatching Dance Hits: Stars Vs. Singers For Hire

Dance acts seeking crossover singles have a proven formula in tapping a pop star and hitting Hot 100 pay dirt. There’s a reason Major Lazer and DJ Snake reportedly first pitched “Lean On” to Rihanna and Nicki Minaj. But “Lean On” eventually reached No. 4 featuring the lesser-known — and surely less pricey — singer Mo. Fame is seemingly just one factor. “There’s not a singer we don’t hit up if there’s something interesting happening there,” says The Chainsmokers’ Pall.

—MATT MEDVED



### THE CHAINSMOKERS

#### Rozes

The duo has called the 2015 track “Roses” its favorite song. Understandably so: It was the pair’s first top 10 hit, peaking at No. 6 on the Hot 100, partly on the strength of this virtually unknown 23-year-old vocalist — whose own 2016 single failed to chart.

#### Halsey

Building on the momentum of “Don’t Let Me Down,” a No. 3 hit, the two called on this rising star to reach the Hot 100 summit with “Closer.” The last dance single to achieve the feat: Baauser’s “Harlem Shake,” fueled by a hard-to-replicate viral video



### CALVIN HARRIS

#### Himself

The Scottish superstar handled his own lead vocals for 2012’s solo breakthrough “Feel So Close,” which hit No. 12. Despite telling *Billboard* “I don’t want to be the man in the front with a microphone,” he reprised the role two years later on 2014’s “Summer,” which hit No. 7.

#### Rihanna

Harris’ highest-charting hits as either a lead or featured artist have come courtesy of collaborations with A-lister Rihanna: her 2011 chart-topping smash with him, “We Found Love,” and his most recent hit, “This Is What You Came For,” which peaked at No. 3.



### ZEDD

#### Foxes

His highest-charting Hot 100 single to date, “Clarity” (No. 8) helped elevate a relatively obscure indie singer to pop prominence, though Foxes was wary of being typecast. She told *Billboard* in 2013: “I don’t want to be that ‘featured’ artist.”

#### Selena Gomez

“I Want You to Know” had the makings of a blockbuster: a rumored romance, social media star power and a co-write from OneRepublic hitmaker Ryan Tedder. But while the platinum-selling song was hardly a bust, it only reached No. 17.

DJ'ing most nights. An early iteration of The Chainsmokers, founded in 2009 when he was DJ Pall Mall, was making brisk money at bottle-service clubs but taking too many requests and playing none of the songs he loved. It was time to evolve the "brand."

Taggart has said he would have pushed for a name change if he had realized how big the group was going to be — he has never smoked a cigarette in his life. Raised in Freeport, Maine, "a beautiful place on the coast," by a teacher mother and a father who sells prosthetics, he dabbled in soccer, theater, drums and guitar, and even started the investment club at his high school ("Yeah, I'm one of those guys"). He cycled through every type of popular music but didn't experience dance until he was 15 and doing a year abroad in Argentina. Taggart could legally go clubbing there and was exposed to David Guetta, Daft Punk and Trentmøller. "I was hooked," he says.

Inspired by Jeremy Piven's *Entourage* character, Ari Gold, Taggart figured his in to EDM would be as an agent or manager, so he majored in music business at Syracuse University. But he spent most of his time in his dorm, producing on Abelton and lurking on relevant Reddit forums. He was also interning in Interscope's management department while trying his hand at remixes for the label. The first check he got in this industry was for a rework of "Sorry for Party Rocking."

Current Chainsmokers manager Adam Alpert, 36, managed Pall at the time and set him up with Taggart (whom Alpert discovered in 2012 through a friend) "on a man date." As Alpert recalls, "The next day I called Alex and said, 'How did dinner go?' And he's like, 'I love him. We're doing this.' They immediately holed up in Alex's apartment and started making stuff."

Alpert would eventually launch Disruptor Records in a joint venture with Sony, then parlay his signees, The Chainsmokers, into a deal with Columbia. The group's strategy came to them after remixing a favorite song by Sigur Ros singer Jonsi: They would make dance versions of the indie tracks charting on music blog aggregator Hype Machine, catapult themselves to the top of the same charts and, as Pall puts it, "peel off a couple of Phoenix fans, peel off a couple Two Door Cinema Club fans and, in the process, garner some attention from the label and agency side of things."

It was a joke song that took The Chainsmokers the rest of the way. Pall and Taggart tense visibly when asked about that time they did "#Selfie" on *American Idol* — hitting play, then posing for photos with Ryan Seacrest and Jennifer Lopez. Famous DJs reamed them on Twitter. Deadmau5 wrote, "The only thing @TheChainsmokers and pop EDM have in common is probably cancer." Pall remembers it as "that week of hell." Taggart is defensive: "I don't hear [criticism] now."

"Of course it was difficult," says Steve Aoki, 38, who released "#Selfie" on his Dim Mak label. "But I'm a DJ that throws cake at people. You've got to love what you do, and do it with heart and soul. These guys do that."

Maybe so, but four nights before the Red Rocks show, The Chainsmokers played "Closer" at the MTV Video Music Awards and bombed. There was no stage production to speak of, some awkward non-chemistry with Halsey and, as Taggart tells it, "It sounded like shit. We were told my voice was going to be mixed well, but there was no reverb and it was way louder than the track for the broadcast. I was set up to fail. Nearly every other person lip-synced it, and we knew because we had them in our ears. So now I know why you lip-sync."

He points out that was only the second time he has sung live but doesn't realize that's part of the issue: Who gets to give singing a try on a nationally televised awards show? (Pall saw Kanye West in a hallway but was too shy to introduce himself.) "It's funny," says Taggart. "Everyone said congratulations, and my mom was like, 'Keep up with your singing lessons.'" He is, for the record, sticking with the lessons.

IT'S DARK IN COLORADO. WHILE WE were talking, the sun went down and the lasers came up, projecting a rainbow of colors on the massive tilted stones that loom above the crowd. The kids from the bus and about 9,000 others are outside, chanting and stumbling. Backstage, friends, family and associates chatter giddily. Taggart has been feeding his pals THC-laden gummy bears from a local dispensary and is pouring shots of tequila for anyone within shouting distance. Things get quiet. A circle is formed.

"I had not planned a speech. I'm just going to wing it right now," says Taggart. "It's crazy to see this group of beautiful faces celebrating this glorious moment, which is only one rung on this ladder that we will continue to climb until we die" — he pauses — "of alcohol poisoning. Until then, I just want to say thank you for being part of our journey."

Amid cheers, someone calls the toast an "EDM sacrament," and indeed, much of The Chainsmokers' gospel could be plucked from collegiate men's blog BroBible. There's the story they tell about punching each other's faces, for fun, until they were bloody in the backseat of a car in Mexico, "probably coming from a strip club," Pall guesses.



"I saw a post that said, 'Who is this guy touching Halsey like that?'" says Taggart, who performed with the singer at the VMAs.

“WE’RE JUST FRAT-BRO DUDES, YOU KNOW WHAT I MEAN? LOVING LADIES AND STUFF.”

—Pall

Taggart does every sport that involves a board, and while he won't vote for Donald Trump, he doesn't claim to be a Hillary Clinton booster, either: "I'm not saying she's the best candidate of all time," he says. "I'm just saying this guy's a f—ing idiot."

At the time of the interview, both had live-in girlfriends but copped to being "girl crazy." "Even before success, pussy was number one," says Pall. "Like, 'Why am I trying to make all this money?' I wanted to hook up with hotter girls. I had to date a model."

YouTube abounds with clips of the duo spitting liquor into people's mouths, slapping crotches and jumping off tall things. They used to make sketches and pitched a *Rob & Big*-style show to Comedy Central. After playing one fraternity, they shot a bit as investigative journalists Hard and Deep, there to expose the "E-bro-la" epidemic. But they swiftly pulled that video when a commenter called them "insensitive pricks," which highlights another vital strand of Chainsmokers DNA: market sensitivity.

"Some artists are purely about creativity, and others ask questions and learn about the business," says Joel Klaiman, executive vp and GM of Columbia. "The Chainsmokers are the full package." They play-test songs on Snapchat and will "pivot" for opportunities or to let "the fans dictate where we go." Pall adds that whether or not they release an album (so far it has been singles and 2015's *Bouquet* EP) is "a matter of whether [listeners] want it enough." Says Taggart: "We know every metric about our music. About our shows. We read every tweet. Every comment on Instagram and Facebook. We see everything. That's how we'll know."

But he's equally adamant that they don't tailor their music to make hits: He says they make what they want to hear, and what they want to hear inevitably storms the charts. You believe that he believes this, just as it sounds perfectly natural when they drop jargon like "deliverables," "topline" and "smash," or when Pall says, "We're just frat-bro dudes, you know what I mean? Loving ladies and stuff."

All of which brings a certain character to mind: the bro who has it all, equal parts geeky artist and savvy capitalist, as lovable as he is insufferable, iterating on his product and making stupid money while he's at it. Is it a coincidence that The Chainsmokers' label's name is Disruptor? That Pall's "tip-to-tip" joke alludes to a gag from *Silicon Valley*? With these two, music has found its very own tech bros.

Finally onstage, Pall fist-pumps at the top of his neon LED mountain, plowing through a never-ending, everything-sampling rave set while the bass burps and fire-cannons fart. Taggart, stalking the futuristic structure, yells into the mic: "If you think you're more f—ed up than I am, make some noise!" The response is deafening. ●



STYLING: JESSICA GILBERT; HAIR: JESSICA GILBERT; MAKEUP: JESSICA GILBERT; PROP STYLING: WARD ROBINSON; SET DESIGN: ROSEMARY; PHOTOGRAPHY: JAMES M. HARRIS; GROOMING: CHRISTINA CLEGG; ART DIRECTION: JESSICA GILBERT; PROP STYLING: WARD ROBINSON; SET DESIGN: ROSEMARY; PHOTOGRAPHY: JAMES M. HARRIS; GROOMING: CHRISTINA CLEGG; ART DIRECTION: JESSICA GILBERT

"You'll never see us blown out of our minds at a club," says Pall (seated). "I've never actually done cocaine in my whole life." Taggart wears a Rag & Bone top, Ksubi pants and Converse shoes. Pall wears an All Saints shirt and jacket, Ksubi pants and Vans shoes.

OZZY SNORTS ANTS!

KEEP FLEES COPS!

SCANDALOUS STORIES  
AND UNSPARING PROSE FROM...

# THE 50 GREATEST MUSIC BOOKS OF ALL TIME

With Bruce Springsteen's \$10 million(!) memoir about to drop, *Billboard* assembled an expert panel of journalists and artists to sift through the stacks and pick the best debauchery-laden tell-alls, erudite histories, exhaustive biographies and more must-reads

Illustrations by Andrea Manzati





The music event of the season isn't a surprise-release hip-hop album or a pop diva's Max Martin-produced single. It isn't even music. It's a book — specifically, *Born to Run*, the \$10 million memoir from that tireless torchbearer of rock, Bruce Springsteen (at press time, not yet available for review). Like “farewell” tours and covers albums, autobiographies have always proved reliable earners in sunset-years musicians' product lines, but nowadays they're more than just dependably tawdry airport purchases. Turns out: Rock stars can write! (Fans weren't necessarily sure they could even read.) The Boss follows in the motorcycle-boot-clad footsteps of such celebrated belle-lettrists as Keith Richards, Patti Smith and Bob Dylan, whose *Chronicles, Volume One* kicked off the high-advance, high-reward boomer *lit-ra-ture* boom and tops *Billboard's* ranking of our favorite music books of all time. Of course, there's more to building the ultimate library than tony tell-alls: Read on for the very best business tomes, historical surveys and critical reckonings, plus enough sex, drugs and financial profligacy to shock even Motley Crue (see No. 13).

### 1 *Chronicles, Volume One*

BOB DYLAN, 2004  
**Dylan's first memoir brings it all home.**  
 Concentrating on his hungry years amid New York's rich early-'60s folk scene, Dylan lends a romantic glow to the city's smoky clubs and their colorful inhabitants, like Dave Von Ronk, Richie Havens and Tiny Tim, hailing the poets who first ignited his lust for words — Byron, Shelley, Poe — along the way. Later, he highlights two lesser-known but pivotal albums: *New Morning*, which captured Dylan's need for family and privacy, and *Oh Mercy*, possibly his wisest work. Those seeking anecdotes about his best-known songs will go wanting, though Dylan die-hards hold out hope for the two sequel memoirs Dylan promises in the future. In the meantime, he offers hosannas to musical inspirations obvious (Robert Johnson) and less so (Brecht & Weill), told in prose that, true to Dylan's wily image, is by turns sincere and flip, insightful and evasive. Given his aloof nature and exalted stature, it's all revelatory.

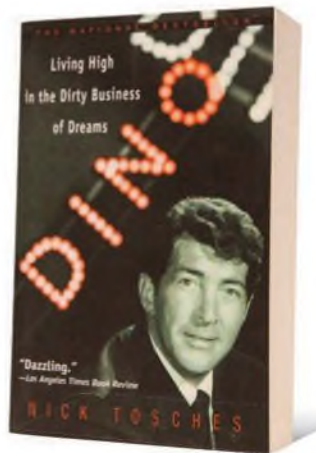
### 2 *Hit Men: Power Brokers and Fast Money Inside the Music Business*

FREDRIC DANNEN, 1990  
**A brilliant look behind the scenes.**  
 These days, plenty of record executives seem like bland middle managers. But for decades the industry was run by characters, con men and criminals, all of whom are thoroughly documented in this dishy book. It offers a guided tour of the seamier aspects of the promotion business, bolstered by substantial interviews with everyone from still-robust titan David Geffen to convicted felon Morris Levy. Even so, it's an anonymous vp who sums up the industry's ethos best: “I didn't steal enough.”

### 3 *Life*

KEITH RICHARDS, 2010  
**Keef comes clean.**  
 There are nearly as many reasons why *Life* has become the gold standard for rock autobiographies as there are pages in the book (576). From the opening scene, in which Richards and his crew fling baggies of drugs out

of their car windows with the cops in hot pursuit, to every gory detail of the Anita Pallenberg/Brian Jones/Marianne Faithfull/Mick Jagger love pentagon — all told in Richards' engagingly amiable voice — there's simply no more satisfying musical memoir ever written. Beyond the gossip, Richards makes clear that the true source of his power comes from his awe for music itself.



### 4 *Dino: Living High in the Dirty Business of Dreams*

NICK TOSCHES, 1992  
**As close to “the real Dean” as you'll get.**  
 Some say Dean Martin was the coolest guy ever, so it's fitting that the definitive book about him comes from one of the 20th century's sharpest biographers. Nick Tosches finds in Martin an underrated skill set, but also a malleability that no one, perhaps not even his pal Frank Sinatra, knew. Even if the book provides no conclusive answer to what made Martin tick, by its end you'll feel utterly immersed in the singer's mind.

### 5 *Just Kids*

PATTI SMITH, 2010  
**A poet's personal history.**  
 Smith's first memoir, of her life in New York with photographer Robert Mapplethorpe during the late '60s and early '70s, draws a searingly personal story out of a thoroughly documented era, rendering its exhilaration and heartbreak with

eagle-eyed objectivity and the unforced beauty of a steadfast poet.

### 6 *Mystery Train: Images of America in Rock 'n' Roll Music*

GREIL MARCUS, 1975  
**Square one for rock writing.**  
 Our greatest living scholar of popular music, Greil Marcus has steadily grown more prolific, averaging a book a year for the past decade. Yet, more than three decades on, his first remains the bible of rock criticism. Ostensibly an appreciation of a handful of musical misfits (Sly Stone, Randy Newman, The Band), it ends up revealing the architecture of American culture itself.

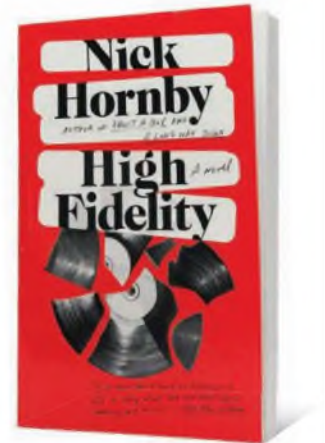
### 7 *Revolution in the Head: The Beatles' Records and the Sixties*

IAN MACDONALD, 1994  
**Focusing in on the Fab Five.**  
 A fantastic fusion of musicology, criticism and cultural history, *Revolution* tells The Beatles' story in dozens of short essays, one for each recording the group released. MacDonald is a close listener and a great stylist, able to distill what he hears into prose with poetic precision.

### 8 *Can't Stop Won't Stop: A History of the Hip-Hop Generation*

JEFF CHANG, 2005  
**Getting at the genre's groundwork.**  
 There are other histories of hip-hop,

but none that devote long sections to Jamaican politics, Bronx gang wars, black suburbia and the Los Angeles Police Department. Chang digs deep into the lives of some key players — DJ Kool Herc, Public Enemy, N.W.A — using their stories to strengthen his mission: unearthing the social, political, economic and geographical roots of a cultural revolution.



### 9 *High Fidelity*

NICK HORNBY, 1995  
**More than the perfect mixtape.**  
 The definitive anthropological study of the rock fanboy, Hornby's classic novel manages to both affectionately mock and earnestly romanticize that role. In letting us tag along for Rob Fleming's journey — in which he wrestles with the realization that the most important thing in life may not be the perfect top 10 list — Hornby reveals something key about the difference between being a fan and being a fanatic. By sticking close to the advice of the rock n' roll heroes he so worships (e.g., “love is all you need”), Rob learns to make room in his life for something other than his record collection.



Smith (left, No. 5) and Mapplethorpe at New York's 82 Club in 1974.



Seminal DJ Afrika Bambaataa (No. 8) during his 1980s New York heyday.

# 'IT WAS A LOT MORE DRAINING

Rolling Stones legend and ace memoirist **Keith Richards** talks the pain of autobiography and the joy of male bonding with novelist (and self-described rock'n'roll "wannabe") **Jonathan Lethem**

**T**O WRITE ABOUT MUSIC IS A DIFFICULT thing," says Rolling Stones guitarist Keith Richards, 72, calling in from his Connecticut home. "It's like writing about painting: 'Well, I took the brush, then I mixed up a little green and blue.' To actually put another art form into words is difficult." Jonathan Lethem knows all about it. Music has been a constant theme for the award-winning novelist: life in a garage band in *You Don't Know Me Yet*; the power of punk and soul in *The Fortress of Solitude*; *Talking Heads Fear of Music* for the 33 1/3 series; how the Stones song "Shattered" holds the secret code of the universe in *Chronic City*. Phoning from Maine, the 52-year-old Lethem — whose latest novel, *The Gambler's Anatomy* (Doubleday), is out in October — talked music and writing with Richards, who helped launch the current rock-memoir mania with 2010's best-selling *Life*.

**JONATHAN LETHEM** I'm envious. You wrote a good book — a great book — your first time out. It has a terrific conversational style.

**KEITH RICHARDS** The book was a collaboration with James Fox, an old friend of mine, and a lot of it was just us talking. He would bring up subjects that might stir the memory. He knew that if he got me going on one subject, something that I'd forgotten about would suddenly return. You know, one trigger hits another. And it took two or three years. We didn't rush this thing.

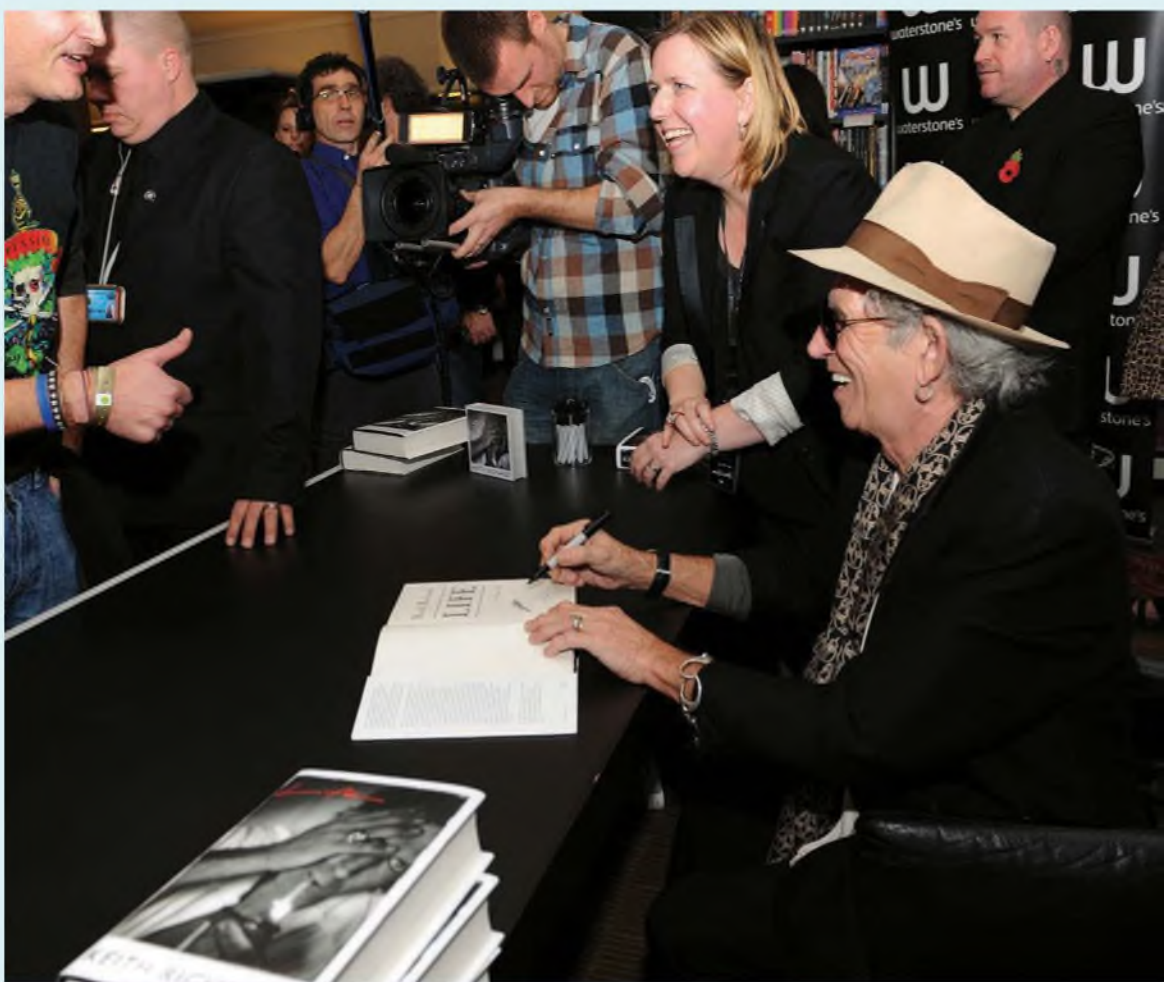
**LETHEM** It's an underrated trick for a writer: getting other people to help trigger your memories. For *The Fortress of Solitude*, I relied on conversations with my brother and other kids who had all gone through the same scene, growing up a street kid and a public-school kid in New York in the '70s. Because there's no way I was going to remember everything.

**RICHARDS** Exactly, and it's a matter of homing in. Although I must say, by the time the book was finished, I felt like I had lived the whole damn life twice. And once was enough! It was a lot more draining than I thought, dredging up all that flotsam and jetsam.

**LETHEM** With that process, did you get edited heavily? Was there a lot of push and pull?

**RICHARDS** Oh yes, the famous blue pencil! A lot of it was legal, but some of it was just that I didn't want to offend somebody, or annoy anybody personally, if it didn't matter to the story. We actually blue-penciled a lot about the London police force at the time. I was hoping there might have been a statute of limitations, but we couldn't take the chance. That would be a very interesting book.

**LETHEM** People tend to group your book with Patti



Smith's *Just Kids* and Bob Dylan's *Chronicles: Vol. 1*. Did you read those?

**RICHARDS** I loved Bob's book, but Patti's I haven't read. She's a great writer, though; a poet at heart. As far as those types of books, I loved Andrew Oldham's *Stoned* and, of course, Mezz Mezzrow's *Really the Blues*. But when you think of rock'n'roll memoirs, how great can they be? Half the guys are out of it most of the time, and they can't write anyway.

**LETHEM** Have you ever read a novel that got the rock'n'roll world right?

**RICHARDS** The short, sweet answer is no. People that write those rock'n'roll novels, they haven't actually been onstage and done it. They may have been, like, second roadie for a while and got to hang around, but they always seem peripheral.

**LETHEM** Well, fame itself is a terribly difficult subject in fiction. For a book or a film to make up a famous character and have you believe that their art is real, or their experience is real, is almost impossible. I was really touched by the section in your book where you're trying to transition from playing little clubs to the great leap, where a switch is flipped and the girls are screaming and

**"PEOPLE THAT WRITE THOSE ROCK'N'ROLL NOVELS, THEY HAVEN'T ACTUALLY BEEN ONSTAGE AND DONE IT."  
— RICHARDS**

# THAN I THOUGHT'

From left: Richards at a 2010 book signing in London; The Stones read about themselves in 1963; Richards noodles on his 12-string Vox in 1964; the Glimmer Twins in 1973.



suddenly you're not a band anymore, you're something else — a phenomenon.

**RICHARDS** The thing that you realized is that, suddenly, you might as well be The Beatles — a show wouldn't last for longer than 10 minutes before it was broken up, either by the cops or the audience. It was a totally weird world to be in.

**LETHEM** I like the thought that there might be a counterfactual history to write — the story of a band that began like yours, but stayed in clubs. Perhaps if you had never met Andrew Loog Oldham.

**RICHARDS** It's a different kind of ambition: to be the greatest, coolest blues band in London. And that was our horizon. Sometimes I think I might have been happier just doing that. Although I guess it would be hard to keep doing it in London after 50 years.

**LETHEM** As I'm sure I've made obvious in my books, I'm a "wannabe." If I could play music, I would do it, and one of the best things in *Life* was the stuff about your guitar tunings.

**RICHARDS** It was amazing, the response I got from all of that, because I thought it would be really boring. "Well, you tune the fifth string down to there" — as if I'm writing about how to make a screw or something. So I was amazed by the response I got from musicians and guitar players.

**LETHEM** I think people wanted to make your sound come out of their guitar, and they didn't know how. They would look at the chords in the chord books, but they wouldn't get the right sound.

**RICHARDS** It's supposed to be a mystery. The important thing is that you don't have to be a musician to love music. It's the listener that it all revolves around. I mean, somebody has got to beat a drum, and somebody has

got to hum a tune, but it warms the heart what the songs mean to people.

**LETHEM** Sure, that connection is everything. The only thing, I'll never forget a moment at a bookshop in Milwaukee, nearly 20 years ago. There was a 13-year-old kid cradling one of my earlier books that had meant something to her. That's all I want: to mean to some teenage reader what the books I loved as a teenager meant to me.

**RICHARDS** Then you've got the feeling.

**LETHEM** Yeah, and that's when a book becomes a private communion. When you locate a voice, find a riff, hear the beat of something that moves behind it — some urgency, some mystery. Where you can read it again and still not know exactly how it works.

**RICHARDS** A musician's life is always slightly mysterious, and ultimately fascinating. It's like a pirate; there's a mystique to it. But when you're actually grinding it out, it's pretty hard.

**LETHEM** I suppose what I still idealize about being in a band is the comradeship. I think that's the true subject of your book; it's really a book about friendship. A book about having mates, which a writer doesn't really have.



Richards



Lethem

**RICHARDS** It's essential, the bonding. You've got to go out there and do it together, day in and day out. And then go through all of the other crap the guys go through having to do with chicks. But there is a very strong sense of unity between band members, especially bands that hang around as long as this one.

**LETHEM** Whereas writers don't have anyone to talk to. When you bump into other writers it's awkward. You don't know whether they're friend or foe.

**RICHARDS** That's your problem, not mine!

## 10 Please Kill Me: The Uncensored Oral History of Punk

LEGS MCNEIL and GILLIAN MCCAIN, 1996  
The birth and death of a movement, hilariously told.

The subtitle could well have been *Sex, Skag and the Seventies*. In encouraging the founding generation of punk rockers to share insights, air grudges and recount debauchery, McNeil and McCain end up re-creating the bedlam of a typical punk gig circa 1976. Amid hookups, fights, overdoses and deaths, Richard Hell of Television spots the unifying quality among the era's greatest punk bands: "The whole thrust was to be as shocking and obnoxious and moronic as you possibly could."

## 11 Nowhere to Run: The Story of Soul Music

GERRI HIRSHEY, 1984

A hymn to the original stars of R&B.

In her giddy ode to the first artists "to make black music popular music worldwide," Hirshey describes the triumphs, woes and mammoth personalities of everyone from Screamin' Jay Hawkins to Aretha Franklin — there's even a rare interview with Michael Jackson. In tandem with lionizing these trailblazers, she examines how they helped establish Motown and Stax as the most cherished American labels of the boomer generation.

## 12 I'm With the Band: Confessions of a Groupie

PAMELA DES BARRES, 1987

Memories of a notorious "band aid."

"I showed my affection for the opposite sex in those days by giving them head, and I was very popular indeed," Des Barres candidly writes. Intimate details like those pepper the groupie superstar's saucy memoir of her liaisons with rock's A-listers, including Mick Jagger, Jimmy Page and Jim Morrison (plus one genre-line-crossing night with Waylon Jennings). Sure, there are blow jobs and mescaline galore, but there's also a core of innocence and faith; ultimately she conveys the joy of growing up a genuine music fan.



## 13 England's Dreaming: The Sex Pistols and Punk Rock

JON SAVAGE, 1991

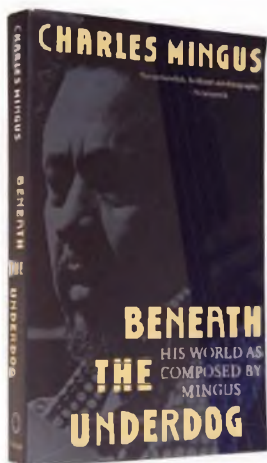
An unrivaled account (no bollocks).

Combining a participant's first-hand insight with a historian's diligence and objectivity, Savage draws on hundreds of hours of interviews to not only chronicle The Sex Pistols' breakneck rise and fall, but also to offer a vivid portrait of the troubled, exhausted country that spawned a historically explosive group of malcontents.

**14 Ego Trip's Big Book of Racism!**

SACHA JENKINS, ELLIOTT WILSON, CHAIRMAN JEFFERSON MAO, GABRIEL ALVAREZ and BRENT ROLLINS, 2002  
A delightfully politically incorrect entry in hip-hop history.

Long before BuzzFeed popularized list-making, the polyglot editors of *Ego Trip* explored the intersection of race and culture in their acerbic '90s rap magazine. This collage-like book gorges on refreshingly wiseass lists, like "10 Blacks That Blacks Should Be Ashamed Of," "All Star Albinos," "7 Movies You Should Never See With a Middle Eastern Date" and more.

**15 Beneath the Underdog: His World as Composed by Mingus**

CHARLES MINGUS, 1971

A memoir with an unorthodox beat. Mingus was one of jazz's true weirdos, a titanically gifted bassist and composer who moved to a rhythm all his own, both musically and figuratively. It's no surprise that his autobiography is far from traditional: *Beneath the Underdog* is an expressionistic, poetic, hilarious and strange book, inflamed by Mingus' intellectual and musical iconoclasm as well as his anger.

**16 The Dirt: Confessions of the World's Most Notorious Rock Band**

MOTLEY CRUE with NEIL STRAUSS, 2001  
Raucous '80s revelations.

There's very little of their checkered past that Vince Neil and the boys aren't game to share here: learning how to snort lines of ants with Ozzy

Osbourne, getting into fistfights with Guns N' Roses, screwing anything that moves (along with a few things that don't, like burritos). Headless of the consequences of their bad behavior, the Crue leave behind a trail of death and destruction while somehow still managing to become one of the world's biggest bands.

**17 Lost Highway: Journeys and Arrivals of American Musicians**

PETER GURALNICK, 1979

Ex J. Geils frontman Peter Wolf on a compelling chronicle of roots pioneers. *Lost Highway* had a great influence on my musical development, and it has remained important to me throughout my life. It's about my musical heroes and, as Guralnick writes, "people whose stories have not often been told." Though it was published in the late '70s, the portraits of Elvis, Bobby "Blue" Bland and more have a timeless quality that will continue to be meaningful to any music fan.

**18 The Sound of the City: The Rise of Rock and Roll**

CHARLIE GILLETT, 1970

Originally conceived as a master's thesis, now a master's tome.

Gillett's history of early rock'n'roll not only tells great stories — it makes a convincing case for why this music, and those stories, mattered. Even during the rise of serious music journalism, early rock'n'roll was often dismissed as ephemeral, a view that Gillett dissects and dismantles with impressive precision, particularly in the too often overlooked genre of urban rhythm and blues. Sometimes it takes a Brit to point out what's right under the American's nose.

**19 Girls Like Us: Carole King, Joni Mitchell, Carly Simon — and the Journey of a Generation**

SHEILA WELLER, 2008

Spotlighting a trailblazing trio.

In her three-way biography, Weller illuminates both the art and the inner lives of the icons she examines, showing how their paths intersected within a culture they helped create. *Girls* hits a rare high-low balance, dishing up tantalizing gossip while soberly analyzing the stars' complex roles as women and as creators.



Billie Holiday (No. 25) at the Metropolitan Opera in New York in 1944.

**20 The Mansion on the Hill: Dylan, Young, Geffen, Springsteen and the Head-On Collision of Rock and Commerce**

FRED GOODMAN, 1997

Mining the drama of the art-meets-business conflict.

Wordy title notwithstanding, Goodman's book finds a pithy narrative in the stories of the savvy managers and label chiefs who found a way to turn a once politicized, still idealized music into a marketing juggernaut.

**21 Miles: The Autobiography**

MILES DAVIS with QUINCY TROUPE, 1989

A narrative as singular as his sound.

Witty, hilarious, pugnacious and profane, Davis' singular voice leaps from each sentence of his

## IS BORN TO RUN BUILT TO SELL?

Publishing insiders discuss what the memoir from Bruce Springsteen will need to deliver in order to recoup its reported \$10 million advance

# A

AFTER PLAYING GILLETTE Stadium in Foxborough, Mass., on Sept. 14, Bruce Springsteen will make a series of decidedly more intimate live appearances. Having performed for more than 2 million fans on his 2016 tour, according to Billboard Boxscore, The Boss will stop by bookstores and the *New Yorker* festival as he embarks on the promotional campaign for his memoir, *Born to Run* (Sept. 27).

With the \$10 million advance Simon & Schuster is reported to have paid him, Springsteen, who turns 67 on Sept. 23, may have received the highest payout ever for a musician's autobiography. (The publisher declined to comment.) Given his fan base, the book will certainly do well, but publishing insiders wonder whether Simon & Schuster will earn back its investment.

There is some precedent. Keith Richards' *Life*, published in 2010, sold 1 million copies worldwide in its first year, going a long way toward recouping his reported \$7 million advance. Written with journalist James Fox, *Life* made headlines with its revelations

Motley Crue (No. 16) on the set of its "Smokin' in the Boys Room" video in 1984.



autobiography. The vivid language and no-holds-barred accounts of the trumpeter's drug use and mistreatment of women made the book controversial, but there's no denying that Davis and collaborator Troupe achieve an estimable task here: capturing the half-century of jazz that Davis stood astride, and opening a window onto the restless mind of a man who, by his own accurate estimation, "changed music five or six times."



## 22 The Song Machine: Inside the Hit Factory

JOHN SEABROOK, 2015

Explaining why you can't get that one song out of your head.

Scoring a pop hit today isn't just an art, it's a science — one

Seabrook breaks down to its elements with striking clarity, explicating everything from the special density of hooks necessary to score a modern smash (one every seven seconds) to the "bliss point," that nagging hook which, like the salt in a snack, makes the consumer ravenous for more. Tracing addictive pop to its '90s Swedish beginnings, Seabrook tells the stories of producers like Max Martin and Dr. Luke, who have ensured that stars such as Katy Perry and Britney Spears stay on the charts.

## 23 Out of the Vinyl Deeps: Ellen Willis on Rock Music

ELLEN WILLIS, 2011

A vital critic's formative years.

In the early years of male-dominated rock criticism, one byline carried special weight: Ellen Willis, who wrote *The New Yorker's* first pop column (which ran between 1968 and 1975). In her best pieces, Willis held the era's rock stars accountable for their sins (narcissism, hypocrisy, chauvinism) while celebrating their decadence and reveling in the primal beauty of their music. Later, she became an influential feminist thinker and cultural critic, but in this collection you see her voice emerging.

## 24 Psychotic Reactions and Carburetor Dung:

## The Work of a Legendary Critic: Rock 'n' Roll as Literature and Literature as Rock 'n' Roll

LESTER BANGS, 1987

The barbaric yawns of Lester Bangs.

The only rock critic to be memorably portrayed by Philip Seymour Hoffman and honored with multiple anthologies (in spite of a too-early death at 33, after years of unchecked vices), Bangs loved the "mellifluous bursts of unarguable affirmation" in punk music, and yowling noise of all kinds. This collection, compiled by his friend Greil Marcus, focuses on Bangs' writing for the ornery magazine *Creem*, where he emulated the Beats in his overstuffed sentences and rampaging paragraphs.

## 25 Lady Sings the Blues

BILLIE HOLIDAY with WILLIAM DUFTY, 1956

Peeling away the layers of a legend's tumultuous life.

Untangling the threads of mythology and obfuscation in Billie Holiday's celebrated autobiography has spawned an entire cottage industry of fact-checkers and debunkers. But *Lady Sings the Blues* remains an essential testimonial, narrating Holiday's turbulent life and offering penetrating insights into the glory of her art. If the book is fuzzy on some facts, it ably captures Holiday's voice — smart, funny, morose and blunt.

about Richards' formidable drug habits and the size of Mick Jagger's manhood. But it also drew acclaim for its literary merit, which extended its readership beyond Rolling Stones obsessives. The book's success helped propel a new wave of memoirs by Pete Townshend, Elvis Costello and Sonic Youth's Kim Gordon. "There was a time when there were a lot of really shitty as-told-to music memoirs, and [*Life*] was so well done that it pushed a lot of people to do it at that level," says Carrie Thornton, editorial director of Dey Street Books, which published Gordon's 2015 book, *Girl in a Band*.

While there is no recipe for a great autobiography, publishing veterans agree that the more sensational trappings of rock'n'roll are not sufficient ingredients. "A bad rock memoir is one that is 90 percent about groupies and drugs and fights in the band," says Sean Cassidy, president of PR firm DKC, which repped Joe Perry's book, *Rocks: My Life in and out of Aerosmith*. "I want to come away with an understanding of how the band made it."

The quality of the narrative depends in part on a star's reasons for

writing the story in the first place. Money is an obvious factor, as is ego. "Lots of people write memoirs because they're vain," says David Ritz, who has co-authored 37, including *Brother Ray: Ray Charles' Own Story*. "Most books turn out good when the artists approach [them] as a way to understand themselves."

For Patti Smith, whose memoir *Just Kids* won the National Book Award in 2010, the motivation was especially personal. "I had never planned to write a memoir," she says. But the day before her close friend, photographer Robert Mapplethorpe, died in 1989, he "asked me if I would write our story. I promised that I would."

Like Smith, Springsteen is said to have written every word of his book. *Born to Run* has been embargoed until its release, which has led some to speculate that Simon

& Schuster might want to keep it from critics. But as Springsteen's lyrics and concert banter make clear, he's a natural storyteller. And if *Vanity Fair's* October cover profile of the rocker is any indication, the book will be more introspective than your typical rock memoir:

The only drugs Springsteen discusses at length are anti-depressants. —JULIAN SANCTON

**\$10M**

Advance Springsteen reportedly received for his memoir

**30%**

Typical cut of the advance that ghostwriters receive

**1M**

Copies of Richards' *Life* sold worldwide in its first year of publication

## AND THE BEST OF THE REST...

### The Disco Files 1973-1978: New York's Underground, Week by Week

VINCE ALETTI, 2009  
Dispatches from disco's front lines.

### My Cross to Bear

GREGG ALLMAN, 2012  
The Southern rock icon opens up.

### Satchmo: My Life in New Orleans

LOUIS ARMSTRONG, 1954  
An acute, colorful history of the early days of jazz.

### Noise: The Political Economy of Music

JACQUES ATTALI, 1985  
Music history gets a Marxist workout. Not a beach read.

### Last Night a DJ Saved My Life

BILL BREWSTER and FRANK BROUGHTON, 1999  
A historical celebration of music's party-starters.

### Hunger Makes Me a Modern Girl: A Memoir

CARRIE BROWNSTEIN, 2015  
A wry, insightful and candid look at the life of a riot grrrl.

### Cash: The Autobiography

JOHNNY CASH, 1997  
A quintessentially American life, sans Hollywood gloss.

### Black Sabbath's Master of Reality

JOHN DARNIELLE, 2008  
A haunting novella from the Mountain Goats' frontman.

### X-Ray: The Unauthorized Autobiography

RAY DAVIES, 1994  
The Kinks singer's strange spin on the rock memoir.

### You Never Give Me Your Money: The Beatles After the Breakup

PETER DOGGETT, 2011  
Finances and the Fab Four.

### One Nation Under a Groove: Motown and American Culture

GERALD EARLY, 1995  
How Berry Gordy became the Henry Ford of music.

### The Recording Angel: Music, Records and Culture from Aristotle to Zappa

EVAN EISENBERG, 1987  
How we define ourselves by the records we listen to.

### Eminent Hipsters

DONALD FAGEN, 2013  
A bitter, literate, funny-as-hell memoir.

### The Death of Rhythm and Blues

NELSON GEORGE, 1988  
The dark side of R&B and the white music industry.

### Visions of Jazz

GARY GIDDINS, 1998  
A panoramic view of 100 years of jazz and pop.

### Girl in a Band: A Memoir

KIM GORDON, 2015  
Sonic Youth star sheds her sphinxlike skin, stays cool.

### Yesterdays: Popular Song in America

CHARLES HAMM, 1979

A scholarly exploration of American songwriting.

### Last Train to Memphis; Careless Love

PETER GURALNICK, 1995; 1999  
The last word on Elvis, free of ax-grinding and hype.

### Positively 4th Street

DAVID HAJDU, 2001  
How Dylan and Joan Baez ushered in the '60s.

### Subculture: The Meaning of Style

DICK HEBDIGE, 1979  
Mods, punks and skinheads, beyond the rebellion.

### Frank: The Voice;

**Sinatra: The Chairman**  
JAMES KAPLAN, 2010; 2015  
The gargantuan, cradle-to-grave bios fans deserve.

### The Dark Stuff: Selected Writings on Rock Music

NICK KENT, 1994  
19 indelible portraits, from Keith Richards to Morrissey.

### This Is Your Brain on Music

DANIEL LÉVITIN, 2007

How we process sound.

### Tune In: The Beatles: All These Years, Vol. I

MARK LEWISOHN, 2013  
Almost 1,000 pages... and it still just gets to 1962.

### The Illustrated Encyclopedia of Rock

NICK LOGAN and BOB WOFFINDEN  
An economical yet kaleidoscopic reference.

### Love & Theft: Blackface Minstrelsy and the American Working Class

ERIC LOTT, 1993  
A landmark study on an uncomfortable subject.

### Rotten: No Irish, No Blacks, No Dogs

JOHN LYDON with KEITH and KENT ZIMMERMAN, 1993  
Like The Sex Pistols: raw, unfocused and funny.

### I Want My MTV

CRAIG MARKS and ROB TANNENBAUM, 2011  
An addictive read through the '80s, from mullets to Madge.

### Rock She Wrote: Women Write About Rock, Pop, and Rap

EVELYN MCDONNELL and ANN POWERS (EDS.), 2014  
Women don't just know rock, they see plenty that men don't.

### Shaky: Neil Young's Biography

JIMMY MCDONOUGH, 2002  
Powerful, poetic and given to rambling, like its subject.

### Trouble Boys: The True Story of The Replacements

BOB MEHR, 2016  
An apt elegy for one of rock's most incorrigible bands.

### Really the Blues

MEZZ MEZZROW, 1964  
A jazz insider's take on music, drugs and race.

### Hamilton: The Revolution

LIN-MANUEL MIRANDA and JEREMY MCCARTER, 2016  
An account of the Broadway hit's backstory, creation and production.

## 26 Love Is a Mix Tape: Life and Loss, One Song at a Time

ROB SHEFFIELD, 2007

**The tunes that emerge from tragedy.** This moving memoir by *Rolling Stone* contributor Sheffield captures the depth of the music geek's equivalent of a love letter—the mixtape—while covering the evolution of Sheffield's relationship with his first wife, Renée. Sheffield's giddy writing about pop is tempered by the gravity of his story, from a courtship defined by a mutual love of music to Renée's sudden death. Ultimately he crafts a heartrending tale about how deeply love and music can intertwine.



## 27 Catch a Fire: The Life of Bob Marley

TIMOTHY WHITE, 1983

**Speakeasy's Michael Fanti on an depth look at the reggae godfather** *Catch a Fire* offers the rare, act-in-the-know context for Bob Marley's life and for his struggle. The author knew Bob, so he has access to plenty of information won't find anywhere else. There are great anecdotes about the particular songs came from, as well as explorations of Bob's relationship with his band, The Wailers, and with his label chief, Chris Black. As a whole, the book offers any reggae fan a deeper understanding of the cultural, social and political relevance of this classic music.



## 28 Bound for Glory

WOODY GUTHRIE, 1976

**Great yarns woven by an expert.**

The prose is purple, and as for the accuracy of the events recorded in Woody Guthrie's autobiography... well, let's just say it's far from pristine. But like the great folk singer's songs, *Bound for Glory* weaves facts, folklore and fancy, embellishing the truth of

Guthrie's handscabbled Oklahoma childhood and itinerant, freight-car-hopping adulthood with a flair that is equal parts Paul Bunyan and John Steinbeck.

## 29 Our Band Could Be Your Life: Indie Underground, 1981-1991

MICHAEL AZERRAD, 2001

**Where the seeds of all-culture were sown.**

Many have argued in favor of the democratizing force of the Internet for music, but reading these 13 profiles of bands from the Raagan-era underground could make you reconsider. Because bands like The Butthole Surfers, The Replacements and Big Black had zero hope of being embraced by the mainstream industry, they were forced to find another path to success. Cue the "countercultural underground railroad," as Azerrad calls it, a vast network of

of whom totally reshaped music culture without realizing it at the time—and her own survival of those years.

## 32 The Rest Is Noise: Listening to the Twentieth Century

ALEX ROSS, 2007

**Making classical music wonderfully readable.**

As music critic for *The New Yorker*, Ross explicates today's classical sounds to a mass audience on a weekly basis. In his examination of new music's history and its present, he takes a longer view, elegantly embedding the genre within the political and cultural happenings of the past hundred years, whether he's examining the relationship of mid-century German composers to the Third Reich or dissecting the influence of Stockhausen and Sibelius on The Beatles. The result could hardly be more comprehensive.

## 35 Follow the Music: The Life and High Times of the Elektra Records in the Great Years of American Pop Culture

JAC HOLZMAN and GAHAN DAW'S, 1998

**Judy Collins on Jac Holzman's saga of his label's rise.**

Telling the story of how he built Elektra Records into one of the pinnacle labels of the '60s, Holzman follows the great artists he signed—from singers like Josh White and Jean Ritchie to rock groups like Queen and The Doors to the classical artists on his Nonesuch Records (he signed me to Elektra in 1961)—while also dealing with Jac's taste was impeccable, his ear for talent legendary, and his deeply researched, wonderfully readable book tells the story of an era—the magical musical mystery that was the 1960s.



## 33 Fargo Rock City: A Heavy Metal Odyssey in Rural North Dakota

CHUCK KLOSTERMAN, 2001

**A master music writer gives hair bands their due.**

Klosterman is the guy at the end of the bar who's smart enough, and opinionated enough, to argue both sides of any debate; he's also funny enough that you're happy to let him do so. His concerns have expanded over the course of nine books, but it all starts here, with his close study of hair metal, fired by vivid scenes of Klosterman as a short-haired teenager besotted with Motley Crue.

## 34 Sound Effects: Youth, Leisure and the Politics of Rock 'n' Roll

SIMON FRITH, 1981

**An engaging sociological view on rock.**

While most academic books on rock culture treat it as something remote, British sociologist Frith writes passionately about the music that obsesses him. Along the way, he considers it as a ritual of youth and a commodity, as well as a marker of gender and class. Instead of dwelling on rock's creators, Frith provides insight into how music functions in people's lives.



## 36 Blues People: Negro Music in White America

LEROI JONES (AMIRI BARAKA), 1963

**A volatile voice holds forth.**

Amiri Baraka (formerly LeRoi Jones) made his literary reputation with plays, but this study of blues and jazz and their African roots might be his greatest work: a survey of everything from slave songs to Charlie Parker in support of a thesis that's as self-evident now as it was provocative when it was first published.

**Autobiography**  
MORRISSEY, 2013  
Maddening and exquisite, screwy and profound.

**Kill Your Friends**

JOHN WIVEN, 2008

*American Psycho* in the music business, from ex-A&R man.

**Deep Blues: A Musical and Cultural History of the Mississippi Delta**

ROBERT PALMER, 1982

The story of the blues, via the story of Muddy Waters.

**Straight Life: The Story of Art Pepper**

ART PEPPER, 1994

Jazz great chases the dragon.

**Black Noise: Rap Music and Black Culture in Contemporary America**

TRICIA ROSE, 1994

Ascholarly case for rap as great American art form.

**Rip It Up and Start Again: Postpunk 1978-1984**

SIMON REVOLDS, 2005

Punk as precursor to the real revolution.

**Musicoophilia**

OLIVER SACKS, 2007

A unique lesson about how music helps define humanity.

**Bob Dylan: An Intimate Biography**

ANTHONY SCADUTO, 1971

The best Bob Dylan book (until he wrote his own).

**The Rap Yearbook**

SHEA SERRANO, 2015

A delightful argument-starter you can't put down.

**Finishing the Hat: Look, I Made a Hat**

STEPHEN SONDEHEIM, 2010; 2011

A rare peek into Sondheim's lively imagination.

**The Music of Black Americans: A History**

EILEEN SOUTHERN, 1971

A landmark story of exile, oppression and resistance.

**Rod: The Autobiography**

ROD STEWART, 2012

A ceaselessly entertaining, self-deprecating memoir.

**Mo' Meta Blues: The World According to Questlove**

AMIRI "QUESTLOVE" THOMPSON and BEN GREENMAN, 2013

The Roots bandleader's love letter to music.

**Running With the Devil: Power, Gender, and Madness in Heavy Metal Music**

ROBERT WALSER, 1993

A high-minded look at a low-brow genre.

**The Love Song of Jonny Valentine: A Novel**

TEDDY WAYNE, 2014

A surprisingly sympathetic portrait of a fictional Bieber.

**Tunesmith: Inside the Art of Songwriting**

JIMMY WEBB, 1998

How to write a song, from a master of the form.

**How Music Got Free**

STEPHEN WITT, 2015

A thrilling account of the music industry's collapse.

### 37 Yes I Can: The Story of Sammy Davis Jr.

SAMMY DAVIS JR. and JANE and BURT BOYAR, 1965

**A man and book containing multitudes.**

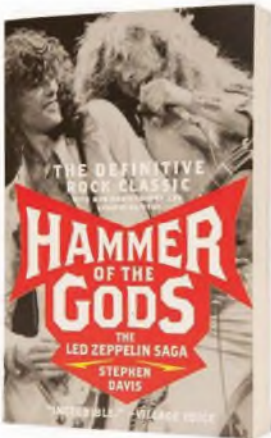
Vaudeville hooper, lounge-circuit crooner, Vegas headliner, Rat Pack fixture, self-described "one-eyed Negro Jew": Sammy Davis Jr. wasn't just an entertainer par excellence, he was a one-man summary of American showbiz. *Yes I Can* is a rollicking celeb tell-all, but it's also a piercing meditation on race in America.

### 38 Celine Dion's Let's Talk About Love: A Journey to the End of Taste

CARL WILSON, 2007

**A benchmark for "pop-ist" criticism.**

"Why," asks Wilson, "do each of us hate some songs ... that millions upon millions of other people adore?" That's the question behind Wilson's short-but-deep treatise for the 33 1/3 series, which spirals from a reconsideration of Dion's critically reviled oeuvre to ponder the thorniest questions of aesthetics, taste and class politics. Roping in theory and history, the story of musical schmaltz and the writings of French sociologist Pierre Bourdieu, *Let's Talk About Love* is a witty, humane testament to open-mindedness and finding pleasure in unlikely places.



### 39 Hammer of the Gods: The Led Zeppelin Saga

STEPHEN DAVIS, 1986

**Blowing the lid off '70s debauchery.**

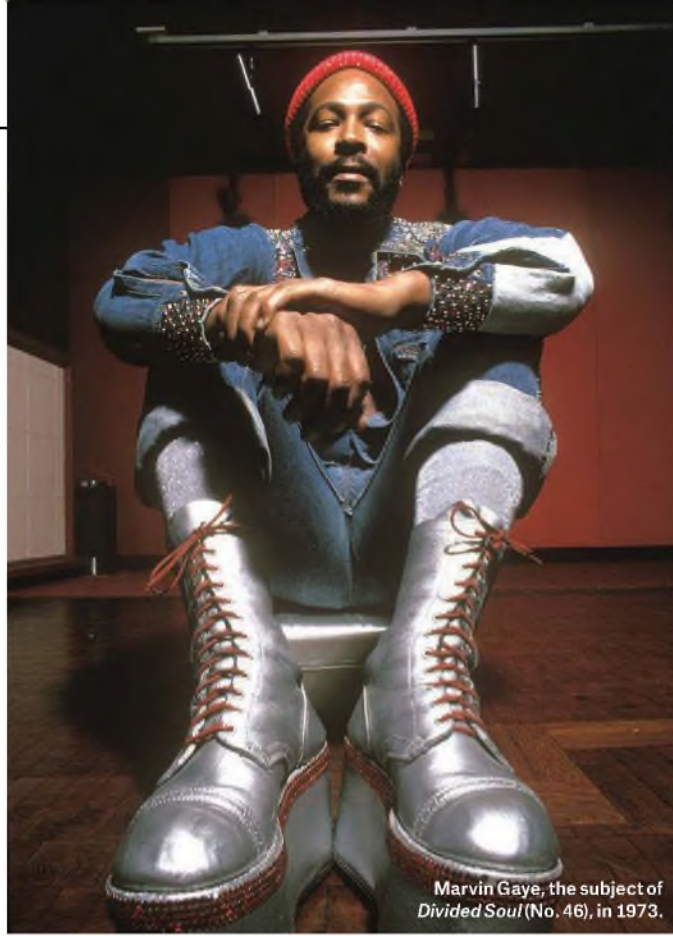
This enjoyably seamy book is most famous for the details of the notorious "shark incident," in which the members of Led Zeppelin allegedly caught a mud shark and used pieces of it to pleasure a groupie (how, and if, such events actually went down will likely always be a mystery). Still, as a collection of rock myths, *Hammer* hasn't been surpassed.

### 40 The One: The Life and Music of James Brown

RJ SMITH, 2012

**A comprehensive portrait of a complicated man.**

The title references Brown's nickname of "Soul Brother No. 1" as well as the near-messianic status he achieved at the height of his fame; it also refers to Brown's signature rhythmic innovation, accenting the first beat in the bar, a shift that transformed music across the globe. Smith's biography is the first to take in Brown's full measure, dealing with the many contradictions of a hounded life.



Marvin Gaye, the subject of *Divided Soul* (No. 46), in 1973.

### 41 How Music Works

DAVID BYRNE, 2012

**A compelling argument for a life centered on music.**

The polymath, nerd hero and Talking Heads singer didn't want to write an "aging rocker bio"; instead he penned this lively and wide-ranging collection of essays, addressing everything from the finances of a recent solo album to his evolution as a live performer and music's intersection with technology.

### 42 Tranny: Confessions of Punk Rock's Most Infamous Anarchist Sellout

Laura Jane Grace, 2016

**Joan Jett on the Against Me!**

**frontperson's no-holds-barred memoir.**

Laura Jane Grace shows great bravery diving into every detail of a story seldom told, with the advantage of having kept journals documenting everything she went through, from childhood to the beginnings of her band. Capturing the pain and struggle, self-doubt and lack of support she experienced, Grace provides a valuable starting point for a conversation to broaden the understanding of, and empathy for, trans people.

### 43 Rock Dreams

GUY PELLAERT and NIK COHN, 1973

**The perfect marriage of words and imagery.**

When it was published, in 1973, *Rock Dreams* was marketed as "rock'n'roll for your eyes." It more than lived up to the hype in the photorealist images of the late Belgian artist Peellaert, who, with writer Nik Cohn, imagined Jim Morrison cruising a gay bar, The Stones in sexy drag and Tina Turner approaching a microphone as an eager lover would a man's member (among other trippy scenes). Taken together, Cohn's prose and Peellaert's visuals blur the lines between kitsch, porn and art.

### 44 Appetite for Self-Destruction: The Spectacular Crash of the Record Industry in the Digital Age

STEVE KNOPPER, 2009

**A clear-eyed take on the leadup to music's move online.**

While the record business muddled through its early-21st-century hangover, Steve Knopper wrote an incisive look at the mistakes that set the industry up to falter. Hindsight may be 20/20, but Knopper's meticulous recounting of the music business' errors — beginning in the post-disco bust years and ending with iTunes' ascent — lays out a clear case for what the higher-ups missed while celebrating their successes.

### 45 Love Goes to Buildings on Fire: Five Years in New York That Changed Music Forever

WILL HERMES, 2011

**When the city was an incubator for all kinds of genius.**

Between 1973 and 1977, New York was an un-air-conditioned subway train packed with musical geniuses. Hermes' book inhales the humid atmosphere of a time that spawned stars as diverse as Patti Smith,

Bruce Springsteen, DJ Kool Herc, Laurie Anderson and Eddie Palmieri, capturing a moment when multiple genres were having simultaneous revolutions.

### 46 Divided Soul: The Life of Marvin Gaye

DAVID RITZ, 1985

**A portrait of the singer from one who really knew him.**

Ritz isn't just Gaye's biographer — he was also the singer's friend, confidante and, on "Sexual Healing," his collaborator (Ritz co-wrote the lyrics for that 1981 comeback smash). In this insightful chronicle, he connects the dots between Gaye's life and his art.

### 47 Christgau's Record Guide: Rock Albums of the '70s

ROBERT CHRISTGAU, 1981

**A decisive decade with the dean of American rock criticism.**

Christgau is a master of compression, vacuum-packing erudition and insight into thousands of terse record reviews. His '70s collection offers a fantastic primer on rock and soul's most fruitful decade. Whether or not you share Christgau's passion for Al Green's "Let's Get Married" or his disdain for all things Eagles, you'll love his pith and wit.

### 48 Howling at the Moon: The Odyssey of a Monstrous Mogul in an Age of Excess

WALTER YETNIKOFF with DAVID RITZ, 2004

**Walter Yetnikoff — and his stories — make very good company.**

"After her third orgasm, Jackie O. looked at me with a mixture of gratitude and awe." That apocryphal tale begins Yetnikoff's memoir, yet its true stories prove even wilder. As president of CBS Records during its '70s and '80s boom years, he presided over an empire that included Michael Jackson, Bruce Springsteen, Bob Dylan and Barbra Streisand. He has the war stories to prove it, but what makes *Howling at the Moon* such a blast is Yetnikoff himself, a Brooklyn-born bootstrapper who rose to the summit (and had a lot of sex- and booze-fueled fun while he was at it).

### 49 All You Need to Know About the Music Business

DONALD S. PASSMAN, 1991

**The definitive industry road map.**

Listen up, kids with a dream and a guitar: If you think you can leave the boring stuff like contracts and marketing to someone else, you'll likely spend the rest of your career confined to YouTube. Passman explains in clear, simple terms (updated now through nine editions) why the boring stuff matters.



### 50 Boys in the Trees: A Memoir

CARLY SIMON, 2015

**Carly Rae Jepsen on her namesake's vivid memoir.**

My parents named me after Carly Simon, and I grew up listening to her ex-husband James Taylor. I have always been fascinated by their world, and I was curious about what a female artist at the time went through. This book provides detailed insight into Carly's life; I found it fascinating that when she was younger, she had a stutter, and she began to sing because it was easier to communicate when she put words to a melody.

**CONTRIBUTING WRITERS** FRANK DIGIACOMO, GAVIN EDWARDS, JIM FARBER, LIZZY GOODMAN, DAVID HINCKLEY, MAURA JOHNSON, DORIAN LYNDSKEY, REBECCA MILZOFF, JODY ROSEN, GENE SANTORO, ROB TANNENBAUM



Black Flag's Henry Rollins (No. 29) onstage in 1984 in Stuttgart, Germany.



20 years  
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Andel  
Arena  
Grand Rapids, Michigan

## Congratulations, Richard MacKeigan

Named one of Billboard's  
Top Arena Managers

The entire SMG-Grand Rapids family and the Grand Rapids-Kent County Convention/Arena Authority offer heartfelt gratitude to Rich Mac for his 18 years of hard work and dedication.







# 'A Hell Of A Ride' For Arena Managers A ranking of the top 20 venue execs driving the \$20 billion global concert industry — with safety the new top priority



AN ARENA IN PARIS POSTPONED A U2 show after shootings swept the city. Mariah Carey canceled dates in Brussels, Belgium, after three transportation center bombings. From London to Los Angeles to Sydney, security commands new attention at the world's top-grossing concert venues that drive the touring industry's estimated \$20 billion in annual revenue.

Audience safety in an age of terrorism is the new top priority for the global elite among arena managers, who must exceed the expectations of artists, managers, promoters and, most importantly, fans. But they also face an ever-growing set of complex challenges, from tapping the latest technology for selling seats and concessions



to hoisting massive productions (Kanye West's floating stage, anyone?).

These arena executives are chosen for their leadership of the venues that dominate Boxscore rankings in two categories: buildings with a capacity of 15,001 or more, and those with a capacity of 10,001 to 15,000. The rankings are based on ticket grosses reported to Boxscore in the first eight months of the chart year (Nov. 10, 2015, through July 18, 2016).

Adele's eight sellouts at the O2 Arena (top) in March and April helped the London venue top the Boxscore rankings for the chart year to date.

**Top 10 Venues,  
15,001 and Over Capacity**

**1 | THE O2, LONDON**

Boxscore gross, chart year to date: \$113.3 million  
**REBECCA KANE BURTON, 40**  
GM



“It’s a sexy beast,” says Kane Burton of the 21,000-capacity arena, the highest-grossing concert venue in the world since 2008. The O2’s top-ranking gross for the Boxscore chart year to date resulted from 127 shows, led by Adele’s eight sellouts in March and April. Not bad for Kane Burton’s swan song: This month, the mother of two stepsons becomes managing director of Really Useful Theatres Group. Her tenure at the O2, she says, has been “a hell of a ride.” She has been so powerful that, even though

**“The focus is on secure entertainment.”**

—JON VAN ESBRÖECK, SPORTPALEIS

**3 | BARCLAYS CENTER, BROOKLYN**

45.8 million  
**BRETT YORMARK, 49**  
CEO, Brooklyn Sports & Entertainment



Of all the spectacles that Yormark has witnessed at Barclays Center this year, nothing quite compared to seeing New Jersey Gov. Chris Christie rocking out to Bruce Springsteen in April. “He was dancing in the aisle,” recalls Yormark. “I got a great laugh out of that.” Under Yormark, a Manhattan resident and father of two, Barclays wooed the NHL’s Islanders to Brooklyn and hosted 44 games (plus playoff matches), yet still increased the number of hosted concerts. The Billboard Lounge partnership has brought more than 40 emerging artists to the venue.

**4 | MANCHESTER ARENA, MANCHESTER, ENGLAND**

\$40.7 million  
**JAMES ALLEN, 43**  
GM



Standing 6 feet 6 inches tall, Allen towers over many of the artists that play the northern England arena. The SMG-managed venue likewise has a lofty position in the global venue rankings. “My attitude is that we will do everything we can to make a show work,” says Allen, an avid cyclist and father of two, citing a recent two-night stopover by Muse that required customized staging to accommodate the

**5 | ACCORHOTELS ARENA, PARIS**

\$34.2 million  
**JULIEN COLLETTE, 40**  
CEO



Any arena closed for renovations faces some uncertainty when its doors reopen. AccorHotels Arena, which was dark for 18 months for an extensive expansion, welcomed fans back in October 2015. It expected U2 for two shows in mid-November when a Nov. 13 terrorist attack across Paris claimed 130 lives, including 89 at the Bataclan theater. “After the terrorist attacks, we were facing a lot of issues with security,” says Collette, who lives in Paris with his wife and two stepchildren. But audiences have responded patiently to new safety procedures, he says. U2 rescheduled its shows (including one for a live HBO special) at the arena in December. And the venue, formerly known as Palais Omnisports de Paris-Bercy, has since hosted Muse, Paul McCartney, Madonna, Bruce Springsteen and French superstar Johnny Hallyday.

**6 | THE FORUM, LOS ANGELES**

\$28.1 million  
**SHELLI AZOFF, 60**  
Managing partner, Azoff MSG Entertainment  
**NICK SPAMPANATO, 48**  
Senior vp/GM, West Coast; The Madison Square Garden Company



Of all the A-list performances that have taken place at the landmark arena since it reopened in 2014, Brooklyn native Spampanato says the highlight has been “watching Shelli make The Forum into a five-star hotel.”

In her role with Azoff MSG Entertainment, the spouse of industry power broker Irving Azoff and mother of four has led the transformation of the 49-year-old venue into a luxurious live-event destination for fans and artists, with deeply cushioned seats and backstage game rooms. “We feel that the arena experience is just as important as the show experience,” she says, “and we want everyone to take away a great memory of both.”

**7 | SPORTPALEIS, ANTWERP, BELGIUM**

\$25.9 million  
**JAN VAN ESBRÖECK, 53**  
CEO, Sportpaleis Group



Since the suicide bombings in Brussels in March, “the focus of the Sportpaleis Group has been on terrorism,” says Van Esbroeck, a father of two, “and how we keep the faith of our promoters and audiences and present them with a secure environment.” Mariah



she’s leaving, the seat held by her successor, John Langord of the SSE Hydro in Glasgow, Scotland, will still have the same ranking.

**2 | MADISON SQUARE GARDEN, NEW YORK**

\$61.9 million  
**HANK ABATE, 58**  
Executive vp venue management, The Madison Square Garden Company



“My experience in the industry spans 35 years,” says Abate, who took on his new role at MSG in June, after a career that has included two decades at SMG Facility Management and, more recently, three years with venue company Spectra. During that time span, Abate says technology has sparked the biggest changes in the venue business: “How we use digital and social applications to sell and market tickets, food and beverages and to connect with artists impacts the fans’ entire experience.”

From top: Springsteen (center), with bandmates Jake Clemons (left) and Steven Van Zandt, drew a record crowd of 18,000 to Barclays Center; Richie was the top-grossing solo act for Manchester Arena.

band’s full production. This year also brought four sellouts from Adele, Morrissey’s only U.K. show and two nights by Lionel Richie, which resulted in the highest grosses by a solo artist in the arena’s 21-year history. On Allen’s calendar for October: a three-night stand by Justin Bieber.



# Prudential Center

---

NO. 8 GROSSING VENUE WORLDWIDE

A special thank you to all the performers, managers, promoters, agents and the 1.7 million amazing fans who visited The Rock last year.

Carey's cancellation after the March attacks "really hurt us," says Van Esbroeck. But the Antwerp arena has hosted recent sellouts by Adele, U2, Celine Dion and Madonna. Apart from security, what is Van Esbroeck's greatest concern? "The rise of ticket prices," he says. As top tours take more from fans' pockets, "it endangers [shows by] artists that are less popular."

**8 | PRUDENTIAL CENTER, NEWARK, N.J.**

\$25.7 million  
**SCOTT O'NEIL, 46**  
CEO, Philadelphia 76ers, New Jersey Devils, Prudential Center



When Bruce Springsteen brought The River Tour home to New Jersey in January, O'Neil recalls watching The Boss crowd-surf from 10 feet away. "I got the chills," says the father of three who grew up in New York's Hudson Valley. Superstar thrills aside, O'Neil says that hard, cold data has helped Prudential Center boost first-day ticket sales for new events 60 percent over the previous year. And gross ticket sales for the first half of 2016 are up \$7.5 million over the same period in 2015. "All the emphasis we've put on databases and smarter marketing is really starting to work."

**9 | QUDOS BANK ARENA, SYDNEY**

\$24.4 million  
**STEVE HEVERN, 49**  
GM



Madonna's two shows in March at the Qudos Bank Arena, selling 25,500 tickets, were a highlight for Hevern in his new role leading the venue, originally built for the 2000 Olympics (and most recently known as the Allphones Arena). In December, Hevern, a native of the small town of Leeton, 350 miles west of Sydney, concluded a 17-year run managing the Sydney Entertainment Centre with 32 consecutive days of events there — booked as a farewell before the building was demolished as part of a redevelopment plan. The marathon, he says, "took our minds off the sadness of the closing."



From top: Dion played 10 record-setting summer shows at Montreal's Bell Centre and gathered backstage with manager Aldo Giampaolo (right) and Aube.

**"I know how the promoters are squeezed."**  
—JOHN LANGFORD, SSE HYDRO

**10 | BELL CENTRE, MONTREAL**

\$22.7 million  
**JACQUES AUBE, 55**  
Executive vp/COO, Evenko



Eight months after the death of her husband, Celine Dion chose the Bell Centre for a homecoming stand in her native Quebec. Her 10 sold-out shows in July and August grossed nearly \$16 million (U.S.). "She's the only artist to ever play 10 shows here in one run," says Aube, a Montreal native and resident who lives on Nuns' Island (Ile Des Soeurs) in the St. Lawrence River. While the



Bell Centre dominates the Montreal market with some 125 shows a year, Aube notes nearly \$80 million in upgrades are underway at the 20-year-old venue to maintain its competitive edge.

**Top 10 Venues, 10,001-15,000 Capacity**

**1 | SSE HYDRO, GLASGOW, SCOTLAND**

\$41.9 million  
**JOHN LANGFORD, 45**  
Director of live entertainment, SEC Limited, Scottish Exhibition & Conference Centre



The ability to draw fans from throughout Scotland and northern England makes the 3-year-old, 13,000-capacity venue "almost a definite stop on the U.K. touring calendar," says Langford, a father of two who previously worked for Big Concerts in his native South Africa. Upon landing the SSE Hydro job in 2013, he "moved lock, stock, wife and kids to Glasgow from Capetown." His promoter experience is a plus, he says: "I understand how promoters

are squeezed from the agents' and artists' side, the venue and the ticket company." On Nov. 1, Langford will become vice president/GM of London's O2.

**2 | HALLENSTADION, ZURICH**

\$39.2 million  
**FELIX FREI, 56**  
CEO



Frei, who trained as a teacher before moving into venue management, could teach other midsize arena managers about maximizing sales. "Even though our capacity is only 13,000, our shows generate very strong grosses," says the father of one adult daughter. Switzerland's strong economy and income levels support robust ticket prices at about 140 events a year at the Hallenstadion. Yet rising prices are still a concern, says Frei: "It adds volatility to the market. People are becoming more selective about what shows they see."

**3 | BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA**

\$19.2 million  
**TRISH MCNAMARA, 46**  
GM



The Brisbane Entertainment Center marked its 30th anniversary this year and, when the comedy tour Good Mourning Mrs. Brown played the arena in February, performers gave a shout-out to venue staff — many of whom have worked at the hall for 30 years. Such longevity "is a significant and fantastic achievement," says McNamara, who grew up in Brisbane and has worked in the event business since she was 17. A board member of Australia's Venue Management Association, McNamara hosted the 2016 VMA Congress at the Brisbane Convention and Exhibition Centre — "breaking all attendance records, sponsor and exhibitor records," she notes. "That was top among my personal achievements."

**4 | PERTH ARENA, PERTH, AUSTRALIA**

\$17.5 million  
**MICHAEL SCOTT, 49**  
GM



When Prince brought his Piano & A Microphone Tour to the Perth Arena on Feb. 25 — his first performance in Western Australia — fans could not have known the tour would be his last. "We were so lucky to have that show," says Scott, a Perth

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## Backstage Pass / Top Arena Managers

native and father of five. Bringing global names to one of the world's most isolated capital cities is an everyday challenge for Scott, who manages the 4-year-old arena as part of an overall regional tourism strategy. "Overall, 13 percent of our attendance is visitors to Perth, which is quite significant." Some shows draw even more out-of-towners. "When Bon Jovi came [in December 2013], the total number of visitors in the audience was 40 percent, which is phenomenal."

**"If you've got great product, then people will come."**  
—CORMAC RENNICK, 3ARENA

Bob Seger, Def Leppard and the Foo Fighters." Garth Brooks also played six sellouts in Wichita in early December, drawing 76,000 fans and grossing \$5.4 million, says Boleski, a native of Topeka, Kan., and father of two. Venues in secondary markets "are faced with the challenge of creating content" to sell seats, in addition to concerts, he notes. One example: Wingapalooza, an event offering wings cooked by 25 area restaurants. "We give out awards for the best sauce."

calendar. "That is the challenge facing Movistar Arena today: to establish itself as an event center for all kinds of entertainment activities."

### 8 | 3ARENA, DUBLIN

\$8.4 million

**CORMAC RENNICK, 54**

GM, Live Nation Entertainment



U2's four homecoming shows in November 2015 were a highlight of the past year for Rennick, a native of Northern Ireland's County Down. "The audience was like the United Nations," he recalls. "People came from all over the world for that one." The amphitheater-style 3Arena, which is owned by Live Nation, stages between 80 and 90 concerts a year and hosted a nine-day Google conference in 2015. "If you've got great product in your building," says Rennick, "then people will come."

### 9 | VECTOR ARENA, AUCKLAND, NEW ZEALAND

\$77 million

**STUART CLUMPAS, 57**

Managing director, Quay Park Arena Management



Clumpas and his wife, Judith Atkinson-Clumpas, have been business partners for 26 years, including their tenure running the Vector Arena. "She's really good, she's quite fearless, and she doesn't take any shit," Stuart says of his spouse. "We make a good team." The couple, who have three children, in 2015 agreed to a deal that gives a majority interest in their business to Live Nation and a company led by Live Nation Australia president Michael Coppel.

### 10 | INFINITE ENERGY CENTER, DULUTH, GA.

\$7.4 million

**JOSEPH DENNIS JR., 60**

GM



The complex, known as the Gwinnet Center since it opened in 2003, secured its first naming rights agreement in 2015 with Infinite Energy under Dennis' guidance. "It's a pretty significant deal," he says of the \$18 million, 20-year agreement, which includes the complex's arena, theater and convention center. Performances during the first half of this year by Carrie Underwood, Jimmy Buffett and Cirque du Soleil boosted the arena's grosses. Next up: plans for a 125-acre entertainment district around the arena. Says the Alabama native: "I think we'll see some dirt moving in 2017." ●

Contributors: Karen Bliss, Lars Brandle, Agustin Mango, Mitchell Peters, Richard Smirke



### 5 | VAN ANDEL ARENA, GRAND RAPIDS, MICH.

\$13.4 million

**RICHARD MACKEIGAN, 49**

Regional GM/regional booking director, SMG



"We have consistently fought above our weight class when it comes to concerts and their success," says MacKeigan, a native of Canada and father of three who has worked at the Van Andel Arena for 18 years. In a year marking its 20th anniversary, the arena has recently hosted Paul McCartney, Kanye West, Elton John and a six-night run in May by Garth Brooks that sold some 72,000 tickets. "It was the largest-grossing event we've ever had," says MacKeigan, "and it set a record for the number of tickets sold."

### 6 | INTRUST BANK ARENA, WICHITA, KAN.

\$11.4 million

**A.J. BOLESKI, 39**

GM



A yearlong celebration of the fifth anniversary of the Intrust Bank Arena helped the venue "attract some of the bigger names," says Boleski. "Acts that hadn't played here before, like Fleetwood Mac,

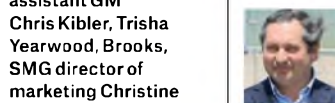


### 7 | MOVISTAR ARENA, SANTIAGO, CHILE

\$9.5 million

**CRISTIAN AUBERT, 42**

GM



The Santiago native and father of four says that, in 2015, Movistar attracted more than 1.2 million visitors and nearly 120 events, "including shows, corporate events and more." The arena benefits from increased touring in the region — the Latin American concert promotion company Time for Fun ranked third, behind Live Nation and AEG, in the midyear Boxscore results. But, says Aubert, concerts alone can't fill the events

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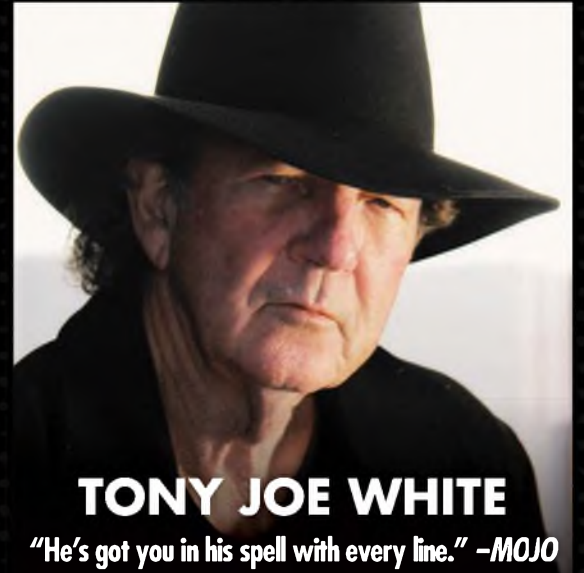


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# Who Is The Most Americana? From Bonnie Raitt to Bob Weir, legends and more will be honored at the annual fest for the genre

BY CHUCK DAUPHIN and CHRIS WILLMAN



WHEN THE AMERICANA MUSIC Association launched in 1999, says executive director Jed Hilly, “it was a reaction to the commercial country music business not supporting artists like Dwight Yoakam, Rosanne Cash and others who were making music from the heart, not just to get a radio hit.”

As the Americana genre has evolved, says Hilly, “we accept those with a country influence — like Chris Stapleton — or the folk influence of The Lumineers or the R&B influence of Nathaniel Rateliff. These are young and inspired artists who are interpreting traditions of the past and making them original.”

Hilly notes that The Grateful Dead is an act considered by many as an inspiration for the Americana style. And like The Dead, he says, many Americana acts today challenge standard music business practices in how they record, tour and promote their music.

Those practices are among the topics to be tackled during the 17th annual Americana Music Festival and Conference, taking place in Nashville Sept. 20-25. The event brings together artists and their supporters — managers, agents, publishers, label executives and others



Raitt, whose album *Dig In Deep* reached No. 11 on the *Billboard* 200, is nominated for artist of the year along with (below, from left) Stapleton, Isbell and Lucinda Williams.



— for panel discussions by day and more than 215 showcases by night.

The Americana Honors and Awards Show will take place Sept. 21 at Nashville’s historic Ryman Auditorium, with winners chosen from among 25 nominees in six categories, while six icons will receive lifetime achievement honors.

To break down the nominees in two key categories — artist of the year and emerging artist of the year — *Billboard* turned to some of their biggest fans: their fellow performers and songwriters.

## Artist of the Year



**JASON ISBELL**

***Something More Than Free***  
Americana/Folk Albums peak:  
No. 1, Aug. 8, 2015 (four weeks)

“Jason and I shared the bill on tour last summer,” says Yoakam of the singer-guitarist, who has been a solo artist since leaving The Drive-By Truckers in 2007. Isbell’s *Something More Than Free* topped the Americana/Folk Albums chart and

also reached No. 6 on the Billboard 200 (marking his first top 10). “I’m a really big fan of his latest album,” adds Yoakam. “He didn’t conceive it as commercially calculated in any way. He just expressed himself in the emotion of the moment as a writer. That’s very compelling — to the point of being intoxicating.”



**BONNIE RAITT**

***Dig In Deep***

Americana/Folk Albums peak:  
No. 1, March 19, 2016 [one week]

On her 17th album, which reached No. 11 on the Billboard 200, Raitt performs with deep self-confidence, says Texas-born singer-songwriter Bonnie Bishop, a frequent collaborator, whom Raitt has tapped for songs on her two most recent releases. On *Dig In Deep*, says Bishop, “the way Bonnie slides between a bluesy groove [on Pat McLaughlin’s “In Deep”] and the



Bridges sang at the Bonnaroo festival in June.

smoldering tenderness of a song like ‘You’ve Changed My Mind’ is proof that she knows who she is. *Dig In Deep* also affirms that age don’t mean a thing. This is a woman still kicking ass and sexy as hell in her 60s.”



**CHRIS STAPLETON**

***Traveller***

Americana/Folk Albums peak:  
No. 1, June 4, 2016 [10 weeks]

“He’s getting credit where credit has been due for a long time,” says Miranda Lambert of Stapleton, whose breakthrough album, *Traveller*, topped the Billboard 200 for two weeks in November 2015. “I cut a Chris Stapleton song [“Nobody’s Fool”] on my fourth record; I got the demo and was like, ‘This guy’s incredible.’ And five years later, he’s Chris Stapleton! There’s

no pretense with Chris. He’s just being himself — and I love to see how people are responding to him.”



**LUCINDA WILLIAMS**

***The Ghosts of Highway 20***

Americana/Folk Albums peak:  
No. 1, Feb. 27, 2016 [one week]

“She sets the bar as high as you can go for singer-songwriters,” says Jim Lauderdale, himself an acclaimed songwriter (see page



Price performed at South by Southwest in March.



**MARGO PRICE**

***Midwest Farmer's Daughter***

Americana/Folk Albums peak: No. 5, April 16, 2016

The first time Charlie Worsham saw Price perform, “she proceeded to command the room, with no rehearsal, no nothing,” says the country singer. “Her music is exactly like that.

66). “Vocally, she has such an unmistakable and unique style. I know she has influenced a lot of people, but I don’t think you can duplicate her voice. She has also always had a really strong sense of what she wants when recording — and she’s writing more than ever, luckily for us.”

Margo doesn’t have a lot of wiring or insulation between her heart and her voice and her songs. You hear her and you get the raw, uncut, unfiltered version. She gets compared to greats like Loretta Lynn, not because she’s derivative, but because she has that rare quality of zero pretense. Margo is bringing it.”

**Emerging Artist of the Year**



**LEON BRIDGES**

***Coming Home***

Billboard 200 peak: No. 6, July 11, 2015

“The reason so many people connect with Leon Bridges’ music is because he is a genuine, down-to-earth person, and his music comes from an honest place,” says indie singer-songwriter Sharon Van Etten, who had the Austin native open for her on a 2015 tour. “He cares about family and doesn’t forget where he comes from — it’s a huge part of his identity. The music that he makes with his friends is authentic. You can hear the sincerity in his voice.”



**JOHN MORELAND**

***High on Tulsa Heat***

Americana/Folk Albums peak:  
No. 14, Feb. 20, 2016

“I was lucky enough to con John into



**NATHANIEL RATELIFF & THE NIGHT SWEATS**

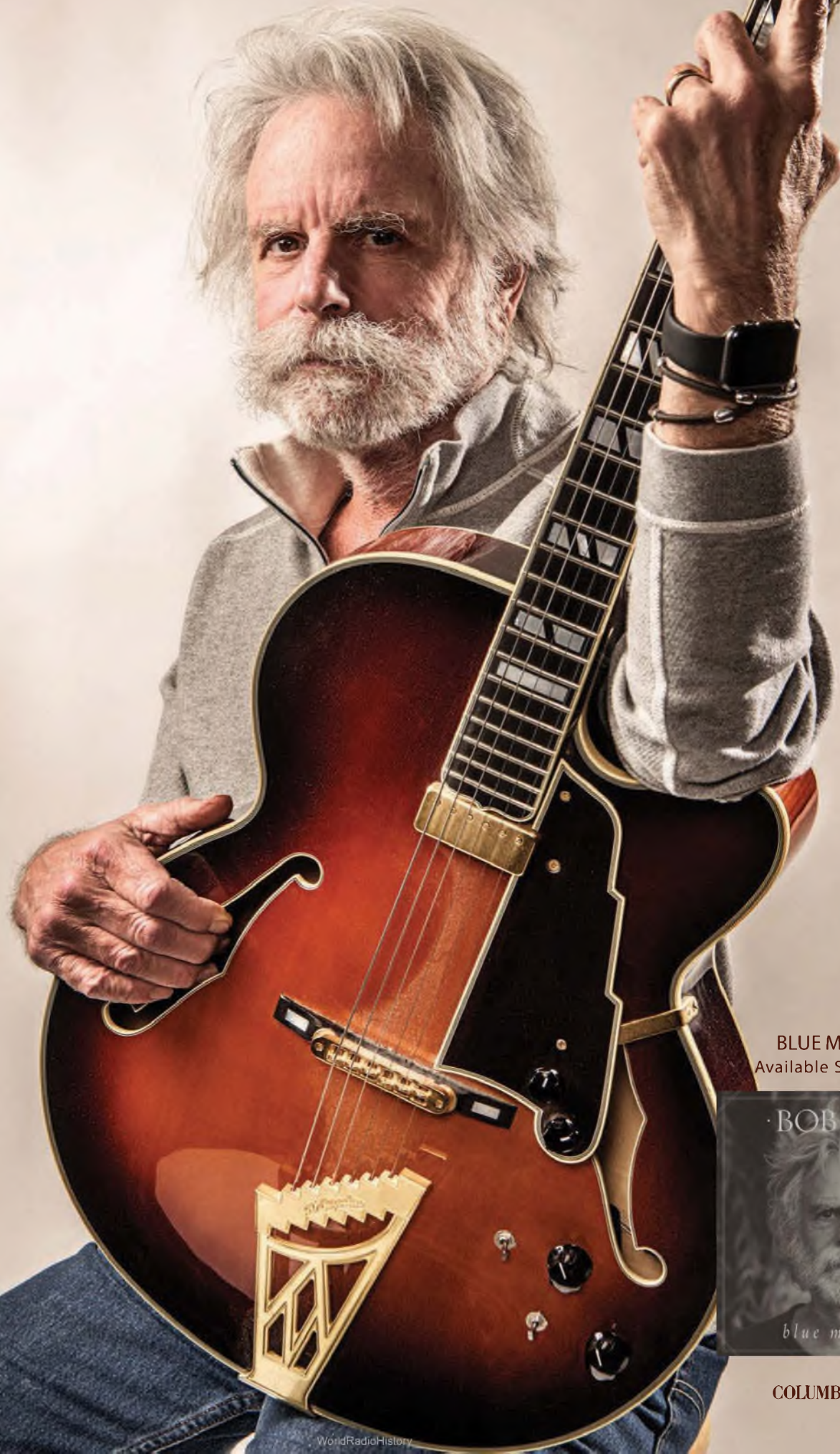
***Nathaniel Rateliff & The Night Sweats***

Americana/Folk Albums peak: No. 1, Sept. 12, 2015 [eight weeks]

Rateliff’s two-month run at the top of the Americana/Folk Albums chart was accompanied by a breakthrough on the Billboard 200, where the Missouri-bred singer-songwriter’s self-titled debut began and peaked at No. 17. His band, while touring festivals including Lollapalooza, has followed up its hit “S.O.B.,” which went to No. 3 on Alternative Songs, with its current single “Wasting Time.” Among his fans is fellow emerging artist nominee Leon Bridges. “It’s easy to make traditional soul music and come off as cheesy or contrived, but I love Nathaniel’s approach,” says Bridges. “Merging folk, soul and blues, he not only has a great sound, but solid songs to back it up.”

# · BOB WEIR ·

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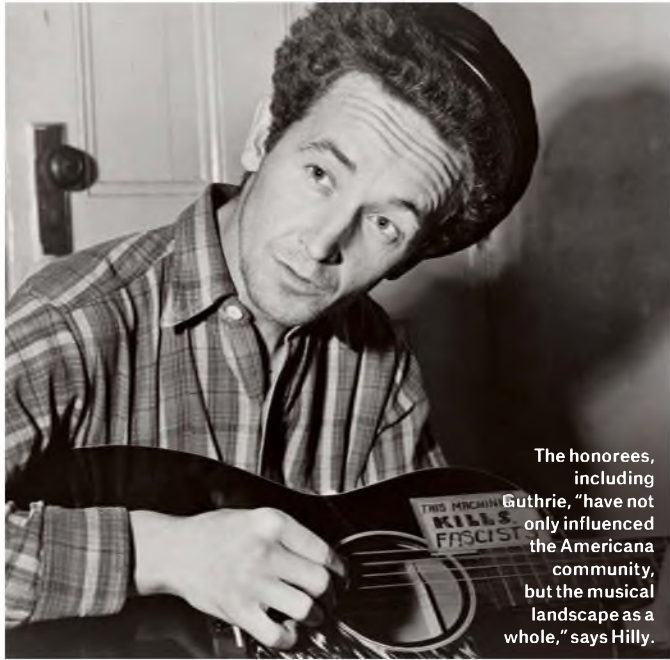
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COLUMBIA 

## AMERICANA AWARDS FETE MUSICAL PIONEERS

Six artists will receive lifetime achievement tributes Sept. 21 in Nashville



The honorees, including Guthrie, "have not only influenced the Americana community, but the musical landscape as a whole," says Hilly.



### WOODY GUTHRIE

In songs like the classic "This Land Is Your Land," the late Guthrie brought social realism and political activism to his music in a career that began during the Great Depression. His work inspired numerous singer-songwriters to follow, from Pete Seeger to Bob Dylan.



### WILLIAM BELL

An artist for the Southern soul powerhouse Stax Records, Bell, 77, co-wrote "Born Under a Bad Sign," which became a signature hit for Albert King in 1967 and was later covered by rock groups like Cream. Bell reprised the song on his recent album, *This Is Where I Live*.



### BILLY BRAGG

Bragg, 58, emerged in the 1980s with potent political folk-rock and released the acclaimed *Mermaid Avenue* album in 1998, setting the lyrics of Woody Guthrie to original music, backed by Wilco. In 2007, Bragg founded Jail Guitar Doors to provide instruments to prison inmates.



### SHAWN COLVIN

Colvin, 60, won 1997 Grammy Awards for song and record of year for "Sunny Came Home," about a woman who burns down her home in an act of revenge. Colvin's 2013 memoir, *Diamond in the Rough*, humorously chronicles her struggles with depression, addiction and anorexia. She is currently on tour with Steve Earle behind *Colvin & Earle*.



### JIM LAUDERDALE

As a songwriter, Lauderdale, 59, "uses phrasing and melody changes that are unlike anyone else's," says George Strait, who has recorded more than a dozen of Lauderdale's songs. The Dixie Chicks, Vince Gill, Elvis Costello and Patty Loveless also have released songs by Lauderdale.



### BOB WEIR

Weir, 68, the rhythm guitarist and co-founder of The Grateful Dead, is recognized for The Dead's blend of roots music and improvisational rock, a genre-bending combon that anticipated the rise of the Americana style.

CULTURE: UNIVERSAL HISTORY ARCHIVE; GUTHRIE: FOSTER/STOCK; GUTHRIE: MCDONALD; COLVIN: GETTY IMAGES; BELL: ANDY WHALE; COLVIN: ANDY WHALE; LAUDERDALE: SCOTT S. MONTAGNI; WEIR: CINDY ORE/GETTY IMAGES

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Reckless Kelly • Ruby Amanfu • Sam Outlaw  
Sean Watkins • Sons of Bill • Sunny Sweeney  
The Black Lillies • Will Hoge • William Clark Green**

**SEPTEMBER 20 – 25**

**AMERICANAMUSIC.ORG/2016-SCHEDULE**



## TAKING IT TO THE STAGE

A sampler of what Americanafest will offer

Wynonna & The Big Noise reached No. 14 on Top Country Albums with their self-titled debut set.



### KASEY CHAMBERS

Sept. 23, 12 p.m., The Filming Station  
Sept. 23, 9 p.m., 3rd & Lindsley

Sept. 24, 11:30 a.m., The 5 Spot

Hailing from Australia, Chambers achieved a breakthrough in the United States when her 2011 album, *Little Bird*, went to No. 9 on the Americana/Folk Albums chart. Her 2015 Bittersweet Tour followed vocal cord surgery. She duets with Keith Urban on her latest release, *Ain't No Little Girl*.



### RODNEY CROWELL

Sept. 21, 6:30 p.m., Ryman Auditorium  
Sept. 22, 9 a.m., Sheraton Hotel

Sept. 22, 10:30 p.m., Cannery Ballroom

Sept. 23, 11 a.m., Southern Ground Studios

Crowell got an early career break in the mid-'70s as a guitarist in The Hot Band accompanying Emmylou Harris, then gained acclaim as a leader of Nashville's new traditionalist movement of the 1980s. In 2013, he reunited with Harris to collaborate on *Old Yellow Moon*, which won that year's Grammy Award for best Americana album.



### DEL MCCOURY BAND

Sept. 22, 12:30 p.m., Country Music Hall of Fame and Museum; 7 p.m., The Factory at Franklin

A performer and guitarist for more than 50 years, McCoury is one of the nation's foremost practitioners of traditional bluegrass music. The Del McCoury Band features his sons Ronnie and Rob on mandolin and banjo, respectively, and annually headlines DelFest in Maryland. His latest album, *Del and Woody*, interprets previously unreleased lyrics by Woody Guthrie.



### INDIGO GIRLS

Sept. 22, 11:30 p.m., Cannery Ballroom

The vocal duo of Amy Ray and Emily Saliers achieved pop stardom in the late 1980s when single "Closer to Fine" reached No. 52 on the Billboard Hot 100. Their 16th studio album, *One Lost Day*, was released in 2015, and the two continue to mix music with political activism.



### AOIFE O'DONOVAN

Sept. 21, 11 p.m., The Station Inn

The Brooklyn-based O'Donovan is a favorite performer of Garrison Keillor, who frequently has featured her on his radio show, *A Prairie Home Companion*. In 2015, she teamed with fellow singer-songwriters Sara Watkins of Nickel Creek and Sarah Jarosz to tour under the moniker I'm With Her.



### WYNONNA & THE BIG NOISE

Sept. 23, 9:30 p.m., Cannery Ballroom

Wynonna Judd, whose collaboration with her mother, Naomi, led to one of the top country acts of the 1980s, returned this year with *Wynonna & The Big Noise*, both the name of her new group and the title to her new album. ●

CHAMBERS: COURTESY OF SUNDAY RECORDS; CROWELL: JOSEPH BLANKS; MCCOURY: JIM MCCURRY; INDIGO GIRLS: JEREMY COMPTON; O'DONOVAN: CARTMAY PHOTOGRAPHY; BIG NOISE: COURTESY OF CUBB RECORDS; JUDD: FRANZ HANER SOCIETY IMAGES

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## EVENTS & HAPPENINGS



**AUG. 20 – 21**  
**NIKON AT JONES BEACH THEATER, NEW YORK**

Billboard's official partners at the second annual Hot 100 Music Festival interacted with 25,000-plus millennial music lovers during two days of music, activations and fun in the sun. Thank you to 1800 Tequila, Café Bustelo, Hornblower Cruises, L'Oréal Paris Féria, MasterCard, SOUR PATCH KIDS and W Hotels Worldwide.



1



2



3

- 1 Festivalgoers rocked flower crowns inspired by the new L'Oréal Paris Féria Smokey Pastels hair color collection.
- 2 MasterCard cardholders received VIP treatment in the exclusive Oasis lounge.
- 3 SOUR PATCH KIDS artist Skylar Grey stopped by The Patch lounge.
- 4 Café Bustelo helped fans beat the heat by serving cups of signature iced coffee.
- 5 MasterCard cardholders received premium seating at the Hot 100 main stage.
- 6 Guests enjoyed a cool drink while on an exclusive viewing deck of the main stage aboard the Hornblower Esprit docked in the Artist Village.



4



5



6





7

7 Fans checked out the SOUR PATCH KIDS Lounge all weekend, where they could pick up treats, pose for photos and listen to music.



8

8 MasterCard cardholders were all smiles after upgrading with Masterpass to receive swag bags and such onsite perks as premium viewing, seating and lounge access.



9

9 Fans played games for the chance to win an assortment of Café Bustelo prizes.



10

10 The L'Oréal Paris Féria Floral Lounge featured a photo booth where fans could snap a picture in front of the pastel flower wall.



12

11 W Hotels presented the beachside Next Up Stage featuring a variety of emerging artists.

12 Fans had their choice of speciality cocktails featuring 1800® Tequila, the preferred tequila for the Hot 100 music festival.



11


# Billboard Artist 100


September 24  
2016  
**billboard**

**NO. 67**  
Lady Gaga

The diva re-enters the Artist 100 following the arrival of her new single, "Perfect Illusion" (see page 74).



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
2	3	1	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	1	115
3	4	2	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/AG	2	73
						
5	7	3	<b>THE CHAINSMOKERS</b>	DISRUPTOR/COLUMBIA	3	41
4	6	4	<b>RIHANNA</b>	WESTBURY ROAD/ROC NATION	2	111
<b>RE-ENTRY</b>		5	<b>TRAVIS SCOTT</b>	GRAND HUSTLE/EPIC	5	28
<b>NEW</b>		6	<b>A DAY TO REMEMBER</b>	ADTR	6	1
7	10	7	<b>ADELE</b>	XL/COLUMBIA	1	84
6	9	8	<b>ARIANA GRANDE</b>	REPUBLIC	1	113
13	8	9	<b>BEYONCE</b>	PARKWOOD/COLUMBIA	2	113
18	1	10	<b>FLORIDA GEORGIA LINE</b>	REPUBLIC NASHVILLE/BMLG	1	115
12	16	11	<b>SIA</b>	MONKEY PUZZLE/RCA	5	115
8	13	12	<b>SHAWN MENDES</b>	ISLAND	2	83
10	12	13	<b>JUSTIN BIEBER</b>	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	114
-	2	14	<b>BARBRA STREISAND</b>	COLUMBIA	2	17
23	17	15	<b>HALSEY</b>	ASTRALWERKS	4	42
17	20	16	<b>COLDPLAY</b>	PARLOPHONE/ATLANTIC/AG	4	79
19	18	17	<b>CHARLIE PUTH</b>	ARTIST PARTNERS GROUP/ATLANTIC/AG	10	76

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
41	24	18	<b>KANYE WEST</b>	G.O.O.D./DEF JAM	3	65
21	21	19	<b>MAJOR LAZER</b>	MAD DECENT/DEF JAM	12	31
14	19	20	<b>MEGHAN TRAINOR</b>	EPIC	1	113
22	37	21	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WMN	1	115
29	24	22	<b>LUKAS GRAHAM</b>	WARNER BROS.	5	32
20	22	23	<b>DAYA</b>	ARTBEATZ	20	43
15	23	24	<b>JUSTIN TIMBERLAKE</b>	RCA	5	69
79	1	25	<b>BRITNEY SPEARS</b>	RCA	5	8
16	25	26	<b>DJ KHALED</b>	WE THE BEST/EPIC	3	15
26	34	27	<b>TAYLOR SWIFT</b>	BIG MACHINE/BMLG	1	111
9	26	28	<b>TORY LANEZ</b>	MAD LOVE/INTERSCOPE/IGA	9	33
40	34	29	<b>DJ SNAKE</b>	DJ SNAKE/INTERSCOPE/IGA	16	69
1	11	30	<b>FRANK OCEAN</b>	BOYS DON'T CRY	1	3
32	44	31	<b>EMINEM</b>	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	115
44	47	32	<b>X AMBASSADORS</b>	KIDINAKORNER/INTERSCOPE/IGA	21	63
						
38	35	33	<b>KIIARA</b>	ATLANTIC/AG	33	10
27	42	34	<b>KATY PERRY</b>	CAPITOL	6	115

The week's most popular artists across all genres, ranked by album and track sales 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 Hoot Big Smart. See Charts Legend at billboard.com/hi for complete rules and explanations. © 2016 Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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# Drake Dominates; Gaga Returns

**Lady Gaga** appears on the Billboard Artist 100 for the first time in more than six months, re-entering at No. 67 thanks largely to the first three full days of airplay for her new single, "Perfect Illusion," and its accompanying social buzz (Gaga has charted as high as No. 15 on the Artist 100, in November 2014, shortly after the chart's launch that July).

The superstar returns with a 268 percent increase in overall activity, with social reaction accounting for 65 percent of her points on the chart; airplay follows at 30 percent. She concurrently re-enters the Social 50 at No. 5, and "Illusion" rebounds 5-1 for a second week atop Billboard + Twitter Top Tracks.

Meanwhile, "Illusion," which was released to radio at 11 p.m. ET on Sept. 8 and shortly afterward to streaming and retail services, debuts at No. 31 on Mainstream Top 40 and No. 32 on Adult Top 40. Following its first full week of streaming and sales, it will debut on the Billboard Hot 100 dated Oct. 1 — and send Gaga further up the Artist 100. The song is from her first solo pop album since 2013, due later in 2016.

Atop the Artist 100, **Drake** (above) returns to the summit for a 22nd week on top, the most time at No. 1 for a male artist and second overall only to **Taylor Swift's** 31 weeks. Plus, **Travis Scott** re-enters at a new high of No. 5 as his album *Birds in the Trap Sing McKnight* launches atop the Billboard 200 (see page 76).

—Gary Trust

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
34	29	35	<b>FUTURE</b>	A-1/FREEBANDZ/EPIC	1	60
28	31	36	<b>CALVIN HARRIS</b>	FLY EYE/COLUMBIA	9	82
24	32	37	<b>P!NK</b>	RCA	16	39
33	41	38	<b>DESIIGNER</b>	G.O.O.D./DEF JAM	6	26
25	30	39	<b>SELENA GOMEZ</b>	INTERSCOPE/IGA	2	102
36	38	40	<b>LUKE BRYAN</b>	CAPITOL NASHVILLE/UMGN	1	115
30	50	41	<b>METALLICA</b>	BLACKENED/WARNER BROS.	22	65
43	46	42	<b>BRYSON TILLER</b>	TRAPSOUL/RCA	10	50
-	14	43	<b>YOUNG THUG</b>	300/ATLANTIC/AG	14	43
51	57	44	<b>KELSEA BALLERINI</b>	BLACK RIVER	44	34
39	39	45	<b>THE WEEKND</b>	XO/REPUBLIC	1	100
42	28	46	<b>G-EAZY</b>	G-EAZY/RVG/BPG/RCA	8	45
35	40	47	<b>SAM HUNT</b>	MCA NASHVILLE/UMGN	5	113
31	36	48	<b>FIFTH HARMONY</b>	SYCO/EPIC	6	77
58	43	49	<b>JASON ALDEAN</b>	BROKEN BOW/BMG	1	107
48	51	50	<b>COLE SWINDELL</b>	WARNER BROS. NASHVILLE/WMN	10	101
86	72	51	<b>PRINCE</b>	NPG/WARNER BROS.	1	23
-	15	52	<b>JUAN GABRIEL</b>	FONOVISIA/UMLE	15	3
49	54	53	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGN	2	46
47	48	54	<b>THOMAS RHETT</b>	VALORY/BMLG	7	84
45	53	55	<b>KEVIN GATES</b>	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	5	37
37	45	56	<b>FETTY WAP</b>	RGF/300/AG	3	83
62	61	57	<b>KEITH URBAN</b>	HIT RED/CAPITOL NASHVILLE/UMGN	8	76
50	55	58	<b>DIERKS BENTLEY</b>	CAPITOL NASHVILLE/UMGN	3	62
75	58	59	<b>MICHAEL JACKSON</b>	MJJ/EPIC	25	89
53	56	60	<b>FLUME</b>	FUTURE CLASSIC/MOM + POP	34	15
61	66	61	<b>CARRIE UNDERWOOD</b>	19/ARISTA NASHVILLE/SMN	3	102
55	65	62	<b>LIL UZI VERT</b>	GENERATION NOW/ATLANTIC/AG	55	10
54	59	63	<b>WIZ KHALIFA</b>	ROSTRUM/ATLANTIC/AG	2	112
74	74	64	<b>D.R.A.M.</b>	#1EPICCHECK/EMPIRE RECORDINGS	64	4
RE-ENTRY		65	<b>RED HOT CHILI PEPPERS</b>	WARNER BROS.	2	11
69	83	66	<b>MIRANDA LAMBERT</b>	RCA NASHVILLE/SMN	18	45
RE-ENTRY		67	<b>LADY GAGA</b>	STREAMLINE/INTERSCOPE/IGA	15	15
70	79	68	<b>ED SHEERAN</b>	ATLANTIC/AG	1	115
72	86	69	<b>MAROON 5</b>	222/INTERSCOPE/IGA	1	115
93	68	70	<b>ALESSIA CARA</b>	EP/DEF JAM	15	53



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
67	64	71	<b>KENNY CHESNEY</b>	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	2	88
RE-ENTRY		72	<b>LYNYRD SKYNYRD</b>	BLACKBIRD PRODUCTION PARTNERS/LOUD & PROUD	72	3
57	60	73	<b>DNCE</b>	REPUBLIC	21	39
59	69	74	<b>PANIC! AT THE DISCO</b>	DCD2/FUELED BY RAMEN/AG	3	46
RE-ENTRY		75	<b>KENDRICK LAMAR</b>	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	86
82	73	76	<b>GNASH</b>	:3/AG	73	7
-	62	77	<b>NICKI MINAJ</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	2	105
66	80	78	<b>IMAGINE DRAGONS</b>	KIDINAKORNER/INTERSCOPE/IGA	2	99
95	92	79	<b>CHRIS BROWN</b>	RCA	1	115
76	77	80	<b>JAKE OWEN</b>	RCA NASHVILLE/SMN	13	18
77	81	81	<b>USHER</b>	RCA	35	48
65	70	82	<b>ZAC BROWN BAND</b>	JOHN VARIVATOS/SOUTHERN GROUND/BMLG/REPUBLIC	1	101
85	92	83	<b>LIL YACHTY</b>	LIL BOAT SAILING TEAM/QUALITY CONTROL/MOTOWN/CAPITOL	83	3
90	78	84	<b>TIM MCGRAW</b>	MCGRAW/BIG MACHINE/BMLG	10	92
NEW		85	<b>ISAIAH RASHAD</b>	TOP DAWG	85	1
-	67	86	<b>TY DOLLA \$IGN</b>	ATLANTIC/AG	36	28
63	85	87	<b>MIKE POSNER</b>	ISLAND	15	32
56	71	88	<b>JUSTIN MOORE</b>	VALORY/BMLG	9	5
64	82	89	<b>RAE SREMMURD</b>	EARDRUMMER/INTERSCOPE/IGA	7	79
RE-ENTRY		90	<b>BLINK-182</b>	VIKING WIZARD EYES/BMG	1	9
RE-ENTRY		91	<b>ZARA LARSSON</b>	RECORD COMPANY TEN/EPIC	61	22
97	97	92	<b>THE LUMINEERS</b>	DUALTONE	1	23
RE-ENTRY		93	<b>ZAYN</b>	RCA	1	30
81	87	94	<b>SEAN PAUL</b>	VP/ATLANTIC/AG	60	11
52	75	95	<b>ERIC CHURCH</b>	EMI NASHVILLE/UMGN	8	114
83	89	96	<b>JAMES BAY</b>	REPUBLIC	34	33
-	93	97	<b>DEMI LOVATO</b>	SAFEHOUSE/ISLAND/HOLLYWOOD	3	82
RE-ENTRY		98	<b>FLEETWOOD MAC</b>	UNSIGNED	58	7
-	98	99	<b>BRUNO MARS</b>	ATLANTIC/AG	10	106
NEW		100	<b>LALI</b>	SONY MUSIC ARGENTINA	100	1



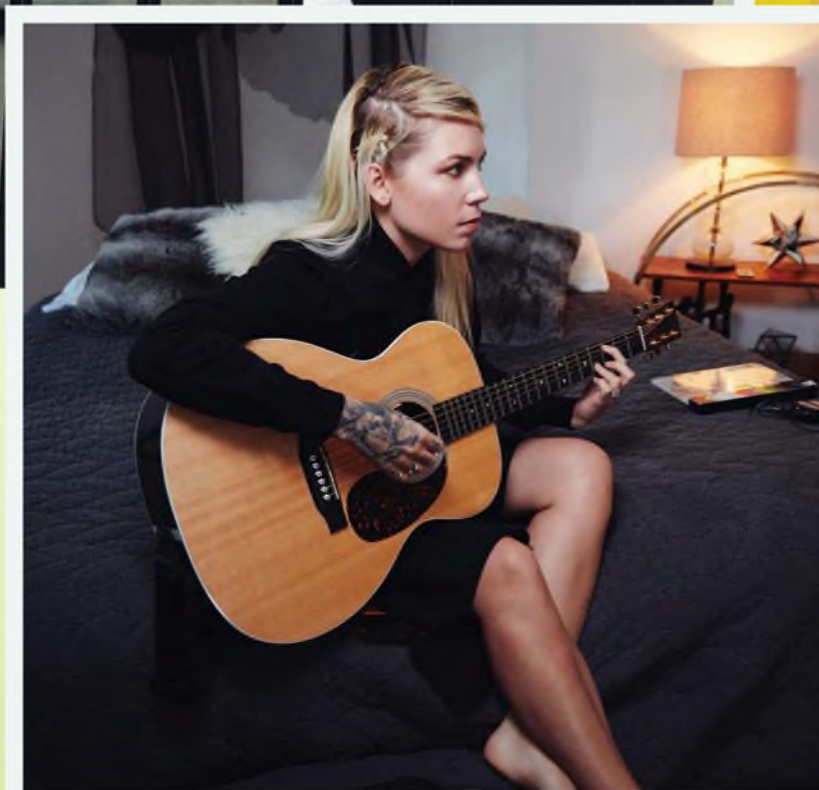
PROMOTION

# SKYLAR GREY IS STILL EVOLVING



THE PATCH CORNER

#BROOKLYNPATCH



By **Nick Williams**  
Photographed by **Katie Thompson**

More than a decade into her career, pop singer-songwriter Skylar Grey, 30, has netted a lengthy résumé on the strength of her songwriting (Eminem and Rihanna's "Love the Way You Lie," Zedd and Foxes' "Clarity") and features for others (Diddy and Dirty Money's "Coming Home," Dr. Dre and Eminem's "I Need a Doctor"). But she has also leveraged these chart-topping credits to not-so-quietly turn the spotlight back on her solo work. And after dropping the striking singles "Moving Mountains" and "Off Road" earlier this year, she's eyeing the release of her sophomore album, *Natural Causes*, due Sept. 23 on Kidinakorner/Interscope.

"This time around I was able to be a little bit more free, creatively," she tells *Billboard* of her recent sonic growth while staying at The Patch in Brooklyn — one of two houses developed by SOUR PATCH KIDS to support touring artists. "I feel like there was less expectation on my own part. I just wanted to make an album that really spoke to who I am as an artist. I put a lot of expectations on myself for the first one."

While in Brooklyn to perform at *Billboard's* second Hot 100 Music Festival in August,

Grey (who was sponsored by The Patch to play the event) said that her musical prowess came early in life, thanks to her musically inclined family. "My mom was a Celtic harpist, my dad was in a barbershop quartet, my great-grandma is an opera singer, my great-uncle had a 32-piece one-man band," she says. She even formed a duo with her mother. "We sang folk songs and kid songs, performed at libraries and really weird places," she recalls. "And then at 14, I went solo... I don't think my mom was too happy about that, but it wasn't cool to sing with my mom anymore. That's when I really started writing music."

For her second release as Skylar Grey, the artist born Holly Hafermann treaded new sonic ground, rediscovering her folk roots with acoustic guitar on tracks like "Cannonball" featuring X Ambassadors. "I was going to put out a folk-inspired album, but I kind of got that out of my system and then I evolved again," she says. "Now I feel like the album has come to a place where it's a good combination of all the things I love about my favorite artists, and I've kind of created my own sound," she adds, citing such acts as Radiohead, Bon Iver and Kendrick Lamar as inspiration.

Another new talent she incorporated into the record? Rapping. "I was always jealous of rappers because they could say so much in a short amount of time, and I was always confined by melody," she says. "This time around I was like, 'I want to try writing my own raps,' to see if I could do it. The first song that I wrote as a rap I sent to Eminem and I said, 'Tell me if this sucks. Should I ever rap again?' And, because he's the best person to ask in my life, he called me and was like, 'You can rap.' So it gave me the confidence to keep going, and I do a couple of my own features."

But treading new musical ground is in the DNA of an artist who understands that evolution is the key to her success. "Sometimes as an up-and-coming artist, it might feel like you don't have it all figured out," says Grey. "But the truth is, you're always searching. I don't think that search ever stops. And that's the cool part about being an artist. You get to evolve — just make music, have fun and create." ●

# Billboard 200

September 24  
2016  
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION MPRINT/DISTRIBUTING LABEL	Title	PEAK POS	WKS ON CHART
	1	<b>TRAVIS SCOTT</b> GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	1
NEW	2	<b>A DAY TO REMEMBER</b> ADTR	Bad Vibrations	2	1
4	3	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	19
6	4	<b>SOUNDTRACK</b> DC/ATLAS/WATERTOWER/ATLANTIC/AG	Suicide Squad: The Album	1	5
2	5	<b>FLORIDA GEORGIA LINE</b> BMLG	Dig Your Roots	2	2
1	6	<b>BARBRA STREISAND</b> COLUMBIA	Encore: Movie Partners Sing Broadway	1	2
10	7	<b>TWENTY ONE PILOTS</b> FUELED BY RAMEN/AG	Blurryface	1	69
9	8	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION	ANTI	1	33
7	9	<b>BEYONCE</b> PARKWOOD/COLUMBIA	Lemonade	1	20
5	10	<b>FRANK OCEAN</b> BOYS DON'T CRY	Blonde	1	3
14	11	<b>ARIANA GRANDE</b> REPUBLIC	Dangerous Woman	2	16
3	12	<b>BRITNEY SPEARS</b> RCA	Glory	3	2
22	13	<b>GG SIA</b> MONKEY PUZZLE/RCA	This Is Acting	4	32
11	14	<b>ADELE</b> XL/COLUMBIA	25	1	42
15	15	<b>ORIGINAL BROADWAY CAST</b> HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	50
13	16	<b>DJ KHALED</b> WE THE BEST/EPIC	Major Key	1	6
NEW	17	<b>ISAIAH RASHAD</b> TOP DAWG	The Sun's Tirade	17	1
37	18	<b>BLAKE SHELTON</b> WARNER BROS. NASHVILLE/WMN	If I'm Honest	3	16
17	19	<b>CHRIS STAPLETON</b> MERCURY NASHVILLE/UMGN	Traveller	1	52
24	20	<b>BRYSON TILLER</b> TRAPSOUL/RCA	TRAPSOUL	8	50
21	21	<b>KANYE WEST</b> G.O.O.D./DEF JAM	The Life Of Pablo	1	23
18	22	<b>DJ SNAKE</b> DI SNAKE/INTERSCOPE/IGA	Encore	8	5
16	23	<b>TORY LANEZ</b> MAD LOVE/INTERSCOPE/IGA	I Told You	4	3
23	24	<b>COLDPLAY</b> PARLOPHONE/ATLANTIC/AG	A Head Full Of Dreams	2	40
26	25	<b>CHARLIE PUTH</b> ARTIST PARTNERS GROUP/ATLANTIC/AG	Nine Track Mind	6	32
31	26	<b>LUKAS GRAHAM</b> WARNER BROS.	Lukas Graham	3	23
NEW	27	<b>VARIOUS ARTISTS</b> EPIC	Epic Lit	27	1
29	28	<b>KEVIN GATES</b> BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	Islah	2	32
25	29	<b>VARIOUS ARTISTS</b> UNIVERSAL/SONY MUSIC/LEGACY	NOW 59	5	5
30	30	<b>CHANCE THE RAPPER</b> CHANCE THE RAPPER	Coloring Book	8	17
8	31	<b>YOUNG THUG</b> 300/ATLANTIC/AG	JEFFERY	8	2
35	32	<b>VARIOUS ARTISTS</b> RCA	The RCA-List	32	4
33	33	<b>JUSTIN BIEBER</b> SCHOLBOY/RAYMOND BRAUN/DEF JAM	Purpose	1	43
27	34	<b>MEGHAN TRAINOR</b> EPIC	Thank You	3	17
36	35	<b>HALSEY</b> ASTRALWERKS	Badlands	2	54
38	36	<b>TWENTY ONE PILOTS</b> FUELED BY RAMEN/AG	Vessel	21	108
40	37	<b>FLUME</b> FUTURE CLASSIC/MOM + POP	Skin	8	15
32	38	<b>G-EAZY</b> G-EAZY/RVG/BPG/RCA	When It's Dark Out	5	40
41	39	<b>SAM HUNT</b> MCA NASHVILLE/UMGN	Montevallo	3	98
42	40	<b>THE WEEKND</b> XO/REPUBLIC	Beauty Behind The Madness	1	54
90	41	<b>KELSEA BALLERINI</b> BLACK RIVER	The First Time	31	60
43	42	<b>FIFTH HARMONY</b> SKCO/EPIC	7/27	4	15
49	43	<b>D.R.A.M.</b> W.A.V.E. RECORDINGS/ATLANTIC/AG	Google Play: Live At The Milk Jamroom (EP)	43	6
55	44	<b>COLE SWINDELL</b> WARNER BROS. NASHVILLE/WMN	You Should Be Here	6	18
52	45	<b>BLINK-182</b> VIKING WIZARD EYES/BMG	California	1	10
47	46	<b>KIARA</b> ATLANTIC/AG	Low Kii Savage (EP)	46	22
NEW	47	<b>ANGEL OLSEN</b> JAG JAGUWAR	My Woman	47	1
51	48	<b>MELANIE MARTINEZ</b> ATLANTIC/AG	Cry Baby	6	56
48	49	<b>KEITH URBAN</b> HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	4	18
156	50	<b>PS FLEETWOOD MAC</b> REPRISE/WARNER STRATEGIC MARKETING/RHINO	The Very Best Of Fleetwood Mac	12	65

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION MPRINT/DISTRIBUTING LABEL	Title	PEAK POS	WKS ON CHART
126	51	<b>RED HOT CHILI PEPPERS</b> WARNER BROS.	The Getaway	2	12
45	52	<b>FUTURE</b> A-1/FREEBANDZ/EPIC	DS2	1	60
46	53	<b>RAE SREMMURD</b> EARDRUMMER/INTERSCOPE/IGA	SremmLife 2	7	4
72	54	<b>X AMBASSADORS</b> KIDNAKORNER/INTERSCOPE/IGA	VHS	7	63
54	55	<b>THOMAS RHETT</b> VALOR/BMLG	Tangled Up	6	50
RE	56	<b>LYNYRD SKYNYRD</b> MCA/UMG	All Time Greatest Hits	56	5
71	57	<b>EMINEM</b> WEB/AFTERMATH/INTERSCOPE/UMG	The Eminem Show	1	284
60	58	<b>J. COLE</b> DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	92
105	59	<b>PRINCE AND THE REVOLUTION</b> NPG/WARNER BROS./RHINO	Purple Rain (Soundtrack)	1	116
69	60	<b>GNASH</b> J-3/AG	US	58	21
66	61	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	83
63	62	<b>DRAKE &amp; FUTURE</b> A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	What A Time To Be Alive	1	51
78	63	<b>ALESSIA CARA</b> EP/DEF JAM	Know-It-All	9	43
65	64	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	184
53	65	<b>GUCCI MANE</b> GLWOP/ATLANTIC/AG	Everybody Looking	2	7
73	66	<b>FETTY WAP</b> RCA/300/AG	Fetty Wap	1	50
28	67	<b>JUAN GABRIEL</b> SONY MUSIC LATIN	Mis Numero 1... 40 Aniversario	28	2
139	68	<b>JASON DERULO</b> BELUGA HEIGHTS/WARNER BROS.	Platinum Hits	68	6
68	69	<b>DAYA</b> ARTBEATZ	Daya (EP)	61	44
74	70	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE/UMGN	Black	2	15
64	71	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN	Kill The Lights	1	57
61	72	<b>PANIC! AT THE DISCO</b> DCD2/FUELED BY RAMEN/AG	Death Of A Bachelor	1	34
67	73	<b>FUTURE</b> A-1/FREEBANDZ/EPIC	EVOL	1	31
58	74	<b>SCHOOLBOY Q</b> TOP DAWG/INTERSCOPE/IGA	Blank Face LP	2	9
59	75	<b>PARTYNEXTDOOR</b> OVO SOUND/WARNER BROS.	PARTYNEXTDOOR 3 (P3)	3	4
75	76	<b>SELENA GOMEZ</b> INTERSCOPE/IGA	Revival	1	48
34	77	<b>DOLLY PARTON</b> DOLLY/RCA NASHVILLE/SMN	Pure & Simple	11	3
82	78	<b>THE LUMINEERS</b> DUALTONE	Cleopatra	1	22
81	79	<b>LOGIC</b> DEF JAM	Bobby Tarantino	12	10
85	80	<b>ED SHEERAN</b> ATLANTIC/AG	X	1	116
87	81	<b>ADELE</b> XL/COLUMBIA	21	1	290
93	82	<b>BEYONCE</b> PARKWOOD/COLUMBIA	Beyonce	1	139
100	83	<b>QUEEN</b> HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	48	54
57	84	<b>JUSTIN MOORE</b> VALOR/BMLG	Kinda Don't Care	4	4
95	85	<b>METALLICA</b> BLACKENED/WARNER BROS.	Metallica	1	395
91	86	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	152
94	87	<b>ZI SAVAGE &amp; METRO BOOMIN</b> SLAUGHTER GANG	Savage Mode	44	8
79	88	<b>SKILLET</b> HEAR IT LOUD/ATLANTIC/AG	Unleashed	3	5
44	89	<b>LINDSEY STIRLING</b> LINDSEYSTOMP	Brave Enough	5	3
89	90	<b>LIL UZI VERT</b> GENERATION NOW/ATLANTIC/AG	The Perfect LUV Tape	68	4
83	91	<b>HILLARY SCOTT &amp; THE SCOTT FAMILY</b> HST/EMI NASHVILLE/UMGN	Love Remains	7	6
97	92	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	202
106	93	<b>JOURNEY</b> COLUMBIA/LEGACY	Journey's Greatest Hits	10	425
185	94	<b>BEE GEES</b> REPRISE/WARNER STRATEGIC MARKETING/RHINO	Number Ones	5	68
RE	95	<b>JOEY + RORY</b> FARMHOUSE/GAITHER/CAPITOL CMG	Hymns	4	26
NEW	96	<b>VARIOUS ARTISTS</b> HEARD WELL	The Dolan Twins: Tuesdays	96	1
92	97	<b>CARRIE UNDERWOOD</b> 19/ARISTA NASHVILLE/SMN	Storyteller	2	46
111	98	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND/UMG	Legend: The Best Of...	5	434
99	99	<b>DISTURBED</b> REPRISE/WARNER BROS.	Immortalized	1	55
103	100	<b>G-EAZY</b> G-EAZY/RVG/BPG/RCA	These Things Happen	3	113



## Apple Rules Again

For the fifth time in 2016, an Apple/iTunes exclusive album debuts at No. 1 on the Billboard 200, as **Travis Scott's** *Birds in the Trap Sing McKnight* flies in at the top slot. It is the first No. 1 for Scott.

The set, which arrived Sept. 2 on Grand Hustle/Epic Records, earned 88,000 equivalent album units in the week ending Sept. 8, according to Nielsen Music. Of that sum, 53,000 were traditional album sales.

*Birds* initially was exclusively available through Apple Music for streaming and the iTunes Store for purchase. It's the fifth album to hit No. 1 in 2016 as an Apple/iTunes exclusive, following **Frank Ocean's** *Blonde*, **DJ Khaled's** *Major Key*, **Drake's** *Views* and **Future's** *Evol*. (Scott, Khaled and Future are also Epic labelmates.)

The songs on *Birds in the Trap Sing McKnight* generated 50.2 million streams during its first tracking week, equating to 33,000 streaming-equivalent album units. The remainder of its total for the week were track-equivalent albums — just 2,000 units. The TEA number is low because only one of the album's songs is available for purchase a la carte.

Scott's album follows his debut effort, *Rodeo*, which peaked at No. 3 on the tally in 2015. *Rodeo* launched with 85,000 units (70,000 in pure album sales).

*Birds* likely will spend a week at No. 1, as industry forecasters expect **Jason Aldean's** *They Don't Know* to arrive atop the Oct. 1 list, with approximately 135,000 units. —Keith Caulfield

SALES DATA COMPILED BY NICKINSON/MUSIC BUSINESS

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS	WKS ON CHART
113	101	<b>TAYLOR SWIFT</b>	▲	BIG MACHINE/BMLG	1989	1	98
102	102	<b>DE LA SOUL</b>	▲	ADJ/KOBALT	and the ANONYMOUS NOBODY	12	2
102	103	<b>SHAWN MENDES</b>	▲	ISLAND	Handwritten	1	74
115	104	<b>LIL UZI VERT</b>	▲	GENERATION NOW/ATLANTIC/AG	Lil Uzi Vert Vs. The World	81	15
119	105	<b>BLAKE SHELTON</b>	▲	WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	46
RE	106	<b>BEASTIE BOYS</b>	◆	DEF JAM/UMF	Licensed To Ill	1	150
125	107	<b>SAM SMITH</b>	▲	CAPITOL	In The Lonely Hour	2	117
107	108	<b>NICK JONAS</b>	▲	SAFEHOUSE/ISLAND	Last Year Was Complicated	2	13
98	109	<b>KIDZ BOP KIDS</b>	▲	KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop 32	9	8
56	110	<b>JUAN GABRIEL</b>	▲	FONOVISA/UMF	Los Duo 2	56	3
123	111	<b>THE CHAINSMOKERS</b>	▲	DISRUPTOR/COLUMBIA	Bouquet (EP)	31	44
20	112	<b>GLASS ANIMALS</b>	▲	WOLF TONE/HARVEST	How To Be A Human Being	20	2
112	113	<b>EMINEM</b>	▲	SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	306
110	114	<b>MAREN MORRIS</b>	▲	COLUMBIA NASHVILLE/SMN	Hero	5	14
RE	115	<b>AMY WINEHOUSE</b>	▲	REPUBLIC	Back To Black	2	155
127	116	<b>JEREMIH</b>	▲	MICK SCHULTZ/DEF JAM	Late Nights: The Album	42	40
137	117	<b>ZPAC</b>	◆	AMARU/DEATH ROW/INTERSCOPE/UMF	Greatest Hits	3	158
131	118	<b>GUNS N' ROSES</b>	▲	GEFFEN/UMF	Greatest Hits	3	369
122	119	<b>DESIGNER</b>	▲	G.O.D./DEF JAM	New English	22	10
133	120	<b>ZAC BROWN BAND</b>	▲	ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	89
136	121	<b>THE BEATLES</b>	◆	APPLE/CAPITOL/UMF	1	1	241
124	122	<b>LAUREN DAIGLE</b>	▲	CENTRICITY/CAPITOL CMG	How Can It Be	30	70
118	123	<b>FLORIDA GEORGIA LINE</b>	▲	BMLG	Here's To The Good Times	4	193
86	124	<b>FRANK OCEAN</b>	●	DEF JAM	Channel Orange	2	48
129	125	<b>YG</b>	▲	PUSHHAZ INK/CTE/DEF JAM	Still Brazy	6	12
188	126	<b>JAKE OWEN</b>	▲	REA NASHVILLE/SMN	American Love	4	6
130	127	<b>MEGHAN TRAINOR</b>	▲	EPIC	Title	1	87
138	128	<b>NICKI MINAJ</b>	▲	YOUNG MONEY/CASH MONEY/REPUBLIC	The Pinkprint	2	91
108	129	<b>ERIC CHURCH</b>	▲	EMI NASHVILLE/UMGN	Mr. Misunderstood	2	45
96	130	<b>OLD DOMINION</b>	▲	RCA NASHVILLE/SMN	Meat And Candy	16	44
RE	131	<b>THE DOORS</b>	▲	DMC/ATLANTIC/RHINO	The Doors	2	122
146	132	<b>MIKE POSNER</b>	▲	ISLAND	At Night, Alone.	12	18
101	133	<b>DNCE</b>	▲	REPUBLIC	Swaay (EP)	39	39
172	134	<b>KANYE WEST</b>	▲	ROC-A-FELLA/DEF JAM	My Beautiful Dark Twisted Fantasy	1	74
RE	135	<b>SUBLIME</b>	▲	GASOLINE ALLE/UMCA/GEFFEN/UMF	Sublime	13	143
145	136	<b>EMINEM</b>	▲	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	The Marshall Mathers LP 2	1	145
117	137	<b>TROYE SIVAN</b>	▲	CAPITOL	Blue Neighbourhood	7	40
NEW	138	<b>ALL SONS &amp; DAUGHTERS</b>	▲	INTEGRITY	Poets & Saints	138	1
120	139	<b>IMAGINE DRAGONS</b>	▲	KIDINKORNER/INTERSCOPE/IGA	Night Visions	2	210
155	140	<b>CREEDENCE CLEARWATER REVIVAL</b>	◆	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	285
134	141	<b>ZAC BROWN BAND</b>	●	SOUTHERN GROUND/JOHN VARVATOS/BMLG/REPUBLIC	JEKYLL + HYDE	1	72
167	142	<b>KANYE WEST</b>	▲	ROC-A-FELLA/DEF JAM	Graduation	1	96
148	143	<b>HOZIER</b>	▲	RUBYWORKS/COLUMBIA	Hozier	2	101
141	144	<b>JAMES BAY</b>	●	REPUBLIC	Chaos And The Calm	15	77
142	145	<b>KENDRICK LAMAR</b>	▲	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	To Pimp A Butterfly	1	78
154	146	<b>CARRIE UNDERWOOD</b>	▲	19/ARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	4	92
150	147	<b>LANA DEL REY</b>	▲	POLYDOR/INTERSCOPE/IGA	Born To Die	2	241
144	148	<b>LUKE BRYAN</b>	▲	CAPITOL NASHVILLE/UMGN	Crash My Party	1	161
135	149	<b>THE 1975</b>	▲	DIRTY HIT/INTERSCOPE/IGA	I Like It When You Sleep, For You Are So Beautiful Yet So Unaware Of It	1	28
RE	150	<b>TRAVIS SCOTT</b>	▲	GRAND Hustle/EPIC	Rodeo	3	43

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS	WKS ON CHART
171	151	<b>BEYONCÉ</b>	▲	MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	1	126
153	152	<b>RAE SREMMURD</b>	▲	EARDRUMMER/INTERSCOPE/IGA	SremmLife	5	88
121	153	<b>NEEDTOBREATHE</b>	▲	ATLANTIC/AG	HARD LOVE	2	8
184	154	<b>SIA</b>	●	MONKEY PUZZLE/RCA	1000 Forms Of Fear	1	109
163	155	<b>JON PARDI</b>	▲	CAPITOL NASHVILLE/UMGN	California Sunrise	11	12
152	156	<b>EMINEM</b>	▲	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery	1	249
176	157	<b>SIMON &amp; GARFUNKEL</b>	◆	COLUMBIA/LEGACY	Simon And Garfunkel's Greatest Hits	5	145
157	158	<b>RED HOT CHILI PEPPERS</b>	▲	WARNER BROS.	Greatest Hits	18	100
149	159	<b>KALEO</b>	▲	ELEKTRA/ATLANTIC/AG	A / B	16	13
NEW	160	<b>VARIOUS ARTISTS</b>	▲	RCA/LEGACY	21 Throwback Jams	160	1
80	161	<b>THE NOTORIOUS B.I.G.</b>	▲	BAD BOY/RHINO	Greatest Hits	1	67
169	162	<b>MARC E. BASSY</b>	▲	REPUBLIC	Groovy People (EP)	148	5
161	163	<b>BIG SEAN</b>	▲	G.O.D./DEF JAM	Dark Sky Paradise	1	81
162	164	<b>CHRIS BROWN</b>	●	RCA	Royalty	3	38
158	165	<b>BLINK-182</b>	▲	GEFFEN/INTERSCOPE/UMF	Greatest Hits	6	40
160	166	<b>TIM MCGRAW</b>	▲	MCGRAW/BIG MACHINE/BMLG	Damn Country Music	5	40
76	167	<b>EAGLES</b>	◆	ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	1	207
RE	168	<b>EVANESCENCE</b>	▲	THE BICYCLE MUSIC COMPANY/CONCORD	Fallen	3	114
164	169	<b>MAJOR LAZER</b>	▲	MAD DECENT	Peace Is The Mission	12	66
159	170	<b>ZAYN</b>	●	RCA	Mind Of Mine	1	24
195	171	<b>BRUNO MARS</b>	▲	ELEKTRA/AG	Doo-Wops & Hooligans	3	291
189	172	<b>MAROON 5</b>	▲	222/INTERSCOPE/IGA	V	1	106
RE	173	<b>MICHAEL JACKSON</b>	◆	EPIC/LEGACY	Thriller	1	273
166	174	<b>ONE DIRECTION</b>	▲	SYCO/COLUMBIA	Made In The A.M.	2	43
168	175	<b>FLO RIDA</b>	▲	POE BOY/ATLANTIC/AG	My House (EP)	14	75
182	176	<b>J. COLE</b>	▲	RDC NATION/COLUMBIA	Born Sinner	1	80
175	177	<b>THE WEEKND</b>	▲	XO/REPUBLIC	Trilogy	4	132
151	178	<b>FLORIDA GEORGIA LINE</b>	▲	BMLG	Anything Goes	1	100
179	179	<b>PRINCE</b>	▲	NPG/WARNER BROS./RHINO	The Very Best Of Prince	1	60
187	180	<b>LOGIC</b>	▲	DEF JAM	The Incredible True Story	3	43
181	181	<b>LOGIC</b>	▲	VISIONARY/DEF JAM	Under Pressure	4	42
180	182	<b>LIL YACHTY</b>	▲	LIL BOAT SAILING TEAM/QUALITY CONTROL/MOTOWN/CAPITOL	Lil' Boat	113	8
177	183	<b>LIL DICKY</b>	▲	CMSN	Professional Rapper	7	45
19	184	<b>INGRID MICHAELSON</b>	▲	CASIN 24	It Doesn't Have To Make Sense	19	2
109	185	<b>NIRVANA</b>	◆	SUB POP/OGG/GEFFEN/UMF	Nevermind	1	335
196	186	<b>AC/DC</b>	◆	COLUMBIA/LEGACY	Back In Black	4	278
197	187	<b>CHILDISH GAMBINO</b>	◆	GLASSNOTE	Because The Internet	7	106
RE	188	<b>FIVE FINGER DEATH PUNCH</b>	▲	PROSPECT PARK	Got Your Six	2	47
190	189	<b>JOHNNY CASH</b>	▲	COLUMBIA NASHVILLE/LEGACY/AMERICAN/ISLAND/UMF	The Legend Of Johnny Cash	5	238
147	190	<b>DAN + SHAY</b>	▲	WARNER BROS. NASHVILLE/WMN	Obsessed	8	14
170	191	<b>FALL OUT BOY</b>	▲	DEED2/ISLAND	American Beauty / American Psycho	1	86
173	192	<b>A\$AP ROCKY</b>	●	A\$AP WORLD/WIDE/POLO GROUNDS/RCA	AT.LONG.LAST.A\$AP	1	66
88	193	<b>JUAN GABRIEL</b>	▲	FONOVISA/UMF	Los Duo	25	9
RE	194	<b>MICHAEL JACKSON</b>	▲	EPIC/LEGACY	Off The Wall	3	193
192	195	<b>RACHEL PLATTEN</b>	●	COLUMBIA	Wildfire	5	36
RE	196	<b>DR. DRE</b>	▲	AFTERMATH/INTERSCOPE/UMF	Dr. Dre -- 2001	2	156
174	197	<b>KYGO</b>	▲	ULTRA/RCA	Cloud Nine	11	16
191	198	<b>TWENTY ONE PILOTS</b>	▲	TWENTY ONE PILOTS	twenty one pilots	141	14
RE	199	<b>LIL WAYNE</b>	▲	CASH MONEY/REPUBLIC	Tha Carter III	1	149
RE	200	<b>MICHAEL JACKSON</b>	▲	MII/EPIC/LEGACY	Bad	1	166



13

SIA  
This Is Acting

As Sia's new single "The Greatest" (featuring Kendrick Lamar) scores the Hot Shot Debut on the Billboard Hot 100 at No. 52 (marking her 10th chart hit), her album *This Is Acting* zooms 22-13 on the Billboard 200. The set earned 24,000 equivalent album units in the week ending Sept. 8 (up 51 percent), according to Nielsen Music. The gain is owed in part to track purchases and streams of "The Greatest," which was added to the Google Play edition of the album.

-K.C.



27

VARIOUS ARTISTS  
Epic Lit

Epic's compilation of current and rising hits debuts with almost 15,000 units — with only a minuscule fraction of those from traditional album sales. Its debut is mostly powered by streaming equivalent units (10,000).



50

FLEETWOOD MAC  
The Very Best Of...

It's the album's highest chart position since 2002 (Nov. 16; No. 44), vaulting 156-50 following a 99-cent sale price in the Google Play store. It earned 10,000 units (up 118 percent) and 6,000 in album sales (up 91 percent).

# Hymns Hikes Back Up Chart

Joey & Rory's *Hymns* high-tails it up the Top Album Sales chart as the set vaults 70-27 with a 79 percent sales gain (rising to 6,000 sold in the week ending Sept. 8, according to Nielsen Music). It's the set's best sales week since the July 16 chart (7,000).

The jump is owed to an interview with the duo's **Rory Feek** on *CBS Sunday Morning* (Sept. 4). Feek discussed the death of his wife, Joey, and his new documentary, *To Joey, With Love*.

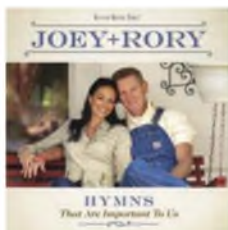
*Hymns* has sold 456,000 copies, according to Nielsen Christian SoundScan. It is the best-selling Christian or gospel album of the year and the No. 2 biggest-selling country set, behind only **Chris Stapleton's** *Traveller* (874,000).

Two steps above Joey & Rory on Top Album Sales is the latest curated compilation from **Heard Well Records**: *The Dolan Twins: Tuesdays*. The 13-song album includes tracks by **K. Flay**, **Hoodie Allen** and **Ryan Hemsworth**.

With 6,000 copies sold in its first week, it's the best sales frame yet for the Heard Well label. The company — co-founded by social media star **Connor Franta** — specializes in compilations curated by social media influencers like Franta, **Tyler Oakley**, **Lohan Anthony**, **JC Caylen** and **Andrea Russett**.

On Compilation Albums, *Tuesdays* bows at No. 2. It's the ninth — and highest charting — release from Heard Well.

—Keith Caulfield



# Album Sales

September 24 2016  
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART
		IMPRINT/DISTRIBUTING LABEL			
	1	<b>A DAY TO REMEMBER</b>	ADTR	Bad Vibrations	1
NEW	2	<b>TRAVIS SCOTT</b>	GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1
1	3	<b>BARBRA STREISAND</b>	COLUMBIA	Encore: Movie Partners Sing Broadway	2
2	4	<b>FLORIDA GEORGIA LINE</b>	BMG	Dig Your Roots	2
5	5	<b>SOUNDTRACK</b>	DC/ATLAS/WATERTOWER/ATLANTIC/AG	Suicide Squad: The Album	5
6	6	<b>BEYONCÉ</b>	PARKWOOD/COLUMBIA	Lemonade	20
4	7	<b>FRANK OCEAN</b>	RCA	Blonde	3
23	8	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WMN	If I'm Honest	16
3	9	<b>BRITNEY SPEARS</b>	RCA	Glory	2
10	10	<b>VARIOUS ARTISTS</b>	UNIVERSAL/SONY MUSIC/LEGACY	NOW 59	5
12	11	<b>ADELE</b>	XL/COLUMBIA	25	42
16	12	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/AG	Blurryface	69
NEW	13	<b>ISAIAH RASHAD</b>	TOP DAWG	The Sun's Tirade	1
15	14	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGN	Traveller	53
18	15	<b>ORIGINAL BROADWAY CAST</b>	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	50
8	16	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	Views	19
NEW	17	<b>ANGEL OLSEN</b>	JAGJAGUWAR	My Woman	1
39	18	<b>PRINCE AND THE NEW POWER GENERATION</b>	NPG/WARNER BROS./RHINO	Purple Rain (Soundtrack)	47
59	19	<b>RED HOT CHILI PEPPERS</b>	WARNER BROS.	The Getaway	12
51	20	<b>SIA</b>	MONKEY PUZZLE/RCA	This Is Acting	32
13	21	<b>DOLLY PARTON</b>	DOLLY/RCA NASHVILLE/SMN	Pure & Simple	3
RE	22	<b>LYNYRD SKYNYRD</b>	UMG/UMF	All Time Greatest Hits	4
30	23	<b>BLINK-182</b>	VIKING WIZARD EYES/BMG	California	10
37	24	<b>COLE SWINDELL</b>	WARNER BROS. NASHVILLE/WMN	You Should Be Here	18
NEW	25	<b>VARIOUS ARTISTS</b>	HEARD WELL	The Dolan Twins: Tuesdays	1
77	26	<b>FLEETWOOD MAC</b>	REPRISE/WARNER STRATEGIC MARKETING/RHINO	The Very Best Of Fleetwood Mac	61
70	27	<b>JOEY + RORY</b>	FARMHOUSE/GAITHER/CAPITOL CMG	Hymns	30
31	28	<b>RIHANNA</b>	WESTBURY ROAD/ROC NATION	ANTI	32
72	29	<b>KELSEA BALLERINI</b>	BLACK RIVER	The First Time	18
86	30	<b>LUKAS GRAHAM</b>	WARNER BROS.	Lukas Graham	13
20	31	<b>JUAN GABRIEL</b>	SONY MUSIC LATIN	Mis Numero 1... 40 Aniversario	2
25	32	<b>JUSTIN MOORE</b>	VALORY/BMG	Kinda Don't Care	4
40	33	<b>COLDPLAY</b>	PARLOPHONE/ATLANTIC/AG	A Head Full Of Dreams	31
19	34	<b>LINDSEY STIRLING</b>	LINDSEYSTOMP	Brave Enough	3
32	35	<b>SKILLET</b>	HEAR IT LOUD/ATLANTIC/AG	Unleashed	5
7	36	<b>DE LA SOUL</b>	AD/ROBALT	and the ANONYMOUS NOBODY	2
34	37	<b>HILLARY SCOTT &amp; THE SCOTT FAMILY</b>	HST/EMI NASHVILLE/UMGN	Love Remains	6
44	38	<b>METALLICA</b>	BLACKENED/WARNER BROS.	Metallica	367
36	39	<b>KEITH URBAN</b>	HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	18
100	40	<b>BEE GEES</b>	REPRISE/WARNER STRATEGIC MARKETING/RHINO	Number Ones	66
45	41	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/AG	Vessel	90
21	42	<b>JUAN GABRIEL</b>	FONDISA/UMF	Los Duo 2	4
35	43	<b>MEGHAN TRAINOR</b>	EPIC	Thank You	17
38	44	<b>KIDZ BOP KIDS</b>	KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop 32	8
RE	45	<b>BEASTIE BOYS</b>	DEF JAM/UMF	Licensed To Ill	82
79	46	<b>BRYSON TILLER</b>	TRAPSOUL/RCA	TRAPSOUL	49
28	47	<b>TORY LANEZ</b>	MAD LOVE/INTERSCOPE/IGA	I Told You	3
NEW	48	<b>JASON DERULO</b>	BELUGA HEIGHTS/WARNER BROS.	Platinum Hits	1
NEW	49	<b>THE DOORS</b>	DMC/ATLANTIC/RHINO	The Doors	1
NEW	50	<b>ALL SONS &amp; DAUGHTERS</b>	INTEGRITY	Poets & Saints	1

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART
		IMPRINT/DISTRIBUTING LABEL			
1	1	<b>JOSEPH</b>	ATO	I'm Alone, No You're Not	2
9	2	<b>GG</b>	MO3 MEDIA	Shottaz Reloaded	13
NEW	3	<b>THE FRIGHTNRS</b>	DAPTONE	Nothing More To Say	1
7	4	<b>DARNAÄ</b>	DARNAÄ	Bad Behavior (EP)	3
NEW	5	<b>STS9</b>	1320	The Universe Inside	1
4	6	<b>BANKS &amp; STEELZ</b>	WARNER BROS.	Anything But Words	2
NEW	7	<b>HERMITUDE</b>	ELEFANT TRAKS	Dark Night Sweet Light	1
NEW	8	<b>GETTER</b>	OWSLA	Wat The Frick (EP)	1
6	9	<b>SQUARE BIZZY</b>	BIZZY BOY	The Cure	5
NEW	10	<b>Y LA BAMBA</b>	TENDER LOVING EMPIRE	Ojos del Sol	1
NEW	11	<b>A. NETREBKO/ORCHESTRA DELL'ACCADEMIA NAZIONALE DI SANTA CECILIA</b>	Verismo	Verismo	1
NEW	12	<b>CASTRO</b>	FERVENT/WORD CURB/WMN	Diamond Dreams (EP)	1
RE	13	<b>THE RECORD COMPANY</b>	CONCORD	Give It Back To You	23
2	14	<b>BUTCH WALKER</b>	DANGERBIRD	Stay Gold	2
RE	15	<b>TERISA GRIFFIN</b>	MY NAKED SOUL	Revival Of Soul	6
NEW	16	<b>ELUVIUM</b>	TEMPORARY RESIDENCE	False Readings On	1
19	17	<b>GEMINI SYNDROME</b>	ANOTHER CENTURY/CENTURY MEDIA	Memento Mori	3
NEW	18	<b>RED VELVET</b>	S.M.	Russian Roulette: The 3rd Mini Album (EP)	1
12	19	<b>JASON MANN</b>	JASON MANN	Covers With Friends	2
RE	20	<b>CAR SEAT HEADREST</b>	MATADOR	Teens Of Denial	10
NEW	21	<b>ART OF DYING</b>	VICE AND VIRTUES	Nevermore (EP)	1
NEW	22	<b>CHRIS FARRIN</b>	SIDONE/DUMMY	Can't Die	1
14	23	<b>ALINA BARAZ &amp; GALIMATIAS</b>	ULTRA/MOM + POP	Urban Flora (EP)	47
NEW	24	<b>RYAN FOLLESE</b>	BMLG	Ryan Follese (EP)	1
3	25	<b>TWELVE FOOT NINJA</b>	VOI.KANIK	Outlier	2

COMPILATION ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART
		IMPRINT/DISTRIBUTING LABEL			
1	1	<b>VARIOUS ARTISTS</b>	UNIVERSAL/SONY MUSIC/LEGACY	NOW 59	5
NEW	2	<b>VARIOUS ARTISTS</b>	HEARD WELL	The Dolan Twins: Tuesdays	1
RE	3	<b>VARIOUS ARTISTS</b>	RCA/LEGACY	21 Throwback Jams	3
2	4	<b>VARIOUS ARTISTS</b>	SONY MUSIC/UNIVERSAL/UMF	NOW That's What I Call Country, Vol. 9	13
3	5	<b>VARIOUS ARTISTS</b>	UNIVERSAL/SONY MUSIC/LEGACY	NOW That's What I Call Party Anthems 3	5
6	6	<b>VARIOUS ARTISTS</b>	SONY MUSIC/UNIVERSAL/UMF	NOW 58	19
NEW	7	<b>VARIOUS ARTISTS</b>	AVERAGE JOES	Mud Digger, Volume 7	1
5	8	<b>VARIOUS ARTISTS</b>	LEGACY INTERNATIONAL	Roots Of Country Music	112
6	9	<b>VARIOUS ARTISTS</b>	UNIVERSAL/SONY MUSIC/LEGACY	NOW 57	31
8	10	<b>VARIOUS ARTISTS</b>	PLAY 24/7	Rock 'N' Roll Hall Of Fame	65
7	11	<b>VARIOUS ARTISTS</b>	PLG/WORD CURB/CAPITOL CMG	WOW Hits 2016	50
12	12	<b>VARIOUS ARTISTS</b>	WALT DISNEY	Disney Princess: Dream Big Princess	2
18	13	<b>VARIOUS ARTISTS</b>	SONY MUSIC/UNIVERSAL/UMF	NOW That's What I Call A Workout 2016	37
NEW	14	<b>VARIOUS ARTISTS</b>	MONSTERCAT	Monstercat 028: Uproar	1
RE	15	<b>VARIOUS ARTISTS</b>	BMG SPECIAL PRODUCTS/SONY COMMERCIAL MUSIC GROUP	Halloween Party	21
12	16	<b>VARIOUS ARTISTS</b>	MOTOWN GOSPEL/WORD CURB/RCA INSPIRATION/RCA	WOW Gospel 2016	32
10	17	<b>VARIOUS ARTISTS</b>	WALT DISNEY	Children's Favorites: Volume 1	211
11	18	<b>JUAN GABRIEL &amp; VARIOUS</b>	SONY MUSIC LATIN	Juan Gabriel: Duos & Interpretaciones	2
15	19	<b>VARIOUS ARTISTS</b>	UNIVERSAL/SONY MUSIC/UMF	NOW 56	45
14	20	<b>VARIOUS ARTISTS</b>	SIDONE/DUMMY	2016 Warped Tour Compilation	11
16	21	<b>VARIOUS ARTISTS</b>	UNIVERSAL/SONY MUSIC/LEGACY	NOW That's What I Call Power Ballads Hits	31
19	22	<b>VARIOUS ARTISTS</b>	SONY MUSIC/UNIVERSAL/UMF	NOW That's What I Call Country, Volume 8	66
17	23	<b>VARIOUS ARTISTS</b>	GRAMMY/REPUBLIC	2016 Grammy Nominees	33
21	24	<b>VARIOUS ARTISTS</b>	UNIVERSAL/EMI/SONY MUSIC/WALT DISNEY/UMF	NOW That's What I Call Disney	142
25	25	<b>VARIOUS ARTISTS</b>	UNIVERSAL/SONY MUSIC/WALT DISNEY	NOW That's What I Call Disney Princess	37



# Netrebko Hits No. 1; K-Pop Scores

Russian soprano **Anna Netrebko** debuts at No. 11 on Heatseekers Albums with *Verismo* (with **Orchestra dell'Accademia Nazionale di Santa Cecilia**, conducted by **Antonio Pappano**), and scores her first No. 1 on Traditional Classical Albums since 2007 (and third total). It bows with 1,000 copies sold in the week ending Sept. 8, according to Nielsen Music.

The three-time Grammy nominee has charted 15 titles on Traditional Classical Albums, all of which have reached the top 10.

Meanwhile, South Korean girl group **Red Velvet** debuts at No. 18 on Heatseekers Albums with the EP *Russian Roulette: The 3rd Mini Album* (1,000 copies sold). The set also lands at No. 2 on World Albums — the fourth top 10 set for the quartet, which previously hit the region with *The Velvet: The 2nd Mini Album* (EP) earlier this year (No. 8), *The Red: The 1st Album* (No. 1 for a week in 2015) and *Ice Cream: The 1st Mini Album* (No. 2 in 2015).

Red Velvet's new set is the 60th top 10 effort on World Albums for K-pop giant S.M. Entertainment, and all have been achieved since 2011 (nearly 10 percent of the 625 total top 10 albums on the list since then). The South Korean company is not only a record label but also an entertainment agency that recruits, trains, produces, markets and manages some of the biggest music acts in Asia. The label roster boasts **BoA**, **TVXQ!**, **Girls' Generation**, **Super Junior** and more. —K.C.

TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. HEATSEEKERS ALBUMS: THE WEEK'S TOP-SELLING ALBUMS BY NEW OR REISSUE ARTISTS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. TRADITIONAL CLASSICAL ALBUMS: THE WEEK'S TOP-SELLING ALBUMS IN THE CLASSICAL GENRE, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. WORLD ALBUMS: THE WEEK'S TOP-SELLING ALBUMS IN THE WORLD GENRE, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. COMPILATION ALBUMS: THE WEEK'S TOP-SELLING COMPILATION ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. SEE CHARTS.LEGEND FOR COMPLETE RULES AND EXPLANATIONS. © 2016. PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, LLC. ALL RIGHTS RESERVED.



BEYONCÉ: KEVIN MAZUR/WIREIMAGE; MENDES: JAMES MUNCHIN

# 'Hold Up' Hits The Top 10

**Beyoncé** (below) has scored the fourth top 10 from her *Lemonade* album on **Billboard + Twitter** Top Tracks as "Hold Up" powers 19-8. It follows her previous *Lemonade* top 10s "Formation" (No. 2), "Sorry" (No. 7) and "Freedom," featuring **Kendrick Lamar** (No. 5). The leap by "Hold Up" stems from its video's upload to YouTube on Sept. 4 (which was also Beyoncé's 35th birthday). "Hold Up" is the second stand-alone *Lemonade* clip — after "Sorry" — from her full-length *Lemonade* HBO special to reach the streaming platform. The clip, which won the superstar an MTV Video Music Award for best female video on Aug. 28, has clocked more than 16 million global views on YouTube through Sept. 13.

Meanwhile, **Kungs vs. Cookin' on 3 Burners** "That Girl" powers to a No. 5 debut on the Top Tracks chart. The cut, a remix by French DJ **Kungs** of a song by Australian funk trio **Cookin' on 3 Burners**, also nears the Streaming Songs chart, picking up 5.6 million domestic streams in the week ending Sept. 11, according to Nielsen Music (up 3 percent). In turn, the cut rises 32-30 on the **Billboard Hot 100**. The official "Girl" video surpassed 100 million global views on YouTube on Sept. 11, which Kungs celebrated on his Facebook page.

Lastly, **The Black Eyed Peas** earn their first Top Tracks entry, dating to the chart's 2014 launch, with "#WherestheLove" (featuring **The World**), which arrives at No. 10. The tune, an updated take on their 2003 breakthrough single, "Where Is the Love," features a bevy of all-stars contributing vocals to the track. Among them: **Justin Timberlake** (who sang on the original "Love"), **Mary J. Blige** and **Usher**. —Trevor Anderson



# Social

September 24 2016

## billboard

billboard + TOP TRACKS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
5	1	<b>PERFECT ILLUSION</b>	Lady Gaga	4
2	2	<b>CLOSER</b>	The Chainsmokers Feat. Halsey	7
NEW	3	<b>THE GREATEST</b>	Sia Feat. Kendrick Lamar	1
1	4	<b>SIDE TO SIDE</b>	Ariana Grande Feat. Nicki Minaj	4
NEW	5	<b>THIS GIRL</b>	Kungs vs Cookin' On 3 Burners	1
RE	6	<b>WHEN WE WERE YOUNG</b>	Adele	11
3	7	<b>COLD WATER</b>	Major Lazer Feat. Justin Bieber & MO	8
19	8	<b>HOLD UP</b>	Beyoncé	4
NEW	9	<b>DEJA VU</b>	Post Malone Feat. Justin Bieber	1
NEW	10	<b>#WHERESTHELOVE</b>	The Black Eyed Peas Feat. The World	1
RE	11	<b>RISE</b>	Katy Perry	8
11	12	<b>HEATHENS</b>	twenty one pilots	13
RE	13	<b>SAVE ME</b>	BTS	13
RE	14	<b>TIIMMY TURNER</b>	Desiigner	6
42	15	<b>FIRE</b>	BTS	15
15	16	<b>TREAT YOU BETTER</b>	Shawn Mendes	15
13	17	<b>SORRY</b>	Justin Bieber	47
6	18	<b>FADE</b>	Kanye West	2
NEW	19	<b>WASTE A MOMENT</b>	Kings Of Leon	1
14	20	<b>INTO YOU</b>	Ariana Grande	19
10	21	<b>WE DON'T TALK ANYMORE</b>	Charlie Puth Feat. Selena Gomez	20
16	22	<b>DON'T LET ME DOWN</b>	The Chainsmokers Feat. Daya	27
41	23	<b>WORK FROM HOME</b>	Fifth Harmony Feat. Ty Dolla \$ign	29
33	24	<b>ONE DANCE</b>	Drake Feat. WizKid & Kyla	23
17	25	<b>SECRET LOVE SONG</b>	Little Mix Feat. Jason Derulo	44
RE	26	<b>COME AND SEE ME</b>	PARTYNEXTDOOR Feat. Drake	6
NEW	27	<b>REVOLUTION RADIO</b>	Green Day	1
20	28	<b>CHEAP THRILLS</b>	Sia Feat. Sean Paul	27
32	29	<b>LOVE ON THE BRAIN</b>	Rihanna	5
22	30	<b>IN THE NAME OF LOVE</b>	Martin Garrix & Bebe Rexha	7
45	31	<b>PANDA</b>	Desiigner	18
21	32	<b>ALONE</b>	Marshmello	6
12	33	<b>WORK</b>	Rihanna Feat. Drake	33
4	34	<b>FREEDUN</b>	M.I.A. Feat. Zayn	2
36	35	<b>STARVING</b>	Hailee Steinfeld & Grey Feat. Zedd	2
37	36	<b>RIDE</b>	twenty one pilots	12
RE	37	<b>TOO GOOD</b>	Drake Feat. Rihanna	6
24	38	<b>AIN'T MY FAULT</b>	Zara Larsson	2
9	39	<b>MAKE ME...</b>	Britney Spears Feat. G-Eazy	9
39	40	<b>LOVE YOURSELF</b>	Justin Bieber	43
26	41	<b>CRUEL</b>	Snakehips Feat. Zayn	7
34	42	<b>HELLO</b>	Adele	47
RE	43	<b>BODY SAY</b>	Demi Lovato	5
RE	44	<b>LOVE ME LIKE YOU</b>	Little Mix	12
RE	45	<b>SAY IT</b>	Flume Feat. Tove Lo	2
RE	46	<b>MERCY</b>	Shawn Mendes	3
31	47	<b>KILL EM WITH KINDNESS</b>	Selena Gomez	17
NEW	48	<b>CHILDS PLAY</b>	Drake	1
RE	49	<b>HYMN FOR THE WEEKEND</b>	Coldplay	30
RE	50	<b>COOL GIRL</b>	Tove Lo	3

billboard + EMERGING ARTISTS™ PRESENTED BY W				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
1	1	<b>CRUEL</b>	Snakehips Feat. Zayn	9
2	2	<b>SING ME TO SLEEP</b>	Alan Walker	15
3	3	<b>PERFECT STRANGERS</b>	Jonas Blue Feat. JP Cooper	15
7	4	<b>DANCING ON MY OWN</b>	Calum Scott	25
4	5	<b>BLOW YOUR MIND (MWAH)</b>	Dua Lipa	3
5	6	<b>MILLIONAIRE</b>	Cash Cash & Digital Farm Animals Feat. Nelly	11
RE	7	<b>WEIGHT IN GOLD</b>	Gallant	11
8	8	<b>CAROLINE</b>	Amine	15
NEW	9	<b>BLOOD IN THE CUT</b>	k.flay	1
10	10	<b>BONBON</b>	Era Istrefi	12
37	11	<b>DRUGS</b>	EDEN	9
11	12	<b>HOW TO LOVE</b>	Cash Cash Feat. Sofia Reyes	20
19	13	<b>SIGNAL</b>	SOHN	2
RE	14	<b>YOUR BEST AMERICAN GIRL</b>	Mitski	3
NEW	15	<b>WHAT THEY WANT</b>	Russ	1
NEW	16	<b>TIRED OF TALKING</b>	Leon	1
NEW	17	<b>MY NAME IS HUMAN</b>	Highly Suspect	1
12	18	<b>YOU AND ME</b>	Marc E. Bassy Feat. G-Eazy	19
13	19	<b>BE THE ONE</b>	Dua Lipa	45
15	20	<b>SPIRITS</b>	The Strumbellas	33
18	21	<b>CAPSIZE</b>	Frenship & Emily Warren	12
17	22	<b>HOTTER THAN HELL</b>	Dua Lipa	19
14	23	<b>WAT U MEAN (AYE, AYE, AYE)</b>	Dae Dae	16
RE	24	<b>BREATHE</b>	Seeb Feat. Neev	8
26	25	<b>MOOLAH</b>	Young Greatness	24
9	26	<b>YOU</b>	Belly Feat. Kehlani	8
24	27	<b>PERMISSION</b>	Ro James	32
23	28	<b>HEY</b>	Fais Feat. Afrojack	22
27	29	<b>CLOSE TO YOU</b>	Dreezy Feat. T-Pain	8
31	30	<b>EASY LOVE</b>	Sigala	18
30	31	<b>REALITY</b>	Lost Frequencies Feat. Janieck Devy	35
RE	32	<b>LOSIN CONTROL</b>	Russ	21
RE	33	<b>I KNOW SOMEBODY</b>	LoCash	2
34	34	<b>ALL MY FRIENDS</b>	Snakehips Feat. Timastie & Chance The Rapper	47
32	35	<b>BODY</b>	Dreezy Feat. Jeremih	32
44	36	<b>RIVER</b>	Bishop Briggs	16
33	37	<b>GIVE ME YOUR LOVE</b>	Sigala Feat. John Newman & Nile Rodgers	18
47	38	<b>HURTS SO GOOD</b>	Astrid S	16
43	39	<b>MIGHT NOT</b>	Belly Feat. The Weeknd	38
RE	40	<b>BEAUTIFUL LIFE</b>	Lost Frequencies Feat. Sandro Cavazza	13
28	41	<b>11 BLOCKS</b>	Wrabel	4
RE	42	<b>POR QUE SIGUES CON EL</b>	Bryant Myers	2
RE	43	<b>IN2</b>	WSTRN Feat. Kehlani	21
RE	44	<b>ALL OF ME</b>	Big Gigantic Feat. Logic & ROZES	3
RE	45	<b>CROSSFIRE</b>	Stephen	38
NEW	46	<b>DILE QUE TU ME QUIERES</b>	Ozuna	1
49	47	<b>MADE A WAY</b>	Travis Greene	5
42	48	<b>HOUSE WORK</b>	Jax Jones Feat. Mike Dunn & MNEK	2
39	49	<b>MY SH*T</b>	A Boogie Wit da Hoodie	7
36	50	<b>THE GIRL IS MINE</b>	99 Souls Feat. Destiny's Child & Brandy	28



# Mendes' Social 50 Surge

**Shawn Mendes** (above) returns to the Social 50's runner-up spot, rising 15-2. The leap is spurred by social media interaction surrounding his headlining set at New York's Madison Square Garden on Sept. 10 as well as the news of his spring tour. Mendes announced the jaunt — which begins April 27, 2017, in Glasgow — through iHeartRadio's Snapchat and cross-promoted it with his personal Twitter account, which had bumps of 490 and 350 percent in reactions and mentions, respectively, in the week ending Sept. 11 (according to Next Big Sound).

**Taylor Swift** and **Katy Perry** were in the news both together and separately during the tracking week. Perry tweeted on Sept. 10 that she would be willing to work with Swift "if she says sorry," referencing the public spat the singers have been embroiled in for the last few years. Perry also appeared on *The Ellen DeGeneres Show* to surprise a survivor of the Orlando nightclub shootings in June. Meanwhile, Swift made headlines for breaking off her relationship with actor **Tom Hiddleston**.

Swift gains the upper hand on the Social 50, leaping 20-10, with a 1,043 percent jump in Instagram reactions to 5.2 million total. Meanwhile, Perry moves 23-12, particularly on the strength of a 2,023 percent gain in Twitter reactions (rising to 136,000).

Lastly, **Lady Gaga** re-enters at No. 5 (her highest rank since March 19, when she was No. 4) after the release of her "Perfect Illusion" single on Sept. 9. She's up 64,203 percent in YouTube reactions for the week. —Kevin Rutherford

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/PROMOTION LABEL	WKS. ON CHART
1	1	<b>ARIANA GRANDE</b> REPUBLIC	199
15	2	<b>SHAWN MENDES</b> ISLAND	90
6	3	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION	292
5	4	<b>LALI</b> SONY MUSIC ARGENTINA	13
RE	5	<b>LADY GAGA</b> STREAMLINE/INTERSCOPE/IGA	298
3	6	<b>JUSTIN BIEBER</b> SCHOOL BOY/RAYMOND BRAUN/DEF JAM	303
9	7	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	278
8	8	<b>ZENDAYA</b> HOLLYWOOD	109
7	9	<b>DEMI LOVATO</b> SAFEHOUSE/ISLAND/HOLLYWOOD	293
20	10	<b>TAYLOR SWIFT</b> BIG MACHINE/BMG	303
2	11	<b>BEYONCÉ</b> PARKWOOD/COLUMBIA	300
23	12	<b>KATY PERRY</b> CAPITOL	303
11	13	<b>JACOB SARTORIUS</b> 13	14
33	14	<b>ZAYN</b> RCA	33
12	15	<b>LUCY HALE</b> DMG NASHVILLE	115
14	16	<b>MILEY CYRUS</b> RCA	231
16	17	<b>5 SECONDS OF SUMMER</b> HIT OR HEAVY/CAPITOL	129
4	18	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/REPUBLIC	301
RE	19	<b>ADELE</b> XL/COLUMBIA	218
17	20	<b>WIZ KHALIFA</b> ROSTRUM/ATLANTIC/AG	290
21	21	<b>KANYE WEST</b> G.O.O.D./DEF JAM	89
28	22	<b>MARIO BAUTISTA</b> KRASST AGENCY/WARNER LATINA	14
31	23	<b>CHANCE THE RAPPER</b> UNSIGNÉD	12
44	24	<b>SHAKIRA</b> SONY MUSIC LATIN/RCA	297
29	25	<b>TROYE SIVAN</b> CAPITOL	68
13	26	<b>SELENA GOMEZ</b> INTERSCOPE/IGA	301
38	27	<b>TWENTY ONE PILOTS</b> FUELED BY RAMEN/RRP	26
45	28	<b>JACOB WHITESIDES</b> DOUBLE D/BMG	46
19	29	<b>CAMILA CABELLO</b> SYCO/EPIC	33
24	30	<b>FIFTH HARMONY</b> SYCO/EPIC	68
22	31	<b>MARTIN GARRIX</b> SCHOOL BOY/SPINNIN'/SILENT/CASABLANCA/REPUBLIC	113
18	32	<b>BRITNEY SPEARS</b> RCA	262
46	33	<b>VICTORIA JUSTICE</b> UNSIGNÉD	25
40	34	<b>CHARLIE PUTH</b> ARTIST PARTNERS GROUP/ATLANTIC/AG	20
10	35	<b>CHRIS BROWN</b> RCA	274
41	36	<b>SKRILLEX</b> BIG BEAT/DOWLSA/ATLANTIC/AG	187
RE	37	<b>ELLIE GOULDING</b> POLYDOR/INTERSCOPE/IGA	153
32	38	<b>TRAVIS SCOTT</b> GRAND Hustle/EPIC	7
50	39	<b>MAJOR LAZER</b> MAD DECENT/DEF JAM	10
RE	40	<b>JUSTIN TIMBERLAKE</b> RCA	262
RE	41	<b>SIA</b> MONKEY PUZZLE/RCA	4
RE	42	<b>MAC MILLER</b> WARNER BROS.	12
42	43	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA	6
25	44	<b>JENNIFER LOPEZ</b> NUYORCAN/EPIC	289
37	45	<b>G-EAZY</b> G-EAZY/RVG/BPG/RCA	33
26	46	<b>SNOOP DOGG</b> DOGGYSTYLE/EPIC	268
RE	47	<b>HALSEY</b> ASTRALWERKS	26
RE	48	<b>TYGA</b> YOUNG MONEY/CASH MONEY/REPUBLIC	47
34	49	<b>TEYANA TAYLOR</b> G.O.O.D./DEF JAM	2
RE	50	<b>LIL YACHTY</b> LIL BOAT SAILING TEAM/QUALITY CONTROL/MOTOWN/CAPITOL	2

# Pop/Rhythmic/Adult

September 24  
2016

# billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	<b>SEND MY LOVE (TO YOUR NEW LOVER)</b> XL/COLUMBIA	Adele	16
4	2	<b>COLD WATER</b> Major Lazer Feat. Justin Bieber & MO MAD DECENT/DEF JAM		8
2	3	<b>CHEAP THRILLS</b> MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	23
1	4	<b>RIDE</b> FUELED BY RAMEN/RRP	twenty one pilots	21
7	5	<b>GG CLOSER</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Halsey	6
6	6	<b>TREAT YOU BETTER</b> ISLAND/REPUBLIC	Shawn Mendes	14
8	7	<b>INTO YOU</b> REPUBLIC	Ariana Grande	12
5	8	<b>THIS IS WHAT YOU CAME FOR</b> WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	Calvin Harris Feat. Rihanna	20
12	9	<b>TOO GOOD</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Rihanna	13
14	10	<b>GOLD</b> ATLANTIC	Kiara	16
13	11	<b>WE DON'T TALK ANYMORE</b> ARTIST PARTNERS GROUP/ATLANTIC	Charlie Puth Feat. Selena Gomez	15
10	12	<b>ONE DANCE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. WizKid & Kyla	22
9	13	<b>DON'T LET ME DOWN</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Daya	26
11	14	<b>NEVER BE LIKE YOU</b> FUTURE CLASSIC/MOM + POP	Flume Feat. Kai	24
16	15	<b>SIT STILL, LOOK PRETTY</b> AREBEATZ	Daya	22
19	16	<b>HEATHENS</b> DC/ATLAS/WATERTOWER/ATLANTIC/FUELED BY RAMEN/RRP	twenty one pilots	5
15	17	<b>CAN'T STOP THE FEELING!</b> DREAMWORKS/RCA	Justin Timberlake	19
18	18	<b>THIS GIRL</b> KUNGS/SOUND OF BARCLAY/BARCLAY/CASABLANCA/REPUBLIC	Kungs vs Cookin' On 3 Burners	8
17	19	<b>NEEDED ME</b> WESTBURY ROAD/ROC NATION	Rihanna	14
20	20	<b>LET ME LOVE YOU</b> DJ SNAKE/INTERSCOPE	DJ Snake Feat. Justin Bieber	4
21	21	<b>MAMA SAID</b> WARNER BROS.	Lukas Graham	10
23	22	<b>I HATE U I LOVE U</b> 3/ATLANTIC	gnash Feat. Olivia O'Brien	12
22	23	<b>MAKE ME...</b> RCA	Britney Spears Feat. G-Eazy	9
24	24	<b>HYMN FOR THE WEEKEND</b> PARLOPHONE/ATLANTIC	Coldplay	13
25	25	<b>STARVING</b> REPUBLIC	Hailee Steinfeld & Grey Feat. Zedd	7

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>GG CAN'T STOP THE FEELING!</b> DREAMWORKS/RCA	Justin Timberlake	19
2	2	<b>JUST LIKE FIRE</b> WALT DISNEY/RCA	P!nk	21
3	3	<b>LOVE YOURSELF</b> SCHOOL BOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	33
4	4	<b>SEND MY LOVE (TO YOUR NEW LOVER)</b> XL/COLUMBIA	Adele	18
6	5	<b>ONE CALL AWAY</b> ARTIST PARTNERS GROUP/ATLANTIC	Charlie Puth	34
5	6	<b>STITCHES</b> ISLAND/REPUBLIC	Shawn Mendes	47
7	7	<b>CAKE BY THE OCEAN</b> REPUBLIC	DNCE	28
8	8	<b>EX'S &amp; OH'S</b> RCA	Elle King	52
10	9	<b>CHEAP THRILLS</b> MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	12
9	10	<b>7 YEARS</b> WARNER BROS.	Lukas Graham	30
11	11	<b>BRAND NEW</b> APTLY NAMED/ROAR/CAROLINE/CAPITOL	Ben Rector	24
12	12	<b>RISE</b> CAPITOL	Katy Perry	8
13	13	<b>THIS HOUSE IS NOT FOR SALE</b> CAPTAIN KID/ISLAND/REPUBLIC	Bon Jovi	3
14	14	<b>PIECES</b> EMBLEM/ATLANTIC	Rob Thomas	6
20	15	<b>TREAT YOU BETTER</b> ISLAND/REPUBLIC	Shawn Mendes	7
15	16	<b>HUMBLE AND KIND</b> MCGRAW/BIG MACHINE	Tim McGraw	19
17	17	<b>RIDE</b> FUELED BY RAMEN/RRP	twenty one pilots	9
22	18	<b>UNSTEADY</b> KIDNAKORNER/INTERSCOPE	X Ambassadors	11
18	19	<b>WE DON'T TALK ANYMORE</b> ARTIST PARTNERS GROUP/ATLANTIC	Charlie Puth Feat. Selena Gomez	11
20	20	<b>THIS IS WHAT YOU CAME FOR</b> WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	Calvin Harris Feat. Rihanna	5
21	21	<b>OVER AND OVER AGAIN</b> GLOBAL MUSIC RECORDINGS	Nathan Sykes Feat. Ariana Grande	17
16	22	<b>SLEDGEHAMMER</b> WESTBURY ROAD/ROC NATION	Rihanna	11
19	23	<b>H.O.L.Y.</b> BMLG/REPUBLIC	Florida Georgia Line	3
23	24	<b>LOST BOY</b> COLUMBIA	Ruth B	17
25	25	<b>EVERYTHING</b> SONO	Brian McKnight	3

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>TOO GOOD</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Rihanna	13
2	2	<b>LUV</b> MAD LOVE/INTERSCOPE	Tory Lanez	11
3	3	<b>FOR FREE</b> YOUNG MONEY/CASH MONEY/REPUBLIC/WE THE BEST/EPIC	DJ Khaled Feat. Drake	14
4	4	<b>NO LIMIT</b> RCA	Usher Feat. Young Thug	13
8	5	<b>COLD WATER</b> Major Lazer Feat. Justin Bieber & MO MAD DECENT/DEF JAM		7
6	6	<b>NEEDED ME</b> WESTBURY ROAD/ROC NATION	Rihanna	22
5	7	<b>CONTROLLA</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	17
9	8	<b>YOU &amp; ME</b> REPUBLIC	Marc E. Bassy Feat. G-Eazy	15
7	9	<b>CHEAP THRILLS</b> MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	12
10	10	<b>ONE DANCE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. WizKid & Kyla	23
11	11	<b>CLOSER</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Halsey	5
13	12	<b>ALL EYEZ</b> FIFTH AMENDMENT/BLUDD MONEY/EPIC	The Game Feat. Jeremih	9
13	13	<b>GG BROCCOLI</b> 13/EPIC/CHECK/EMPIRE RECORDINGS	D.R.A.M. Feat. Lil Yachty	6
11	14	<b>THIS IS WHAT YOU CAME FOR</b> WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	Calvin Harris Feat. Rihanna	19
14	15	<b>INTO YOU</b> REPUBLIC	Ariana Grande	11
16	16	<b>FATHER STRETCH MY HANDS PT. 1</b> G.O.O.D./DEF JAM	Kanye West	13
17	17	<b>SUCKER FOR PAIN</b> DC/ATLAS/WATERTOWER/ATLANTIC/RRP	Lil Wayne, Wiz Khalifa & Imagine Dragons	8
18	18	<b>CRZY</b> TSUNAMI MOB/ATLANTIC	Kehlani	4
12	19	<b>MY PYT</b> MAYBACK/ATLANTIC	Wale	14
24	20	<b>DO YOU MIND</b> G.O.O.D./DEF JAM	DJ Khaled Feat. Nicki Minaj, Chris Brown & August Alsina	4
23	21	<b>WITH YOU TONIGHT</b> LA INDUSTRIAL/RCA	Nicky Jam	12
19	22	<b>DON'T MIND</b> EPIDEMIC/WE THE BEST/EPIC	Kent Jones	20
23	23	<b>THIS GIRL</b> KUNGS/SOUND OF BARCLAY/BARCLAY/CASABLANCA/REPUBLIC	Kungs vs Cookin' On 3 Burners	7
24	24	<b>NO PROBLEM</b> CHANCE THE RAPPER	Chance The Rapper Feat. Lil Wayne & 2 Chainz	7
25	25	<b>HOLD UP</b> PARKWOOD/COLUMBIA	Beyonce	3

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>CHEAP THRILLS</b> MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	19
2	2	<b>CAN'T STOP THE FEELING!</b> DREAMWORKS/RCA	Justin Timberlake	19
3	3	<b>SEND MY LOVE (TO YOUR NEW LOVER)</b> XL/COLUMBIA	Adele	21
4	4	<b>RIDE</b> FUELED BY RAMEN/RRP	twenty one pilots	20
5	5	<b>JUST LIKE FIRE</b> WALT DISNEY/RCA	P!nk	22
9	6	<b>TREAT YOU BETTER</b> ISLAND/REPUBLIC	Shawn Mendes	12
6	7	<b>DON'T LET ME DOWN</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Daya	19
7	8	<b>UNSTEADY</b> KIDNAKORNER/INTERSCOPE	X Ambassadors	26
8	9	<b>THIS IS WHAT YOU CAME FOR</b> WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	Calvin Harris Feat. Rihanna	16
10	10	<b>WE DON'T TALK ANYMORE</b> ARTIST PARTNERS GROUP/ATLANTIC	Charlie Puth Feat. Selena Gomez	15
11	11	<b>HYMN FOR THE WEEKEND</b> PARLOPHONE/ATLANTIC	Coldplay	18
12	12	<b>COLD WATER</b> MAD DECENT/DEF JAM	Major Lazer Feat. Justin Bieber & MO	6
13	13	<b>MAMA SAID</b> WARNER BROS.	Lukas Graham	11
14	14	<b>11 BLOCKS</b> EPIC	Wrebel	10
15	15	<b>HANDCLAP</b> DANGEROUS/ELEKTRA/ATLANTIC	Fitz And The Tantrums	8
16	16	<b>SHE SETS THE CITY ON FIRE</b> RCA	Gavin DeGraw	7
17	17	<b>HOLD BACK THE RIVER</b> REPUBLIC	James Bay	29
18	18	<b>FRESH EYES</b> S CURVE/BMG/HOLLYWOOD	Andy Grammer	5
19	19	<b>HEATHENS</b> DC/ATLAS/WATERTOWER/ATLANTIC/FUELED BY RAMEN/RRP	twenty one pilots	5
20	20	<b>INTO YOU</b> REPUBLIC	Ariana Grande	5
21	21	<b>CLOSER</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Halsey	4
15	22	<b>RISE</b> CAPITOL	Katy Perry	8
29	23	<b>KIDS</b> MOSLEY/INTERSCOPE	OneRepublic	3
17	24	<b>HELL NO</b> CABIN 24/RED	Ingrid Michaelson	19
25	25	<b>THE SOUND</b> DIRTY HIT/INTERSCOPE	The 1975	12

SOCIAL 50: The week's most active artists on social networks are based on weekly averages of their activity on Twitter, YouTube, Instagram and Facebook, and views to an artist's YouTube page, as measured by Next Big Sound. MAINSTREAM TOP 40: The week's most active artists on social networks are based on weekly averages of their activity on Twitter, YouTube, Instagram and Facebook, and views to an artist's YouTube page, as measured by Next Big Sound. RHYTHMIC: The week's most active artists on social networks are based on weekly averages of their activity on Twitter, YouTube, Instagram and Facebook, and views to an artist's YouTube page, as measured by Next Big Sound. ADULT CONTEMPORARY: The week's most active artists on social networks are based on weekly averages of their activity on Twitter, YouTube, Instagram and Facebook, and views to an artist's YouTube page, as measured by Next Big Sound. ADULT TOP 40: The week's most active artists on social networks are based on weekly averages of their activity on Twitter, YouTube, Instagram and Facebook, and views to an artist's YouTube page, as measured by Next Big Sound. CHARTS: See charts legend at [billboard.com](http://billboard.com) for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, LLC. All rights reserved.



# Rock

September 24  
2016  
billboard

HOT ROCK SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS ON CHART
1	1	1	<b>AG 5G</b> HEATHENS MELKONDOZ, JOSEPH (T. JOSEPH)	twenty one pilots DC/ATLAS/WATERTOWER/ATLANTIC/ Fueled by Ramen/RRP	1	12
2	2	2	RIDE R. REED (T. JOSEPH)	twenty one pilots Fueled by Ramen/RRP	1	60
3	3	3	SUCKER FOR PAIN Lil Wayne, Wiz Khalifa & Imagine Dragons With Logic & Ty Dolla Sign Feat. X Ambassadors ALEX GARDINER/ANTWERP (T. HOWARD/SERVO/REYNOLDS/MICKELOP/BIWAN/REHALL/IT/GARY/RS/IN/ARRO)	DC/BLAZE/WATERTOWER/ATLANTIC/RRP	3	11
4	4	4	HYMN FOR THE WEEKEND STARGATE, R. SIMPSON (G. BERRYMAN/J. MCDONALD/W. CHAMPLIN/J. A. J. MARTIN/M. S. ERIKSEN/T. HERMANSEN)	Coldplay FAR/PHONE/ATLANTIC	4	37
6	6	5	<b>DG</b> UNSTEADY M. EX. P. K. (T. G. GONZALEZ/M. HARRIS/N. EFF. P. SHIM/C. HARRIS/A. J. EVIN)	X Ambassadors KIP/IN/ARRO/RRP/INTERSCOPE	4	49
8	8	6	OPHELIA THE LUMINEERS, S. FELICE (W. SCHULTZ, J. C. FRAITES)	The Lumineers DUAL TONE	5	31
10	9	7	HANDCLAP R. REED (M. FITZPATRICK/S. MCDONALD/N. SCAGGS/J. M. KING/J. KARNES/J. RIZOVINA/E. FREDERIC)	Fitz And The Tantrums DANGER/DIVIDE/ELEKTRA/ATLANTIC	7	24
7	7	8	THE SOUND OF SILENCE K. CHURKO (P. SIMON)	Disturbed REPRISE/WARNER BROS.	3	42
11	10	9	WAY DOWN WE GO KALEO, M. CROSSEY (J. JULIUSSON)	Kaleo ELEKTRA/ATLANTIC	9	31
12	11	10	RIVER I. SCOTT, T. JACKSON (S. MCLAUGHLIN/J. SCOTT, T. JACKSON)	Bishop Briggs TELEPORT/ISLAND/REPUBLIC	10	24
15	13	11	BORED TO DEATH J. FELDMANN (M. HOPPUS, T. L. BARKER, J. FELDMANN, M. SKIBAI)	Blink-182 VIKING WIZARD EYES/BMG	6	20
13	12	12	DARK NECESSITIES DANGER MOUSE (A. KIEDIS, F. LEA, C. SMITH, J. KLINGHOFFER, B. BURTON)	Red Hot Chili Peppers WARNER BROS.	6	19
19	18	13	GOOD GRIEF M. CREW, D. SMITH (D. SMITH, M. CREW)	Bastille VIRGIN/CAPITOL	13	12
16	16	14	BANG BANG GREEN DAY (B. J. ARMSTRONG, GREEN DAY)	Green Day REPRISE/WARNER BROS.	8	5
14	14	15	BOHEMIAN RHAPSODY B. WALKER (F. MERCURY)	Panic! At The Disco DC/ATLAS/WATERTOWER/ATLANTIC/ Fueled by Ramen/RRP	7	5
18	17	16	TROUBLE D. AUERBACH (CAGE, THE ELEPHANT, D. AUERBACH)	Cage The Elephant OSP/RCA	16	22
9	15	17	HARDWIRED G. FIDELMAN, J. HETFIELD, L. ULRICH (J. HETFIELD, L. ULRICH)	Metallica BLACKENED/Q PRIME	9	3
23	19	18	ALL WE EVER KNEW J. JOYCE (THE HEAD AND THE HEART)	The Head And The Heart WARNER BROS.	18	14
20	20	19	FEEL INVINCIBLE B. HOWES (I. L. COOPER/S. MOSLEY)	Skillet HEAR IT LOUD/ATLANTIC	16	16
HOT SHOT DEBUT		20	SEND THEM OFF! (NOT LISTED) (NOT LISTED)	Bastille VIRGIN/CAPITOL	20	1
22	22	21	WOW B. HANSEN (B. HANSEN)	Beck FONOGRAF RECORDS/CAPITOL	12	14
25	23	22	SOMEBODY ELSE G. DANIEL, M. CROSSEY/M. HEALY (M. HEALY, DANIEL, A. HANN, R. S. MCDONALD)	The 1975 DIRTY HIT/INTERSCOPE	13	27
27	24	23	YOU DON'T GET ME HIGH ANYMORE K. REED/CARTER/S. BARTHEL, D. WILSON (E. FREDERIC, CARTER/S. BARTHEL, D. WILSON/E. BOGACE, A. SCRAMUZAI)	Phantogram REPUBLIC	23	11
37	21	24	LIFE ITSELF D. BAYLEY (D. BAYLEY/T. FAFO)	Glass Animals WOLF TONE/HARVEST	21	11
26	25	25	SOMETHING TO BELIEVE IN A. SALIBIAN (S. GADHIA, J. TILLEY, CANNATA/F. COMTOIS, P. DOOSTIZADEH, A. SALINAS)	Young The Giant Fueled by Ramen/RRP	24	19
NEW		26	33 "GOD" A. BASE (BON IVER, J. E. BROWN, S. VAN ETTEN, W. S. GRAHAM, P. NUTTIN, D. NELSON, L. HOLLEY/PUBLIC DOMAIN)	Bon Iver JAGJAGUWAR	26	1
28	28	27	HAPPINESS (DOVSTHEWORLD (W. RINEHART, N. RINEHART, J. ZMISHLAN, W. PHILLIPS)	NEEDTOBREATHE ATLANTIC	18	12
33	33	28	WELCOME TO YOUR LIFE CAPTAIN CUTS (GROUPLOVE)	Grouplove CANVASBACK/ATLANTIC	28	8
38	38	29	I APOLOGIZE K. CHURKO (I. VAN MOODY, Z. BATHORY, J. HOOK, J. JEREMY HEYDE, C. KAEI)	Five Finger Death Punch PROSPECT PARK	29	7
24	27	30	STANDING IN THE RAIN M. RONSON (V. F. BELL, A. ARSLAN, M. D. RONSON, D. AUERBACH)	Action Bronson, Mark Ronson & Dan Auerbach DC/ATLAS/WATERTOWER/ATLANTIC	20	5
RE-ENTRY		31	PARANOIA B. STEVENSON, J. LIVERMORE (J. MCKINNON, K. SKAFF, N. WESTFALL)	A Day To Remember ADTR	13	8
31	31	32	CLEOPATRA S. FELICE (W. SCHULTZ, J. C. FRAITES, S. FELICE)	The Lumineers DUAL TONE	11	23
47	36	33	TAKE IT ALL BACK D. COBB (J. L. AKERS, N. E. ZUERCHER, B. V. MACDONALD, S. M. CROSS)	Judah & The Lion CLETUS THE VAN/CAROLINE	33	3
36	34	34	TAKE ME DOWN K. KHANDWALA (T. MOMSEN, B. PHILLIPS)	The Pretty Reckless GOIN' DOWN/RAZOR & TIE	34	7
NEW		35	I CAN'T STOP THINKING ABOUT YOU MARTIN K. (STING)	Sting A&M/INTERSCOPE	35	1
32	32	36	UP&UP STARGATE, R. SIMPSON (G. BERRYMAN/J. MCDONALD/W. CHAMPLIN/J. A. J. MARTIN/M. S. ERIKSEN/T. HERMANSEN)	Coldplay PARLOPHONE/ATLANTIC	30	16
29	30	37	ROTTING IN VAIN N. RASKULINEC (KORN)	Korn ROADRUNNER/RRP	20	7
-	46	38	NEW PERSON, SAME OLD MISTAKES K. PARKER (K. PARKER)	Tame Impala MODULAR/INTERSCOPE	38	2
43	41	39	LIVE IT WELL SWITCHFOOT, J. FIELDS (I. FOREMAN, T. FOREMAN)	Switchfoot LOWERCASE PEOPLE/WANGUARD/CONCORD	39	6
NEW		40	SURE AND CERTAIN J. MELDAL, J. JOHNSON, JIMMY EAT WORLD (J. ADKINS, R. BURCH, Z. LINDT, L. LINTON)	Jimmy Eat World EXOTIC LOCATION/RCA	40	1
35	39	41	ASKING FOR IT D. BASSETT (B. SMITH/D. BASSETT)	Shinedown ATLANTIC	27	17
NEW		42	WE GOT THIS B. STEVENSON, J. LIVERMORE (J. MCKINNON, K. SKAFF, N. WESTFALL)	A Day To Remember ADTR	42	1
NEW		43	NAIVETY (NOT LISTED) (NOT LISTED)	A Day To Remember ADTR	43	1
-	29	44	YOUTH D. BAYLEY (D. BAYLEY)	Glass Animals WOLF TONE/HARVEST	29	3
-	26	45	HIGH AND LOW L. STEELE, L. LITTLEMORE, P. MAYES (L. STEELE, L. LITTLEMORE, J. SIDAN, P. MAYES)	Empire Of The Sun THE SLEEPY JACKSONS/TRAUWER/CAPITOL	26	2
RE-ENTRY		46	BAD VIBRATIONS B. STEVENSON, J. LIVERMORE (J. MCKINNON, K. SKAFF, N. WESTFALL, C. QUISTAD)	A Day To Remember ADTR	46	2
RE-ENTRY		47	HOME I. FURSTENFELD (I. FURSTENFELD, S. SCHULTZ, W. M. NOVESKY/T. PALMER, R. DELAHOUSSE)	Blue October UP/DOWN/BRANDO	41	2
39	44	48	THAT'S ALL I NEED J. GRAY (I. WATSON, D. BUSHNELL, J. GRAY)	The Dirty Heads FIVE SEVEN	32	9
48	48	49	TAKE IT ALL A. KASPER (L. PKAKATY, D. BASSETT)	Pop Evil GR/EGONE	48	3
42	40	50	PROPHETS OF RAGE B. O'BRIEN (M. REILLO/COMMERFORD/B. WILK, C. HUCK, D. FREESE, H. SHOCKLEE, E. SABLE)	Prophets Of Rage PROPHETS OF RAGE/CAROLINE	30	7

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS ON CHART		
HOT SHOT DEBUT	1	<b>AG 1</b> A DAY TO REMEMBER ADTR	Bad Vibrations	1		
1	2	SOUNDTRACK DC/ATLAS/WATERTOWER/ATLANTIC/AG	Suicide Squad: The Album	5		
3	3	TWENTY ONE PILOTS Fueled by Ramen/AG	Blurryface	69		
NEW	4	ANGEL OLSEN JAGJAGUWAR	My Woman	1		
14	5	<b>GG</b> RED HOT CHILI PEPPERS WARNER BROS.	The Getaway	12		
6	6	BLINK-182 VIKING WIZARD EYES/BMG	California	10		
8	7	COLDPLAY PARLOPHONE/ATLANTIC/AG	A Head Full Of Dreams	40		
7	8	SKILLET HEAR IT LOUD/ATLANTIC/AG	Unleashed	5		
13	9	THE LUMINEERS DUAL TONE	Cleopatra	22		
12	10	PANIC! AT THE DISCO DC/ATLAS/WATERTOWER/ATLANTIC/AG	Death Of A Bachelor	34		
11	11	NEEDTOBREATHE ATLANTIC/AG	HARD LOVE	8		
17	12	DISTURBED REPRISE/WARNER BROS.	Immortalized	55		
2	13	GLASS ANIMALS WOLF TONE/HARVEST	How To Be A Human Being	2		
NEW	14	WILCO DBPM/ANTI-/EPITAPH	Schmilco	1		
23	15	RADIOHEAD XL	A Moon Shaped Pool	18		
21	16	KALEO ELEKTRA/ATLANTIC/AG	A / B	13		
5	17	PROPHETS OF RAGE PROPHETS OF RAGE	The Party's Over (EP)	2		
26	18	FIVE FINGER DEATH PUNCH PROSPECT PARK	Got Your Six	53		
NEW	19	JAMES VINCENT MCMORROW MAHOGANY BOOKS	We Move	1		
RE	20	SOUNDTRACK INTERSCOPE/IGA	Me Before You	5		
28	21	NATHANIEL RATELIFF & THE NIGHT SWEATS STAX/CONCORD	Nathaniel Rateliff...	55		
9	22	JOSEPH ATO	I'm Alone, No You're Not	2		
29	23	VOLBEAT REPUBLIC	Seal The Deal & Let's Boogie	14		
24	24	YOUNG THE GIANT Fueled by Ramen/AG	Home Of The Strange	4		
33	25	STURGILL SIMPSON ATLANTIC/AG	A Sailor's Guide To Earth	19		

TRIPLE A™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART		
1	1	<b>AG 1</b> ALL WE EVER KNEW WARNER BROS.	The Head And The Heart	14		
2	2	WISH I KNEW YOU WIND-UP/CONCORD	The Revivalists	20		
3	3	SEND MY LOVE (TO YOUR NEW LOVER) XL/COLUMBIA	Adele	17		
5	4	TROUBLE OSP/RCA	Cage The Elephant	20		
4	5	CASUAL PARTY AMERICAN/INTERSCOPE	Band Of Horses	19		
6	6	WHITE FLAG ATO	Joseph	12		
7	7	CLEOPATRA DUAL TONE	The Lumineers	12		
8	8	GOOD GRIEF VIRGIN/CAPITOL	Bastille	12		
9	9	UP&UP PARLOPHONE/ATLANTIC	Coldplay	16		
13	10	WHEN THE TEQUILA RUNS OUT HUB/Q PRIME	Dawes	3		
14	11	CARRY ON BLUE NOTE/CAPITOL	Norah Jones	5		
11	12	ONE MORE NIGHT POLYDOR/INTERSCOPE	Michael Kiwanuka	19		
15	13	I NEED NEVER GET OLD STAX/CONCORD	Nathaniel Rateliff & The Night Sweats	23		
10	14	DARK NECESSITIES WARNER BROS.	Red Hot Chili Peppers	18		
18	15	VAPORIZE JOHN VARVATOS/REPUBLIC	Amos Lee	8		
28	16	MOVE PARLOPHONE/ELEKTRA/RRP	Saint Motel	2		
19	17	BETTER MAN LISA SAWYER/3/COLUMBIA	Leon Bridges	12		
16	18	BETTER LOVE RUBYWORKS/WARNER BROS./COLUMBIA	Hozier	11		
NEW	19	I CAN'T STOP THINKING ABOUT YOU A&M/INTERSCOPE	Sting	1		
21	20	IF I EVER WAS A CHILD DBPM/ANTI-/EPITAPH	Wilco	7		
23	21	SOMEBODY'S LOVE BLACK CROW/NETTWERK	Passenger	7		
20	22	AMERICAN MONEY REZIDUAL/INTERSCOPE	BORNS	9		
12	23	WOW FONOGRAF RECORDS/CAPITOL	Beck	14		
24	24	RITA MAE YOUNG CONCORD	The Record Company	4		
22	25	ALL I EVER WONDER RECORDS	St. Paul & The Broken Bones	9		



## A Day To Remember Triples Up

A Day to Remember rules three rock album charts as *Bad Vibrations*, the Florida-based quintet's sixth studio set, opens at No. 1 on Top Rock Albums, Alternative Albums and Hard Rock Albums with 62,000 sold, according to Nielsen Music. The release is the act's first Top Rock Albums chart-topper, second on Alternative and third on Hard Rock. It's also a personal-best sales week for the band, topping the opening of 2010's *What Separates Me From You* (58,000).

*Vibrations* is the fourth album in 2016 to top all three charts, following *Chevelle's The North Corridor* (July 30), *Thrice's To Be Everywhere Is to Be Nowhere* (June 18) and *Pierce the Veil's Misadventures* (June 4). (Six albums achieved the feat in 2015, while seven did in 2014.)

On the Triple A airplay chart, *Sting* makes his first appearance in 12 years with "I Can't Stop Thinking About You," the lead single from his Nov. 11 album *57th & 9th*, his first rock-focused effort since 2003's *Sacred Love*. The track debuts at No. 19, marking the former *Police* frontman's first Triple A entry since "Stolen Car (Take Me Dancing)" in 2004. KCSN Los Angeles led format reporters with 26 plays for "Stop" in the tracking week ending Sept. 11, after the market's alternative station KROQ premiered it on Aug. 31.

The new single additionally starts at No. 35 on Hot Rock Songs, also sparked by 413,000 U.S. streams and 3,000 downloads sold.

—Kevin Rutherford

SALES, AIRPLAY & STREAMING DATA COMPILED BY MICKLETT MUSIC. THE WEEK'S MOST POPULAR CURRENT ROCK SONGS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILATED BY NIELSEN MUSIC, SALES DATA AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WEEKEND AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP ROCK ALBUMS: THE WEEK'S MOST POPULAR ROCK ALBUMS, RANKED BY SALES DATA AS COMPILATED BY NIELSEN MUSIC. ALBUMS ARE RANKED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR ALBUMS THAT WILL RE-ENTER THE BILLBOARD 200'S TOP 100. TRIPLE A: THE WEEK'S MOST POPULAR TRIPLE A SONG, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. STREAMING DATA AS COMPILATED BY NIELSEN MUSIC. STATISTICS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SEE CHART LEGEND FOR COMPLETE RULES AND EXPLANATIONS. © 2016 Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

# R&B/Hip-Hop

September 24  
2016  
billboard

HOT R&B/HIP-HOP SONGS™						
WKS. ON CHART	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
2	2	1	<b>NEEDED ME</b>	Rihanna	1	32
1	1	2	<b>ONE DANCE</b>	Drake Featuring WizKid & Kyla	1	23
6	4	3	<b>SG BROCCOLI</b>	D.R.A.M. Featuring Lil Yachty	3	13
3	3	4	<b>AG TOO GOOD</b>	Drake Featuring Rihanna	3	19
7	6	5	<b>LUV</b>	Tory Lanez	5	11
4	5	6	<b>SICKER FOR PAIN</b>	Lil Wayne, Wiz Khalifa & Imagine Dragons With Logic & Ty Dolla Sign Feat. X Ambassadors	3	8
5	7	7	<b>FOR FREE</b>	DJ Khaled Featuring Drake	4	14
8	8	8	<b>PANDA</b>	Designer	1	29
9	9	9	<b>CONTROLLA</b>	Drake	5	19
10	11	10	<b>TIIMMY TURNER</b>	Designer	10	7
11	10	11	<b>NO LIMIT</b>	Usher Featuring Young Thug	10	12
29	24	12	<b>DG PICK UP THE PHONE</b>	Young Thug And Travis Scott Feat. Quavo	12	11
12	12	13	<b>DON'T MIND</b>	Kent Jones	3	20
25	19	14	<b>CHILL BILL</b>	Rob \$tone Featuring J. Davi\$ & Spooks	14	7
14	13	15	<b>I GOT THE KEYS</b>	DJ Khaled Featuring Jay Z & Future	9	11
17	15	16	<b>MONEY LONGER</b>	Lil Uzi Vert	15	14
23	22	17	<b>FATHER STRETCH MY HANDS PT. 1</b>	Kanye West	14	23
15	16	18	<b>THAT PART</b>	Schoolboy Q Featuring Kanye West	13	15
13	14	19	<b>GANGSTA</b>	Kehlani	13	5
21	17	20	<b>SORRY</b>	Beyonce	4	20
20	21	21	<b>WAT U MEAN (AYE, AYE, AYE)</b>	Dae Dae	20	13
-	42	22	<b>HOLD UP</b>	Beyonce	6	10
18	20	23	<b>WHY YOU ALWAYS HATIN? YG</b>	YG Featuring Drake & Kamaiyah	18	15
16	18	24	<b>MY PYT</b>	Wale	16	16
31	26	25	<b>NO PROBLEM</b>	Chance The Rapper Feat. Lil Wayne & 2 Chainz	25	17
-	50	26	<b>CHILDS PLAY</b>	Drake	20	18
37	28	27	<b>TOO MUCH SAUCE</b>	DJ ESCO Feat. Future & Lil Uzi Vert	27	3
44	30	28	<b>OOOUUU</b>	Young M.A	28	4
26	27	29	<b>COME AND SEE ME</b>	Partynextdoor Featuring Drake	21	15
32	29	30	<b>1 NIGHT</b>	Lil Yachty	29	12
24	25	31	<b>NO SHOPPING</b>	French Montana Featuring Drake	12	8
49	23	32	<b>GRASS AIN'T GREENER</b>	Chris Brown	23	10
36	35	33	<b>WISHING</b>	DJ Drama Featuring Chris Brown, Skeme & Lyquinn	33	8
<b>HOT SHOT DEBUT</b>		34	<b>GOOSEBUMPS</b>	Travis Scott Featuring Kendrick Lamar	34	1
33	34	35	<b>DO YOU MIND</b>	DJ Khaled Feat. Nicki Minaj, Chris Brown & August Alsina	32	6
39	33	36	<b>YOU WAS RIGHT</b>	Lil Uzi Vert	27	13
45	39	37	<b>CAROLINE</b>	Amine	37	4
43	38	38	<b>SEX WITH ME</b>	Rihanna	32	22
<b>NEW</b>		39	<b>FADE</b>	Kanye West	39	1
34	36	40	<b>LOCKJAW</b>	French Montana Featuring Kodak Black	23	12
41	37	41	<b>X</b>	21 Savage & Metro Boomin Featuring Future	37	6
47	43	42	<b>KEY TO THE STREETS</b>	YFN Lucci Feat. Migos & Trouble	42	6
<b>NEW</b>		43	<b>THROUGH THE LATE NIGHT</b>	Travis Scott Featuring Kid Cudi	43	1
48	48	44	<b>BLACK BEATLES</b>	Rae Sremmurd Featuring Gucci Mane	42	4
-	46	45	<b>ALL EYEZ</b>	The Game Featuring Jeremih	45	2
<b>NEW</b>		46	<b>BEIBS IN THE TRAP</b>	Travis Scott	46	1
35	40	47	<b>LOOK ALIVE</b>	Rae Sremmurd	26	14
<b>RE-ENTRY</b>		48	<b>STILL HERE</b>	Drake	17	17
46	49	49	<b>WAKE UP</b>	Fetty Wap	15	18
<b>NEW</b>		50	<b>WAY BACK</b>	Travis Scott	50	1

TOP R&B/HIP-HOP ALBUMS™						
WKS. ON CHART	LAST WEEK	THIS WEEK	ARTIST	Album	PEAK POS.	WKS. ON CHART
<b>HOT SHOT DEBUT</b>		1	<b>TRAVIS SCOTT</b>	Birds In The Trap Sing McKnight	1	1
2	2	2	<b>BEYONCE</b>	Lemonade	20	2
1	3	3	<b>FRANK OCEAN</b>	Blonde	3	3
<b>NEW</b>		4	<b>ISAIAH RASHAD</b>	The Sun's Tirade	1	1
4	5	5	<b>DRAKE</b>	Views	19	4
<b>NEW</b>		6	<b>VARIOUS ARTISTS</b>	The Dolan Twins: Tunesdays	1	1
8	7	7	<b>RIHANNA</b>	ANTI	32	8
3	8	8	<b>DE LA SOUL</b> and the ANONYMOUS NOBODY		2	3
18	9	9	<b>GG BRYSON TILLER</b>	TRAPSOUL	50	18
7	10	10	<b>TORY LANEZ</b>	I Told You	3	7
9	11	11	<b>DJ KHALED</b>	Major Key	6	9
<b>RE</b>		12	<b>VARIOUS ARTISTS</b>	21 Throwback Jams	3	12
12	13	13	<b>KEVIN GATES</b>	Islah	32	12
11	14	14	<b>GUCCI MANE</b>	Everybody Looking	7	11
5	15	15	<b>YOUNG THUG</b>	JEFFERY	2	5
17	16	16	<b>MAXWELL</b>	blackSUMMERS'night	10	17
16	17	17	<b>FANTASIA</b>	The Definition Of...	6	16
19	18	18	<b>RAE SREMMURD</b>	Sremmlife 2	4	19
20	19	19	<b>KEITH SWEAT</b>	Dress To Impress	7	20
15	20	20	<b>SCHOOLBOY Q</b>	Blank Face LP	9	15
23	21	21	<b>LOGIC</b>	Bobby Tarantino	8	23
24	22	22	<b>THE WEEKND</b>	Beauty Behind The Madness	54	24
13	23	23	<b>G-EAZY</b>	When It's Dark Out	40	13
26	24	24	<b>MO3</b>	Shottaz Reloaded	13	26
<b>RE</b>		25	<b>J. COLE</b>	2014 Forest Hills Drive	81	25

HOT RAP SONGS™						
WKS. ON CHART	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
2	2	1	<b>SG BROCCOLI</b>	D.R.A.M. Feat. Lil Yachty	13	2
1	1	2	<b>TOO GOOD</b>	Drake Feat. Rihanna	19	1
3	3	3	<b>SICKER FOR PAIN</b>	Lil Wayne, Wiz Khalifa & Imagine Dragons	11	3
4	4	4	<b>FOR FREE</b>	DJ Khaled Feat. Drake	14	4
5	5	5	<b>PANDA</b>	Designer	29	5
6	6	6	<b>TIIMMY TURNER</b>	Designer	7	6
17	7	7	<b>PICK UP THE PHONE</b>	Young Thug And Travis Scott Feat. Quavo	4	17
7	8	8	<b>DON'T MIND</b>	Kent Jones	20	7
13	9	9	<b>CHILL BILL</b>	Rob \$tone Feat. J. Davi\$ & Spooks	5	13
8	10	10	<b>I GOT THE KEYS</b>	DJ Khaled Feat. Jay Z & Future	11	8
9	11	11	<b>MONEY LONGER</b>	Lil Uzi Vert	13	9
16	12	12	<b>FATHER STRETCH MY HANDS PT. 1</b>	Kanye West	16	16
10	13	13	<b>THAT PART</b>	Schoolboy Q Feat. Kanye West	13	10
15	14	14	<b>WAT U MEAN (AYE, AYE, AYE)</b>	Dae Dae	8	15
14	15	15	<b>WHY YOU ALWAYS HATIN? YG</b>	YG Feat. Drake & Kamaiyah	8	14
11	16	16	<b>PURPLE LAMBORGHINI</b>	Skrillex & Rick Ross	7	11
12	17	17	<b>MY PYT</b>	Wale	13	12
19	18	18	<b>NO PROBLEM</b>	Chance The Rapper Feat. Lil Wayne & 2 Chainz	13	19
<b>RE</b>		19	<b>CHILDS PLAY</b>	Drake	13	19
20	20	20	<b>TOO MUCH SAUCE</b>	DJ ESCO Feat. Future & Lil Uzi Vert	2	20
22	21	21	<b>OOOUUU</b>	Young M.A	2	22
21	22	22	<b>1 NIGHT</b>	Lil Yachty	4	21
18	23	23	<b>NO SHOPPING</b>	French Montana Feat. Drake	8	18
<b>NEW</b>		24	<b>WISHING</b>	DJ Drama Feat. Chris Brown, Skeme & Lyquinn	1	24
<b>NEW</b>		25	<b>GOOSEBUMPS</b>	Travis Scott Feat. Kendrick Lamar	1	25



## Rihanna's Sixth No. 1

Rihanna (above) earns her sixth No. 1 on the Hot R&B/Hip-Hop Songs chart as "Needed Me" hops 2-1. The crowning climb follows another chart-topper for Rihanna earlier in 2016 with "Work" (featuring Drake), which spent 11 weeks on top, starting with the Feb. 13 chart. It's the first time Rihanna has placed two tracks from the same album atop the chart. Both are from her most recent release, *Anti*.

"Needed Me" bumps Drake from his record-breaking 18-week run at No. 1 on Hot R&B/Hip-Hop Songs with "One Dance" (featuring Wizkid and Kyla). The song slides to No. 2 on the chart. "Needed Me" had spent the last eight weeks at No. 2 on Hot R&B/Hip-Hop Songs below "One Dance."

Rihanna takes the No. 1 slot despite an overall 2 percent decline in chart points. That said, the song is up 1 percent in streams (to 4.1 million) in the week ending Sept. 8), with 41 percent of its weekly clicks from Spotify and 35 percent from YouTube. The song slips 11 percent in sales (to 27,000 downloads) and falls 2 percent in audience (to 80.6 million).

Elsewhere, Hot Rap Songs welcomes a new No. 1 as D.R.A.M.'s "Broccoli" (featuring Lil Yachty) rises 2-1. It's each artist's first chart-topping hit. The trip to the summit is supported in part by a 30 percent gain in weekly domestic streams (to 16.8 million), also lifting the track 2-1 on Rap Streaming Songs. A year ago, D.R.A.M.'s debut single, "Chna Cha," peaked at No. 14 on Hot R&B Songs (Sept. 12, 2015).

Lastly, Kanye West's "Fade" bows at No. 39 on Hot R&B/Hip-Hop Songs following the Sept. 6 YouTube release of the song's Tidal-exclusive music video. "Fade" received 4.9 million U.S. streams during the tracking week (up 130 percent) with 50 percent stemming from YouTube views.

—Amaya Mendizabal

HOT R&B/HIP-HOP SONGS: The week's most popular current R&B/hip-hop songs, as measured by Nielsen Music, sales data as compiled by Nielsen Music. Songs are defined as current if they are re-released within an existing album, or as a single. Songs are ranked by the week's most popular current R&B/hip-hop albums, ranked by sales data as compiled by Nielsen Music. Albums are defined as current if they are new or re-released within an existing album, or as a single. Songs are ranked by the week's most popular current R&B/hip-hop albums, ranked by sales data as compiled by Nielsen Music. Songs are defined as current if they are re-released within an existing album, or as a single. Songs are ranked by the week's most popular current R&B/hip-hop albums, ranked by sales data as compiled by Nielsen Music. Albums are defined as current if they are new or re-released within an existing album, or as a single. 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# Christian/Gospel

September 24  
2016  
billboard

HOT CHRISTIAN SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
1	1	1	<b>THY WILL</b> R. SKAGGS, B. HERMS (H. SCOTT, E. L. WEISBAND, B. HERMS)	PLATINUM	Hillary Scott & The Scott Family	1 20
2	2	2	<b>EYE OF THE STORM</b> B. FOWLER (R. STEVENSON, B. FOWLER)		Ryan Stevenson Featuring GabeReal	1 26
4	3	3	<b>OCEANS (WHERE FEET MAY FAIL)</b> ▲ M. G. CHISLETT (M. CROCKER, J. HOUSTON, S. LIGTHELM)		Hillsong UNITED	1 156
3	4	4	<b>TRUST IN YOU</b> P. MABURY (L. DAIGLE, P. MABURY, M. R. FARREN)		Lauren Daigle	1 56
5	5	5	<b>PRICELESS</b> TEDD T. S. MOSLEY (P. KING & COUNTRY) (L. SMALLBONE, S. MOSLEY, T. J. ORMOND, B. BACKUS)		for KING & COUNTRY	5 24
15	8	6	<b>CHAIN BREAKER</b> J. L. SMITH (J. L. SMITH, M. L. C. FIELDS, Z. WILLIAMS)		Zach Williams	6 13
7	6	7	<b>DEAR YOUNGER ME</b> R. GLOVER, D. GARCIA (B. MILLARD, M. SCHEUCHZERN, COCHRAN, R. SHAFER, B. GRAUL, D. A. GARCIA, B. GLOVER)		MercyMe	6 18
6	7	8	<b>FEEL INVINCIBLE</b> B. HOWES (J. L. COOPER, S. MOSLEY)		Skillet	2 16
8	9	9	<b>BREATH</b> C. COPELIN (J. DIAZ, J. L. SMITH, T. WOOD)		Jonny Diaz	6 43
9	10	10	<b>TELL YOUR HEART TO BEAT AGAIN</b> B. HERMS (B. HERMS, M. WEST, R. PHILLIPS)		Danny Gokey	2 40
11	12	11	<b>THE GOD I KNOW</b> S. MOSLEY, C. MUNROE, M. O'CONNOR (P. KING, C. RADEMAKER, S. MOSLEY, C. MUNROE)		Love & The Outcome	11 21
16	13	12	<b>THE LION AND THE LAMB</b> J. REDMON (L. D. MOORING, B. BROWN, B. JOHNSON)		Big Daddy Weave	12 16
18	16	13	<b>ONE STEP AWAY</b> M. A. MILLER (M. A. MILLER, B. HERMS, M. WEST)		Casting Crowns	13 10
17	14	14	<b>JESUS</b> J. EDWARDS, E. CASH (C. TOMLIN, E. CASH)		Chris Tomlin	14 8
13	15	15	<b>HAPPINESS</b> DOVY THE WORLD (W. RINEHART, R. RINEHART, J. ZMISHLAN, W. PHILLIPS)		NEEDTOBREATHE	5 23
20	18	16	<b>MENDED</b> P. KIPLEY (M. WEST)		Matthew West	16 15
25	19	17	<b>HIGHER</b> S. MOSLEY, M. O'CONNOR (C. MATTHEW, S. MOSLEY, J. LOWRY)		Unspoken	17 11
21	20	18	<b>SPARROWS</b> J. L. SMITH (J. GRAY, M. L. C. FIELDS, J. L. SMITH)		Jason Gray	18 23
14	17	19	<b>NEVER TOO FAR GONE</b> C. WEDGEWORTH (J. FELIZ, J. INGRAM, C. WEDGEWORTH)		Jordan Feliz	12 25
19	21	20	<b>WHAT YOU WANT</b> J. INGRAM, C. WEDGEWORTH (M. DONEHEJ, J. INGRAM, C. WEDGEWORTH)		Tenth Avenue North	17 16
23	23	21	<b>LIVE IT WELL</b> SWITCHFOOT (J. FELIZ, J. FOREMAN, J. FOREMAN)		Switchfoot	18 17
27	22	22	<b>MY VICTORY</b> E. CASH (D. CROWDER, E. CASH, H. BENTLEY, D. MULLIGAN)		Crowder	22 10
26	25	23	<b>MAGNIFY</b> J. L. SMITH, B. BROWN (D. MULLIGAN, C. BROWN, J. L. SMITH)		We Are Messengers	23 8
28	27	24	<b>KING OF THE WORLD</b> B. HERMS (N. GRANT, B. MIZELL, S. MIZELL)		Natalie Grant	24 9
24	26	25	<b>GREAT ARE YOU LORD</b> ONE SONIC SOCIETY (J. INGRAM, D. LEONARD, L. JORDAN)		one sonic society	24 14

HOT GOSPEL SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
2	2	1	<b>MADE A WAY</b> T. GREENE, W. NAVEJAR (T. GREENE)	PLATINUM	Travis Greene	1 39
3	1	2	<b>PUT A PRAISE ON IT</b> V. MITCHELL, T. COBBS (T. COBBS)		Tasha Cobbs Featuring Kierra Sheard	1 42
4	4	3	<b>YOU'RE BIGGER</b> A. CARR (A. J. CARR)		Jekalyn Carr	2 26
5	3	4	<b>BETTER</b> D. LAWRENCE, H. WALKER (J. CLAYBORN, H. WALKER, G. HATCHER)		Hezekiah Walker	1 27
7	5	5	<b>SPIRIT BREAK OUT</b> W. McDOWELL, S. BOGAN III (B. BRYANT, L. HELLEBRON, H. M. HILL, L. HUGHES)		William McDowell Feat. Trinity Anderson	5 34
1	6	6	<b>123 VICTORY</b> K. FRANKLIN, S. MARTIN, P. L. WILLIAMS (K. FRANKLIN, P. PARKER, P. L. WILLIAMS, R. ECHY F.)		Kirk Franklin Featuring Pharrell Williams	1 43
8	8	7	<b>YOU</b> J. DOLLY, J. W. BOYD (J. DOLLY, J. W. BOYD)		Jermaine Dolly	7 31
9	7	8	<b>IT'S ALRIGHT, IT'S OK</b> S. BROWN (C. A. RUMBLE, S. BROWN)		Shirley Caesar Feat. Anthony Hamilton	7 30
14	14	9	<b>I WON'T BE DEFEATED</b> D. K. LITTLE (D. K. LITTLE)		Damon Little	9 18
10	9	10	<b>I NEED YOU</b> D. MCCLURKIN (D. MCCLURKIN)		Donnie McClurkin	9 22
13	10	11	<b>ARISE (YOU ARE GOOD)</b> A. W. LINDSEY (W. H. MURPHY III, D. MURPHY)		William Murphy	10 8
17	13	12	<b>I'LL JUST SAY YES</b> A. W. LINDSEY (B. C. WILSON, A. W. LINDSEY)		Brian Courtney Wilson	12 19
12	11	13	<b>JUST TO KNOW HIM</b> C. JENKINS, R. EAST (C. JENKINS, R. EAST)		Charles Jenkins & Fellowship Chicago Feat. Byron Cage	11 19
11	12	14	<b>BLESS THE LORD</b> A. J. BROWN, J. SAVAGE (A. J. BROWN)		Anthony Brown & group therAPy Feat. Doretha "Dodi" Sampson	10 24
16	16	15	<b>BE LIFTED</b> M. STAMPLEY, J. WILLIAMS (H. STAMPLEY)		Micah Stampley	14 17
-	19	16	<b>WINNING</b> W. CAMPBELL, C. JENKINS (C. JENKINS, W. S. CAMPBELL II)		Charles Jenkins	16 2
20	15	17	<b>CHASING ME DOWN</b> A. W. LINDSEY, J. HOUGHTON (J. HOUGHTON, A. W. LINDSEY, M. HOUGHTON)		Israel & New Breed Feat. Tye Tribbett	15 16
-	23	18	<b>YOU DESERVE IT</b> J. J. HAIRSTON (D. BLOOM, C. VAUGHN, P. D. REED, J. J. HAIRSTON)		J.J. Hairston & Youthful Praise	18 4
19	17	19	<b>#YDIA</b> L. B. HOSKINS (L. B. HOSKINS, J. JENKINS, F. SANDERS)		Zacardi Cortez	9 22
-	18	20	<b>FATHER JESUS SPIRIT</b> F. HAMMOND, C. RODGERS (F. HAMMOND, D. CLARK, S. SUMMONS)		Fred Hammond	18 2
21	21	21	<b>ROYALTY</b> G. D. HINES (G. D. HINES, I. WILSON)		Sounds Of Blackness Feat. High School For Recording Arts	21 6
18	20	22	<b>SPEAK THE WORD</b> W. CAMPBELL (T. E. ATKINS, W. CAMPBELL, W. S. CAMPBELL II)		Tina Campbell Featuring Teddy Campbell	17 14
22	25	23	<b>OVERFLOW (LET YOUR SPIRIT)</b> B. A. WILSON, B. R. BROWN (B. A. WILSON)		Bryan Andrew Wilson Feat. Roderick Giles & Grace	20 13
23	22	24	<b>MOVE FORWARD</b> H. J. JOHNSON, JR. (H. J. JOHNSON, JR.)		Troy Sneed	22 5
25	24	25	<b>JOY</b> V. MITCHELL (P. BARRETT, L. BROWN)		VaShawn Mitchell	24 4

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
6	1	<b>GG</b> JOEY + RORY	Hymns	31		
2	2	SKILLET	Unleashed	5		
3	3	HILLARY SCOTT & THE SCOTT FAMILY	Love Remains	6		
HOT SHOT DEBUT	4	ALL SONS & DAUGHTERS	Poets & Saints	1		
5	5	LAUREN DAIGLE	How Can It Be	75		
4	6	NEEDTOBREATHE	HARD LOVE	8		
11	7	HILLSONG UNITED	Empires	68		
NEW	8	THE ISAACS	Nature's Symphony In 432	1		
12	9	MERCYME	Welcome To The New	108		
14	10	VARIOUS ARTISTS	WOW Hits 2016	50		
16	11	HILLSONG UNITED	Of Dirt And Grace: Live From The Land	8		
21	12	JEREMY CAMP	I Will Follow	83		
10	13	FOR KING & COUNTRY	RUN WILD. LIVE FREE. LOVE STRONG.	104		
15	14	TOBYMAC	This Is Not A Test	57		
1	15	MICHAEL SWEET	One Sided War	2		
17	16	NF	Therapy Session	20		
20	17	SWITCHFOOT	Where The Light Shines Through	9		
8	18	SELAH	Greatest Hymns, Vol. 2	2		
19	19	BETHEL MUSIC	Have It All: Live At Bethel Church	26		
13	20	UNITED PURSUIT	Looking For A Savior (EP)	2		
22	21	JORDAN FELIZ	The River	20		
NEW	22	CASTRO	Diamond Dreams (EP)	1		
25	23	NF	Mansion	76		
31	24	FRANCESCA BATTISTELLI	If We're Honest	119		
7	25	UNSPOKEN	Follow Through	2		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
NEW	1	<b>GG</b> CHARLES JENKINS	Think About These Things	1		
3	2	DONNIE MCCLURKIN	The Journey (Live)	3		
5	3	HEZEKIAH WALKER	"Better": Azusa - The Next Generation 2	8		
4	4	MARVIN SAPP	You Shall Live	66		
1	5	GRACE	Grace	2		
6	6	SOUNDTRACK	Greenleaf: The Gospel Companion Soundtrack, Volume 1	2		
8	7	VARIOUS ARTISTS	WOW Gospel 2016	32		
15	8	<b>GG</b> SHIRLEY CAESAR	Fill This House	15		
7	9	SYREETA THOMPSON TRUMPETLADY	Winner (EP)	2		
10	10	TRAVIS GREENE	The Hill	45		
9	11	JEKALYN CARR	The Life Project	5		
13	12	TASHA COBBS	One Place: Live	55		
11	13	WILLIAM MURPHY	Demonstrate	11		
14	14	MINNESOTA STATE BAPTIST CONVENTION CHOR	We Are Better Together	3		
12	15	KIRK FRANKLIN	Losing My Religion	44		
RE	16	CURTISS GLENN & FREEDOM MOVEMENT	Ready (EP)	2		
17	17	TODD DULANEY	A Worshipers Heart	21		
16	18	ANTHONY BROWN & GROUP THERAPY	Everyday Jesus	60		
18	19	WILLIAM MCDOWELL	Sounds Of Revival: Live	33		
NEW	20	THE CHURCH CHOIR	If God Be For Us	1		
RE	21	DOUG WILLIAMS	Cross Over	5		
23	22	JOVONTA PATTON	Finally Living	8		
21	23	CHARLES JENKINS & FELLOWSHIP CHICAGO	Any Given Sunday	76		
RE	24	JONATHAN NELSON	Fearless	23		
22	25	VARIOUS ARTISTS	Marantha! Music: Top 25 Gospel Praise Songs	39		



## Greene Made His 'Way' To No. 1

Columbia, S.C.-based singer-songwriter and worship leader **Travis Greene** (above) notches his second Hot Gospel Songs leader as "Made a Way" climbs 2-1. On Gospel Airplay, the track rises 10-7, up 6 percent in plays, according to Nielsen Music. "Way" and Greene's first leader, "Intentional" (Aug. 1, 2015), are from his sophomore full-length, *The Hill*. The set arrived at No. 1 on Top Gospel Albums on Nov. 21, 2015, with 6,000 sold, and has moved 48,000 to date.

On Top Gospel Albums, R&B/hip-hop-influenced **Charles Jenkins** logs his third No. 1 in as many tries, as his third LP, *Think About These Things*, launches with 2,000 sold. Jenkins' *The Best of Both Worlds* arrived at No. 1 on June 30, 2012 (10,000), and *Any Given Sunday* followed on April 4, 2015 (6,000); both are with **Fellowship Chicago**.

Meanwhile, two new songs crown airplay charts: **Jekalyn Carr** leads Gospel Airplay for the first time as "You're Bigger" rises 2-1. It's from her first Top Gospel Albums No. 1, *The Life Project* (which arrived Aug. 27). On Christian Airplay, **Hillary Scott & The Scott Family's** first single, "Thy Will," from the act's debut album *Love Remains*, lifts 2-1 (up 3 percent to 11 million in audience). Co-written by Scott, the frontwoman of country trio **Lady Antebellum**, "Will" rules Hot Christian Songs for an eighth week and Christian Digital Songs for a 14th week (9,000 downloads sold; it has moved 163,000 to date). The ballad also rebounds to its No. 28 peak on Hot Country Songs.

—Jim Asker

# Dance/Electronic

September 24  
2016  
billboard

HOT DANCE/ELECTRONIC SONGS™						
WKS AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS ON CHART
			CERTIFICATION	IMPRINT/PROMOTION LABEL		
			PRODUCER (SONGWRITER)			
1	1	1	<b>CLOSER</b>	The Chainsmokers Featuring Halsey	1	7
2	2	2	<b>COLD WATER</b>	Major Lazer Featuring Justin Bieber & MO	1	8
4	3	3	<b>DON'T LET ME DOWN</b>	The Chainsmokers Featuring Daya	1	31
3	4	4	<b>THIS IS WHAT YOU CAME FOR</b>	Calvin Harris Featuring Rihanna	1	20
5	5	5	<b>LET ME LOVE YOU</b>	DJ Snake Featuring Justin Bieber	5	5
6	6	6	<b>NEVER BE LIKE YOU</b>	Flume Featuring Kai	3	33
7	7	7	<b>THIS GIRL</b>	Kungs vs Cookin' On 3 Burners	7	12
9	8	8	<b>IN THE NAME OF LOVE</b>	Martin Garrix & Bebe Rexha	8	6
8	9	9	<b>PURPLE LAMBORGHINI</b>	Skrillex & Rick Ross	6	7
10	10	10	<b>NEVER FORGET YOU</b>	Zara Larsson & MNEK	1	50
15	11	11	<b>ALONE</b>	Marshmello	11	17
11	12	12	<b>NO MONEY</b>	Galantis	7	23
12	13	13	<b>THE OCEAN</b>	Mike Perry Featuring Shy Martin	11	14
13	14	14	<b>PERFECT STRANGERS</b>	Jonas Blue Featuring JP Cooper	12	13
14	15	15	<b>LET ME HOLD YOU (TURN ME ON)</b>	Cheat Codes & Dante Klein	14	11
18	17	16	<b>BONBON</b>	Era Istrefi	13	11
-	17	17	<b>WHOLE HEART</b>	Gryffin And Bipolar Sunshine	17	2
20	18	18	<b>KINGS OF SUMMER</b>	ayokay Featuring Quinn XCII	18	17
22	19	19	<b>INSIDE OUT</b>	The Chainsmokers Featuring Charlee	13	23
17	16	20	<b>THIS ONE'S FOR YOU</b>	David Guetta Featuring Zara Larsson	11	17
27	21	21	<b>FALSE ALARM</b>	Matoma & Becky Hill	18	11
42	30	22	<b>BAILAR</b>	Deorro Featuring Elvis Crespo	22	13
23	24	23	<b>GYAL YOU A PARTY ANIMAL</b>	Charly Black	18	15
26	24	24	<b>SING ME TO SLEEP</b>	Alan Walker	18	14
21	23	25	<b>TEARS</b>	Clean Bandit Featuring Louisa Johnson	17	15
25	25	26	<b>THE HALF</b>	DJ Snake Feat. Jeremih, Young Thug & Swizz Beatz	22	5
28	29	27	<b>CRUEL</b>	Snakehips Featuring Zayn	17	8
24	27	28	<b>ALL OF ME</b>	Big Gigantic Featuring Logic & ROZES	24	3
37	29	29	<b>MILLIONAIRE</b>	Cash Cash & Digital Farm Animals Feat. Nelly	22	14
-	30	30	<b>BANANA BRAIN</b>	Die Antwoord	30	2
40	31	31	<b>BOSS</b>	Disclosure	31	5
16	28	32	<b>CARRY ME</b>	Kygo Featuring Julia Michaels	16	15
30	31	33	<b>MIND</b>	Skrillex & Diplo Featuring Kai	24	7
33	34	34	<b>BRING BACK THE SUMMER</b>	Rain Man Featuring OLY	20	19
-	35	35	<b>HIGH AND LOW</b>	Empire Of The Sun	21	2
31	32	36	<b>GONE</b>	Afrojack Featuring Ty Dolla \$ign	24	5
-	50	37	<b>SUNSET LOVER</b>	Petit Biscuit	37	5
HOT SHOT DEBUT	38	38	<b>ADRENALINE</b>	Zedd & Grey	38	1
41	35	39	<b>HOW TO LOVE</b>	Cash Cash Featuring Sofia Reyes	16	19
46	44	40	<b>THINKING ABOUT YOU</b>	Axwell & Ingresso	40	4
34	38	41	<b>TALK</b>	DJ Snake Featuring George Maple	13	14
38	40	42	<b>INVITATION</b>	Yellow Claw Featuring Yade Lauren	37	7
32	41	43	<b>SHELTER</b>	Porter Robinson & Madeon	27	4
-	44	44	<b>WEEKEND</b>	Mr. Mig & Gino Caporale Featuring Angela Devine	44	2
39	45	45	<b>CRAZY LOVE</b>	Audien Featuring Deb's Daughter	39	3
36	42	46	<b>BACK 2 U</b>	Steve Aoki & Boehm Featuring WALK THE MOON	23	16
44	47	47	<b>GOLDEN LIGHT</b>	Madden Featuring 6AM	24	16
43	45	48	<b>BROKEN</b>	Tritonal & Jenaux Featuring Adam Lambert	33	4
35	49	49	<b>OUT THERE</b>	Kristine W	35	6
NEW	50	50	<b>F\$CK YOUR BOYFRIEND (F.U.B.F)</b>	Ralphi Rosario & Frankie Catalan	50	1

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	<b>LINDSEY STIRLING</b>	Brave Enough	3		
NEW	2	<b>STS9</b>	The Universe Inside	1		
11	3	<b>VARIOUS ARTISTS</b>	Now That's What I Call A Workout 2016	38		
NEW	4	<b>VARIOUS ARTISTS</b>	Monstercat 028: Uproar	1		
4	5	<b>THE CHAINSMOKERS</b>	Bouquet (EP)	46		
14	6	<b>HERMITUDE</b>	Dark Night Sweet Light	3		
NEW	7	<b>GETTER</b>	Wat The Frick (EP)	1		
6	8	<b>FLUME</b>	Skin	15		
5	9	<b>DJ SNAKE</b>	Encore	5		
NEW	10	<b>ELUVIUM</b>	False Readings On	1		
3	11	<b>ALINA BARAZ &amp; GALIMATIAS</b>	Urban Flora (EP)	69		
7	12	<b>SOUNDTRACK</b>	XXOXO: Music From The Netflix Original Series	2		
12	13	<b>KYGO</b>	Cloud Nine	17		
9	14	<b>CRYSTAL CASTLES</b>	Amnesty (I)	3		
10	15	<b>DJ SHADOW</b>	The Mountain Will Fall	11		
16	16	<b>KAYTRANADA</b>	99.9%	18		
23	17	<b>BASSNECTAR</b>	Unlimited	12		
NEW	18	<b>ZOMBY</b>	Ultra	1		
18	19	<b>MAJOR LAZER</b>	Peace Is The Mission	67		
2	20	<b>BIG GIGANTIC</b>	Brighter Future	2		
19	21	<b>VARIOUS ARTISTS</b>	Armada Trice: Miami 2016	2		
RE	22	<b>MARSHMELLO</b>	Joytime	10		
13	23	<b>CAPITAL KINGS</b>	II	37		
24	24	<b>GAWVI</b>	Lost In Hue (EP)	5		
RE	25	<b>JAMIE XX</b>	In Colour	60		

DANCE/ELECTRONIC STREAMING SONGS™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	<b>CLOSER</b>	The Chainsmokers Feat. Halsey	6		
2	2	<b>COLD WATER</b>	Major Lazer Feat. Justin Bieber & MO	7		
4	3	<b>DON'T LET ME DOWN</b>	The Chainsmokers Feat. Daya	31		
3	4	<b>LET ME LOVE YOU</b>	DJ Snake Feat. Justin Bieber	5		
5	5	<b>THIS IS WHAT YOU CAME FOR</b>	Calvin Harris Feat. Rihanna	19		
6	6	<b>NEVER BE LIKE YOU</b>	Flume Feat. Kai	27		
7	7	<b>IN THE NAME OF LOVE</b>	Martin Garrix & Bebe Rexha	5		
8	8	<b>THIS GIRL</b>	Kungs vs Cookin' On 3 Burners	8		
9	9	<b>PURPLE LAMBORGHINI</b>	Skrillex & Rick Ross	7		
10	10	<b>ROSES</b>	The Chainsmokers Feat. Rozes	51		
18	11	<b>ALONE</b>	Marshmello	9		
11	12	<b>LEAN ON</b>	Major Lazer & DJ Snake Feat. MO	79		
13	13	<b>THE OCEAN</b>	Mike Perry Feat. Shy Martin	13		
12	14	<b>NO MONEY</b>	Galantis	20		
15	15	<b>PERFECT STRANGERS</b>	Jonas Blue Feat. JP Cooper	10		
17	16	<b>FADED</b>	Alan Walker	34		
14	17	<b>MIDDLE</b>	DJ Snake Feat. Bipolar Sunshine	38		
16	18	<b>NEVER FORGET YOU</b>	Zara Larsson & MNEK	32		
19	19	<b>LET ME HOLD YOU (TURN ME ON)</b>	Cheat Codes & Dante Klein	5		
20	20	<b>LIGHT IT UP</b>	Major Lazer Feat. Nyla & Fuse ODG	32		
21	21	<b>TURN DOWN FOR WHAT</b>	DJ Snake & Lil Jon	142		
22	22	<b>HOW DEEP IS YOUR LOVE</b>	Calvin Harris & Disciples	60		
23	23	<b>WHERE ARE U NOW</b>	Skrillex & Diplo With Justin Bieber	80		
25	24	<b>WAKE ME UP!</b>	Avicii	167		
RE	25	<b>RUNAWAY (U &amp; I)</b>	Galantis	38		



## Major Lazer Heats Up

Major Lazer (above) leaps to its first Dance Club Songs leader with "Cold Water," featuring Justin Bieber and MØ (2-1). Remixes from *Lost Frequencies*, *Ocular* and *Afrojack*, among others, helped drive *Diplo* to his first No. 1, either solo or as part of Major Lazer. "Water" is the fourth chart-topper for Bieber and first for MØ. The track previously perched atop Hot Dance/Electronic Songs, Dance/Electronic Digital Songs and Dance/Electronic Streaming Songs (it now sits at No. 2 on all three charts), and holds at its No. 3 high on Dance/Mix Show Airplay. Speaking of Dance/Mix Show Airplay, two tracks trek into the top 10: Runaground's "Chase You Down" (15-8) and Ariana Grande's "Into You" (13-10). "Chase" is the first to top 10 on any *Billboard* chart for electro-pop singer-songwriter **Andy Kirk** (whose alias stems from the LCJG-580, the Navy ship that carried his grandfather before running aground during the WWII battle of Leyte Gulf in the Philippines). Grande earns her sixth top 10, the most among all acts since she first hit the region with "Problem," featuring **Iggy Azalea** (June 28, 2014). Bieber, Calvin Harris and Taylor Swift trail with five top 10s each in that span. On Top Dance/Electronic Albums, **STS9** (short for **Sound Tribe Sector 9**) debuts at No. 2 with *The Universe Inside* (1,000 sold, according to Nielsen Music). It's the act's highest position to date, as well as its best sales week since 2003, when *Peaceblaster* bowed with 2,000.

—Gordon Murray

NOT DANCE/ELECTRONIC SONGS: THE WEEK'S MOST POPULAR CURRENT CHART/ELECTRONIC SONGS, RANKED BY SPIN COUNT, AS COMPILATED BY NIELSEN MUSIC. STREAMING ACTIVITY DATA BY SPIN COUNT, AS COMPILATED BY NIELSEN MUSIC. SONGS ARE LISTED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, AS SONGS RECEIVING AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC ALBUMS, RANKED BY SALES DATA AS COMPILATED BY NIELSEN MUSIC. ALBUMS ARE LISTED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, AS ALBUMS RECEIVING AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP DANCE/ELECTRONIC STREAMING SONGS: THE WEEK'S TOP DANCE/ELECTRONIC STREAMING SONGS, RANKED BY SPIN COUNT, AS COMPILATED BY NIELSEN MUSIC. SONGS ARE LISTED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, AS SONGS RECEIVING AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC ALBUMS, RANKED BY SALES DATA AS COMPILATED BY NIELSEN MUSIC. ALBUMS ARE LISTED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, AS ALBUMS RECEIVING AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. © 2016 PROMUSICSA.



DANCE CLUB SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	<b>COLD WATER</b> Major Lazer Feat. Justin Bieber & MO MAD DECENT/DEF JAM		6	
4	2	<b>BOSS</b> METHOD/PMR/CAPITOL	Disclosure	7	
5	3	<b>IN COMMON</b> RCA	Alicia Keys	7	
9	4	<b>MAKE ME...</b> Britney Spears Feat. G-Eazy RCA		4	
6	5	<b>WEEKEND</b> Mr. Mig & Gino Caporale Feat. Angela Devine 418		9	
8	6	<b>THINKING ABOUT YOU</b> Axwell & Ingrosso AXWELL/REFUNE/PRMD/DEF JAM		7	
3	7	<b>OUT THERE</b> Kristine W FLY AGAIN		10	
1	8	<b>DUELE EL CORAZON</b> Enrique Iglesias Feat. Wisin SONY MUSIC LATIN		12	
13	9	<b>WHAT THE WORLD NEEDS NOW IS LOVE</b> Broadway For Orlando BROADWAY RECORDS		6	
14	10	<b>FUCK YOUR BOYFRIEND (F.U.B.)</b> Ralphi Rosario & Frankie Catalan CARRILLO		5	
7	11	<b>SWEET DREAMS</b> JX Riders Feat. Skylar Stecker AUDACIOUS/CHERRYTREE		12	
20	12	<b>RISE</b> CAPITOL	Katy Perry	3	
11	13	<b>LIKE I WOULD</b> ZAYN		12	
15	14	<b>SLIP AWAY</b> PORT 22	Sanjoy	8	
12	15	<b>PIECES</b> ATLANTIC	Rob Thomas	9	
25	16	<b>TEARDROPS</b> SLAAG	Dawn Tallman	3	
22	17	<b>VICTORY</b> CASH MONEY/REPUBLIC	Karine Hannah	5	
26	18	<b>THIS GIRL</b> Kungs vs Cookin' On 3 Burners KUNGS/SOUND OF BARCLAY/CASABLANCA/REPUBLIC		4	
16	19	<b>HOLIDAY</b> DJ Antoine Feat. Akon HOUSEWORKS/GLOBAL PRODUCTION		11	
28	20	<b>I LOVE YOU ALWAYS FOREVER</b> RCA	Betty Who	3	
18	21	<b>INTO YOU</b> REPUBLIC	Ariana Grande	11	
32	22	<b>BEAUTIFUL LIFE</b> DJ Goz & The Extraordinary Gentleman Feat. Jaxyn Walker OVERDRIVE		4	
40	23	<b>CLOSER</b> The Chainsmokers Feat. Halsey DISRUPTOR/COLUMBIA		2	
24	24	<b>GOLDEN LIGHT</b> WARNER NORWAY/ADA	Madden Feat. 6AM	6	
36	25	<b>WE CAN MAKE IT</b> Offer Nissim Feat. Dana International OFFER NISSIM		3	
33	26	<b>TRACE OF YOU</b> 418	Nadia Patric Feat. Cory Gunz	4	
42	27	<b>PUT 'EM HIGH (2016)</b> STONEY BOY	Stonebridge Feat. Therese	2	
19	28	<b>ALL ABOUT TONIGHT</b> FRIENDSHIP COLLECTIVE	Fouerever1	8	
17	29	<b>TELL ME WE'RE OK</b> THE ALLIANCE	DJ Hardwerk Feat. Akon	13	
38	30	<b>FABULOUS</b> DIRTY DISCO/CHA CHA HEELS	Dirty Disco Feat. Jeanie Tracy	3	
45	31	<b>PERFECT STRANGERS</b> JONAS BLUE/CAPITOL	Jonas Blue Feat. JP Cooper	2	
30	32	<b>THIS IS WHAT YOU CAME FOR</b> WESTBURY ROAD/ROC NATION/PLY EYE/COLUMBIA	Calvin Harris Feat. Rihanna	18	
35	33	<b>TOO GOOD</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Rihanna	5	
43	34	<b>IT AIN'T OVER</b> RADICAL	The Bello Boys Feat. Seri	3	
23	35	<b>TOMORROW (ONE LAST TIME)</b> SWEET RAIN	Extasia Feat. Amanda	7	
49	36	<b>THE GIRL FROM IPANEMA</b> PUMP	Ana Paula Feat. Deborah Cox	2	
37	37	<b>CHEAP THRILLS</b> MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	20	
31	38	<b>RUNNING (OUT OF TIME)</b> GONNA BE MUSIC	Danny G Italy Feat. Droze	5	
34	39	<b>FREE</b> CHRIS YOUNG	Ali Fox	9	
27	40	<b>COLORS</b> S-CURVE	Michael Blume	6	
41	41	<b>CAN'T STOP THE FEELING!</b> DREAMWORKS/RCA	Justin Timberlake	17	
10	42	<b>SUNRISE</b> 617	Joe Bermudez Feat. Louise Carver	15	
	43	<b>PEOPLE GRINNIN'</b> BIG BEAT/ATLANTIC	NERVO Feat. The Child Of Lov	1	
29	44	<b>NEEDED ME</b> WESTBURY ROAD/ROC NATION	Rihanna	13	
46	45	<b>ALL IN MY HEAD (FLEX)</b> SYCO/EPIC	Fifth Harmony Feat. Fetty Wap	3	
NEW	46	<b>YOU'RE MY FANTASY</b> TVI	Tony Valor	1	
39	47	<b>NO MONEY</b> BIG BEAT/ATLANTIC/RRP	Galantis	13	
NEW	48	<b>LET ME LOVE YOU</b> DI SNAKE/INTERSCOPE	DJ Snake Feat. Justin Bieber	1	
NEW	49	<b>TEARDROPS</b> HGLLYWOOD	Cole Plante x Bobi	1	
44	50	<b>ALL IN THE NAME</b> SELF RAISING/MEGAFORCE	Bright Light Bright Light Feat. Elton John	9	

# BOXSCORE

September 24  
2016  
billboard

**LEGEND**

- Bullets indicate titles with greatest weekly gains.
- Album Charts
- Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numerical noted with Platinum symbol indicates album's multi-platinum level.
- ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numerical noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 30,000 units (Or).
- △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numerical noted with Platino symbol indicates album's multi-platinum level.
- Digital Songs Charts
- RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
- ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numerical noted with Platinum symbol indicates song's multi-platinum level.

**Awards**

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

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

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$5,145,264 \$100	<b>DEAD &amp; COMPANY</b> CITI FIELD, FLUSHING, NY JUNE 25-26	49,745 63,370 TWO SHOWS	LIVE NATION
2	\$4,809,979 \$179.50/\$129.50/ \$69.50/\$49.50	<b>DRAKE &amp; FUTURE, ROY WOODS, DVSN</b> STARPLES CENTER, LOS ANGELES SEPT. 7, 9-10	40,155 40,227 THREE SHOWS	LIVE NATION
3	\$4,761,063 \$65/\$45	<b>PHISH</b> WRIGLEY FIELD, CHICAGO JUNE 24-25	83,588 84,356 TWO SHOWS	LIVE NATION
4	\$4,263,815 \$281/\$191/\$141/\$91	<b>MARC ANTHONY</b> RADIO CITY MUSIC HALL, NEW YORK AUG. 26-28, SEPT. 2-3	28,424 FIVE SELLOUTS	CARDENAS MARKETING NETWORK
5	\$3,951,938 \$124.50/\$44.50	<b>JAMES TAYLOR, JACKSON BROWNE</b> WRIGLEY FIELD, CHICAGO JUNE 30	39,441 40,624	LIVE NATION
6	\$3,821,370 (\$3,416,570) \$134.22/\$67.11	<b>BILLY JOEL</b> COMMERZBANK ARENA, FRANKFURT SEPT. 3	31,718 SELLOUT	MAERK LIEBERBERG KONZERTAGENTUR
7	\$2,843,149 \$478.75/\$362.25/ \$164.50/\$54.50	<b>PAUL SIMON</b> FOREST HILLS STADIUM, NEW YORK JUNE 30-JULY 1	24,601 TWO SELLOUTS	MADISON HOUSE PRESENTS/AEG LIVE, THE BREAKER PRODUCTIONS
8	\$2,110,950 (\$1,586,230) \$93.16/\$53.23	<b>LIONEL RICHIE, CORINNE BAILEY RAE</b> MANCHESTER ARENA, MANCHESTER, ENGLAND JUNE 28-29	24,784 26,174 TWO SHOWS	MARSHALL ARTS
9	\$1,431,449 \$294/\$194/\$145/\$44.50	<b>BAD BOY FAMILY REUNION TOUR: PUFF DADDY, FAITH EVANS &amp; OTHERS</b> MADISON SQUARE GARDEN, NEW YORK SEPT. 4	13,922 SELLOUT	LIVE NATION
10	\$1,187,995 \$334.12/\$215.76/ \$130/\$50	<b>BOB DYLAN, MAVIS STAPLES</b> FOREST HILLS STADIUM, NEW YORK JULY 8	12,013 SELLOUT	MADISON HOUSE PRESENTS/AEG LIVE, THE BREAKER PRODUCTIONS
11	\$1,117,524 \$136/\$36	<b>JIMMY BUFFETT, HUEY LEWIS &amp; THE NEWS</b> HOLLYWOOD CASINO AMPHITHEATRE, TIMLEY PARK, ILL. JUNE 25	22,571 SELLOUT	LIVE NATION
12	\$1,079,666 \$250/\$25	<b>RUBEN BLADES</b> COLISEO DE PUERTO RICO, SAN JUAN SEPT. 3	14,204 SELLOUT	LINK PRODUCTIONS
13	\$1,044,350 (\$796,450) \$98.34/\$45.89	<b>MORRISSEY, DAMIEN DEMPSEY</b> MANCHESTER ARENA, MANCHESTER, ENGLAND AUG. 20	13,821 14,749	SIM CONCERTS
14	\$957,317 \$79.25	<b>RADIOHEAD</b> SHRINE AUDITORIUM, LOS ANGELES AUG. 4, 8	12,600 TWO SELLOUTS	GOLDENVOICE/AEG LIVE
15	\$865,725 \$50	<b>DEAD &amp; COMPANY</b> XFINITY THEATRE, HARTFORD, CONN. JUNE 28	16,419 24,028	LIVE NATION
16	\$816,550 \$1,000/\$150	<b>ROD STEWART</b> SANDS BETHLEHEM EVENT CENTER, BETHLEHEM, PA. AUG. 26	1,862 SELLOUT	LIVE NATION
17	\$808,891 \$275/\$59	<b>ROD STEWART</b> TRUMP TAJ MAHAL, MARKETESS ARENA, ATLANTIC CITY, N.J. AUG. 27	4,453 SELLOUT	LIVE NATION
18	\$781,135 \$50/\$34.50	<b>FLUME, SOPHIE, VINCE STAPLES, MOUNT KIMBIE, HWLS, SHLOHMO</b> SHRINE EXPO HALL, LOS ANGELES AUG. 10-13	19,200 FOUR SELLOUTS	GOLDENVOICE/AEG LIVE
19	\$738,703 \$65/\$45	<b>PHISH</b> KLIPSCH MUSIC CENTER, NOBLESVILLE, IND. JUNE 26	17,865 24,369	LIVE NATION
20	\$510,787 \$159/\$19	<b>DADDY YANKEE &amp; DON OMAR</b> AMWAY CENTER, ORLANDO AUG. 7	6,305 12,382	ARTIST SOLUTIONS
21	\$482,990 \$65/\$45	<b>FLIGHT OF THE CONCHORDS, DEMETRI MARTIN, JOHN HODGMAN</b> FOREST HILLS STADIUM, NEW YORK AUG. 28	8,038 12,012	MADISON HOUSE PRESENTS/AEG LIVE, THE BREAKER PRODUCTIONS
22	\$469,772 \$79/\$20	<b>BRAD PAISLEY, TYLER FARR, MADDIE &amp; TAE</b> GEXA ENERGY PAVILION, DALLAS AUG. 27	15,945 19,000	LIVE NATION
23	\$445,487 \$125/\$39.50	<b>KISS, THE DEAD DAISIES</b> DCU CENTER, WORCESTER, MASS. SEPT. 3	5,656 7,541	NS2, FRANK PRODUCTIONS, CMOORE LIVE
24	\$424,378 \$253.50/\$78.50/ \$48.50/\$25.50	<b>MARTIN LAWRENCE</b> CHICAGO THEATRE, CHICAGO JUNE 24-25	6,352 TWO SELLOUTS	MADISON HOUSE PRESENTS/AEG LIVE
25	\$387,610 \$125/\$25	<b>KEVIN HART</b> THE CHELSEA AT THE COSMOPOLITAN, LAS VEGAS SEPT. 2	4,340 4,762 TWO SHOWS	C3 PRESENTS
26	\$385,873 \$125/\$39.50	<b>KISS, THE DEAD DAISIES</b> RICHMOND COLISEUM, RICHMOND, VA. SEPT. 9	6,407 8,368	NS2, FRANK PRODUCTIONS, CMOORE LIVE
27	\$375,926 \$42/\$39.50	<b>HALSEY, BAD SUNS</b> SHRINE EXPO HALL, LOS ANGELES JULY 14-15	9,496 TWO SELLOUTS	GOLDENVOICE/AEG LIVE
28	\$366,856 \$125/\$39.50	<b>KISS, THE DEAD DAISIES</b> WEBSTER BANK ARENA, BRIDGEPORT, CONN. SEPT. 7	5,261 6,916	NS2, FRANK PRODUCTIONS, CMOORE LIVE
29	\$358,466 (\$262,580) \$116.04/\$75.08	<b>DON HENLEY, JD &amp; THE STRAIGHT SHOT</b> MANCHESTER ARENA, MANCHESTER, ENGLAND JUNE 27	3,924 5,911	LIVE NATION
30	\$346,836 (\$260,151) \$93.32/\$26.66	<b>KEY 103 SUMMER LIVE: CRAIG DAVID, YEARS &amp; YEARS &amp; OTHERS</b> MANCHESTER ARENA, MANCHESTER, ENGLAND JULY 16	7,660 9,313	EMO
31	\$344,034 \$189.24/\$140.69/ \$65/\$37.50	<b>CHRIS STAPLETON, BRANDY CLARK</b> FOREST HILLS STADIUM, NEW YORK JULY 23	5,285 12,833	MADISON HOUSE PRESENTS/AEG LIVE, THE BREAKER PRODUCTIONS
32	\$334,071 \$125/\$39.50	<b>KISS, THE DEAD DAISIES</b> CROSS INSURANCE ARENA, PORTLAND, MAINE SEPT. 4	4,888 6,436	NS2, FRANK PRODUCTIONS, CMOORE LIVE
33	\$332,537 (\$440,691 AUSTRALIAN) \$62.74/\$55.20	<b>TREVOR NOAH, DAVID KIBBUKA</b> PALAIS THEATRE, MELBOURNE, AUSTRALIA AUG. 31-SEPT. 1	5,467, 5,680 TWO SHOWS ONE SELLOUT	ADRIAN BOHM PRESENTS
34	\$285,724 \$250/\$125/\$85/\$55	<b>BOY GEORGE &amp; CULTURE CLUB</b> CHICAGO THEATRE, CHICAGO JULY 22	2,824 3,379	MADISON HOUSE PRESENTS/AEG LIVE
35	\$201,577 (\$264,630 AUSTRALIAN) \$83.30/\$45.21	<b>BEN FOLDS, Y MUSIC</b> PALAIS THEATRE, MELBOURNE, AUSTRALIA AUG. 26-27	2,843 5,518 TWO SHOWS	THE MUSIC HOUSE



## Anthony's Radio City Debut

**Marc Anthony** (above) lands at No. 4 on the Boxscore chart with a \$4.2 million box-office take from five concerts at New York's Radio City Music Hall, his first headlining stint ever at the famed performance hall. The engagement (which ran Aug. 26-28 and Sept. 2-3), dubbed The Private Collection, featured hits from throughout the Latin star's career.

All five performances drew sellout crowds with a total of 28,424 tickets sold during the run. Former wife **Jennifer Lopez** made an appearance during the Aug. 27 concert to perform with Anthony. The pair sang their No. 1 Hot Latin Songs duet "No Me Ames," which spent seven weeks atop the list in 1999.

Earlier in 2016, Anthony played a series of arena shows in the New York area, including a Madison Square Garden gig on Feb. 6 that drew 19,020 fans. That was his largest show on record in the Manhattan area for a single performance, based on shows reported to Billboard Boxscore.

Anthony remains on tour and is booked in U.S. arenas and theaters during the fall. He will close his year on the road on Dec. 9 in San Juan, Puerto Rico.

—Bob Allen

BOXSCORE: The top-grossing concert as reported by promoters, venues, managers and booking agents. Boxscore should be submitted to [billboard@billboard.com](mailto:billboard@billboard.com). DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. See Charts Legend on [Billboard.com/BIZ](http://Billboard.com/BIZ) for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

# CODDA

REWINDING  
THE  
CHARTS



Adele flipped the bird at the 2012 BRIT Awards in London after host James Corden cut short her acceptance speech when 21 won album of the year.

## 5 Years Ago ADELE AND A PIANO MADE CHART HISTORY

Her single “Someone Like You” was the first of its kind to top the Billboard Hot 100

A NUMBER OF PIANO BALLADS HAVE crested the Billboard Hot 100 since the chart’s 1958 inception, including Simon & Garfunkel’s “Bridge Over Troubled Water” and Elton John’s “Candle in the Wind 1997.” Those songs, however, featured other instruments. It wasn’t until 2011 though that Adele became the first artist to hit No. 1 with a song that featured just her vocals accompanied by a piano.

That song was “Someone Like You” from the English singer’s 21 album. Adele was 23 when the track reached the top spot on Sept. 17, 2011.

Dan Wilson, who co-wrote and co-produced the song with Adele, plays piano on the stark and intimate lost-love song that spent five weeks at No. 1 and went on to win the Grammy Award for the best pop solo performance in 2012.

Along with two other No. 1s — “Rolling in the Deep” and “Set Fire to the Rain” — “Someone Like You” propelled 21 to sales of 11.7 million in the United States, according to Nielsen Music. It’s the best-selling album of the 2010s and the 10th-best-selling LP since Nielsen began tracking sales in 1991. Adele’s follow-up, 25, sold a record 3.4 million copies in its first week of release — and has sold 9 million to date.

“I wanted to write a song that would be my song. I wanted to write something that would last forever,” an emotional Adele told the audience at New York’s Radio City Music Hall in November 2015, just before singing “Someone Like You.” “Whether or not it will, I don’t know. But it’s definitely my song.” —GARY TRUST

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PHONOGRAPHIC (SONGWRITER)	Artist	PEAK POSITION
1	19	34	#1 GREATEST GAINER: DIGITAL + AIRPLAY SOMEONE LIKE YOU	WILSON, A. ADKINS (A. ADKINS, D. WILSON)	Adele	1
2	1	4	MOVES LIKE JAGGER	SHELLBACK, B. BLANCO (A. LEVINE, B. LEVIN, A. MALIK, SHELLBACK)	Maroon 5 Featuring Christina Aguilera	1
3	3	7	PUMPED UP KICKS	M. FOSTER (M. FOSTER)	Foster The People	3
4	2	2	PARTY ROCK ANTHEM	LMFAO (S.K. GORDY, J. GORDY, J. LISTENEE, PSCHROEDER)	LMFAO Featuring Lauren Bennett & GoonRock	1
5	6	5	SUPER BASS	KANE, MIKE (D. TABARRA), D. JOHNSON, E. DEAN, R. HYLTON	Nicki Minaj	3

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PROMOTION

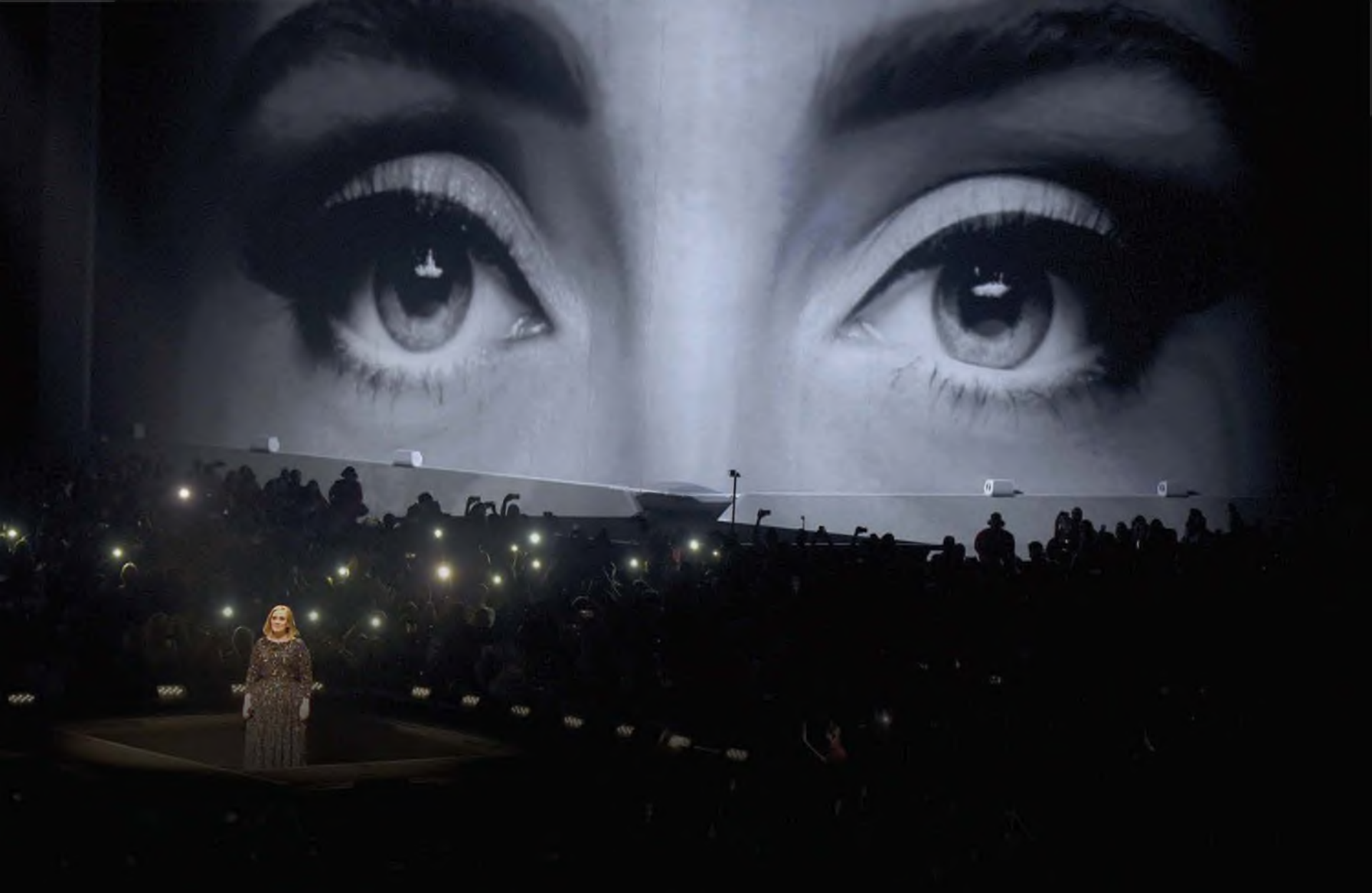
# THANK YOU!

TO ALL OF THE ARTISTS WHO MADE THE  
SECOND ANNUAL HOT 100 MUSIC FESTIVAL  
A HUGE SUCCESS!

**CALVIN HARRIS • ARIANA GRANDE • J. COLE  
FETTY WAP • MARTIN GARRIX**

**AUDIEN • BROOKE EDEN • CHEAT CODES • CID • COLEMAN HELL  
DESIGNER • ELEPHANTE • ERYN ALLEN KANE • FUNKMASTER FLEX  
FUTURISTIC • GALANTIS • GRYFFIN • HAYLEY KİYOKO • HAYWYRE  
HIPPIE SABOTAGE • JAHKOY • JILLIONAIRE • JOSIAH AND THE BONNEVILES  
LOST KINGS • MADEINTYO • MADEON • MARSHMELLO • MATT MEDVED  
MONTY • MOON TAXI • NATHAN SYKES • NERVO • NIYKEE HEATON  
PAPER DIAMOND • PARTY THIEVES • PRINCE FOX • QUINN XCII  
RACHEL PLATTEN • RAE SREMMURD • RYOS • SEEB  
SKIZZY MARS • SKYLAR GREY • SLEIGH BELLS • TEAM EZY  
THOMAS JACK • TIMEFLIES • WALE • WILLIAM SINGE**





THANK YOU  
**ADELE**

FOR A RECORD SETTING  
**8 NIGHTS SOLD OUT**

SPECIAL THANKS TO JONATHAN DICKINS, KIRK SOMMER, MICHELE BERNSTEIN & WME  
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