

CONFESSIONS
OF THE
LAST BEE GEE

LYOR AND TROY 2.0
*The old guard,
new digital tricks*

From left:
Chance, Morris
and Cara

October 15, 2016 | billboard.com

GRAMMY
PREVIEW / *the*
CLASS
of **2017**

Breakthrough stars CHANCE THE RAPPER,
MAREN MORRIS *and* ALESSIA CARA
*rep new sounds, looks and even
business models as they blow up music's
status quo in their bid for it all*

PLUS
*Handicapping the big four categories
(Adele and Beyoncé natch, Kanye maybe)*

ADIA VICTORIA



COLDPLAY



CHARLIE PUTH



CHRISTINE AND THE QUEENS



GROUPLOVE



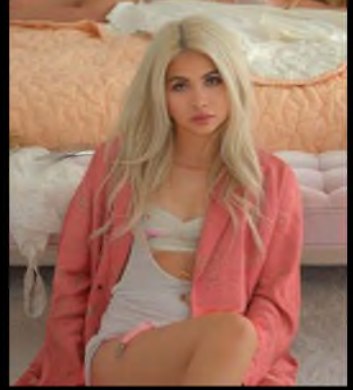
GUCCI MANE



HALESTORM



HAYLEY KIIYOKO



KIIARA



KRANIUM



LIL UZI VERT



LIZZO



MEEK MILL



ROB THOMAS



SANTIGOLD



SEVYN STREETER



SHINEDOWN



TY DOLLA \$IGN



WALE



WEEZER



WIZ KHALIFA



YOUNG THUG



DEATH CAB FOR CUTIE



D.R.A.M.



FLO RIDA



FRIGHTENED RABBIT



GNASH



JILL SCOTT



JOJO



K MICHELLE



KEHLANI



KEVIN GATES



MELANIE MARTINEZ



MIKE SNOW



MISSY ELLIOTT



NEEDTOBREATHE



OMARION



SKILLET



STRAIGHT NO CHASER



STURGILL SIMPSON



SUICIDE SQUAD



TANK



GRAMMY® WORTHY



For Your Consideration



FITZ AND THE TANTRUMS

BRETT DENNEN

SOUTHERN FAMILY

ANDERSON EAST

KALEO

JAMIE LAWSON

FOY VANCE

☺ FUELED BY RAMEN FOR YOUR CONSIDERATION



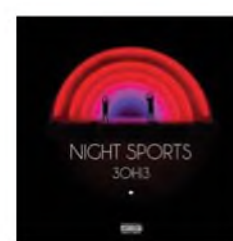
TWENTY ONE PILOTS



Panic! at the Disco



YOUNG THE GIANT



3OH!3

NIGHT SPORTS
Best Dance/Electronic Album

“MAD AT YOU (FTAMPA REMIX)”
Best Remixed Recording

“STRESSED OUT”

Record of the Year
Song of the Year
Best Pop Duo/Group Performance

“RIDE”

Best Pop Duo/Group Performance

“HEATHENS”

Best Rock Performance
Best Rock Song
Best Song Written For Visual Media
Best Music Video

DEATH OF A BACHELOR

Album of the Year
Best Rock Album
Best Engineered Album, Non-Classical

“VICTORIOUS”

Record of the Year
Song of the Year
Best Rock Song
Best Short Form Music Video

“DON'T THREATEN ME WITH A GOOD TIME”

Best Short Form Music Video

“EMPEROR'S NEW CLOTHES”

Best Short Form Music Video

HOME OF THE STRANGE

Album of the Year
Best Rock Album
Best Engineered Album, Non-Classical
Best Recording Package

“SOMETHING TO BELIEVE IN”

Record of the Year
Song of the Year
Best Rock Performance
Best Rock Song
Best Short Form Music Video

“SILVERTONGUE”

Best Short Form Music Video



AGAINST THE CURRENT

IN OUR BONES

Best Rock Album

ROADRUNNER

R E C O R D S

GOJIRA



MAGMA
Best Rock Album
STRANDED
Best Rock Performance
SILVERA
Best Metal Performance
Best Short Form Music Video



HATE BY DESIGN
Best Rock Performance
Best Rock Song
STRENGTH OF THE MIND
Best Metal Performance

KOЯN



ROTTING IN VAIN
Best Metal Performance
Best Short Form Music Video

DREAM THEATER



THE ASTONISHING
Best Rock Album
Best Engineered Album Non-Classical
Best Recording Package
OUR NEW WORLD F/LZZY HALE
Best Rock Performance
Best Rock Song

THE GIFT OF MUSIC
Best Metal Performance
DYSTOPIAN OVERTURE
Best Instrumental Composition
Best Arrangement Instrumental Or A Cappella

TRIVIUM



UNTIL THE WORLD GOES COLD
Best Rock Performance
Best Rock Song

KING



LA PETITE MORT OR A CONVERSATION WITH GOD
Best Rock Album
I AINT GOIN BACK AGAIN
Best Rock Performance
Best Short Form Music Video
ALPHA & OMEGA
Best Metal Performance

STONESOUR



GIMME SHELTER F/LZZY HALE
Best Rock Performance

THE AMITY AFFLICTION



I BRING THE WEATHER WITH ME
Best Metal Performance

MOTIONLESS IN WHITE



570
Best Metal Performance

TWELVEDAY



NATTESFERD
ROCK ALBUM
1985
Best Metal Performance

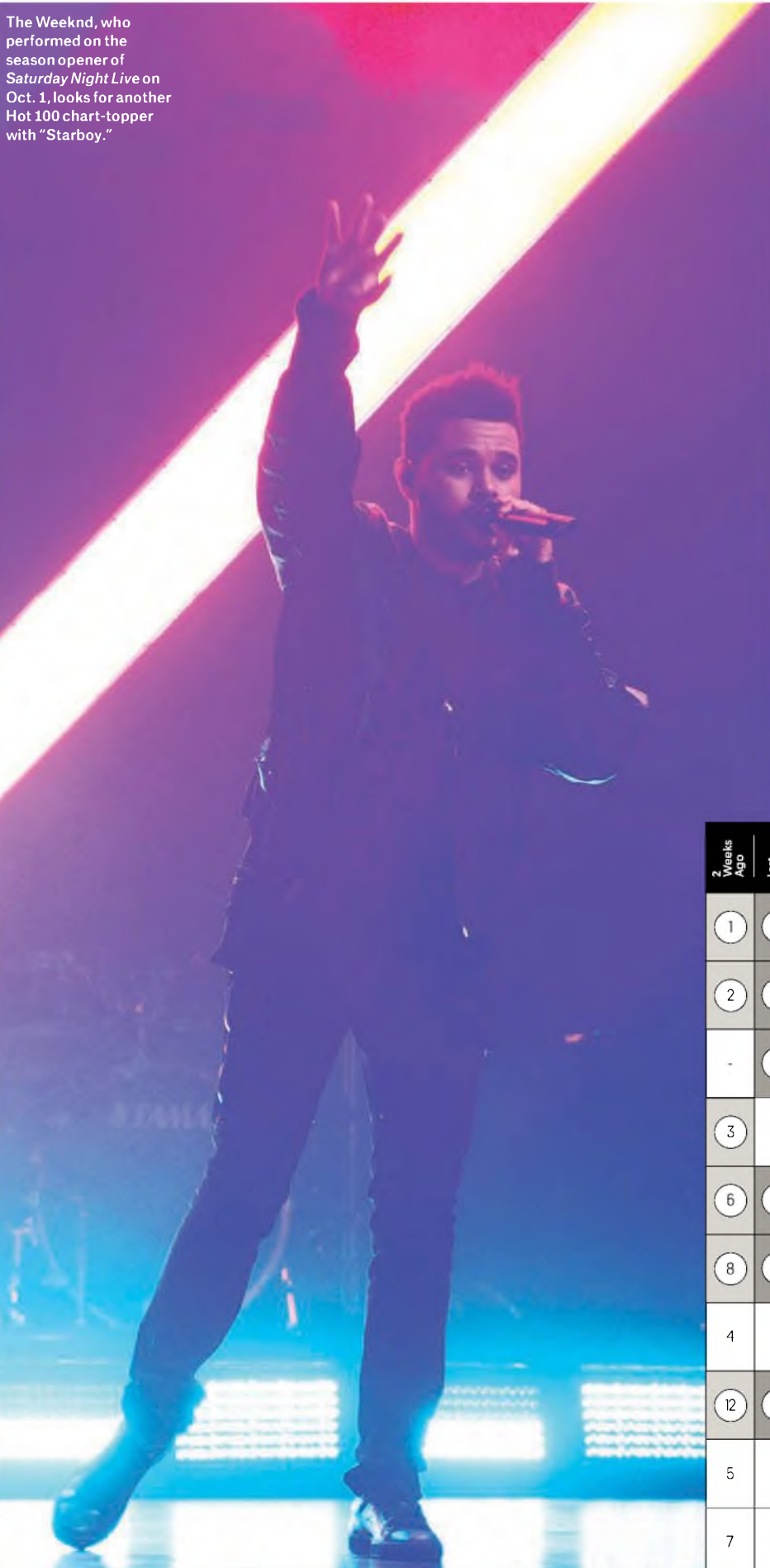
FOR YOUR CONSIDERATION

TO THE BIG BEAT FAMILY, CONGRATS ON AN AMAZING YEAR!



BIG BEAT

billboard HOT 100



The Weeknd, who performed on the season opener of *Saturday Night Live* on Oct. 1, looks for another Hot 100 chart-topper with "Starboy."

'Starboy' Skyrockets Into The Top 10

FOLLOWING ITS FIRST FULL WEEK OF TRACKING, "Starboy" by **The Weeknd**, featuring **Daft Punk**, blasts from No. 40 to No. 3 on the Billboard Hot 100 dated Oct. 15.

Released Sept. 22, the song debuted on the Oct. 8 Hot 100 with 28,000 in sales and 2.9 million U.S. streams in its first day of availability and 36 million in airplay audience after four days of airplay, according to Nielsen Music. On the Oct. 15 Hot 100, "Starboy" boasts 88,000 downloads sold in its first complete tracking week (ending Sept. 29), 22.8 million domestic streams and 64 million airplay impressions. The Sept. 28 release of its official video gave the single even more fuel.

The track also surges 12-1 on the Hot R&B/Hip-Hop Songs chart (see page 140), where it is The Weeknd's fourth leader, following "Earned It (Fifty Shades of Grey)," "Can't Feel My Face" and "The Hills," all in 2015.

"Starboy" is the lead single from The Weeknd's album of the same name, due Nov. 25. The track "picks up where The Weeknd left off," says WBMP Philadelphia music director **Michael Bennett**. "A perfect blend of rhythm and an infectious pop hook." Predicts **Erik Bradley**, WBBM Chicago assistant program director/music director: "It's going to be one of pop radio's biggest songs of the fourth quarter."

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	#1 Closer	THE CHAINSMOKERS, FRANK FKENNETT (A. TAGGART, S. FRANK, FKENNETT, A. FRANGIPANE, I. SLADE, J. KING)	Feat. HaLSEY DISRUPTOR/COLUMBIA	1	9
2	2	2	Heathens	MELI ZONDO, J. JOSEPH (J. JOSEPH)	twenty one pilots DC/ATLAS/WATERLOO/WEA/ATLANTIC/ Fueled by Ramen/RRP	2	15
-	40	3	DG AG SG Starboy	DAFT PUNK, DOC MCKINNEY, CIRKUT, THE WEEKND (A. T. S. FAYE, T. BANGALTER, G. DE HONOVEM, CHRISTOPHER MCKINNEY, H. RWALIER)	Feat. Daft Punk XO/REPUBLIC	3	2
3	3	4	Cold Water	DIPLO, BENNY BLANCO, JR. BLENDER, KING HENRY, C. SHEERAN, B. LEVIN, I. SCOTTI, W. PRINZ, P. MECKSEPER, H. ALLEN, J. D. BIBER, K. (MORSTED)	Major Lazer Feat. Justin Bieber & MO MAD DECENT/DEF JAM	2	10
6	4	5	Let Me Love You	DJ SNAKE, ANDREW WATT (W. S. E. GRIGAHGINE, J. D. BIBER, A. WOTMAN, A. JAMPOSI, B. LEE, L. BELL, A. ROSER)	Feat. Justin Bieber DJ SNAKE/INTERSCOPE	4	8
8	6	6	Treat You Better	J. T. GEIGER II, D. ROMER (S. MENDES, J. T. GEIGER II, S. HARRIS)	Shawn Mendes ISLAND/REPUBLIC	6	17
4	5	7	Cheap Thrills ▲	G. KURSTIN (S. K. I. FURLER, G. KURSTIN, S. P. HENRIQUEZ)	Feat. Sean Paul MONKEY PUZZLE/RCA	1	33
12	8	8	Broccoli	J. GRAMM, K. R. BRUTUS, R. CHAHAYED (S. M. MASSENBURG, SMITH, M. MCCOLLUM)	Feat. Lil Yachty #REPICHECK/EMPIRE RECORDINGS	8	16
5	7	9	Don't Let Me Down ▲	THE CHAINSMOKERS (A. TAGGART, E. W. SCHWARTZ, S. HARRIS)	Feat. Daya DISRUPTOR/COLUMBIA	3	33
7	10	10	This Is What You Came For ▲	CALVIN HARRIS (CALVIN HARRIS, NILS SIOBERG)	Feat. Rihanna WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	3	22

WILL HEATH/CORBIS OUTLINE

SALES, AIRPLAY & STREAMING DATA COLLECTED BY NIELSEN MUSIC. THE WEEKS SINCE EACH SONG FIRST ENTERED THE CHART ARE SHOWN IN CIRCLES. *SOME SONGS MAY BE MISSING FROM THIS LIST AS THEY WERE NOT TRACKED IN THIS WEEK'S REPORT. SEE CHARTS.ORG FOR COMPLETE LISTINGS AND EXPLANATIONS. © 2016. PROMOTED BY GLOBAL MENTIA, LLC AND WILSON MUSIC, INC. ALL RIGHTS RESERVED.



60

WILLIAM MICHAEL MORGAN
I Met a Girl

The 23-year-old Mississippian scores his first Hot 100 hit with this Hunt, McAnally and Rosen co-write.



You're originally from Vicksburg, Miss. When did you move to Nashville?

I was a green 19-year-old kid — I remember it like it was yesterday. We got my car all cleaned up, checked the engine, got the oil changed. I still remember my mom crying, hugging me, kissing me; my dad shaking my hand and saying, "You be careful now, boy." I get chills thinking about it.

Do you remember the first time you heard "I Met a Girl"?

It was on Sam Hunt's mixtape. I said, "I've got to have this." I saw the whole picture: the girl crossing the street, biting her lip, fixing

her dress. Sam [and songwriters] Shane McAnally and Trevor Rosen have such a great way of painting those pictures — that's something I wanted to do.

Your new album, fittingly called *Vinyl* [out Sept. 30], has a pretty traditional sound. What inspired that?

One of my favorite records to this day — something about it just hits my soul — is Willie Nelson's *Stardust*. I love that album. Put that thing on, drop the needle and hear the static for a few seconds before the music starts. There's nothing like that crackle.

—ELIAS LEIGHT



25

COLDPLAY
Hymn for the Weekend

The song (featuring an uncredited Beyoncé) is Coldplay's ninth top 10 on the Adult Top 40 airplay chart. The band first reached the top tier with "Clocks" in 2003.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
13	9	11	We Don't Talk Anymore ●		Charlie Puth <small>Feat. Selena Gomez</small>	9	17
			<small>C.PUTH (C.PUTH, J.K.HINDUIS, GOMEZ)</small>		<small>ARTIST PARTNERS GROUP/ATLANTIC</small>		
9	11	12	Ride ▲		twenty one pilots	5	29
			<small>R REED (T.JOSEPH)</small>		<small>FUELED BY RAMEN/RRP</small>		
23	19	13	I Hate U I Love U ▲		gnash <small>Feat. uliviva o'Brien</small>	13	24
			<small>G.NASH (G.NASH, O'BRIEN)</small>		<small>};/ATLANTIC</small>		
14	14	14	One Dance		Drake <small>Feat. WizKid & Kyla</small>	1	26
			<small>NINETEENS (A.GRAHAM, R.FENTY, N.ALDINO, HUGHES, ROHAIM, JEFFERIES, N.J.SHEBB, A.TBAIGUN, K.R.SMITH)</small>		<small>YOUNG MONEY/CASH MONEY/REPUBLIC</small>		
20	16	15	Gold ●		Kiara	15	19
			<small>F.SNOW (D.SINGER-VINE, K.SAULTERS)</small>		<small>ATLANTIC</small>		
10	13	16	Send My Love (To Your New Lover)		Adele	8	20
			<small>MAX MARTIN SHELLBACK (A.LB.ADKINS, MAX MARTIN SHELLBACK)</small>		<small>XL/COLUMBIA</small>		
11	12	17	Needed Me ▲		Rihanna	7	35
			<small>DJ.MUSTARD (D.MC CARTER, J.ANE, R.FENTY, N.ALDINO, HUGHES, ROHAIM, TWARBRICK, A.FEENEY, BEHAZARD, C.HINSHAW, J.DRACHE)</small>		<small>WESTBURY ROAD/ROC NATION</small>		
16	15	18	Too Good		Drake <small>Feat. Rihanna</small>	14	22
			<small>NINETEENS (A.GRAHAM, R.FENTY, JEFFERIES, M.BIDAYE, DCHIN, QUELA, MARTIN, A.SUTHERLAND, A.HERSHEY)</small>		<small>YOUNG MONEY/CASH MONEY/REPUBLIC</small>		
19	18	19	Side To Side		Ariana Grande <small>Feat. Nicki Minaj</small>	18	5
			<small>MAX MARTIN (J.IYA, I.I.SALMANZADEH, MAX MARTIN, O.T.MARAJ, A.KRONLUND, S.KOTECHA, A.GRANDE)</small>		<small>REPUBLIC</small>		
18	17	20	Can't Stop the Feeling! ▲		Justin Timberlake	1	21
			<small>J.TIMBERLAKE, MAX MARTIN, SHELLBACK (J.TIMBERLAKE, MAX MARTIN, SHELLBACK)</small>		<small>DREAMWORKS/RCA</small>		

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
21	22	21	Luv		Tory Lanez	19	14
			<small>CASH/VERE, C.AI, BENNY BL"ANCO (M.A.HOIBERG, B.J.LEVIN, D.PETERSON, A.S.A.KELLY, W.B.FASSLEY, M.A.WOULFE, S.J.WARSDEN)</small>		<small>MAD LOVE/INTERSCOPE</small>		
22	23	22	Sucker For Pain		Dr. Dre, Eminem, 50 Cent, D. Smith, & The Black Eyed Peas	15	14
			<small>ALEX DA KOVA, GRANT, D.CARTER, C.L.HOWARD, D.SERMON, D.REYNOLDS, B.MCKE, D.PLATZMAN, R.HALL (T.GRIFFIN, K.SIN HARRIS)</small>		<small>DC/ATLANTIC/WATERBURY/ATLANTIC/RRP</small>		
17	20	23	Into You		Ariana Grande	13	20
			<small>MAX MARTIN (J.IYA (MAX MARTIN), S.KOTECHA, A.KRONLUND), SALMANZADEH, A.GRANDE)</small>		<small>REPUBLIC</small>		
33	31	24	Starving		Hailee Steinfeld & Grey <small>Feat. Zedd</small>	24	9
			<small>MITREWARTHA, K.TREWARTHA, ZEDD (MITREWARTHA, K.TREWARTHA, R.MCCLOUDY, C.PETROSINO, A.WHITACRE)</small>		<small>REPUBLIC</small>		
26	25	25	Hymn For The Weekend ●		Coldplay	25	18
			<small>STARCATER, SIMPSON (C.B.BERRYMAN, M.BUCKLAND, J.HAMPSON, C.A.J.MARTIN, M.SERIKSEN, T.EHRMANNSEN, M.LIOVAR, V.TARO, S.ZANI)</small>		<small>PARLOPHONE/ATLANTIC</small>		
29	27	26	Unsteady ▲		X Ambassadors	26	20
			<small>ALEX DA KOVA, GRANT, S.N.HARRIS, N.FELDS, H.UCHARRIS, A.LEVIN</small>		<small>KODAKORNER/INTERSCOPE</small>		
-	24	27	My Way		Calvin Harris	24	2
			<small>CALVIN HARRIS (CALVIN HARRIS)</small>		<small>FLY EYE/COLUMBIA</small>		
25	28	28	Panda ▲		Desiigner	1	32
			<small>MENACE (S SELBY, III, A. KHAN)</small>		<small>GOOD D/DEF JAM</small>		
31	26	29	This Girl		Kungs vs Cookin' On 3 Burners	26	10
			<small>KUNGS (J.FERGUSON, I.KHATCHOYAN, J.MASON)</small>		<small>KUNGS/SOUND OF BARCLAY/ BARCLAY/CASABLANCA/REPUBLIC</small>		
24	34	30	The Greatest		Sia <small>Feat. Kendrick Lamar</small>	24	4
			<small>G.KURSTIN (S.K.I.FURLER, G.KURSTIN, K.L.DUCKWORTH)</small>		<small>MONKEY PUZZLE/RCA</small>		
27	30	31	For Free		DJ Khaled <small>Feat. Drake</small>	13	17
			<small>WHITFIELD, MANDI, JORDAN (A.GRAHAM, C.MCKELLY, B.HOFFER, LULLMAN, A.DANIG, E.MALIK, GOGYANI, C.BROOKS, L.JEFFERSON, C.DV, DJ.PHILIP, S.HAW, J.SMITH)</small>		<small>YOUNG MONEY/CASH MONEY/REPUBLIC/THE BEATPAC</small>		
30	33	32	Controla		Drake	16	22
			<small>BOHDA, D.CHOY, B.AITTE, I.A.GRAHAM, M.MUSSE, D.CHOY, B.AITTE, S.MCGREGOR, A.J.WAN, J.D.BEYER, J.LUCAS, L.D.WIS, A.HOWAS)</small>		<small>YOUNG MONEY/CASH MONEY/REPUBLIC</small>		
32	29	33	Sit Still, Look Pretty ●		Daya	28	18
			<small>NOISECASTLE III (G.BARLETT, B.NEVILL, M.CAMPBELL, S.BRUZENAK)</small>		<small>ARTIBEATZ</small>		
-	21	34	Forever Country		Artists Of Then, Now & Forever	21	2
			<small>S.MC ANALLY (D.PARION, J.DENVER, I.DANOFF, V.DANOFF, W.NELSON, S.MC ANALLY, J.OSBORNE)</small>		<small>CMA/MCA NASHVILLE</small>		
37	32	35	No Limit		Usher <small>Feat. Young Thug</small>	32	14
			<small>B.ALEXANDER, C.PERRY (J.RAYMOND, IV, B.A.M., C.PERRY, I.THOMAS, T.THOMAS, K.THOMAS, J.L.WILLIAMS)</small>		<small>RCA</small>		
67	52	36	OOOUU		Young M.A	36	5
			<small>NY BANGERS (M.N.JACOBSON, K.MARRERO)</small>		<small>M.A.MUSIC/3D</small>		
40	37	37	Setting The World On Fire		Kenny Chesney <small>Feat. Pnk</small>	29	9
			<small>BCANNON, K.CHESEY (R.COOPER, M.V.JENKINS, J.OSBORNE)</small>		<small>BUJEAIR/CDLW/BNA NASHVILLE</small>		
36	38	38	Just Like Fire		Pink	10	24
			<small>MAX MARTIN, SHELLBACK (HOITER (PINK, MAX MARTIN, SHELLBACK, HOITER)</small>		<small>WALT DISNEY/RCA</small>		
35	39	39	Work From Home ▲		Fifth Harmony <small>Feat. Ty Dolla Sign</small>	4	31
			<small>ANMO, DALLAS K (J.COLEMAN, J.D.MOREST, G.RIFKIN, R.A.IZQUIRDO, D.KOHLER, B.LEE)</small>		<small>SYCO/EPIC</small>		
50	43	40	Chill Bill		Rob \$tone <small>Feat. J. Davis & Spooks</small>	40	9
			<small>PURPOGG (J.ROBINSON, J.DAVIS, A.CARRILLO, B.HERRMANN)</small>		<small>RCA</small>		
96	77	41	Black Beatles		Rae Sremmurd <small>Feat. Gucci Mane</small>	41	3
			<small>MIKE WILL, MADE-IT (A.I.S.BROWN, KUBROWN, M.LWILLIAMS, R.DAVIS)</small>		<small>EARDRUMMER/INTERSCOPE</small>		
44	44	42	Low Life ▲		Future <small>Feat. The Weeknd</small>	18	34
			<small>REN, BILLIONS, DAHEAL, A.THE WEEKND, VETRO BOOMIN (N.DWILLBURN, A.TESFAYE, DEH, D.WICKINNEY, J.QUENNEVILLE)</small>		<small>A1/FREEBANDZ/EPIC</small>		
34	34	43	Timmy Turner		Desiigner	34	10
			<small>M.G.DEAN, DESIIGNER (S SELBY, III, M.G.DEAN)</small>		<small>GOOD D/DEF JAM</small>		
55	45	44	It Don't Hurt Like It Used To		Billy Currington	44	10
			<small>D.HUFF (B.CURRINGTON, C.R.BARLOWE, S.CARTER)</small>		<small>MERCURY NASHVILLE</small>		
41	41	45	Work ▲		Rihanna <small>Feat. Drake</small>	1	36
			<small>BOHDA (J.A.BRATHWAITE, M.SAMUELS, A.RITTER, R.THOMAS, J.R.A.GRAHAM, R.FENTY, J.M.S.MOIR)</small>		<small>WESTBURY ROAD/ROC NATION</small>		
43	45	46	I Took A Pill In Ibiza ▲		Mike Posner	4	37
			<small>M.POSNER, M.TEREF (M.POSNER)</small>		<small>ISLAND/REPUBLIC</small>		
51	49	47	In The Name Of Love		Martin Garrix & Bebe Rexha	47	7
			<small>MARTIN GARRIX, MAT RADSTEVE, JAMES (MARTIN GARRIX, M.SMITH, RADSTEVE, CHER, CUNNINGHAM, S.PHILBIN, LUBER, Y.NAHAR, B.REXHA)</small>		<small>STMPD RCDS/RCA</small>		
28	36	48	Never Be Like You ▲		Flume <small>Feat. Kai</small>	20	26
			<small>F.LUME, K.AIG, PEARLEY (H.E.STRETEN, A.DE GASPERIS, BRIGANTE, G.PEARLEY)</small>		<small>FUTURE CLASSIC/MOM + POP</small>		
48	50	49	Pick Up The Phone		Young Thug And Travis Scott <small>Feat. Quavo</small>	43	7
			<small>WYLLI, Z.DUKIS, TRAVIS SCOTT, A.FENYTA, HERMANOZ, J.L.WILLIAMS, G.C.MARSHALL, B.HAZZARD, A.RITTER, M.G.DEAN)</small>		<small>300/ATLANTIC/GRAND HUSTLE/EPIC</small>		
49	47	50	H.O.L.Y.		Florida Georgia Line	14	22
			<small>J.MOI (BOUSBEE, N.CYPHER, WWW, L.ARSEN)</small>		<small>BMLG/REPUBLIC</small>		



ADELE 25

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—*Broadway World*

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—*The Huffington Post*



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158 In 2004, **Green Day** earned its first Billboard 200 No. 1.

ON THE COVER

From left: **Chance the Rapper**, **Maren Morris** and **Alessia Cara** photographed by **Austin Hargrave** on Sept. 22 at **Essanay Studios** in Chicago. Styling by **Whitney Middleton**. **Chance** wears a **New Era** hat, **Levi's** custom by **Emma McKee x DPTR** jacket, **Polo Ralph Lauren** T-shirt, **Zanerobe** jeans and **Bijon Studio** sneakers. **Morris** wears a **Production Mode** top, **Billy Reid** leggings, **Marion Parke** boots, **Bella Colletta** bracelet, **E. Shaw Jewels** and **Hvnter Gvtherer** rings. **Cara** wears a **Rails** shirt, **Cheap Monday** jeans, **Hvnter Gvtherer** earrings, **Bella Colletta** necklace and **Vans** sneakers.

LEMONADE

THE GROUNDBREAKING VISUAL ALBUM

**“BEYONCÉ DIGS DEEPER THAN EVER ON THE MOST AMBITIOUS
POWERFUL ALBUM OF HER CAREER”**

★★★★★ REVIEW

- ROLLING STONE

**“LEMONADE IS A STUNNING ALBUM, ONE THAT SEES HER
EXPLORING SOUNDS SHE NEVER HAS BEFORE. LEMONADE PROVES
BEYONCÉ TO BE A NEW KIND OF POST-GENRE POP STAR.”**

- PITCHFORK

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BLACKSTAR

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THE NEW YORK TIMES



"AN UNQUALIFIED TRIUMPH..."
USA TODAY



"FIERCE AND UNSETTLING..."
THE LOS ANGELES TIMES



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**“CLOSE”
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DYNAMIC POP PRODUCTION
THAT LETS HER POWERFUL VOICE SOAR TO NEW
EMOTIONAL HIGHS.**"
- **ROLLING STONE**

"ONE OF THE YEAR'S MOST
UNSTOPPABLE VOICES"
- **ENTERTAINMENT WEEKLY**

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GLOBAL ADJUSTED ALBUMS
OVER 500 MILLION
GLOBAL STREAMS

"**COOL FOR THE SUMMER**"
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CERTIFIED PLATINUM

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Brandy Clark

Breakbot

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Club Cheval

Daye Jack

Deepwater Horizon Original Motion Picture Soundtrack
Music by Steve Jablonsky Featuring an Original Song by Gary Clark Jr

Deftones

Disciples

Disturbed

dvsn

Enya

Eric Clapton

Gallant

Gary Clark Jr

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Green Day

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which forged its own sound, full of bruised but determined optimism
and three-part harmonies.” - *ROLLING STONE*



THE HEAD AND THE HEART

Signs of Light

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MEET THE NEW BOSSES...

DOZENS OF EXECUTIVES, MOST RECENTLY LYOR COHEN AND TROY CARTER, ARE FOLLOWING JIMMY IOVINE TO SILICON VALLEY. BUT ARE MUSIC MACHERS THE BEST CANDIDATES TO BRIDGE THE TWO CULTURES?

BY STEVE KNOPPER

E

EVERY TIME THAT SPOTIFY'S **Troy Carter** meets with a label marketer, he hears the same thing: "How can I get No. 1 on Today's Top Hits?" He has to explain, calmly, how songs are placed on the service's most popular playlist, which has 11 million followers and is meticulously curated by senior content editor **Mike Biggane** based on a combination of songs' popularity on other playlists and his own instincts. In other words, the old rules don't really apply. "When you look at radio, when you look

at retail, we've pretty much been working records the same way for decades," says Carter, the former **Lady Gaga** and **Meghan Trainor** manager who was hired as the streaming giant's head of creator services in June. "A lot of partners were trying to treat Spotify like a traditional retail account. It's not. It's its own thing."

Carter — like Apple Music's **Jimmy Iovine** and **Larry Jackson**, the Roc Nation team that largely runs Tidal and, as of the last week of September, YouTube's new global music head **Lyor Cohen** — is well situated to translate streaming services to people who speak only music industry. During the past few years, the music business has turned into a battleground between rival streaming giants and record labels, with skirmishes breaking

out over exclusives (like when **Frank Ocean** used Apple Music to break his label deal with Def Jam/Universal in August) and copyright infringement (YouTube has been fighting with artists and labels over how stringently it polices unauthorized songs).

Streaming companies crave effective, articulate diplomats to deal with these kinds of issues — "The technology companies have been forced to admit they don't know how to deal with talent," says **Dixie Chicks** manager **Simon Renshaw**. But are people like Cohen and Carter right for the job? The hard-charging Cohen, formerly head of Def Jam and Warner Music, has been such a cutthroat presence in the music business that his former boss, **Edgar Bronfman Jr.**, once said:

THE OVER UNDER



Niall Horan's "This Town" logs 15 million global streams in five days, according to Capitol — a win for chairman **Steve Barnett**.



Former concert promoter **Jack Utsick** is sentenced to 18 years in prison for running his business as a \$200 million fraud scheme.



Smokey Robinson signs over select rights to his song catalog, name and likeness to Primary Wave for a reported \$22 million.

“In the best way, Lyor’s an animal.” And his hiring may not exactly soothe those music executives who have worked with him. “YouTube has never had relationships with anybody in the music business,” says a source who worked at a major label. “Then they hire Lyor, and the one thing that’s on Lyor’s mind is how to take out the guy he’s reporting to, because that’s his history. I don’t think he’s there to help the music industry at all.” Counters another insider: “YouTube just changed its entire complexion ... from predictable to anything is possible.” (Cohen and YouTube declined *Billboard’s* request for comment.)

Of all the streaming companies, YouTube has the rockiest relationship with artists and labels. In open letters in 2016, top artists and

The Silicon Valley Shuffle

Dozens of execs have made the jump from music to tech — these are just a few



Tom Calderone
Global head of Spotify Studios
PREVIOUSLY Head of VH1, senior vp at MTV



Scott Seviour
“Original content” at Apple Music
PREVIOUSLY Vice president at Epic, RCA



Lars Murray
Pandora senior vp Music Makers Group
PREVIOUSLY Columbia vp digital media



Raoul Chatterjee
SoundCloud director of content partnerships
PREVIOUSLY Senior vp at Warner U.K.

managers from **Taylor Swift** to **Paul McCartney** to **Irving Azoff** have complained that the service pays insufficient royalties and could be much more effective at removing unauthorized content. In their responses, YouTube executives often have come across as standoffish, if not belligerent — qualities that some hope Cohen changes. “It’s clear to me that YouTube really doesn’t understand our business, so now maybe they’ll learn,” says **Dina LaPolt**, attorney for **Fifth Harmony** and **Deadmau5**. “The music and technology communities need to speak each other’s languages, and to have both sets of people at these companies really helps. So bring it, Lyor!”

But skeptics are quick to remind that it wasn’t so long ago that Iovine

and Cohen were two of the world’s most powerful record executives when the music business said “Hell no” to Napster and file-sharing, going down a self-destructive path of dwindling CD sales and eventually giving away the download business to Apple’s iTunes. Many in the industry wonder: Are these really the best people to usher in the future of the music business?

Electronic Frontier Foundation legal director **Corynne McSherry** provides a brighter outlook. “The way the music industry responded to Napster was profoundly mistaken. Smart music executives may be slow to learn, but they can see the future. They may have made mistakes, but they’re not stupid.”

Additional reporting by Ed Christman.

Protecting Your Bling

After Kim Kardashian West’s robbery, experts tackle celebrity security

BY DAN RYS

When news broke late on Oct. 2 that **Kim Kardashian West** had been robbed at gunpoint in her Paris hotel room, with thieves making off with millions of dollars’ worth of jewelry, one question quickly arose: Where was security?

One of the world’s biggest celebrities, Kardashian West has long kept communication open with her fans through social media. And her ordeal has raised several questions about safety for celebrities as they travel, a particular concern for a music community that now makes most of its income by touring.

“Security is like car insurance — you don’t need it until you need it,” says **Anthony Davis**, founder of AD Entertainment Services, who has worked with **Steven Tyler** and the **Osbournes**. “A lot of people get frustrated [paying for it], then you have an accident and you’re glad that

you have that coverage.” The cost of this type of security is not insignificant: Davis estimates that an average monthly rate for a top personal security attache — the Kardashian family has long employed bodyguard **Pascal Duvier**, who also has worked for **Fergie** — runs approximately \$16,000 per month; to protect a famous couple or family, a three-guard detail would cost nearly \$50,000 a month, or slightly less than \$600,000 annually, depending on how often their services are required.

“A lot of celebrities will minimize their coverage as



From left: Bodyguard Duvier with Kardashian West and Kanye West in Paris on Sept. 29.

a bottom-line cost,” he says. “[But] you’ve got to have guys that have the instincts to identify suspicious individuals, suspicious packages, that have had training and experience.” In Kardashian West’s case, though, she had valuables in her possession that also needed guarding, a reality for many rappers who are more susceptible to robbery given their propensity for flashing cash and jewels. In September, **Drake** found himself in a similar predicament when a man stole a briefcase containing \$400,000 worth of jewelry from his tour bus.

“Whether it’s jewelry or a guitar, whatever is valuable to you requires protection,” says **Steve Adelman**, a lawyer who serves as vice president for the Event Safety Alliance. “If you’re a global celebrity with unlimited financial resources, why wouldn’t you



have Secret Service-type protection?”

Traveling internationally, however, can complicate matters. “I’m licensed to carry a firearm,” says Davis. “But when you’re an American out of the country, you lose that ability, legally. So when I have a high-profile client that potentially has jewelry threats, I locally hire an additional layer of security.”

“Celebrities often don’t consider themselves a

potential target and push back on true bodyguarding,” adds **Robert Smith**, founder/CEO of Nightclub Security Consultants. “They’re great targets for pervs, creditors and criminals.”

So what’s a celebrity to do? Carry their bling “in the most nondescript container as possible,” says Davis. “I would put it in a McDonald’s bag.”

Additional reporting by Ray Waddell and Adelle Platon.

A close-up portrait of Elvis Duran, a man with short, graying hair, smiling warmly. He is wearing a dark suit jacket over a blue and white patterned button-down shirt. The background is a blurred brick wall.

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DURAN**

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Anthony (left) brought out Clinton at his Miami concert in October 2015.

Latin Stars: 'Never Trump'

Artists including Ricky Martin, Maná, Pitbull and Marc Anthony waver in their support of Hillary Clinton — but they're united against The Donald

BY LEILA COBO

RICKY MARTIN LEAVES NO doubt about where he stands in the upcoming presidential election. "I'm with her," he tweeted on Sept. 30. "So with her."

That message is only the latest prompt that the singer has posted on his social media accounts since he officially endorsed **Hillary Clinton** for president in December 2015. "The Latino community needs to show up and vote," says Martin. "We are alarmed by [the prospect of] what this world could

become if someone like **Donald Trump** gets to the White House."

Martin, an American citizen, speaks for many Latinos, a demographic that has been roundly vilified by the Republican candidate. And while Latin music artists have not banded together to support Clinton, a large number have unified against Trump in an effort to mobilize the record 27 million Hispanics eligible to vote in the Nov. 8 election, according

to the Pew Research Center. Historically, less than half of the Latinos eligible to vote actually cast a ballot, a rate far lower than for whites or African-Americans.

Along with Martin, the loudest voices of the campaign include rock band **Maná**, whose current Latino Power Tour includes voter-registration tables; **Vicente Fernandez**, who in September released a video for his song "El Corrido de Hillary Clinton"; and

Los Tigres del Norte, who endorsed Clinton in September. **Marc Anthony**, who brought Clinton onstage during a 2015 Miami show, is rumored to be planning a fall concert supporting the Democratic candidate.

Organizers are optimistic that these Latin acts can make a significant difference in the election. "We've seen more political involvement from [high-profile Latinos] than ever before," says **César Blanco**, a Texas state representative and interim director for Latino Victory, an organization that assists Latin candidates and helped produce Fernandez's video.

"Artists have a huge impact due to their influence on social media," says Univision anchor **Jorge Ramos**, whom Trump famously ejected from a press conference in August 2015 after the two had a testy exchange. "The entire election could be defined by Florida and Hispanics: Remember, the 2000 election was decided by 537 votes."

"People have to be responsible with their vote, especially in this country," says Maná lead singer **Fher Olvera**. "How do we hurt [Trump]? Vote, vote, vote." ●



SHADES OF BLUE

They're all against him — but these five artists aren't necessarily with her



RICKY MARTIN

The singer wholeheartedly endorses **Clinton** on social media, onstage and in interviews.



LOS TIGRES DEL NORTE

Leader **Jorge Hernandez**, a naturalized U.S. citizen, endorsed Clinton and called Trump "an insecure man who lies."



MARC ANTHONY

The avid **Obama** supporter has not yet forcefully endorsed Clinton, but is said to be in talks to stage a pro-Clinton concert.



MANÁ

The group is neutral on Clinton, but singer **Fher Olvera** says Trump's proposals are "a violation of human rights."



PITBULL

The Miami rapper has not endorsed Clinton, but called Trump's campaign "a joke."

Notorious B.I.G. Gets VIP Treatment

20 years after his death, the rapper's mother, Voletta Wallace, is ensuring a tasteful legacy

BY DAN RYS

When it comes to running the estate of her son, **The Notorious B.I.G.**, **Voletta Wallace** has a simple formula. "If I see something that's going to belittle his integrity or his memory, I won't do it," she says of posthumous projects involving the rapper (real name: **Christopher Wallace**, who was killed in a drive-by shooting in March 1997, just 16 days before the release of his second album, *Life After Death*, which has sold 5.3 million copies, according to Nielsen Music). Those criteria have helped Wallace, 63, keep

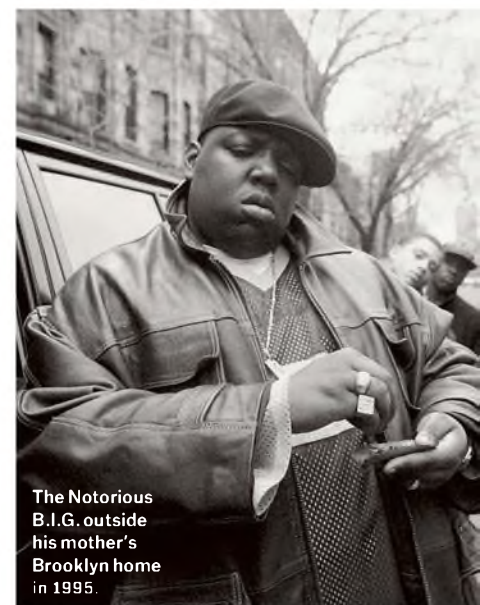


Wallace

her son's legacy alive and avoid much of the exploitation and oversaturation common with celebrity estates.

But as the 20th anniversary of Big's death approaches, Wallace and her team — including his widow, **Faith Evans**; former manager, **Wayne Barrow**; her attorney, **Julian Petty**; and merchandising manager **Rick Barlowe**, who previously worked with **Tupac Shakur's** estate — are teeing up projects. They include a documentary created by Evans and featuring footage of Big in the studio and at home, along

with a companion album called *The King & I* consisting of duets with Evans, remixes and unreleased verses (both are scheduled for March 2017); an animated series — *Think B.I.G.*, airing on TBS, which will focus on his life as told through his own lyrics (says Barrow: "It's *King of the Hill* meets *Fat Albert*"); and a hologram, developed in conjunction with ARHT Media. While some fans have criticized holograms of deceased icons as being more eerie than thrilling, Wallace says, "I believe there are people out there that want to see it." ●



The Notorious B.I.G. outside his mother's Brooklyn home in 1995.

CLINTON: PITBULL; CUBANO; CABALLERO; WALLACE: MARTIN; BUSTALIE; BERTON; PETTY: ALJAZE; ANTHONY: NICHOLS; HURT; FETTY: ALJAZE; HERNANDEZ: REBERGO; VAZ; FERNANDEZ: ALJAZE; RAMOS: JAMES; MANA: CLARENCE; MANANA: DAVID; HERNANDEZ: GETTY IMAGES; WALLACE: TIM BOHRENS/SHUTTERSTOCK



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TILLER



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ORIGINAL SOUNDTRACK



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KINGS OF
LEON



KYGO



P!NK



RAY
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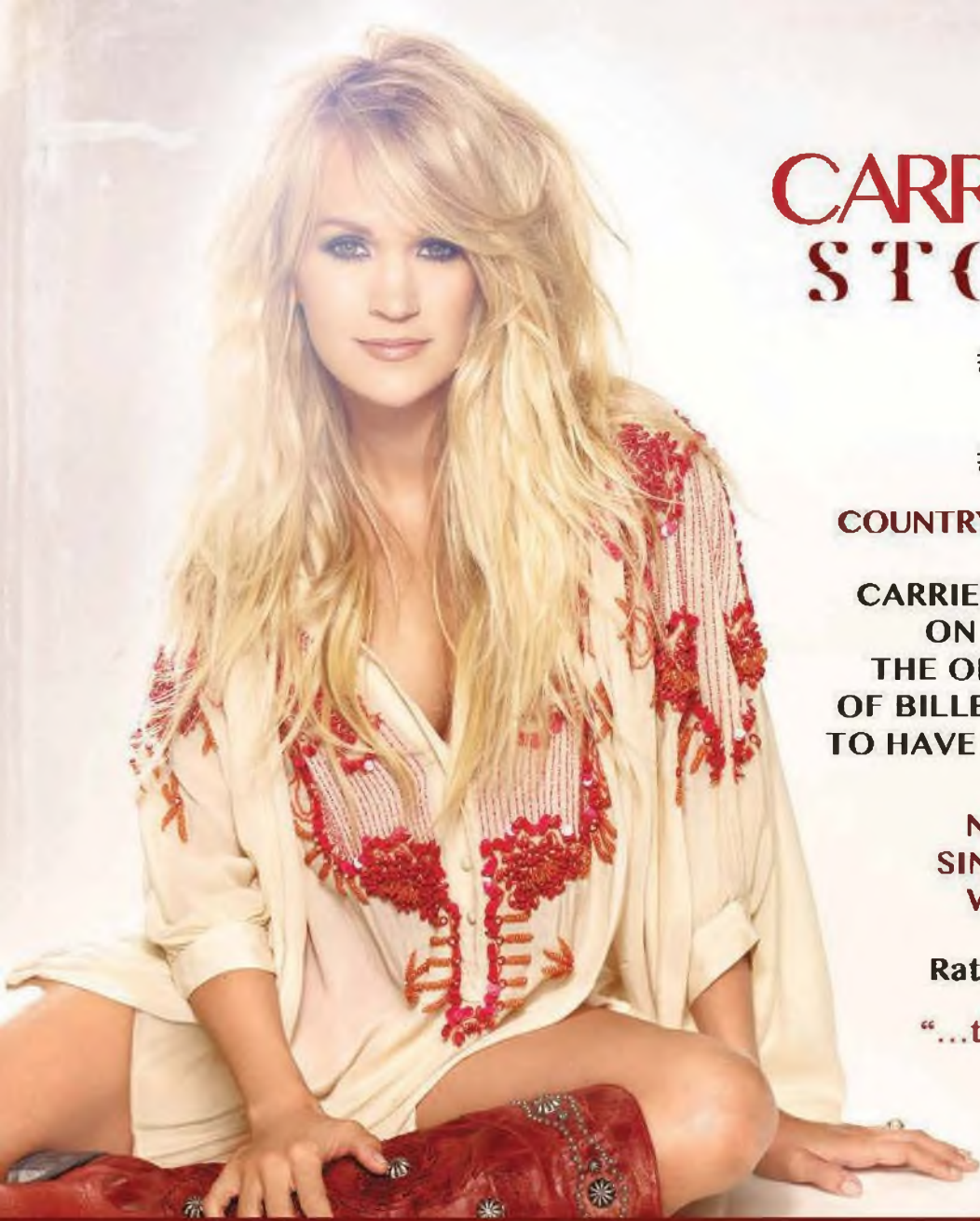
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#1 SINGLE - CHURCH BELLS

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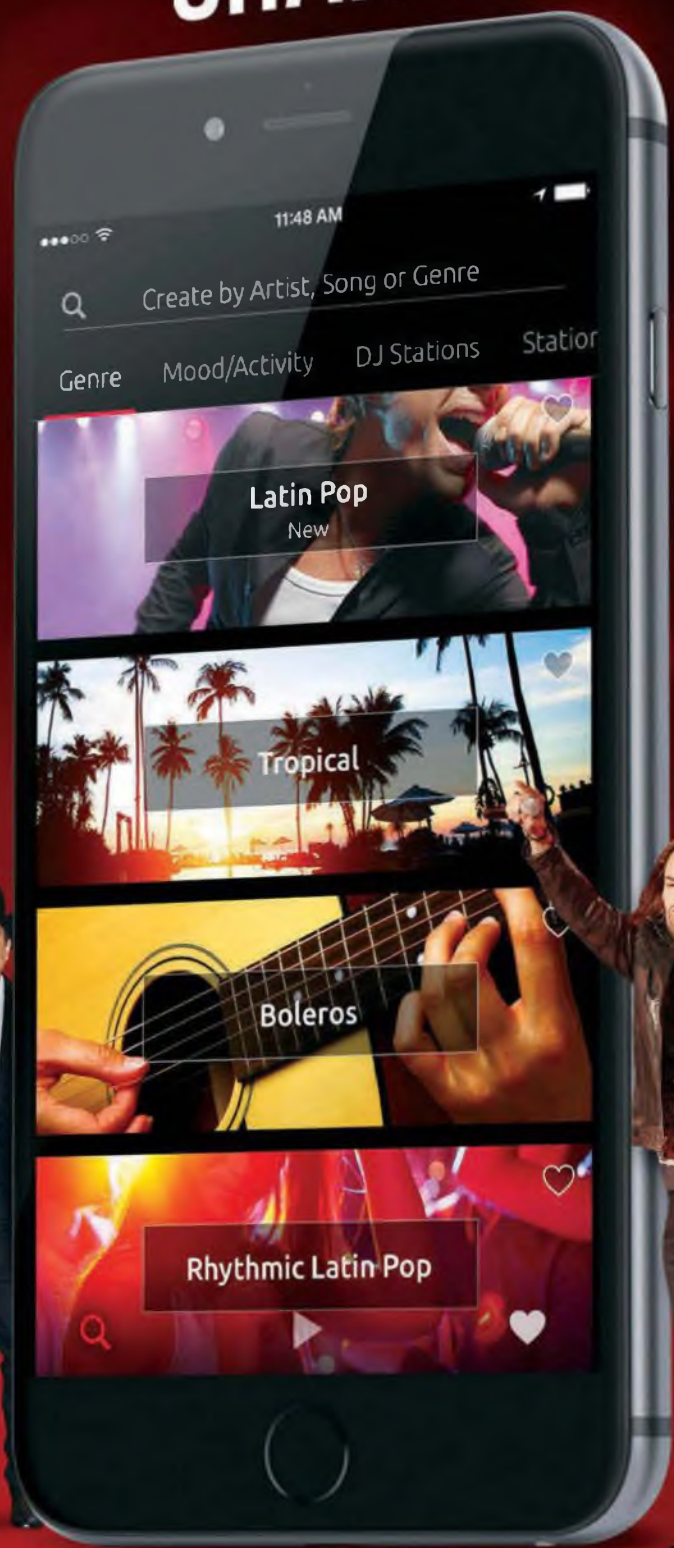
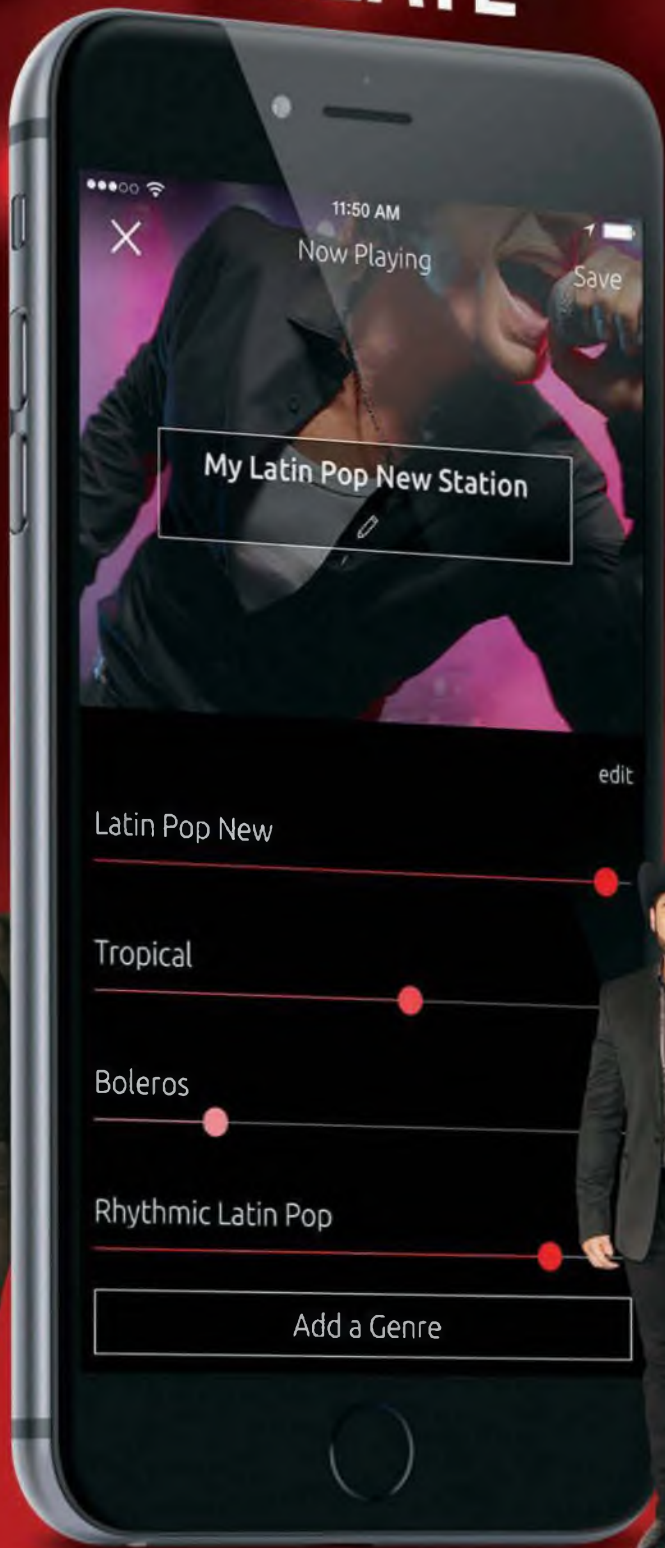


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FROM THE DESK OF

GENERAL COUNSEL/EXECUTIVE VP BUSINESS AND LEGAL AFFAIRS, UNIVERSAL MUSIC GROUP

Jeffrey Harleston

Universal Music's top lawyer on negotiating with streaming services, exclusives and the paltry number of black execs in the music business

BY GAIL MITCHELL
PHOTOGRAPHED BY SCOTT WITTER

AS GENERAL COUNSEL FOR the world's largest music company, a key skill that **Jeffrey Harleston** relies upon is adaptability.

"The one thing I know for sure is that whatever I've planned that day, I'm going to get hit by something different," says the 55-year-old Boston native. "The business is changing just that fast."

Harleston has been in the trenches for much of that evolution. In 2013, he negotiated behind the scenes on **Jay Z's** \$30 million partnership with Samsung,

in which the tech giant became the first brand to premiere and distribute a major album (*Magna Carta Holy Grail*). More recently, Harleston helped Universal Music Group hammer out a licensing deal with SoundCloud that allows the label to decide whether its music appears on the service's free or paid subscription tier.

Harleston, who graduated from the University of California at Berkeley's Boalt Hall law school, joined UMG some 23 years ago as senior vp business and legal affairs for MCA Records, working with a roster that included **Mary J. Blige**,

New Edition and **Common**. Previously, he was associate independent counsel during the investigation and prosecution of the Iran-Contra scandal and worked as a litigation associate with the firm of Covington & Burling in Washington, D.C. (He was also GM of UMG's Geffen Records for several years.) A year ago this month, his purview for UMG expanded from North America to the company's worldwide operations; he simultaneously joined UMG's 10-member executive management board, helmed by UMG chairman/CEO **Lucian Grainge**.

Harleston oversees a team of more than 26 lawyers dealing with litigation, transactions, digital, government relations and other legal specialties.

With all of that on his plate, what business matters keep Harleston awake at night? The married father of four says, "Nothing bothers me more than when I feel there's a situation that's not fair, whether to the company or the artist."

As general counsel, what type of legal matters rise to your level?

Typically, it's the magnitude of the

"No industry has been disrupted as severely as music was by technological innovation," says Harleston, photographed Sept. 30 at Universal Music Group's Santa Monica headquarters. "We fought through that and have come around to adjusting, evaluating and investing in new business models, and we're starting to see growth in terms of revenue."

FOR YOUR GRAMMY® CONSIDERATION BEST COMEDY ALBUM

"SCHUMER'S DELIVERY IS CONFIDENT AND SOMETIMES COY...AS SHE GETS HER AUDIENCES TO LIGHTEN UP AND LAUGH... SHE LOVES TO PLAY THE BAD GIRL, AND SHE'S AWFULLY GOOD AT IT." *BOSTON GLOBE*

"IT'S A GREAT ROUTINE...(SHUMER'S HUMOR IS) TRULY TRANSGRESSIVE IN WAYS THAT CONFRONT, RATHER THAN WINKINGLY TWEAK, THE CHAUVINISTIC PREJUDICES SHE'S TARGETING." *THE HOLLYWOOD REPORTER*

"...MS. SCHUMER ISN'T AFRAID TO SAY INSULTING THINGS ABOUT HERSELF... IT'S A COMFORTABLE KIND OF SELF-DEPREICATION, BORN OF INSECURITY BUT DELIVERED WITH A CONFIDENCE THAT TAKES THE STING OUT AND GIVES THE LISTENER A SNUG FEELING OF COMPLICITY." *THE NEW YORK TIMES*

SHE'S A LADY.

AMY SCHUMER
LIVE AT THE APOLLO



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problem in terms of a significant litigation or deal impacting the corporation, whether it be the dollar amount that's at risk in a litigation or the stature of an artist relative to the rest of our repertoire — those are the natural ones. But there

“When you can count the number of black senior executives on one hand, it makes you pause and think.”

are certain relationships that I will always be involved with: anything having to do with Uptown Records, a relationship that goes back to my MCA days, and anything that has to do with the **James Brown** catalog — that's a relationship I manage on a personal and professional level. Also anything that has to do with the **Bob Marley** estate.

UMG acts such as Drake and Kanye West have released music exclusively through Apple and Tidal. Doesn't that create problems between the artists and their labels?

I don't think artists' relationships with platforms are necessarily mutually exclusive to their label relationships. In any of those situations you're referencing, the label has been very involved. Using Drake as an example, his activities with Apple are really in concert with Universal. The three of us worked together very closely on releases like his new film [the Apple exclusive *Please Forgive Me*]. I was up late at night dealing with last-minute clearances. The most important thing is that the artist and the label maintain the freedom and flexibility to determine how they want the music presented to the public.

That brings up Frank Ocean's new releases, which were said to have resulted in an edict that UMG was banning streaming exclusives. Was that a result of Ocean's project?

Well, first, Frank is an incredibly talented artist, and I certainly wish him well. We don't really talk about internal policies, but we're always experimenting and adjusting our practices with one goal in mind: to provide artists with the ideal environment to develop creatively and commercially. If something doesn't meet that goal, we change our practices.

1 Harleston worked on both of Barack Obama's presidential campaigns: "He's what humanity looks like in a business suit." **2** Photos of former MCA artist Mos Def — "one of the most talented artists and interesting people I've ever met" — and of Harleston with Snoop Dogg (lower left) and with his wife, Maria (right). **3** From left: a baseball invite to a 2014 party at Jay Z's 40/40 Club, a one-off promotional candle for Snoop's 2006 *The Blue Carpet Treatment* album, and a bobblehead of Magic Johnson, who had an imprint through Universal.



But don't you think there's a new world order, in terms of the way some artists now view the role of a label versus, say, that of Apple Music?

I wouldn't read so much into what I read in a few publications, including *Billboard*, about certain platforms doing things with artists. I don't see a fundamental change in the relationship between labels, either major or independent, with their artists.

Is the SoundCloud negotiation helping ongoing discussions with the streaming services?

The SoundCloud negotiation was difficult but also one of the most rewarding. In SoundCloud, we have a partner that was willing to really work with the labels in trying to structure something different. There are multiple tiers of availability in terms of content: a free ad-supported tier and a paid subscription tier. But our deal allows us to have total discretion as to whether our music appears on the free tier or paid tier — something that some other services have not yet come around to accepting.

How close is a meeting of the minds with other digital platforms?

The most significant thing that has happened in the last 12 months is the [increased] involvement of artists in the compensation debate. The level of acts' understanding of how the services work has grown immensely, and as artists continue to be more involved,

we move closer every day to a model of compensation that's very equitable.

You're one of the few black senior executives working in the industry. How heavy is that responsibility?

It's a frustrating situation, to say the least. I continue to be disappointed at the paucity of senior black executives in the music business, especially given what it was like when I came into the business with six majors around. There were senior black executives then who went out of their way to make sure black executives who came in had the support, mentorship and opportunity to succeed if they applied themselves. You don't see that at a lot of companies today now that we're down to three majors and some independents. I feel it's part of my job and my duty to do everything I can to increase those numbers. When you can count the number of black senior executives on one hand, it makes you pause and think.

Golf is one of your guilty pleasures. Who's the fiercest opponent you have gone up against in the music business?

I won't say it was fierce, but I recently had a really good round of golf with **David Dorn** from Apple.

Who won?

Well, David came out on top. (*Laughs.*) But I had to [let him win] — he works at Apple. ●



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NEW YORK TIMES

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BEST POP ALBUMS
LOS ANGELES TIMES

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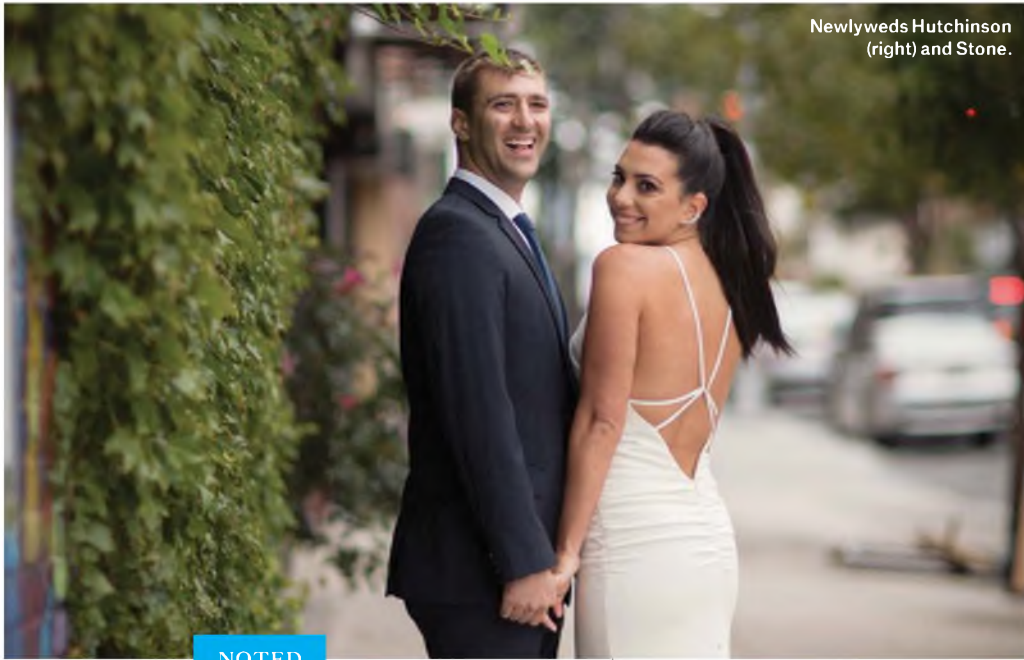
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ARTISTS TODAY"
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"THE VOICE OF A NEW,
MORE TOLERANT
GENERATION"
BILLBOARD



HOLLYWOOD, CALIFORNIA



Newlyweds Hutchinson (right) and Stone.

NOTED

09-27
→

Singer **Aaron Neville** listed his terraced penthouse duplex in New York's Greenwich Village for \$2.5 million.

Creative Artists Agency inked a deal with Musical.ly star **Ariel Martin** (aka **Baby Ariel**).



Amoeba Music's Berkeley, Calif., location was approved for a license to sell marijuana in-house, with plans to convert its jazz section into a dispensary.

09-28
→

Scooter Braun's SB Projects named **James Shinas** vp content development.

Red Bull Records appointed **Joe Calitri** GM.

09-29
→

The Weinstein Company inked an exclusive film and TV first-look deal with **Jay Z**.

Brazilian music star **Anitta**, who appeared at the opening ceremony of the Rio Olympics in August, signed with William Morris Endeavor in

09-30
→

all areas outside her home country.

Hall & Oates' **John Oates** purchased a 1920s reclaimed brick Tudor home once owned by **Taylor Swift** in Nashville's historic Whitland neighborhood for \$2.21 million.

Neil Padukone joined the New York City Mayor's Office of Media and Entertainment as director of new initiatives.

Former British culture secretary **James Purnell** was appointed BBC director of radio and education.



Martin

10-01
→

Royal Machines guitarist and **Jane's Addiction** co-founder **Dave Navarro** signed with UTA in all areas.



Navarro

Rogers & Cowan director **Cara Hutchinson (The Rolling Stones, Lionel Richie)** wed Eric Stone, a physical therapist, in Brooklyn.

10-02
→

Oscar Brand, a longtime force on the American folk scene whose radio program *Folksong Festival* showcased **Woody Guthrie** and **Bob Dylan**, died in Great Neck, N.Y., after two bouts of pneumonia. He was 96.

10-03
→

Dave Ross, radio station owner and program director who oversaw 28 stations in the South Florida region for Clear Channel, died of Lewy Body Dementia. He was 66.

ASCAP elected BMG U.S. president of repertoire and marketing **Zach Katz** to its board of directors.



Katz

10-04
→

Kevin Weatherly, senior vp programming at CBS Radio and program director for KROQ-FM Los Angeles, signed a multiyear contract extension with the broadcast media giant.

AT&T inked a "multiyear, multifaceted" deal with **Taylor Swift** that includes a headlining concert for AT&T DirecTV Super Saturday Night in Houston on Feb. 4.

10-05
→

TuneCore acquired JustGO and launched TuneCore Social, an all-in-one social media management and analytics tool for musicians.

BIRTHDAYS

- | | |
|---------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|
| Oct. 8
Bruno Mars (31) | Oct. 12
Young Jeezy (40) |
| Oct. 9
Alex Greenwald (37)
P.J. Harvey (47)
Jackson Browne (68) | Oct. 13
Martie Maguire (47)
Kele Okereke (35)
Ashanti (36)
Paul Simon (75) |
| Oct. 10
David Lee Roth (62) | Oct. 14
Usher (38) |
| Oct. 11
Daryl Hall (70) | Natalie Maines (42) |

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#1 Spotify Global Top 200



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– The New York Times

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– Maxim

**MARIA BAMFORD
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“...unbridled honesty”

– Splitsider



**DEON COLE
COLE BLOODED
SEMINAR**

“...will make anyone listening
burst into laughter.”

– Uproxx



7
DAYS
on the
SCENE



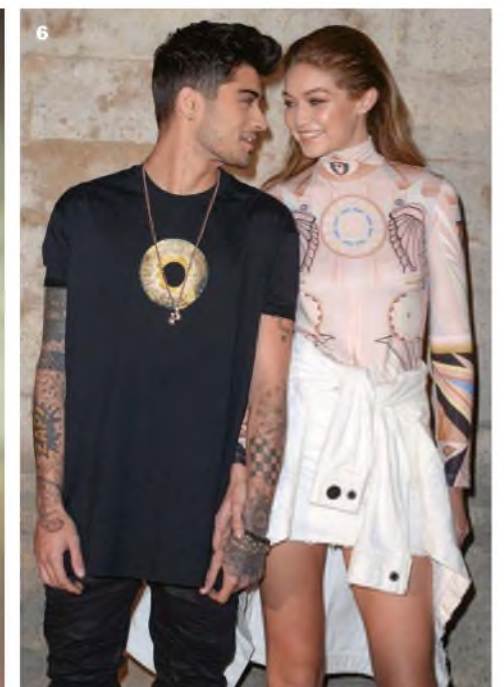
Rihanna posed with designer pal Albert Elbaz at the star-studded Christian Dior show on Sept. 30 for Paris Fashion Week, which also saw Jennifer Lawrence, Anna Wintour, Carla Bruni and Kate Moss in the front row.



All eyes were on Rihanna during the singer-turned-designer's show to debut her second Fenty x Puma collection — inspired by Marie Antoinette — at Hotel Saloman de Rothschild for Paris Fashion Week on Sept. 28.



1 Boyz II Men's Wanya Morris (left) and Dan & Shay's Dan Smyers during the acts' joint performance at the Route 91 Harvest festival at the Las Vegas Village on Oct. 2. **2** From left: Jennifer Hudson, Halle Berry and Ciara at Revlon's annual luncheon to support its Women's Health Mission at the Chateau Marmont in Los Angeles on Sept. 27. **3** Young Jeezy (left) and Ludacris caught up at Jeezy's birthday bash at American Cut in Atlanta on Oct. 2. **4** JoJo at MTV's *Wonderland* in Los Angeles on Sept. 29. **5** Maxwell at the Many Rivers to Cross Festival at Bouckaert Farm in Fairburn, Ga., on Oct. 2. **6** Zayn Malik and model girlfriend Gigi Hadid at the Givenchy show during Paris Fashion Week on Oct. 2.



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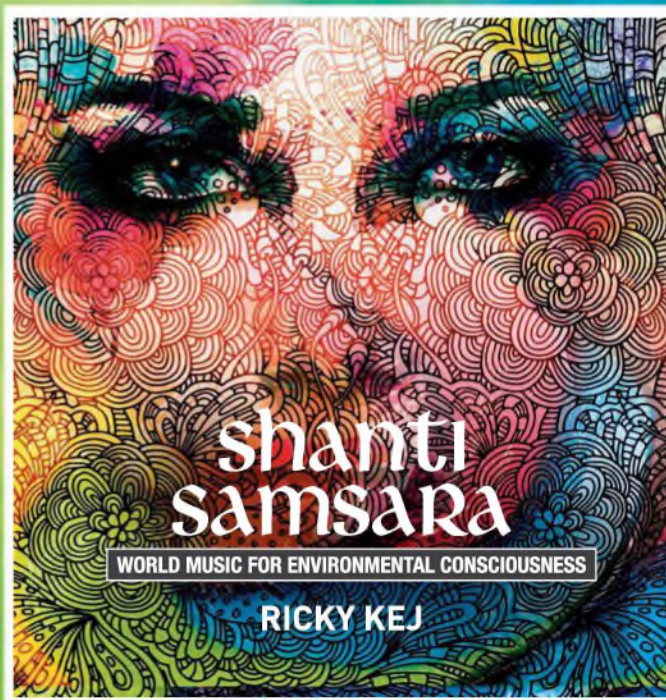
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Meadows Music & Arts Festival

QUEENS, OCT. 1-2

ONE WAY TO GET A NEW FESTIVAL ON THE MAP? Have the headliner — in this case, **Kanye West** — abruptly leave the stage mid-set due to a “family emergency,” which later proved to be a major international incident as news broke that his wife, **Kim Kardashian West**, was robbed at gunpoint in her Paris hotel room of \$11 million in jewelry. Initially billed as a makeup date for West’s canceled performance at Governors Ball in June, his set was the main draw for the weekend, especially after co-headliner **The Weeknd** dropped out 18 hours earlier due to scheduling conflicts. Despite the unfortunate event, the Meadows Music & Arts Festival, produced by Founders Entertainment and held at Citi Field, pulled off a worthy addition to the New York festival landscape. “I’m not even supposed to be here,” **J. Cole**, who filled in for the “Can’t Feel My Face” crooner, told the crowd. In the end, 85,000 attendees came out to catch a diverse lineup that included **Post Malone**, **Pusha T**, **Lolawolf**, **Grimes** and **Chance the Rapper**. “I got so excited, I forgot to do my intro,” Chance told the audience. “Hi, my name is Chance the Rapper. I’m from Chicago. I’m opening up for Kanye West. I need everybody off their f—ing feet!” —DAN RYS



1 Matt Shultz of Cage the Elephant jumped into the crowd during the band’s raucous set on Oct. 2. 2 West. 3 “The next song is for us because we party in the daytime,” Lolawolf’s Zoe Kravitz told the modest-size crowd of early arrivers before launching into “Every F—in Day,” off its 2015 EP of the same name. 4 The Temper Trap backstage, from left: Toby Dundas, Joseph Greer, Jonathon Aherne and Dougy Mandagi. 5 Cole.



Roots Picnic

NEW YORK, OCT. 1-2



1 Trombone Shorty & Orleans Avenue during their set at the first New York-based Roots Picnic at Bryant Park on Oct. 1. The two-day affair also featured the Jungle Brothers, Kevin Gates, Wu-Tang Clan, D’Angelo, John Mayer and Alicia Keys surprised with a set that included “Teenage Love Affair” (at Questlove’s request) and closed with “No One.” 3 Swizz Beatz.

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Rolling Stone



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1 From left: Haim's Alana, Danielle and Este Haim on Oct. 2. 2 Chris Stapleton and wife Morgane on Oct. 2. 3 Radiohead's Thom Yorke on Sept. 30. 4 The Chainsmokers' Drew Taggart (left) with special guest Designer.



Austin City Limits Music Festival

AUSTIN, SEPT. 30-OCT. 2

WHEN AUSTIN CITY LIMITS LAUNCHED IN 2002 — then a two-day affair — organizers expected 20,000 attendees but pulled in 40,000. “Nobody knew if it was going to last one year or 10 years,” **Ray Benson**, frontman of western swing band **Asleep at the Wheel** — the only act to play every year of the annual event — recalled to *Billboard* backstage during this year’s 15th-anniversary edition. The now two-weekend-long festival brought 225,000 fans to Zilker Park for a stacked first weekend featuring more than 130 artists across all genres. Highlights included **LCD Soundsystem**’s heartwarming

sing-and-dance-along, anchored on hits “Dance Yrself Clean” and “All My Friends,” and **Radiohead**’s cathartic career-spanning set, replete with a pseudo-cover of **The Smiths**’ “How Soon Is Now?” and closing with its oft-avoided biggest hit, “Karma Police.” But it was **Kendrick Lamar**’s stirring 90-minute marathon that triumphed above all. “Last time we turned this shit up to a double digit, and every time I come back, we need to turn it up a notch — do you agree?” the MC asked the crowd. “If I ain’t tired, then you damn sure better not be. We going to do this shit for a very long time — do you agree?!” —DAVID BRENDAN HALL

The Clio Awards

NEW YORK, SEPT. 28



1 Baz Luhrmann (left) with Nile Rodgers at the 57th annual Clio Awards, held at the American Museum of Natural History. 2 Gavin Rossdale. 3 Andra Day (left) with Clio Awards president Nicole Purcell.





"HEY, WHY NOT ME?"

- **CHANCE**
THE RAPPER

BLINK-182

CALIFORNIA

"BLINK-182 IS GROWING UP"
- THE NEW YORK TIMES



#1 BILLBOARD TOP 200

#1 ALBUM SALES US/UK/CA/MX

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"BLINK-182 RETURNS TO
(AND BUILDS ON)
IT'S GOLDEN-AGE SOUND"

- ROLLING STONE



"THE POP PUNK ICONS PROVE
THEIR WORTH ON ALBUM SEVEN
...THERE ARE GEMS APLENTY

- NME



"...UPBEAT, HOOKY, &
ABOVE ANYTHING ELSE,
A TOTAL BLAST"

- ALTERNATIVE PRESS

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Tove Lo photographed Sept. 27 at Loosie Rouge in Brooklyn. For an exclusive behind-the-scenes video interview of Tove talking about her top "cool girls" of all time, go to Billboard.com.

the heart

THE PULSE
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TOVE LO, AND BEHOLD

A Max Martin graduate, the Swedish pop star named her new album *Lady Wood* because "'chick with balls' never sat right with me"

BY JONATHAN RINGEN
PHOTOGRAPHED BY ERIC RYAN ANDERSON

HAIR BY KOREY FITZPATRICK AT EXCLUSIVE ARTISTS MANAGEMENT. MAKEUP BY COBY SMITH AT JED FOOT.

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SULLY FOR COLORING IN THE DOTS. 

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JESSE LIZOLA

Q&A

'IT GAVE US CONFIDENCE TO LIBERATE OURSELVES'

Laverne Cox and Kenny Ortega reboot the gender-bending film that shaped them: *The Rocky Horror Picture Show*

BY REBECCA MILZOFF

Laverne Cox was a freshman in college when she first met Dr. Frank-N-Furter, the "sweet transvestite" portrayed by **Tim Curry** in the 1975 musical *The Rocky Horror Picture Show*, the longest-running release in movie history (it has grossed \$112 million to date). "I was transfixed," says the *Orange Is the New Black* actress, 32, of the groundbreaking, sexually fluid character. "[His song] 'Don't Dream It' became a personal mantra." Thanks to her new biggest fan — *High School Musical* and prolific music video director **Kenny Ortega**, 66 — Cox will step into Curry's platform heels as a very glam Frank in Ortega's made-for-TV *Rocky* (Fox, Oct. 20), alongside **Victoria Justice**, **Adam Lambert** and Curry himself, for a star-studded version intended to break TV's reboot slump. The cast also has recorded a new version of the seminal soundtrack (Oct. 21, Ode Records) in hopes of topping the original's chart peak: No. 49 on the Billboard 200 in 1978.

Why do you think Rocky has become so beloved?

COX I've heard hundreds of stories from people who say, "That's where I dressed in drag for the

first time, where I came out. It created a whole adopted family."

ORTEGA I felt like an alien in the '70s! I didn't feel like I belonged to this world. And I could connect to those Transylvanians and Dr. Frank-N-Furter. For me and many of us who perhaps lived a bit in the shadows at some point in our lives, it gave us the confidence to liberate ourselves and to come into a truth of who we were, but also have a sense of humor about it.

How did Laverne score the role of Frank?

COX I sang "I'm Going Home" and "Sweet Transvestite."

ORTEGA And you did an improv with dance! You threw yourself into the Chinese splits on the floor. I worked with **Michael Jackson**, and Laverne is one of the most deeply gifted performers I've ever worked with.

Is this a total reinvention of the original or paying homage?

COX Everyone approached this with a reverence for the film. But we also acknowledge that *that* movie is done. I don't think I'm like anyone else who has played [this role], certainly not like **Tim Curry**. I thought a lot about **Little Richard**, **Chuck Berry**, **Tina Turner**, a lot of **Grace Jones**. **Joan**



Director Ortega chats with his star, Cox, on the set of Fox's *Rocky Horror Picture Show: Let's Do the Time Warp Again*.

Crawford, **Katharine Hepburn** and **Bette Davis** influenced my approach to the dialogue.

What can we expect from Laverne Cox, the singer?

ORTEGA (To Cox.) I was listening from the other room as you were warming up one day, and it was like, "Whoa!" These were high soprano, operatic notes, then all the way down to this great alto range.

COX I started out as a dancer. I didn't study voice until college, and then I started opera. But this is sort of my singing debut to the world. ●



Rocky Horror's band of outcasts, with Cox front and center.

ROCKY BY NUMBERS

21

Weekly showings of *The Rocky Horror Picture Show* around the world

973K

U.S. copies sold of the *Rocky Horror* film soundtrack's various versions since Nielsen Music started tracking sales in 1991

10.4M

Number of times "Time Warp" has been streamed

\$16,034

Money raised on Indiegogo for the to-be-released documentary *Rocky Horror Saved My Life*

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SHELTON
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HONEST

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FOR THE FIRST TIME

ROLLING WITH RICK [AGAIN]

With his first new album in two decades, '80s crooner-turned-Internet meme Rick Astley looks back on his music firsts and *that* big hit ("It's a song. It doesn't mean anything")

BY RICHARD BIENSTOCK



Astley performed at Rewind Festival South in Henley-on-Thames, England, in August.

RICK ASTLEY WAS JUST 21 when his debut single, "Never Gonna Give You Up," topped the charts around the world. Then, at 27, he walked away, retiring with his wife and baby daughter to the English countryside to live large off his royalties. "I went from being totally unknown and not having a clue to being totally known and *still* not having a clue," he says. Thanks in part to the "rickrolling" phenomenon (which lured millions of unsuspecting clickers into watching a clip of Astley's debut hit), the now 50-year-old British singer is back with *50*, his first U.S. release in 23 years (Oct. 7, BMG). Astley talked to *Billboard* about some of his life's most meaningful musical moments.

rock band — we're talking flute solos here! Pretty heavy going for a 10- or 11-year-old. They had an album called *The Snow Goose*, and there was a huge screen behind them that showed projections of snow geese and pyramids. It blew my mind."

FIRST SONG I EVER SANG "As far as popular music, it was probably 'So Lonely' by **The Police**.

When I was around 15 I was in a cover band, and even though I was the drummer I sang a few of the songs. This one was a bit of a bitch, to be honest, because playing drums while singing is not the easiest thing in the world to do. And then playing what **Stewart Copeland** plays while singing is another matter altogether."

FIRST ALBUM I BOUGHT WITH MY OWN MONEY

"I know what the first single was — **Donna Summer**'s 'I Feel Love.' I was 10 years old, and it just sounded like a space record to me, like someone had made that music on another planet."

FIRST ALBUM I KNEW ALL THE WORDS TO

"It would be something like **Genesis**' *Selling England by the Pound*. 'Me, I'm just a lawnmower — you can tell me by the way I walk.' A bit weird, but that's what happens when you have older siblings. You listen to and get influenced by a lot of music, even if you don't want to. So I knew this one note for note, whether I wanted to or not."

FIRST HIT "The thing about 'Never Gonna Give You Up' is it was No. 1 pretty much everywhere,

and that's a weird thing to deal with. Because if your first song is your biggest, there's nowhere to go! It would have been nice to have a No. 18, then a No. 3 and then, *bang*, a No. 1! It didn't happen that way. It has been a big deal in my life, but for most people it's just one of those tunes that comes on and you either sing along to it or you go, 'Oh, my God, turn that shit off!' It's a song. It doesn't mean anything."

FIRST ON MY PLAYLIST

"I really like **Adele**. I know, everybody else does too, but she's got a lot to like. I saw her first in front of 400 people, and the next time was in front of 20,000. And she was the exact same person. I respect that." ●

FIRST CONCERT "**Camel** at the Free Trade Hall in Manchester [England]. They were a progressive

OVERHEARD

BY LEILA COBO

J.Lo & Marc Anthony Reunite

Jennifer Lopez is teaming with ex-husband **Marc Anthony** to executive-produce her second Spanish-language album, due in 2017. The partnership is part of a deal with Anthony's entertainment company, Magnus, and with Sony Music Latin, which released Lopez's first Spanish-language album, *Como Ama Una Mujer*, in 2007. In addition, Magnus also will provide Lopez, 47, with consulting services for the Hispanic market.



Lopez (left) and Anthony

Lopez already has begun recording, and the first single is due in November. Anthony, 48, and Lopez worked together years before they were a couple, dueting on "No Me Ames" in 1999 for her debut album, *On the 6*. They married in 2004, divorced in 2014 and are the parents of 8-year-old twins Max and Emme.

Nas & Wiz's Election Blues

Rappers **Nas** and **Wiz Khalifa** are not happy with the U.S. political process right now. The artists

were part of a big hip-hop turnout at the release party for the *Gears of War 4* video game at the Microsoft Lounge in Venice, Calif., on Sept. 30, and *Overheard* asked each if he had watched the debate between **Hillary Clinton** and **Donald Trump**. Nas, 43, who hosted the event, said he had, but lamented, "I did not hear any answers to the questions I had in my head," he said. On the other hand, Khalifa, 29, had not watched the debate and said he wasn't planning to vote "because I don't believe in either of those people."



Nas

Additional reporting by Selma Fonseca.

Got gossip? Send to tips@billboard.com.

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– MOJO

"★★★★★ – One of the albums of the year"
– THE INDEPENDENT

"Best Album of Their Career"
– NPR

"9/10 – Illuminates diverse issues with subtlety and power"
– UNCUT

"Superb"
– Robert Christgau, NOISEY





Barthel (left) and Carter of Phantogram. "We use music to be cathartic — it's therapy to me in so many ways," says Barthel.

SPOTLIGHT

Phantogram's Redemption Songs

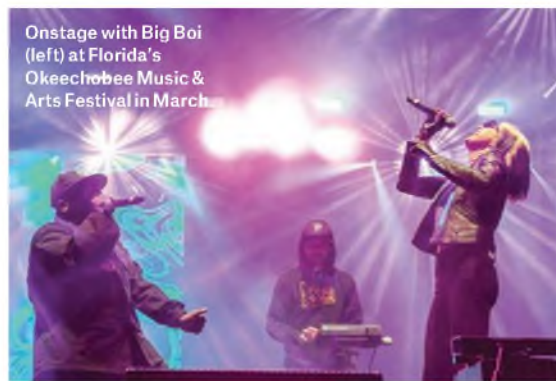
The electro-pop duo endured a family member's suicide to emerge with *Three*, an album of despair — and celebration

BY KATIE BAIN

Sarah Barthel and Josh Carter need a rest. It's a warm Los Angeles evening, and Phantogram's singer-keyboardist and producer/multi-instrumentalist are curled up atop a bed in a luxury apartment, reflecting on a year of epic highs and one devastating, personal loss — the suicide of Barthel's older sister Becky in January. Tomorrow in Las Vegas, the New York-bred duo kicks off a five-week, 29-date tour ahead of its third album, *Three*.

"The record is about heartbreak," says Barthel, 33. "The best way to see it is like a beautiful car crash, that for whatever reason makes you slow down and look."

Becky, Barthel's only sibling, was also a classmate of Carter's growing up in the pair's hometown of Greenwich in southwest New York. Details around her passing remain spare, and it's



Onstage with Big Boi (left) at Florida's Okeechobee Music & Arts Festival in March.

understandably a sensitive topic for Barthel, who gets noticeably downcast when discussing heartbreak as a theme for their latest work. She's also wearing a letterman jacket with her sister's initials, "BB," on the front and "Bextacy" emblazoned across the back.

Three, which comes out Oct. 7 on Republic Records, isn't the first time Phantogram has explored melancholic themes. The LP follows

2014's *Voices*, which hit No. 3 on *Billboard's* Alternative Albums chart and generated the doomy, pulsating single "Black Out Days." The pair's 2009 debut, *Eyelid Movies*, was the culmination of years of heavy touring, during which Phantogram at times played for audiences of five.

"It's funny, because we're both goofballs," says Barthel. "We're fun people, but if you only know us from our music, you'd think we sit in a dark room."

Phantogram is a study in contrasts, even down to Barthel's chin-length, two-toned hair. Dressed entirely in black, Barthel and Carter are warm and quick to laugh. Through the band's rise, it has collaborated with acts as disparate as **The Flaming Lips** and **Big Boi**, with whom Phantogram released the 2015 LP *Big Grams*. The trio also hit the festivals, playing Bonnaroo, Lollapalooza and Air & Style — the festival founded by Barthel's boyfriend, snowboarder **Shaun White**.

"We don't feel pigeonholed to make a specific sound," says Carter, 34. "We're not afraid of anything."

Made during six months in Los Angeles' Echo Park neighborhood, the 10 tracks on *Three* explore themes of dissatisfaction and mourning. The contrast between joy and pain, the highs of success and the lows of tragedy are highlighted in "You Don't Get Me High Anymore," which has spent 14 weeks on Alternative Songs and is No. 7 on the Oct. 15 chart. The track oscillates between a throttling guitar riff evocative of **Muse** (which Phantogram opened for on tour in 2015) and lyrics about

car crashes, staring into the abyss and increased chemical intake. "It's that light and dark, Jekyll-and-Hyde kind of mentality, where there's a double meaning," says Carter. It was this song, they say, that set the tone for the rest of the record.

"In making this album," says Carter, "we learned how to trim a lot of fat and get to

the point in more of a pop way." Even the album cover, a photo Carter took of a fire, illustrates Phantogram's willingness to comb emotional wreckage for meaning. "You don't know exactly what's burning, but it's bright and beautiful," says Barthel. "But it also represents a lot of sadness and darkness."

"Ultimately," adds Carter, "it's about finding the beauty in the darkness." ●

Q&A

'THERE'S GOOD AND BAD SCAR TISSUE'

Justin Timberlake, 35, talks Jonathan Demme-directed tour documentary *Justin Timberlake + The Tennessee Kids*, out Oct. 12 on Netflix

The film captures the final stop on your 20/20 Experience Tour (in January 2015 in Las Vegas). Why that show?

When you spend two years with people, there's good and bad scar tissue, right? More texture, more wrinkles and more heart because of all that shared experience. I'm glad we did it this way.

Do you ever watch and critique your own performances?

I used to do that a lot when I was younger, but I stopped when I realized that nothing's perfect. (Laughs.) And that the imperfections are probably the most beautiful part.

In the film, during "Mirrors," you get a little emotional. What was going through your mind?

I'm a softie. It happens some nights because you're only one man standing up there, and you're getting all of this. We think we go to concerts so we can check out from life, but the truth is we want to relate; we want to connect. There's all that energy: the synchronized clapping, the lyrics you wrote in a box of a room being sung back to you with such joy — it's a lot to take in. —KAREN BLISS



Timberlake in *Justin Timberlake + The Tennessee Kids*.



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DIGITAL SONGS
"MY CHURCH"



ITUNES COUNTRY
SONGS
"MY CHURCH"



SHAZAM COUNTRY
CHARTS
"MY CHURCH"



BILLBOARD COUNTRY
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- *The New York Times*

"*HERO* is destined to be recalled as one of the formidable first albums of the decade."

- *The Wall Street Journal*



Maren Morris

THE #1 DEBUT ALBUM
Featuring the Platinum-Certified
single, "My Church"

HERO



HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY NATALIE WEINER

"I don't give a f— if I'm hand delivering the return of baby Jesus if I get the call my wife was robbed at gunpoint I'm out."

—EL-P

The rapper reacting on Twitter to the news that Kanye West ended his set at the Meadows Music and Art Festival in Queens early after learning that his wife Kim Kardashian West had been robbed.

"She's been an activist from the beginning of her career and she's always been very, very black."

—SOLANGE KNOWLES

The singer on her sister Beyoncé in an interview with *The Fader*.

"The thing about Kendrick Lamar and Drake is they're interested in the same thing that I am, which is sound."

—PAUL SIMON

The legend on two of his favorite rappers during a Q&A at the Grammy Museum in Los Angeles.



"Having a song and a video about tearing Katy Perry down, that's not women's empowerment."

—DEMI LOVATO

The pop star alluding to Taylor Swift's "Bad Blood" in her *Glamour* cover story.

"I've seen it four times, I think. It's just a work of genius."

—HILLARY CLINTON

The presidential hopeful talking *Hamilton* with Mary J. Blige during the latter's new Apple Music show *The 411*.

"A friend of mine. As far as voting for him, that has yet to be seen."

—SEAN "DIDDY" COMBS

The mogul discussing Donald Trump in an interview with the *New York Post*.

"Ahhh, a lovely tune my friend."

—HARRY STYLES

The singer supporting his One Direction bandmate Niall Horan on Twitter following the release of Horan's debut solo single, "This Town."

BRAND NEW FACE

CNCO: ONE DIRECTION, SOUTH OF THE BORDER

MEMBERS Christopher Velez, 20, from Ecuador; Richard Camacho, 19, from Dominican Republic; Zabdriel de Jesus, 18, from Puerto Rico; Joel Pimentel, 17, from Mexico; and Erick Brian Colon, 15, from Cuba.

ROOTS The quintet is a product of Univision reality show *La Banda* (co-produced by Simon Cowell). "That's where I learned to sing, dance and present myself onstage," says Pimentel, the unofficial spokesman of CNCO (pronounced seen-co). After the show aired in 2015, the heartthrob-ready ensemble earned a massive social media following (498,000 Instagram followers) and an opening slot on show producer Ricky Martin's tour.

BREAKTHROUGH The group's reggaeton-inflected first single, "Tan Fácil," landed at No. 1 on *Billboard's* Latin Airplay chart in May, and its debut album, *Primera Cita* (Sony), crowned the Top Latin Albums list in September.

UP NEXT "It has been more than six months since the show, and they've shown they can stand on their own two feet," says manager Armando Lozano, who plans to release CNCO's next single in October. Then, in February 2017, comes the group's first solo tour, which means getting used to the least desirable part of newfound fame: "Airports," says Pimentel. "We hate waiting in line in security."
—LEILA COBO



CNCO, from left: Velez, De Jesus, Pimentel, Camacho and Colon.

THE STRUMBELLAS



With over **100 million** streams worldwide on their **#1** hit single, 'Spirits', the six-piece critically acclaimed Strumbellas have had a whirlwind year. Released in early January 2016, the track skyrocketed to **#1** on both the Alternative Radio and Billboard charts in the U.S., achieving **Double Platinum** in Italy and **Gold** in Germany. One of this year's only new Rock artists to achieve **#1** at the format, the band quickly made their network television debut performances on **Jimmy Kimmel Live** and **The Late Show With Stephen Colbert**.

Their new album **HOPE**, produced by LA Producer/Engineer Dave Schiffman (Johnny Cash, Haim, Weezer), debuted at **#3** on Billboard's **Folk Albums Chart**, **#9** on the **Alternative Albums Chart** and **#12** on the **Rock Albums Chart**. They have spent the year touring the world, playing **Newport Folk Festival**, **Lollapalooza**, **British Summer Time**, **Pilgrimage**, **Life Is Beautiful**, **ACL** and more all for the first time.

Congratulations to **The Strumbellas** for spreading
your **SPiRiT** and **HOPE** across the globe!



KELSEA BALLERINI

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- SONG OF THE YEAR (“PETER PAN”)
- BEST COUNTRY SOLO PERFORMANCE (“PETER PAN”)
- BEST COUNTRY SONG (“PETER PAN”)

SINGLE SUCCESS

- Certified **PLATINUM®** single, “Love Me Like You Mean It”
- Certified **GOLD®** singles “Dibs” and “Peter Pan”

AWARDS + HONORS

2015

- Billboard’s **Women In Music “Rising Star”**
- Billboard’s **#1 Top New Country Artist**
- Country Aircheck’s **#1 Top New Country Artist**

2016

- ACM Award Winner for **New Female Artist of the Year**
- American Country Countdown Award Winner for **Breakthrough Female of the Year**
- CMT **Breakout Artist of the Year**
- Radio Disney Music Award **The Freshest - Best New Artist**
- Co-host of the ABC-TV music series “Greatest Hits” (with Arsenio Hall)

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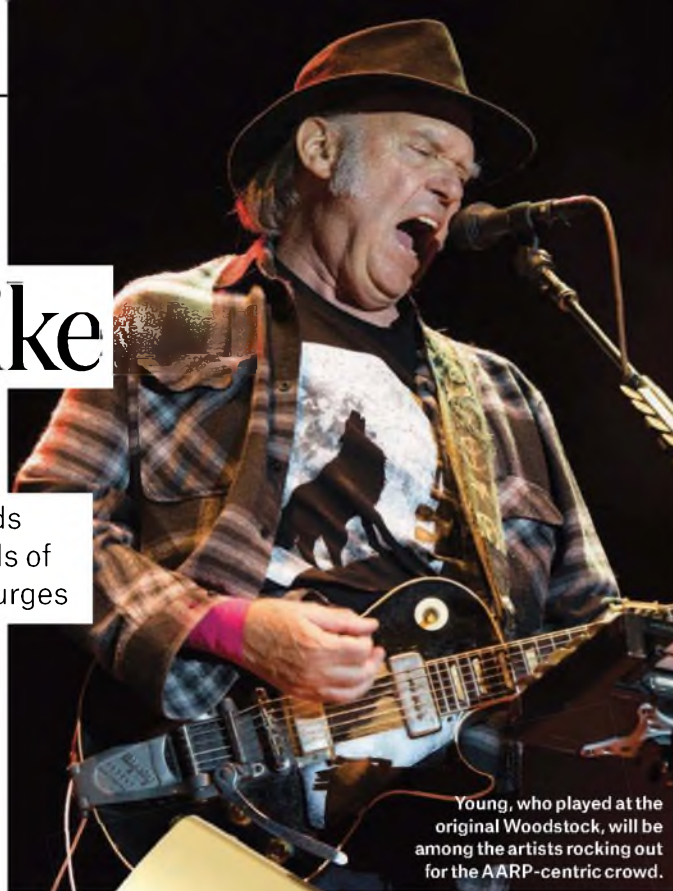
Who you callin' Oldchella? As the kings of classic rock take the stage at Palm Springs' Desert Trip (Oct. 7-9, 14-16), cozy up when the nights get cooler in looks that are anything but passe

BY SHANNON ADDUCCI
PHOTOGRAPHED BY TRAVIS RATHBONE

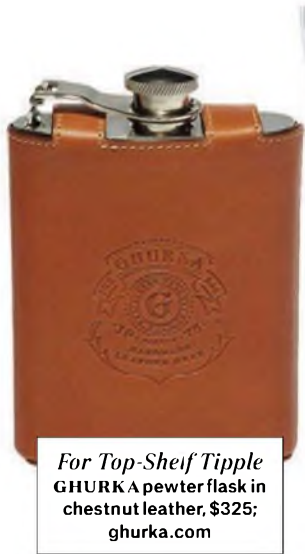
1 MAIYET leather-trimmed women's cashmere-blend cape, \$1,040; netaporter.com. 2 STELLA McCARTNEY slim tie-dyed flared women's jeans, \$585; stellamccartney.com. 3 MAISON KITSUNÉ corduroy men's trucker jacket, \$376; kitsune.fr. 4 JOHN LOBB pebbled leather men's Alder boots, \$1,815; mrporter.com. 5 HANK KJØBENHAVN mirrored Stable sunglasses, \$180; hankjobenhavn.com. 6 AQUAZZURA suede fringe women's Pocahontas cowboy boot, \$985; aquazzura.com.

How To Go Like A Grown-Up

Well, you were rich enough (or had friends rich enough) for tickets that cost upwards of \$1,600, so hit Desert Trip with a few splurges



Young, who played at the original Woodstock, will be among the artists rocking out for the AARP-centric crowd.



For Top-Shelf Tipple
GHURKA A pewter flask in chestnut leather, \$325; ghurka.com



Skin Saver
LA PRAIRIE Cellular Swiss UV Protection Veil sunscreen in SPF 50, \$185; laprairie.com.



Plush Puff
PAX Pax 3 loose-leaf and extract vaporizer, \$275; paxvapor.com



Desert Chills
PENDLETON Yakima wool camp blanket, \$169; pendleton-usa.com



Didn't Pay For A Seat?
HERMÈS Pippa leather folding armchair, \$13,900; hermes.com



Dust Buster
SAINT LAURENT printed cotton bandana scarf, \$645; ysl.com

The Perfect Close-Up
HASSELBLAD X1D medium-format mirrorless digital camera, \$12,995; bhphotovideo.com —SHANNON ADDUCCI



DESERT TRIP PERFORMERS' FASHION HITS

Industry insiders weigh in on the style high notes of the rock icons set to play Palm Springs



BOB DYLAN, 1965

Famed music photographer Bob Gruen considers the Newport Folk Festival look an odd treasure: "Bob was in an orange shirt that wasn't 'rock n' roll,'" explains Gruen, whose work will be on display at Desert Trip. "The tab on the collar was snapped shut even though he wasn't wearing a tie — it seemed wrong to me."



THE WHO, 1969

"Roger Daltrey had a fringed jacket at Woodstock that seemed longer than anyone else's — it was like the feathers on an eagle's wings," recalls Gruen, who bought a ticket to the iconic festival before it became free.



MICK JAGGER, 1971

Even on his wedding day (pictured with Bianca Jagger), the Rolling Stones frontman "exudes 'rock star' in every sense," says stylist Rebecca Grice, who works with acts like Haim. "He ends up on 90 percent of my mood boards."



PAUL McCARTNEY, 1980

"My favorite image is of Paul getting busted in Tokyo for pot possession in his Edward Sexton Savile Row suit and John Lobb shoes. A proper English gentleman," says Bob Melet, the vintage expert behind Melet Mercantile.

SO, YOU WON'T BE SIPPING OUT OF A RED SOLO CUP...

In catering to its largely baby boomer attendees, Desert Trip has positioned itself as a culinary destination in addition to a music one. An all-inclusive food-and-drink package (which rings in at \$179 a day) will offer options from a slate of top chefs that include Pok Pok's **Andy Ricker** and Butter's **Alex Guarnaschelli**, who, along with leading Los Angeles sommelier **Rajat Parr**, give a sneak peek of what to expect on the menu.

THE FOOD Pickled vegetables will be a highlight, as well as farro and other grains, for Guarnaschelli. "This is going to be a very ingredient-driven meal," she says. "I'm making some different spice mixes, and I'm definitely bringing a small bag of tricks from New York to supplement and add flavor. There's some great cheese produced in California, so I'm kind of honing in on all my favorite ingredients — honey, cheese, bread and tomatoes — that will still surprisingly be quite good in October."



THE WINE Parr is focused on putting together a program featuring light wines unlikely to cause sleepiness or excessive inebriation for the older demographic. "All of the wines are high energy, vibrant and fresh — it won't be like having a glass of wine that makes you want to fall asleep," he says. The wine aficionado plans to wow the crowd with small-production varieties like a Napa Valley blend from **Steve Matthiasson** (left) that he calls "one of America's best whites." —ADRIENNE GAFFNEY



WE'VE JUST LAUNCHED THE BIGGEST **HOTSPOT** ON THE STRIP

The Rolling Stones / October 19 & 22

Keith Urban / October 21

Five Finger Death Punch and Shinedown / October 28

Kanye West / October 29

2016 PBR World Finals / November 2-6

17th Annual Latin Grammy Awards® / November 17

Kovalev vs. Ward / November 19

Carrie Underwood / November 26

George Strait / December 2-3 / February 17-18

Maxwell and Mary J. Blige / December 9

College Basketball: UNLV vs. Duke / December 10

College Basketball: 2016 CBS Sports Classic / December 17

Ohio State vs. UCLA | Kentucky vs. North Carolina

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TOP HITS FOR YSL

The newly minted creative director heavily referenced the '80s era of Yves Saint Laurent while also riffing on the brand's classic Le Smoking jacket at the Sept. 27 show.



LEADING LADIES

JENNIFER LOPEZ The star hit the 2013 Grammys red carpet in a one-shoulder, ultra-high-slit gown.
CIARA A silk shirt and embellished jacket made a sexy statement at the 2014 People's Choice Awards.
TAYLOR SWIFT Her look took a glam turn in a spring 2015 gown for the GLAAD Media Awards in April.

Will Music Keep Investing In YSL?

Creative head Hedi Slimane lured rock stars and revenue to the iconic brand. Now that he's out and Anthony Vaccarello is in, will the cool kids — and dollars — follow?

BY LAUREN INDIK

CHANGING THE creative director of a fashion house is a big risk. Sometimes the change can inject new energy into a brand and broadly expand its customer base, as **Alessandro Michele**'s appointment at Gucci did (where sales are up 5.4 percent year-over-year to \$2.1 billion in the first half of 2016). At other times it can damage a house's reputation and alienate existing clients, sending sales into a tailspin.

On Sept. 27, the opening night of Paris Fashion Week, the house of Saint Laurent introduced the world to its new creative director, 37-year-old Belgian-Italian **Anthony Vaccarello**. As the former head designer at Versace diffusion line Versus, as well as the founder of his eponymous label, Vaccarello and his signature slit skirts were already familiar to most in the audience.

"Hedi just knows what rock'n'roll looks like."

—Courtney Love

They knew, then, that they were about to see a different Saint Laurent than that of his predecessor, **Hedi Slimane**. During his four-year directorship, Slimane did much to align the brand with the rock-music community and aesthetic, casting **Kim Gordon** and **Marilyn Manson** in his campaigns and inviting obscure local bands to walk his runways. "Hedi just knows what rock'n'roll looks and feels like," says friend **Courtney Love**. "He has an aesthetic, without it being lame." Slimane also sent sales for the house skyrocketing north of \$1 billion in 2015, following year-over-year growth of more than 20 percent from 2012 to 2014, according to Sanford C. Bernstein analyst **Mario Ortelli**.

With a new designer at the helm — one whose supermodel friends often serve as muses — many have been left to wonder: Will Vaccarello build on Saint Laurent's newly cemented music identity or take the brand in a whole new direction?

A ROCK'N'ROLL HERITAGE

Founder **Yves Saint Laurent**, who died in 2008, made some notable contributions to music history, casting androgynous singer **Grace Jones** in his shows and, most famously, dressing **Mick** and **Bianca Jagger** in his-and-her

suits for their 1971 wedding. But the brand had little to do with rock'n'roll until Slimane arrived in 2012, dropping Yves from the house's name (which wasn't well received by YSL purists) and moving the design studio from Paris to Los Angeles. During his time there, he copied, courted and dressed the denizens of the city's indie-rock scene, making the faces of **Love** and **Sky Ferreira** synonymous with the brand. He photographed them, and many of their peers, for a "Rock Diary" on his personal website, and played **Liza Thorn**'s "Call From Paris" on the company's relaunched website. Another Slimane signature: reclusiveness. Aside from a 2015 interview with Yahoo, he was virtually untouchable by the press and wasn't shy about banning journalists from his front row. (*New York's* **Cathy Horyn** was among those not permitted.)

A who's who of the music world showed up at his final show at the Palladium in Hollywood in February, including **Love**, **Lady Gaga**, **Justin Bieber**, **Lenny** and **Zoe Kravitz**, and **Beck**.



IN Vaccarello



OUT Slimane

SLIMANE'S ROCK STARS

The rebel designer dropped the "Y" in YSL and moved the house from Paris to Los Angeles, where his music fans became friends



Pink polka-dot shirts, leopard print and grungy Kurt Cobain references were among the aesthetics championed by Slimane loyalists like Harry Styles.

From top: Keith Richards in a palm-tree bomber; Love at Slimane's final show; Doillon's red carpet look.

Daft Punk wore Saint Laurent (all the way down to their glittery boots) to the 2014 Grammys.

FOR YOUR GRAMMY® CONSIDERATION

BRIGHT STAR



BEST MUSICAL THEATER ALBUM

THE BROADWAY CROSSOVER
ALBUM OF THE YEAR!

“The shining achievement of the musical is its winsome country and bluegrass score.”

- THE NEW YORK TIMES

“The *BRIGHT STAR* cast album balances the raising and lowering of stakes with brash bursts of unmissable optimism.”

- NPR MUSIC

BILLBOARD TOP 5 ALBUM ON 3 CHARTS

TOP BROADWAY ALBUMS (#2)

TOP BLUEGRASS ALBUMS (#1)

TOP AMERICANA/FOLK ALBUMS (#5)

5 TONY AWARD® NOMINATIONS

Best Musical, Best Score, Best Book of a Musical,
Best Actress & Best Orchestrations

DRAMA DESK AWARD

Best Music

2 OUTER CRITICS CIRCLE AWARDS

Best Musical & Best Score

MUSIC, BOOK & STORY BY
STEVE MARTIN

MUSIC, LYRICS & STORY BY
EDIE BRICKELL

PRODUCED BY
PETER ASHER

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DON'T CALL ME A STYLIST: HOW DOES 'IMAGE ARCHITECT' SOUND?

BY JOSHUA DAVID STEIN

For one month this summer, 37 Avenue Hoche in Paris became the most novel runway in the world. That was where 48-year-old chanteuse **Celine Dion** emerged every day from the lobby of her hotel in an ever more surprising outfit. One day, the star, previously known for Las Vegas-style sequins and gowns, wore a stark yellow **Jil Sander** coat with towering **Gianvito Rossi** boots. Then it was a red leather jacket from Off-White, and finally an \$885 sweatshirt from Vetements that bore images from *Titanic* on the front. By season's end, the singer had become a style icon.

However, the man behind Dion's transformation doesn't want to be called a stylist. "I'm an image architect," declares **Law Roach**, a Chicago native who also dresses celebrities from **Ariana Grande** to **Ruby Rose**. Roach is among a cadre of what used to be called stylist who now dismiss that designation as restrictive. "I came up with 'image architect' a couple of years ago," he says, prompted by his work with **Zendaya**.

Through strategic design choices, he says, "I created the blueprint for her fashion career." Moments like the 20-year-old actress-singer's appearance at the 2015 Academy Awards, in an ivory **Vivienne Westwood** dress, morphed her from Disney girl to style star.

Others eschewing the label of "stylist" include **Sia's** "style artist" **Samantha Burkhart** and **B. Åkerlund**, a costume designer, stylist and longtime collaborator with **Madonna**, who prefers the term "fashion activist." Having grown disillusioned with what she saw as the tyranny of big fashion on the red carpet, Åkerlund decided to champion emerging designers, like Kuwaiti couturier **Yousef Al-Jasmi**, who created a bodysuit for **Beyoncé's**

Lemonade visual album. "I got involved in trying to understand the [designer's] struggle. These people need a voice," she says. "Someone needs to lead the troops."

But not everyone is sold on these new designations. **Valerie Steele**, director of the Museum at the Fashion Institute of Technology in New York, sighs when she hears "image architect." "How pretentious is that?" she says. "There's nothing wrong with being a stylist, is there?" But there might be more at play than just a nifty-sounding title — like money. A traditional stylist, someone who dresses a star for a red carpet appearance, can easily make \$2,000. A "style architect" who invents a new image and increases a star's visibility to brands can charge more. "A lot of these artists aren't getting

paid as well as they used to, and they want to get into new businesses like fashion," says **Marc Beckman**, CEO of advertising and representation agency DMA United. "For artists, relevancy creates meaningful revenue streams." ●



Roach



Åkerlund



▲ "Fashion activist" Åkerlund put Beyoncé in lesser-known designers for *Lemonade*, as well as this much-praised Roberto Cavalli gown.

► "Image architect" Roach picked edgy looks for Dion this summer, including (clockwise from top) styles from Vetements, Off-White and Celine, and Balenciaga.



On Sept. 27, a symbolic gesture as a crane displayed the Yves Saint Laurent logo, originally designed in 1960, which stood outside Vaccarello's debut collection.

STAYING THE COURSE

Shortly after Slimane left Saint Laurent in March, citing a failure to agree on a new contract with executives from YSL parent company Kering, the brand wiped its entire Instagram backlog. But those who were concerned that Vaccarello, who has dressed **Jennifer Lopez**, **Taylor Swift** and **Miley Cyrus**, would entirely ignore Slimane's contributions to the house needn't have. Vaccarello, who declined to comment for this article, debuted a collection aligned with his sexy aesthetic but also an edgy and music-inspired one. A draped, one-shoulder dress in gold lamé conjured disco, while a leather mini dress, cut to expose a single breast covered in a sequined pasty, called to mind Cyrus and **Lil' Kim**.

"There will be a shift [in direction] but, for the most part, [Vaccarello's debut lineup] will appeal to the Hedi Saint Laurent customer," says Ferreira's stylist, **Ian Bradley**.

BANKING ON ROOTS?

One sign that Vaccarello is not looking to alienate fans and, more importantly, customers? Sitting front row at his show was French singer **Lou Doillon**, who was with her mother, **Jane Birkin** (a YSL loyalist who wore the designer in the '70s and was also photographed by Slimane), and sister, **Charlotte Gainsbourg**. Doillon has already appeared in campaigns for both Slimane's Saint Laurent and Vaccarello's own label.

Notably, Vaccarello has reintroduced the Y in YSL, which was displayed prominently in the form of a huge neon sign outside his show. But the rock'n'roll pull is strong and financially smart, which explains why Vaccarello's floor-length, high-slit gowns were nowhere to be seen. "Music is so much a part of fashion right now," says Los Angeles-based stylist/boutique owner **Elyse Walker**, whose clients include **Kate Hudson** and **Cindy Crawford**. "I had never seen Anthony do that before." ●



STYLING: DOMINIQUE MATTHEWS/STYLING; ROACH: JAS VASQUEZ; ÅKERLUND: PATRICIA BEHRENS; BIRKIN: KUS PRESS; FLASH NEWS; CIL: MARK PASEK; ILLUSTRATION: JEFF GARDNER; COURTESY OF HAWK WOOD ENTERTAINMENT.

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BEST MUSICAL THEATER ALBUM

Music by
JERRY BOCK

Lyrics by
SHELDON HARNICK

"THE SHOW IS BOCK AND HARNICK'S MASTERPIECE."

-Steven Suskin THE HUFFINGTON POST

**"JERRY BOCK AND
SHELDON HARNICK'S
SCORE PACKS
YEARNING AND
HUMOR AS IT
CARESSES THE EARS
AND HEART."**

-Joe Dziemianowicz
DAILY NEWS



**"PURE DELIGHT.
THE MOST
ROMANTIC
OF ALL
BROADWAY
MUSICALS!"**

-Terry Teachout
WALL STREET JOURNAL

**"SHE LOVES ME FLIES TOWARDS HEAVEN
ON ASCENDING HIGH NOTES"**

-Ben Brantley The New York Times



"THE SHOW OF THE SEASON"

-Rex Reed NEW YORK OBSERVER



ghostlightrecords.com



LAURA BENANTI

ZACHARY LEVI

JANE KRAKOWSKI

Photos: Joan Marcus

YOUR GUIDE TO

GRAMMYS

THE

YOUNG
ONES

With all the eligible music finally on sale (or streaming) and ballots about to hit the mail, America's *other* campaign season starts now for the 59th annual Grammy Awards (Feb. 12, CBS, in Los Angeles), as women dominate (Adele, Beyoncé), hip-hop royalty likely reigns (Kanye, Drake) and the potential best new artist nominees — **CHANCE THE RAPPER**, **MAREN MORRIS** and **ALESSIA CARA** — have never looked so revolutionary

THE YOUNG ONES

BY FRANK DIGIACOMO
PHOTOGRAPHED BY AUSTIN HARGRAVE

From left: Maren Morris, Chance the Rapper and Alessia Cara photographed Sept. 22 at Essanay Studios in Chicago. Styling by Whitney Middleton. Morris wears a Production Mode top, Billy Reid leggings, Marion Parke boots, Bella Colletta bracelet, E. Shaw Jewels and Hvntr Gvtherer rings. Chance wears a New Era hat, Levi's by Emma McKee x DPTR jacket, Polo Ralph Lauren T-shirt, Zanerobe jeans and Bijon Studio sneakers. Cara wears a Rails shirt from Jax & Debb, Cheap Monday jeans from Belmont Army, Bella Colletta necklace and Vans sneakers.

For an exclusive video interview with the artists discussing how and where they write music, go to Billboard.com.





GRAMMYS 2017PREVIEW

FOR SOMEONE WHO'S 48 hours away from mounting a one-day music festival that will draw 47,000 fans, Chance the Rapper looks remarkably chill. On a soundstage at Essanay Studios in his native Chicago, the 23-year-old displays his arms and knees in imitation of Michael Jackson's Scarecrow as "Ease On Down the Road" from *The Wiz* plays on a boom box. (He later says the movie helped inspire his new live show.) He's smiling and wearing Super Mario-esque burgundy overalls and one of his trademark baseball caps — this one red and embroidered with the number 3, a reference to his latest album, *Coloring Book* — as a photographer snaps away.

The two artists who join Chance on set exude a similar calm, despite the logistical Tetris required to get them all in the same room.

"We're all pretty laid back," explains country artist Maren Morris, 26. She has flown in from Nashville, where she lives, and, shortly after the shoot is over, will hop on another plane to Tampa, Fla., to rendezvous with her boyfriend, the singer-songwriter Ryan Hurd, who is opening for Chase Rice that night.

The youngest of the three, 20-year-old Ontario, Canada, pop phenom Alessia Cara, took a morning flight from Toronto, where she played a show the previous night and will return after the shoot to play another.

Chance, meanwhile, will board his tour bus and make the half-hour trip to U.S. Cellular Field to prep for his Magnificent Coloring Day festival, which will light up Twitter thanks to Kanye West's surprise appearance and Chance's creative set.

While the three draw from distinct musical vocabularies, they are all mutual fans — Chance calls Cara a "kid genius" and Morris says the rapper's emotional "Summer Friends" "really hit me." They also are, potentially, competitors: All three are likely to be nominated for Grammys in multiple categories, and touted to be nominated in the highly prestigious category of best new artist.

"Oh, my God, it would mean everything," says Cara of a nomination coming her way on Dec. 6. The pop artist's raw, confessional album, *Know-It-All*, was one of the year's outstanding breakout debuts. Says Morris, who garnered five Country Music Association Award nominations in 2016: "To be the Nashville representation would be cool."

Chance already feels like a winner: After the rapturous reception to *Coloring Book*, released exclusively on Apple Music, The Recording Academy (coincidentally, it says) changed its rules to make streaming-only albums and songs eligible for awards. "Me being nominated would be a whole other victory," says Chance. "If I do win, just know that I'll be reveling in it."

The three have extended the boundaries of their genres: Chance seeding hip-hop with gospel; Morris climbing country radio playlists — and the Billboard Hot 100 — with feisty and soulful songcraft that's the antithesis of bro country; and Cara remaking the pop star as someone who eschews glamour and artifice, performing such songs as "Scars to Your Beautiful" makeup free and attaining the upper reaches of the Hot R&B/Hip-Hop Songs and Hot 100 charts. Together, they represent the vanguard of a Grammy season that promises heightened recognition of artists of color (like Frank Ocean and Drake) and women (main attractions Beyoncé and Adele).

"I come from a very traditional Italian family," says Cara. "I kind of became a homebody because of it. But for the last two years, I haven't lived the same day twice." Below, from left: Cara performed at Coachella in April. Morris accepted a platinum award for "My Church" in August. Chance and West (left) performed at Chance's Magnificent Coloring Day festival in Chicago in September.

Not to get ahead of ourselves, but: Will you thank God if you win?

MORRIS The first people I'm going to thank are my parents because they're basically God to me. They busted their asses driving me around Texas to every honky-tonk and [Grand Ole] Opry show. Otherwise, I'm going to get a phone call.

CARA I probably will thank God. I definitely always think it in my head. I'm not crazy religious, but I do believe.

CHANCE The first thing I'll do is give glory to God. If I get nominated, I'm going to throw a huge party in Chicago and I'll fly in all my friends. We'll celebrate the Grammys' recognition of grass-roots independent artists and this new way of releasing music by nominating me. We'll f—ing go crazy for, like, two days straight.

Let's get this out of the way: Adele or Beyoncé for album of the year?

CHANCE Beyoncé. I thought *Lemonade* was a well-structured album, politically vocal, streets-ready and cohesive. Not to say that Adele's album didn't have any of those things, but I only heard it, I think, once. *Coloring Book* would be a strong contender for album of the year, too. I'm not coming for Beyoncé at all. She will be nominated but I'm just saying, why not *Coloring Book* for album of the year?

CARA Adele had great songs on 25, but Beyoncé pulled together a beautiful body of work as a whole, and I'm really into that.

MORRIS That's so hard because I wore both of those albums out. I lean towards Beyoncé because she made such a social statement with her album. And it's a visual album. As a songwriter, when I first watched *Lemonade*, I was so moved.

What are the challenges that people of color and women face when it comes to the Grammys and the music





Cara wears a POL jacket from Belmont Army, Rails shirt from Jax & Debb and Hvnter Gvtherer earrings.

industry in general?

CHANCE Pretty much the same challenges that they face throughout the rest of the world in terms of being overlooked, underappreciated and held back from a lot of stuff. Colorism and racism don't stop when you're a musician or when you have wealth or when you're in any given position. Kendrick [Lamar] going home Grammy-less [in 2014, when he was nominated in seven categories] was an awesome moment for people to recognize that it plagues us regardless of talent or skill.

What can the industry do better for women and artists of color?

CARA One thing would be stop trying to pit [women] against each other all the

“STOP TRYING TO PIT WOMEN AGAINST EACH OTHER. WHY DOES COMPETITION ALWAYS HAVE TO BE PORTRAYED AS A FEUD? YOU DON'T SEE THAT WITH MEN.” —CARA

Alessia Cara

CHART CLIMB

Her April 2015 single “Here” finally peaked at No. 5 on the Billboard Hot 100 in February 2016.

AWARDS BUZZ

In 2016 she won breakthrough artist of the year at the Juno Awards and best new artist at the BET Awards.

BIG SHOWS

After playing festivals like Glastonbury and opening for Coldplay, she started her own tour in September.

time. Why does [competition] always have to be portrayed as a feud? You don't really see that with men.

Maren, do you think that country gets short shrift in the major categories?

MORRIS When it comes to best new artist or album or song of the year, yeah, it's very rare that you see someone in country win one of those. It's a very strong genre, and it's got roots so deep in our culture. I think the pool of voters listen more to pop and R&B and hip-hop. Those seem to be the major contenders.

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

CHANCE Donald Glover told me when I was, like, 19 to hire a business manager. He said it was the smartest 5 percent he ever gave up, and I agree, just in terms of structure and planning. That same year I was chilling with Jill Scott, and she asked me how I was dealing with my finances. Then she broke down to me how I should delegate money to my family, to my own needs, to my craft and, of course, to my taxes.

CARA When I toured with Coldplay, Chris Martin said that the audience will always give you what you give them. I also randomly met Tricky at an airport one day, and he told me, “Take care of yourself. You come first.” He said he didn't do that when he was in his prime, and it's the one thing he regrets.

MORRIS Natalie Hemby, a big writer in Nashville, told me, “Don't be an asshole on the way up and don't be an asshole on the way down.”

Have you had a moment with a fan that made you think all of this hard work is worth it?

CARA It ranges from someone telling me that one of my songs helped them reconsider taking their own life, to the girl who told me that I had given her the courage to come out to her family. She said that I was actually the first person that she came out to, and that she was going to go tell her family next.

CHANCE I've had a few people tell me that they were in dark places and then my music helped them out. I give them a hug and just let them know, like, we overcame whatever was going on then. And I'm happy to be in their presence.

If you could use your power as a musician or celebrity to change one thing in society, what would it be?

CHANCE I'd change the entire world's value of black American ingenuity and opinion.

MORRIS Fine arts education in public

CARA: EMMA MCNEIL/GETTY IMAGES; MORRIS: JONAH SHEARER/GETTY IMAGES; WHITTEN: SABBATINI

**“RACISM DOESN’T
STOP. IT PLAGUES US
REGARDLESS OF
TALENT OR SKILL.”**
—CHANCE



**Chance
The Rapper**

SNL LOOKS

Saturday Night Live's first unsigned musical guest in December 2015, he performed with Kanye West in February 2016.

STREAMING WIN

Apple Music exclusive *Coloring Book* debuted at No. 8 on the Billboard 200 in May.

HIT SINGLE

On the Oct. 8 chart, “No Problem” became his first Hot Rap Songs top 10.

GRAMMYS 2017 PREVIEW

speaking on her policies but I feel a certain connection to Hillary Clinton that's just not there with Donald Trump.

MORRIS I have to go with Hillary just because I can't stand Trump.

CARA I'm just going to say that I'm very lucky to be Canadian.

What's next for you?

CARA I'm trying to write a bit on the road. I thought it was going to be easy but it's actually very difficult. When I make an album I want to dedicate all my time to it, because I got to do that for the first one.

CHANCE I want to tour a lot of continents I've never been to — Asia, Australia, South America — but eventually stop and open up a theater in Chicago and do a show there for a while. My new tour is based off a few of my favorite Broadway

“I'D THANK MY PARENTS, WHO BUSTED THEIR ASSES DRIVING ME TO EVERY HONKY-TONK AND OPRY SHOW.”—MORRIS

productions: *Hamilton*, *The Wiz*, *The Sound of Music* and, more than anything, *The Lion King*. But this wouldn't be like a Chance the Rapper concert. It would be narrative [combined] with new musical and theatrical production.

If you're nominated, what will you wear to the Grammys?

MORRIS Oh, my God, I haven't even chosen what I'm going to wear to the CMA Awards, and they're in November. I'll have to get back to you on that.

CHANCE A suit — somebody told me that the VMAs was more lax, so I wore overalls. Then I got there and there were people in suits, so I was f—ing pissed. I'm not going to make that mistake again. All award shows, next year's VMAs — straight suit.

CARA I feel like that's one night where I would just go all-out for fun. So if you do see me in, like, a full-out gown that's just because I decided to do that. I would never wear anything because someone told me to.

Alessia, will you wear makeup?

CARA If I'm performing “Scars,” I won't onstage. But if I'm going to go all out for that night, I might as well go *all* the way out. ●



Morris wears a Production Mode jacket, Department of Curiosities top, Zara shorts, Shoe Republic LA boots from Akira and Hvntr Gvtherer earrings. Opposite: Chance wears a New Era custom hat, Billy Reid shirt, Sheila Rashid custom overalls and Bijon Studio sneakers.

schools is really abysmal. The same emphasis should be put on music, theater, dance — anything creative — that's put on math and science.

CARA I'd like to shut off all the noise and allow people to be creative without all the judgments and standards that we think we have to follow. The bar is set so high for women, and it doesn't really exist for men.

When I did the [2016] MTV Video Music Awards [preshow], I chose to go with no makeup because I'm doing this whole campaign for my song “Scars.” I just wore my regular clothes — I didn't fancy it up — and a lot of articles, especially those written by women, said, essentially, “We understand what you're trying to do, but if you just could have

Maren Morris

THE CROSSOVER

In June, *Hero* debuted at No. 1 on the Top Country Albums chart and at No. 5 on the Billboard 200.

ROAD TEST

She joined Keith Urban as opening act on his Ripcord Tour running from June to October.

NASHVILLE LOVE

She's nominated for five Country Music Association Awards — the same number as Eric Church and Chris Stapleton.

elevated it a bit...” That's so frustrating! I'm trying to make a statement, and they're saying they acknowledge that statement, yet wish I would change. You put so much work into being a good performer, and then all people can talk about is what shoes you're wearing.

Another big question: Trump or Clinton?

CHANCE Hillary Clinton, by far. Not to sound selfish, but she's from Chicago so I would hope that she'd be engaged in our city's current troubles and needs. She has a certain sincerity that's hidden by the media. I'm not sure if it's because she's a woman or because Donald Trump just has a stronghold on the media at this time, but she's unfairly treated. I can't really

ADELE TO ZAYN: BREAKING DOWN THE BIG FOUR

Beyoncé drove the conversation, Ms. Adkins outsold everyone and Frank Ocean just made the deadline: running down the major players — and liveliest rivalries — in the main Grammy categories

BY ALAN LIGHT // ILLUSTRATION BY DALE EDWIN MURRAY

Two words: Adele and Beyoncé. As awards show ratings plummet and viral moments increasingly decide a ceremony's impact, the world's two biggest stars going head-to-head on Feb. 12 — and also likely taking the stage at the Staples Center — may be the answer to CBS and the Grammy producers' prayers. (Columbia Records, home to both divas, may prove the biggest winner of all.)

But there's much more to the 59th annual Grammy Awards than even this match. And with the eligibility period closed and the first ballot mailing date of Oct. 14 fast approaching, the other potential nominees in the main categories — and the rest of the Feb. 17 ceremony — are taking shape. This may be, among other things, the year that hip-hop finally takes the Grammy spotlight: Big records from Drake, Kanye West, Frank Ocean and Chance the Rapper are all possible contenders in the major, cross-genre categories — and give the awards a wide-open opportunity to capture the current musical climate.

ALBUM OF THE YEAR

Adele's *25* and Beyoncé's *Lemonade* will almost certainly score nominations. The question is whether the near-universal commercial appeal of *25* — which had the biggest Nielsen Music sales week of all time — will carry more weight than *Lemonade*'s galvanizing, just-in-time social resonance.

Though Adele's album came out back in November 2015 and Beyoncé's new music didn't fully take off on radio, both women are flexing their popularity on tour.

Drake has never been nominated for album of the year, and this should be his chance: Though *Views* wasn't his best-reviewed record, it held down the No. 1 spot on the Billboard 200 for 13 weeks and spun off his first No. 1 Billboard Hot 100 single ("One Dance") and, with "Hotline Bling," a hit-meme hybrid. Kanye West has been nominated in the category multiple times but never won. The bewildering rollout of *The Life of Pablo* and his inelegant moments from this year (the "Famous" video, the models fainting at his fashion show) may still keep the skeptics from coming around.

David Bowie's *Blackstar*, released shortly before the 2016 Grammy ceremony, is more than just a sentimental favorite — it's considered one of the strongest albums in his magnificent career. The rest of the slate might depend on how voters perceive Bowie's legacy. If his nomination is seen as filling the "classic rock" slot, then Radiohead's *A Moon Shaped Pool* could win out as a more contemporary choice. But if he's viewed as representing music's experimental edge, then Grammy favorite Paul Simon might make the cut with his acclaimed *Stranger to Stranger*.

Chance the Rapper's *Coloring Book* may have an uphill battle against the bigger-name rap contenders, but a change in Grammy rules makes his highly praised, streaming-only album eligible despite never being sold commercially. Another digital-only album, Frank Ocean's long-awaited *Blonde*, came out just in time to



qualify for the awards, as did *22*, *A Million*, the latest from 2012 best new artist winner Bon Iver. Response to Sia's *This Is Acting* was a bit muted, but she gave a memorable performance at the ceremony in February and appeals to Grammy voters. Others in play: Rihanna's *Anti*, Coldplay's *A Head Full of Dreams*, Justin Bieber's *Purpose* and country anti-hero Sturgill Simpson's *A Sailor's Guide to Earth*.

RECORD OF THE YEAR

Once again, Adele and Beyoncé look like locks here. "Hello" was as inescapable as a pop record gets nowadays, and Ms. Adkins previously won this trophy for *21*'s "Rolling in the Deep." "Formation," though, was the year's great call to arms, and from the obsessive analysis given to each frame of the video to Beyoncé's hotly debated Super Bowl performance, her



track helped define the culture in 2016.

Drake's "One Dance" (featuring Wizkid and Kyla) ranks as *Billboard's* official song of the summer and will likely get a nod here. Justin Bieber, having established his Grammy credibility with the Jack U collaboration "Where Are U Now" (the 2016 best dance recording), returned with the mature, acoustic-based "Love Yourself," co-written with Grammy favorite Ed Sheeran. Lukas Graham's "7 Years" was another earnest, massively popular statement from a young act.

The Chainsmokers' "Closer" (featuring Halsey) would be a timely choice and a way to squeeze EDM into the major categories. Sia managed her first Hot 100 No. 1 with "Cheap Thrills" (featuring Sean Paul); the recent release of "The Greatest" (featuring Kendrick Lamar) might cut into the momentum of the older

single, but also could keep her top of mind for voters. Kanye West's gospel-tinged "Ultralight Beam" offers a way to recognize both the 21-time winner as well as the song's featured guest Chance the Rapper. If The Weeknd's "Starboy" earns a strong response out of the gate, his pairing with Daft Punk may be too alluring for voters to resist. Zayn pulled off the difficult trick of breaking away from a teen-pop group and standing on his own with "Pillowtalk" — and while his leading role model for that transition, Justin Timberlake, may not have had the comeback critics hoped for with "Can't Stop the Feeling!," he should not be counted out.

SONG OF THE YEAR

First, your annual reminder: Song of the year recognizes songwriters; record of the year, performers and producers. 2015 and

2016 provided many of the big, heartfelt compositions that this category tends to favor. "Hello" (written by Adele and Greg Kurstin), "7 Years" (Lukas Graham leader Lukas Forchhammer, Steffan Forest, Morten Ristorp and Morten Pilegaard) and "Love Yourself" (Justin Bieber, Ed Sheeran and Benjamin Levin) all have a strong shot here.

Country songs often factor into this category, and this time there are two heart-tugging ballads going head-to-head: Thomas Rhett's "Die a Happy Man" (which he co-wrote with Sean Douglas and Joe Spargur) and Tim McGraw's "Humble and Kind" (by Lori McKenna, who was nominated in 2015 for Little Big Town's "Girl Crush"). Sia's "Cheap Thrills" (also co-written by Kurstin) seems like an outside shot, and while "Formation" (which Beyoncé co-wrote with Khalif Brown, Jordan Frost, Asheton Hogan and Michael Len Williams II) isn't the typical kind of song for this category, its impact should earn it a serious look.

BEST NEW ARTIST

With a few rookies managing big hits but no artists breaking out across the board, this looks like one of the year's trickier categories. Despite the mixtape projects he has released since 2011, Chance the

WILL THE SALES OF 25 TRUMP LEMONADE'S SOCIAL IMPACT?

Rapper rates as a "new artist" in part because he finally reached national prominence in 2016. The rave reviews for *Coloring Book*, his high-profile guest spots and TV appearances, and future-oriented, streaming-only release strategy make him a sure shot. Similarly, while Maren Morris previously had put out three independently released albums, her debut major-label LP, *Hero*, shot to No. 1 on Top Country Albums — plus she tied for the most 2016 Country Music Association Award nominations. And for five years running, the category has recognized a country artist. (Kelsea Ballerini and Cam also have a chance at this slot.)

Further afield are acts with one or two big songs but maybe not the gravity of a career artist. Shawn Mendes ascended quickly to arena-headliner status. Lukas Graham is a strong contender, along with Alessia Cara, who is well-liked across genres. The Chainsmokers' "Closer," with Halsey, could tip the balance for one, or both, acts. Bryson Tiller was honored at the BET and MTV Video Music Awards, and Desiigner's "Panda" was unavoidable for months. Voters also may reach back for acts that made their biggest impact in 2015 (Charlie Puth, Rachel Platten). As always — for better or worse — expect a surprise in this group.

2016 Nominees And Winners

ALBUM OF THE YEAR

Taylor Swift, 1989 ✓
Alabama Shakes, *Sound & Color*
Kendrick Lamar, *To Pimp a Butterfly*
Chris Stapleton, *Traveller*
The Weeknd, *Beauty Behind the Madness*

RECORD OF THE YEAR

"Uptown Funk!," Mark Ronson featuring Bruno Mars ✓
"Really Love," D'Angelo & The Vanguard
"Thinking Out Loud," Ed Sheeran
"Blank Space," Taylor Swift
"Can't Feel My Face," The Weeknd

SONG OF THE YEAR

"Thinking Out Loud," Ed Sheeran ✓
"Alright," Kendrick Lamar
"Blank Space," Taylor Swift
"Girl Crush," Little Big Town
"See You Again," Wiz Khalifa featuring Charlie Puth

BEST NEW ARTIST

Meghan Trainor ✓
Courtney Barnett
James Bay
Sam Hunt
Tori Kelly

WHAT'S AT STAKE FOR...

Rihanna and Paul Simon made great records, yes, but they're among the artists and execs with the most to gain — and lose



Rihanna
WHO The VMAs-honored singer, who released a No. 1 Billboard 200 album (*Anti*) and No. 1 Billboard Hot 100 single ("Work") in 2016.
ISSUE She has won eight Grammys, but never in a major category.
UPSHOT Hard to see her lapping Beyoncé. What does a good girl gone bad need to do for proper recognition of a record-smashing career?



Jay Z & Jimmy Iovine
WHO The heads, respectively, of streaming services Tidal and Apple Music.
ISSUE Will music released through exclusive deals with streaming services turn off Grammy voters?
UPSHOT The superstars should emerge unscathed, but certain albums being harder to hear could damage streaming's image.



Les Moonves
WHO The president/CEO of CBS, home of the Grammys telecast.
ISSUE The 2016 Grammys were the lowest-rated in six years, and TV ratings for awards shows are declining in general.
UPSHOT Adele versus Beyoncé may draw TV viewers, but only an innovative performance — or impassioned speech — is likely to go viral.



Sturgill Simpson
WHO The outspoken critic's darling behind the country-soul album *A Sailor's Guide to Earth*.
ISSUE In a year without a Nashville juggernaut, Simpson has an outside shot at a nod for album of the year.
UPSHOT Will calling the Academy of Country Music Awards "formulaic cannon-fodder bullshit" lend outlaw cred or torpedo his chances?



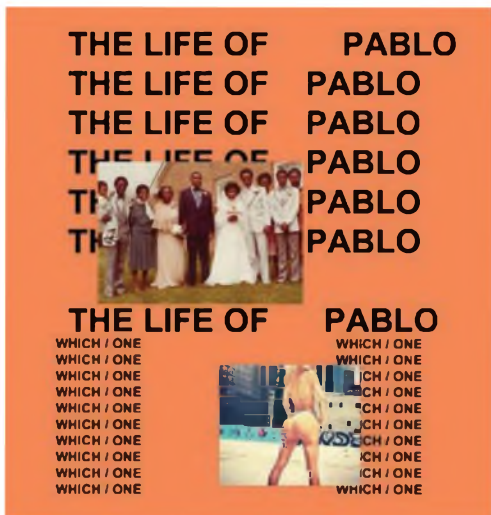
Kelsea Ballerini
WHO The Taylor Swift-approved country artist.
ISSUE A year after a radio consultant recommended limiting airplay for female artists, Ballerini, along with Maren Morris and Cam, hopes to contend for best new artist.
UPSHOT At least one of these upstarts should make the final ballot — which bodes well for the future of Nashville's "tomatoes."



Kanye West
WHO The rapper who released *The Life of Pablo* in February (and tweaked and revised it for weeks).
ISSUE He has won 21 Grammys, but — as he's quick to remind us — none in the album, record or song of the year categories.
UPSHOT Drake dominated airplay, and Chance the Rapper got the critical love. West could be left hanging.



Paul Simon
WHO The veteran artist who released the five-years-in-the-making *Stranger to Stranger* LP.
ISSUE Desert Trip proves boomers can still sell tickets, but will they still be a factor for awards?
UPSHOT The late David Bowie may get an album of the year nod; Simon has a shot, too. But this could be the year that hallowed rock elders are shut out from the top honor. —A.L.



From top: Ocean's streaming-only *Endless* album and West's *The Life of Pablo* will be eligible for Grammy consideration under the Recording Academy's recent rule change.

Grammys' Streaming Revolution(ish)!

Two Chicago guys — Kanye and Chance — benefit from the academy's decision to validate "free" digital recordings, but the rules are still evolving

The Recording Academy would like to make one thing perfectly clear: The success of Chance the Rapper's *Coloring Book* — which, in May, became the first streaming-only album to chart on the Billboard 200 — did not play a role in the academy's decision to make records released through the platform eligible for Grammy Awards consideration. By the time a Change.org petition lobbying for the rule change amassed 40,000 signatures, it was already a done deal. Although the eligibility revision was announced June 16, nearly a month after *Coloring Book* debuted on Apple Music, academy executives say it was introduced in March and ratified internally in May, two years after members first proposed allowing "free" recordings into the Grammy sweepstakes.

"It's important to note that we didn't make this change for any particular artist because we felt, 'Oh, this artist is not going

to be eligible and that's going to make us look bad,'" Recording Academy senior vp awards Bill Freimuth tells *Billboard*. "It's really more about trying to stay ahead of changes in a very dynamic industry."

According to Freimuth and other academy sources, a rule change was first proposed in spring 2014. But it wasn't until a year later that a subcommittee of digital industry players was formed to draft the version that was ratified.

Grammy eligibility now extends specifically to albums streamed on Spotify, Tidal, Google Play, Apple Music and Amazon, which brings into the competitive mix Kanye West's *The Life of Pablo*, by far the biggest release to qualify under these rules. (West is selling *Pablo* as a \$20 download on his site, which on its own would not satisfy academy rules about commercial ubiquity.)

Also presumably qualifying: Frank Ocean's Apple-exclusive streaming video album *Endless* — although that odd, contract-fulfilling blip in his catalog likely will be ignored in favor of *Blonde*, the separate album Ocean put up for sale everywhere a week after its release.

Right now, says Freimuth, “it appears that there are very few things that are available only through streaming. The vast majority of people want to monetize any way they can, and if you can pay your 40 bucks to TuneCore and get [an album] distributed everywhere, why not do that?”

It turns out Chance jumped the gun when he tweeted in June that the Grammy rule change would affect “all the SoundCloud albums that may now be recognized for excellence.” SoundCloud is not among the big five streaming services counted by the Grammys.

For a recording to be eligible, “it has to be on a full-catalog, audio-only

“WE DIDN’T MAKE THIS CHANGE FOR ANY PARTICULAR ARTIST.” —BILL FREIMUTH, THE RECORDING ACADEMY

subscription service,” and the service itself at least a year old, says Freimuth. “Though we didn’t know this was going to be the case, it turns out that gives us a year to examine what we’re going to do about the SoundCloud Go and YouTube Red audio-only subscription services,” which debuted, respectively in October 2015 and March.

Streaming, in any case, is how most Grammy voters will hear the nominees. From the time the first ballot goes out in mid-October through the close of voting a month later, would-be nominees can post their recordings on the members-only Grammy PRO website, though typically only more obscure independent artists do.

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“If Joe Smith from Poughkeepsie has something he wants to get noticed for best improvised jazz solo, he can post it there,” says Freimuth. “I don’t think any [voter] is going to have too much trouble finding an Adele record if they need to hear that.”

Once nominations are announced Dec. 6, the finalists will be cleared by labels and music publishers and streamed on a different section of the PRO site. Unlike the Academy Awards, the CD equivalent of a “screener” is not sent out, partly “because that would get very expensive when there are 13,000 voters,” and partly because the academy balks at sharing those 13,000 names.

“Before my time, we had a partnership with a service where voters could purchase LPs at a substantial discount,” recalls Freimuth with a laugh, “and a lot of folks, I’ve heard, were sad to see that go away.”

—CHRIS WILLMAN



Lady Gaga (center) performed a tribute to David Bowie during the 58th annual Grammy Awards telecast in February.

Can CBS Reconnect With Cord-Cutters?

Praying for an Adele-Beyoncé showdown to reverse a 10 percent decline in advertiser-preferred younger TV viewers, as digital dollars still pale in comparison

Music’s Biggest Night” faces what may be an insurmountable challenge: holding on to millennial TV viewers who are cutting the cord in increasing numbers.

The Grammys, TV’s second-biggest awards show behind the Oscars, have managed to retain a relatively stable audience in recent years. But advertiser-preferred younger viewers are becoming more difficult to keep. CBS’ 2016 telecast dropped 10 percent among adults 18 to 49, even as viewership held at 25 million.

Hardly the only awards telecast to suffer declines — the Sept. 18 Primetime Emmy Awards had record lows — the Grammys’ battle for younger viewers is nothing compared with the one waged by the MTV Video Music Awards. In just six years, linear ratings have nosedived. August’s telecast was off nearly 75 percent from its peak in 2011.

But the VMAs have doubled down on attracting viewers on other platforms. “MTV was intelligent in understanding how people are consuming video,” says Sam Armando, lead investment director at media firm Mediavest-Spark Armando. “That’s why you see the big digital play and the simulcast across [Viacom] networks.” (CBS streams the Grammys telecast through its All Access subscription service.)

Online VMA consumption nearly doubled from 2015 to 2016. And while that’s monetizable, it has nowhere near the power of a live TV audience. Thirty-second spots for the 2017 Grammys are again expected to go for around \$1 million. For that reason, CBS brass recently signed a 10-year contract extension that will keep the awards at the network through 2026.

In an effort to preserve its base, the telecast has become reliant on partnering current acts with veterans of the industry.

“I really believe that a younger audience will watch a show that skews older,” says Grammys executive producer Ken Ehrlich. “It’s more difficult getting the older audience to watch something younger. The perfect combination is when I can cross the demos with the performances.”

In the short term, the upcoming telecast stands to get a lift when it moves back to Sunday (Feb. 12), while others forecast an even more compelling reason to tune in live: Two of 2016’s biggest artists, Adele and Beyoncé, are expected to go head-to-head for the night’s top categories. “Awards show ratings are often subject to circumstances: who’s nominated, what’s happening around the event,” says Armando. (The 2012 Grammys skyrocketed to a near all-time high, 39 million viewers, in the wake of Whitney Houston’s death the night before the telecast.)

Ehrlich agrees that an Adele-Beyoncé faceoff could be a real boost, adding: “I love the idea that there’s a legitimate horse race about to take place.”

—MICHAEL O’CONNELL

The Road To The 2017 Grammys

Oct. 14, 2016
First ballot mailing

Nov. 4, 2016
First ballot deadline

Nov. 15, 2016
Last day to become a member to vote in final round

Dec. 6, 2016
Nominations announcement

Dec. 14, 2016
Final ballot mailing

Jan. 13, 2017
Final ballot deadline

Feb. 12, 2017
59th annual Grammy Awards telecast

Rebirth Of The Last Bee Gee

As disco hit the skids, **BARRY GIBB** — one-third of sibling superstars the Bee Gees — saw his records burned and his falsetto (and chest hair) lampooned. During the next decades, he would lose his younger brothers and retreat into the shadows of his compound. Interviewed at his Miami home on the eve of his first solo release since 1984, the self-described “enigma with the stigma” looks to bury his ghosts with new collaborators (his sons) and a guru-like attitude (“I won’t have negativity”)

BY JOE HAGAN

From left:
Maurice, Barry
and Robin Gibb
of the Bee Gees
in 1983.



"I've learned to accept what comes around the corner," says Gibb, shown here in June.



BARRY GIBB, THE SUAVE romantic whose soaring falsetto defined the Bee Gees and the *Saturday Night Fever* era, is padding around his Miami mansion in white tube socks, a pair of rimless glasses perched on his nose. At 70, Gibb is a genial, if slightly eccentric, grandfather of eight, his gray hair and thinning beard wispy where they were once leonine, his walk slightly hobbled. His vast living room is rife with gilded mirrors and cherub statuettes. A glass coffee table is piled high with books on his eclectic interests — the supernatural, alternative archeology, British history, the Third Reich — and a copy of evangelist Joel Osteen’s *I Declare*. As the sun floats in through a crack in the curtains, Gibb comes on like a serene guru, clad all in black, yoga beads looped around his wrist, likening himself to one especially well-known student of the Maharishi.

“George Harrison seemed to be the happiest of all of them, the most comfy about life,” says Gibb, “and I feel I’m in my comfort zone, where I won’t have negativity. I will not have it. I won’t have issues with you. I’m perfectly happy. There are a lot of people that fight. There’s no time for it. They don’t understand that.”

His dog Boo, a mixed-breed rescue, barks incessantly, interrupting Gibb’s musings. “I don’t allow arguments in my house,” continues Gibb, who then cracks a smile. “I’ll kill the dog, but — I just don’t live that way anymore.”

This is a very different Barry Gibb than the one who sat here two years ago, when his wife of 46 years, Linda — a former Miss Edinburgh whom Gibb met on Britain’s *Top of the Pops* in 1969 — came in one night to find him in his bathrobe, watching TV in the dark. For 50 years, his life had been defined by the hits he created with the Bee Gees, from the 1968 classic “To Love Somebody” to the indelible “Stayin’ Alive” in 1977. Following the disco backlash of the late ’70s, Gibb retreated from the spotlight, fearing he and his brothers would get “swept away” if they didn’t reinvent themselves as behind-the-scenes tunesmiths. And after the deaths of his twin brothers Maurice (in 2005) and Robin (in 2012), who were three years younger, Gibb felt like a man consigned to the past. “I was ready to quit. I was done. There was no point in going on any further,” he says now. “I’ve done solo work my whole life but never felt like a solo artist.”

By his own admission, Gibb was “moping around, meandering,” until his wife jolted him out of his funk that night.



“She came in, and she said, ‘You’ve got to get off your ass,’” recalls Gibb. He told her he didn’t feel like making music anymore. “She says, ‘No, no, you still have your own life. You’ve got to live.’”

That wasn’t an easy task. Here in his mansion, time feels frozen in 1981 — a vision of wealth conceived by a newly rich Brit for whom Victoriana, ornate chandeliers and East Asian art signified the apex of luxury. A wall of 80-odd photographs catalogs his glory days: Gibb with Roy Orbison, Gibb with Leslie Nielsen, Gibb with Michael Jackson (“Oh, we’ve both been blind drunk lying on this carpet,” says Gibb of Jackson’s visit to the house in the ’80s). And then there are the ever-present ghosts of his brothers (including solo act Andy, who died suddenly in 1988 due to inflammation of the heart likely exacerbated by years of drug abuse), their toothy grins and half-lidded gazes staring out from photographs on every wall, including the bathrooms.

But Gibb is finally emerging from this time capsule with his first solo album in 32 years, the hopefully titled *In the Now*. The Bee Gees, committed pop romantics, were never confessional songwriters. But Gibb’s new solo work is a departure: a kind of diary of his private world, with songs about his life “underground” (“Home Truth Song”), his outrage at current affairs (“Blowin’ a Fuse”), his skepticism of religion (“Cross to Bear”) and the abiding heartache of

With his sons Ashley (left) and Stephen, who worked on *In the Now*. “We’re able to write and create together,” says Gibb. “It works.”

Staying Alive

The many incarnations of Barry Gibb — with and without his brothers — during a more than five-decade career



1964

Gibb (left) with brothers Robin (center) and Maurice in their early songwriting days with the Bee Gees, shortly after the family moved to Sydney. “We knew as kids we had something going on,” says Gibb.



and with my own family, seeing my kids have their own kids.”

Speaking of whom, he conscripted the nearest available Gibbs in his orbit to collaborate: eldest sons Stephen, 42, and Ashley, 39. (Barry, who was married once before, has five children, including a daughter, all with Linda.) “They give me that youth,” says Gibb. “They give me that fire.”

Growing up in what Stephen calls “the Bee Gees bubble,” Gibb’s sons knew well how far their father had come, and how far he had yet to go. As co-writers on the entire album, they helped him articulate his feelings with lyrics oblique (and sometimes clichéd) enough to pass as pop, but honest enough to convey the saga of Barry Gibb and his family — the long and fractious relationship with his brothers and the evolving relationship with two grown sons who never quite escaped their father’s shadow. For Gibb, living in the now means facing down his past.

THE BROTHERS GIBB — Bee Gees, for short — began as old-fashioned show people, traveling the world with their father, Hugh, a drummer in a big band who played on cruise ships and moved the family from England to Australia in 1958. “He was a typical Gibb in that he never really knew who he was,” reflects Gibb today. “He was always searching for *him*. I’m pretty much like my father in that respect.” He and his brothers began as The Bee Gees Comedy Trio, performing American hits and novelty songs in rugby clubs and movie theaters. Gibb was the heartthrob, the younger Robin and Maurice the comic relief. Inspired by The Beatles, the Bee Gees managed a regional hit in 1966, “Spicks and Specks,” which launched them to England and into the arms of rock impresario Robert Stigwood, who made them famous.

That fame sparked a brotherly rivalry between Barry and Robin. Though Robin sang on big hits like “I Started a Joke,” dreamy Barry trumped his bucktoothed brother as the main attraction (genial Maurice became the family diplomat). Robin’s failed effort to go solo in 1970 only proved the obvious: The Gibbs were bound by their uncanny harmonies and collaborative songwriting. When Atlantic impresario Arif Mardin discovered Barry’s falsetto while recording “Nights on Broadway” in 1975, he urged the band to re-engineer its sound around Barry’s croon, reimagining the group as an R&B/disco act — and rekindling the tension with Robin. In 1977, Barry didn’t speak for the band’s first *Rolling Stone* cover story, the mere mention of which still irritates him. Robin presented himself as the frontman. “It became important for Robin to give every interview, to grab every spotlight,” says Barry. “That’s how the battle raged for us.”

The Bee Gees’ output of pop hits was astounding: six consecutive No. 1s on the Billboard Hot 100 between 1977 and 1979 would tie them with The Beatles for most consecutive No. 1s for a group, and the *Saturday Night Fever* soundtrack, driven largely by Bee Gees singles like “Stayin’ Alive” and “How Deep Is Your Love,” spent 24 weeks atop the Billboard 200. But the Bee Gees wore their talent too lightly for some critics. British comedian Kenny Everett performed a TV skit called “The Do-It-Yourself Bee Gees Kit” (fake teeth, chest hair, medallions) and suggested the Gibbs were gay. In truth, the brothers had never really stopped being the comedy trio from Australia. Privately, they recorded skits inspired by Monty Python featuring a character named Sunny Jim, with episodes like “Sunny Jim Goes to a Male Gynecologist” and “Sunny Jim Develops a Third Tit.” Playing their comedy tapes for reporters didn’t improve their image,

recent years (“End of the Rainbow”). Gibb, who indulged in drugs but was never an addict, calls himself “the one who will not fade away” (“In the Now”) but also paints a portrait of a man carrying the burden of tragedy: “If tears were diamonds, I’d be a rich man now” (“Diamonds”).

“The album is my opinion of life,” says Gibb, “my feelings and my journey with my brothers, and without my brothers, with my parents and without my parents,



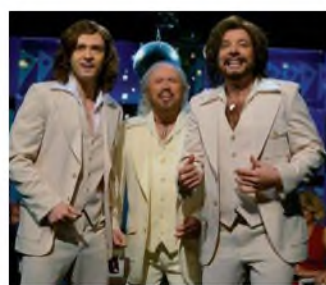
1977
The *Saturday Night Fever* soundtrack, buoyed by six Bee Gees songs, begins its staggering 24-week run atop the Billboard 200.



1979
Barry (center) holds the Bee Gees’ album of the year Grammy for *Saturday Night Fever* — one of three the group won that year, including producer of the year.



1980
Barbara Streisand and Gibb join forces for her album *Guilty*. It yields three more Grammys for him, including record and song of the year for “Woman in Love.”



2013
Gibb finally joins Robin and Barry impersonators Justin Timberlake (left) and Jimmy Fallon for their *Saturday Night Live* skit “The Barry Gibb Talk Show.”



2016
At the Glastonbury music festival, Coldplay’s Chris Martin invites Gibb onstage for duets on “To Love Somebody” and “Stayin’ Alive.”

BANDS OF BROTHERS (AND SISTERS)

Other top sibling acts through the ages, and their highest-charting albums



THE BEACH BOYS

Members Brothers Dennis, Brian and Carl Wilson (plus cousin Mike Love and friend Al Jardine)

Biggest album *Beach Boys in Concert* (1964)



THE JACKSON 5

Members Brothers Tito, Jackie, Michael, Jermaine and Marlon Jackson

Biggest album *Third Album* (1970)



THE CARPENTERS

Members Siblings Richard and Karen Carpenter

Biggest album *The Singles 1969-1973* (1974)



HEART

Members Sisters Ann and Nancy Wilson

Biggest album *Heart* (1985)



KINGS OF LEON

Members Brothers Jared, Caleb and Nathan Followill (and cousin Matthew Followill)

Biggest album *Come Around Sundown* (2010)

nor did Robin bragging that their *Saturday Night Fever* hits were conceived in the same French studio where his favorite pornos were filmed.

“We had to break out of being a group of brothers that were entertainers,” says Gibb with a note of resignation. “We never did. Because it wasn’t meant to be that way.” The election of Ronald Reagan marked a reversal for disco, which already suffered from market saturation. Straight white rock fans started burning disco records. “I had to convince my brothers: ‘Stop trying to get on the radio, change course, because we’re walking into a shit storm here,’” recalls Gibb. “‘If we continue to make these kinds of records, we’re condemned with everyone else. Let’s write for other people.’”

“Robin had always been a desperate solo artist, and now, I can see that we all were. We all wanted to be solo stars. There is no such thing as a group where no one wants attention.”

Robin couldn’t accept anything less than the top of the charts; Gibb disagreed. “I always felt we were worth it and we should keep going, whether we were in or out of fashion. We were literally *Sgt. Pepper’s Lonely Hearts Club Band*,” he says, referring to the notorious 1978 film flop starring the Bee Gees and Peter Frampton. “You can’t always be in vogue.” While Robin pursued solo stardom, Gibb reinvented himself as a successful producer, working with Barbra Streisand, Dionne Warwick, Diana Ross and Kenny Rogers (the Dolly Parton duet “Islands in the Stream”).

Then, in 1988, youngest brother Andy, a star in his own right, died at age 30 — a crushing blow to Gibb, who mentored him. The Bee Gees would reunite periodically through the years to come, but they weren’t on speaking terms when Gibb hired entertainment lawyer John Branca to regain control of the Bee Gees’ master recordings from Universal in 2000. Gibb says he was the only one motivated to fight for the masters, which he eventually won back for the group. (In 2003 *The New York Times* estimated the value of Gibb’s share of the catalog at \$60 million.) “That was disturbing and distressing, and that’s one of the reasons we didn’t get along very well in the end,” he says. “Because I had to do this on my own.” He would go on to work with MGM for eight years on a Bee Gees biopic, but brotherly tensions — especially from Maurice, who didn’t want his private

life exploited for the film — thwarted the project. Then, in 2003, Maurice died suddenly at age 53 of complications from a twisted intestine. The family — including Robin’s four kids and, of course, Maurice’s two children — was devastated. “He was the glue that held not just the Bee Gees together,” says Stephen Gibb, “but the entire family together.”

NINE YEARS LATER, Gibb found himself sitting at the bedside of another brother: Robin, who lay in a coma in London following surgery for colon cancer. Barry softly sang the first lyrics of a new song he had been working on called “End of the Rainbow,” a plea for peace — and peace of

mind — at the end of the bitter Bee Gees journey. “The idea of ‘End of the Rainbow’ is here: ‘What you were searching for, you’ve found it,’” says Gibb, recalling the moment. “Robin was always thrashing around, wanting another hit, wanting another hit. ‘We all want another hit, Rob, but the dream came true. It’s OK.’” Gibb is still not sure if Robin heard him; he died days later.

“End of the Rainbow” would become the seed of a new album, and a new realization, for Gibb. “Robin had always been a desperate solo artist,” he says. “And now, I can see that we all were. We all wanted to be solo stars. There is no such thing as a group where no one wants attention.”

To find his own voice, Gibb would need to confront the Bee Gees legacy — at first, an uncomfortable task. Even at the group’s Rock and Roll Hall of Fame induction in 1997, he acknowledged that “we are, in fact, the enigma with the stigma ... We’re aware of it, we hear it every day, we live with it, we have suffered.” On *Saturday Night Live*, Jimmy Fallon had been impersonating Gibb as a talk-show host who wore “crazy-cool medallions” and went on angry tirades in breathy ululations (Justin Timberlake wore false teeth to impersonate Robin). Gibb didn’t find it amusing — “He couldn’t watch it at first,” says Ashley Gibb — and he was further stung when a young reporter asked him whether his *Saturday Night Fever*-era chest hair had been fake.

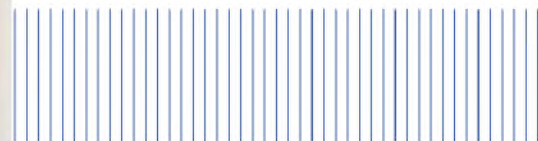
But Robin’s death happened to also coincide with what felt like, finally, a full-circle moment for the Bee Gees. The latest disco-laced pop, from Maroon 5 to Daft Punk, clearly owed a debt to their sound. When Fallon invited Gibb on *SNL*, Gibb’s daughter Alexandra convinced him it was time to embrace the joke (parody is a form of flattery, after all). “When we walked on the set, I could see these guys are pissing their pants, they are so excited he’s in the room,” recalls Stephen. “He’s oblivious. He doesn’t get it. It’s adorable.” Even Paul McCartney showed up in a white suit for the occasion. “There was a time when it was not cool to have your picture taken with the Bee Gees,” recalls Gibb. “And now people want their picture taken with me.”

Respect, at last, for Gibb feels somewhat inevitable: With or without the Bee Gees, he is arguably one of the greatest pop songwriters in history. He succeeded in two distinct eras with two distinct styles, proving songcraft defied genre, whether British pop or black dance music. At the heart of it were enduring Barry Gibb virtues: romanticism, melody and male vulnerability. “Barry is compelled to do what he intrinsically loves,” says Chic co-founder and writer-producer Nile Rodgers. “Whatever cards are dealt us, whatever the losses and ups and downs, at the end of the day we’re simply composers and musicians. It’s our blessing and our curse.”

“To understand the continued relevance of Barry’s songs,” says Rob Stringer, chairman/CEO of Gibb’s label, Columbia, “you only have to watch him performing ‘Stayin’ Alive’ with Coldplay at this year’s Glastonbury with 80,000 people singing and dancing along.”

As ever, music would bring the remaining Gibb men together. Stephen, a heavy-metal devotee covered in tattoos who for years struggled with addiction, had been an occasional stage guitarist for his father; Ashley, a tennis player who never played an instrument, had written a song for a girlfriend in the late ’90s (his father finished it as “I Cannot Give You My Love” and gave it to Cliff Richards to record). After Maurice died, Stephen got sober, and the sons drew together to help their father, whom Streisand had asked to write and produce on the sequel to her multiplatinum 1980 record *Guilty*. On *Guilty Pleasures*, released in 2005, Stephen and Ashley are credited as co-songwriters on plush ballads like “Come Tomorrow” and “Stranger in a Strange Land.”

That collaboration gave the younger Gibbs a place in their father’s renewed creative life. Until two years ago, Gibb was still using cassettes to make demos, but Stephen began



new songs before an intimate audience of 25 — plus 20,000 more watching online. Gibb and an 11-piece band are set up at the storied Hit Factory/Criterion Studios, where Fleetwood Mac recorded *Rumours* and the Eagles made *Hotel California*, to live-stream a concert, an event orchestrated by Columbia. Once again in Zen uniform (all black, yoga beads), Gibb walks slowly to the mic, straps on his acoustic guitar, takes a deep breath — and chokes on the first couple of notes of “In the Now.”

But he quickly recovers, finding his silky tenor’s sweet spot, flashing that high-beam Barry Gibb grin. The old star power is back as he eases into the album’s title track:

*“All I think about is yesterday
I need you here in the now...”*

He works through four new songs, then pivots to the Bee Gees catalog for “How Deep Is Your Love.” “This one’s for mum,” he says (the week before, Barbara Gibb died at 95). As he sings, Gibb seems energized by the familiar melody, a group of female backup singers cooing the Maurice and Robin parts. To his side, Stephen strums a guitar; Ashley, the spitting image of his dad, smiles from the control booth. The entire studio feels like a comfort zone and, as ever, a reminder of Gibb’s past: Indeed, he stood in this precise spot when the Bee Gees recorded their first disco album, *Main Course*, in 1975.

Earlier, Gibb explained that he is working on a memoir, crafted as a series of semifictional comedy sketches, with Ashley’s help. “He types, and I spout,” says Gibb. “Just like in the songwriting.” In one episode, Gibb is walking his dog Barnaby at night when he runs into Kenny Everett, the British comedian who mocked the Bee Gees in the late ’70s. The late Everett, who was gay, invites Gibb back to his apartment for a nightcap, and a flustered Gibb politely begs off, blaming Barnaby — whose thoughts Gibb injects into the dialogue. It’s very British.

“I’m up to the Hollywood years and *Sgt. Pepper* and meeting Shirley MacLaine at a party,” says Gibb with a smile, “and it just gets sillier and sillier.” Certainly Robin and Maurice would have loved it — a return to Sunny Jim and the private jokes of the Bee Gees Comedy Trio, which Stephen and Ashley, as kids, absorbed with ears against the door. As Gibb sings in “Meaning of the Word,” co-written with his sons, “the key to life is remembering.” “And it really is,” he says. “There’s nothing else. There’s only your path. And you use that to be in the present.” ●

recording their living-room jam sessions on his iPhone and Ashley typed up his lyrics on a computer so they could edit freely. A longtime fascination with bluegrass had Gibb at first planning a country album, but his songwriting instead evolved more in the direction of classic pop melodies inspired by Carole King and Bruce Springsteen.

The process was unexpectedly emotional. “We got more verbal with how we felt,” says Ashley. “It was a mutual agreement that you could say whatever it is you’ve got to say and be as honest as you can.” For Gibb, that meant reflecting on his feelings about Stephen’s personal turmoil. “I felt anguished because of his unhappiness, and the fact that he was not able to tell me exactly what was going on,” says Gibb. “I think Ashley felt like that, too. So there was this huge personal thing going on between the three of us for the whole of this album. And I think it’s in the album. I was feeling his pain. Maybe all of the losses in our lives in the past 10, 15 years, maybe we were all feeling something individual.”

The family melodrama, and Gibb’s endeavor to move beyond it, is best captured in “Home Truth Song,” a jangly rocker in which Gibb formulates what might as well be the family motto: “We

stand together in a one-man show.” The song (inspired by Springsteen, his favorite modern artist) alludes to both private struggles and resolution to survive: “I am the man who does it all or nothing/I am the one who will not fade away/I will be standing with my hand in the fire/Feeling forever young/Back where I belong/Singing a home truth song.”

Throughout the album, Gibb made the conscious decision to only use his famed falsetto — the source of so much success and stigma — sparingly. “I’m keeping that guy in the background,” he said. “He appears now and then.” And so do his brothers, in a way. On some songs, Gibb and his longtime producer John Merchant multitracked his vocal parts to create a very Bee Gees blended harmony. On “Star-Crossed Lovers,” a chiming ballad that evokes the classic “Too Much Heaven,” Gibb’s triple-tracked harmonies float in the background like ghostly pictures on the wall.

ON A SATURDAY NIGHT IN MIAMI, Barry Gibb emerges from a stage door, nerves rattling. He’s about to premiere his

Gibb in Los Angeles in 1978, at the height of the Bee Gees’ disco success.

GIBB: E. CARAFFE/CONTOUR IMAGES; BEACH BOYS: MICHAEL O’NEAL/GETTY IMAGES; JACKSON 5: PAUL COSTELLO/PREFERS/GETTY IMAGES; GARBREKERS: GUY FAWCETT/REX; SHIRTLESS: HEARST; MICHAEL BARRY: MICHAEL O’NEAL/GETTY IMAGES; LEON: DONNA WARD/GETTY IMAGES.

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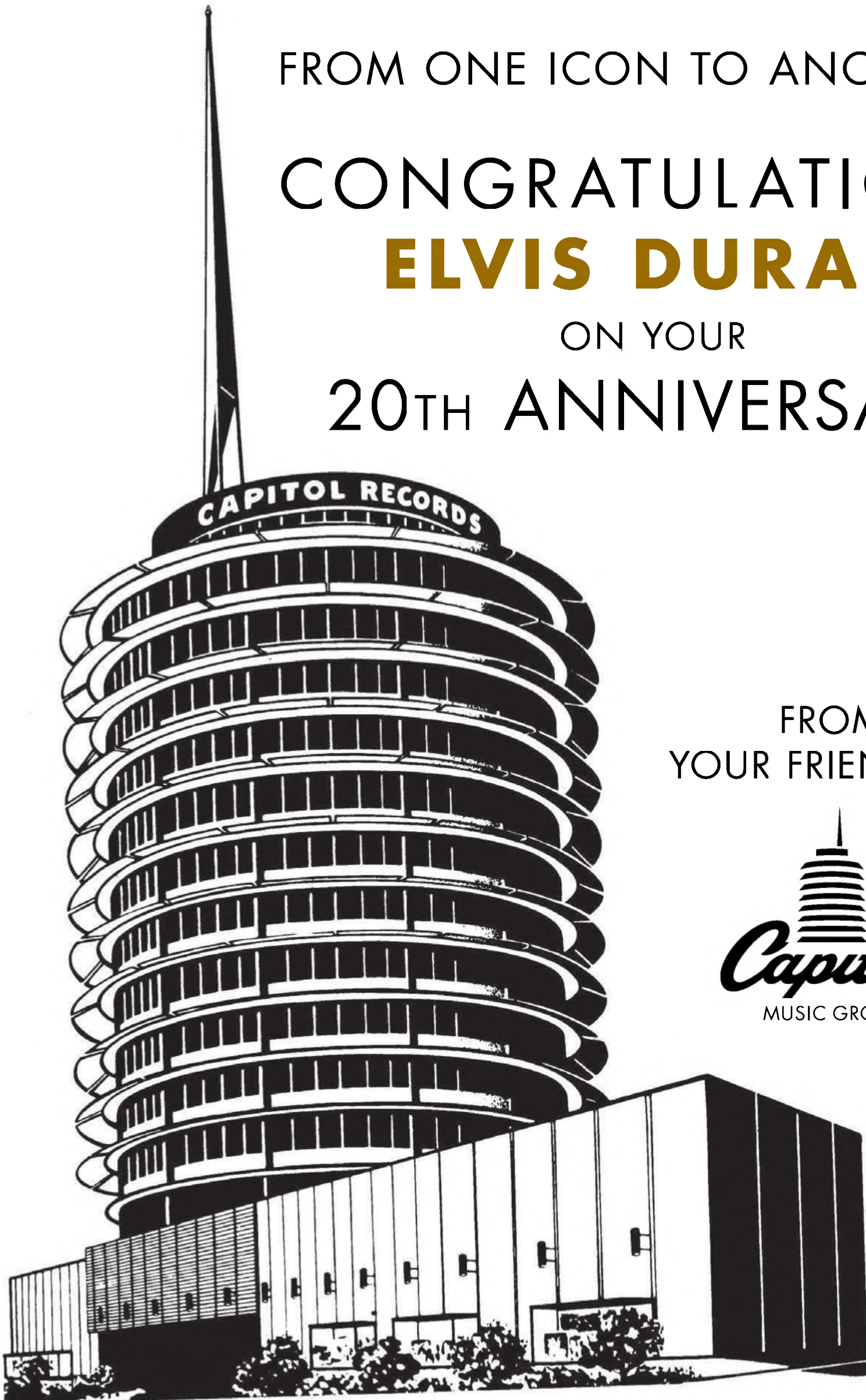
FROM ONE ICON TO ANOTHER...

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ON YOUR

20TH ANNIVERSARY



FROM
YOUR FRIENDS AT



Duran (right) talked about Harris' new single, "My Way," on *Elvis Duran and the Morning Show* in September.



'I Don't Consider This Work At All'

A candid Elvis Duran opens up about 20 years of superstars and success on Z100

BY RICH APPEL

I

IT'S A MID-SEPTEMBER DAY AT WHTZ (Z100) New York, the flagship pop-radio powerhouse of iHeartMedia, and Calvin Harris is maneuvering his 6-foot-6-inch frame into the studio of *Elvis Duran and the Morning Show*, where the host, standing a full head shorter than his guest, gives Harris an enthusiastic bro hug.

"Look at you! You've grown!" jokes Duran, introducing the superstar DJ to his co-hosts, Bethany Watson and Danielle Monaro, and to his

"killer dog, Max [a miniature schnauzer], in case we have any security problems."

For the 52-year-old Duran, who has been on the airwaves since he was a 14-year-old rookie announcer at KMMK McKinney, Texas, the encounter is another chance to give one of today's hottest artists — who make Duran's *Morning Show* an essential promotional stop — the perfect radio podium without any potentially uncomfortable subjects, such as Harris' much-publicized breakup with Taylor Swift.

The easy rapport between the two helps explain why

the morning program has become a habit for 10 million listeners in more than 80 markets (according to iHeartMedia), and why Duran has been behind the breakfast-hour microphone at Z100 for an incredible 20 years.

The native Texan, who does not reveal his birth name, retains no accent from his Lone Star State youth. He lives in Tribeca within walking distance of the Z100 studios with his partner of six years, Alex Carr — "my boyfriend," says Duran, who came out on the air in 2010 — and Max. En route to work, he'll listen to Coldplay or Beyoncé or "let the iHeartRadio app build playlists for me." In a multiplatform era, Duran has constantly expanded his media presence. He hosts podcasts, a blog, video clips and the Elvis Duran's Artist of the Month segment on NBC's *Today*.

Through his *Today* appearances, his presence at major televised music events and the video feeds of his radio show, fans in 2015 discovered that Duran, while broadening the scope of his audience, dramatically decreased his own physical size. In December 2014 he underwent gastric sleeve



surgery, which enabled him to lose 105 pounds in eight months, slimming down from 265 to 160 pounds.

Fresh from hosting the iHeartRadio Music Festival, held in Las Vegas in September, Duran talked about his surgery, his place as a gay media personality, the tricks to keeping his morning show fresh after two decades and how he deals with all those superstars. Says Duran: "I'm still learning how to be a good interviewer."

How did you feel about the attention paid to your weight loss?

What makes my physical transformation important is why I did it: I needed to save my life. I hoped that through leading by example, other people would think that was interesting. So I made it very public, about the way I look and the surgery I went through. And now a lot of people are exploring this journey to see if it's right for them as well. I think it's a great thing.

For a radio host, looks may not matter. But Today viewers saw the change. How did you and your producers begin doing your Today segment?

After my going on *Today* as an "entertainment expert," we suggested a regularly scheduled segment with up-and-coming artists. When it started, they gave us just 45 seconds; now it's up to two four- to five-minute segments. With hosts Kathie Lee Gifford and Hoda Kotb involved and NBC behind it, we've introduced their audience to such new artists as Alessia Cara and Daya, interviewing them and letting them perform. The music companies love the exposure.

Let's go back to your early days. When did you know what you wanted to do with your life?

Radio seduced me at an early age. When I was a little kid, Ron

Chapman at KVIL in Dallas let me come in and watch him do his morning show, and I was hooked.

You chose radio over college?

I never graduated from college. While I was in a mass communication class at North Texas State University, I was on the air weekends in Dallas and knew more about major-market radio than the guy teaching. When I told him that, he failed me. Eventually, when I had the option to either continue my college education or do a full-time night shift in San Antonio, I chose radio.

How did you land at Z100?

I moved around a lot. After Texas, there were stops in Atlanta, New Orleans and Philadelphia. I was very lucky that Steve Kingston, who was the program director at Z100, wanted me to do afternoons. I never really had New York City radio in my sights; it was just where the job was.

Was the move to mornings a natural one for you?

I knew I wanted to do mornings, but not at Z100, which was not doing well in the ratings at

that time. When new owners and a new program director, Tom Poleman, came in, I told Tom I had an offer to do mornings at WKTU, across the street. He reminded me that I had a legally binding contract and said, "Tell you what: We're going to put you on the morning show here at Z100." At the time I was disappointed, but luckily it was the best thing that has ever happened to me in my career. [Poleman is now president of national programming platforms for iHeartMedia.]

Why are artists so comfortable on *Elvis Duran and the Morning Show*?

It's pretty simple: Artists love to talk about the passion they have within them that makes this music come

FOUR DECADES OF DURAN

At a glance, highlights of Elvis' career

1976

Duran, at age 12, sits in the studio to watch Ron Chapman's morning show at KVIL Dallas.

1989

Steve Kingston, then-program director of Z100, hires Duran as afternoon-drive host.

1996

Duran becomes the Z100 morning show host. National syndication of the program follows in 2009.

2012

NBC's *Today* welcomes Duran, who expands from 45-second bits to five minutes for "Elvis Duran's Artist of the Month" a year later.

2016

Duran marks two decades as host of his morning show, reaching an estimated 10 million listeners in more than 80 markets.

The members of Fifth Harmony — Ally Brooke, Normani Hamilton, Dinah-Jane Hansen, Camila Cabello and Lauren Jauregui (from left) — performed for Duran in February.



DURAN: WHY THE DIGITAL AGE WON'T KILL THE RADIO STAR

Broadcasting endures despite, and because of, the huge array of entertainment choices

The host of *Elvis Duran and the Morning Show* knows his listeners awake each day with more choices than ever for entertainment: Spotify, Pandora, Apple Music, Tidal, even iHeartRadio's own app.

"Yet we're still doing well — our morning show still posts incredible numbers," says Duran, whose weekday show reaches 10 million listeners nationwide, according to iHeartMedia. "I think that's because we know how to hit the nail on the head better than anyone else."

For Duran's program, hitting that nail has meant reflecting the changes in its audience's behavior on the show.

"All these things that people say are our competition — no, they're not," says Duran. "The clutter outside our show, that we assume is competition, is actually a part of our show: We talk about social media; we talk about how we overuse our mobile phones to stay in contact too much." In fact, Duran believes that the rise of social media has only boosted interest in his program and his guests. "What is aiding hit radio's success," he says, "is the fact that we now have better access to the artists than we did then because of social media and the Internet."

But Duran notes that radio's fundamental strength — its power to create community — is key to its ability to survive in the digital age.

"We have been doing this so long, and we understand our audience so well, that we just know where to run, when to be louder and when to retreat," he says. "It's just sort of a thing that is in us."

"Talking about life is what keeps radio alive," adds Duran. "Where are people talking about what's going on in their lives and allowing people to call in and communicate with the morning show and give their perspective? We still do that. That's how radio remains on the air — that's how we stay connected."

—R.A.

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out. I've learned from the best, like Charlie Rose, and Howard Stern, who looks his guests in the eye and goes into their souls to find out what makes them tick. I love taking time with an interview. Time with an artist relaxes them; it makes them want to be there and answer all your questions. If an artist is going through a lot of bad publicity, I don't want to ask them about that. If they want to talk about it, I'll make them comfortable enough where they can bring that up on their own. Not only do I want them to feel comfortable, I want them to come back.

How do you feel about the current state of the music scene?

Totally excited. The tried-and-true stars are releasing fantastic [songs] and strong collaborations. New artists are proving deep and innovative, which is why I love to introduce them to our listeners.

How many hours a day do you work?

It's not really a "clock in/clock out"

workday for me. I'm constantly checking up on news, email, social media and other show members, between hours of TV, naps and washing dishes.

After 20 years, how do you keep the show fresh?

What keeps it together is the camaraderie [with co-hosts Watson and Monaro, regularly featured sidekicks Greg T. Skeery Jones and Froggy, and executive producer David Brody]. We love coming to work with each other every day. If I can take credit for anything, it's that I've done a great job in surrounding myself with fantastic people who are the best at what they do.

Would you want to do more TV?

If it were with the right people, absolutely I'd want to do more. I'd love to have a one-on-one interview show; I think I'd be pretty good at that. But what I do every morning here is my foundation. Whatever I do on TV has to be an extension of that.

OUT OF THE A-LIST'S MOUTH Duran dishes on his most memorable interviews with superstars from Miley to Minaj

LADY GAGA

"Sometimes artists walk in and they just have that 'it' thing — that energy factor you can't really describe. She came in a few weeks ago, and it was the same Gaga that I met when she was just discovering stardom."

BEYONCÉ

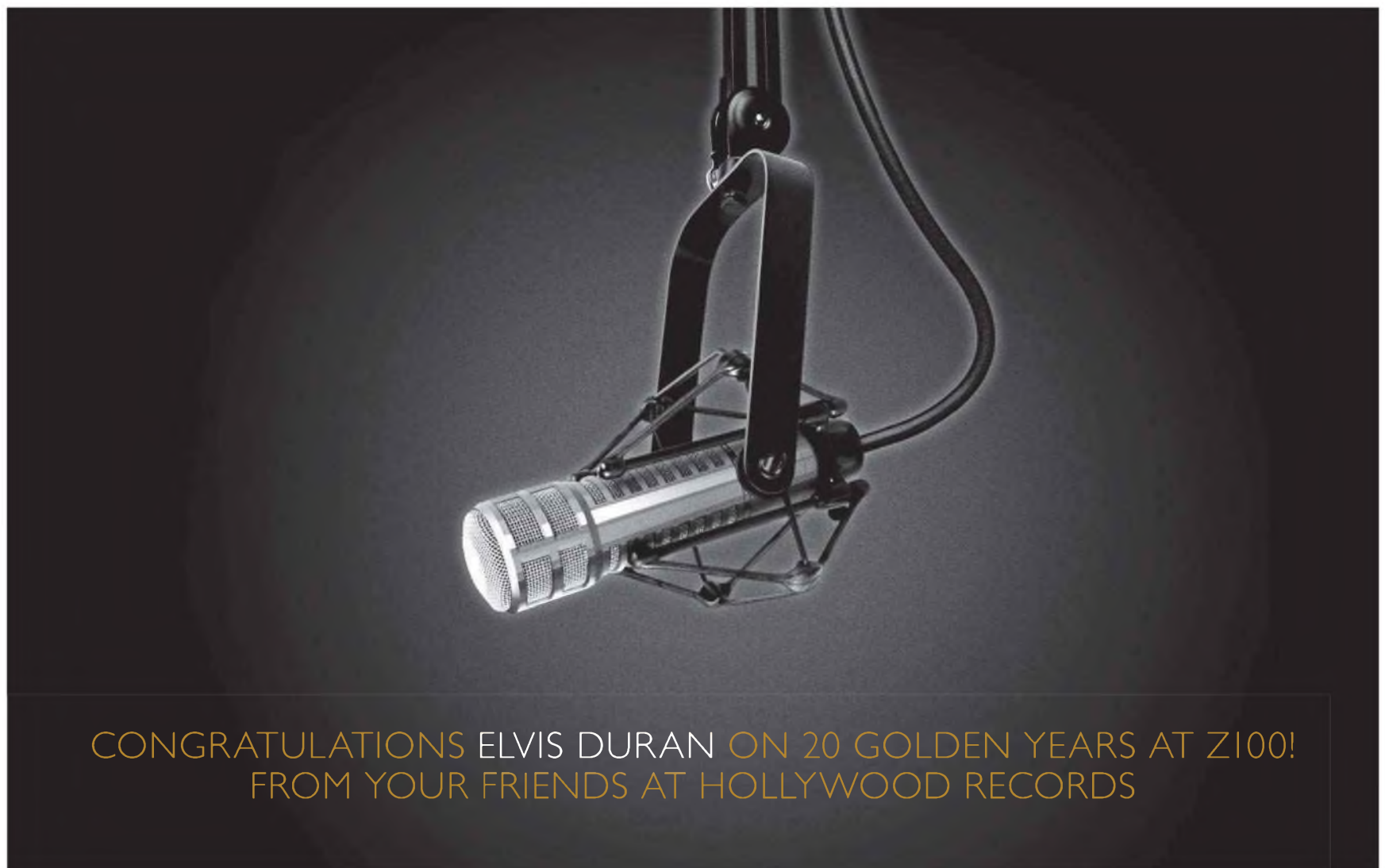
"She has always been super sweet and had that energy. You just knew there was something going on there, and you couldn't always identify what it was."

PHARRELL WILLIAMS

"He connected with us and the show so much that it became such an incredible moment. I think everyone was crying in the room, just by how inspired we all were."

ADELE

"No one really gets face time with her, but we were requested to do the Joe's Pub interview [in November 2015] the day 'Hello' came out. It was the first place she had ever performed in New York."



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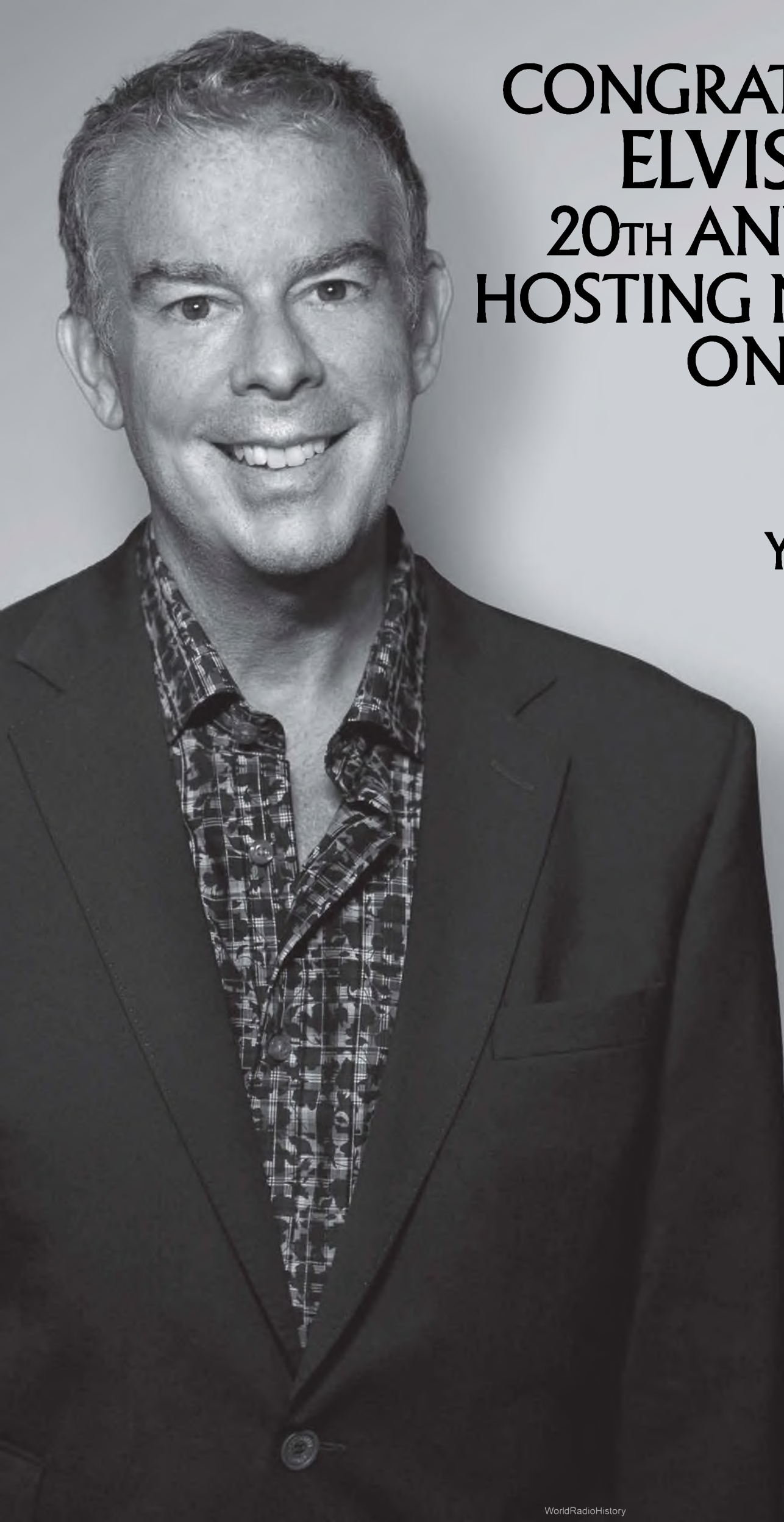
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— NPR MUSIC



'He Believed In The Healing Power Of Music' Honoring the late, legendary Texas songwriter Townes Van Zandt

BY DEBORAH EVANS PRICE

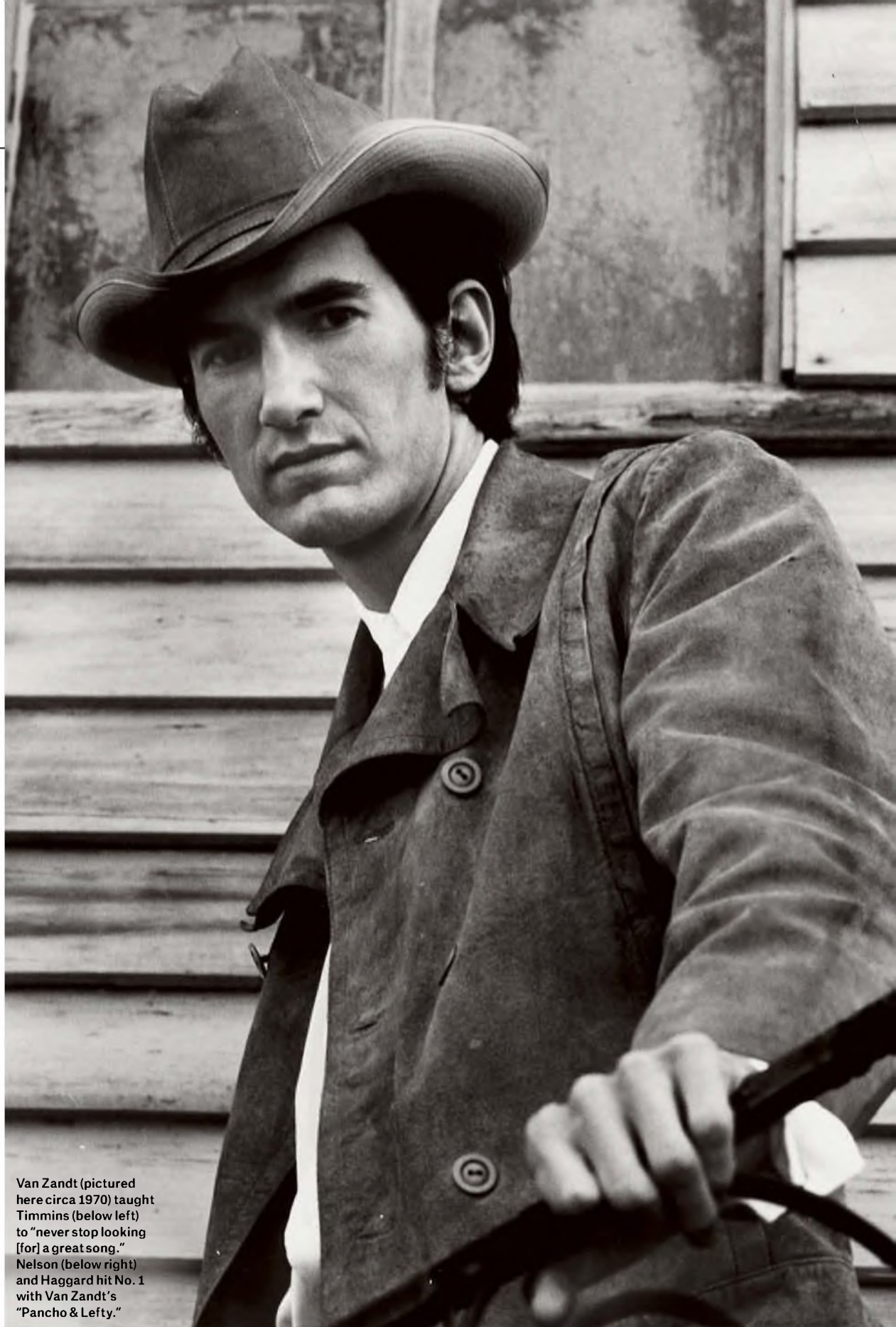
T

TOWNES VAN ZANDT RANKS ALONGSIDE Kris Kristofferson and Bob Dylan," says Grammy-winning country artist Rodney Crowell of the late singer-songwriter. "He inspired so many songwriters to shoot for something that's timeless."

On Oct. 9, the Nashville Songwriters Hall of Fame will induct the late Van Zandt — known for songs like "Pancho & Lefty," "If I Needed You," "Tecumseh Valley" and "No Place to Fall" — during its 46th annual gala at the Music City Center in Nashville. The evening also will honor fellow songwriters Aaron Barker, Beth Nielsen Chapman and Bob Morrison.

Pat Alger, chairman of the hall of fame's board of directors, acknowledges that Van Zandt, who died on New Year's Day in 1997 at the age of 52 of an apparent heart attack, never achieved the hitmaking status of other inductees, which includes stars from Gene Autry to Tammy Wynette. "But once in a while," says Alger, "there's a songwriter whose lack of giant copyrights doesn't reflect his importance to the songwriting community. Townes was a unique writer of great style, an original thinker whose narrative gifts came to define the Texas songwriting of his era."

Van Zandt's success on the charts first came with "If I Needed You," recorded by Emmylou Harris and Don Williams, which reached No. 3 on *Billboard's* Hot Country Songs list in 1981, and then "Pancho & Lefty" — Van Zandt's tale of two bandits — recorded by compadres Willie Nelson and Merle Haggard, which topped Hot Country Songs in 1983.



Van Zandt (pictured here circa 1970) taught Timmins (below left) to "never stop looking [for] a great song." Nelson (below right) and Haggard hit No. 1 with Van Zandt's "Pancho & Lefty."



“He was not prone to writing commercial songs,” says Crowell. “He followed the music and the notion of poetry, which makes his songs still vital today.”

Born in Houston to an affluent family, Van Zandt chose the life of a troubadour. Immersing himself in the Houston nightlife of the 1960s, he met fellow musicians like Guy Clark, Lightnin’ Hopkins, Jerry Jeff Walker and Doc Watson. Hit songwriter Mickey Newbury — who penned “Just Dropped In (To See What Condition My Condition Was In)” for Kenny Rogers & The First Edition — encouraged Van Zandt to move to Nashville and introduced him to his longtime producer Cowboy Jack Clement.

Van Zandt and Clement collaborated on the songwriter’s 1968 debut album, *For the Sake of the Song*. Some found the release to be overproduced, but it launched Van Zandt’s reputation as a songwriter’s songwriter. In the years that followed, his tunes were covered by singers including Harris, Nelson, Nanci Griffith, Lyle Lovett and The Cowboy Junkies, with whom Van Zandt toured in the 1990s.

“Townes taught us that the only thing more elusive than a great song was a great Brandy Alexander,” says The Cowboy Junkies’ Michael Timmins with a laugh, “but both can be found in the most unexpected places — so never stop looking.”

But for Van Zandt, who was married three times, that search was troubled by battles with alcohol, drug addiction and

TOWNES VAN ZANDT FACTS

HIS ROOTS Born March 7, 1944, in Fort Worth, Texas

HIS INFLUENCES Elvis Presley, Bob Dylan, Lightnin’ Hopkins, Jerry Jeff Walker

BEST ALBUM *Live at the Old Quarter*, Houston, Texas, released in 1977

ON FILM *Here to Love Me* is a 2005 documentary about Van Zandt directed by Margaret Brown.

How I Wrote That Hit Honorees tell tales behind the songs that soared for Faith Hill, George Strait and Kenny Rogers



BETH NIELSEN CHAPMAN

THE HIT “This Kiss”
RECORDED BY Faith Hill
CHART PEAK No. 1, Hot Country Songs, May 16, 1998; No. 7, Billboard Hot 100, Oct. 10, 1998



Hill

“I was in L.A. shooting the cover for my album called *Sand and Water*. We were sitting on the beach in Malibu,” recalls

Chapman of a day spent with “This Kiss” co-writers Robin Lerner and Annie Roboff. “Annie and Robin really had the song started. We had some other line that was a little more complicated and I remember blurting out ‘this kiss, this kiss.’ And we were like, ‘That’s it!’ When you are kissed correctly, most girls don’t forget that. So we wrote it with great joy, finishing it in a couple of days, and it went on to become a huge hit and really brought Faith’s career to the next level. It was a wonderful experience to have. So much opened up and so much great stuff happened as a result of being part of that song,” says Chapman, who adds that the publishing royalties “helped put my son through college.”

THE HIT I WISH I HAD WRITTEN “He Stopped Loving Her Today,” a No. 1 smash on Hot Country Songs in 1980 for George Jones, written by Bobby Braddock and Curly Putnam, “is just stunning,” says Chapman.



AARON BARKER

THE HIT “Love Without End, Amen”
RECORDED BY George Strait
CHART PEAK No. 1, Hot Country Songs, June 9, 1990

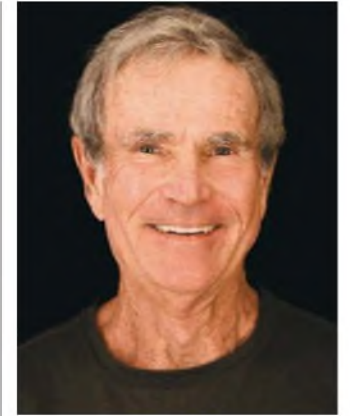


Strait

“When I was a kid, growing up and going to Bible school, I thought I wanted to be a preacher. But I got wild

when I turned 16 and got my girlfriend pregnant, got married and ended up playing in a rock’n’roll band,” recalls Barker, a native of San Antonio. “I turned 17 four days before my son was born. When he turned 16 and got a car, he had a little accident. Nobody got hurt, but I realized somebody could have gotten hurt bad. I sat him down and we had this father-son [talk]. When he went to bed, I didn’t know if I had done it right. So I’m playing my guitar and praying for answers.” Barker says that the midtempo song, with its touching lyric about a father’s enduring love for his son, “dropped out of the sky. I still say God was my co-writer on that song — he just hasn’t asked for a publishing credit yet.”

THE HIT I WISH I HAD WRITTEN “The Gambler,” a chart-topper on Hot Country Songs in 1979 for Rogers, written by Don Schlitz, is “so believable,” says Barker. “Every word is crucial in that story.”



BOB MORRISON

THE HIT “You Decorated My Life”
RECORDED BY Kenny Rogers
CHART PEAK No. 1, Hot Country Songs, Nov. 3, 1979; No. 7, Hot 100, Nov. 17, 1979



Rogers

“Debbie Hupp was a housewife with five kids,” recalls Morrison of his co-writer on “You Decorated My Life,” which

became both a country and pop hit for Rogers. “She’s amazing. I said, ‘Gosh, this girl can write!’ She brought me the first verse and the chorus and she had some sort of melody down. We went back and forth, back and forth. I was more responsible for the second half of the song lyrically, cleaning up the verse and writing the melody. I said, ‘We’ll never get this cut because it’s a big ol’ ballad.’ So we didn’t even pitch it. But when [producer] Larry Butler played all this other stuff for Kenny, he got down to ‘You Decorated My Life’ and Kenny says, ‘That’s the one!’ Before he got to it Kenny could have said, ‘I’m tired of this shit’ [and left]. But luck happens, and that’s the best way to have hits — a lot of luck.”

THE HIT I WISH I HAD WRITTEN “Sunday Morning Coming Down,” a No. 1 track on Hot Country Songs in 1970 for Johnny Cash, written by Kris Kristofferson, was “so honest,” says Morrison.

“TOWNES WAS A UNIQUE WRITER OF GREAT STYLE AND NARRATIVE GIFTS.”

—ALGER

depression throughout his life. Yet he “really believed in the healing powers of music,” says Will Van Zandt, the singer’s son by his second marriage and co-owner with the family of TVZ Records. He and his sister, Kate, will be joined by their father’s third wife, Jeanene, and her son, JT, who will speak for his father. “This honor means a lot to his family,” says Will.

Crowell, who plans to record Van Zandt’s “No Place to Fall” on his next album, recalls that Townes, “with a little too much fire water in him, could go in any direction. He could be really sarcastic — which was actually dangerous and entertaining in its own way — but sober, at 11 o’clock in the morning, Townes was a sweet and gentle soul, smart, kind and considerate.”

Adds Crowell: “It would just depend on which of those showed up.” ●

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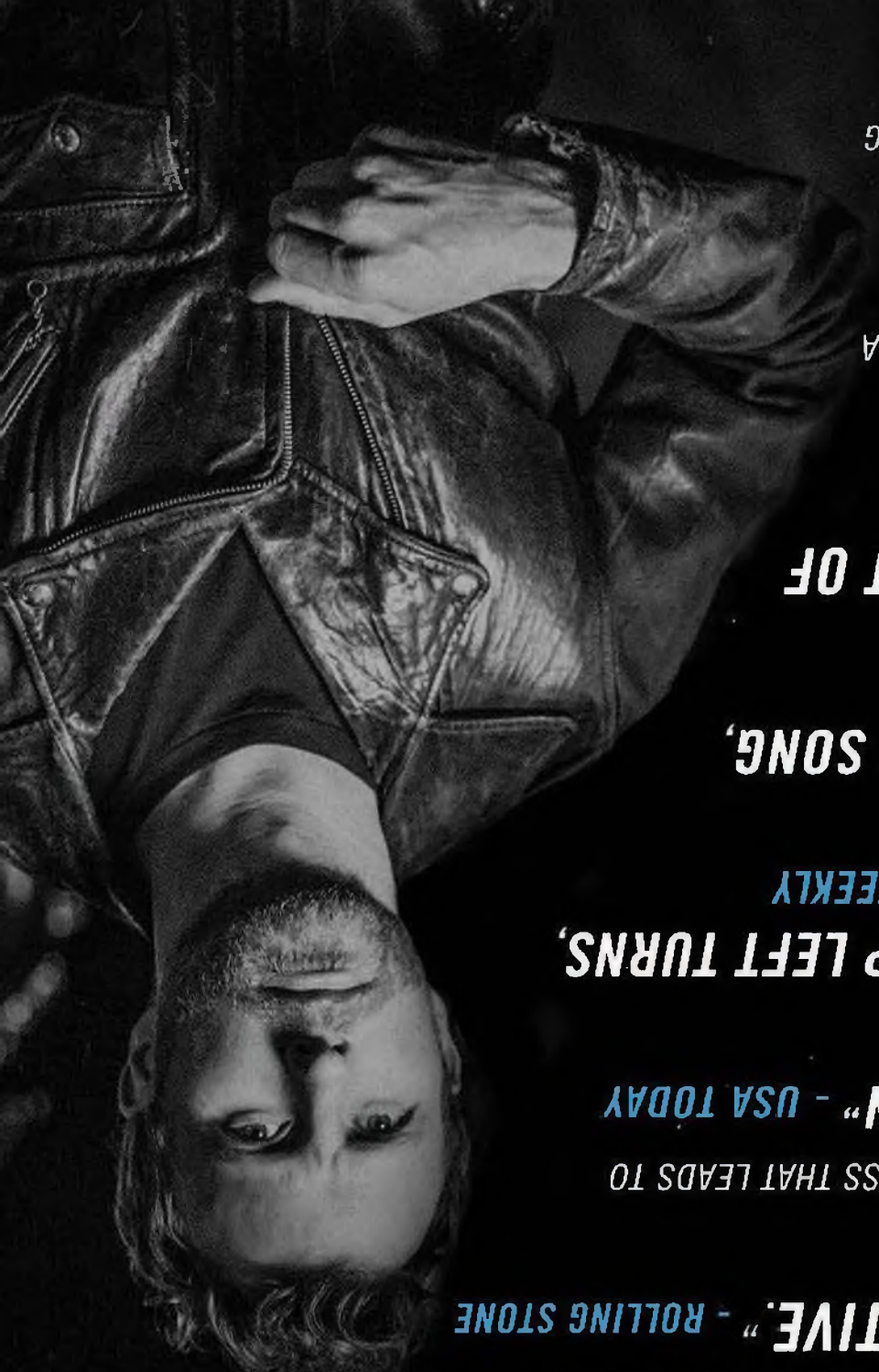
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HIS CAREER." - THE PLAIN DEALER

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CONGRATULATIONS

CARLOS VIVES & SHAKIRA

ON YOUR 2 LATIN GRAMMY'S NOMINATIONS FOR

LA BICICLETA

RECORD OF THE YEAR
SONG OF THE YEAR



SONY MUSIC



WALTER KOLM ENTERTAINMENT



Kobalt

Enrique, Shakira Get Top Latin Grammy Nominations But Fonseca, Jesse & Joy and Djavan lead the 2016 nods

BY LEILA COBO

W

WHEN THE NOMINATIONS FOR the 2016 Latin Grammy Awards were announced Sept. 21, the acts that were named followed historical precedent — a handful of Latin music’s biggest stars and hits were recognized, but the top categories were dominated by lesser-known artists.

What’s more, almost no urban or regional Mexican music, by far the most popular Latin genres in the United States, was represented among the nominees, outside of their respective subcategories.

Record and song of the year nominations went to Enrique Iglesias for “Duele el Corazón,” featuring Wisin, and Carlos Vives and Shakira for “La Bicicleta,” while the late Juan Gabriel (a likely candidate for a major musical tribute during the Nov. 17 show that will air live on Univision) is up for album of the year for *Los Dúo 2*.

But those superstar nominations are the exception rather than the rule for the Latin Grammys.

Bringing in four nominations each are three non-superstar (yet popular and acclaimed) acts — Colombian singer-songwriter Fonseca, Mexican sibling duo Jesse & Joy and Brazilian singer-songwriter Djavan.

And this should come as no

surprise. U.S. hitmakers traditionally have not dominated the nominations or victories at the Latin Grammys as they do in the mainstream Grammy Awards. In 2015, Mexican artists Leonel García and Natalia Lafourcade led the field of nominees with six and five nods, respectively, eclipsing the likes of Iglesias and Nicky Jam. Lafourcade went on to win four Latin Grammys, including song and record of the year for

“Hasta la Raíz.” Even Gabriel failed to get an album of the year nomination in 2015 for *Los Dúo*, despite its stature as the biggest-selling album of the year.

When it comes to U.S. artists, there’s a good reason why they fail to dominate the Latin Grammys’ top categories.

For the mainstream Grammys, which are presented each February, a recording must be released in the United States for consideration. However, submissions for the Latin Grammys come from all over the Spanish- and Portuguese-speaking world as well as the States. In fact, 2016 yielded a record 10,500 submissions for consideration, up from 9,000 the year before.

With so many submissions, recognition was thinly spread — so thin, in fact, that one of the song of the year candidates, “A Chama Verde” by John Finbury featuring Marcella Camargo, from the jazz/bossa nova album *Imaginário*, had

Clockwise from top: Fonseca, Djavan and Jesse & Joy each earned four Latin Grammy nominations.



fewer than 1,000 plays on Spotify when it was nominated.

So where does this place some of the most popular genres in Latin music?

Reggaetón is on the rise almost everywhere in the Latin world by every measure, from concert ticket sales to global Spotify and Shazam numbers to the *Billboard* charts. But aside from the top-category recognition for two major hits created with reggaetón beats — “Duele el Corazón” and “La Bicicleta” — there are no other leading reggaetón acts nominated across the top categories. J Balvin’s *Energía* garnered only a single nomination for best urban music album. Jam and Maluma — who, with Balvin, are arguably reggaetón’s hottest stars — were completely ignored.

The unusual choices among Latin Grammy nominations makes handicapping the awards a worthwhile exercise. *Billboard*’s preview of five key categories offers a suggestion of who is most likely to achieve a victory in 2016’s voting — or the act that most deserves to win.



Among those vying for the Latin Grammy for record of the year are (from left) Pausini, Bocelli, Alborán, Torres and Aguilar.

RECORD OF THE YEAR

This category, which recognizes the technical excellence of a recording, is given not only to the artist but also to producers and engineers. There are impeccable tracks in contention for record of the year, including Pepe Aguilar’s “Cuestión de Esperar” and Andrea Bocelli’s “Me Faltarás.” Of the 10 records nominated, only two are by superstars: Vives and Shakira’s “La Bicicleta” and Iglesias’ “Duele el Corazón” (featuring Wisin). The winner could very well be “La Bicicleta,” whose producers and engineers include previous Latin Grammy winner Andrés Castro.

Additional nominees

Pablo Alborán, “Se Puede Amar”; Buika, “Si Volveré”; Djavan, “Vidas Pra Contar”; Jesse & Joy, “Ecos de Amor”; Laura Pausini, “Lado Derecho del Corazón”; and Diego Torres, “Iguales.”

ALBUM OF THE YEAR

Only two of this category’s 10 nominations are by superstars: Bocelli’s *Cinema* and Gabriel’s *Los Dúo 2*. Gabriel, who didn’t garner a single nomination in 2015 for the top-selling and widely acclaimed *Los Dúo*, will finally get recognition following his Aug. 28 death for this equally compelling sequel. Top

nominee Fonseca would have had a chance with *Conexión*, an album where he takes risks by exploring different genres. But there’s a recent precedent that also favors Gabriel: Guitarist Paco de Lucía won this category in 2014 after his passing earlier that year.



Gabriel

Additional nominees

Alborán, *Tour Terra* (*Tres Noches en las Ventas*); Andrés Cepeda, *Mil Ciudades*; Djavan, *Vidas Pra Contar*; Jesse & Joy, *Un Besito Más*; José Lugo & Guasábara Combo, *Donde Está?;* Torres, *Buena Vida*; and Julieta Venegas, *Algo Sucede*.

SONG OF THE YEAR

When Colombian cyclist Nairo Quintana won Spain’s very demanding Vuelta a España bicycle race in September, he said Vives and Shakira’s “La Bicicleta” was the song that propelled him to victory. Catchy

and earthy, the track is one of only two global hits in the running among 10 songs in this category, which recognizes songwriting. But “La Bicicleta” might nab the honor, given the song’s pedigree. Its three co-writers, Shakira, Vives and Andres Castro, are all previous multiple Latin Grammy winners.

Additional nominees

“A Chama Verde,” Patty Brayden, Ned Clafin and John Finbury; “Bajo el Agua,” Manuel Medrano; “Céu,” Celso Fonseca; “Duele el Corazón,” Enrique Iglesias, Patrick A. Ingunza, Silverlo Lozada, Servando Moriche Primera Mussett, Hasibur Rahman, Francisco Saldana and Wisin; “Ecos de Amor,” Jesse & Joy, Danelle Leverett, Jason Reeves and Rune Westberg; “En Ésta No,” Sin Bandera; “Es Como el Día,” Kevin Johansen; “Hermanos,” Moska and Fito Páez; and “La Tormenta,” Flavio Cianciarulo.



Wisin (left) and Iglesias

BEST NEW ARTIST

The Latin Grammys have traditionally nominated acts in this category before they have made a significant commercial impact. But in 2016, many of the 10 nominees boast notable success. At least two — Chileans Mon Laferte and Alex Anwandter — have several albums. (The academy allows a nomination upon the release of “the first recording that establishes the public identity of that artist.”) Competition will be keen among Laferte, Anwandter, regional Mexican singer-songwriter Joss Favela and Colombian singer-songwriter Manuel Medrano. The favorite: Medrano, whose countrymen and collaborators Monsieur Periné won in 2015.

Additional nominees

Sophia Abrahão, The Chamas, Esteman, Ile, Morat and Ian Ramil.



Laferte

ANDREA PRIMICERIO, SCOTT RODGER, GUY OSEARY
AND EVERYONE AT



WISH TO CONGRATULATE

Maestro Andrea Bocelli

ON HIS LATIN GRAMMY® NOMINATIONS FOR 'CINEMA'



My Greatest Latin Grammy Moment Jumping off chairs, hugging Mom and a 9-year-old's victory

Maná BEST ROCK ALBUM BY A DUO OR GROUP, 2003

"We were nominated for our album *Revolución de Amor*, and quite honestly, we didn't think we were going to win," recalls Maná's Alex González, 47. "No one in the band wanted to go. So I finally said, 'What the heck, I'll go alone, just in case anything happens. At least someone will represent the band.' And what do you know, I'm sitting there, they announced the nominees, and we won! I had no speech planned, nothing, but I accepted our Grammy and partied till 6 a.m."



Maná's González was the sole band member on hand for its 2003 award.

moment I left the event until I returned to Puerto Rico."

Gaby Moreno BEST NEW ARTIST, 2013

"At the Latin Grammys, my whole family flew in from Guatemala. When Laura Pausini went to the podium and started naming the nominees, I felt like I was on a roller coaster, my heart was racing so much. And it meant so much to me that Laura Pausini, someone whose songs I sang as a 13-year-old, gave me the award."

Carlos Vives "VOLVÍ A NACER," SONG OF THE YEAR, RECORD OF THE YEAR, BEST TROPICAL SONG, 2013

"Winning these Latin Grammys," says Vives, 55, of his first top category victories in 11 years, "was one of those moments where I understood the true depth of the lyric *Y es que por tu amor volví a nacer* ['And because of your love I was born again']. It was very exciting to feel that the ghost that had haunted me for the eight years I spent without work had been scared off by a fan base that waited for us and by a new fan base that was discovering us. I felt I once again had a family of fans with whom I could continue to build our dreams."

Fonseca BEST TRADITIONAL VOCAL POP ALBUM, FONSECA SINFÓNICO, 2014

"Our symphonic album was risky, but something in which we'd invested a lot of time and heart," recalls Fonseca, 37, who is up for four awards in 2016. "I went to Las Vegas with my parents, my wife, my manager, all of my team. And for the first time, four of my close friends from Colombia came with me. And there we were in the pretelecast, picking up my third Latin Grammy. It was only a few minutes between the announcement and my picking the Grammy up and thanking everyone. But they were the longest minutes of my life."

—L.C.

Jesse & Joy BEST NEW ARTIST, 2007

"It's impossible to forget what we felt with our first Latin Grammy," says Joy Huerta, 30, of the sibling duo that landed four nominations in 2016. "At the ceremony, we sat down holding hands with our Daddy, and when we heard our names called out, we literally jumped out of our chairs and hugged each other. It meant so much because we knew that it was a bet on us and on our future. It's definitely one of the most important honors we've received in our career."

Miguelito BEST LATIN CHILDREN'S ALBUM, EL HEREDERO, 2008

"Winning a Latin Grammy at only 9 years old was magical," says Miguelito, now 17. "I didn't go to the preshow event, where they were announcing my category. I hadn't won the year before, and I didn't want to get all emotional and then have to walk the red carpet, so I sent my Dad. I was finishing getting dressed when he called and said, 'Congratulations champ, you won a Grammy.' I started jumping up and down in my hotel room, I hugged my Mom, and I finished dressing as fast as I could so I could go pick up that Grammy. It was all one big party, from the

LIFETIME ACHIEVEMENT HONOREES

The Latin Recording Academy recognizes select performers for their career contributions

EL CONSORCIO

Vocal group El Consorcio formed in Spain in 1993, drawing members from Mocedades, a previous vocal act. A highlight of the group's history is the 1998 album *Cuba*, recorded with Cuban musicians including Walter Salas-Humara, frontman of The Silos, an alternative country band.

EUGENIA LEÓN

Mexican native León, 60, has recorded more than 25 albums throughout her 35-year career and is known for her renditions of Latin-American traditional folk songs, including "La Malagueña" and "Sabor a Mi."



RICARDO MONTANER

Born in Argentina and raised in Venezuela, Montaner, 59, is a romantic balladeer who has charted 15 albums on *Billboard's* Top Latin Albums chart – two of them in the top 10 – and 38 tracks on Hot Latin Songs, including four No. 1s.

EDNITA NAZARIO

Puerto Rican singer-songwriter Nazario, 61, is one of the great divas of Latin music. She has released more than 20 albums, including four that have reached No. 1 on the Top Latin Albums chart.



PIERO

Through ballads and socially conscious tracks like "Mi Viejo," "Los Americanos" and "Coplas de Mi País," Piero, 71, has made a rich career of using music as a platform to speak out about issues of concern.

TRUSTEE AWARD HONOREES

Three nonperforming stewards of Latin music will earn salutes from The Latin Recording Academy

CARLOS MEJÍA GODOY

In his native Nicaragua, composer Mejía Godoy, 73, has become a popular hero for his role in preserving the country's folklore during the course of a 45-year career.



NELSON MOTTA

As a songwriter, producer and artistic director, Motta, 71, has played a key role in bringing Brazilian music to the world. Born in São Paulo, Motta launched his songwriting career as a member of the '60s bossa nova scene; he has since composed more than 300 songs.

RAFAEL SOLANO SÁNCHEZ

Solano Sánchez is best known for his song "Por Amor," recorded as a duet by Gloria Estefan and Jon Secada in 2003. The 85-year-old Dominican composer has worked across genres, including love ballads, merengue and choral compositions. Solano Sánchez founded his country's Voice Festival.



—JUDY CANTOR-NAVAS and GRISELDA FLORES



Jesse (right) and Joy.

Miguelito's win.

Moreno accepts.

Vives' victories.

Fonseca's honor.

CONGRATULATIONS
ANDREA BOCELLI

FROM EVERYONE AT
UNIVERSAL MUSIC GROUP

A photograph of Andrea Bocelli, a middle-aged man with grey hair, smiling and leaning against a vintage movie camera on a tripod. He is wearing a white shirt and a dark vest. The background is a vast, arid desert landscape with mountains in the distance under a blue sky with light clouds.

CINEMA
3 LATIN GRAMMY® NOMINATIONS


ALBUM OF THE YEAR



RECORD OF THE YEAR



BEST TRADITIONAL POP VOCAL ALBUM

A photograph of Marc Anthony performing on stage. He is wearing a dark suit jacket, sunglasses, and has his right arm raised with his index finger pointing up. He is holding a microphone in his left hand and appears to be singing or shouting with an open mouth. The background is a vibrant, abstract design with diagonal stripes in shades of purple, blue, and pink.

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NOV 11: NORFOLK, VA

NOV 12: SILVER SPRING, MD

NOV 17: FORT WALTON BEACH, FL

NOV 18: LAKE BUENA VISTA, FL

NOV 25: HOUSTON, TX

NOV 26: FORT WORTH, TX

NOV 30: ROSEMONT, IL

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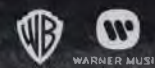
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Billboard Artist 100


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NO. 1 Shawn Mendes

A week after Twenty One Pilots set the record for longest climb to No. 1 on the Artist 100 (75 weeks), Mendes breaks it, reigning for the first time in his 86th week. He takes over at the top as his new album, *Illuminate*, debuts atop the Billboard 200 (see page 120).

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
9	4	1	#1 SHAWN MENDES	ISLAND	1	86
2	1	2	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	76
3	2	3	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	118
4	3	4	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	3	44
5	5	5	RIHANNA	WESTBURY ROAD/ROC NATION	2	114
43	10	6	THE WEEKND	XO/REPUBLIC	1	103
30	30	7	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	118
7	6	8	ADELE	XL/COLUMBIA	1	87
6	7	9	ARIANA GRANDE	REPUBLIC	1	116
10	12	10	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	117
						
NEW		11	NIALL HORAN	NEON HAZE/CAPITOL	11	1
8	9	12	BEYONCE	PARKWOOD/COLUMBIA	2	116
11	16	13	SIA	MONKEY PUZZLE/RCA	5	118
12	15	14	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	1	118
1	8	15	JASON ALDEAN	BROKEN BOW/BBMG	1	110
34	14	16	CALVIN HARRIS	FLY EYE/COLUMBIA	9	85
21	19	17	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	10	79

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
	18	18	HALSEY	ASTRALWERKS	4	45
RE-ENTRY	19	19	BRUCE SPRINGSTEEN	COLUMBIA	19	2
18	21	20	KANYE WEST	G.O.O.D./DEF JAM	3	68
19	23	21	MAJOR LAZER	MAD DECENT/DEF JAM	12	34
32	46	22	DJ SNAKE	DJ SNAKE/INTERSCOPE/IGA	16	72
16	22	23	TRAVIS SCOTT	GRAND HUSTLE/EPIC	5	31
35	31	24	KIIARA	ATLANTIC/AG	24	13
						
24	24	25	JUSTIN TIMBERLAKE	RCA	5	72
29	32	26	X AMBASSADORS	KIDINAKORNER/INTERSCOPE/IGA	21	66
23	29	27	COLDPLAY	PARLOPHONE/ATLANTIC/AG	4	82
33	34	28	TORY LANEZ	MAD LOVE/INTERSCOPE/IGA	9	36
27	25	29	MEGHAN TRAINOR	EPIC	1	116
NEW		30	CROWDER	SIXSTEPS/SPARROW/CAPITOL CMG	30	1
45	36	31	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	8	79
25	27	32	DAYA	ARTBEATZ	20	46
53	44	33	METALLICA	BLACKENED/WARNER BROS.	22	68
36	39	34	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	118

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music, and fan interaction on social networking sites as compiled by Hoot Big Sound. See charts.legends@billboard.com for complete rules and explanations. © 2016 Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

ADDITIONAL SALES DATA COMPILED BY
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"Gorgeous" LOS ANGELES TIMES

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Gnash, Kiiara Climb

Two songs, both by artists in their first appearances on the Billboard Hot 100, hit the chart's top 15: "I Hate U I Love You" by **Gnash** (above, featuring **Olivia O'Brien**) jumps 19-13 and "Gold" by **Kiiara** rises 16-15. The gains spark each act's ascent on the Billboard Artist 100, where Gnash pushes 55-46 and Kiiara surges 31-24 (both new peaks).

Gnash (born **Garrett Nash**) sports a 7 percent increase in overall activity, with the majority (56 percent) of his Artist 100 points from downloads, as "Hate" holds at its No. 5 peak on Digital Song Sales and crowns Pop Digital Song Sales for a second week, with 50,000 sold in the week ending Sept. 29, according to Nielsen Music. Kiiara rises by 3 percent, also driven heavily by downloads (47 percent of her total), as "Gold" ranks at No. 8 on Digital Song Sales and No. 4 on Pop Digital Song Sales (44,000). Both songs are on sale for 69 cents in the iTunes Store.

Two other rookies scale the Artist 100, thanks to their hit "Broccoli": **D.R.A.M.** (62-52) and the track's featured artist, **Lil Yachty** (76-68). The newcomers rise by 12 percent and 7 percent, respectively, on the chart, as the single tops Hot Rap Songs for a fourth week and stays at its No. 8 high on the Hot 100. Streaming accounts for the bulk of the song's points on the charts (71 percent), as it holds at No. 4 on Streaming Songs (19.1 million U.S. streams, up 11 percent). —Gary Trust

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
31	35	35	LUKAS GRAHAM	WARNER BROS.	5	35
81	10	36	USHER	RCA	10	51
28	33	37	DJ KHALED	WE THE BEST/EPIC	3	18
38	38	38	P!NK	RCA	16	42
RE-ENTRY	39	39	RED HOT CHILI PEPPERS	WARNER BROS.	2	12
59	57	40	JUAN GABRIEL	FONOVISA/UMLE	15	6
37	41	41	TAYLOR SWIFT	BIG MACHINE/BMLG	1	114
41	42	42	FUTURE	A-1/FREEBANDZ/EPIC	1	63
NEW	43	43	MY CHEMICAL ROMANCE	REPRISE/WARNER BROS.	43	1
40	43	44	DESIIGNER	G.O.O.D./DEF JAM	6	29
RE-ENTRY	45	45	MAXWELL	COLUMBIA	8	4
77	55	46	GNASH	:/AG	46	10
42	45	47	SELENA GOMEZ	INTERSCOPE/IGA	2	105
93	66	48	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/AG	3	49
63	49	49	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	2	49
51	40	50	FIFTH HARMONY	SYCO/EPIC	6	80
48	48	51	SAM HUNT	MCA NASHVILLE/UMGN	5	116
67	62	52	D.R.A.M.	#LEPICCHECK/EMPIRE RECORDINGS	52	7
						
71	65	53	ALESSIA CARA	EP/DEF JAM	15	56
RE-ENTRY	54	54	TY DOLLA \$IGN	ATLANTIC/AG	36	29
61	59	55	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	10	104
52	51	56	BRYSON TILLER	TRAPSOUL/RCA	10	53
66	53	57	CARRIE UNDERWOOD	19/ARISTA NASHVILLE/SMN	3	105
68	61	58	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	55	13
50	50	59	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	118
39	52	60	KATY PERRY	CAPITOL	6	118
86	98	61	DISTURBED	REPRISE/WARNER BROS.	5	42
NEW	62	62	EVERY TIME I DIE	EPITAPH	62	1
54	60	63	WIZ KHALIFA	ROSTRUM/ATLANTIC/AG	2	115
57	56	64	KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	5	40
91	81	65	RAE SREMMURD	EARDRUMMER/INTERSCOPE/IGA	7	82
RE-ENTRY	66	66	DAFT PUNK	DAFT LIFE/COLUMBIA	56	2
RE-ENTRY	67	67	IDINA MENZEL	WARNER BROS.	15	14
84	76	68	LIL YACHTY	LIL BOAT SAILING TEAM/QUALITY CONTROL/MOTOWN/CAPITOL	68	6
13	58	69	LADY GAGA	STREAMLINE/INTERSCOPE/IGA	13	18
64	47	70	ED SHEERAN	ATLANTIC/AG	1	118

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
55	54	71	G-EAZY	G-EAZY/RVG/BPG/RCA	8	48
75	78	72	MAROON 5	222/INTERSCOPE/IGA	1	118
						
65	67	73	THOMAS RHETT	VALORV/BMLG	7	87
62	64	74	YOUNG THUG	300/ATLANTIC/AG	14	46
87	69	75	LALI	ARIOLA/SONY MUSIC ARGENTINA	69	4
14	46	76	THE BEATLES	APPLE/CAPITOL/UME	14	17
58	82	77	CHRIS BROWN	RCA	1	118
89	79	78	TIM MCGRAW	MCGRAW/BIG MACHINE/BMLG	10	95
NEW	79	79	KRISTIN CHENOWETH	CONCORD	79	1
76	70	80	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	2	91
56	73	81	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	3	65
82	72	82	MICHAEL JACKSON	MJJ/EPIC	25	92
88	85	83	MIRANDA LAMBERT	RCA NASHVILLE/SMN	18	48
60	74	84	FETTY WAP	RGF/300/AG	3	86
100	90	85	BILLY CURRINGTON	MERCURY NASHVILLE/UMGN	32	15
46	63	86	FRANK OCEAN	BOYS DON'T CRY	1	6
NEW	87	87	KANSAS	INSIDEOUT/CENTURY MEDIA	87	1
-	20	88	CASTING CROWNS	BEACH STREET/REUNION/PLG	20	6
RE-ENTRY	89	89	KEHLANI	TSUNAMI MOB/ATLANTIC/AG	78	4
83	80	90	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	108
85	84	91	DNCE	REPUBLIC	21	42
96	93	92	THE LUMINEERS	DUALTONE	1	26
-	91	93	ERIC CHURCH	EMI NASHVILLE/UMGN	8	116
RE-ENTRY	94	94	DWIGHT YOAKAM	VIA/SUGAR HILL/CONCORD	50	2
						
80	94	95	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	2	102
47	68	96	KELSEA BALLERINI	BLACK RIVER	44	37
RE-ENTRY	97	97	JOE BONAMASSA	J & R ADVENTURES	41	4
-	100	98	BRETT YOUNG	BMLG	98	2
98	97	99	JAMES BAY	REPUBLIC	34	36
79	89	100	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	89

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FOR YOUR GRAMMY® CONSIDERATION

Arika Kane

Hip Hop Weekly Magazine wrote, "Arika's album delivers a complete composition that resonates with true music fans".

Huffington Post: Bryan Cain-Jackson wrote, "If you've watched Hollywood Exes, you've heard her powerful vocals perform the VH1 series' theme song".

Kane's latest 2016 single release in April "Have You" reached the #1 best seller in U.S. R&B songs for over 11 weeks consecutively and has remained in the top 20 since its release.

The Media Base Charts declared Arika Kane as the #1 Independent Artist in the country for 20 weeks straight.

Record Of The Year
Song Of The Year
Best R&B Performance
Best New Artist
Best Pop Solo Performance
Best Traditional R&B Performance
Best R&B Song
Best Remixed Recording



The tunes were so cool. Good thing you had all that flannel.



countdown powered by



It's *The Back in the Day Replay Countdown.*

'90s songs that were all that and a bag of chips.

Former MTV VJ Downtown Julie Brown counts down the 30 dopest, flyest, biggest songs from the '90s.

And with SiriusXM® that's just the beginning. Check out these channels for exclusive countdown shows powered by Billboard.* We've got every decade covered, so all you have to do is tune in, sit back and let the tracks take you someplace amazing.



**Too young
to be oldies.
But great
enough to
be goodies.**

POP2K*

countdown powered by

billboard

It's *The Pop2K* Countdown.
A look back at what Y2K
did to music.

Every week, we turn back time (a little) and play the top 30 biggest songs from a different week of the 2000s.

And with SiriusXM® that's just the beginning. Check out these channels for exclusive countdown shows powered by Billboard.* We've got every decade covered, so all you have to do is tune in, sit back and let the tracks take you someplace amazing.



MUSIC
HAPPY
(((SiriusXM)))

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS	WKS ON CHART
90	101	CARRIE UNDERWOOD ● 19/ARISTA NASHVILLE/SMN	Storyteller	2	49
95	102	COLE SWINDELL WARNER BROS. NASHVILLE/WMN	You Should Be Here	6	21
66	103	BRITNEY SPEARS RCA	Glory	3	5
88	104	DIERKS BENTLEY CAPITOL NASHVILLE/UMGN	Black	2	18
93	105	QUEEN ▲ Greatest Hits II & III: The Platinum Collection HOLLYWOOD		48	57
110	106	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	49
101	107	DISTURBED REPRISE/WARNER BROS.	Immortalized	1	58
97	108	LOGIC DEF JAM	Bobby Tarantino	12	13
RE	109	JUAN GABRIEL ▲ FONOVISA/UMLE	Los Duo	25	10
NEW	110	MICK JENKINS FREE NATION/CINEMATIC	The Healing Component	110	1
107	111	SAM SMITH ▲ CAPITOL	In The Lonely Hour	2	120
106	112	DOLLY PARTON DOLLY/RCA NASHVILLE/SMN	Pure & Simple	11	6
152	113	THE WEEKND ▲ XO/REPUBLIC	Trilogy	4	135
91	114	KELSEA BALLERINI BLACK RIVER	The First Time	31	63
105	115	SELENA GOMEZ ● INTERSCOPE/JGA	Revival	1	51
114	116	JOURNEY ◆ COLUMBIA/LEGACY	Journey's Greatest Hits	10	428
113	117	G-EAZY ● G-EAZY/RVC/BPG/RCA	These Things Happen	3	116
RE	118	BILLY JOEL COLUMBIA/LEGACY	The Hits	34	11
112	119	THE BEATLES ◆ APPLE/CAPITOL/UMLE	1	1	244
116	120	BOB MARLEY AND THE WAILERS ◆ TUFF GONG/ISLAND/UMLE	Legend: The Best Of...	5	437
21	121	LED ZEPPELIN The Complete BBC Sessions BBC/SWAN SONG/ATLANTIC/RHINO		21	2
128	122	OLD DOMINION RCA NASHVILLE/SMN	Meat And Candy	16	47
122	123	LAUREN DAIGLE ● CENTRICITY/CAPITOL CMG	How Can It Be	30	73
115	124	TAYLOR SWIFT ▲ BIG MACHINE/BMLG	1989	1	101
100	125	2PAC ◆ AMARU/DEATH ROW/INTERSCOPE/UMLE	Greatest Hits	3	161
117	126	SKILLET HEARIT LOUD/ATLANTIC/AG	Unleashed	3	8
133	127	ELTON JOHN ▲ ROCKET/UMLE	Greatest Hits 1970-2002	12	125
103	128	EMINEM ▲ SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	1	309
NEW	129	WARPAINT ROUGH TRADE	Heads Up	129	1
123	130	ERIC CHURCH ● EMI NASHVILLE/UMGN	Mr. Misunderstood	2	48
126	131	JEREMIH ● MICK SCHULTZ/DEF JAM	Late Nights: The Album	42	43
160	132	RED HOT CHILI PEPPERS ▲ WARNER BROS.	Greatest Hits	18	103
NEW	133	STICK TO YOUR GUNS PURE NOISE	Better Ash Than Dust (EP)	133	1
98	134	GUNS N' ROSES ▲ GEPFEN/UMLE	Greatest Hits	3	372
134	135	FLORIDA GEORGIA LINE ▲ BMLG	Here's To The Good Times	4	196
92	136	A DAY TO REMEMBER ADTR	Bad Vibrations	2	4
130	137	HOZIER ▲ RUBBYWORKS/COLUMBIA	Hozier	2	104
63	138	THE HEAD AND THE HEART WARNER BROS.	Signs Of Light	5	3
127	139	NICKI MINAJ ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	The Pinkprint	2	94
136	140	JAMES BAY ● REPUBLIC	Chaos And The Calm	15	80
NEW	141	HAMILTON LEITHAUSER + ROSTAM GLASSNOTE	I Had A Dream That You Were Mine	141	1
16	142	GHOST RISE ABOVE/LOMA VISTA/SEVEN FOUR/THE BICYCLE MUSIC COMPANY/CONCORD	Popestar (EP)	16	2
111	143	HILLARY SCOTT & THE SCOTT FAMILY HST/EMI NASHVILLE/UMGN	Love Remains	7	9
118	144	THE CHAINSMOKERS DISRUPTOR/COLUMBIA	Bouquet (EP)	31	47
142	145	EMINEM ▲ WEB/SHADY/AFTERMATH/INTERSCOPE/JGA	The Marshall Mathers LP 2	1	148
156	146	LIL YACHTY LIL BOAT/SAILING TEAM/QUALITY CONTROL/MOTOWN/CAPITOL	Lil' Boat	113	11
132	147	MEGHAN TRAINOR ▲ EPIC	Title	1	90
162	148	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/JGA	To Pimp A Butterfly	1	81
81	149	WILCO DBPM/ANTI-/EPITAPH	Schmilco	11	3
125	150	ZAC BROWN BAND ROAD/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	92

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS	WKS ON CHART
83	151	DAYA ARTBEATZ	Daya (EP)	61	47
158	152	LUKE BRYAN ▲ CAPITOL NASHVILLE/UMGN	Crash My Party	1	164
141	153	MAREN MORRIS COLUMBIA NASHVILLE/SMN	Hero	5	17
RE	154	LINKIN PARK ◆ WARNER BROS.	[Hybrid Theory]	2	160
NEW	155	BRADLEY WALKER FARMHOUSE/GAITHER/CAPITOL CMG	Call Me Old-Fashioned	155	1
RE	156	MICHAEL JACKSON ▲ EPIC/LEGACY	The Essential Michael Jackson	46	173
165	157	LINDSEY STIRLING LINDSEYSTOMP	Brave Enough	5	6
139	158	CARRIE UNDERWOOD ▲ 19/ARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	4	95
62	159	JACK WHITE THIRD MAN/COLUMBIA	Acoustic Recordings: 1998-2016	8	3
131	160	YG PUSHAZ INK/CTE/DEF JAM	Still Brazy	6	15
161	161	KANYE WEST ▲ RCA-FELLA/DEF JAM	Graduation	1	99
146	162	LANA DEL REY ▲ POLYDOR/INTERSCOPE/JGA	Born To Die	2	244
137	163	DESIGNER G.O.D./DEF JAM	New English	22	13
155	164	JOEY + RORY FARMHOUSE/GAITHER/CAPITOL CMG	Hymns	4	29
185	165	JON BELLION VISIONARY/CAPITOL	The Human Condition	5	10
124	166	JUAN GABRIEL Mis Numero 1... 40 Aniversario SONY MUSIC LATIN		28	5
181	167	JASON DERULO BELUGA HEIGHTS/WARNER BROS.	Platinum Hits	68	9
154	168	IMAGINE DRAGONS ▲ KIDINAKORNER/INTERSCOPE/JGA	Night Visions	2	213
NEW	169	GRIZ ALL GOOD	Good Will Prevail	169	1
147	170	FRANK OCEAN ● DEF JAM	Channel Orange	2	51
159	171	KANYE WEST ▲ RCA-FELLA/DEF JAM	My Beautiful Dark Twisted Fantasy	1	77
170	172	RAE SREMMURD ▲ CARDRUMMER/INTERSCOPE/JGA	SremmLife	5	91
157	173	EMINEM ▲ WEB/SHADY/AFTERMATH/INTERSCOPE/JGA	Recovery	1	252
145	174	KIDZ BOP KIDS KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop 32	9	11
171	175	BIG SEAN ▲ G.O.D./DEF JAM	Dark Sky Paradise	1	84
182	176	NICK JONAS SAFEHOUSE/ISLAND	Last Year Was Complicated	2	16
NEW	177	KEITH & KRISTYN GETTY KIDS GETTYMUSIC/CAPITOL CMG	Getty Kids Hymnal: In Christ Alone	177	1
RE	178	BRUCE SPRINGSTEEN ▲ COLUMBIA	Greatest Hits	1	42
167	179	MARC E. BASSY REPUBLIC	Groovy People (EP)	148	8
140	180	CREDENCE CLEARWATER REVIVAL ◆ FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	288
174	181	BEYONCE ▲ MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	1	129
151	182	JUSTIN MOORE VALORY/BMLG	Kinda Don't Care	4	7
184	183	J. COLE ▲ RCA NATION/COLUMBIA	Born Sinner	1	83
RE	184	JON PARDI CAPITOL NASHVILLE/UMGN	California Sunrise	11	13
164	185	THE 1975 I Like It When You Sleep, For You Are So Beautiful Yet So Unaware Of It DIRTY HIT/INTERSCOPE/JGA		1	31
42	186	DAWES HUB	We're All Gonna Die	42	2
192	187	SIA ● MONKEY PUZZLE/RCA	1000 Forms Of Fear	1	112
175	188	TROYE SIVAN CAPITOL	Blue Neighbourhood	7	43
NEW	189	PRESTONWOOD WORSHIP INTEGRITY	Songs Of The People: Live	189	1
188	190	LOGIC VISIONARY/DEF JAM	Under Pressure	4	45
NEW	191	RECKLESS KELLY NO BIG DEAL/THIRTY TIGERS	Sunset Motel	191	1
NEW	192	DAVID BOWIE Who Can I Be Now? [1974 To 1976] IONES/TINTO RETTO/PARLOPHONE/RHINO		192	1
104	193	TAMELA MANN TILLYMANN	One Way	45	3
183	194	MAROON 5 ▲ 222/INTERSCOPE/JGA	V	1	109
RE	195	FITZ AND THE TANTRUMS DANGERBIRD/ELEKTRA/AG	Fitz And The Tantrums	17	9
189	196	BRETT YOUNG BMLG	Brett Young EP	189	2
193	197	BLINK-182 GEPFEN/INTERSCOPE/UMLE	Greatest Hits	6	42
179	198	CHRIS BROWN ● RCA	Royalty	3	41
191	199	CHILDISH GAMBINO ● GLASSNOTE	Because The Internet	7	109
RE	200	THE LUMINEERS ▲ DUAL TONE	The Lumineers	2	119

19

MAXWELL
black-SUMMERS'night

Maxwell's *blackSUMMERS'night* jumps back onto the chart at No. 19 with a 498 percent unit gain (to 16,000 in the week ending Sept. 29, according to Nielsen Music) thanks to sales of the album offered with tickets to his concert tour. A similar promotion aids **Red Hot Chili Peppers** at No. 29 (up 188 percent to 15,000). Up at No. 14, a 10th-anniversary reissue of **My Chemical Romance's** *The Black Parade* aids the set's 339 percent lift (to 21,000 units). —k.c.

41

KANSAS
The Prelude Implicit

The rock band's first studio album in 16 years marks the group's highest rank on the tally since 1987, when *Power* peaked at No. 35. The group's highest-charting album is 1978's No. 4-peaking *Point of Know Return*.

48

JOE BONAMASSA
Live at the Greek

On the Blues Albums chart, **Bonomassa** continues his hot streak, notching a record-extending 17th No. 1. In second place, with the most leaders on the list: **B.B. King** and **Stevie Ray Vaughan**, each with nine No. 1s.



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FOR YOUR CONSIDERATION

Laura
Dickinson

MY FOOLISH HEART

ARRANGEMENT ACCOMPANYING VOCALS BY

SCOTT HEALY



"In my orchestration for Laura, I broke most of the rules for writing behind vocals. I also created a rubato, floating time feel where the end of each line is stretched. It was important to me to follow the song's strong musical and emotional arc, and have the melody and harmony evolve."

SCOTT HEALY
GRAMMY® NOMINATED COMPOSER

"Scott's arrangement was both a joy and challenge to perform, as he wrote my part to be another instrument in the ensemble and not simply singing over the band. Thanks to Capitol Records and Los Angeles' finest session players for bringing this music to life. I hope the world can continue to support independent artists and their music."

LAURA DICKINSON



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FOR YOUR GRAMMY® CONSIDERATION

"COULD REALLY TAKE THE TORCH
FROM RAY BENSON AS THE KEEPER
OF THE WESTERN SWING FLAME"

- *ROUGHSTOCK*

"AWESOME...10 OUT OF 10
AND TWO THUMBS UP"

- *RUSSELL MCCLAIN SHOW*

"AN ARTIST OF CONSIDERABLE
TALENT & EMOTIONAL DEPTH"

- *CHUCK DAUPHIN*
WRITER FOR BILLBOARD

"EXCELS IN BLENDING
TRADITIONAL COUNTRY
WITH MORE MODERN
ARRANGEMENTS"

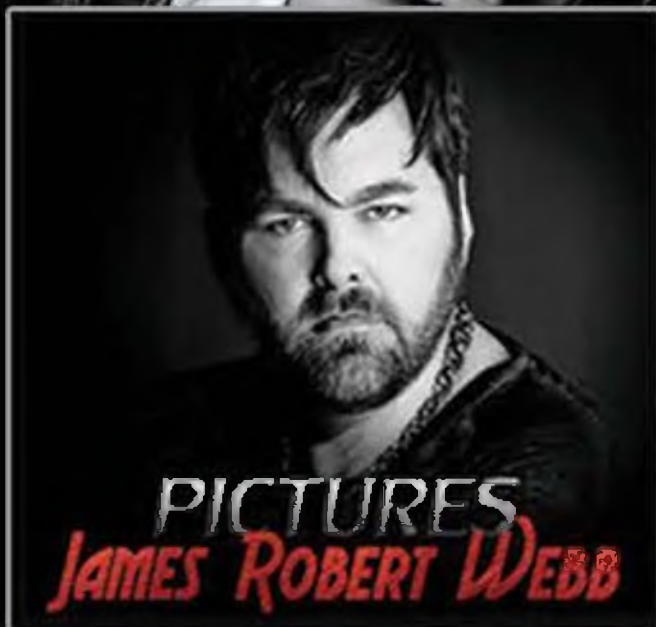
- *DIGITAL RODEO*

"STUCK IN YOUR HEAD
AFTER HEARING IT
JUST ONCE"

- *NASHVILLE COUNTRY CLUB*

"SPEAKS THE TRUTH
AS IT RIDES A GENTLE
COUNTRY MELODY"

- *STRICTLY COUNTRY*



A Wicked Reunion In The Top 40

The original stars of the Broadway musical *Wicked* have reunited — on the charts.

Kristin Chenoweth (below) and **Idina Menzel**, who played Glinda and Elphaba, respectively, in *Wicked* when it premiered on Broadway in 2003, arrive in the top 40 of the Billboard 200. Chenoweth's *The Art of Elegance* starts at No. 36 with 13,000 units earned in the week ending Sept. 29 (12,000 in traditional album sales — her best debut sales week), according to Nielsen Music. It's her fourth entry on the tally, her first top 40 charting set and her highest-reaching album. Menzel's *Idina* bows at No. 29 with 15,000 units (14,000 in sales).

For Chenoweth, her new album expands her résumé of chart achievements, as the album also debuts at No. 1 on the Traditional Jazz Albums and overall Jazz Albums charts. It's her first entrance on either list.

The Tony and Emmy Award winner previously visited Top Country Albums (*Some Lessons Learned*, No. 14 in 2001), Holiday Albums (*A Lovely Way to Spend Christmas*, No. 7 in 2008) and Top Christian Albums (*As I Am*, No. 31 in 2005).

For Tony winner Menzel, her new album is her second top 40 release on the Billboard 200. It follows her highest-charting set, *Holiday Wishes*, which reached No. 6 in 2014. The Christmas album followed her breakthrough pop hit, "Let It Go," from the film *Frozen*, which reached No. 5 on the Billboard Hot 100 earlier in 2014.

—Keith Caulfield



Album Sales

October 15
2016
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART
		IMPRINT/DISTRIBUTING LABEL			
	1	SHAWN MENDES	ISLAND	Illuminate	1
NEW	2	LUKE BRYAN	Farm Tour: Here's To The Farmer (EP)		1
NEW	3	BRUCE SPRINGSTEEN	COLUMBIA	Chapter And Verse	1
	4	JASON ALDEAN	MACON/BROKEN BOW/BMG	They Don't Know	3
NEW	5	CROWDER	SIX STEPS/SPARROW/CAPITOL CMG	American Prodigal	1
RE	6	MY CHEMICAL ROMANCE	REPRISE/WARNER BROS.	The Black Parade	62
RE	7	MAXWELL	COLUMBIA	blackSUMMERS'night	11
NEW	8	EVERY TIME I DIE	EPITAPH	Low Teens	1
NEW	9	IDINA MENZEL	WARNER BROS.	idina.	1
	10	SOUNDTRACK	DC/ATLAS/WATEROWER/ATLANTIC/AG	Suicide Squad: The Album	8
	11	RED HOT CHILI PEPPERS	WARNER BROS.	The Getaway	15
	12	BEYONCÉ	PARKWOOD/COLUMBIA	Lemonade	23
	13	FLORIDA GEORGIA LINE	BMG	Dig Your Roots	5
NEW	14	KRISTIN CHENOWETH	CONCORD	The Art Of Elegance	1
NEW	15	KANSAS	INSTRUMENTAL/CENTURY MEDIA	The Prelude Implicit	1
	16	ORIGINAL BROADWAY CAST	HAMILTON/UMTA/WATSON/ATLANTIC/AG	Hamilton: An American Musical	53
	17	USHER	RCA	Hard II Love	2
	18	BARBRA STREISAND	COLUMBIA	Encore: Movie Partners Sing Broadway	5
NEW	19	JOE BONAMASSA	I & R ADVENTURES	Live At The Greek Theatre	1
	20	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	Blurryface	72
	21	AARON LEWIS	DOT/BMG	Sinner	2
	22	ADELE	X/COLUMBIA		45
	23	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	56
NEW	24	VARIOUS ARTISTS	PLG/WORD CURB/SPARROW/CAPITOL CMG	WOW Hits 2017	1
NEW	25	DWIGHT YOAKAM	WIA/SUGAR HILL/CONCORD	Swimmin' Pools, Movie Stars...	1
	26	CASTING CROWNS	BEACH STREET/REUNION/PLG	The Very Next Thing	2
	27	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW 59	8
	28	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Views	22
NEW	29	SOUNDTRACK	DREAMWORKS/RCA	Trolls	1
	30	THE BEATLES	APPLE/CAPITOL/UMG	Live At The Hollywood Bowl	3
NEW	31	PASSENGER	BLACK CROW/NETWORK	Young As The Morning Old As The Sea	1
RE	32	DISTURBED	GIANT/REPRISE/WARNER BROS.	The Sickness	104
	33	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	21
	34	DOLLY PARTON	DOLLY/RCA NASHVILLE/SMN	Pure & Simple	6
	35	JUAN GABRIEL	FONDISA/UMLE	Los Duo	12
NEW	36	DANNY BROWN	WARP	Atrocity Exhibition	1
	37	MAC MILLER	WARNER BROS.	The Divine Feminine	2
	38	BLINK-182	VIKING WIZARD EYES/BMG	California	13
	39	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	Nine Track Mind	15
NEW	40	TY DOLLA \$IGN	ATLANTIC/AG	Campaign	1
NEW	41	STICK TO YOUR GUNS	PURE NOISE	Better Ash Than Dust (EP)	1
	42	KALEO	ELEKTRA/ATLANTIC/AG	A / B	14
NEW	43	WARPAINT	ROUGH TRADE	Heads Up	1
	44	METALLICA	BLACKENED/WARNER BROS.	Metallica	370
NEW	45	BRADLEY WALKER	FARMHOUSE/GAITHER/CAPITOL CMG	Call Me Old-fashioned	1
	46	GHOST	RISE ABOVE/ADMA VISTA/SEVEN FOUR/THE BICYCLE MUSIC COMPANY/CONCORD	Popestar (EP)	2
	47	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	Vessel	93
	48	JOEY + RORY	FARMHOUSE/GAITHER/CAPITOL CMG	Hymns	33
	49	RIHANNA	WESTBURY ROAD/ROC NATION	ANTI	35
NEW	50	KEITH & KRISTYNN GETTY KIDS	GETTY MUSIC/CAPITOL CMG	Getty Kids Hymnal: In Christ Alone	1

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	HAMILTON LEITHAUER + ROSTAM	GLASSNOTE	I Had A Dream ...	1
NEW	2	BEACH SLANG	ROLY/VINYL	Loud Bash Of Teenage Feeling	1
NEW	3	GIRAFFE TONGUE ORCHESTRA	PARTY SMASHER/COOKING VINYL	Broken Lines	1
NEW	4	GRIZ	ALL GOOD	Good Will Prevail	1
NEW	5	GREENSKY BLUEGRASS	BIG BLUE ZOO/THIRTY TIGERS	Shouted, Written Down & Quoted	1
NEW	6	ALLEGAEON	METAL BLADE	Proponent For Sentience	1
NEW	7	GOT7	JYP	Flight Log: Turbulence	1
NEW	8	NEUROISIS	NEUROT	Fires Within Fires	1
NEW	9	TOO CLOSE TO TOUCH	EPITAPH	Haven't Been Myself	1
NEW	10	TIMOTHY B. SCHMIT	BENDWEN	Leap Of Faith	1
RE	11	BANKS & STEELZ	WARNER BROS.	Anything But Words	3
NEW	12	PAPER ROUTE	KEMOSABE/RED ASSOCIATED LABELS	Real Emotion	1
NEW	13	CROBOT	WIND-UP/CONCORD	Welcome To Fat City	1
NEW	14	EXPIRE	BRIDGE NINE	With Regret	1
	15	MO3	MO3 MEDIA	Shottaz Reloaded	16
RE	16	OPEN HEAVEN	OH: Open Heaven Live From Faith Life Church		2
NEW	17	LOVE & THE OUTCOME	WORD CURB/WMN	These Are The Days	1
NEW	18	DEVENDRA BANHART	NONESUCH/WARNER BROS.	Ape In Pink Marble	1
NEW	19	TOKEN	TOKEN	Eraser Shavings	1
NEW	20	THE LAURIE BERKNER BAND	TWO TOMATOES/RAZOR & TIE/CONCORD	Superhero	1
NEW	21	CHARRED WALLS OF THE DAMNED	METAL BLADE	Creatures Watching Over The Dead	1
NEW	22	ZACH WILLIAMS	ESSENTIAL/PLG	Chain Breaker - EP	1
NEW	23	TRUE WIDOW	RELEASE	Avvolgere	1
NEW	24	WILLIAM CLARK GREEN	BILL GREASE	Live At Gruene Hall	1
NEW	25	TRAP THEM	PROSTHETIC	Crown Feral	1

JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	KRISTIN CHENOWETH	CONCORD	The Art Of Elegance	1
	2	ROBERT GLASPER EXPERIMENT	BLUE NOTE	ArtScience	2
	3	FRANK SINATRA	FRANK SINATRA ENTERPRISES/CAPITOL/UMG	Ultimate Sinatra	76
NEW	4	JOHN SCOFIELD	IMPULSE/VG	Country For Old Men	1
	5	CATALANO/CHAMBERLIN/SANBORN	ROPEAD/DGPE	Bye Bye Blackbird (EP)	18
	6	SYREETA THOMPSON TRUMPET LADY	TL MUSIC GROUP	Winner (EP)	5
NEW	7	SHIMABUKURO/VERNER/HUTCHINGS	IS RECORDS	Nashville Sessions	1
NEW	8	BRIA SKONBERG	ORHEA/SONY MASTERWORKS	Bria	1
	9	DEBORAH SILVER	DEBORAH SILVER	The Gold Standards	2
	10	JOSHUA REDMAN & BRAD MEHLDAU	NONESUCH/WARNER BROS.	Nearness	3
	11	KAMASI WASHINGTON	BRAINFEEDER	The Epic	74
NEW	12	BRIAN CULBERTSON	BCM	Funk!	1
	13	JOEY ALEXANDER	MOTEMA	Countdown	3
	14	MADELEINE PEYROUX	VERVE/VG	Secular Hymns	2
	15	MACY GRAY	CHESKY	Stripped	3
	16	NELS CLINE	MEMORIZE & DESTROY/BLUE NOTE	Lovers	8
	17	RICHARD ELLIOT	HEADS UP/CONCORD	Summer Madness	3
NEW	18	MARC ANTOINE	WOODWARD AVENUE	Laguna Beach	1
	19	GREGORY PORTER	BLUE NOTE	Take Me To The Alley	21
NEW	20	ANDREW CYRILLE QUARTET	ECM/VG	The Declaration Of Musical Independence	1
	21	KEIKO MATSUI	SHANACHIE	Journey To The Heart	7
RE	22	MICHAEL LINGTON	COPENHAGEN	Second Nature	5
	23	WILLIE NELSON	LEGACY	Summertime: Willie Nelson Sings Gershwin	31
	24	PAUL TAYLOR	PEAK/EGONE	Countdown	3
	25	JACOB COLLIER	QWEST/MEMBRAN	In My Room	8



A Dream Debuts At No. 1

Hamilton Leithauser and **Rostam** team up for their first collaborative effort, as *I Had A Dream That You Were Mine* starts at No. 1 on Heatseekers Albums with 4,000 copies sold in the week ending Sept. 29, according to Nielsen Music.

Singer Leithauser previously charted on his own with 2014's No. 5-peaking *Black Hours*, while this is the first solo entry for Rostam (last name **Batmanglij**). However, both artists have had great success as part of other bands. Leithauser is the frontman for **The Walkmen**, which notched three entries on Heatseekers and two top 40 sets on the Billboard 200. Multi-instrumentalist/producer Rostam's former band, **Vampire Weekend**, had two No. 1s on the Billboard 200, most recently in 2013 with *Modern Vampires of the City* (Another side project of Rostam's, *Discovery*, hit No. 89 in 2009 with *LP*.)

Leithauser and Rostam started writing and recording the new album in 2014. Rostam had long been a fan of Leithauser and wanted to make an album with him for a decade. In August, Rostam told KCRW Los Angeles that the release is a "dream project" that is "near and dear to me."

The pair supported the set with a performance on CBS' *The Late Show With Stephen Colbert* (Sept. 12). The album track "In a Black Out" can be heard in a commercial for Apple's iPhone 7, titled "Midnight."

—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 developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Christian Albums or Reggae Albums. If an artist reaches any of those levels, all of their subsequent albums are then eligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen Music. JAZZ ALBUMS: The week's top-selling current jazz albums, ranked by sales data as compiled by Nielsen Music. SEE CHART LOGS on billboard.com for complete titles and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



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- “NEVER BE LIKE YOU” (FEAT. KAI) AND “SAY IT” (FEAT. TOVE LO) •
- 350,000,000+ STREAMS AND 750,000 TRACKS SOLD (U.S.) •
- “NEVER BE LIKE YOU” CERTIFIED PLATINUM + TOP 10 POP RADIO •
- 300,000 TICKETS SOLD WORLDWIDE •

45 BEST ALBUMS OF 2016 SO FAR

“LAYERED, ABRASIVE ELECTRONIC SET A GRIMY BACKDROP... HIS BEATS SLAM AND SKITTER. BUT FOR ALL ITS HARSH TEXTURES, SKIN IS ALSO RICHLY MELODIC”

Rolling Stone

“IT SOUNDS LIKE THE FUTURE OF ELECTRONIC MUSIC”

TIME

“THIS IS SHAPING UP TO BE A MODERN, ELECTRONIC CLASSIC”

ZANE LOWE - BEATS 1

01

“THE MOST PROMISING CROSSOVER PRODUCER”

Esquire

MANAGEMENT
NATHAN MCLAY
FUTURE CLASSIC

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LATANE HUGHES
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Metallica Bows In Top 10

Metallica (below) races to a No. 8 debut on Billboard + Twitter Top Tracks with "Moth Into Flame," scoring the band's second top 10 on the Top Tracks chart from its upcoming album *Hardwired... To Self-Destruct*. The title track debuted and peaked at No. 2 in September.

The rock band unveiled the new tracks video on Sept. 26, and the clip has roared to more than 4 million global views on YouTube through Oct. 4. Metallica performed "Moth" on NBC's *The Tonight Show Starring Jimmy Fallon* on Sept. 29. The song's parent album arrives Nov. 18 and marks the group's first studio set since 2008.

The Chainsmokers' success in 2016 continues with "All We Know" (featuring **Phoebe Ryan**), which darts to a No. 4 debut. The collaboration is the EDM duo's fifth Top Tracks entry and Ryan's first, following four previous charting entries on Billboard + Twitter Emerging Artists. "Know" arrives after its Sept. 29 premiere on **Zane Lowe's** "World Record" feature on Apple Music's Beats 1, and the cut's official YouTube audio has surged to more than 13.1 million global plays on YouTube through Oct. 4. **Cashmere Cat's** "Trust Nobody" (featuring **Selena Gomez** and **Tory Lanez**) opens at No. 11. It is Lanez's highest-charting entry among four of them on Top Tracks. "Nobody" premiered Sept. 29, and its official YouTube audio has clocked more than 11 million worldwide YouTube plays through Oct. 4. The single previews the Norwegian DJ's debut album, *Wild Love*, due later in 2016.

—Trevor Anderson



Social

October 15
2016

billboard

billboard + TOP TRACKS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
	1	THIS TOWN	Niall Horan	1
1	2	STARBOY	The Weeknd Feat. Daft Punk	2
3	3	CLOSER	The Chainsmokers Feat. Halsey	10
NEW	4	ALL WE KNOW	The Chainsmokers Feat. Phoebe Ryan	1
NEW	5	FALSE ALARM	The Weeknd	1
4	6	MERCY	Shawn Mendes	6
6	7	COLD WATER	Major Lazer Feat. Justin Bieber & MO	11
NEW	8	MOTH INTO FLAME	Metallica	1
2	9	PERFECT ILLUSION	Lady Gaga	7
10	10	TREAT YOU BETTER	Shawn Mendes	18
NEW	11	TRUST NOBODY	Cashmere Cat Feat. Selena Gomez & Tory Lanez	1
19	12	SAVE ME	BTS	16
17	13	FIRE	BTS	18
RE	14	AIN'T MY FAULT	Zara Larsson	3
5	15	SIDE TO SIDE	Ariana Grande Feat. Nicki Minaj	7
11	16	LOVE YOURSELF	Justin Bieber	46
41	17	STARVING	Hailee Steinfeld & Grey Feat. Zedd	4
NEW	18	BODY MOVES	DNCE	1
12	19	THE GREATEST	Sia Feat. Kendrick Lamar	4
RE	20	NOT NICE	PARTYNEXTDOOR	2
16	21	HEATHENS	twenty one pilots	16
NEW	22	22 (OVER SOON)	Bon Iver	1
32	23	IN THE NAME OF LOVE	Martin Garrix & Bebe Rexha	10
NEW	24	GET ME THROUGH THE NIGHT	Trevor Moran	1
18	25	WE DON'T TALK ANYMORE	Charlie Puth Feat. Selena Gomez	23
24	26	ALONE	Marshmello	9
NEW	27	ALL WEEKEND LONG	Jack & Jack	1
NEW	28	BLACK BEATLES	Rae Sremmurd Feat. Gucci Mane	1
29	29	DON'T LET ME DOWN	The Chainsmokers Feat. Daya	30
40	30	WORK	Rihanna Feat. Drake	36
RE	31	HARDWIRED	Metallica	4
RE	32	GROWN	Little Mix	4
21	33	VENTE PA' CA	Ricky Martin Feat. Maluma	2
26	34	SORRY	Justin Bieber	50
RE	35	METEORITE	Years & Years	2
9	36	SECRET LOVE SONG	Little Mix Feat. Jason Derulo	47
NEW	37	BALLIN	Juicy J Feat. Kanye West	1
14	38	MY WAY	Calvin Harris	3
44	39	CHEAP THRILLS	Sia Feat. Sean Paul	30
NEW	40	WISHING	DJ Drama Feat. Chris Brown, Skeme & Lyquin	1
RE	41	CRY BABY	Melanie Martinez	5
36	42	WALLS	Kings Of Leon	2
31	43	HELLO	Adele	50
RE	44	TOO GOOD	Drake Feat. Rihanna	8
43	45	ONE DANCE	Drake Feat. WizKid & Kyla	26
NEW	46	PARTY LIKE A RUSSIAN	Robbie Williams	1
39	47	PANDA	Designer	21
46	48	INTO YOU	Ariana Grande	22
NEW	49	TAKE ME DOWN	The Pretty Reckless	1
RE	50	SING ME TO SLEEP	Alan Walker	7

billboard + EMERGING ARTISTS™ PRESENTED BY W				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
1	1	#1 10 WKS SING ME TO SLEEP	Alan Walker	18
NEW	2	LOVE\$ICK	Mura Masa Feat. A\$AP Rocky	1
2	3	PERFECT STRANGERS	Jonas Blue Feat. JP Cooper	18
44	4	LOCATION	Khalid	7
7	5	BLOW YOUR MIND (MWAH)	Dua Lipa	6
4	6	CRUEL	Snakehips Feat. Zayn	12
5	7	DANCING ON MY OWN	Calum Scott	28
3	8	EMPTY	Kevin Abstract	2
6	9	CAROLINE	Amine	18
RE	10	SKIPPING STONES	Gallant Feat. Jhene Aiko	3
13	11	BONBON	Era Istrefi	15
9	12	DILE QUE TU ME QUIERES	Ozuna	4
8	13	MILLIONAIRE	Cash Cash & Digital Farm Animals Feat. Nelly	14
15	14	CAPSIZING	Frenship & Emily Warren	15
24	15	YOU	Belly Feat. Kehlani	11
19	16	YOU AND ME	Marc E. Bassy Feat. G-Eazy	22
25	17	BE THE ONE	Dua Lipa	48
14	18	HOW TO LOVE	Cash Cash Feat. Sofia Reyes	23
10	19	CROSSFIRE	Stephen	41
26	20	SEPTEMBER SONG	JP Cooper	3
21	21	WAT U MEAN (AYE, AYE, AYE)	Dae Dae	19
33	22	PERMISSION	Ro James	35
28	23	SPIRITS	The Strumbellas	36
NEW	24	OH LORD	MiC LOWRY	1
41	25	HOTTER THAN HELL	Dua Lipa	22
29	26	FRIENDS	Francis & The Lights Feat. Bon Iver	11
18	27	BEAUTIFUL LIFE	Lost Frequencies Feat. Sandro Cavazza	15
42	28	HEY	Fais Feat. Afrojack	25
NEW	29	WE CAN	Kranium Feat. Tory Lanez	1
43	30	TRACIONERA	Sebastian Yatra	2
NEW	31	WAY WE WON'T	Grandaddy	1
48	32	WHY I LOVE YOU	MAJOR.	2
RE	33	BODY	Dreezy Feat. Jeremih	34
RE	34	EASY LOVE	Sigala	20
50	35	MADE A WAY	Travis Greene	8
32	36	TIRED OF TALKING	Leon	4
RE	37	MIGHT NOT	Belly Feat. The Weeknd	40
37	38	THE LITTLE THINGS	Big Gigantic Feat. Angela McCluskey	3
22	39	MOOLAH	Young Greatness	27
16	40	RIVER	Bishop Briggs	19
45	41	11 BLOCKS	Wrabel	7
RE	42	HURTS SO GOOD	Astrid S	18
39	43	CLOSE TO YOU	Dreezy Feat. T-Pain	11
RE	44	INTENTIONAL	Travis Greene	20
RE	45	GIVE ME YOUR LOVE	Sigala Feat. John Newman & Nile Rodgers	20
47	46	ALL MY FRIENDS	Snakehips Feat. Timastie & Chance The Rapper	50
40	47	DRUGS	EDEN	12
NEW	48	I MET A GIRL	William Michael Morgan	1
RE	49	MY SH*T	A Boogie Wit da Hoodie	9
RE	50	HOW I FEEL	Roy Woods	4



1D's Horan Blasts To The Top

It's double domination for **One Direction** member **Niall Horan**, who debuts at No. 1 on both the Social 50 and Billboard + Twitter Top Tracks charts with his first solo single, "This Town." Horan makes history on the former chart, becoming the first artist to enter at the top, dating back to the list's 2010 inception.

Horan's Social 50 and Top Tracks debuts come on the heels of the Sept. 29 release of "Town." The surprise release premiered on all digital retailers and streaming services, and Horan also premiered a "1 Mic, 1 Take" video performance of "Town." The recording has amassed more than 5.4 million global views on YouTube through Oct. 4.

"Town" also swiftly starts on the Billboard Hot 100, debuting at No. 63 with only a day of sales and streaming and four days of radio airplay within the tracking week. (The sales and streaming periods ended Sept. 29, while the radio period closed Oct. 2.) "Town" also begins at No. 6 on the Digital Song Sales chart, selling 48,000 downloads in its first day, according to Nielsen Music.

The song's activity ignites Horan's social platforms, led by 1.9 million retweets and 1.8 million Twitter mentions in the week ending Oct. 2, according to Next Big Sound, gains of 1,574 percent and 1,193 percent, respectively. —T.A.

METALLICA COURTESY OF: 33 GUN PRESS; HORAN: COURTESY OF: CAPITOL RECORDS. BILLBOARD TWITTER TOP TRACKS: THE WEEK'S MOST SHARED SONGS ON TWITTER IN THE U.S., AS RATED BY THE VOLUME OF SHARES. BILLBOARD EMERGING ARTISTS: THE WEEK'S MOST SHARED SONGS ON TWITTER IN THE U.S. BY UP-AND-COMING ARTISTS (DEFINED AS ARTISTS WITH FEWER THAN 100,000 TWITTER FOLLOWERS WHO HAVE ALSO NOT AS A LEAD ARTIST IN THE TOP 50 SONGS ON THE BILLBOARD HOT 100). *BASED ON THE NUMBER OF SHARES. ALL CHARTS © 2016. P. 27/28 THE NEW YORK TIMES MAGAZINE. ALL RIGHTS RESERVED.

WHO THE H#LL IS ROBBIE FULKS?

"HIS WRITING, SINGING, AND AWESOME GUITAR PLAYING INSPIRE ME.
HAPPY, SAD, MAD, LIGHT, DARK, OLD, NEW. IT'S REAL."

BILL FRISELL

"ROBBIE'S SONGS TELL TRUE WORKINGMAN'S STORIES WITH ALL THE PUNCH
OF THE STANLEY BROTHERS OR GEORGE JONES."

TIM O'BRIEN

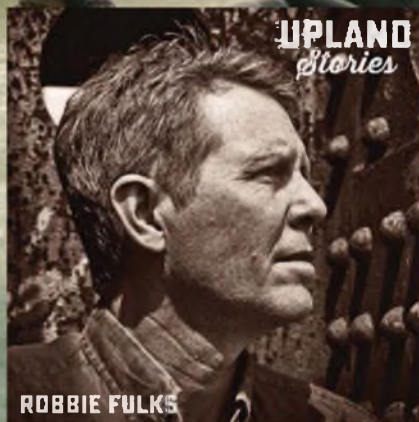
"ROBBIE FULKS IS A GENIUS." **TINA FEY**

"HIS LYRICS ARE LITERATURE." **NEW YORK TIMES**

"THE MOST UNDERAPPRECIATED SINGER-SONGWRITER IN AMERICA." **SPIN**



BLOODSHOT
RECORDS



photos by Andy Goodwin

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FOLK ALBUM – UPLAND STORIES

AMERICAN ROOTS SONG – "ALABAMA AT NIGHT"

AMERICAN ROOTS PERFORMANCE – "A MIRACLE"

ENGINEERED ALBUM, NON-CLASSICAL – STEVE ALBINI (ENGINEER)

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– *Boston Globe*

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– *Blogcritics.org*

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– *WNYC New York Public Radio*

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and then some."
– *The Philadelphia Inquirer*

"Endlessly inventive and a
joy to listen to..."
– *San Francisco Classical Voice*

"[Tranceclassical] is simply one of the most interesting,
most stunning albums of contemporary music..."
– *Audiophile Audition*

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takes on something of an Old World devotional tone. Bach's sublime
'Air,' with a scratchy LP effect placed loudly underneath, opens the
album, while Beiser's ethereal arrangement of 'O Virtus Sapientiae,'
by the medieval abbess Hildegard von Bingen, seals it serenely."
– *The Washington Post*

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/PROMOTION LABEL	WKS ON CHART
NEW	1	NIALL HORAN NEON HAZE/CAPITOL	1
2	2	LALI ARIOLA/SONY MUSIC ARGENTINA	16
3	3	ARIANA GRANDE REPUBLIC	202
1	4	SHAWN MENDES ISLAND	93
11	5	RIHANNA WESTBURY ROAD/ROC NATION	295
6	6	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	306
8	7	THE WEEKND XQ/REPUBLIC	54
5	8	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	281
4	9	MILEY CYRUS RCA	234
48	10	THE CHAINSMOKERS DISRUPTOR/COLUMBIA	9
26	11	CAMILA CABELLO SYCO/EPIC	36
7	12	DEMI LOVATO SAFEHOUSE/ISLAND/HOLLYWOOD	296
21	13	LUCY HALE DMG NASHVILLE	118
23	14	JACOB SARTORIUS T3	17
31	15	ZENDAYA HOLLYWOOD	112
NEW	16	JJ PROJECT JYP	1
16	17	5 SECONDS OF SUMMER H10R HEV/CAPITOL	132
49	18	ZAYN RCA	36
12	19	ADELE XL/COLUMBIA	221
24	20	CHRIS BROWN RCA	277
17	21	BRITNEY SPEARS RCA	265
9	22	FIFTH HARMONY SYCO/EPIC	71
28	23	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	293
14	24	LADY GAGA STREAMLINE/INTERSCOPE/IGA	301
13	25	KATY PERRY CAPITOL	306
35	26	TWENTY ONE PILOTS FUELED BY RAMEN/RRP	29
22	27	SELENA GOMEZ INTERSCOPE/IGA	304
19	28	MARTIN GARRIX SCHOOLBOY/SPINNIN'/SILENT/CASABLANCA/REPUBLIC	116
20	29	BEYONCE PARKWOOD/COLUMBIA	303
27	30	SHAKIRA SONY MUSIC LATIN/RCA	300
18	31	MARIO BAUTISTA KASST AGENCY/WARNER LATINA	17
39	32	JENNIFER LOPEZ NUYORICAN/EPIC	292
15	33	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	304
RE	34	METALLICA BLACKENED/WARNER BROS.	35
RE	35	SNOOP DOGG DOGGYSTYLE/EONE	270
46	36	JUSTIN TIMBERLAKE RCA	265
32	37	CHARLIE PUTH ARTIST PARTNERS GROUP/ATLANTIC/AG	23
45	38	NICK JONAS SAFEHOUSE/ISLAND	34
RE	39	MAJOR LAZER MAD DECENT/DEF JAM	11
40	40	CHANCE THE RAPPER UNSIGNED	15
RE	41	ONE DIRECTION SYCO/COLUMBIA	252
44	42	DULCE MARIA UNIVERSAL MUSIC LATINO/UMLE	12
RE	43	HAILEE STEINFELD REPUBLIC	4
NEW	44	WISIN SONY MUSIC LATIN	1
41	45	TAYLOR SWIFT BIG MACHINE/BMG	306
43	46	MARSHMELLO JOYTIME COLLECTIVE/MONSTERCAT	3
50	47	SKRILLEX BIG BEAT/DWLSA/ATLANTIC/AG	190
RE	48	RICKY MARTIN COLUMBIA/SONY MUSIC LATIN	10
RE	49	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	254
RE	50	AVRIL LAVIGNE EPIC	210

Pop/Rhythmic/Adult

October 15
2016

billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
1	1	CLOSER The Chainsmokers Feat. Halsey DISRUPTOR/COLUMBIA		9
2	2	COLD WATER Major Lazer Feat. Justin Bieber & MO MAD DECENT/DEF JAM		11
3	3	TREAT YOU BETTER Shawn Mendes ISLAND/REPUBLIC		17
6	4	HEATHENS twenty one pilots DC/ATLAS/WATERTOWER/ATLANTIC/FUELED BY RAMEN/RRP		8
9	5	LET ME LOVE YOU DJ Snake Feat. Justin Bieber DISRUPTOR/INTERSCOPE		7
4	6	CHEAP THRILLS Sia Feat. Sean Paul MONKEY PUZZLE/RCA		26
8	7	GOLD Kiiara ATLANTIC		19
5	8	SEND MY LOVE (TO YOUR NEW LOVER) Adele XL/COLUMBIA		19
13	9	SIT STILL, LOOK PRETTY Daya ARTBEATZ		25
7	10	RIDE twenty one pilots FUELED BY RAMEN/RRP		24
14	11	THIS IS WHAT YOU CAME FOR Calvin Harris Feat. Rihanna WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA		23
11	12	WE DON'T TALK ANYMORE Charlie Puth Feat. Selena Gomez ARTIST PARTNERS GROUP/ATLANTIC		18
16	13	I HATE U I LOVE U gnash Feat. Olivia O'Brien J3/ATLANTIC		15
12	14	TOO GOOD Drake Feat. Rihanna YOUNG MONEY/CASH MONEY/REPUBLIC		16
25	15	GG STARBOY The Weeknd Feat. Daft Punk XQ/REPUBLIC		2
10	16	INTO YOU Ariana Grande REPUBLIC		15
17	17	STARVING Hailee Steinfeld & Grey Feat. Zedd REPUBLIC		10
21	18	MY WAY Calvin Harris FLY EYE/COLUMBIA		3
15	19	THIS GIRL Kungs vs Cookin' On 3 Burners KUNGS/SOUND OF BARCLAY/BARCLAY/CASABLANCA/REPUBLIC		11
18	20	HYMN FOR THE WEEKEND Coldplay PARLOPHONE/ATLANTIC		16
23	21	SCARS TO YOUR BEAUTIFUL Alessia Cara EP/DEF JAM		8
19	22	LUV Tory Lanez MAD LOVE/INTERSCOPE		7
22	23	PERFECT ILLUSION Lady Gaga STREAMLINE/INTERSCOPE		4
26	24	UNSTEADY X Ambassadors KIDNAKORNER/INTERSCOPE		9
31	25	THE GREATEST Sia Feat. Kendrick Lamar MONKEY PUZZLE/RCA		2

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
1	1	JUST LIKE FIRE P!nk WALT DISNEY/RCA		24
2	2	CAN'T STOP THE FEELING! Justin Timberlake DREAMWORKS/RCA		22
3	3	SEND MY LOVE (TO YOUR NEW LOVER) Adele XL/COLUMBIA		21
4	4	ONE CALL AWAY Charlie Puth ARTIST PARTNERS GROUP/ATLANTIC		37
5	5	LOVE YOURSELF Justin Bieber SCHOOLBOY/RAYMOND BRAUN/DEF JAM		36
6	6	STITCHES Shawn Mendes ISLAND/REPUBLIC		50
7	7	CAKE BY THE OCEAN DNCE REPUBLIC		31
8	8	CHEAP THRILLS Sia Feat. Sean Paul MONKEY PUZZLE/RCA		15
9	9	7 YEARS Lukas Graham WARNER BROS.		33
10	10	BRAND NEW Ben Rector APTLY NAMED/ROAR/CAROLINE/CAPITOL		27
11	11	THIS HOUSE IS NOT FOR SALE Bon Jovi CAPTAIN KID/ISLAND/REPUBLIC		6
12	12	GG TREAT YOU BETTER Shawn Mendes ISLAND/REPUBLIC		10
13	13	WE DON'T TALK ANYMORE Charlie Puth Feat. Selena Gomez ARTIST PARTNERS GROUP/ATLANTIC		14
14	14	PIECES Rob Thomas EMBLEM/ATLANTIC		9
15	15	THIS IS WHAT YOU CAME FOR Calvin Harris Feat. Rihanna WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA		8
16	16	RIDE twenty one pilots FUELED BY RAMEN/RRP		12
17	17	UNSTEADY X Ambassadors KIDNAKORNER/INTERSCOPE		14
15	18	RISE Katy Perry CAPITOL		11
19	19	NOBODY BUT ME Michael Buble REPRISE/WARNER BROS.		3
20	20	OVER AND OVER AGAIN Nathan Sykes Feat. Ariana Grande GLOBAL MUSIC RECORDINGS		20
21	21	HYMN FOR THE WEEKEND Coldplay PARLOPHONE/ATLANTIC		5
27	22	11 BLOCKS Wrabel EPIC		6
21	23	SLEDGEHAMMER Rihanna WESTBURY ROAD/ROC NATION		14
24	24	MAMA SAID Lukas Graham WARNER BROS.		9
23	25	EVERYTHING Brian McKnight SONO		6

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
1	1	TOO GOOD Drake Feat. Rihanna YOUNG MONEY/CASH MONEY/REPUBLIC		16
2	2	LUV Tory Lanez MAD LOVE/INTERSCOPE		14
4	3	COLD WATER Major Lazer Feat. Justin Bieber & MO MAD DECENT/DEF JAM		10
3	4	FOR FREE DJ Khaled Feat. Drake YOUNG MONEY/CASH MONEY/REPUBLIC/WE THE BEST/EPIC		17
6	5	CLOSER The Chainsmokers Feat. Halsey DISRUPTOR/COLUMBIA		8
7	6	BROCCOLI D.R.A.M. Feat. Lil Yachty #BEPIC/CHECKEMPIRE RECORDINGS		9
9	7	ALL EYEZ The Game Feat. Jeremih FIFTH ADMENDMENT/BLOOD MONEY/EONE		12
10	8	SUCKER FOR PAIN Lil Wayne, Wiz Khalifa & Imagine Dragons DC/ATLAS/WATERTOWER/ATLANTIC/RRP		11
5	9	NO LIMIT Usher Feat. Young Thug RCA		16
8	10	NEEDED ME Rihanna WESTBURY ROAD/ROC NATION		25
11	11	FATHER STRETCH MY HANDS PT. 1 Kanye West G.O.O.D./DEF JAM		16
16	12	LET ME LOVE YOU DJ Snake Feat. Justin Bieber DISRUPTOR/INTERSCOPE		5
15	13	CRZY Kehlani TSUNAMI MOB/ATLANTIC		7
14	14	DO YOU MIND DJ Khaled Feat. Nicki Minaj, Chris Brown & August Alsina WE THE BEST/EPIC		7
29	15	GG STARBOY The Weeknd Feat. Daft Punk XQ/REPUBLIC		2
13	16	CONTROLLA Drake YOUNG MONEY/CASH MONEY/REPUBLIC		20
18	17	NO PROBLEM Chance The Rapper Feat. Lil Wayne & 2 Chainz CHANCE THE RAPPER		10
20	18	HOLD UP Beyonce PARKWOOD/COLUMBIA		6
24	19	GOLD Kiiara ATLANTIC		6
23	20	WHAT THEY WANT Russ DIEMOM/COLUMBIA		5
17	21	CHEAP THRILLS Sia Feat. Sean Paul MONKEY PUZZLE/RCA		15
21	22	THIS GIRL Kungs vs Cookin' On 3 Burners KUNGS/SOUND OF BARCLAY/BARCLAY/CASABLANCA/REPUBLIC		10
19	23	YOU & ME Marc E. Bassy Feat. G-Eazy REPUBLIC		18
28	24	SIDE TO SIDE Ariana Grande Feat. Nicki Minaj REPUBLIC		2
22	25	INTO YOU Ariana Grande REPUBLIC		14

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
1	1	CHEAP THRILLS Sia Feat. Sean Paul MONKEY PUZZLE/RCA		22
3	2	TREAT YOU BETTER Shawn Mendes ISLAND/REPUBLIC		15
2	3	SEND MY LOVE (TO YOUR NEW LOVER) Adele XL/COLUMBIA		24
4	4	CAN'T STOP THE FEELING! Justin Timberlake DREAMWORKS/RCA		22
6	5	UNSTEADY X Ambassadors KIDNAKORNER/INTERSCOPE		29
5	6	RIDE twenty one pilots FUELED BY RAMEN/RRP		23
7	7	JUST LIKE FIRE P!nk WALT DISNEY/RCA		25
8	8	THIS IS WHAT YOU CAME FOR Calvin Harris Feat. Rihanna WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA		19
11	9	HYMN FOR THE WEEKEND Coldplay PARLOPHONE/ATLANTIC		21
9	10	WE DON'T TALK ANYMORE Charlie Puth Feat. Selena Gomez ARTIST PARTNERS GROUP/ATLANTIC		18
12	11	COLD WATER Major Lazer Feat. Justin Bieber & MO MAD DECENT/DEF JAM		9
10	12	DO NOT LET ME DOWN The Chainsmokers Feat. Daya DISRUPTOR/COLUMBIA		22
15	13	GG CLOSER The Chainsmokers Feat. Halsey DISRUPTOR/COLUMBIA		7
16	14	HEATHENS twenty one pilots DC/ATLAS/WATERTOWER/ATLANTIC/FUELED BY RAMEN/RRP		8
13	15	11 BLOCKS Wrabel EPIC		13
17	16	SHE SETS THE CITY ON FIRE Gavin DeGraw RCA		10
19	17	PERFECT ILLUSION Lady Gaga STREAMLINE/INTERSCOPE		4
18	18	HANDCLAP Fitz And The Tantrums DANGERBIRD/ELKTRA/ATLANTIC		11
21	19	FRESH EYES Andy Grammer S-CURVE/BMG/HOLLYWOOD		8
20	20	HOLD BACK THE RIVER James Bay REPUBLIC		32
22	21	KIDS OneRepublic MOSLEY/INTERSCOPE		6
24	22	THIS GIRL Kungs vs Cookin' On 3 Burners KUNGS/SOUND OF BARCLAY/BARCLAY/CASABLANCA/REPUBLIC		7
23	23	INTO YOU Ariana Grande REPUBLIC		8
14	24	MAMA SAID Lukas Graham WARNER BROS.		14
26	25	SIT STILL, LOOK PRETTY Daya ARTBEATZ		11

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—Allen Foster, AXS



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Country

October 15
2016

billboard

HOT COUNTRY SONGS™						
WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
-	1	1	FOREVER COUNTRY	Artists Of Then, Now & Forever	MACONALLY/OSBORNE	1
2	2	2	SETTING THE WORLD ON FIRE	Kenny Chesney Featuring P!nk	BLUE CHAIR/COLUMBIA NASHVILLE	2
5	5	3	IT DON'T HURT LIKE IT USED TO	Billy Currington	MERCURY	3
4	3	4	H.O.L.Y.	Florida Georgia Line	BMLG	1
12	8	5	BLUE AIN'T YOUR COLOR	Keith Urban	HIT RED/CAPITOL NASHVILLE	5
3	4	6	DIFFERENT FOR GIRLS	Dierks Bentley Featuring Elle King	CAPITOL NASHVILLE	3
8	7	7	MIDDLE OF A MEMORY	Cole Swindell	WARNER BROS./WMN	7
11	10	8	I MET A GIRL	William Michael Morgan	WARNER BROS./WMN	8
14	12	9	MOVE	Luke Bryan	CAPITOL NASHVILLE	9
7	11	10	VICE	Miranda Lambert	RCA NASHVILLE	2
16	13	11	MAY WE ALL	Florida Georgia Line Featuring Tim McGraw	BMLG	7
9	9	12	ROCK ON	Tucker Beathard	DOT	9
10	14	13	A LITTLE MORE SUMMERTIME	Jason Aldean	MACON/BROKEN BOW	10
15	15	14	I KNOW SOMEBODY	LoCash	REVIVER	14
17	17	15	SLEEP WITHOUT YOU	Brett Young	BMLG	15
21	19	16	SONG FOR ANOTHER TIME	Old Dominion	RCA NASHVILLE	16
22	22	17	BOS MERCEDES	Maren Morris	COLUMBIA NASHVILLE	17
23	24	18	WANNA BE THAT SONG	Brett Eldredge	ATLANTIC/WMN	18
26	26	19	LOVIN' LATELY	Big & Rich Featuring Tim McGraw	BSR/NEW REVOLUTION	19
25	25	20	HOW I'LL ALWAYS BE	Tim McGraw	MCGRAW/BIG MACHINE	20
28	27	21	PARACHUTE	Chris Stapleton	MERCURY	21
29	28	22	LIVIN' THE DREAM	Drake White	DOT	22
32	29	23	DIRTY LAUNDRY	Carrie Underwood	19/ARISTA NASHVILLE	23
13	20	24	SHE'S GOT A WAY WITH WORDS	Blake Shelton	WARNER BROS./WMN	8
31	30	25	21 SUMMER	Brothers Osborne	EMI NASHVILLE	25
34	32	26	ROAD LESS TRAVELED	Lauren Alaina	19/INTERSCOPE/MERCURY	26
35	31	27	IF THE BOOT FITS	Granger Smith	WHEELHOUSE	27
41	36	28	KILL A WORD	Eric Church Featuring Rhiannon Giddens	EMI NASHVILLE	28
37	34	29	SEEMIN' RED	Dustin Lynch	BROKEN BOW	29
38	35	30	MAKE YOU MINE	High Valley	ATLANTIC/WEA	30
39	38	31	SOBER SATURDAY NIGHT	Chris Young Featuring Vince Gill	RCA NASHVILLE	31
36	37	32	MY GIRL	Dylan Scott	CURB	32
-	50	33	DIRT ON MY BOOTS	Jon Pardi	CAPITOL NASHVILLE	33
-	18	34	JOLENE	Pentatonix Featuring Dolly Parton	RCA	18
46	43	35	THE WEEKEND	Brantley Gilbert	VALORY	23
43	42	36	THERE'S A GIRL	Trent Harmon	19/REPUBLIC/DOT	36
48	44	37	HOMETOWN GIRL	Josh Turner	MCA NASHVILLE	37
49	47	38	IF I TOLD YOU	Darius Rucker	CAPITOL NASHVILLE	25
40	40	39	IN CASE YOU DIDN'T KNOW	Brett Young	BMLG	39
47	39	40	HURRICANE	Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE	39
44	45	41	HOLDIN' HER	Chris Janson	WARNER BROS./WAR	41
42	46	42	LOVE TRIANGLE	RaeLynn	WARNER BROS./WMN	38
HOT SHOT DEBUT		43	YESTERDAY'S SONG	Hunter Hayes	ATLANTIC/WMN	43
45	48	44	SALTWATER GOSPEL	Eli Young Band	VALORY	43
50	49	45	COMEBACK KID	The Band Perry	THE TENTH/WEA/INTERSCOPE/MERCURY	42
NEW		46	THINK A LITTLE LESS	Michael Ray	ATLANTIC/WEA	46
RE-ENTRY		47	A LITTLE MORE LOVE	Jerrold Niemann & Lee Brice	CURB	47
NEW		48	LONG LIVE TONIGHT	LANco	ARISTA NASHVILLE	48
NEW		49	OUTSKIRTS OF HEAVEN	Craig Campbell	RED BOW	49
RE-ENTRY		50	ARE YOU WITH ME	Easton Corbin	MERCURY	50

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
HOT SHOT DEBUT	1	LUKE BRYAN	Farm Tour: Here's To The Farmer (EP)	1		
2	2	JASON ALDEAN	They Don't Know	3		
3	3	FLORIDA GEORGIA LINE	Dig Your Roots	5		
4	4	AARON LEWIS	Sinner	2		
5	5	CHRIS STAPLETON	Traveller	74		
NEW	6	DWIGHT YOAKAM	Swimmin' Pools, Movie Stars...	1		
6	7	KEITH URBAN	Ripcord	21		
7	8	DOLLY PARTON	Pure & Simple	6		
NEW	9	BRADLEY WALKER	Call Me Old-fashioned	1		
9	10	JOEY + RORY	Hymns	33		
8	11	BLAKE SHELTON	If I'm Honest	19		
NEW	12	RECKLESS KELLY	Sunset Motel	1		
10	13	HILLARY SCOTT & THE SCOTT FAMILY	Love Remains	9		
14	14	LUKE BRYAN	Kill The Lights	60		
11	15	JUSTIN MOORE	Kinda Don't Care	7		
12	16	CARRIE UNDERWOOD	Storyteller	49		
15	17	COLE SWINDELL	You Should Be Here	21		
17	18	VARIOUS ARTISTS	NOW That's What I Call Country, Volume 9	16		
5	19	WILLIE NELSON	For The Good Times: A Tribute To Ray Price	2		
13	20	KELSEA BALLERINI	The First Time	72		
18	21	SAM HUNT	Montevallo	101		
16	22	DIERKS BENTLEY	Black	18		
19	23	ERIC CHURCH	Mr. Misunderstood	48		
20	24	THOMAS RHETT	Tangled Up	53		
21	25	MAREN MORRIS	Hero	17		



Bryan, Currington Reap New No. 1s

Farm Tour: Here's to the Farmer, the new EP by Luke Bryan (above), debuts at No. 1 on Top Country Albums, selling 32,000 copies in its first week (ending Sept. 29), according to Nielsen Music. Bryan is no stranger to tour-themed EPs, as his latest follows his seven spring-break-centric EPs. *Farm Tour* marks Bryan's seventh Top Country Albums No. 1. His most recent full-length, *Kill the Lights*, which debuted at No. 1 on Aug. 29, 2015 (with 320,000 in sales), has sold 11 million copies. He boasts the distinction of being the only artist with No. 1s on Top Country Albums each year since 2013.

Billy Currington collects his 10th Country Airplay No. 1 as "It Don't Hurt Like It Used To" rolls 2-1, increasing by 10 percent to 44 million audience impressions. "I didn't originally consider for [current LP] *Summer Forever*," says Currington. "But it definitely resonated with fans." The track is the third single from the set; lead single "Don't It" led Country Airplay on June 6, 2015.

Meanwhile, Dwight Yoakam's *Swimmin' Pools, Movie Stars...* enters Top Country Albums at No. 6 (9,000 sold) becoming his 17th top 10. He first reached the region with his debut, *Guitars, Cadillacs, Etc., Etc.*, his first of three No. 1s, in 1986. The new set is the first primarily country/bluegrass album for the Pikeville, Ky., native, and debuts atop the Bluegrass Albums chart, where he makes his first appearance.

-Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	IT DON'T HURT LIKE IT USED TO	Billy Currington	35		
3	2	I MET A GIRL	William Michael Morgan	52		
6	3	SETTING THE WORLD ON FIRE	Kenny Chesney Feat. P!nk	10		
5	4	ROCK ON	Tucker Beathard	30		
7	5	MOVE	Luke Bryan	12		
8	6	I KNOW SOMEBODY	LoCash	34		
10	7	MIDDLE OF A MEMORY	Cole Swindell	22		
11	8	A LITTLE MORE SUMMERTIME	Jason Aldean	12		
4	9	DIFFERENT FOR GIRLS	Dierks Bentley Feat. Elle King	19		
12	10	SLEEP WITHOUT YOU	Brett Young	32		
13	11	VICE	Miranda Lambert	11		
14	12	HOW I'LL ALWAYS BE	Tim McGraw	12		
17	13	SONG FOR ANOTHER TIME	Old Dominion	17		
18	14	MAY WE ALL	Florida Georgia Line Feat. Tim McGraw	9		
15	15	LOVIN' LATELY	Big & Rich Feat. Tim McGraw	39		
20	16	BLUE AIN'T YOUR COLOR	Keith Urban	7		
16	17	LIVIN' THE DREAM	Drake White	43		
19	18	BOS MERCEDES	Maren Morris	15		
22	19	IF THE BOOT FITS	Granger Smith	31		
23	20	WANNA BE THAT SONG	Brett Eldredge	20		
24	21	DIRTY LAUNDRY	Carrie Underwood	6		
25	22	ROAD LESS TRAVELED	Lauren Alaina	7		
26	23	PARACHUTE	Chris Stapleton	23		
27	24	21 SUMMER	Brothers Osborne	32		
28	25	KILL A WORD	Eric Church Feat. Rhiannon Giddens	6		

HOT COUNTRY SONGS: The week's most popular current country songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Songs are certified as current if they are new releases, or songs receiving widespread airplay across radio stations. TOP COUNTRY ALBUMS: The week's most popular country albums, ranked by sales data as compiled by Nielsen Music. Albums are certified as current if they are new releases, or albums receiving widespread airplay across radio stations. COUNTRY AIRPLAY: The week's most popular country songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Albums are certified as current if they are new releases, or albums receiving widespread airplay across radio stations. © 2016 Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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TOP 30 ALBUMS OF 2016
TOP 10 GLOBAL TRACK

Rolling Stone
ARTIST TO WATCH



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Trayetta

Rock

October 15
2016
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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	AG HEATHENS	MELI ZONDO, J. JOSEPH	twenty one pilots DC/ATLAS/WATERTOWER/ATLANTIC/FUELED BY RAMEN/RRP	1	15
2	2	2	▲ RIDE	R. REED (T. JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	1	63
3	3	3	▲ SUCKER FOR PAIN	Lil Wayne, Wiz Khalifa & Imagine Dragons With Logic & Ty Dolla Sign Feat. X Ambassadors ALEX GORDON/SONIC CARE (T. HOWALD/SERVO/REYNOLDS/MICKEL DELP/IAN REHALLI/T. GARYN/R. SAHARRI)	DC/ATLAS/WATERTOWER/ATLANTIC/RRP	3	14
4	4	4	▲ HYMNS FOR THE WEEKEND	Stargate, R. Simpson, G. Berryman, J. Buckland, W. Chapman, J. A. Martin, M. S. Erikson, T. Hermansen, M. J. O'Rourke, J. Zant FARLOPHONE/ATLANTIC	Coldplay	4	40
5	5	5	▲ UNSTEADY	ALEX DA KID (A. GRANT, S. N. HARRIS, N. FELDSHUIH, C. HARRIS, A. LEVIN)	X Ambassadors KIDINAKORNER/INTERSCOPE	4	52
9	9	6	DG HANDCLAP	R. REED, W. H. PATRICK, S. HOLLANDER, S. STALLS, J. MANN, J. KORNIS, J. WIKINS, J. R. ZUMBA, E. FREDRIK	Fitz And The Tantrums DANCE/RRP/ATLANTIC	6	27
8	8	7	▲ OPHELIA	THE LUMINEERS, S. FELICE (W. SCHULTZ, J. C. FRAITES)	The Lumineers DUAL TONE	5	34
6	7	8	▲ THE SOUND OF SILENCE	K. CHURKO (P. SIMON)	Disturbed REPRISE/WARNER BROS.	3	45
10	6	9	▲ CANCER	T. JOSEPH (G. WAY, M. WAY, R. TORO, F. IERO, B. BRYAR)	twenty one pilots FUELED BY RAMEN/RRP	6	3
11	11	10	▲ GOOD GRIEF	M. CREW, D. SMITH (D. SMITH, M. CREW)	Bastille VIRGIN/CAPITOL	10	15
HOT SHOT DEBUT		11	▲ WALLS	M. DRAYS (C. FOLLOWILL, N. FOLLOWILL, J. FOLLOWILL, M. FOLLOWILL)	Kings Of Leon RCA	11	1
NEW		12	▲ STILL BREATHING	NOT LISTED (NOT LISTED)	Green Day REPRISE/WARNER BROS.	12	1
15	13	13	▲ DARK NECESSITIES	DANGER MOUSE (A. KIEDIS, F. LEA, C. SMITH, J. KLINGHOFFER, B. BURTON)	Red Hot Chili Peppers WARNER BROS.	6	22
16	14	14	▲ BANG BANG	GREEN DAY (B. J. ARMSTRONG, GREEN DAY)	Green Day REPRISE/WARNER BROS.	8	8
7	16	15	▲ WASTE A MOMENT	M. DRAYS (C. FOLLOWILL, N. FOLLOWILL, J. FOLLOWILL, M. FOLLOWILL)	Kings Of Leon RCA	7	3
14	15	16	▲ BORED TO DEATH	J. FELDMANN (M. HOPPLUS, T. L. BARKER, J. FELDMANN, M. SKIBA)	Blink-182 VIKING WIZARD EYES/BMG	6	23
NEW		17	▲ CHAIN BREAKER	J. L. SMITH (J. L. SMITH, M. L. C. FIELDS, Z. WILLIAMS)	Zach Williams ESSENTIAL/PLG	17	1
18	18	18	▲ TROUBLE	D. AUERBACH (CAGE THE ELEPHANT, D. AUERBACH)	Cage The Elephant DSP/RCA	16	25
17	19	19	▲ ALL WE EVER KNEW	J. JOYCE (THE HEAD AND THE HEART)	The Head And The Heart WARNER BROS.	17	17
20	22	20	▲ HARDWIRED	G. FIDELMAN, J. HETFIELD, L. ULRICH (J. HETFIELD, L. ULRICH)	Metallica BLACKENED/Q PRIME	9	6
19	21	21	▲ BOHEMIAN RHAPSODY	DC/ATLAS/WATERTOWER/ATLANTIC/FUELED BY RAMEN/RRP	Panic! At The Disco FUELED BY RAMEN/RRP	7	8
23	17	22	▲ FEEL INVINCIBLE	B. HOWES (J. L. COOPER, S. MOSLEY)	Skillet HEAR IT LOUD/ATLANTIC	16	19
NEW		23	▲ MOTH INTO FLAME	G. FIDELMAN, J. HETFIELD, L. ULRICH (J. HETFIELD, L. ULRICH)	Metallica BLACKENED/Q PRIME	23	1
21	20	24	▲ WOW	B. HANSEN (B. HANSEN)	Beck FONOGRAP RECORDS/CAPITOL	12	17
25	23	25	▲ YOU DON'T GET ME HIGH ANYMORE	K. REED, J. CARTERS, B. BARTHEL, D. WILSON, F. FREDERIC, J. CARTERS, B. BARTHEL, D. WILSON, B. BOGAGE, A. SCRAMAZZA	Phantogram REPUBLIC	23	14
33	25	26	▲ TAKE IT ALL BACK	D. COBB (J. L. AKERS, M. E. ZUERCHER, B. V. MACDONALD, S. M. CROSS)	Judah & The Lion CLETUS THE VAN/CAROLINE	25	6
28	27	27	▲ LIFE ITSELF	D. BAYLEY (D. BAYLEY, T. AFO)	Glass Animals WOLF TONE/HARVEST	21	14
34	29	28	▲ CLEOPATRA	S. FELICE (W. SCHULTZ, J. C. FRAITES, S. FELICE)	The Lumineers DUAL TONE	11	26
27	28	29	▲ WELCOME TO YOUR LIFE	CAPTAIN CUTS (GROUPLOVE)	Grouplove CANVASBACK/ATLANTIC	27	11
RE-ENTRY		30	▲ ANYWHERE	M. D. ROSENBERG, C. VALLEJO (M. D. ROSENBERG)	Passenger BLACK CROW/NETWORK	30	2
36	30	31	▲ TAKE ME DOWN	K. KHANWALA (T. MONTGOMERY, B. PHILLIPS)	The Pretty Reckless GOIN' DOWN/RAZOR & TIE	30	10
31	26	32	▲ I APOLOGIZE	K. CHURKO (I. VAN MOODY, Z. BATHORY, J. HOOK, J. JEREMY HEYDE, C. KAEI)	Five Finger Death Punch PROSPECT PARK	26	10
32	33	33	▲ MY NAME IS HUMAN	J. HAMILTON (J. STEVENS, R. MEYER, R. MEYER)	Highly Suspect 300	32	3
35	31	34	▲ HAPPINESS	(DOV)S THE WORLD (W. RINEHART, N. RINEHART, J. ZMISHLANY, W. PHILLIPS)	NEEDTOBREATHE ATLANTIC	18	15
40	35	35	▲ ROTTING IN VAIN	N. RASKULINECZ (KORN)	Korn ROADRUNNER/RRP	20	10
48	42	36	▲ HIGH AND LOW	L. STEELE, N. LITTLEMORE, P. MAYES (L. STEELE, N. LITTLEMORE, J. SLOAN, P. MAYES)	Empire Of The Sun THE SLEEPY JACKSONS/STRAWLERS/CAPITOL	26	5
44	32	37	▲ UP&UP	STARGATE, R. SIMPSON, G. BERRYMAN, J. BUCKLAND, W. CHAMPINE, J. A. MARTIN, M. S. ERIKSON, T. HERMANSEN	Coldplay FARLOPHONE/ATLANTIC	30	19
-	34	38	▲ ANGELA	S. FELICE (W. SCHULTZ, J. C. FRAITES, S. FELICE)	The Lumineers DUAL TONE	15	8
NEW		39	▲ BE YOUR LOVE	J. B. SCOTT, M. A. JACKSON (S. G. MCLAUGHLIN, M. A. JACKSON, J. B. SCOTT)	Bishop Briggs ISLAND/REPUBLIC	39	1
42	36	40	▲ AMERICAN MONEY	T. ENGLISH (G. BORNIS, T. ENGLISH, J. LYSIUK, G. BUFALINO, A. CAVANAGH)	BORNIS REZ/DUAL/INTERSCOPE	36	4
49	47	41	▲ 33 "GOD"	APRIL BASE (BON IVER, J. E. BROWN, VAN ETTEN, W. S. GRAHAM, P. NITTI, D. NELSON, L. HOLLEY/PUBLIC DOMAIN)	Bon Iver JAGJAGWAR	26	4
46	39	42	▲ BLACK HONEY	E. PALMQUIST (J. BRECKENRIDGE, E. BRECKENRIDGE, T. TERASHI, D. KENSURUE)	Thrice VAGRANT/BMG/ADA	39	6
41	38	43	▲ HOME	J. FURSTENFELD (J. FURSTENFELD, S. SCHULTZ, W. M. NOVESKY, T. PALMER, R. DELAHOUSSE)	Blue October UP DOWN/BRANDO	38	5
NEW		44	▲ MOVE	L. STALFORS (A. L. JACKSON, A. D. MOORE SHARP, C. LERDAMORPONG, G. S. ERWIN)	Saint Motel ELECTRA/RRP	44	1
-	50	45	▲ HOUSE OF MEMORIES	J. SINCLAIR (B. LURIE, WHITE, SEAJ, SINCLAIR)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	27	9
-	41	46	SG SQUARE HAMMER	T. DALGETY (A. GHOUL WRITER)	Ghost RISE ABOVE/LOMA VISTA/SEVEN FOUR/THE BICYCLE MUSIC COMPANY/CONCORD	41	2
39	40	47	▲ LIVE IT WELL	SWITCHFOOT, J. FIELDS (J. FOREMAN, T. FOREMAN)	Switchfoot LOWERCASE PEOPLE/WANGUARO/CONCORD	39	9
38	37	48	▲ 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	8
-	44	49	▲ SHE'S OUT OF HER MIND	J. FELDMANN (M. HOPPLUS, T. L. BARKER, J. FELDMANN, M. SKIBA)	Blink-182 VIKING WIZARD EYES/BMG	18	7
NEW		50	▲ OPEN YOUR EYES	K. CHURKO (DISTURBED)	Disturbed REPRISE/WARNER BROS.	50	1

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS ON CHART	
HOT SHOT DEBUT	1	#1 BRUCE SPRINGSTEEN	COLUMBIA	Chapter And Verse	1	
NEW	2	EVERY TIME I DIE	EPI/TAP	Low Teens	1	
	3	SOUNDTRACK	DC/ATLAS/WATERTOWER/ATLANTIC/AG	Suicide Squad: The Album	8	
24	4	GG RED HOT CHILI PEPPERS	WARNER BROS.	The Getaway	15	
NEW	5	KANSAS	INSIDEOUT/CENTURY MEDIA	The Prelude Implicit	1	
NEW	6	JOE BONAMASSA	J & R ADVENTURES	Live At The Greek Theatre	1	
	7	20 TWENTY ONE PILOTS	FUELED BY RAMEN/AG	Blurryface	72	
	8	THE BEATLES	APPLE/CAPITOL/UME	Live At The Hollywood Bowl	3	
NEW	9	PASSENGER	BLACK CROW/NETWORK	Young As The Morning Old As The Sea	1	
23	10	BLINK-182	VIKING WIZARD EYES/BMG	California	13	
NEW	11	STICK TO YOUR GUNS	PURE NOISE	Better Ash Than Dust (EP)	1	
25	12	KALEO	ELECTRA/ATLANTIC/AG	A / B	16	
NEW	13	WARPAINT	ROUGH TRADE	Heads Up	1	
1	14	GHOST	RISE ABOVE/LOMA VISTA/SEVEN FOUR/THE BICYCLE MUSIC COMPANY/CONCORD	Popestar (EP)	2	
12	15	WILCO	DBPM/ANTI-/EPI/TAP	Schmilco	4	
22	16	THE LUMINEERS	DUAL TONE	Cleopatra	25	
NEW	17	HAMILTON LEITHAUSER • ROSTAM	GLASSNOTE	I Had A Dream That You Were Mine	1	
20	18	SKILLET	HEAR IT LOUD/ATLANTIC/AG	Unleashed	8	
13	19	BASTILLE	VIRGIN/CAPITOL	Wild World	3	
27	20	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/AG	Death Of A Bachelor	37	
9	21	JACK WHITE	THIRD MAN/COLUMBIA	Acoustic Recordings: 1998-2016	3	
3	22	LED ZEPPELIN	BBE/SWAN SONG/ATLANTIC/RHINO	The Complete BBC Sessions	2	
8	23	DAWES	HUB	We're All Gonna Die	2	
11	24	THE HEAD AND THE HEART	WARNER BROS.	Signs Of Light	3	
4	25	MEAT LOAF	429/SLG	Braver Than We Are	2	

TRIPLE A™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART		
3	1	GG WHITE FLAG	Joseph	15		
4	2	WASTE A MOMENT	Kings Of Leon	3		
1	3	WISH I KNEW YOU	The Revivalists	23		
2	4	ALL WE EVER KNEW	The Head And The Heart	17		
5	5	CLEOPATRA	The Lumineers	15		
7	6	I CAN'T STOP THINKING ABOUT YOU	Sting	4		
8	7	GOOD GRIEF	Bastille	15		
6	8	TROUBLE	Cage The Elephant	23		
11	9	WHEN THE TEQUILA RUNS OUT	Dawes	6		
12	10	CARRY ON	Norah Jones	8		
14	11	MOVE	Saint Motel	5		
10	12	CASUAL PARTY	Band Of Horses	22		
9	13	SEND MY LOVE (TO YOUR NEW LOVER)	Adele	20		
15	14	VAPORIZE	Amos Lee	11		
22	15	HOLY COMMOTION	Pretenders	3		
17	16	AMERICAN MONEY	BORNIS	12		
19	17	SOMEBODY'S LOVE	Passenger	10		
13	18	UP&UP	Coldplay	19		
18	19	RITA MAE YOUNG	The Record Company	7		
20	20	ALL I EVER WONDER	St. Paul & The Broken Bones	12		
23	21	IF I EVER WAS A CHILD	Wilco	10		
NEW	22	GO ROBOT	Red Hot Chili Peppers	1		
26	23	NEW SONG	Warpaint	2		
25	24	AFTER DARK	Eliot Sumner	3		
27	25	DON'T YOU CRY FOR ME	Cobi	2		



Chart Boss

Bruce Springsteen (above) debuts at No. 1 on Top Rock Albums with *Chapter And Verse* (27,000 sold in its first week, ending Sept. 29, according to Nielsen Music). The album, which accompanies his recently published autobiography, *Born to Run*, is his fifth No. 1 on the chart (which began in 2006), with all five albums having debuted at the summit. The compilation features 18 songs spanning Springsteen's nearly 50-year career, including original recordings of "Born to Run," "Badlands" and other hits. Five of the tracks were previously unreleased. Metalcore band **Every Time I Die** opens at No. 1 on the Hard Rock Albums chart and No. 2 on Top Rock Albums as *Low Teens* sold 15,000, a new weekly best for the Buffalo, N.Y.-based band. Its eighth studio set is its second No. 1 on Hard Rock Albums, following 2012's *Ex Lives*, which launched with 14,000.

On the Triple A airplay chart, **Joseph**, the Portland, Ore.-based folk-rock trio of sisters **Natalie, Allison and Meegan Closser**, climbs 3-1 with its first entry, "White Flag." The single is from the group's second studio album, *I'm Alone, No You're Not*, which debuted at No. 1 on the Sept. 17 Heatseekers Albums chart (and held atop the Sept. 24 tally). The act is the third in 2016 to reign in its first visit to Triple A, following veteran singer-songwriter **Kurt Vile** ("Pretty Pimpin," March 12) and **The Record Company** ("Off the Ground," for two weeks in June). —Xander Zellner

SALES, AIRPLAY & STREAMING DATA COMPILED BY **nielsen MUSIC**
HOT ROCK SONGS: The week's most popular current rock songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data as compiled by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP ROCK ALBUMS: The week's most popular rock albums, ranked by sales data as compiled by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. TRIPLE A: The week's most popular triple A songs, ranked by radio airplay impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend on Billboard.com for complete rules and explanations. © 2016 Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

IGGY POP

POST POP DEPRESSION

PRODUCED BY JOSHUA HOMME

"AWE-INSPIRING"

- ROLLING STONE

**"PICKS UP WHERE *LUST*
FOR LIFE LEFT OFF"**

- NEW YORK TIMES

**"ONE OF THE MOST VITAL
AND ENGAGED WORKS
OF HIS CAREER."**

- TIME MAGAZINE

**"GARDENIA IS ANOTHER
GREAT IGGY POP
SONG."**

- PITCHFORK (BEST NEW TRACK)



IT'S TIME...



For Your GRAMMY® Consideration

“Best Spoken Word”

ACTION MOVES PEOPLE UNITED



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Julian Lennon



Kathy Sledge



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Including:

Dan Aykroyd

We're grateful to the many artists who've contributed their time, talent and caring to making a difference for us all. The artists shown here ~ and many more ~ are part of a special musical collaboration spanning over 30 countries. The result is more than 300 artists in a 45-track, heartfelt **Musical Spoken Word and Song** album.

Action Moves People United focuses on making a real difference for **World Peace**. We work closely with our partners at the U.S. Federation of **UNESCO** Clubs, Centers and Associations (**USFUCA**). Our goal is to inspire people everywhere to share a global community devoted to the betterment of life on earth. We also work to raise awareness of the environmental and humanitarian issues affecting us all.

The gifted writers, artists, studio engineers and others who are part of this special project have volunteered their efforts. All net profits from the sales of CDs and of downloads from **Action Moves People United** will be donated to **UNESCO-USFUCA** to further the mission of unifying us all through **peace**.

We appreciate your consideration. To listen and learn more...

ActionMovesPeopleUnited.org/Listen



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~ JACOB CLEVELAND, LITERARY CRITIC

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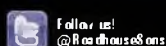


COLD FRONT

J. H. SANDERSON



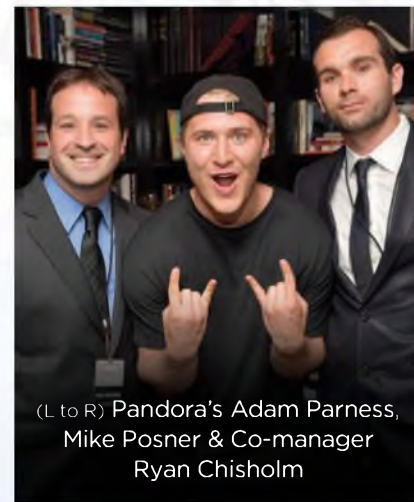
WHAT IF THE COLD WAR WENT HOT AND YOUR FATE RESTED IN THE HANDS OF A '70s COVER BAND?



12TH ANNUAL SONGS *Of* HOPE



Clive Davis & Pharrell Williams



(L to R) Pandora's Adam Parness,
Mike Posner & Co-manager
Ryan Chisholm



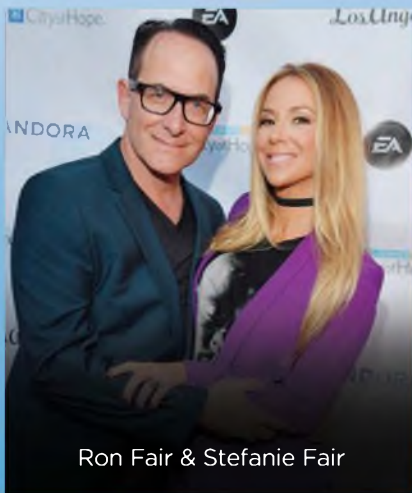
Steve Schnur & John Debney



Evan Lamberg & Dr. Steven T.
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(L to R) Ron Fair, David Renzer, Steve Schnur, Evan Lamberg,
Clive Davis, Pharrell Williams & Doug Davis



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JAZZ INSTRUMENTAL ALBUM INSTRUMENTAL COMPOSITION ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA ENGINEERED ALBUM PRODUCER OF THE YEAR	ROCK ALBUM ENGINEERED ALBUM	LATIN JAZZ ALBUM ENGINEERED ALBUM	TROPICAL LATIN ALBUM ENGINEERED ALBUM	GOSPEL PERFORMANCE / SONG
	FOR YOUR CONSIDERATION			
MUSIC VIDEO		Soundworks Recording Studio.com		elCerrito studio contact@elcerritostudio.com

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SHINE ON

Dennis Sy

Darick DDS Spears

Natalie Jean

BEST POP DUO
OR GROUP
PERFORMANCE

Musically, "Shine On" hooks you in right away with it's funky and festive intro and is never boring. The only downside to this jam is that it's just a single. It's a good one though.

- StepKid Magazine

Optimistic to its very core, Dennis Sy's "Shine On" is a song of pure hope.

- Skope Magazine

"SHINE ON": DENNIS SY featuring NATALIE JEAN & DARICK DDS SPEARS - Meant to ENLIGHTEN, UPLIFT AND UNITE!

- Jamsphere Magazine

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"Pulse-racing powerhouse... one very, very big and strong, striking steel-belted voice – **thrills and chills are in abundant supply!**" – *TALKIN' BROADWAY*



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Arrangements by
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JOHN MCDANIEL
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Produced by
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TANGENT

Transformation

Bernie Mora	Guitars	1. Chump Change	4:56
Doc Anthony	Drums	2. You Betcha	3:58
Robert Vance	Bass	3. Blue Moon Funk	4:05
Doug Webb	Saxes	4. For Cryin' Out Loud	5:07
Corey Allen	Keyboards	5. Take That	4:40
Lee Thornburg	Horns	6. Whisper	5:00
Charles Godfrey	Percussion	7. Reckless	5:03
Guest Artist:		8. Psychopants	6:39
Brian Bromberg	Fretless & Upright Bass on "Take Me Away"	9. Take Me Away	5:00

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Something New. No. Really, Really Old.

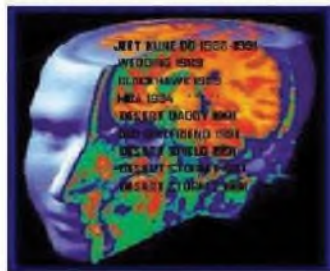
I Mean New.

As you flip through the pages of this magazine, and wonder which ad deserves your attention the most, maybe you should stop and consider something really new. It's so new, in fact, it has been around for a half dozen decades. When you are listening to all those songs to be considered for an award, scroll down the part that says, "Spoken Word." Then notice *The Memory Righter*.

The Memory Righter isn't another biography written by a politician. It's a story of fiction, but it details things all fathers and sons go through. There is a little twist to this "father raising his son" story. Dad is a computer geek of very special proportions. He builds a computer that can record all his own memories and then download those memories into his son's head. Oh, did we forget to mention that Dad is also a former navy SEAL? Yeah, he's made a few international enemies along the

way. And guess how they're introduced to the son? There's even more excitement when the government steps in.

THE MEMORY RIGHTER



This isn't just another intense novel read by a professional reader. *The Memory Righter* features thirty-five different actors lending their voice talent. Every sound effect necessary to tell the story, from birds singing in the morning, to tires squealing and bombs blowing up is found in the audio files that make up *The Memory Righter*. And the producers are sending most of the

proceeds from sales to three different charities.

Seven years in the making, *The Memory Righter* was written by Anthony Price, a disabled U. S. Navy veteran himself, along with his son, Stephan. The dad also produced the audio play. For your consideration, *The Memory Righter*, can be found under the **Spoken Word** category.



Thememoryrighter.com
info@thememoryrighter.com
ToMackEntertainment.com
Article submitted by Keith Carey
Featuring music by Dred I Dread

JOAN BAEZ

75TH BIRTHDAY CELEBRATION



For Your Consideration

Americana Album

Folk Album

American Roots Performance (Joan Baez, Indigo Girls – “Don’t Think Twice, It’s All Right”

Music Film

Album Notes (Arthur Levy)

“Joan Baez remains an icon of the Sixties folk revival, one of the movement’s foremost architects and a lifelong champion of vernacular musical tradition. So despite the grand setting and fancy roster of artists, Wednesday’s show was, true to spirit, a folk concert through and through, full of spontaneous sing-alongs and impromptu lyrical ad-libs, and with nary a single electric guitar to be found onstage.”

—*Rolling Stone*



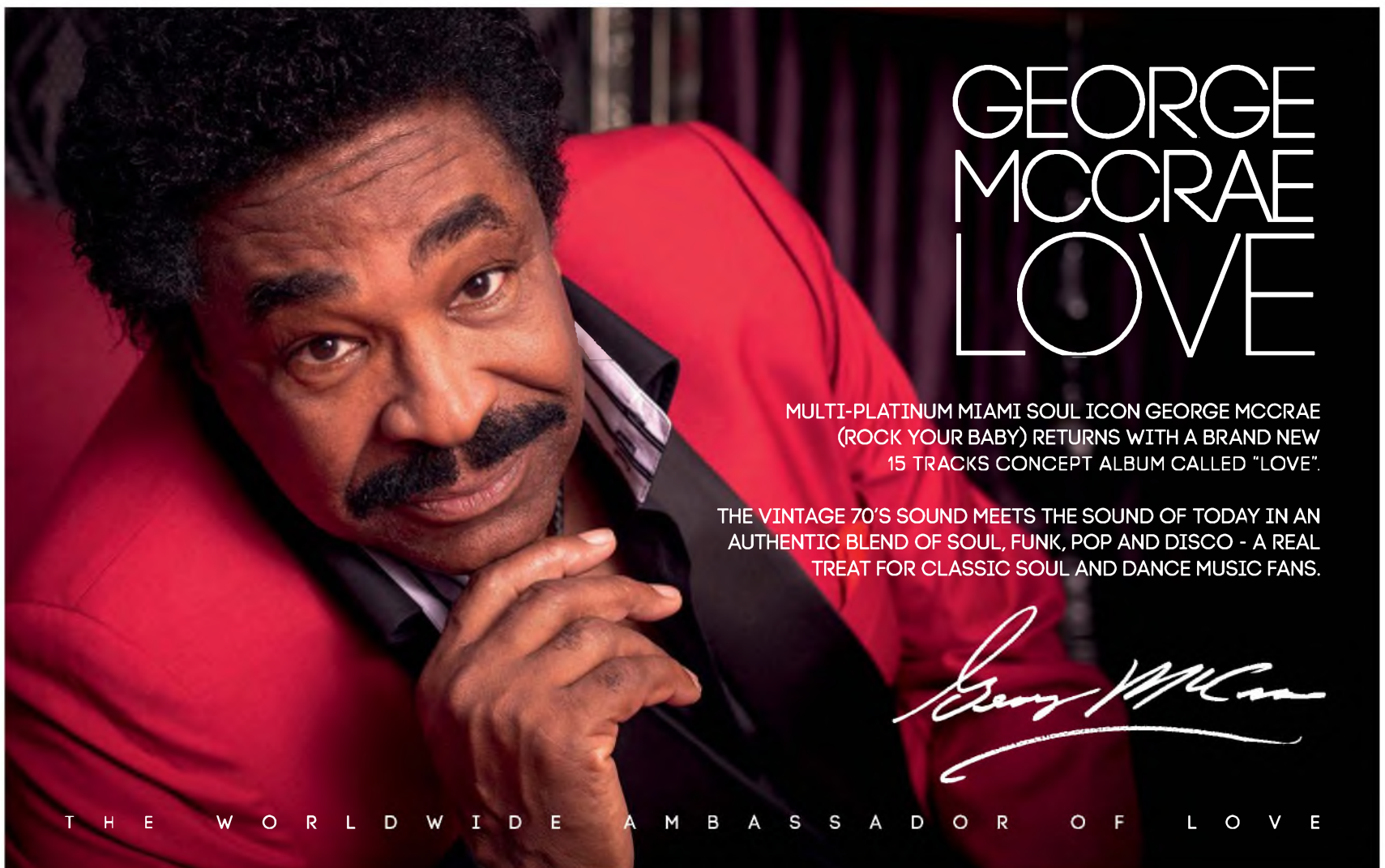
“At New York’s Beacon Theater, Baez demonstrated she’s as relevant as ever. Joined by a who’s who of legendary musicians that included Paul Simon, Emmylou Harris, Mavis Staples, David Crosby, and Jackson Browne, the iconic folk singer and political activist tore through more than 20 covers and originals with impressive vitality.”

—*Entertainment Weekly*

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T H E W O R L D W I D E A M B A S S A D O R O F L O V E

Dance/Electronic

October 15
2016
billboard

HOT DANCE/ELECTRONIC SONGS™							
WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	
PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL					WKS ON CHART	
1	1	1	CLOSER	7 WKS	The Chainsmokers Featuring Halsey	1	10
2	2	2	COLD WATER		Major Lazer Featuring Justin Bieber & MO	1	11
4	3	3	AG LET ME LOVE YOU		DJ Snake Featuring Justin Bieber	3	8
3	4	4	DON'T LET ME DOWN		The Chainsmokers Featuring Daya	1	34
5	5	5	THIS IS WHAT YOU CAME FOR		Calvin Harris Featuring Rihanna	1	23
16	6	6	SG MY WAY		Calvin Harris	6	3
7	7	7	THIS GIRL		Kungs vs Cookin' On 3 Burners	7	15
8	9	8	IN THE NAME OF LOVE		Martin Garrix & Bebe Rexha	8	9
6	8	9	NEVER BE LIKE YOU		Flume Featuring Kai	3	36
9	10	10	PURPLE LAMBORGHINI		Skrillex & Rick Ross	6	10
11	11	11	ALONE		Marshmello	11	20
12	12	12	PERFECT STRANGERS		Jonas Blue Featuring JP Cooper	12	16
13	13	13	THE OCEAN		Mike Perry Featuring Shy Martin	11	17
14	14	14	NO MONEY		Galantis	7	26
15	15	15	DG LET ME HOLD YOU (TURN ME ON)		Cheat Codes & Dante Klein	14	14
22	18	16	BAILAR		Deorro Featuring Elvis Crespo	16	16
17	16	17	BONBON		Era Istrefi	13	14
23	21	18	FALSE ALARM		Matoma & Becky Hill	18	14
19	19	19	INSIDE OUT		The Chainsmokers Featuring Charlee	13	26
18	17	20	WHOLE HEART		Gryffin And Bipolar Sunshine	17	5
27	25	21	GYAL YOU A PARTY ANIMAL		Charly Black	18	18
28	27	22	ALL OF ME		Big Gigantic Featuring Logic & ROZES	22	6
21	22	23	KINGS OF SUMMER		ayokay Featuring Quinn XCII	18	20
20	23	24	THE HALF		DJ Snake Featuring Jeremih, Young Thug & Swizz Beatz	20	8
26	28	25	THIS ONE'S FOR YOU		David Guetta Featuring Zara Larsson	11	20
24	24	26	SING ME TO SLEEP		Alan Walker	18	17
-	20	27	ANYWHERE		Dillon Francis Featuring Will Heard	20	2
38	35	28	HIGH AND LOW		Empire Of The Sun	21	5
25	26	29	TEARS		Clean Bandit Featuring Louisa Johnson	17	18
34	30	30	GONE		Afrojack Featuring Ty Dolla \$ign	24	8
31	29	31	MILLIONAIRE		Cash Cash & Digital Farm Animals Featuring Nelly	22	17
46	42	32	CRAZY LOVE		Audien Featuring Deb's Daughter	32	6
35	32	33	SUNSET LOVER		Petit Biscuit	32	8
32	33	34	CARRY ME		Kygo Featuring Julia Michaels	16	18
30	31	35	CRUEL		Snakehips Featuring Zayn	17	11
44	38	36	F\$CK YOUR BOYFRIEND (F.U.B.F)		Ralphie Rosario & Frankie Catalan	36	4
33	34	37	MIND		Skrillex & Diplo Featuring Kai	24	10
-	50	38	NOT ABOVE LOVE		AlunaGeorge	38	2
47	39	39	I WAS WRONG		ARIZONA	35	6
41	40	40	SHELTER		Porter Robinson & Madeon	27	7
43	36	41	BANANA BRAIN		Die Antwoord	30	5
-	48	42	TEARDROPS		Dawn Tallman	42	2
29	44	43	BOSS		Disclosure	29	8
40	41	44	TALK		DJ Snake Featuring George Maple	13	17
-	49	45	CHASE YOU DOWN		RUNAGROUND	45	2
45	46	46	BACK 2 U		Steve Aoki & Boehm Featuring WALK THE MOON	23	19
-	47	47	SUMMER		Marshmello	44	4
RE-ENTRY	48	48	SO LONG		Slushii Featuring Madi	39	2
42	45	49	INVITATION		Yellow Claw Featuring Yade Lauren	37	10
HOT SHOT DEBUT	50	50	PUT 'EM HIGH (2016)		StoneBridge Featuring Therese	50	1

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	LINDSEY STIRLING	7 WKS	Brave Enough	6	
NEW	2	GRIZ		Good Will Prevail	1	
3	3	VARIOUS ARTISTS	Now That's What I Call A Workout 2016		41	
1	4	DIE ANTWOOD	Mount Ninji And Da Nice Time Kid		2	
9	5	GALANTIS	Pharmacy		30	
NEW	6	MUTEMATH	Changes		1	
NEW	7	DELERIUM	Mythologie		1	
10	8	DJ SNAKE	Encore		8	
8	9	THE CHAINSMOKERS	Bouquet (EP)		49	
5	10	M.I.A.	AIM		3	
11	11	FLUME	Skin		18	
NEW	12	HOW TO DRESS WELL	Care		1	
25	13	CRYSTAL CASTLES	Amnesty (I)		6	
15	14	KAYTRANADA	99.9%		21	
13	15	ALINA BARAZ & GALIMATIAS	Urban Flora (EP)		72	
NEW	16	GOLDROOM	West Of The West		1	
RE	17	VARIOUS ARTISTS	Armada Trice: Miami 2016		3	
16	18	KYGO	Cloud Nine		20	
NEW	19	VARIOUS ARTISTS	Black Label XXL		1	
18	20	BASSNECTAR	Unlimited		15	
21	21	DJ SHADOW	The Mountain Will Fall		14	
23	22	MAJOR LAZER	Peace Is The Mission		70	
4	23	BREATHE CAROLINA	Sleepless (EP)		2	
RE	24	BIG GIGANTIC	Brighter Future		4	
7	25	A TRIBE CALLED RED	We Are The Halluci Nation		2	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	CLOSER	The Chainsmokers Feat. Halsey	9		
2	2	COLD WATER	Major Lazer Feat. Justin Bieber & MO	10		
9	3	MY WAY	Calvin Harris	2		
4	4	THIS GIRL	Kungs vs Cookin' On 3 Burners	13		
8	5	CHASE YOU DOWN	RUNAGROUND	11		
5	6	THIS IS WHAT YOU CAME FOR	Calvin Harris Feat. Rihanna	23		
15	7	LET ME LOVE YOU	DJ Snake Feat. Justin Bieber	5		
6	8	ALONE	Marshmello	17		
3	9	IN THE NAME OF LOVE	Martin Garrix & Bebe Rexha	8		
7	10	NO MONEY	Galantis	19		
10	11	INTO YOU	Ariana Grande	12		
16	12	CHEAP THRILLS	Sia Feat. Sean Paul	18		
11	13	CRAZY LOVE	Audien Feat. Deb's Daughter	5		
12	14	SAFE TILL TOMORROW	Morgan Page Feat. Angelika Vee	14		
21	15	GOLD	Kiiara	8		
13	16	RECKLESS	Gareth Emery Feat. Wayward Daughter	8		
17	17	MILLIONAIRE	Cash Cash & Digital Farm Animals Feat. Nelly	5		
33	18	HEATHENS	twenty one pilots	4		
24	19	TREAT YOU BETTER	Shawn Mendes	11		
14	20	THIEF	Ookay	13		
18	21	TOO GOOD	Drake Feat. Rihanna	7		
25	22	LUUV	Tory Lanez	5		
17	23	NOTHING TO LOSE	Vassy	3		
20	24	PERFECT STRANGERS	Jonas Blue Feat. JP Cooper	8		
17	25	WANNA LOSE YOU	Borgeous & tyDi	2		



Keys: First No. 1 Since '04

Alicia Keys (above) tops Dance Club Songs for the first time in 12 years as "In Common" climbs 2-1. Her only other leader, "Diary" (featuring **Tony! Toni! Tone!**), led the list on Nov. 20, 2004. "Common" stopped at No. 42 on Hot R&B/Hip-Hop Songs in May but benefits from recently released club remixes from **Kaskadee**, **Kenny Dope** and **Black Coffee**, among others. In her only other Dance Club Songs visit, the singer/songwriter/pianist hit No. 23 in 2013 with "Girl on Fire" (featuring **Nicki Minaj**). Shifting to Dance/Mix Show Airplay, **Calvin Harris**'s "My Way" surges 9-3 in its second week, marking the fastest climb to No. 3 or higher in more than six years, since **Selena Gomez & The Scene**'s "Naturally" soared 9-2 in its second week. Concurrently, "Way" earns top Streaming Gainer honors on Hot Dance/Electronic Songs (No. 6), up by 19 percent to 71 million U.S. streams, according to Nielsen Music. On Top Dance/Electronic Albums, **Griz** (real name: **Grant Kwiecinski**) grabs his best sales week and highest chart position as *Good Will Prevail* bows at No. 2 with 3,000 copies sold. The set is Griz's second top 10 following the Detroit-based producer's debut set, *Say It Loud* (No. 9; 1,000, April 18, 2015). Further down the list, **Deleriium** returns with its first album in four years, *Mythologie* (No. 7; 1,000 sold). It's the heritage act's highest chart position in 13 years, since 2003's No. 2-peaking *Chimera*.

—Gordon Murray

HOT DANCE/ELECTRONIC SONGS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC SONGS, RANKED BY SPIN AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. MUSIC AND ARTISTS TRACKED BY NIELSEN MUSIC. SONGS ARE RANKED BY CURRENT WEEK SALES (INCLUDING AIRPLAY AND SALES) AND SALES ACTIVITY FOR THE FIRST TIME. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. ALBUMS ARE RANKED BY CURRENT WEEK SALES (INCLUDING AIRPLAY AND SALES) AND SALES ACTIVITY FOR THE FIRST TIME. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. ALBUMS ARE RANKED BY CURRENT WEEK SALES (INCLUDING AIRPLAY AND SALES) AND SALES ACTIVITY FOR THE FIRST TIME. DANCE/MIX SHOW AIRPLAY: THE WEEK'S MOST POPULAR DANCE/MIX SHOW AIRPLAY, RANKED BY SPIN AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. MUSIC AND ARTISTS TRACKED BY NIELSEN MUSIC. SONGS ARE RANKED BY CURRENT WEEK SALES (INCLUDING AIRPLAY AND SALES) AND SALES ACTIVITY FOR THE FIRST TIME. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. ALBUMS ARE RANKED BY CURRENT WEEK SALES (INCLUDING AIRPLAY AND SALES) AND SALES ACTIVITY FOR THE FIRST TIME. DANCE/MIX SHOW AIRPLAY: THE WEEK'S MOST POPULAR DANCE/MIX SHOW AIRPLAY, RANKED BY SPIN AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. MUSIC AND ARTISTS TRACKED BY NIELSEN MUSIC. SONGS ARE RANKED BY CURRENT WEEK SALES (INCLUDING AIRPLAY AND SALES) AND SALES ACTIVITY FOR THE FIRST TIME. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. ALBUMS ARE RANKED BY CURRENT WEEK SALES (INCLUDING AIRPLAY AND SALES) AND SALES ACTIVITY FOR THE FIRST TIME.



THE LEGACY CONTINUES...

FOR YOUR CONSIDERATION

JON BATISTE - "Humanism" & "I Went To Juilliard" from The Late Show EP, CBS

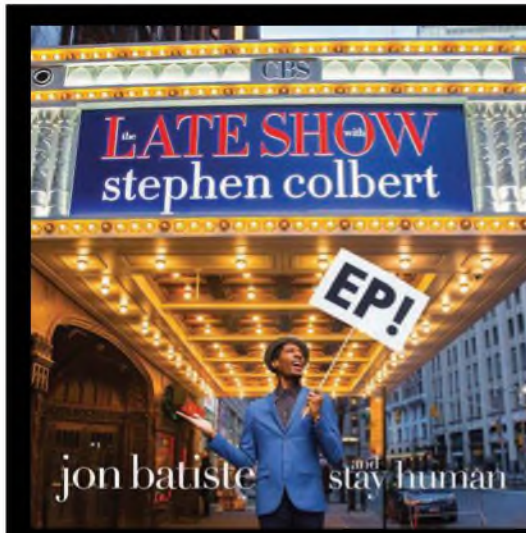
ALFREDO RODRIGUEZ - Tocaroro, Mack Avenue

JACOB COLLIER - In My Room, Membran

RICHARD BONA - Heritage, Membran

QUINCY JONES PRODUCTIONS

CBS RECORDS

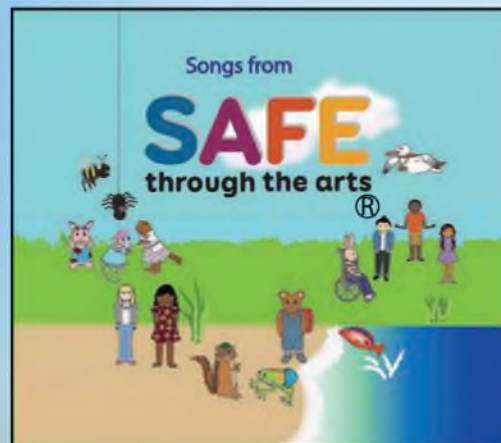


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billboard

"45 Best Albums of 2016 So Far"
"25 Best Country & Americana
Albums of 2016 So Far"
Rolling Stone

"Album of the Week" (8/10)
"Big Day In A Small Town sounds fantastic...
superb piece of recorded music."
SPIN

"Critic's Pick"
"Best Albums of 2016 So Far"
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US

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THIS CONTEMPORARY INSTRUMENTAL ALBUM"

"INNOVATIVE JAZZ INSTRUMENTAL ALBUM"

"INNOVATOR
MAKING
JAZZ YOUNG"

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DOWNBEAT

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IN



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performance. This CD is a MUST LISTEN!"

— M'or Easter Magazine

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—Dub-J & 'Nem

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-AIMA-

2015
Classic Rock
Artist of the Year
-Josie Awards-
-Fair Play Magazine-

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- Piya Bina** Indian classical based
- Hain Rabba** Sufi (Spiritual music emanated out of ancient Persian culture)
- Allah Megh De** Folk song from Bengal
- Aguner Poroshmoni** Rabindrasangeet (Nobel laureate and India's national poet Tagore's authentic song)
- Vaishnav Janato** Bhajan (Devotional Indian music made famous by none other than Mahatma Gandhi)



DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE (IMPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART
2	1	IN COMMON RCA	Alicia Keys	10
4	2	RISE CAPITOL	Katy Perry	6
5	3	F*CK YOUR BOYFRIEND (F.U.B.F.) CARRILLO	Ralph Rosario & Frankie Catalano	8
7	4	CLOSER DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Halsey	5
3	5	COLD WATER MAD DECENT/DEF JAM	Major Lazer Feat. Justin Bieber & MO	9
1	6	MAKE ME... RCA	Britney Spears Feat. G-Eazy	7
8	7	TEARDROPS SLAAG	Dawn Tallman	6
9	8	I LOVE YOU ALWAYS FOREVER RCA	Betty Who	6
6	9	BOSS METHOD/PMR/CAPITOL	Disclosure	10
13	10	PUT 'EM HIGH (2016) STONEY BOY	StoneBridg Feat. Therese	5
12	11	BEAUTIFUL LIFE 207/OVERDRIVE	DJ Cozzi & The Extraordinary Gentlemen Feat. Jadyln Walker	7
10	12	THIS GIRL KUNGS/SOUND OF BARCLAY/BARCLAY/CASABLANCA/REPUBLIC	Kungs vs Cookin' On 3 Burners	7
15	13	FABULOUS DIRTY DISCO/CHA CHA HEELS	Dirty Disco Feat. Jeanie Tracy	6
17	14	WE CAN MAKE IT OFFER NISSIM	Offer Nissim Feat. Dana International	6
19	15	PERFECT STRANGERS JONAS BLUE/CAPITOL	Jonas Blue Feat. JP Cooper	5
23	16	THE GIRL FROM IPANEMA PUMP	Ana Paula Feat. Deborah Cox	5
25	17	PEOPLE GRINNIN' BIG BEAT/ATLANTIC	NERVO Feat. The Child Of Lov	4
28	18	TELEPATHY RCA	Christina Aguilera Feat. Nile Rodgers	3
24	19	IT AIN'T OVER RADIKAL	The Bello Boys Feat. Seri	6
18	20	WEEKEND 418	Mr. Mig & Gino Caporale Feat. Angela Devine	12
27	21	TEARDROPS HOLLYWOOD	Cole Plante x Bobi	4
21	22	THINKING ABOUT YOU AXWELL/REFUNE/PRMD/DEF JAM	Axwell & Ingresso	10
22	23	TRACE OF YOU 418	Nadia Patric Feat. Cory Gunz	7
14	24	VICTORY CASH MONEY/REPUBLIC	Karine Hannah	8
20	25	WHAT THE WORLD NEEDS NOW IS LOVE BROADWAY RECORDS	Broadway For Orlando	9
31	26	STRONGER TOGETHER REPUBLIC	Jessica Sanchez	3
30	27	LET ME LOVE YOU DI SNAKE/INTERSCOPE	DJ Snake Feat. Justin Bieber	4
29	28	YOU'RE MY FANTASY TVI	Tony Valor	4
26	29	SLIP AWAY PORT 22	Sanjoy	11
36	30	HEARTBREAK HOTLINE BUILDUP	The Pool Kids	3
HOT SHOT DEBUT	31	PERFECT ILLUSION STREAMLINE/INTERSCOPE	Lady Gaga	1
32	32	TOO GOOD YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Rihanna	8
NEW	33	BELIEVE 418	Crystal Waters Feat. Sted-E & Hybrid Heights	1
11	34	DUELE EL CORAZON SONY MUSIC LATIN	Enrique Iglesias Feat. Wisin	15
40	35	WHEN IT ALL FALLS APART DAUMAN	D'Lannie	3
16	36	OUT THERE FLY AGAIN	Kristine W	13
45	37	DON'T STOP BMBB	Zack Zilla	2
44	38	HEAVEN EARTH MAN MIND JUICE	Jimmy D. Robinson Feat. Carol Jiani	3
39	39	THIS IS WHAT YOU CAME FOR WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	Calvin Harris Feat. Rihanna	21
37	40	GOLDEN LIGHT WARNER NORWAY/ADA	Madden Feat. 6AM	9
38	41	CHEAP THRILLS MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	23
34	42	INTO YOU REPUBLIC	Ariana Grande	14
NEW	43	MY WAY FLY EYE/COLUMBIA	Calvin Harris	1
NEW	44	WILD ONE YOUNG HOLLYWOOD!	Yaysh	1
NEW	45	SOLDIERS DE ANGELIS	JAGMAC	1
50	46	WE BELONG TOGETHER SUNSHINE SOUND	KC And The Sunshine Band	2
NEW	47	SEND MY LOVE (TO YOUR NEW LOVER) XL/COLUMBIA	Adele	1
47	48	NO MONEY BIG BEAT/ATLANTIC/RRP	Galantis	16
33	49	PIECES ATLANTIC	Rob Thomas	12
42	50	SWEET DREAMS AUDACIOUS/CHERRYTREE	JX Riders Feat. Skylar Stecker	15

BOXSCORE

October 15
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)
- Publishing song index available on Billboard.com/biz.
- Visit Billboard.com/biz for complete rules and explanations.

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST	ATTENDANCE CAPACITY	PROMOTER
1	\$10,914,898 \$179.50/\$29.50	COLDPLAY, STARGATE, ALESSIA CARA, BISHOP BRIGGS, A-SIDE ROSE BOWL, PASADENA, CALIF. AUG. 20-21	120,062 TWO SELLOUTS	LIVE NATION
2	\$10,749,394 \$179.50/\$29.50	COLDPLAY, ALESSIA CARA, FOXES METLIFE STADIUM, EAST RUTHERFORD, N.J. JULY 16-17	100,763 TWO SELLOUTS	LIVE NATION
3	\$10,215,572 \$179.50/\$29.50	COLDPLAY SOLDIER FIELD, CHICAGO JULY 23-24	95,323 TWO SELLOUTS	LIVE NATION
4	\$7,808,072 \$275/\$19.50	PAUL MCCARTNEY METLIFE STADIUM, EAST RUTHERFORD, N.J. AUG. 7	52,465 SELLOUT	AEG LIVE, MARSHALL ARTS USA
5	\$6,530,260 \$179.50/\$29.50	COLDPLAY, ALESSIA CARA, FOXES GILLETTE STADIUM, FOXBOROUGH, MASS. JULY 30	54,952 SELLOUT	LIVE NATION
6	\$5,990,660 \$179.50/\$29.50	COLDPLAY, ALESSIA CARA, BISHOP BRIGGS LEVI'S STADIUM, SANTA CLARA, CALIF. SEPT. 3	52,404 SELLOUT	LIVE NATION
7	\$5,679,031 \$179.50/\$29.50	COLDPLAY, ALESSIA CARA, BISHOP BRIGGS AT&T STADIUM, ARLINGTON, TEXAS AUG. 27	52,538 SELLOUT	LIVE NATION
8	\$5,530,866 \$179.50/\$29.50	COLDPLAY, ALESSIA CARA, FOXES LINCOLN FINANCIAL FIELD, PHILADELPHIA AUG. 6	54,497 SELLOUT	LIVE NATION
9	\$4,852,888 \$220/\$193/\$83/\$23.50	KANYE WEST MADISON SQUARE GARDEN, NEW YORK SEPT. 5-6	37,005 TWO SELLOUTS	LIVE NATION
10	\$4,657,982 \$250/\$165/\$97/\$17	PAUL MCCARTNEY BUSCH STADIUM, ST. LOUIS AUG. 13	43,428 SELLOUT	AEG LIVE, MARSHALL ARTS USA
11	\$4,474,868 \$252.25/\$151.75/ \$101.75/\$27.25	JOURNEY & SANTANA, TOWER OF POWER, THE DOOBIE BROTHERS, STEVE MILLER BAND AT&T PARK, SAN FRANCISCO SEPT. 4	38,266 SELLOUT	LIVE NATION
12	\$3,986,795 \$250/\$175/\$140/\$55	MARIAH CAREY THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS AUG. 24, 27-28, 31, SEPT. 3-4, 7, 10-11	30,570, 35,157 NINE SHOWS ONE SELLOUT	CAESARS ENTERTAINMENT, AEG LIVE
13	\$3,391,303 \$495/\$179/\$94/\$54	BRITNEY SPEARS THE AXIS AT PLANET HOLLYWOOD, LAS VEGAS AUG. 31, SEPT. 2-3, 7, 9-10	23,026 25,757 SIX SHOWS	CAESARS ENTERTAINMENT
14	\$2,124,032 \$179.50/\$29.50	COLDPLAY, ALESSIA CARA, BISHOP BRIGGS T-MOBILE ARENA, LAS VEGAS SEPT. 1	15,898 SELLOUT	LIVE NATION
15	\$1,933,346 \$179.50/\$29.50	COLDPLAY, ALESSIA CARA, FOXES NATIONWIDE ARENA, COLUMBUS, OHIO JULY 28	15,530 SELLOUT	LIVE NATION
16	\$1,902,639 \$179.50/\$29.50	COLDPLAY, ALESSIA CARA, BISHOP BRIGGS PEPSI CENTER, DENVER AUG. 29	15,664 SELLOUT	LIVE NATION
17	\$1,901,025 \$75	RADIOHEAD, DAWN OF MIDI MADISON SQUARE GARDEN, NEW YORK JULY 26-27	25,941 TWO SELLOUTS	AEG LIVE
18	\$1,878,324 \$179.50/\$29.50	COLDPLAY, ALESSIA CARA, FOXES FIRST NIAGARA CENTER, BUFFALO, N.Y. AUG. 1	15,100 SELLOUT	LIVE NATION
19	\$1,871,968 \$179.50/\$29.50	COLDPLAY, ALESSIA CARA, BISHOP BRIGGS VIVINT SMART HOME ARENA, SALT LAKE CITY AUG. 31	15,645 SELLOUT	LIVE NATION
20	\$1,776,867 \$179.50/\$29.50	COLDPLAY, ALESSIA CARA, BISHOP BRIGGS GILA RIVER ARENA, GLENDALE, ARIZ. AUG. 23	14,427 SELLOUT	LIVE NATION
21	\$1,731,667 \$179.50/\$29.50	COLDPLAY, ALESSIA CARA, FOXES PALACE OF AUBURN HILLS, AUBURN HILLS, MICH. AUG. 3	15,436 SELLOUT	LIVE NATION
22	\$1,614,917 \$179.50/\$29.50	COLDPLAY, ALESSIA CARA, FOXES CONSOL ENERGY CENTER, PITTSBURGH AUG. 4	14,360 SELLOUT	LIVE NATION
23	\$1,578,961 \$179.50/\$29.50	COLDPLAY, ALESSIA CARA, BISHOP BRIGGS BOK CENTER, TULSA, OKLA. AUG. 25	13,234 SELLOUT	LIVE NATION
24	\$1,555,320 \$135/\$105/\$94	AC/DC, TYLER BRYANT & THE SHAKEDOWN MADISON SQUARE GARDEN, NEW YORK SEPT. 14	13,737 SELLOUT	LIVE NATION
25	\$1,547,633 \$179.50/\$29.50	COLDPLAY, ALESSIA CARA, FOXES SCOTT TRADE CENTER, ST. LOUIS JULY 21	13,960 SELLOUT	LIVE NATION
26	\$1,520,726 \$179.50/\$29.50	COLDPLAY, ALESSIA CARA, FOXES KFC YUM! CENTER, LOUISVILLE, KY. JULY 27	13,755 SELLOUT	LIVE NATION
27	\$1,460,006 \$179.50/\$29.50	COLDPLAY, ALESSIA CARA, FOXES BANKERS LIFE FIELDHOUSE, INDIANAPOLIS JULY 20	12,667 SELLOUT	LIVE NATION
28	\$1,331,819 \$149.50/\$99.50/ \$69.50/\$39.50	JOURNEY & SANTANA THE FORUM, INGLEWOOD, CALIF. AUG. 28	12,283 SELLOUT	LIVE NATION
29	\$1,268,400 \$140/\$67.50	AC/DC GREENSBORO COLISEUM, GREENSBORO, N.C. AUG. 27	12,320 13,898	AEG LIVE
30	\$1,243,591 \$129.50/\$29.50	KANYE WEST FRANK ERWIN CENTER, AUSTIN, TEXAS SEPT. 21	13,247 SELLOUT	LIVE NATION
31	\$1,157,846 \$300/\$250/\$170/\$39.50	ENRIQUE IGLESIAS THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS SEPT. 16-17	8,191 TWO SELLOUTS	AEG LIVE, CAESARS ENTERTAINMENT
32	\$1,148,278 \$495/\$124/\$94/\$34	LIONEL RICHIE THE AXIS AT PLANET HOLLYWOOD, LAS VEGAS SEPT. 21, 24	8,517 TWO SELLOUTS	CAESARS ENTERTAINMENT, LIVE NATION
33	\$1,083,750 \$301/\$105	MARC ANTHONY THE AXIS AT PLANET HOLLYWOOD, LAS VEGAS SEPT. 17	6,215 SELLOUT	CAESARS ENTERTAINMENT, LIVE NATION, LATINO EVENTS, CARIBBEAN MARKETING NETWORK
34	\$988,930 \$115/\$79.50/ \$49.50/\$29.50	JOURNEY & THE DOOBIE BROTHERS, DAVE MASON XCEL ENERGY CENTER, ST. PAUL, MINN. AUG. 9	13,690 SELLOUT	LIVE NATION
35	\$945,872 \$145/\$95/\$75/\$38.50	JOURNEY & THE DOOBIE BROTHERS, DAVE MASON DTE ENERGY MUSIC THEATRE, CLARKSTON, MICH. AUG. 4	14,786 SELLOUT	LIVE NATION



Coldplay Scores In U.S. Stadiums

Box-office grosses from the North American leg of the A Head Full of Dreams Tour by **Coldplay** (above) earn the British rock band 19 entries on the Boxscore chart, including the top-ranked engagement: a two-night stand at the Rose Bowl in Pasadena, Calif.

With 120,062 fans in attendance at the Los Angeles-area stadium, ticket sales totaled \$10.9 million from performances on Aug. 20 and 21. It is the fourth-highest-grossing concert engagement ever reported at the venue (based on Boxscore archives that go back to 1990). Only multi-show runs by **Eminem/Rihanna**, **One Direction** and **Beyoncé/Jay Z** produced a larger box-office take.

Also, with a single-show sold ticket count of 60,031, it ranks seventh among the stadium's top draws based on attendance at a single performance. **U2** remains at No. 1 atop that list with its record-setting concert during the 360° Tour (2009-2011) that drew 97,014 fans.

Coldplay's tour began in March with an opening leg that included shows in seven Latin-American cities through mid-April. A European trek followed with 20 sold-out shows at 12 stadiums through July 6. The U.S. run began July 16 with two concerts at MetLife Stadium in East Rutherford, N.J. (ranked No. 2), one of the band's three events on the chart that breaks the \$10 million sales mark.

Overall box-office counts since launch now total \$221 million from more than 2.4 million sold seats at 52 performances worldwide — and the tour is not over. A festival appearance in Mumbai and a jaunt through Australia and New Zealand remain on the group's 2016 schedule.

—Bob Allen

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Single **"TLSID"**

Streamed 250,000 times!
Single **"IJWPH"**
Featuring Grammy nominated Canton Jones

Streamed 100,000 times!
Single **"LET IT GO"**
Featuring Sha Sha Jones remix by Ray J.





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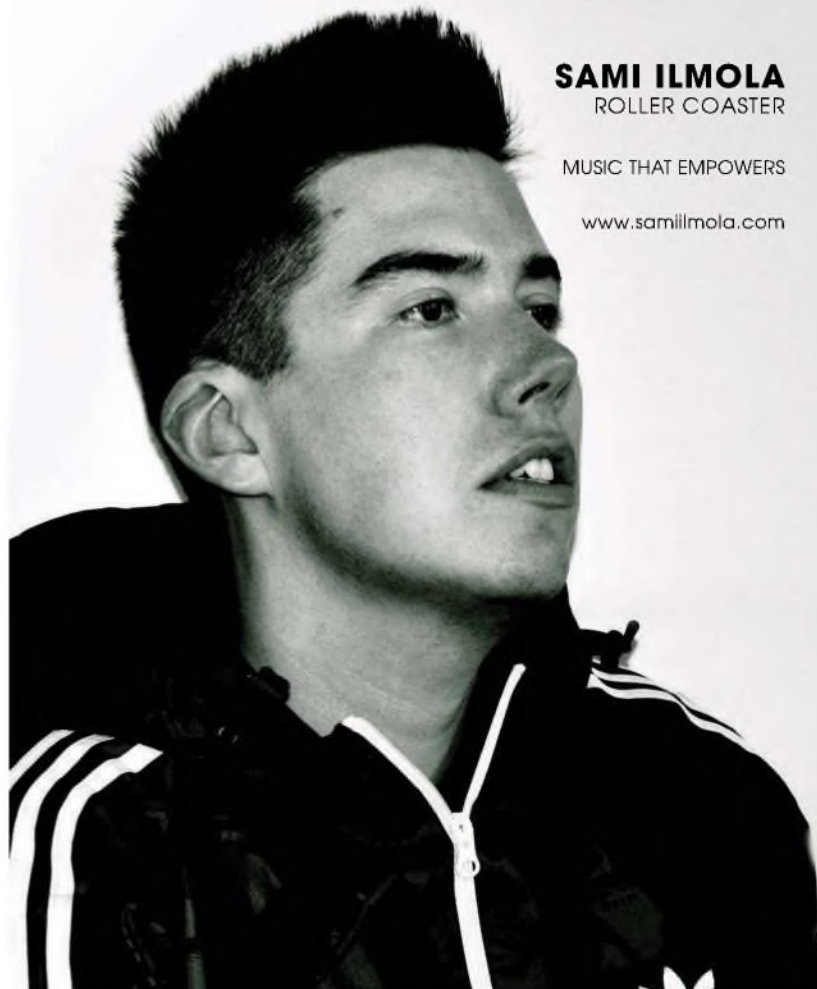
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COOL

12 Years Ago GREEN DAY STIRRED 'AMERICAN' PASSION

A politically charged 2004 LP earned the band its first No. 1 on the Billboard 200 and an album of the year Grammy nod

BY LATE 2004, GREEN DAY WAS A superstar rock band with four smash studio albums and five No. 1 singles on *Billboard's* Alternative airplay chart, yet a No. 1 album on the Billboard 200 still eluded the trio.

That changed on Oct. 9, 2004, when the raucous concept album *American Idiot* debuted atop the list, later earning a Grammy nomination for album of the

year. "It's pretty sweet," singer-guitarist Billie Joe Armstrong, then 32, told *Billboard* about finally reaching No. 1. "We've been doing this for a long time." Armstrong formed the band in 1988 in Rodeo, Calif., with his childhood friend, bassist Mike Dirnt, and the act adopted its name the following year. Drummer Tré Cool joined in 1990.

Ironically, although the album was

adapted into a Tony-winning Broadway musical in 2010, Armstrong initially wasn't keen on the idea. When asked if the pop-punk opera would become a movie musical, a la The Who's *Tommy*, he said, "I like the *Tommy* record, but not the movie. I'd like to do something that comes across like a movie, not a musical."

American Idiot was followed by another No. 1 album, 2009's *21st Century Breakdown* — and then things came crashing down: Armstrong had a booze-fueled onstage meltdown in 2012 and swiftly checked into rehab. Today, after a significant break and now in his fourth year of sobriety, 44-year-old Armstrong is leading Green Day to the release of its 12th studio album, *Revolution Radio* (out Oct. 7). —KEITH CAULFIELD

REWINDING
THE
CHARTS



From left: Armstrong, drummer Tré Cool and bassist Mike Dirnt in New York in 2004.

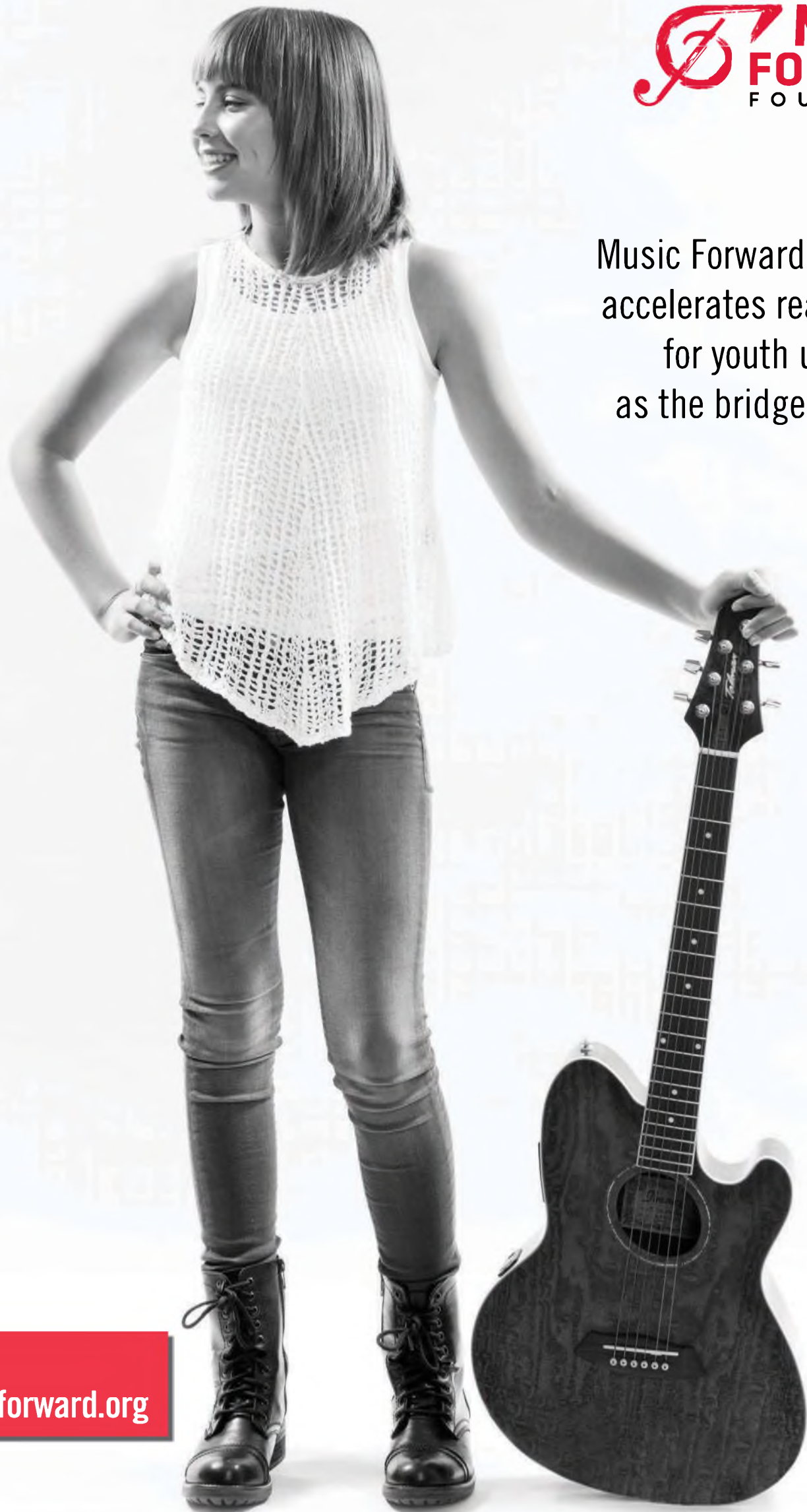
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	NEW	1	GREEN DAY NIPPON AVIATION/REPRISE (R) (M) (C)	NUMBER 1/HOT SHOT DEBUT	1 Week At Number 1
2	1	2	NELLY DENNY/RED WEDDING (R) (M) (C)	American Idiot	1
3	NEW	1	KEITH URBAN CAPITOL/NASHVILLE/PMG (R) (M) (C)	Suit	1
4	2	2	NELLY DENNY/RED WEDDING (R) (M) (C)	Be Here	3
5	3	2	TIM MCGRAW COLUMBIA (R) (M) (C)	Sweat	2
				Live Like You Were Dying	1

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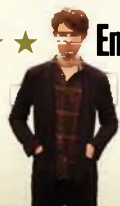
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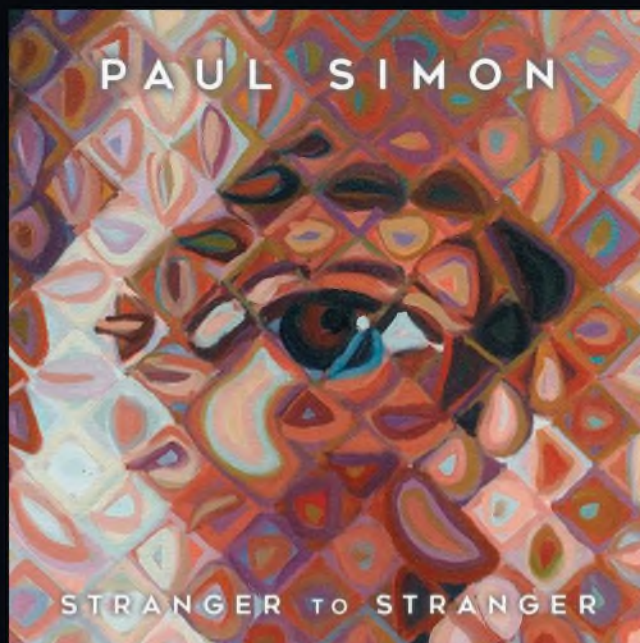
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