



FALL MUSIC
PREVIEW 2018

Billboard

The
Drought
Is
Over

At long last, **LIL WAYNE** has made peace with Cash Money and is ready to deliver *Tha Carter V*

PLUS The 44 most exciting things about music this fall, including **H.E.R.**'s R&B breakthrough, **twenty one pilots'** rock domination... and **Jeff Goldblum's** jazz debut

September 15, 2018 | billboard.com

TAYLOR SWIFT, YOUR MUSIC MOVES US.

We celebrate your talent, value your music and champion your rights. To all of our songwriters and composers, your passion is ours.



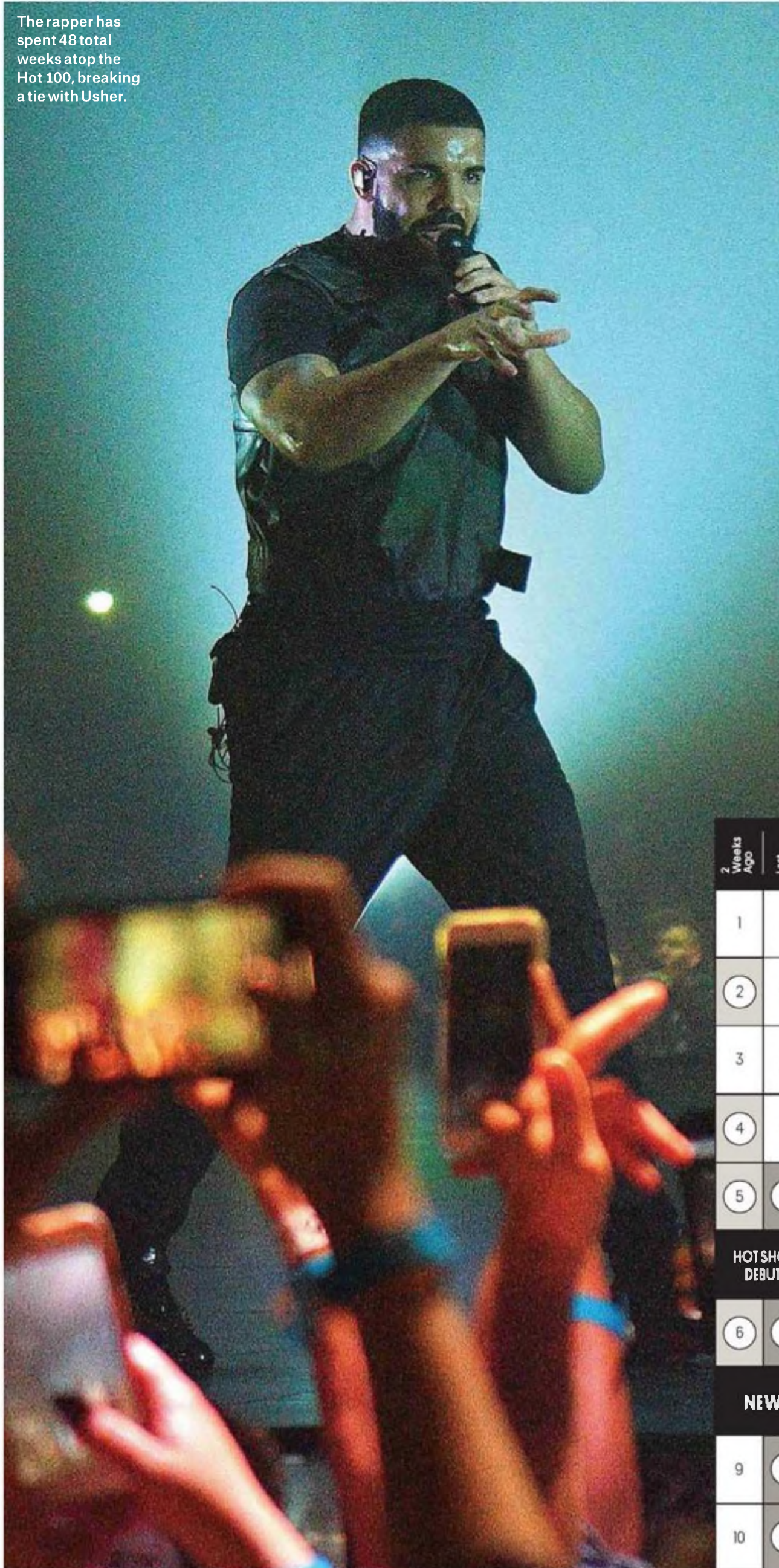
“Songwriting is still the purest part of my job. It can get complicated on every other level but songwriting is still the same uncomplicated process it was when I was 12 years old writing songs in my room.”

TAYLOR SWIFT
BMI SONGWRITER SINCE 2003



billboard HOT 100

The rapper has spent 48 total weeks atop the Hot 100, breaking a tie with Usher.



Drake Extends Hot Streak On The Hot 100

WITH "IN MY FEELINGS" LOGGING ITS NINTH week at No. 1, **Drake's** 2018 ranks among the most dominant in the Billboard Hot 100's 60-year history.

Among his six career No. 1s, the Toronto rapper has led the Hot 100 for 48 total weeks, breaking a tie with **Usher** for the most weeks at the summit among solo males; **Michael Jackson** ranks third with 37 weeks as a soloist, while **Mariah Carey** leads all artists with 79 weeks at No. 1.

In addition to that chart milestone, Drake rules the Hot 100 for a 28th week in 2018, thanks to his three No. 1s this year (all from *Scorpion*), matching Usher for the most time on top in a single year. Usher tallied 28 weeks at No. 1 in 2004 with four No. 1s ("Yeah!" featuring **Lil Jon** and **Ludacris**; "Burn"; "Confessions Part II"; and "My Boo," with **Alicia Keys**). Drake spent 11 weeks at No. 1 with "God's Plan," beginning Feb. 3, while "Nice for What" succeeded it for an eight-week (nonconsecutive) reign starting April 21; "Feelings" hit No. 1 on the July 21 chart.

Meanwhile, *Scorpion* yields a fourth top 10 on R&B/Hip-Hop Airplay as "Nonstop" rises 12-10, marking Drake's record-extending 63rd top 10 on the chart. On the Hot 100, it bullets at No. 18 after debuting at its No. 2 high on July 14, the week *Scorpion* opened atop the Billboard 200.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
1	1	1	#1 In My Feelings	TRAP MONEY/BEATZ/AC/MI/DA/GRAHAM/BLACKMAN/HARRISON/GARRETT/SCHIFFER/ZAMOR/SANTILLANA/SIGWEL/CHAL/PRICE	Drake YOUNG MONEY/OSH/MONEY/REPUBLIC	1	10
2	2	2	Girls Like You	LEV/GANG/CRUIZ/JA/NLEVE/LE/JEV/GAN/R/WALTER/ET/HAZZARD/G/M/STONE/W/ASH/POPPIN/	Maroon 5 Feat. Cardi B 222/INTERSCOPE	2	15
3	3	3	I Like It ▲	COULMAN/WHITIG/STAN/WINCE/DA/S/SPONZA/MARNEZ/OGBO/LA/OCE/RO/BA/W/THORP/COULMAN/WHITIG/STAN/WINCE/DA/S/SPONZA/MARNEZ/OGBO/LA/OCE/RO/BA/W/THORP/	Cardi B, Bad Bunny & J Balvin THEIR/GOOD/ANTIC	1	22
4	5	4	FEFE ▲	MURDA/BEATZ/C/BEATZ/RY/SINE/A/GREEN/OT/MARAL/SL/IND/STRONK/GOM/RING/EL/GOM/RING/ER/	6ix9ine Feat. Nicki Minaj & Murda Beatz SCL/M/GANG/T/ATH/H/OLAND/PROJECTS	3	7
5	4	5	Better Now ▲	FRANK/DURK/S/L/BELL/JA/POST/W/WALS/H/A/FEENY/L/BELL/	Post Malone REPUBLIC	4	19
		HOT SHOT DEBUT	Lucky You	BO/DA/LA/SWEET/IL/AD/PRODUCER/BJ/M/ATHERS/BL/M/LL/SAN/M/EL/LA/S/W/EL/G/UCAS/L/FRASER/	Eminem Feat. Jaym J Lucas SH/ADZ/AFTERMATH/INTERSCOPE	6	1
6	6	7	Lucid Dreams	N/M/R/A/D/HIGGINS,N/M/B/K/A,S/T/N/G,C/M/ILLER/	Juice WRLD GRADE A/INTERSCOPE	3	17
		NEW	The Ringer	IL/AD/PRODUCER/BJ/M/ATHERS/BL/FRASER/LE/ST/OX/M/ATHER/OM/IN/AC/OBSON/SPEN/CE/	Eminem SH/ADZ/AFTERMATH/INTERSCOPE	8	1
9	7	9	Sicko Mode	NOT LISTED (NOT LISTED)	Travis Scott CACTUS JACK/GRAND HUSTLE/EPIC	4	5
10	8	10	Taste ▲	D/A/DOMAN/ET/FRANGLY/EN/STEVEN/BO/UK/CE/FRASC/LEWIS/D/DOMAN/	Tyga Feat. Offset LAST KINGZ/BI/PPL/RECORDINGS	8	15

PRINCE WILLIAMS/WIREIMAGE

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY-RELEASED TITLES, OR SONGS RECEIVING WIDE-SPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS LEGEND ON BILLBOARD.COM/CHARTS FOR COMPLETE RULES AND EXPLANATIONS. © 2018, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

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Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
43	36	51	Life Changes		Thomas Rhett	WABOY	36	11
47	49	52	TeBote		Casper Magico, No Garcia, Darel, Nicky Jam, Ozuna & Bad Bunny	DSINGOS/SON/UMOVE	36	20
52	51	53	Hotel Key		Old Dominion	RCA NASHVILLE	51	10
NEW		54	Feels Like Summer		Childish Gambino	MCDI/WOLF+ROTHSTEIN/RCA	54	1
34	38	55	Mercy		Brett Young	BMLG	29	18
22	37	56	Breathin		Ariana Grande	REPUBLIC	22	3
58	57	57	Jackie Chan		Tiesto & Dzeko Feat. Prema & Post Malone	MUSICAL FREEDOM/PRIMA/CASABLANCA/REPUBLIC	57	9
54	56	58	Africa		Weezer	WEezer/CRUSH/MUSIC/RRP	54	8
46	53	59	Apes**		The Carters	PARKWOOD/ROC NATION	13	12
60	60	60	Hooked		Dylan Scott	CURB	60	8
35	40	61	Stargazing		Travis Scott	CACTUS JACK/GRAND HUSTLE/EPIC	8	5
85	67	62	Ring		Cardi B Feat. Kehlani	THE KSR GROUP/ATLANTIC	28	7
38	45	63	Barbie Dreams		Nicki Minaj	YOUNG MONEY/CASH MONEY/REPUBLIC	18	4
96	52	64	WORK IN ME		Quavo	QUALITY CONTROL/MORVA/INTERSCOPE	52	4
NEW		65	Nice Guy		Eminem & Jessie Reyez	SHADY/INTERSCOPE	65	1
74	65	66	She Got The Best Of Me		Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE	65	4
NEW		67	Good Guy		Eminem Feat. Jessie Reyez	SHADY/INTERSCOPE	67	1
77	68	68	Blue Tacoma		Russell Dickerson	TRIPLE TIGERS	68	3
64	70	69	Medicine		Queen Naija	QUEEN NAIJA/CAPITOL	45	14
49	62	70	Break Up In The End		Cole Swindell	WARNER BROS NASHVILLE/WMN	49	9
66	63	71	Remind Me To Forget		Kygo Feat. Miguel	KYGO AS/ULTRA/RCA	63	8
56	55	72	You Say		Lauren Daigle	CENTRICITY	53	8
-	82	73	Mo Bamba		Sheck Wes	CACTUS JACK/G.O.O.D./INTERSCOPE	73	2
90	76	74	High Hopes		Panic! At The Disco	DC2/RED WAGON/RRP	74	5
61	64	75	All Girls Are The Same		Juice WRLD	GRADE A/INTERSCOPE	41	17
59	61	76	Solo		Clean Bandit Feat. Demi Lovato	BIG BEAT/ATLANTIC/RRP	58	10
81	66	77	Side Effects		The Chainsmokers Feat. Emily Warren	DISRUPTOR/COLUMBIA	66	4
73	73	78	That's On Me		Yella Beezy	PROFIT/HITCO	73	6
53	58	79	Yosemite		Travis Scott	CACTUS JACK/GRAND HUSTLE/EPIC	25	5
-	83	80	Smile (Living My Best Life)		Lil Duval Feat. Snopce & B1	RCH/ROCK/IMP/RECORDINGS	80	2



29

TAYLOR SWIFT
Delicate

“Delicate,” the fourth single from Taylor Swift’s 2017 album, *Reputation*, becomes the set’s first No. 1 on the Adult Contemporary airplay chart, where the song ascends 4-1. The track, at No. 29 on the Hot 100 after reaching No. 12 in July, is Swift’s seventh total AC No. 1 and first since “Style,” from prior LP 1989, in July 2015. Swift’s seven AC chart-toppers are the most among all artists since she first reigned with “Love Story” on the chart dated June 6, 2009; Adele ranks second with five No. 1s in the span, followed by Pink with four.

—G.T.

Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
-	11	81	IDOL		BTS Feat. Nicki Minaj	YOUNG MONEY/CASH MONEY/REPUBLIC/RIGHT ENTERTAINMENT/COLUMBIA	11	2
75	75	82	Lose It		Kane Brown	ZONE 4/RCA NASHVILLE	75	8
83	74	83	Drunk Me		Mitchell Tenpenny	RIVER HOUSE/COLUMBIA NASHVILLE	74	4
68	71	84	Lean Wit Me		Juice WRLD	GRADE A/INTERSCOPE	68	5
97	80	85	Lie		NF	NREAL MUSIC/CAPITOL/CAROLINE	80	6
65	93	86	Promises		Calvin Harris & Sam Smith	CAPTOL/COLUMBIA	65	3
-	88	87	I Am Who They Say I Am		YoungBoy Never Broke Again	NEVER BROKE AGAIN/ATLANTIC	87	2
-	87	88	The Way I Am		Charlie Puth	OTTO/ATLANTIC	87	2
82	84	89	Best Part		Daniel Caesar Feat. H.E.R.	GOLDEN CHIED	81	7
78	81	90	Chanel (Go Get It)		Young Thug Feat. Gunna & Lil Baby	YOUNG STONER LIFE/300/ATLANTIC	78	3
-	88	91	Dangerous		Meek Mill Feat. Jeremih & PnB Rock	MATYAC/HITATLANTIC	79	3
-	86	92	Drunk Girl		Chris Janson	WARNER BROS NASHVILLE/WAB	86	2
94	85	93	Desperate Man		Eric Church	EMI NASHVILLE	71	6
NEW		94	Thunderclouds		Labrinth, Sia & Diplo Present... LSD		94	1
70	77	95	I'm Upset		Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	7	15
71	79	96	1942		G-Eazy Feat. Yo Gotti & YBN Nahmir	LIONS GATE/RCA	70	8
NEW		97	Hangin' On		Chris Young	RCA NASHVILLE	97	1
-	89	98	Narcos		Migos	QUALITY CONTROL/ROC NATION/CAPTOL	35	14
-	96	99	Hopeless Romantic		Wiz Khalifa Feat. Swae Lee	WAS OR GANG/ATLANTIC	72	4
RE-ENTRY		100	Summertime Magic		Childish Gambino	MCDI/WOLF+ROTHSTEIN/RCA	44	5



13

5 SECONDS OF SUMMER
Youngblood

The band notches its first top 10 on the Radio Songs chart, where the title-track second single from its former Billboard 200 No. 1 LP rises 11-8 (65 million in audience, up 11 percent).



94

LABRINTH, SIA & DIPLO PRESENT... LSD
Thunderclouds

The trio's first shared Hot 100 hit from its forthcoming debut collaborative album debuts at No. 26 on Digital Song Sales (10,000 sold) while drawing 3.8 million U.S. streams.

SALES, AIRPLAY & STREAMING DATA FOR THE WEEK OF SEPTEMBER 9-15, 2018. *NEW ARTISTS WHOSE SONGS DEBUTED ON THE CHARTS FOR THE FIRST TIME. **NEW ARTISTS WHOSE SONGS DEBUTED ON THE CHARTS FOR THE FIRST TIME. ***NEW ARTISTS WHOSE SONGS DEBUTED ON THE CHARTS FOR THE FIRST TIME. © 2018, PROMOTIONS (GLOBAL MUSIC, LLC AND HELIX MEDIA, INC.). ALL RIGHTS RESERVED.



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Contents

THIS WEEK

Volume 130 / No. 21

TO OUR READERS

Billboard will publish its next issue on Sept. 29. For 24-7 music coverage, go to Billboard.com.

H.E.R. photographed Aug. 13 at White Balance Studios in Brooklyn. Watch H.E.R. break down "As I Am" at Billboard.com/videos.

ON THE COVER

Lil Wayne photographed by Ramona Rosales on Aug. 22 at Camp Magic City in Miami. Hear what Lil Wayne has to say about his upcoming music project at Billboard.com/videos.

FEATURES

40 *The 44 Best Things About Music This Fall* Lil Wayne's return from the wilderness with *Tha Carter V*, delayed since 2014, heralds a season packed with charismatic voices, from the familiar (retirement-defying rock stars, jazzbo **Jeff Goldblum**) to the brand new (politicians planning to rock the House, R&B songstress **H.E.R.**).

BILLBOARD HOT 100

1 **Drake** breaks the record for most career weeks at No. 1 among solo males, ties Usher for the most weeks on top in a single year.

TOPLINE

15 Some labels are selling their Spotify stock and sharing their earnings — voluntarily — with their artists. Will the money buy them love?

18 Remembering **Mac Miller**, who died Sept. 7 at age 26.

7 DAYS ON THE SCENE

24 New York Fashion Week, *GQ*'s Men of the Year Awards

THE BEAT

31 **Christine & The Queens'** **Héloïse Letissier** has put a queer, gender-bending spin on pop. With her new album, she takes it one controversial step further.

36 **Hozier's Andrew Hozier-Byrne** returns from "hermited" life with a protest-inspired EP, *Nina Cried Power*.

BACKSTAGE PASS

55 **Tower of Power's** founders reflect on the Oakland, Calif., R&B brass band's first No. 1 album and opening for Aretha Franklin.

CODA

76 In 1986, **Eddie Money's** "Take Me Home Tonight" with **The Ronettes' Ronnie Spector** topped *Billboard's* Mainstream Rock Songs chart.

PHOTOGRAPHED BY MICAIAH CARTER

CELINE DION

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- Jul 28 - Qudos Bank Arena, Sydney **SOLD OUT**
- Jul 30 - Brisbane Ent. Centre, Brisbane **SOLD OUT**
- Jul 31 - Brisbane Ent. Centre, Brisbane **SOLD OUT**
- Aug 04 - Perth Arena, Perth **SOLD OUT**
- Aug 07 - Rod Laver Arena, Melbourne **SOLD OUT**
- Aug 08 - Rod Laver Arena, Melbourne **SOLD OUT**
- Aug 11 - Spark Arena, Auckland **SOLD OUT**
- Aug 12 - Spark Arena, Auckland **SOLD OUT**
- Aug 14 - Spark Arena, Auckland **SOLD OUT**

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PREMIUM Economy



NOT FOR YOUR CONSIDERATION!

EMINEM KAMIKAZE

“...the work of an aging artist trying, and failing, to remain relevant...” -THE HOLLYWOOD REPORTER

“...yet another empty, intermittently tone-deaf onslaught...” 5.0 out of 10 -PITCHFORK

“...a boot camp of knotty, joyless, lumberling ragers...
less grueling than Revival...” 2 ½ stars -ROLLING STONE

“...blaming everyone except himself...” -BILLBOARD

“The good news is that it’s easily the best Eminem album in more than a decade.
The bad news is that it still sucks.” -STEREOGUM

“...a stale misfire...” -NOISEY

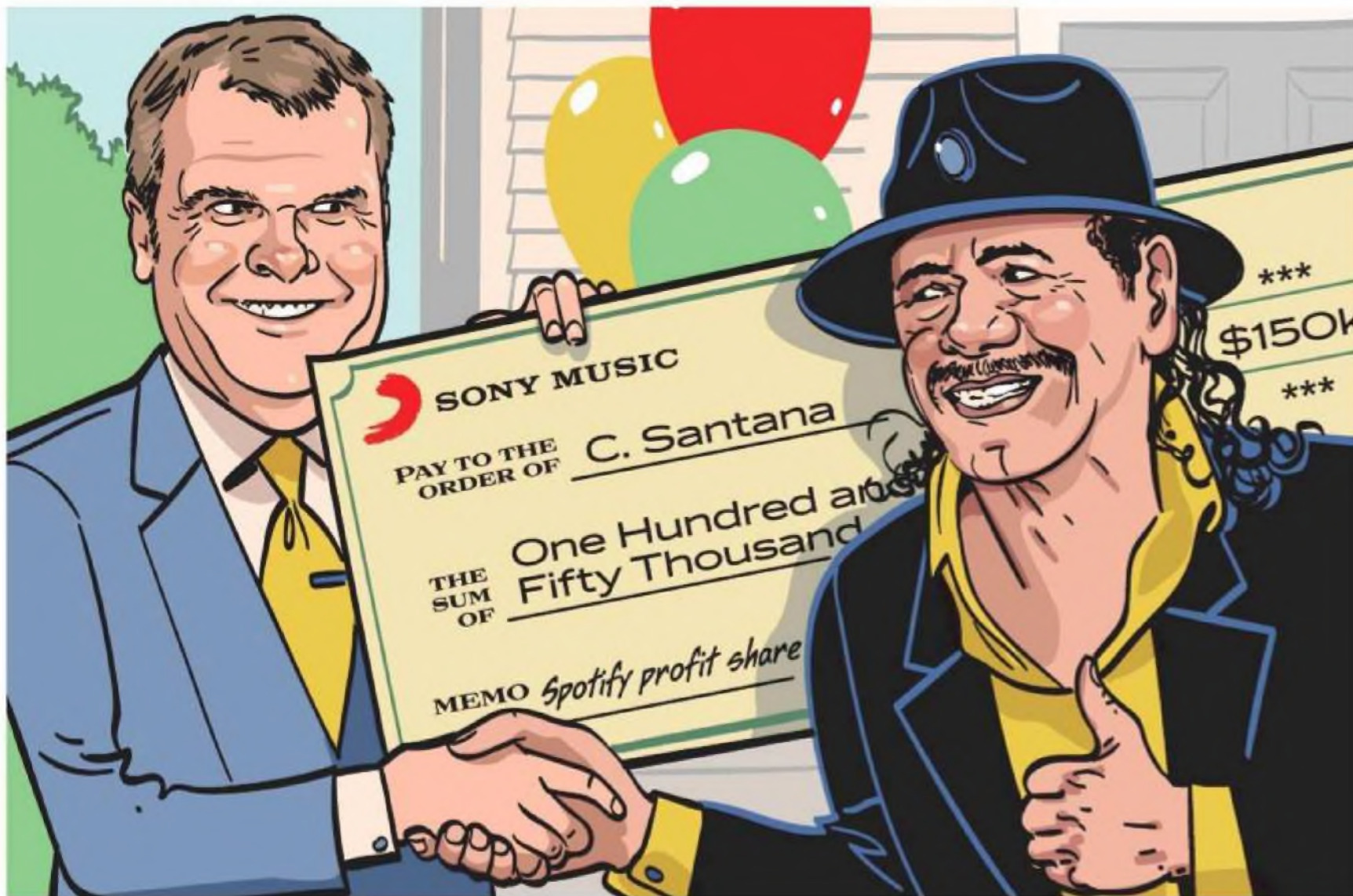
“What happens if Kamikaze doesn’t outsell Revival?
Who’ll be to blame then?” -VULTURE



**#1 IN 103 COUNTRIES AND 434,000 EQUIVALENT
ALBUM UNITS IN THE US FIRST WEEK**

THANKS FOR THE SUPPORT, AHOLES!**





Topline

Sharing The Streaming Wealth

Though labels have been raking in streaming revenue for months, many artists are just now seeing dollar signs as two majors voluntarily dole out earnings from their Spotify stock sales

BY STEVE KNOPPER

AT THE END OF AUGUST, classic-rock band **Santana** received a rare and unexpected gift from Sony Music, the group's longtime label: a \$150,000 check.

"It's welcome money, that's for sure — now I'll have to figure out how to allocate that," says **Tim Jorstad**, the band's accountant, who has spent the past few weeks sorting out similar payments to his other clients like **The Doobie Brothers** and **Journey**.

Santana's check was peanuts compared with what **Peter Paterno**, attorney for **Metallica**, **Dr. Dre**, **Pharrell Williams** and others, says some of his clients have found in their mailboxes. One of his artists received "a shocking amount of money" in early September — almost seven figures — "and it's not anybody you would go, 'Oh, my God, I get it.' It wasn't **Barbra Streisand** or something like that," says Paterno, joking that luckily, the artist "hasn't been able to spend it on hookers and blow yet."

Paterno recently informed another of his Sony clients by email of a check for \$350,000, which the artist proclaimed "awesome news," while he says a third client plans to spend hers on "making recordings, because she's always broke."

The checks are part of the money that Sony and Warner Music Group promised they would share with their artists as they sold their stock in Spotify following its public listing in April, even though they didn't have to. WMG sold its entire stake,

\$750M

Sony's earnings from Spotify stock sales to date

earning \$500 million, of which it will pay out \$128 million to artists, according to executive vp/general counsel

Paul Robinson. Sony recently sent letters to its roster of artists past and present declaring that it cashed in roughly \$750 million, or half of its stock. To determine how much to disperse, Sony devised a formula based on each artist's percentage of the label's revenue over the past 10 years, taking into account CD sales and downloads in addition to streams.

Then, the label used an artist's contractual royalty rate to calculate the final payment. So, for example, a Sony artist who accounted for 0.5 percent of overall revenue and 0.33 percent of the label's Spotify revenue and had a 16 percent royalty rate received a check for \$498,000.

"If you are an artist that has a really high-streaming catalog, you're going to make plenty of dough," says **Cliff Burnstein**, manager of **Metallica**, **Red Hot Chili Peppers** and others. "If you're a Sony catalog artist, maybe that's going to be a very significant check for you, because it'll look like something you used to get five or 10 years ago."

The payouts could help buy the labels goodwill from their artists as they brace for intensifying competition for talent in the streaming era and as their long-term contracts with some big-name acts expire. Spotify is signing direct licensing deals with artists and managers, while a new crop of independent distribution companies is also snapping up talent.

"Sony has made a statement

MARKET WATCH

17.19B

↑ 2.4%

TOTAL ON-DEMAND STREAMS
WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Aug. 30.

11.29M

↑ 1.1%

ALBUM CONSUMPTION UNITS
WEEK OVER WEEK

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending Aug. 30.

568.9B

↑ 44.8%

TOTAL ON-DEMAND STREAMS
YEAR OVER YEAR TO DATE

Number of audio and video streams for 2018 so far over 2017.

nielsen
MUSIC

about the music business that should be applauded,” says **Allen Kovac**, a hard-rock manager and founder of the Sony-distributed Eleven Seven Music label, home to **Mötley Crüe** and **Five Finger Death Punch**. “They’re trying to do things in a different way — in a less autocratic way.”

Some executives, on the other hand, think the hefty checks could turn more acts into streaming supporters following years of complaints from artists like **David Crosby** and **Radiohead’s Thom Yorke** about minuscule streaming royalties.

“It’s a pretty nice little surprise — there were some small indie bands that were in that system that got \$10,000 here, \$15,000 there,” says **Jamie Cheek**, a business manager for several top artists.

But not everyone is happy about Sony and WMG’s decision to divvy up the pie. “I don’t think you should get any money,” says a music-business executive. “The labels paid for this stock. It wasn’t like it was just handed to them. If it had gone to shit and they got nothing, they wouldn’t ask artists for a rebate.”

Universal, the world’s biggest label, has not announced plans to cash in any Spotify equity, nor has it disclosed any profit-sharing plans. Spotify’s stock has jumped roughly 8.5 percent to nearly \$180 per share since April public listing, meaning that Vivendi could potentially collect even more than its competitors if the upward trend continues. Sony artists, meanwhile, will get another round of checks if and when Sony sells the remaining half of its stock.

Sony’s roster has been receiving larger payments than WMG’s because WMG is making its artists recoup — or pay back debt they owe under their original contracts — before they get checks for their remaining share of equity earnings. Sony, by contrast, is sharing the windfall with artists regardless of recoupment or debt.

For Santana, sharing the check is complicated, given the band’s numerous members since the 1960s. But at least, says Jorstad, “it’s nice not to have to fight over this payment with Sony when we audit them.”

Will The Hits Keep Coming?

An exposé of the music business of decades past has today’s record labels abuzz

BY ED CHRISTMAN

DOROTHY CARVELLO’S *ANYTHING FOR A HIT: An A&R Woman’s Story of Surviving the Music Industry* was years in the making but finally hit the market Sept. 4.

The book, which sheds light on some of the heinous behavior that women in the music business have endured from their male counterparts over the years, comes as the #MeToo movement continues to build: On Sept. 9, CBS chief executive **Les Moonves** resigned following the publication of a *New Yorker* story detailing his alleged sexual misconduct. Former Warner, Universal and Sony Music leader **Doug Morris**, a central figure in Carvello’s book who is now running the Apple-backed record label 12 Tone Music, left CBS’ board of directors the same day as the network announced a slew of new board members, though CBS gave no reason for his or other directors’ departures. A rep for Morris did not comment.

Carvello, who started as an assistant to the late **Ahmet Ertegun** and alleges that Ertegun fired her for making a sexual-harassment claim, says that so far the response “has been overwhelmingly positive,” with many current and former music executives sending her congratulatory notes. One woman told Carvello in an email that she was similarly abused and even “punched” by men in the music business; another wrote, “Think of what you could have accomplished without the barriers.”

But whether the book will prompt fresh claims of sexual misconduct perpetuated by current music executives remains to be seen.



Morris (left) and Ertegun. Inset: The cover of *Anything for a Hit*.

Melanie Bonvicino, a publicist and crisis manager mentioned in the book, told *Billboard* that “by being a whistleblower, you mark yourself, [and] it taints your career, and going forward, it can destroy your career. This book gave me great insight into the plight of victims where [the victim] becomes as guilty as the perpetrator.”

“She pretty much hits the mark,” says **Jerry Blair**, a former Columbia radio promotion executive also featured in the book, now a principal at Global Entertainment Management. **Jerry Greenberg**, who worked at Warner Music Group with Carvello, says, “I feel very badly for Dorothy or any women who suffered abuse like that. It’s evident Dorothy was trying to follow her dream to become a successful A&R person. I know for a fact she has great ears and today would have been a major exec.”

LATIN’S MOST LISTENED-TO ARTIST

Puerto Rican star **Ozuna** gave his major-label distributor more skin in the game to push his *Aura* LP, and it’s paying off

BY LEILA COBO

Ozuna doesn’t have an agent. He doesn’t have major sponsorships. He doesn’t have deals in place with AEG Live or Live Nation. And although his music is distributed and marketed by Sony Music U.S. Latin, he is signed to Dimelo Vi, the independent label owned by his manager, **Vicente Saavedra**.

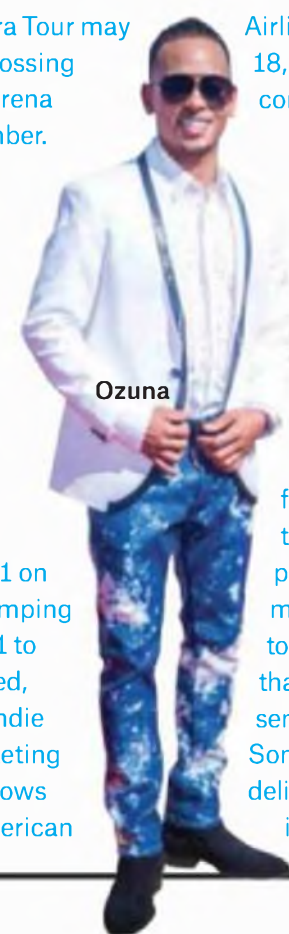
Yet right now, the 26-year-old artist from Puerto Rico is the top-selling Latin

act in the market, and his *Aura* Tour may finish 2018 as the highest-grossing U.S. Latin tour, with over 30 arena dates scheduled until December.

For the week ending Aug. 30, *Aura*, scored the year’s biggest week for a Latin album, with 49,000 equivalent album units, and the largest streaming week ever for a Latin release, according to Nielsen Music. *Aura* arrived at No. 7 on the all-genre Billboard 200 and became Ozuna’s second No. 1 on the Top Latin Albums list, bumping his first LP, *Odisea*, from No. 1 to No. 2. The *Aura* Tour — booked, produced and promoted by indie company Elite Media & Marketing — kicked off with sold-out shows in Atlanta and at Miami’s American

Airlines Arena, where Ozuna moved 18,139 tickets, the top-selling Latin concert ever at the venue.

But despite Ozuna’s indie strategy, his success also highlights the current power of major-label clout. “We signed a more serious deal with Sony and The Orchard, and they gave us a plan that was like putting Ozuna on steroids,” recalls Saavedra, noting that his previous distribution deal with Sony excluded YouTube rights, for example. The extra muscle that Sony applied this time helped produce an average of 300 percent more streams for *Aura* on Ozuna’s top three streaming platforms than for *Odisea*, says **Jose Cedeno**, senior vp growth and innovation for Sony Music U.S. Latin, despite Ozuna delivering his album 24 hours before its release — another Latin first.



Ozuna



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Photo credit: Anna Webber

Tower of Power Depends on Yamaha.

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– Emilio Castillo
Bandleader for Tower of Power

Adolfo Acosta

Adolfo Acosta

Sal Cracchiolo

Sal Cracchiolo

Emilio Castillo

Emilio Castillo

DOC Kupka

Stephen ("Doc") Kupka

Tom E. Politzer

Tom E. Politzer

MAC MILLER

1992-2018

Malcolm McCormick, better known by his stage name, **Mac Miller**, died suddenly Sept. 7 at the age of 26. Rostrum Records founder/president **Benjy Grinberg**, who signed the Pittsburgh native at age 18, remembers the rapper's life and career.

The night after Mac died, I had a dream that I was at his wedding. We were all celebrating with him and dancing around the room. To wake up to the harsh reality that Mac was still gone was very difficult, but I also felt fortunate to have another moment with him, if only in my sleep.

On Friday, Sept. 7, we all lost. A mother and father lost a son. A brother lost his sibling. Peers lost a great friend. Fans lost someone they loved. And the world lost all the music that was yet to come.

Mac Miller was not your typical music star, and that's what made him so cherished. Mac was the guy you grew up with, or maybe he was you in your own coming-of-age struggles and celebrations. He talked about things you could relate to and was open about everything he was going through.

Mac never wore a disguise. He was who he was, whether you were with him in person, heard him in song, saw him at a show or worked with him in the studio. And through all of the ups, downs and increased fame, he was always the same heartfelt, funny, passionate, complex and loving person we all knew from the beginning. To know Mac was to want to know him even better.

And damn, was that man talented. He was, without a doubt, the most gifted person I've ever known. He was an intricate wordsmith, played every instrument and produced incredible music. He could perform his ass off. He even made a jazz EP on a whim. He had a million ideas per day.

Mac was music through and through. He lived it and breathed it, and there was never a Plan B for him. Music was what he was put on this earth to make. He was a true visionary. As true as artists come.

He was a wonderful mixture of incredible confidence and sincere doubt. He knew he was destined to be a big artist, yet always seemed surprised that he actually was one.

Mac was hugely thankful for his success



Miller in 2013.

and loved sharing it with those around him. Before every show, he would lead his team in a prayer circle. He would pray for everyone's safety and health, that all the fans would have a great time, and he would talk about all the other things he was grateful for. When he moved to Los Angeles, he invited everyone over to record in his home studio. A whole community of artists developed there.

Above everything else, Mac wanted everyone around him to be happy. You could see it vividly in how he loved his family and how he treated his friends. A prime example was when he recently dropped everything to go home and be with an old friend who was going through cancer treatment. That's the kind of person Mac was to the core.

After the car accident in May [Miller crashed his vehicle and was charged with DUI; the charges were dropped following his death], I had a text conversation with Mac to see if he was all right. He said that he was pretty sore but that he was OK. "Grateful I'm alive,

honestly." Those were his exact words. Whatever happened the day he died, I feel that it was an accident. He didn't intend to leave. In recent conversations, Mac seemed to be feeling great. He was really proud of his new album and couldn't wait to go on tour and see his fans. This is a horrible tragedy.

I could write a book about my time with Mac. The ups and the downs. The disagreements and the love. His No. 1 album. The time Donald Trump wanted Mac to apologize to him. The time I visited Mac in New York and he wanted to take a walk to buy kitty litter, of all things.

But one recent moment sticks out to me. I had written an article in 2017 where I openly discussed my battle with OCD and anxiety. Mac saw it and told me he was proud of me. I think deep down I always wanted Mac's acceptance, wanted him to like me and be proud of me. This validation meant more to me than he ever knew.

I saw Mac in August at Hotel Café. He was doing an intimate performance for his fans in support of his new album. After the show, he came offstage and walked through the crowd to get to the small greenroom toward the back of the house. He saw me and gave me a big hug before continuing. It was a hug I will remember forever. It was the last time I saw him.

The outpouring of love that has happened since his death has been amazing. The whole world loved him, and he'd be proud to see how much other artists respected him. I think that's what he wanted most: to be loved and respected. He absolutely achieved that.

There are other people who are more deserving to write this tribute. There are those who knew him better and who have worked with him more recently. But I feel honored to have known him and grateful to be able to share my thoughts.

Mac changed my life, and I will miss him terribly. Thankfully, we have so much to remember him by — the music, the memories, the laughter, the smile. The gifts he shared with the world will live forever.

Mac, I hope to see you in my dreams again soon. I love you. 🍷



Grinberg (left) and Miller, circa 2010.

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TO OUR VENUES FOR



 N E D E R L A N D E R C O N C E R T S

FROM THE DESK OF

GLOBAL GENERAL COUNSEL/CHIEF HUMAN RESOURCES OFFICER, BMG

Ama Walton

On what sets the German indie apart in an increasingly diversified music business

BY ROBERT LEVINE
PHOTOGRAPHED BY
ANDREAS CHUDOWSKI

I SKIPPED THE BAD PART,” SAYS **Ama Walton** about her decision to return to a major music company after more than a decade. The German-born attorney worked for Virgin Records Germany early in her career, then left to work as an independent lawyer and, eventually, help run the music division of German movie company Constantin Film. In May 2017, she started at BMG, which promoted her to global general counsel/ chief human resources officer in July.

“It was great when **Hartwig [Masuch, BMG CEO]** asked me to come back to the music business, because I love to solve problems and the music business is still transforming,” says Walton, 47, who this summer moved from Munich to Berlin with her husband, a techno producer, and their two children. In her new role, Walton runs BMG’s legal and human resources departments worldwide as part of its management board. “It’s a radical shift,” she says.

Walton helped negotiate the purchase of the recordings that became the foundation of the new BMG, after Sony bought Bertelsmann’s labels in 2008. Since then, the Berlin-based BMG has grown from a small collection of publishing and recording assets purchased from other companies into an important indie label and publisher that also releases books, finances documentaries (including a forthcoming film about **David Crosby** that will be produced by **Cameron Crowe**) and controls between 1 and 2 percent of the recording industry and about 8 percent of publishing worldwide. In the first half of 2018, BMG’s revenue from its recorded-music business rose 38 percent, compared with the same period last year, while its earnings (before interest,

taxes, depreciation and amortization) grew by 5 percent to \$49 million.

BMG has always promoted itself as a company that deals fairly with artists, and Walton will now decide what its artist and songwriter contracts will look like — as well as how BMG itself deals with the streaming services that dominate the business. For an indie, BMG has already punched above its weight: In August, it settled a case with Cox Communications that could help define the limits of the legal “safe harbor” that an internet service provider (ISP) has for illegal downloading. And Walton hopes the Music Modernization Act and the European Union Copyright Directive will make the industry more transparent, too. “The music business is super different now,” she says, compared with how Walton knew it in the 1990s. “We’re a service-oriented company — we work for the artist.”

What made you decide to come back to the core music business?

I’m very pragmatic: If you can’t make money in a business, you look for ways to generate income. So I went to Constantin Film, the biggest film producer and distributor in Germany, which has its own music division. They wanted to build a bigger company, but developing artists is so difficult that they decided to focus on rights licensing. Film people tend to find music people complicated, so they wanted someone who could deal with them.

You worked for BMG when Sony Music bought most of its music assets in 2008.

I’m a classic entertainment lawyer, so I always kept my own clients. And when [Sony bought Bertelsmann’s labels], Hartwig hired me to carve out a series of

“It all changed when the wall came down and the low real-estate prices in Berlin meant artists could live here cheaply,” says Walton, photographed Sept. 3 at BMG in Berlin. “That was the pull for the companies: The artists were here. And that created opportunity.”



recordings that Bertelsmann would keep the rights to — albums by **Nena, Rick Astley, Kylie Minogue**. That became the foundation for the new BMG.

BMG talks a lot about transparency. How does that work in your recording and publishing deals?

The most notable contractual provision is that the share the artist gets is much bigger. On the recording side, that's the main differentiator — a lot of our recording deals have a 75-25 approach

and in August, the case was settled for what BMG previously called a "substantial settlement." Now the major labels are suing Cox as well. How important was your case?

The other rights holders are suing, but we did the dirty work — the expensive work. If you look at Cox's internal communication [about its repeat-infringer policy], it's so disrespectful and unconcerned about the property of others — they just didn't care. Hopefully, this will change the behavior of cable companies.

an event for 12- to 14-year-old students from three schools, and we invited **Ben Lesser**, a Holocaust survivor who shared his experience. The kids got it.

You now oversee human resources at a time when issues of sexual harassment, sexism and diversity are becoming more important in the music business. How does that play out in Germany?

The U.S. is much further along in terms of including women in management positions. If you look at the DAX [the 30 major companies on the Frankfurt stock exchange], the board members of those companies are 12 percent women. Which is ridiculous, because we know companies are more successful when they have more diverse teams. Music companies didn't seem to become aware of this as quickly as [big German corporations like] Siemens or Allianz. Maybe because we're selling a product that looks very diverse on the artist side, consumers just assume management looks the same way. But there are a lot of 60-year-old men making the decisions.

What has been your experience as an Afro-German woman?

I was the only black student in my class at law school. There weren't always any women around to mentor me, but I got great support from men. And some of this is the same for anyone: You grit your teeth, learn from your failures, wipe off the dust and move on. ☐

"BMG is now big enough that we don't have to focus on acquisitions to be stable."

[where an artist gets more royalties, but a smaller, or no, advance]. Other artists want a traditional deal, and we can give that to them, too. But our general approach is the artist service model, which gives more control to the artist. With that, you can come in and check on the budgets and the spending at any time — there are no restrictions or requirements for a "desktop audit."

A lot of Americans still think of BMG as a publishing-first company that grew through acquisitions. So there's often speculation that you're either shopping for companies or yourself.

We value our roots in publishing, but we're a fully integrated company. If you look into the future, five to 10 years out, our aim is to have a 50-50 split between publishing and recorded-music revenue. We're also focused on organic growth: The price of assets has gone through the roof, and BMG is now big enough that we don't have to focus on acquisitions to be stable.

In 2014, BMG sued Cox for ignoring illegal downloading by its subscribers, which at the time was seen as a bold move. But you won in district court,

BMG attracted attention this year for putting out the album by rappers Kollegah and Farid Bang that won an Echo Award and became controversial due to lyrics that were considered anti-Semitic. Do you regret releasing it?

I was sitting in a hotel over Easter break when I saw the story in *Bild* [the German tabloid] about this. We knew that Kollegah and Farid Bang were controversial, but the line about Auschwitz ["My body is more defined than those of Auschwitz inmates"] was horrible. We had our wake-up call, and we decided to end all contractual relations with them. As a company, we have to be aware of where we stand politically, which is why we started a campaign against anti-Semitism focused on Berlin schools. We started with



1



2



3



4

1 A candle with an image by Jean-Michel Basquiat, whom "I find so inspirational," says Walton. "He was a true revolutionary, bridging the gap between street art and so-called high art." 2 Walton calls these "defining records for me. They are self-contained artists who helped raise my consciousness." 3 A BMG vinyl slipmat. 4 The Muppets "loomed large in the lives of my children, so I kept Animal and Gonzo as a reminder to keep learning and have fun."

GOOD WORKS

Charting For Change

Artists are increasingly tying singles to social causes, donating their royalties but expanding their audiences in what many call a win-win

BY COLIN STUTZ

WHEN FRENCH MONTANA shared a new remix of his single “Famous” featuring **Maroon 5’s Adam Levine** in August, he wasn’t trumpeting his A-list collaboration so much as a good cause. All of Montana’s publishing profits on the track go to benefit the Suubi “Hope” Health Center in Uganda, which he helped build in 2017 and is working to expand and serve over 450,000 people, specifically mothers and children, in 58 villages. The single’s video features the clinic’s early building stages and a choreographed routine by Ugandan dancers **Triple Ghetto Kids**.

It was just the latest in a string of singles that have been released with a social cause attached. When **Beyoncé** joined **J. Balvin** and **Willy William** on “Mi Gente” in 2017, the superstar donated her proceeds of the remix to hurricane- and earthquake-relief charities including CEMA, UNICEF and Somos Una Voz, which benefits Mexico, Puerto Rico and other Caribbean islands. **Logic’s** Grammy-nominated “1-800-273-8255” helped elevate the rapper to a new level of fame, hitting No. 3 on the Billboard Hot 100 while raising awareness for suicide prevention and mental-health crisis care.

Songs have become increasingly potent vehicles for change in the streaming era, as artists’ ability to instantly tap into a fan base on social media has grown, says **Marie Groark**, executive director of Viacom

nonprofit Get Schooled. “That’s something that’s new and makes their role in the work that much more powerful,” she points out.

Tammy Brook, founder of FYI Brand Group, a brand-strategy firm with a social-impact division, first helped connect Montana with the Ugandan charity in 2017 for his single “Unforgettable,” creating a viral dance challenge and raising over \$500,000 for the hospital. She also worked with **DJ Khaled** to tie his *Major Key* album to a campaign giving high school students “keys” to success. “Every celebrity we know is so focused on the greater good now and their social responsibility,” says Brook, adding that President **Donald Trump’s** election spurred many to action.

Pairing songs with social causes is also earning artists wider exposure. **21 Savage** announced the financial literacy campaign tied to his single “Bank Account,” for instance, with an oversized check on *The Ellen DeGeneres Show*, while scoring coverage on CNN, NBC Think and other outlets outside of the traditional music press.

“It really crosses [artists] over; it humanizes them, it shows a compassionate side to them,” says Brook. “We’re transitioning from an age when an artist could only perform on *Jimmy Kimmel Live!* or MTV’s *TRL* to a place where they have couch time now, and they can actually talk about things that are meaningful. There’s no money that can buy that value.”



Montana



21 Savage



A still from Montana’s “Famous (Remix)” video.



NOTED Sept. 4 - 10

New Deals

Big Machine Label Group signed **Lady Antebellum**.

Brandi Carlile entered a deal with Atlas Music Publishing.

Apple’s Beats by Dre became the NBA’s official headphone partner.

Boy George manager **Paul Kemsley** added **Culture Club** to his management roster.

Mon Laferte signed a global pact with Universal Music Publishing Mexico.

T.I. signed a new recording deal with Epic Records.

Executive Turntable Columbia Records named **Jennifer Mallory** executive vp/GM.

Vevo named **Alan Price** CEO.

Stacey Tang was appointed managing director of RCA U.K.

Atlantic Records U.K. named **Katie White** GM.

United Talent Agency promoted **René Jones, Jim Meenaghan, Rich Shuter** and **David Spingarn** to partner.

Paradigm hired agent **Perry Gilman**.

RCA upped **Carolyn Williams** to executive vp marketing and **Val Pensa** to senior vp pop/rock marketing.

Jacqueline Saturn was officially named president of Caroline.

Media Alert **Jorja Smith** won U.K. breakthrough of the year at AIM’s Independent Music Awards in London.

Dolly Parton was announced as MusiCares’ 2019 Person of the Year honoree.

Obits Country music executive **Roy Wunsch** died at age 75.

Publicist **Beth Krakower** died of breast cancer at 46.

Actor **Burt Reynolds** died at 82.

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7

DAYS

on the
SCENE

New York Fashion Week

NEW YORK, SEPT. 6-12

MUSICAL ARTISTS DESCENDED UPON THE STREETS OF New York for spring/summer Fashion Week. After a three-year hiatus from the twice-yearly spectacle, **Justin Bieber** sat in the front row at the John Elliott show alongside fiancée **Hailey Baldwin**, **Offset** and **Lil' Kim** respectively commanded the runways at the Jeremy Scott and VFILES shows, and **Cardi B** and **Nicki Minaj**'s altercation at the *Harper's Bazaar* Icons party dominated the gossip sites. The week ended on a literal high note, thanks to **Christina Aguilera**. The singer made a surprise appearance at Opening Ceremony's runway show to perform her *Liberation* single, "Fall in Line," alongside a troupe of drag queens filled with *RuPaul's Drag Race* alumnae: **Jiggly Caliente**, **Shea Couleé**, Aguilera doppelgänger **Farrah Moan**, **Sasha Velour** and **Miss Fame**.

—BIANCA GRACIE



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3



8

1 Lil' Kim closed the VFILS show at the Barclays Center in Brooklyn on Sept. 5. 2 Migos member Offset made his modeling debut at the Jeremy Scott show at Gallery I at Spring Studios on Sept. 6. 3 Priyanka Chopra (left) and Nick Jonas attended the Ralph Lauren show at Bethesda Terrace on Sept. 7. 4 Migos' Quavo was spotted at the Jeremy Scott afterparty on Sept. 6. 5 Bebe Rexha (right) and model Sita Abellan sat in the front row at Jeremy Scott. 6 Nicki Minaj on Sept. 6 at *Daily Front Row's* Fashion Media Awards, where she presented Winnie Harlow the breakthrough model of the year honor. 7 Kali Uchis (left) and A\$AP Rocky at the Prada Linea Rossa event at Prada Broadway on Sept. 8. 8 Designer Christian Cowan (left) and Kim Petras at the Christian Cowan x Bumble and Bumble afterparty on Sept. 8. 9 Aguilera (center) performed with (from left) Hungry, Miss Fame, Shea Couleé, an unidentified backup dancer, Jiggly Caliente, Sasha Velour and Farrah Moan at the Opening Ceremony show on Sept. 9. 10 From left: *Vogue* editor-in-chief Anna Wintour, actor Henry Golding and Cardi B in the front row at Tom Ford on Sept. 5. 11 Paris Jackson brought her dog, Koa, to the *Daily Front Row* ceremony.



4



9



5



11



10

1: ALBERT URSO/GETTY IMAGES. 2: THOMAS CONCORDIA/WIREIMAGE. 3: ROB KIM/GETTY IMAGES. 4: GRIFFIN LIPSON/BFA/SHUTTERSTOCK. 5: THEO WARGO/GETTY IMAGES. 6: GREGORY PACE/SHUTTERSTOCK. 7: JARED SISKIN/GETTY IMAGES. 8: RYAN KOBANE/BFA/SHUTTERSTOCK. 9: BENJAMIN LOZOVSKY/BFA/SHUTTERSTOCK. 10: AMY SUSSMAN/WWD/REX/SHUTTERSTOCK. 11: BROADIMAGE/SHUTTERSTOCK.

GQ Men Of The Year Awards

LONDON, SEPT. 5



1 Rita Ora attended GQ's 21st annual Men of the Year Awards. 2 Smiths co-founder and solo artist Johnny Marr received a lifetime achievement award and performed during the ceremony. 3 Kylie Minogue posed on the red carpet. 4 Years and Years singer Olly Alexander held aloft his band's statuette for live act of the year. 5 Zendaya on the red carpet.



"Electricity" song collaborators Diplo (left) and Dua Lipa, who was named solo artist of the year, at GQ's Men of the Year Awards. Lipa later captioned a photo of herself with the award: "So grateful to do what I love and get to celebrate it in ways like this."



Genius IQ/BBQ

BROOKLYN, SEPT. 8



1 Princess Nokia performed during Genius' IQ/BBQ at the digital media company's headquarters. 2 Harlem rap newcomer Melii rolled around onstage. 3 Headliner 2 Chainz delivered hits for the crowd including "No Lie" and "Big Amount."

GO: 1-4: RICHARD YOUNG/SHUTTERSTOCK; 2: POL ARNOUD; DAVID M. BENNETT/GETTY IMAGES; 3: DAVID FISHER/SHUTTERSTOCK; GENIUS: 1-3: RYAN MUIR PHOTOGRAPHY

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- TheIndieSource.com

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- Jonathan Widran

www.projectgrandslam.com

Seeking Representation



John Legend and wife Chrissy Teigen at the Creative Arts Emmys in Los Angeles on Sept. 9. He took home the outstanding variety special award for *Jesus Christ Superstar Live in Concert* and made history as the first black man to earn the coveted EGOT title, having now won an Emmy, Grammy, Oscar and Tony.



1 Sean Lennon and Yoko Ono at the John Lennon stamp dedication ceremony in New York's Central Park on Sept. 7. 2 Meek Mill sprayed Ace of Spades champagne onstage at the Made in America Festival in Philadelphia on Sept. 1. 3 Elton John honored Aretha Franklin and Mac Miller during his farewell tour opener at PPL Center in Allentown, Pa., on Sept. 8. 4 Lady Gaga at the Toronto International Film Festival's *A Star Is Born* premiere on Sept. 9. 5 Selena Gomez held a young fan at the Coach x Selena Gomez launch in Los Angeles on Sept. 5. 6 Jimmy Fallon (left) and Paul McCartney during an elevator surprise on *The Tonight Show* on Sept. 6. 7 Ozuna played a sold-out show at American Airlines Arena in Miami on Sept. 8.

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STRIKING A POSE

Christine & The Queens' Héloïse Letissier has put a queer, gender-bending spin on pop. With her new album, she's taking it one controversial step further

BY NOLAN FEENEY
PHOTOGRAPHED BY LIA CLAY

Letissier photographed Aug. 20 at Narcissa at The Standard in the East Village. Hear her talk about the inspiration behind her new persona Chris and more at Billboard.com/videos.

IN THE MUSIC VIDEO FOR HER MELANCHOLY synth-pop track “5 Dollars,” French artist **Christine & The Queens** — the stage name of **Héloïse Letissier** — acts out a curious morning routine: After hopping out of the shower, she opens a closet full of S&M gear and puts on a harness to wear. Then she covers it with a suit and tie, grabs a briefcase and walks out the door. She never reveals where she’s going or why she’s dressed that way, which makes the video’s exploration of gender and bedroom politics all the more provocative.

“I’m trying to make something exist in the pop realm that is missing for me: different [portrayals] of bodies and ways to exist as a woman, ways to talk about desire without feeling ashamed,” she says one recent morning at her East Village hotel.

Since adopting the Christine moniker in 2010, Letissier, 30, has used music to examine intimate topics, often in ways that prompt more questions than answers. Her 2015 self-titled debut, the English version of 2014’s French-language *Chaleur Humaine*, features songs as brainy as they are catchy: On the sparse “iT,” she cryptically declares, “I’ve got it/I’m a man now.” The album wasn’t a commercial hit stateside, but debuted in the top 10 of a half-dozen European countries; made fans of **Elton John** and **Madonna**; and cast Letissier as the next great outsider-pop cult star in the tradition of **Robyn** and **Marina & The Diamonds**.

On her new album, *Chris*, out Sept. 21, she’s exploring her “same obsessions” from a new perspective. The music, mostly self-produced, is tougher and dancier, inspired by ’80s electronica, ’90s G-funk and classic **Jimmy Jam** and **Terry Lewis** beats. The delivery is also notably different: This past spring, Letissier unveiled *Chris*, the macho, gender-bending evolution of Christine, and traded the long hair and androgynous suits of the last album for a boyish ’do and revealing wardrobe.

The move puzzled many. Some wondered on Twitter if she was coming out as trans. And when she dropped the choreo-heavy video for the album’s first single, the **Dâm-Funk** collaboration “Girlfriend,” she noticed “lots of really confused heterosexual dudes writing desperate comments

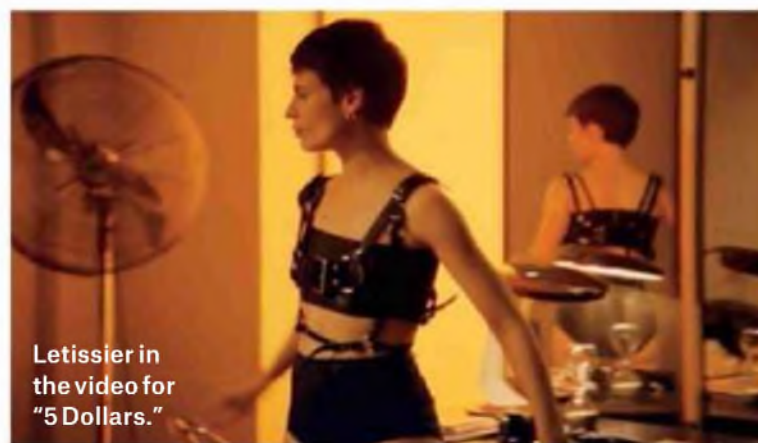
like, ‘I’m horny, but I don’t understand why!’ ” She wants people to examine those reactions further. “Every morning, we choose a way to perform our identity,” says Letissier, who identifies as pansexual. “By being a woman differently, I can be a sign that it’s all a construction. I’m trying to be freer myself so [I can] give a hint of freedom to someone else.”

Letissier bristled at gender roles from an early age, especially in high school. “I was like, ‘Fine, I’m a girl, but I don’t want to be that type of girl, and I do want to be a bit like a dude, but I’m not a dude,’” she recalls. Home was a safe space — her parents, both teachers, recommended books like **Judith Butler**’s *Gender Trouble* — as was the theater. Before making music, she hoped to become a stage director, but encountered resistance in a university

“I’m trying to make something exist in the pop realm that is missing for me.”

—Letissier

program that, says Letissier, barred female students from directing and eventually expelled her for trying. Not long after, she endured a tough breakup and defected to London, where she met three drag queens who taught her that if she didn’t like her reality, she could invent a new one. She created the Christine character to inhabit a bolder, more daring version of herself.



Letissier in the video for “5 Dollars.”

Songs from her first album reflect that fake-it-till-you-make-it attitude, with lyrics about drawing on crotches and making up your face in Magic Marker. At the time, explains Letissier, “I was fantasizing about canceling femininity because it was a problem for me.” But touring and developing muscles from the intensive, conceptual choreography of her live shows helped her reconnect with her own body. As a result, *Chris* tracks like “Girlfriend” and “Damn (What Must a Woman Do)” explore desire and queerness with lyrics that celebrate all things physical: sweat, saliva, flushed cheeks. “My eroticism is full of the imperfections,” she says. “The human body is a gorgeous mechanism of wonder and ingenuity.”

All this might seem like complicated material for pop music, but Letissier loves the idea of “being a Trojan horse” and slipping big ideas into the mainstream via slick hooks. Pop culture plays a huge role in shaping our self-expression — look at **David Bowie** or **Michael Jackson**, she says as she mimes grabbing her crotch. Weren’t they performing different models of femininity and masculinity, just like she is? “We are taught to desire things, and we are taught to feel ashamed of some things,” she says. “When you’re a young girl flipping through the pages of a magazine that tells you how to please your man, it’s already politics in there.”

The reactions to her work motivate her to keep pushing buttons. She still encounters hostility in France, where her rejection of simple binaries and easy labels often frustrates reporters. In turn, she makes a point of not over-explaining herself to anyone. Get too bogged down in the specifics of *Chris* and Christine, and she will let your question hang in the air, wiggling her eyebrows and flashing a mischievous grin. She thinks listeners are smart enough to work through the implications on their own. “In theater, you learn how to trust the audience,” she says. “If you point at an empty stage and say, ‘It’s a castle,’ then you trust people to finish the work.” She approaches pop music the same way: If you want to feel like a queen, build your own kingdom — the people will follow. ■



Tilda Swinton in *Suspiria*. Inset: Yorke.

THOM YORKE’S SCARY SCORE

Director **Luca Guadagnino** (*Call Me by Your Name*) desperately wanted **Thom Yorke**, one of his favorite artists, to write the music for his remake of 1977 horror film *Suspiria*. But Yorke, who had never done a score and worried about living up to **Goblin**’s cultishly beloved original, resisted. After months of pleading from Guadagnino, the **Radiohead** frontman finally relented, and the result is a double album dedicated to the film, out Oct. 26. Yorke, 49, plans to return to scoring movies eventually, but for now, he says, “I definitely need a break.”

Are you a fan of horror films?

In the past, I was obsessed with *The Exorcist*. I used to watch it on tour on my own. It’s probably not healthy, right?

How did it feel to take on what is considered one of the all-time greatest horror soundtracks?

Whoop-de-do, let’s [bring] that up. Initially, I was intimidated about the fact that people are probably going to react badly to it because it’s not the original — it doesn’t matter what I do. But the more it carried on, the more I was like, “They are not hung up on

that, so I’m not going to be [either].”

What’s your process for writing music for a movie?

To write songs for a film is a weird process of claiming it for yourself but at the same time almost writing in character. The main song, “Suspirium,” was written from what I saw in the script. It’s not personal; it’s not about me at all. It’s how I saw the story at that moment.

Have you ever had a dry spell with music?

I’ve had one, and that was after *OK Computer*. I suffered from the public side of it — the endless interviews, the scrutiny — and it paralyzed me for a long time because you can find yourself in situations that are not natural, and you can’t escape them. But then I started drawing and writing, so I didn’t really stop [creating]. I just stopped the music.

Will you always tour?

I would imagine so. Until such time as I can’t stand up.

—ARISTON ANDERSON

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1 FAME Studio's session musicians, the Muscle Shoals Rhythm Section (also known as The Swampers), in Muscle Shoals, Ala., in 1968. In back, from left: Junior Lowe, David Hood and Barry Beckett; in front: Jimmy Johnson (left) and Roger Hawkins. **2** James rehearsed as Hall (right) and bandmembers looked on in 1967. **3** From left: Little Richard, manager-songwriter-producer Robert "Bumps" Blackwell and Hall at FAME Studio in 1970.

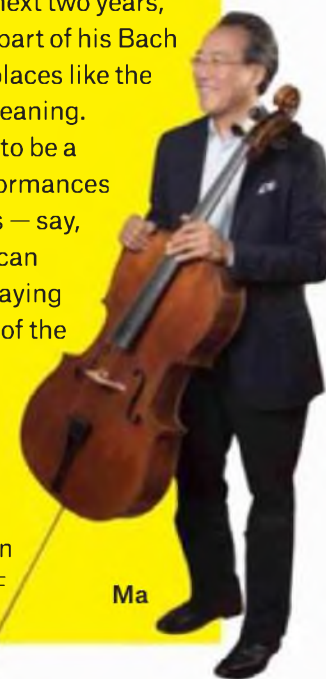


YO-YO MA'S CLASSICAL MOVEMENT

On Sept. 2, cellist **Yo-Yo Ma** played **Bach's** cello suites at the Nikolaikirche in Leipzig, Germany. It wasn't out of the ordinary for the world's most famous classical musician, who was playing at the church where the composer premiered many of his works. But the setting had a deeper meaning: In 1989, it's where peaceful rebellions against communist rule — which led to the fall of the Berlin Wall — began.

"This is the very [place] where these [political] changes happen," says Ma, 62, over the phone from Leipzig. Today, he notes, Syrian refugees are coming to the city and facing demonstrations from right-wing nationalists. "We live in more and more of a fractured society," says the 18-time Grammy winner. "As a cellist, I was thinking, 'What can I do to help?'" Over the next two years, Ma will visit 36 sites worldwide as part of his Bach Project, playing the cello suites in places like the Nikolaikirche with sociopolitical meaning.

To Ma, that meant finding ways to be a "citizen musician," pairing his performances with local "culture in action" events — say, engaging with the Mexican-American community around Denver after playing nearby Red Rocks in August. "One of the things culture does best is to make the 'other' into 'us,'" he says. He'll test that idea on six continents, minus the obvious Antarctica. "Unless," he says, "there's a particular request from the penguin population." —REBECCA MILZOFF



BACKSTORY

MUSCLE TONES

BY LYNDSEY HAVENS

No two studios better captured the Muscle Shoals sound — the now iconic, soulful energy of music recorded in Muscle Shoals, Ala. — than FAME and Muscle Shoals Sound. Opened in 1959 and 1969, respectively, both studios hosted greats like **Aretha Franklin**, **Bob Dylan** and **Etta James**. Come Sept. 28, songs by such legends will be covered on the 16-track tribute *Muscle Shoals... Small Town, Big Sound*. Curated by **Rodney Hall** (son of FAME owner-producer **Rick Hall**, who died in January) and producer **Keith Stegall**, the album features **Chris Stapleton**, **Aloe Blacc**, **Jason Isbell** and 22 others who visited the 16.5-square-mile town to rerecord classics originally tracked at the studios. Four contributors share how Muscle Shoals inspired their artistry.

MICHAEL McDONALD

"The first time I heard Aretha's record 'Respect,' without knowing where it was recorded, I knew it was special. It was one of the most well-written R&B songs I had heard in a long time. There's that B-section that lifts the whole song up in that great gospel way, which, to me, is the hallmark of Etta James."



GRACE POTTER

"At 15, I started collecting albums from **Wilson Pickett**, **Etta James**, **Phoebe Snow**, **Clarence Carter**, **Aretha**. And it was only later, reading the fine print in the liner notes, that I realized almost all my favorite records had been recorded at Muscle Shoals. That's clearly not a coincidence. That place is a vortex of soul."



STEVEN TYLER

"We spent a few days recording [**The Rolling Stones**' 'Brown Sugar' with three female singers, a bass player from **The Swampers** and a piano player from **Fame Gang**. It was sick that we gathered all these guys to play on this track that they played from way back when. I had no idea how good the song would turn out — I was overwhelmed."



VINCE GILL

"My mom traced my family roots back, and my family is from Muscle Shoals, right across the Tennessee line. I chose to record 'True Love' because **Glenn Frey** [who recorded some of his third solo album at FAME] and I were great friends for 35 years. His passing [in 2016] was devastating. I was told it was one of his favorites."



Why did Eminem's *Kamikaze* have a bigger first week than *Revival*?

ASK BILLBOARD ANYTHING

Revival's 2017 rollout included viral marketing and a controversial BET freestyle, while *Kamikaze* arrived Aug. 31 with no advance notice, physical release or major guests. *Revival* moved 267,000 equivalent album units in its first week, according to Nielsen Music, including CDs; *Kamikaze* did 434,000 equivalent album units through streams and downloads alone (see page 62). Spotify global head of creator services and editorial **Nick Holmstern** says initial interest in the album grew rather than declined, aided by positive user feedback, which automatically nudges songs onto playlists. *Em's Machine Gun Kelly* disc and *MGK's* subsequent response also generated attention. "That's a good sign when you have more streams coming five days after release than the first day. Great-performing albums overall" follow that pattern, says Holmstern. Plus, he adds, the music "feels more in line with the culture right now. Lyricwise, it's more topical and engaging. We see that being the big thing today." —ANDREW UNTERBERGER



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Inside
Le Comptoir Général

STYLE

HOW TO GO BIG IN PARIS

Kanye West, Nicki Minaj, Yasiin Bey and other hip-hop stars have long frequented Paris Fashion Week. But when they aren't sitting front row, they're about town enjoying a meal, getting some shopping done or hitting the bar. Ahead of Paris Fashion Week this fall (Sept. 25-Oct. 3), insiders weigh in on some of the city's tried-and-true favorites and offer a few new hotspots for musically inclined fashion followers.

WHERE TO EAT: FERDI

The tiny and whimsically decorated spot, located in the center of the city, is a favorite of West's and offers a burger said to be the best in all of France. "We go in there and have feasts," says Atlanta rapper Reese LaFlare, who travels to Paris regularly for fashion week. "We've stayed there until two hours after it closed, getting drunk."

WHERE TO SHOP: NOUS

LaFlare and others still mourn the loss of Colette, the insider-y emporium known worldwide for its selection of cutting-edge brands. This summer, former employee Sébastien Chapelle opened streetwear-focused men's boutique Nous, seen as Colette's most worthy successor.

WHERE TO SHINE: DOLLY COHEN

An appointment with Cohen, the former dental technician turned designer focusing on custom-made grills, is a hot commodity for artists visiting Paris. One of Cohen's original gold-and-diamond grills can be spotted in The Carters' "Apheshit" video, while Minaj, Pharrell Williams and Rihanna have also worn her pieces.

WHERE TO PARTY: LE COMPTOIR GÉNÉRAL

Paris native and Roc Nation signee Young Paris, who will soon shoot the video for his track "Fashion Week Paris" with Trinidad James in the city, frequents Le Comptoir Général, an under-the-radar bar in the laid-back Canal Saint-Martin neighborhood. "It's an off-the-grid nightclub that invites a high-end crowd," he says. Entertainers like Bey and Zoë Kravitz have partied there, but "it's cool because still no one really knows about it." —ADRIENNE GAFFNEY

Q&A

Hozier's Primal Scream

BY HILARY HUGHES

In 2014, Irish singer-songwriter **Hozier** hit No. 2 on the Billboard Hot 100 with his rafter-raising single "Take Me to Church," a sampling of the Delta blues-inspired rock from his eponymous debut released the same year. The exultant track vaulted **Andrew Hozier-Byrne** from the streets of Dublin to international acclaim, putting him on the *Saturday Night Live* stage and the road for the next couple of years. But in late 2016, he hit a wall from playing the same songs live over and over. "In a way I hadn't done before, I sort of hermitized myself," says the 28-year-old. On Sept. 6, though, Hozier returned with a new EP, *Nina Cried Power*, and plans a full-length album in 2019. The former, inspired by artists like **Nina Simone** and "crediting the legacy of protest," is a testament to his love of American rock'n'roll and its gospel and R&B roots, with musicians like **Mavis Staples** and **Booker T. Jones** contributing. "Every song is standing around the same awful bonfire [of the world] — some optimistic, some terrified," says Hozier. "And some are looking forward to just burning within it."

You don't just sing, you scream on *Nina Cried Power*. What inspired this raw delivery?

Part of it is just living alone in the countryside and having the space and freedom and no neighbors within earshot. A lot of the demos being made, it was just screaming into a microphone until late in the night. I spent two years on the road with a very intense schedule, and it's hard to write and record while on the road. After touring the first album, it steered me into the position of "Well, fuck it." I want to write songs that are exciting and fun to play.

Naming your project *Nina Cried Power* is a bold way to show your appreciation for American rock.

My first introduction to music [was] **Muddy Waters, John Lee Hooker, Howlin' Wolf**, the music that my dad used to play in the house. From there, I just fell in love with the music coming out of black America. A lot of my folk influences

would be coming from Ireland.

There is absolutely no rock'n'roll without blues music. There is no blues music without one of the most horrendous atrocities of human trafficking in the last few centuries. It is, of course, a really difficult subject. Everything that's popular music swings off the work and the achievements and the legacy of black artistry.

When working with Mavis Staples and Booker T. Jones, did you discuss their experiences in the '60s?

Listening to [Mavis] describe the resistance that she and that movement faced, we look back to the achievements of civil rights as if it were something we were all behind. Who could ever deny this group of people the vote, or that segregation or internment or the brutalizing of this community is wrong? But at the time, there was such resistance. Listening to [Mavis] account, I'm very grateful.

***Nina Cried Power* may serve as an introduction for some of your fans to Staples and Booker T. Was this something you thought about when you set off on this collaboration?**

If a handful of my fans look into it like, "What's this Irish fucker on about here?" and really have a listen to the stuff that moves me, great. That's a job well done. There's an element of being able to just share something that moves me. ▣



Above: Petty (center) with Heartbreakers (from left) Stan Lynch, Campbell, Ron Blair and Tench in August 1977. Inset: The *American Treasure* album cover.

Unboxing

When **Tom Petty**'s inner circle began to think about how to properly honor him in the months following his death in October 2017, they went straight to the archives. "It was not an easy process for any of us," says his widow, **Dana Petty**, one of the architects behind the box set *An American Treasure*, a 60-track collection out Sept. 28 via Reprise. "It was very emotional, and, especially at first, hearing the songs was brutal. But music is healing; it got easier. It felt like Tommy would be so proud of this."



"There is absolutely no rock'n'roll without blues music," says Hozier.

PRO TIPS

MUSIC AS A MAIN DISH

Antoni Porowski is known as the food and wine expert on Netflix's *Queer Eye*, but he's also something of a music authority. The 30-year-old, who's filming the show's third season in Kansas City, Mo., displays his love of bands like **The Strokes** and **The National** onscreen by wearing their tees. He applies that passion to his health-conscious, comfort-food-inspired eatery, Village Den — opening in September in his adopted home of New York — with a special soundtrack. Porowski explains how to set the right mood with music.

RESPECT YOUR CITY

"My first waitering job was at a restaurant opened by chef **Chuck Hughes** — he's a huge punk-rock fan. They always played a lot of

Wolf Parade, **Kasabian**, **Black Rebel Motorcycle Club**. It was this badass experience. I want to do that in our own, very New York-focused way. I definitely want to have **Blondie** [on the playlist]; **The Strokes**, whom I love so much; **The National**."



FOSTER COMMUNITY

"Sometimes you want to listen to **Joni Mitchell** on a rainy day when you're sitting and having a meatloaf with a ketchup-brown mustard crust. But I don't want the music we play to be too much of one thing, like the way that our menu isn't kept too paleo, vegan, pescatarian. It's for everyone."



TAP INTO NOSTALGIA

"I remember exactly where I was when I first heard 'Don't Look Back in Anger' by **Oasis** — at my family's Polish camp as a kid, and

I was crying. Music creates this all-encompassing experience that is just as important as food. It has to be loud enough for people to hear and remember the songs, but not be overwhelming."



DON'T COME IN TOO HOT

"We have a surround speaker system, but I don't want it to be massive, woofer-heavy bass. I want the music to be something that hits you the way that, for example, an Aleppo pepper does, where it's not super intense, but it's part of the whole flavor profile."

—LYNDSEY HAVENS AND JENNY REGAN



Porowski at Village Den on Sept. 6.

Tom Petty's Prized Archives

In the end, it took Dana, Petty's daughter **Adria**, **Heartbreakers** bandmates **Mike Campbell** and **Benmont Tench**, and producer **Ryan Ulyate** roughly seven months to assemble the rarities, unreleased songs and live renditions — from an alternate version of "Straight Into Darkness" to a live recording of **Mudcrutch's** "Hungry No More" — for the set. It will be released in four formats, from a two-CD package to a sprawling four-disc collection with a hardbound book and lithograph. "If you knew nothing about the guy," says Ulyate, "it

would still be a really good set of songs you could get into and love. It's designed to tell you a story."

For the estate, *An American Treasure* is merely the first step in telling that story; there's a bounty of archival music to come. "There's so much more in the vault, so much more that we tried to put on this record, that everyone needs to hear," says Dana. "I just don't want them to think we're greedy, because it's not about the money — it's about getting the stuff out there for the world to love." —FRED SCHRUEERS

No. 50

on *Billboard's*
Hot 100 chart

**CHART
BREAKER**

DISCOVERING NEW TALENT SINCE 1894[!]

BRYCE VINE

With breakout hit "Drew Barrymore," the Los Angeles native finally feels comfortable in his skin

By Taylor Weatherby
Photographed by Djeneba Aduayom

School of rock

After getting a guitar for his 13th birthday, **Bryce Vine**, now 30, taught himself how to use it by mimicking chords from **Blink-182** and **Third Eye Blind** songs. Vine (born **Bryce Ross-Johnson**) always envisioned himself in a band — only not as a singer. After forming a punk group called **Goodsell** in high school, he became the band's frontman on account of his songwriting skills: "I [always thought] if you were going to make music, then you had to write it yourself."

Meeting his match

Vine attended Boston's esteemed Berklee College of Music on a scholarship but says, "I felt totally out of my league." Toying with everything from jazz to gospel in classes, he came to a conclusion: "I just had to find a niche and mold my own genre,

because I never fit into any one." While at school, Vine met producer **Nolan Lambroza**, now known as **Sir Nolan** — he's behind singles for **Shawn Mendes** and **Selena Gomez** — and started exploring what his voice could do over pop and rap beats.

Failed Project

At the request of his mother, Vine tried out for the *Glee*-scouting reality series *The Glee Project* during his second year at Berklee. He made it to the final 12 but immediately knew it wasn't the right path. "They wanted me to fit a character that I wasn't, [who's] a dick to everybody," he recalls. "I wasn't trying to be an actor on a reality show; I wanted to be a musician." Instead of becoming discouraged when he was the first of the 12 booted off, he saw it as an opportunity: "Everyone's going to see me on national television," says Vine, who used it as inspiration to write more songs.

Saved by technology

Six years after leaving the show in 2011 and returning home to Los Angeles, Vine was in need of a hook for a love song he was working on. He scrolled through old audio recordings on his phone, finding an idea that **Julia Michaels**, who dated Lambroza in 2015, had given him to use. He adapted it for the sultry breakout "Drew Barrymore," independently released last November and now climbing the Billboard Hot 100. Suddenly, Vine had multiple labels vying for him, but the clear choice was Sire Records, thanks to label head **Rani Hancock**: "I loved the idea of signing to a female president. I knew that the sensitivity of my project was going to be handled a certain way." His debut album, *Carnival*, is already underway, with plans to release it in early 2019. 📀

Vine photographed Sept. 4 at Optimist Studios in Los Angeles. Watch him talk about how he got his start in music and more at Billboard.com/videos.

ON SALE | SEP 29, 2018

2018

QUINCY JONES

85TH BIRTHDAY & 70 YEARS IN MUSIC SALUTE

On September 29, *Billboard* will celebrate Quincy Jones' 85th Birthday and 70 years in music. During his career, the world-renown producer has worked with legendary artists such as Michael Jackson, Frank Sinatra, Ella Fitzgerald, Billie Holiday, Ray Charles, Paul McCartney.

Quincy has earned himself numerous accolades including 79 Grammy nominations, 28 Grammy wins, including a Grammy Legend Award, and was inducted into the Rock & Roll Hall of Fame as the winner of the Ahmet Ertegun Award.

Please join *Billboard* in celebrating Quincy Jones 85th Birthday, and recognizing his lifelong success.

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ON SALE 9/29 | ISSUE CLOSE 9/20 | MATERIALS DUE 9/21

billboard



THE 44
BEST
THINGS
ABOUT MUSIC
THIS FALL

LIL WAYNE's return from the wilderness with *Tha Carter V*, delayed since 2014, heralds a season packed with charismatic voices, from the familiar (retirement-defying rock stars, jazzbo Jeff Goldblum) to the brand new (politicians planning to rock the House, R&B songstress H.E.R.)



Lil Wayne
photographed
Aug. 22 at
Camp Magic
City in Miami.

The Ruler's Back

BY DAN RYS PHOTOGRAPHED BY RAMONA ROSALES

Miami's Wynwood neighborhood has in recent years become the center of the city's ballooning arts scene, known as much for its galleries and museums as the murals and graffiti that decorate its buildings. But traces of its industrial past still lurk along the edges, with warehouses lining deserted streets and tall chain-link fences dividing different properties. It's here that one of the most famous artists of the past two decades has holed up for the last several months, in a low, nondescript building distinguished only by a single word on its front door: Trukfit.

Inside, the building's a sort of teenage Neverland, complete with a slot machine, foosball, a one-lane bowling alley and, down a short hallway, a massive indoor skate park. It's late on a sleepy Tuesday night in August, past 10 p.m., and the building is almost completely empty. Which is just fine with the low-key Lil Wayne, who is seated on a leather couch in the second-floor recording studio, wearing shorts and a T-shirt, a *Thrasher* hat over his scattered blond dreads and white socks pulled up high over lime green Vans classics.

Three days earlier, Wayne was across the Biscayne Bay at the Versace Mansion on Ocean Drive, his full suit and bow tie accented by the same green Vans, as 2 Chainz married longtime girlfriend Kesha Ward. Chainz, who goes back 15 years with Wayne, is part of a tight inner circle that includes Swizz Beatz, DJ Khaled and Wayne's longtime right-hand man Mack Maine, who grew up with Wayne and serves as president of his label imprint Young Money Entertainment. Wayne was the best man at the wedding — though he showed up slightly unprepared.

"Everybody was like, 'You got a speech?' I didn't know I was supposed to have one!" he says, laughing as he sparks a Backwoods blunt. "But his daughter had a speech, the bride's mom had a speech, his mom had a speech, and all three of them was awesome.

The daughter killed it, though. She's going to be speaking for somebody some day."

Wayne can perhaps be forgiven for the lack of wedding etiquette; he has never known convention. He has been famous more than half his life — this fall, he'll turn 36, but his recording career is already old enough to drink, Wayne having risen to fame as one-fourth of the Hot Boys on Cash Money Records when he was barely a teenager. Cash Money, founded by brothers Bryan "Birdman" Williams and Ronald "Slim" Williams, remained Wayne's home as he grew into a global superstar with three No. 1 albums, 138 Billboard Hot 100 appearances — the third-most of any artist — and 17.2 million albums sold in the United States, according to Nielsen Music. By the mid-2000s, Wayne was claiming to be the best rapper alive; by the end of the decade, when he landed his first four Grammy Awards in 2009, few were disputing it.

Wayne was the model of a prolific streaming-era artist long before Spotify and other services helped elevate hip-hop to music's most popular genre. During his rise, he released mixtapes at a frenetic pace — over two dozen in total — while growing in stature with each installment of *Tha Carter*, his flagship album series. In 2008, *Tha Carter III* became the last rap album to sell 1 million copies in the United States in a single week, while in 2011, *Tha Carter IV* missed that mark by fewer than 40,000 copies. In 2018, with mixtape culture legitimized by streaming, his numbers could be unfathomable. But for the last four years, there has been no way of knowing for sure.

Tha Carter V, which Wayne first announced in late 2012 and was

planned as the apotheosis of the run and the final album of his career, was scheduled to come out Dec. 9, 2014. (Wayne had announced, improbably, that he would then retire.) He released a tracklist and cover art that showed him as a kid with his mother, Cita, standing over him, a protective hand on his shoulder.

Then, five days before the album was due, the plan fell apart. In a series of tweets posted Dec. 4, Wayne trashed Birdman and Cash Money, saying they refused to release the album and that he wanted off the label, writing, "I am a prisoner and so is my creativity." He followed that up in January 2015 with a \$51 million lawsuit against Birdman and Cash Money, alleging breach of contract, failure to pay royalties and withholding advances, and requesting an audit of Cash Money's books. *Tha Carter V* was put on hold indefinitely.

The lawsuit caused the first major public rift between Birdman and Wayne in their 20-plus-year relationship, one that was so close they often referred to each other as father and son. (A 2006 joint album called *Like Father, Like Son* debuted at No. 3 on the Billboard 200.) The two stopped speaking, and Wayne took solace in the studio and on his skateboard, where he would spend hours trying to perfect complex tricks.

"I only can imagine what was going through his head, just because everything was so personal and so public," says Swizz Beatz, a close friend for 20 years. "This wasn't something he was dealing with with strangers — he had relationships with everyone that was involved."

Clockwise from top right: Best man Wayne helped groom 2 Chainz prepare for his wedding ceremony in August, joined by 2 Chainz's son Halo and friend Goat (right); Wayne, Minaj and Drake in 2017; Wayne performed with Kid Rock at the CMA Awards in 2008.





Many rappers are studio rats, but to Wayne, creative expression is life itself. As the months turned into years, he carried on with his epic daily recording sessions knowing that most of the music would never come out. A deal to release his *Free Weezy Album* on Tidal in June 2015 was met with a \$50 million lawsuit against the streaming service; the following year, Def Jam released a joint album with 2 Chainz, *ColleGrove*, with Wayne billed as a featured artist. But it wasn't *his* album. "You know when you get somebody's album you're getting a little piece of them," says Wayne.

Wayne's frustration mounted, culminating in another string of tweets in September 2016 in which he described himself as "mentally defeated." "I'm a very passionate guy about anything I do," he

says now. "So once I find out that I'm being fucked over, I'm going to be passionate about that emotion toward how I feel about it." But what Wayne really resented was the distraction from his art — not the money he claimed he was owed ("My mama," he says, is the only one with "things in her mind that she wanna buy") or even the conflict with one of his closest friends. "The difficult part of it," says Wayne, "was finally having to pull the curtains back and see what the hell was out that window — having to actually care about other things than my music and my lyrics."

 There's a winking cleverness to Wayne's best rhymes, often delivered in a carefree manner that can mask a triple-entendre,

"You have to think about the huge impact that Wayne has had on the world," says Maine. "God saved him, and he's still here." Styling by Marisa Flores. Wayne wears an American Rag Cie bandana, Crap Eyewear sunglasses, Proenza Schouler jacket, custom airbrush art by Lizzie Green shorts and Balenciaga shoes.

a penetrating insight or an oddball sexual innuendo. He has that slippery quality in conversation, too: quick to laugh, cocky yet humble, with total confidence but a nagging insecurity about how his work will be received. He raps and speaks in a stream of consciousness; whatever's on his mind will tumble out one way or another.

Wayne won't talk about the songs on *Tha Carter V* because the album is still in flux. But at the end of the interview, he stands up from the couch, walks over to the sound board and pulls up a mix on his phone to play through the speakers.

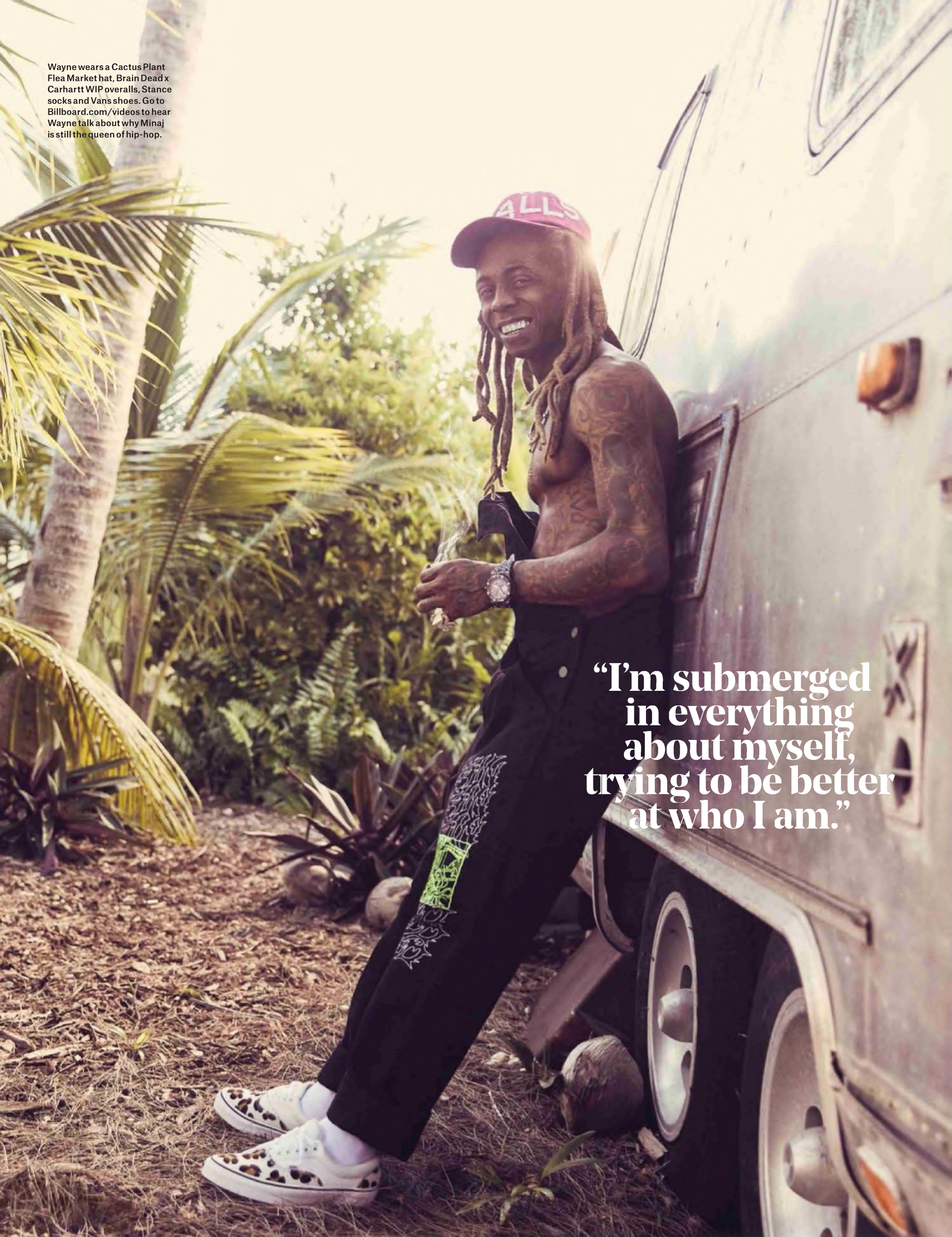
When he was 12, Wayne came across a gun in his mother's house and shot himself in the chest, just missing his heart. In the past, he has called this an accident. But on the new verse he plays, Wayne admits this was a suicide attempt, undertaken after his mother told him he would no longer be allowed to rap. The track, which samples British R&B singer Sampha's brooding but hopeful 2013 song "Indecision" and will be the album's outro, was on the original album tracklist, but Wayne added new lyrics this summer, following the suicides of designer Kate Spade and celebrity chef Anthony Bourdain.

"He just told me one day that he was ready to address it now," says Maine. "Just being an adult, reaching a level of maturity and comfort where it's like, 'I want to talk about this because I know a lot of people out here might be going through that.'"

In the last few years, Wayne has made similar references to the incident. On the *Free Weezy Album* track "London Roads," he addresses his mother: "Ms. Cita, I remember goin' in your gun drawer/ Puttin' it to my chest and missin' my heart by centimeters, oh Lord." His guest verse on Solange's "Mad," from 2016, is more specific: "And when I attempted suicide, I didn't die/I remember how mad I was on that day/Man, you gotta let it go before it get up in the way/Let it go, let it go."

The parallel between Wayne's mother forbidding him from rapping and his father figure doing effectively the same thing almost 25 years later is obvious. This time around, Wayne has taken comfort in his music, even if he can't release it — and in practicing his skateboard tricks, even if he can't land them: "Once you put your feet on the board and start a session and notice that five hours have went by, you actually forgot what you was mad about 'cause you been too stuck on what you was trying to do. Whatever other reality is going on outside — I don't care how

Wayne wears a Cactus Plant Flea Market hat, Brain Dead x Carhartt WIP overalls, Stance socks and Vans shoes. Go to [Billboard.com/videos](https://www.billboard.com/videos) to hear Wayne talk about why Minaj is still the queen of hip-hop.

A photograph of Dr. Wayne Carter, a reggae artist, sitting on the side of a silver metal trailer. He is shirtless, showing extensive tattoos on his arms and chest. He wears a pink baseball cap with the word "ALLS" on it, black overalls with a white graphic on the leg, and white sneakers with a leopard print pattern. He is smiling and looking towards the camera. The background is a lush tropical environment with palm trees and other greenery. The lighting is bright, suggesting a sunny day.

**“I’m submerged
in everything
about myself,
trying to be better
at who I am.”**

serious it is — to you, it is not landing that fuckin’ fakie switch nose grind.”

Wayne also relies on his children. “My four jewels — when I FaceTime one of them, man, everything goes away,” he says. “I didn’t let it get to me too much,” he continues, addressing how he pushed through the legal drama. “Just the confidence in knowing that there’s always a tomorrow and I’m going to make sure that tomorrow is bright. Some people can’t go on [like] that, like, ‘OK, tomorrow will be better.’ They need it to be better right now. And thank God I didn’t, and I never did.”

“We from New Orleans, man, a place where we strong,” says Maine. “We got through Katrina. We had to keep going and figure it out.”

It was after Wayne recovered from his gunshot wound, when his mother saw how serious he was about his rap dreams, that she allowed him to join the Cash Money crew — as long as he didn’t swear. (His 1999 solo debut, *Tha Block Is Hot*, is, as a result, squeaky clean.) Wayne signed his first solo deal with Cash Money Records in 1998, the same year the Williams brothers secured a historic \$30 million deal for Cash Money Records: major-label distribution through Universal Music Group, a \$3 million advance and ownership of their masters and publishing. In 2003, Cash Money handed Wayne his own imprint, Young Money, a 51-49 percent joint venture; the following year, Wayne released *Tha Carter*, which went on to sell 1.36 million albums in the United States.

Young Money would eventually sign Drake and Nicki Minaj, and the Williams’ deal with Universal’s Republic Records continued to grow with each renegotiation. The last time the two sides re-upped, in 2012, Cash Money received a \$100 million advance. The same year, Wayne extended his solo deal for four more albums, which guaranteed him \$10 million per album — \$8 million up front, then \$2 million when he delivered — and extended the Young Money venture through June 2015.

But beginning in 2013, court documents show, Cash Money’s monthly accounting and payments to Young Money and Wayne became erratic, stopping altogether in February 2014. Drake’s accounting was also in disarray. By the time Wayne delivered the masters for what was to be *Tha Carter V* in December 2014, he had only been paid one-fifth of his guarantee. “As the deals got bigger, they got more complicated, and our money slowed,” says Ron Sweeney, Wayne’s attorney and manager.

On June 7, over three years later, Cash Money and Lil Wayne finally settled their lawsuits for an undisclosed sum. Each side retained their stakes in previously established Young Money deals, and Wayne was paid in full. Young Money now belongs solely to Wayne, and its distribution deal with Republic remains in place. *Tha Carter V* will be the first album in his career to not have the Cash Money logo on it. “There’s no hard feelings or animosity,” says Sweeney. “This is business, and we finally got our business straight.”

Wayne and Birdman are back to talking

WEEZY WISDOM

CHILDREN

“I got four beautiful jewels. As long as they’re smiling, I’m on cloud 39.”

TWEETING

“There came a time when it was like, ‘Let’s just go ahead and be me.’ I’m always appropriate. Sometimes appropriate may be crazy, but I’m always appropriate.”

FEATURES

“I don’t write. When you write something down, you know which thoughts to put on paper to keep you in the subject. You can send me a love song, and I may still find a way to bring [something else] up, ‘cause it’s what I’m going through.”

GREATNESS

“I must be a hell of a motherfucker. In football, when a motherfucker hasn’t been playing one year, we expect him to be nothing. Thank God I’m in music, and they still expect me to be up there with no one touching me, other than my own [Young Money] artists.”

RETIREMENT

“I do think about retirement. I think about how I don’t think I ever will.”

every day, usually about the Red Sox. But Wayne is less trusting and focused on his album. “Not even just with him, but my relationships with a lot of people have become different, just because of how different I work now,” he says. “I’m submerged in everything about myself, trying to be better at who I am. It’s something where you have to cut some things off.”

Four months ago, Wayne moved into this new space, with the skate park and ESPN playing on mute around the clock in the recording studio. Soon after, he injured his heel, which kept him off his board for a month and forced him into the studio full time. It was, he says, “God telling me, ‘You have to go to work, bro.’”

After experiencing a series of widely reported seizures between 2013 and 2017, Wayne has cut his marathon recording sessions from what he says were 26-hour runs down to “12 or 14” hours. “That’s the main thing that friends and family and the doc and all them recommend,” he says. “Just get you some rest.”

Even as the Cash Money dispute raged on, Wayne quietly earned a new title: greatest mentor alive. Minaj and especially Drake have defined hip-hop’s last decade. “They all the way — they got it,” he says. “They know how to make them joints that y’all going to be runnin’ to. I’m something else with my music.” But they’re inspiring him to truly bring it with that something else: “I’m coming straight at Drake’s and Nicki’s neck, Lord have mercy,” he says, laughing. “I’m talkin’ ’bout machetes. I’m a out-sing Drake, I’m a date Nicki. It’s goin’ down.”

Wayne constantly tinkers with older material, even as he records new music. “I’m very much a perfectionist,” he says. But he knows he can’t control how the album will be received. “I don’t know what it’s setting me up for — some big comeback, or maybe some big fall back or whatever — but it’s setting me up for something, and I’m ready.”

As the clock ticks toward midnight and Wayne puts on the outro track, Maine punches the air at key moments. As Sampha’s hook — a plaintive plea, “Let it all work out,” repeated over and over — lands, the full force of the song comes to bear, and Wayne stands, eyes closed, swaying slightly. He’s holding another blunt in his hand, but it’s unlit and forgotten as he lets the sound wash over him. When the song’s over, he flashes his diamond-watt grin, satisfied. ■



Clockwise from top left: Wayne with Birdman in 2000; skateboarding at the 1 OAK nightclub in Las Vegas in 2012; with his daughter Reginae Carter at her 13th birthday party in Atlanta in 2011.

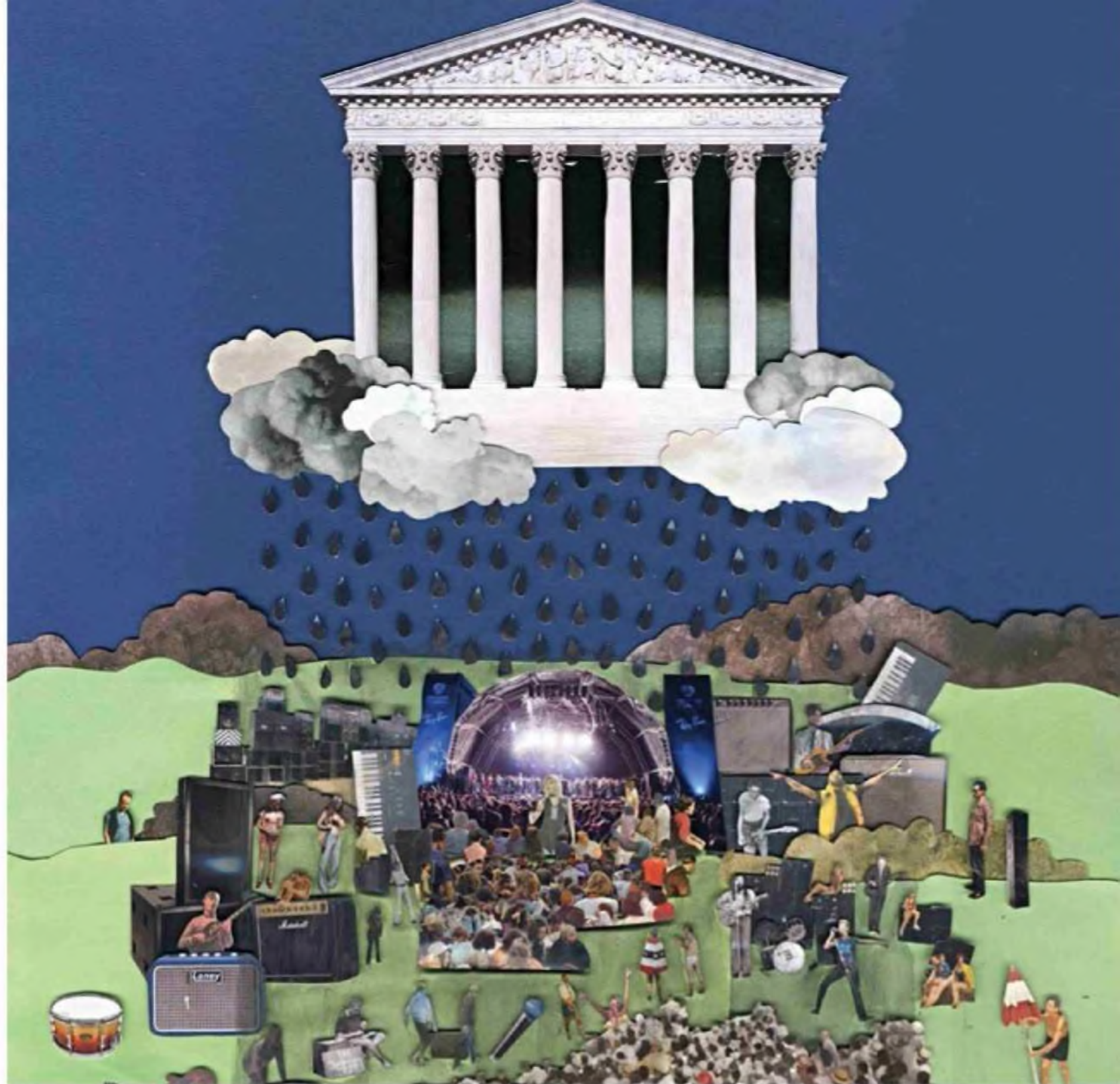


2

WHAT WE KNOW ABOUT

Normani

GOING HER OWN WAY Her group **Fifth Harmony** went on hiatus in March, and just three weeks later, **Keep Cool/RCA Records** announced Normani Kordei as its first signee. Normani, who teased her solo career with February's sultry smash "Love Lies" with **Khalid**, has said that her first album will be "going back to the music that I grew up with" in Houston and New Orleans. **COLLAB QUEEN** In recent interviews, Normani has mentioned collaborators including **Calvin Harris**, **Stargate**, **Ester Dean** and Grammy-winning production team **The Stereotypes**. "She's very involved and knows what she wants," says The Stereotypes' **Jon Street**. But Normani might be most excited about **Missy Elliott**, with whom she was slated to spend two weeks in the studio. "She's the one I've looked up to since I was a little girl," she told *Billboard* in April. **OWNING HER PAST — AND FUTURE** The artist has hinted that her time in 5H will influence her solo material: "I feel like I've experienced a lot in the last six years, so [the album is] just getting all of that out." A rep for Normani says that new music will arrive in the next few months. —TAYLOR WEATHERBY



4

Politics Will Reshape The Industry, Too

As the country gears up for a potential congressional turnover — and the likely seating of Brett Kavanaugh to the Supreme Court — the RIAA and unions both look to a transformative Q4 with one major bright spot: the likely passage of the Music Modernization Act

3

Who will BREAK OUT?

"Mitchell Tenpenny is going to have a big year. He's got an incredible, soulful voice, and he's a great songwriter. I'm a big fan and look forward to seeing him take off."

— BRETT YOUNG



5 ACE OF CUPS GETS THE BAND BACK TOGETHER

In 1960s San Francisco, the all-female rock group counted Jefferson Airplane and Jimi Hendrix as fans. Nearly 50 years after disbanding, the five women are finally releasing their debut album on Nov. 9. Here are their tips on how to bridge that gap.

From left: Vitalich, Gannon, Kaufman (in front), Mary Ellen Simpson and Marla Hunt in 1967.



7 **Carrie Underwood's** new *Cry Pretty* leads fall's country slate, including albums from **Eric Church** (Oct. 5) and rebel-gal trio **Pistol Annies** (late fall).



8 My, my, my! A month after his album *Bloom's* release, **Troye Sivan** takes his dancefloor-ready tunes on tour with fellow pop darling **Kim Petras** (Sept. 21).



9 It's a Cash family fall: Johnny gets the spotlight in Alan Light's *The Life and Legacy of The Man in Black*, out Oct. 23, while **Rosanne Cash's** *She Remembers Everything* (with guests like Elvis Costello and Colin Meloy) comes Nov. 2.

10 It's a party — again: Once scheduled for release in 2013, **Waka Flocka Flame's** long-awaited *Flockaveli 2* should arrive Oct. 5.

6 LUKAS NELSON COACHES THE STARS



Nelson (right) worked with Cooper on *A Star Is Born*.

One October night in 2016, Lukas Nelson, son of Willie, was playing alongside Neil Young at Desert Trip with his folk-rock band, Promise of the Real. After the show, he met a notable figure who had been in the audience: actor Bradley Cooper. Cooper loved Nelson's set so much that he enlisted him as a musical consultant and songwriter for *A Star Is Born* (Oct. 5), the much-awaited new take on the classic 1976 film, which Cooper is directing and starring in as grizzled rock star Jackson Maine. Nelson, whose band also appears in the movie, spoke about working with Cooper and his co-star, Lady Gaga.

Does Jackson Maine remind you of anyone?

Me! Oh, man — [Cooper] would study how I would hold a guitar, and then he would make it his own. We talked a lot about how to look and feel onstage, what it's like being in a band. He was part of our band [in the movie], and that authenticity really shows.

What was it like working with Gaga?

Growing up in my family, I know real good talent when I see it. She fits the bill. She's just an *entertainer*. Writing together, we kind of finished each other's sentences a lot of times.

Were you surprised by anything during Cooper's music education?

His level of musicianship. He's definitely a musician; he just hadn't tapped into it. He's got an ear — and the same goes for Gaga and acting.

—HILARY HUGHES

After November's midterm elections, a restructured Congress and Supreme Court are likely to transform immigration, union labor and health care — broad issues that also would directly affect working musicians in the United States. For labels and artists alike, the most imminent political concern is the Music Modernization Act. And thanks to a recently reached handshake deal between Sens. Chris Coons (D-DE, a lead proponent) and Ron Wyden (D-OR, who previously created a roadblock after the MMA passed the House), the legislation is seemingly on a path to pass in the Senate, most likely by the end of this term.

That's a relief for the RIAA and other advocates who have pushed the MMA for years — especially since the next Congress is certain to look very different when it convenes in January 2019 and educating newly elected officials on the act could stall its progress. "We all believe the MMA has to pass in this congressional session," says Daryl P. Friedman, chief industry, government and member relations officer for the Recording Academy. "We have everything lined up. It's been years in the making."

The MMA updates payments by allowing artists and publishers to earn royalties on recordings made before 1972 and helps songwriters and producers get paid more efficiently in the streaming era. It cruised unanimously through the House in

April and passed the Senate Judiciary Committee in June, but opposition from SiriusXM and music and video services like Music Choice have recently caused delays. Still, it's one of the rare bills with Republican and Democrat congressional support in this divided political era.

"Our issues are largely bipartisan, and we're very lucky that way," says Michele Ballantyne, an RIAA executive vp. "But with all the turnover that's going to happen, we are going to be faced with a brand-new crew of incoming members in the House and the Senate. That's going to consume a lot of our time after the elections."

But it's President Trump's Supreme Court nominee, Brett Kavanaugh, who could have the biggest impact on musicians. (Kavanaugh's confirmation hearings were completed Sept. 7, with the goal of seating him by Oct. 1, the start of the court's new term.) Symphony and orchestra musicians, for example, rely on unions to negotiate better salaries and workplace conditions, and union leaders have criticized Kavanaugh as "anti-worker." "He definitely favors big companies versus the small guy," says Yona Rozen, the AFL-CIO's associate general counsel. "The people who are doing the day-in and day-out work and small gigs and different clubs are not going to be the kinds of parties he tends to view as having rights."

Kavanaugh's past ruling that undocumented workers aren't guaranteed employees' rights should worry immigrants who tour U.S. clubs.

"It will be much more difficult for talented people to come to the U.S., and remain in the U.S., under a very conservative Supreme Court," says Harvey Mars, an attorney for American Federation of Musicians' Local 802 in New York. And while Kavanaugh's position on health care is less clear, it's unlikely that a Trump appointee would favor Obamacare. "For musicians who tend to be freelance, having the Affordable Care Act was key," says John Acosta, president of the AFM's Local 47 in Los Angeles, which represents 7,000 musicians. "The [Affordable Care Act] is being dismantled every day by the Trump administration. By the time Kavanaugh gets on the Supreme Court, it'll be just another nail in the coffin."

There's no music-related litigation on the immediate horizon for SCOTUS, and Kavanaugh hasn't made any rulings or statements that indicate his opinions on copyright or other industry-specific issues. The last big music issue to come before the court was *MGM Studios vs. Grokster* 12 years ago, which essentially made Napster-style file-sharing services illegal — and the vote was unanimous. "Kavanaugh, as far as I've been able to find, doesn't have any definitive copyright or intellectual-property cases under his belt," says Ernesto Falcon, legislative counsel for the Electronic Frontier Foundation, which opposed record businesses' early-2000s lawsuits against consumers for illegal downloads. "But come back in six months — I think a lot will happen that will be illuminating."

—STEVE KNOPPER



DON'T TAKE SHIT

The Cups always shared core ideals. In the '60s, when a club owner asked them to play topless, they refused, joking that they'd play naked instead.



KEEP IN TOUCH

They haven't lived in the same spot for decades, but they "kept having reunions," says drummer Diane Vitalich. "We never stopped playing."



CONFRONT TENSION

"Hurting each other's feelings happens," bassist Mary Gannon says. "But keeping this relationship alive means being forthright and honest."



STAY ENGAGED

Their '60s protest heyday is history, but guitarist Denise Kaufman says current agitators like "the Parkland [Fla.] kids" directly inspired the Cups' album. —JOE LYNCH



11 Will he rock you? **Rami Malek** channels Freddie Mercury with tight jeans and (prosthetic) teeth — and major stage presence — in Queen biopic *Bohemian Rhapsody* (Nov. 2).

12 After an acclaimed West End run, *Girl From the North Country*, a musical with the **Bob Dylan** songbook as its score, opens Oct. 1 at New York's Public Theater.



13 **Lauren Jauregui**, who repped all "successful dope women" after Tiffany Haddish's Fifth Harmony dig at MTV's Video Music Awards, drops her debut solo single by year's end.

14 With **Dillon Francis'** first Spanish-language album, *Wut Wut* (Sept. 28), Latin music's bilingual explosion comes to the dancefloor in a big way.

15 Jeff Goldblum Goes Jazzbo



Long before arriving in Hollywood — and even longer before becoming a social-media style hero — Jeff Goldblum was a teenage pianist in Pittsburgh, playing local bars. Today, he's got his own jazz combo, The Mildred Snitzer Orchestra, whose debut album comes out Nov. 9. Goldblum calls it a nod to “when jazz was fun, social, sexy music instead of something a little more esoteric” — traits he believes the artists below embodied in their musical — and sartorial — styles.

Thelonious Monk

“I remember when he was on the cover of *Time* [in 1964], around the same time I started taking piano lessons. [I loved] all of his music, but also his beautiful, virile, unexpected, original personal style. I like to wear hats here and there, and I love his hats.”

Erroll Garner

“He was from Pittsburgh, and we had his *Erroll Garner Plays Misty* when I was growing up. My dad would say, ‘Listen to how this guy plays: how brave it is when he takes long pauses, and uses these octaves.’ He loved him. I’ve since come to appreciate him even more myself.”

Bill Evans

“I’m a glasses wearer, and he was a glasses wearer. Especially during his 1950s period, that sort of frame that he wore is my heart’s desire. I’m wearing a pair that recall that era from Jacques Marie Mage right now that I particularly like. But I’m a bit of a fetishist.”

Miles Davis

“I love his continual growth, self-possession and pioneering spirit. Such a great-looking guy. I remember these sort of loafers that he wore — these Ivy League-y Bass & Co. Weejun loafers. I have a similar pair in my closet right now.”

—NATALIE WEINER



17

WHAT WE KNOW ABOUT

twenty one pilots

READY FOR TAKEOFF In 2015, **Josh Dun** and **Tyler Joseph**'s blockbuster *Blurryface* hit No. 1 on the Billboard 200, Top Rock and Alternative Albums charts. Three years later — after a quiet first half of 2018 on social media — the duo tweeted in August that it was “ready to stop babying this little guy and let him go.” That little guy is *Trench*, the album out Oct. 5. **EARLY WIN** *Blurryface* ruled on alt-rock radio, and *Trench* lead single “Jumpsuit” topped the Alternative Songs chart within two weeks of release. “It has already gotten to the place of their previous hits for us,” says **Mason Brazelle**, program director at WWCD, the alt station in the pair’s hometown of Columbus, Ohio. **DESTINATION UNKNOWN** The first four *Trench* tracks, from hard rocker “Jumpsuit” to reggae-tinged “Nico and the Niners,” point to a sonically diverse album. “One of the coolest things about Josh and Tyler is their ability to tackle any genre without flinching,” says **Andrew Donoho**, who directed the “Jumpsuit” video. “I can’t say much [more] without Tyler burning my house down, but there are many surprises to come.” —ANDREW UNTERBERGER

16 EAST GERMAN PUNKS GET THEIR DUE

Few music scenes truly changed the world the way punk rock did in East Germany during the 1980s: These young musicians who found that their love of loud music and nonconformity not only put them at odds with the Communist dictatorship, but ultimately helped topple the government. Tim Mohr’s gripping new book, *Burning Down the Haus: Punk Rock, Revolution, and the Fall of the Berlin Wall* (just out from Algonquin), tells their extraordinary story.

Many punk scenes exist on the fringes of privilege, but in East Germany, there were real stakes. **MOHR** The sacrifices these people were prepared to make as teenagers are almost incomprehensible: They were giving up their entire future. They were going to be locked out of schools and jobs, have problems with the police and spend time in jail. And they didn’t have any idea that they would be successful,

that the [Berlin] Wall would fall within 10 years! It’s absolutely awe-inspiring, what they did.

It was fascinating to learn that their intense desire to bring down the government didn’t mean they were valorizing the West. Yeah, they were not pro-Western at all. They were leftist critics of the government, and they were worried that people would see



East German band Antitrott circa 1986.

talked about “too much future.”

What’s your favorite punk slogan?

The German edition of the book uses one of the slogans as the title: “Strib nicht im Warteraum der Zukunft,” which means “Don’t Die in the Waiting Room of the Future.” It’s a great rallying cry against complacency. —GAVIN EDWARDS

21 Who wouldn’t want to sing with **Josh Groban**? His *Bridges* (Sept. 21) boasts starry duets with Jennifer Nettles, Andrea Bocelli and Sarah McLachlan.



22 Expect killer riffs and not-so-veiled political takes when Canadian rockers **Metric** deliver their guitar-driven new album, *Art of Doubt*, on Sept. 21.

23 Uncanny-human-YouTube sensation **Poppy** continues to take over: Her immersive Am I a Girl? world tour hits the United States in late October.



24 **Joe Strummer** is revered as The Clash’s co-founder and singer, but his work outside of the band is the focus of the compilation *Joe Strummer 001*.

18 Joan Jett & Laura Jane Grace Make Some Noise



Grace (left) and Jett performed together at the Rock & Roll Hall of Fame in 2014.

More than 40 years into her career, Joan Jett still doesn't give a damn.

That much is clear in *Bad Reputation*, a documentary (out Sept. 28) chronicling her life in The Runaways and The Blackhearts. Her spirit is alive and well in pal and sometime collaborator Laura Jane Grace, the Against Me! singer who appears in the doc and on Nov. 9 will release *Bought to Rot*, her first album with new group Laura Jane Grace & The Devouring Mothers. The two discuss their creative processes, knocking down the walls of rock's boys club and keeping egos at bay.

You met on the 2006 Vans Warped Tour and later became collaborators. How did you know you were kindred spirits?

JETT What really stood out was the songs. I knew by the end of the tour that I wanted to try to write with Laura. It's a recognition that's hard to even put into words — you recognize the energy.

GRACE Hearing you say that, it really dawns on me: When we met, I wasn't out as trans, but that feeling expressed in [your] documentary of being an outsider among outcasts is the feeling I grew up with. I turned to punk because I didn't fit in anywhere else. And even if I didn't realize it when we met, it really resonates.

JETT Outsider among outsiders — you know there's a song there, Laura! We got to write that.

Joan, what was it like going through old footage and looking back at your life?

JETT I wasn't that involved because I wanted it to be a documentary, not me picking and choosing what people were seeing. There's a variety of things I would have done differently [in my life], but sometimes you got to learn firsthand.

GRACE Watching the documentary, it struck me that the Los Angeles scene [in the early 1970s] seemed more wild and free than when I got into punk rock in the early '90s.

JETT I remember thinking rock'n'roll halls wouldn't have any issues with girls playing guitar

because rock'n'roll people would be more open, which I quickly found was a fabrication of my own mind. It turns out they're just being subtle about who can and can't come into the club.

When do you know it's time to write new music?

JETT It's always happening, and at the most inconvenient times, like when you're about to fall asleep. You say, "Am I going to get up and write shit down, or can I remember it?" You never can.

GRACE I sleep with a notebook next to me, and most nights I sleep with my guitar next to me. [The documentary made me] realize there are going to be so many twists and turns [in your career], there has to be a work ethic that's really self-motivated. I don't have songs like Joan has, but I want to get there someday.

Your fans consider you icons. Does that ever get heavy?

JETT People come up and tell me stories [about] how important that concert or that record was for them, and it's important to honor that. But you don't walk around going, "I'm an icon!"

GRACE I don't carry it. I believe you're only as good as the last song you wrote or the last show you played.

JETT I will shoot the shit with people [backstage]: "How are you doing? What's your name? Do you want a picture?" People have said to me, "Joan, you're the first artist in 25 years doing this." [Crews have] been trained to look down because so many artists say, "Don't look me in the eye." It infuriates me, so I make a point of eye contact. I'll get on the floor so they're looking down at me!

—NOLAN FEENEY

19 Who will BREAK OUT?

"We are really into *Natti Natasha*. She's super engaging, obviously beautiful and surrounded by great producers. The stuff she has been releasing is on fire. And I think there's a huge void [in Latin] for female rhythmic singers."

— JESUS LARA, PRESIDENT, UNIVISION RADIO



20 WHAT WE KNOW ABOUT Childish Gambino

BANNER YEAR... Polymath **Donald Glover** has had quite a 2018: 16 Emmy nominations for the stellar second season of his FX show *Atlanta* and, as rapper-singer Childish Gambino, a Grammy win (for traditional R&B performance for "Redbone") and a surprise No. 1 on the Billboard Hot 100 with "This Is America." **...BUT THE END IS NEAR?** Post-Grammys, Gambino hinted at stepping away from music, saying, "I like endings. I think they're important to progress." In a May interview, collaborator **Young Thug** confirmed that the artist's retirement could be imminent: "I'm on his last album. It's crazy. He's really not making music after this." **STILL IN THE GAME** In July, Gambino dropped the two-track *Summer Pack*, which included the sunny single "Summertime Magic," and **Chance the Rapper** revealed in June that he was "actively working" on a 14-plus-track Gambino project that already had "six songs that are all fire." Two new songs were just sent to fans attending his fall tour with **Rae Sremmurd** and **Vince Staples**. And then there's summer 2019, when Glover voices Simba in the live-action *Lion King* film. —CARL LAMARRE

25 Two years after her entrancing "Alaska" went viral, **Maggie Rogers** releases her debut full-length album of dance-tinged folk-pop later in the fall.



26 Can't stop, won't stop: The irresistible pop singles machine that is **Charli XCX** drops new tracks each month this fall, keeping her "angels" happy.




27 **Cat Power** acolytes, rejoice: Following evocative Lana Del Rey collab "Woman," **Chan Marshall** releases her 10th album, *Wanderer*, on Oct. 5.

28 If a white Christmas isn't your jam, consider a yacht-rock holiday! **Michael McDonald** croons on *Season of Peace: The Christmas Collection* (Oct. 12).



29 H.E.R. Will Finally Give In To Fame

For years, the R&B singer born Gabi Wilson hid her identity, hoping her music would speak for itself. Now, shredding guitar solos onstage and with a revealing debut album out soon — not to mention co-signs from Drake and Janet — she's about to show you who she really is



H.E.R. photographed by Micaiah Carter on Aug. 13 at White Balance Studios in Brooklyn. Hear her discuss the inspiration behind "As I Am" at [Billboard.com/video](https://www.billboard.com/video).

She chose a mysterious name — H.E.R., an acronym for Having Everything Revealed — and only teased her silhouette on the covers of her respective 2016 and 2017 EPs, *H.E.R. Vol. 1* and *H.E.R. Vol. 2*, but the 21-year-old R&B singer born Gabi Wilson couldn't stay anonymous for long. Fans figured out her real name last year, when they found H.E.R.'s cover of Drake's "Jungle" in a 2015 post on Wilson's SoundCloud. In March, Janet Jackson raved about her on Instagram. And after his Aug. 25 tour stop, Drake himself posted a picture with her at Madison Square Garden in New York.

"Everybody can be famous on the internet, so when is it about the music?" says Wilson, eyes shielded behind her trademark dark sunglasses as we chat at a wood-paneled 1960s-style diner in Glendale, Calif. "I wanted to make it just about the music."

Like fellow young stars Ella Mai and SZA, H.E.R. puts a moody, confessional spin on traditional R&B, and it has earned her spots opening for Chris Brown and Bryson Tiller and, in 2018, eight entries on *Billboard's* Hot R&B Songs chart. But she's an extrovert onstage, with a low-key star power reminiscent of Miguel and other descendants of Prince. If you haven't already seen her viral performance at the BET Awards in June, check it out on YouTube: In the midst of quietly commanding the stage singing her sultry slow-jam "Focus," she suddenly straps on an electric guitar and delivers a

scorching solo, then brings Daniel Caesar onstage to duet on Lauryn Hill and D'Angelo's "Nothing Even Matters."

"It was crazy," says the Vallejo, Calif., native, who's now based in Brooklyn and also plays bass, drums and piano. "Live, I knew I was going to really be able to showcase my musicality. I didn't want to reveal that right away. So, it was a shocking thing for people."

In person, she's still reluctant to let her guard down, though she lets out the occasional giggle. Still, when her first full-length album, *I Used to Know H.E.R.*, arrives in November, she'll be fully prepared to capitalize on her nascent fame. She has been playing to huge audiences since age 10, when — after killing Alicia Keys' "If I Ain't Got You" on *Today* and *The View* — she was hailed as a child prodigy. Keys became a mentor, and H.E.R. signed with RCA at 14.

Wilson has waited all this time to release a full-length in order to put some distance between her adult image and that kid on TV. The album, she says, is "an ode to my younger self and finally coming into my own. Every song is unique in a way that [shows] all different versions of me." She promises another collaboration with Caesar and a song inspired by her religious beliefs (today, she's wearing a glittery diamond cross around her neck). "I'm working on living in the moment, because I used to be really bad at that," she says. "I'm always thinking 10 years from now." —STEVEN J. HOROWITZ



30

WHAT WE KNOW ABOUT

XXXTentacion

PICKING UP THE PIECES When the controversial rapper was shot and killed at the age of 20 in June, he left behind a vault of music he had been recording that will form the basis for future releases, beginning with his first posthumous album, scheduled for October on EMPIRE. **THE 'BLUEPRINT'** Solomon Sobande, X's manager, says his client recorded enough material for at least two albums — but outside of rumored collaborations with Lil Pump and Lil Peep (and the artist's own penchant for experimentation), what it might sound like remains a mystery. Sobande describes the songs as "iconic, chilling, brilliant and mature," and says that while the estate (led by the late artist's mother) will pick the tracklist, "X left a blueprint for us." **LOOKING AT A LEGACY** The plan going forward, says Sobande, is all about "keeping X's memory alive, preserving it the right way and getting the rest of his ideas out." The rapper's attorney, Bob Celestin, echoes that sentiment: "The most important feeling I have is doing everything I can to pay respect to who he was as a person and as an artist, and to help his vision flourish."

—CARL LAMARRE and DAN RYS

31

Who will BREAK OUT?

"*Duckwrth* has the most unique sound right now, and his stage presence is out of this world. He will rule the world!"

—BILLIE EILISH



36 A now-clean Matty Healy confronts his heroin addiction on **The 1975's** *A Brief Inquiry Into Online Relationships*, out in November.

37 Four years after belting about her "Ex's and Oh's," powerhouse **Elle King** says she's coming "out the gate swinging" this fall with album No. 2.

38 **Logic's** "1-800-273-8255" established him as an ambitious new voice in chart-topping hip-hop. What will his next move be? His *Young Sinatra 4* arrives Sept. 28.



39 What happens when **Mark Ronson** (left) and **Diplo** combine their super-DJ powers? A string of singles this fall under their new moniker, **Silk City**.

40 The prolific **Kurt Vile** experiments with new instruments (glockenspiel!) and talented collaborators (Kim Gordon, Lucius) on *Bottle In* (Oct. 12).

32 POLITICOS PLAN TO ROCK THE HOUSE

Bill Clinton and Fleetwood Mac; John McCain and ABBA; Barack Obama and Stevie Wonder — for decades, politicians have aligned their campaigns with on-message artists. As House races heat up ahead of November's midterm elections, these new candidates, who have all won their state primaries, share the theme songs powering their fights.



Colin Allred, D-Texas 32

"'Blessings' by Chance the Rapper. I was raised by a single mom who taught me to count my blessings and be grateful for opportunities. That has stayed with me throughout my career, from playing football in college and the NFL to becoming a civil rights attorney and eventually running for Congress [in the district] where I was raised."



Young Kim, R-Calif. 39

"'I Won't Back Down' by Tom Petty. I am running to be the representative of the people of the 39th Congressional District — not of party bosses or Washington, D.C., interests. I will stand up to partisan interests, work across party lines and never back down from fighting for the diverse communities I represent."



Jesse Colvin, D-Md. 1

"'Still D.R.E.' by Dr. Dre. Flash back to the movie *Training Day*, when Denzel Washington tells Ethan Hawke's character, 'You're in the office, baby.' On the campaign trail, we're on the road so much that my truck is our office. And I think my campaign manager was told once in his life that he looked like Denzel."

—REBECCA MILZOFF

33 LED ZEPPELIN GETS ANOTHER LOOK



In the 50 years since its formation, Led Zeppelin has never officially sanctioned a visual testament to its storied rock career — but that changes this October with the release of *Led Zeppelin by Led Zeppelin* (Reel Art Press). Robert Plant, John Paul Jones and Jimmy Page collaborated on the 400-page tome, an assemblage of vivid photographs, artworks and more culled from the band's personal archive. The images mix the epic and the intimate, the iconic and the rarely seen — like this shot from the group's June 1972 show at Los Angeles' Forum. Veteran rock photographer Jeffrey Mayer caught the band at its commercial height, yet each member seems lost in thought — even as Page, in rock-god mode using a violin bow on his guitar, appears to channel a laser beam of celestial light. —R.M.

34 Rock's Grandpas Put Off Retirement

In the final months of 2018, senior superstars may be music's busiest contingent. Some will release new records as they dismiss the idea of hanging it up, while others are winding down with massive last-hurrah tours — but all these men definitively prove that, in Phil Collins' words, they're still raring to go

	WHAT'S COMING	HOW HE'S DOING	PACKING IT IN?	SHOWING HIS ... WISDOM
Phil Collins	<i>Plays Well With Others</i> , a four-disc compilation of career-spanning collabs from Eric Clapton to Lil' Kim (Sept. 28).	Back injury-related issues halted his 2017 tour, but he's hitting the road in October with his 16-year-old son, Nicholas , on drums.	He retired in 2011, then announced, "I am no longer retired," in 2015, saying, "The horse is out of the stable and raring to go."	The title of his 2016 memoir, <i>Not Dead Yet</i> , plus the name of his upcoming tour (Not Dead Yet, Live!), say it all.
Elvis Costello	His first release with the Imposters since 2008, <i>Look Now</i> , drops Oct. 12, featuring co-writes with Carole King and Burt Bacharach .	2013's <i>Wise Up Ghost</i> — his most recent studio effort, a collaboration with The Roots — peaked at No. 16 on the Billboard 200 .	Costello canceled European dates in July after cancer surgery, but he's determined to tour supporting <i>Look Now</i> this fall.	Once a famously angry young man, he recently told <i>E! Mundo</i> that "social networks are a parasite."
Elton John	Farewell Yellow Brick Road — his final tour, though it's set to run for three years — kicked off in early September.	Early projections for the tour anticipate John grossing a whopping \$400 million over 300 dates.	From touring, yes. "I'm not Cher , even though I like wearing her clothes," said John in January. "This is the end."	"I'm a Luddite," he has admitted. "I've never downloaded anything in my life — not even porn."
Quincy Jones	A Netflix documentary, <i>Quincy</i> , directed by Rashida Jones , his daughter, premieres Sept. 21.	Besides perfecting the filter-free interview, Jones is as musically active as ever, especially as a mentor to young jazz artists.	"They be thinking I'm 84 and retired and all that shit," he said earlier this year. "They wrong, man. Oh baby! I am never retiring!"	He recently boasted about having 22 girlfriends from all over the world. Would he date someone his own age? "Hell no!"
Paul McCartney	Sir Paul just released his 25th post-Beatles studio album, <i>Egypt Station</i> .	His last international jaunt, 2017's <i>One on One Tour</i> , raked in a cool \$132 million and hit four continents.	He recently told BBC Radio he's taking Willie Nelson's advice: "He says, 'Retire from what?' And I think that just says it."	When he joined the <i>Desert Trip</i> lineup (including Bob Dylan and Neil Young) in 2016, he happily called it a "fossil-rock" affair.
Paul Simon	<i>In the Blue Light</i> , an album reimagining favorites from his catalog, just came out. He'll play his last-ever concert on Sept. 22 in Queens, New York.	2016's <i>Stranger to Stranger</i> debuted at No. 3 on the Billboard 200 — his highest-charting solo album since <i>Graceland</i> .	For now, at least. "I've been doing this since I was 16; I've never taken a break," Simon recently said. "So I thought ... stop! See what happens."	He's a pop-music legend, but in 2016 told <i>Billboard</i> he's "not a big fan of, you know, halftime-at-the-Super Bowl music." —H.H.

35 'SONNY BONO' SINGS ON BROADWAY

Actor **Jarrold Spector's** starring role as **Bono** in *The Cher Show* (opening Dec. 3) is the latest in an unusual stage career: He has spent the past decade playing only pop music-related characters



FRANKIE VALLI, *Jersey Boys*
"You've got to get that glass-shattering, strident falsetto," says Spector of the *Four Seasons* frontman's instantly recognizable voice. "That sound is so damn specific. I learned a lot about rock singing by listening to Frankie."



BARRY MANN, *Beautiful*
Spector spent time with Mann himself, informing his take on the "neurotic, comic Jewish" songwriter, who wasn't known as a vocalist. For "We Gotta Get Out of This Place," his big number in the *Carole King* bi-musical, "I mostly just listened to *The Animals*."



SONNY BONO, *The Cher Show*
"Sonny was a little pitchy sometimes," says Spector with a laugh. "You can't think of him as a serious singer." His presence — especially his "wicked sense of humor" — is more key to channel. "When we come out and sing 'I Got You Babe,' I want it to be as authentic as possible."

—R.M.



41 Hip-hop's **Queen Bee**, **Lil' Kim**, makes a bid to reclaim her throne with her fifth studio album in November — 22 years after her solo debut, *Hard Core*.

42 After two epic EPs of '70s-splashed rock, **Greta Van Fleet** attempts to bring guitars back to the mainstream on debut *Anthem of the Peaceful Army* (Oct. 19).



43 She has sung about "Growing Pains," but 2018 best new artist Grammy winner **Alessia Cara** looks to be aging gracefully as she preps a fall sophomore album.

44 Plus: Albums from **Bastille**, **Clean Bandit**, **Muse** and **Tenacious D**; a new **Vampire Weekend** track; rumored music from **Mariah Carey**; and more...



WE PROUDLY SALUTE

TOWER OF POWER

EST. 1968

50 YEARS OF UNPARALLELED SOUL

"EAST BAY... ALL DAY... OAKLAND ALL THE WAY"

BIG LOVE FROM YOUR AGENTS AT APA

LOS ANGELES

NASHVILLE

ATLANTA

NEW YORK

TORONTO

LONDON



Tower of Power, from left: Tom E. Politzer, Prestia, Adolfo Acosta, Sal Cracchiolo, Kupka, Scott (seated), Jerry Cortez, Castillo, Roger Smith and Garibaldi. Right: The band onstage in California circa 1974.

Tower Of Power At 50

The Oakland R&B brass band's founding duo reflects upon its longevity, its first No. 1 album and the rush of opening for Aretha Franklin

BY GARY GRAFF

WHAT IS HIP? FOR 50 years, Tower of Power has been the answer to its own question, posed in the title of its 1974 hit. The Bay Area brass band has melded Motown inspiration from founder-saxophonist Emilio Castillo's native Detroit — The Motowns was the outfit's original name — with '60s West Coast funk-soul to create a formidable body of work and fan base. Castillo, his founding partner Stephen "Doc" Kupka and their changing cast of musicians have released 17 studio albums over the past five decades, the most recent of which, *Soul Side of Town*, topped *Billboard's* Jazz Albums and Contemporary Jazz Albums charts in June — a first for the band.

Tower of Power also has collaborated with Elton John, Aerosmith, Bonnie Raitt, Little Feat, Santana, Paula Abdul, Heart and Huey Lewis & The News. "They're just a great [horn] section," says Lewis, who worked with the group in the '80s. "They've got that soul thing, of course, but they make anything they play on better."

More than five dozen musicians have

gigged with Castillo and Kupka over the years, including *Saturday Night Live* bandleader Lenny Pickett, saxophonists Steven Eugene "Euge Groove" Grove and Richard Elliot, organist Chester Thompson and guitarist Bruce Conte. The band — whose current lineup includes original drummer David Garibaldi, longtime bassist Francis Rocco Prestia and vocalist Marcus Scott — lives on the road, playing anywhere from amphitheaters to casinos, but in a rare moment in its hometown, ToP's founders shared memories from their decades-spanning legacy.

So does it feel like 50 years? Fifty minutes? Five hundred years?

EMILIO CASTILLO I'm 67, but I tell people it's like I'm an 18-year-old in my brain. Music keeps you with a young heart, and it's been a great ride. When I reflect on it, I'm amazed, but I'm [always] so in motion that it kind of feels like I'm doing the same thing over and over. It's a little heightened because everybody is making reference to the milestone, but it's still business as usual.

What do you think accounts for the band's longevity?



CASTILLO A lot of people refer to us as a musician's band, and I'm very proud of that legacy. There's a high standard for the music that's never really changed.

STEPHEN "DOC" KUPKA We were told we had to go disco back in the '70s. For a second, we tried that, but it didn't work out, so we went back to our roots. We just stayed true to ourselves, and it's paying off now. We're more popular than ever.

What impact did the Bay Area have on the group?

CASTILLO In the East Bay, soul music was really popular. Sly & The Family Stone [from San Francisco] were playing around, and we used to sneak into the clubs on weekends — even though we were underage. We wanted to have that kind of high-energy live show. My mother was our manager, and she said, "If you're going to play soul music, you should call yourselves The Motowns, because you're from Detroit." So we did. But when I hired Doc, he was the first hippie I ever met. We knew we'd never get into the Fillmore Auditorium wearing suits as The Motowns. We needed to find a name, and there was a list of weird ones in this recording studio. I

saw Tower of Power, and the guys liked it. We got the audition at the Fillmore, and to our amazement, [promoter] Bill Graham dug it and signed us to his record label, San Francisco Records.

“You’re Still a Young Man” was your first Billboard Hot 100 hit in 1972, reaching No. 29. Not a bad start.

CASTILLO We wanted to record [the song] for our first album [1970’s *East Bay Grease*]. But the producer, David Rubinson, said, “No, that’s too mushy.” When we went to Memphis to record [1972’s *Bump City*] with Steve Cropper, we played it for him because it was a big tune for us live. He said, “Yeah, we’ll record that one, no problem.”

You have played with so many music legends. What are some memorable stories?

KUPKA When we played our first show opening for James Brown around 2000, it was just us and him in Oakland. We have that song “Diggin’ On James Brown,” and we were wondering if we should do that or not, because he might think it was disrespectful. But we did it, and afterward, he came up to me and said, “I love that James Brown song.” I just about fell over.

CASTILLO We opened for Aretha Franklin when she recorded her *Live at Fillmore West* album there all weekend [March 5-7, 1971]. At the time, we were in a legal dispute with Bill [Graham]. But to show you what a classy guy he was, he knew we were the best act to open for her, so he put us on the bill all weekend. The place was packed, and everybody wanted to be in the dressing room. I was standing by the door to the stage, and Aretha came

walking toward me [in] a really tight white dress and a turban. I had to turn sideways so she could wedge through the door, and we were nose to nose, and she said to me, “Tower of Power. My favorite band.” That was one of the highlights of my life, because I’ve idolized her forever.

How do you view Tower of Power’s legacy of being in-demand session players?

CASTILLO It was kind of an accident. Nick Gravenites from Big Brother & The Holding Company called us in the middle of the night saying, “We’re recording in San Francisco and got this tune. It would be cool if your horns were on it.” It was called “Funkie Jim” [from 1970’s *Be a Brother*]. We just thought it was for fun, but when we were walking out, he gave everybody some money. And within a week, that song was on the radio in the Bay Area, and we started to get more calls from record producers and artists, and it just became something we did.

You also worked with Carlos Santana on his first album and *Santana III*.

CASTILLO He first called us for [1971’s] “Everybody’s Everything,” and that was right after working with Gravenites. Those were our first two sessions as a horn section. Santana’s an esoteric cat. He wanted Greg Adams, our horn arranger, to write an arrangement for some strings and flute for a more delicate kind of tune on [his 1972 album *Caravanserai*]. [Santana’s] trying to describe for him what he wants, and he says, “Y’know when the part from the rose and the rose petal separate? That moment of separation — that’s what I want.” (Laughs.) Greg looks at him and goes, “I’ll give you exactly what you need.”

“Every artist goes through those ups and downs, but the thought of giving up and becoming a barber or something never occurred to us.”

—EMILIO CASTILLO

How did the band become associated with Huey Lewis & The News in the ‘80s?

CASTILLO The disco era had come in, and we had drug and alcohol problems. We had signed to CBS Records during the Walter Yetnikoff-Joe Smith feud. CBS didn’t really want us, but they offered us so much money that Warner Bros. couldn’t keep us. So we were stuck. But we were fans of Huey and those guys before they even formed their band, when [Lewis and Sean Hopper] were in another band called Clover. Later on, we were doing a session at CBS, and Huey came in and said, “We’re in a studio down the hall and have this song we thought you’d be great on,” and we started [recording] with them. When [their 1983 album *Sports*] came out, he asked, “I’m wondering if you guys would consider going on the road with us?” I told Huey, “If you promise me you’ll help promote the band at every turn, we’ll do it,” and he was true to his word.

KUPKA We [played the horn section for] three world tours with Huey. He saved our career, and I’m eternally grateful.

When your records weren’t selling, did you ever think of calling it quits?

CASTILLO No. We’ve been discouraged, but we always have had a live audience. Even when we couldn’t get a record deal, we still played live gigs, and there were tons of people who enjoyed the band. Every artist goes through those ups and downs, but the thought of giving up and becoming a barber or something never occurred to us. This is what we do.

Could there be a Tower of Power without one or both of you in it?

CASTILLO When our kids were getting into music, my wife told me I should groom my oldest boy, Christian, to take over when I can’t do it anymore. But he doesn’t have the same sort of musical mentality I have, so I’m not sure that could work. I just think I’ll be doing it as long as I’m alive, and after that is after that, you know?

Why do you think that, after 50 years of recording and performing, *Soul Side of Town* is your first No. 1 album?

CASTILLO One of our old managers said, “You guys really need to ring the bell this time. You’re at 50 years. You’ve got to make the best record of your career.” I think it’s our best, but that’ll remain to be seen as history plays out. But the 50-year legacy is helping. Everybody gets these little moments in their careers, and I think this is one of those for us. ■



From left: Kupka, Politzer and Castillo performed at Academy 2 in October 2017 in Manchester, England.

JOHN GILLESE/REX/SHUTTERSTOCK

TOWER OF POWER

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Photo: Anna Webber



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GOING STRONG
ON THE
"SOUL SIDE
OF TOWN"

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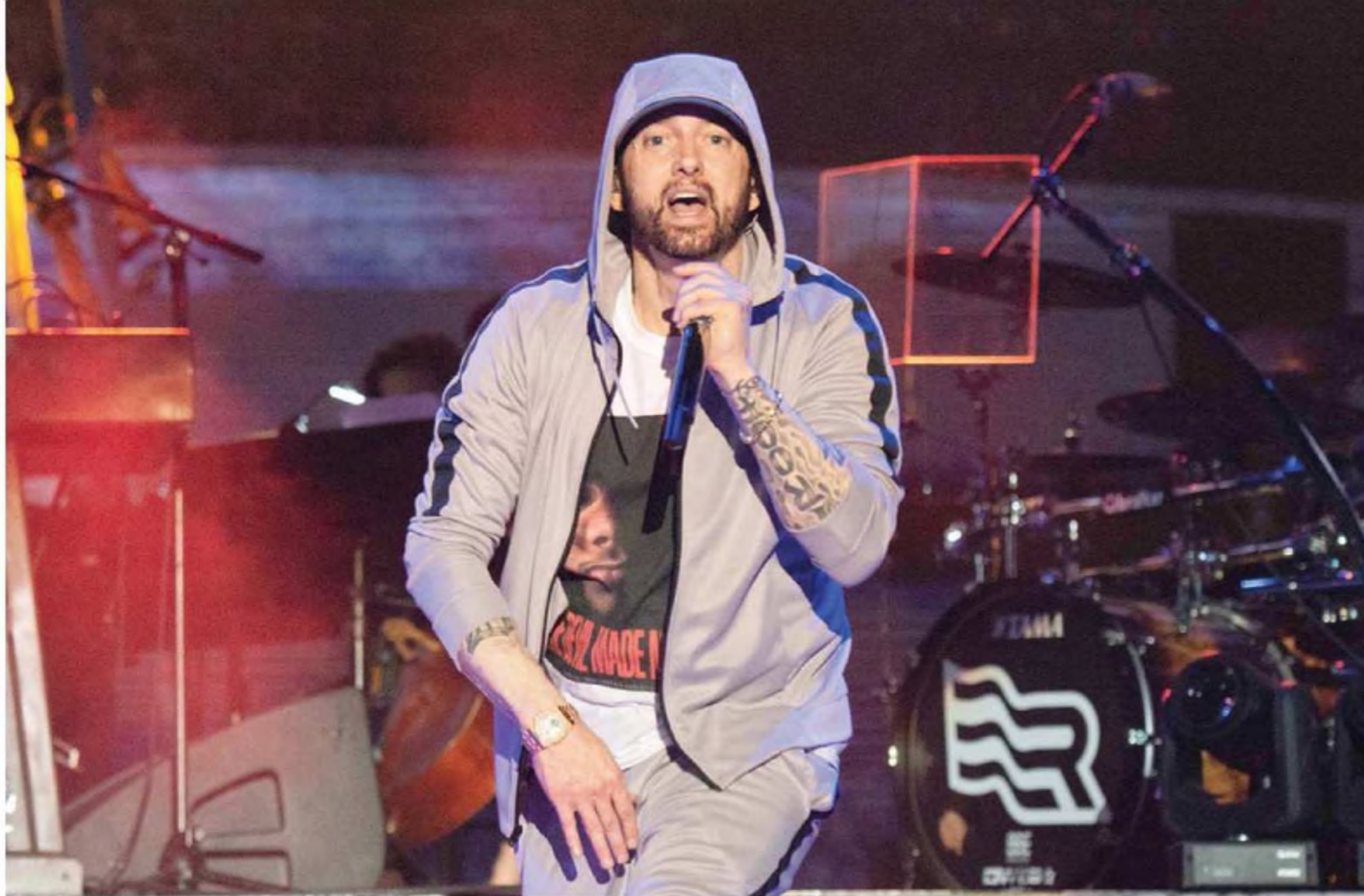
TOWER OF POWER

EST. 1968




Billboard Artist 100

September 15
2018
billboard



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
64	64	1	#1 EMINEM	SHADY/REPRISE/ROCKAWAY/INTERSCOPE/UMG	1	219
9	1	2	BTS	BIGHIT ENTERTAINMENT	1	100
3	2	3	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	219
4	5	4	POST MALONE	REPUBLIC	1	115
7	7	5	IMAGINE DRAGONS	KIDROCK/REPUBLIC	1	187
1	4	6	ARIANA GRANDE	REPUBLIC	1	187
	RE-ENTRY	7	TROYE SIVAN	CAPITOL	7	32
5	3	8	TRAVIS SCOTT	CACTUS JACK/RAMP HUSTLE/EPIC	1	122
10	9	9	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	60
11	11	10	MAROON 5	222/INTERSCOPE/JGA	1	219
12	10	11	ED SHEERAN	ATLANTIC/AG	1	213
13	6	12	XXXTENTACION	BAD VIBES FOREVER	1	56
	RE-ENTRY	13	WHY DON'T WE	SIGNATURE ENTERTAINMENT/AG	13	2
14	12	14	JUICE WRLD	GRADE A/INTERSCOPE/JGA	12	16
2	27	15	ARETHA FRANKLIN	RCA	2	5
15	14	16	LUKE COMBS	MONSTER/RED BIRD/REPUBLIC/UMG	5	79
29	25	17	6IX9INE	SCUMGANG/TENTHOUSAND PROJECTS	13	34
6	8	18	NICKI MINAJ	YOUNG MINISTRY/CASH MONEY/REPUBLIC	2	208
23	23	19	ELLA MAI	10 SUMMERS/INTERSCOPE/JGA	17	20
16	16	20	TAYLOR SWIFT	BIG MACHINE/BMLG	1	215
20	18	21	KHALID	RIGHT HAND/RCA	11	79
22	15	22	FLORIDA GEORGIA LINE	BMLG	1	219
28	21	23	5 SECONDS OF SUMMER	THE BHVR/REPRISE	1	76
17	22	24	CAMILA CABELLO	SYCO/EPIC	1	91
24	24	25	KANE BROWN	ZYNE/REPUBLIC/UMG	5	64
19	19	26	SHAWN MENDES	ISLAND	1	187
25	28	27	BRUNO MARS	ATLANTIC/AG	1	207
21	26	28	PANIC! AT THE DISCO	WIDE ORBIT/REPRISE	1	103
27	20	29	JASON ALDEAN	MCA/REPRISE/UMG	1	197

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
60	70	30	CHILDISH GAMBINO	MOTOWN/REPUBLIC	3	83
30	29	31	THOMAS RHETT	VALORY/BMLG	1	188
35	31	32	SELENA GOMEZ	INTERSCOPE/JGA	2	188
38	36	33	DAN + SHAY	WARNER BROS. NASHVILLE/WBMN	11	41
65	30	34	YOUNGBOY NEVER BROKE AGAIN	NOYBROKE MUSIC	26	36
37	37	35	BEBE REXHA	WARNER BROS.	23	81
31	34	36	J BALVIN	CAPITOL LATIN/UMLE	16	52
34	32	37	CHRIS STAPLETON	MERCURY/NASHVILLE/UMG	1	150
41	39	38	TYGA	LAST KINGS/EMPIRE RECORDINGS	27	24
39	41	39	LUKE BRYAN	CAPITOL NASHVILLE/UMG	1	218
36	48	40	KENDRICK LAMAR	GOOD MUSIC/REPRISE	1	190
50	45	41	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	177
47	46	42	CHARLIE PUTH	OT TO/ATLANTIC/AG	6	171
54	56	43	LAUV	LAUV/WAL-KOBALT	43	19
42	49	44	BAD BUNNY	RIMA5/HEAR THIS MUSIC	30	25
68	35	45	MICHAEL JACKSON	MJJ/EPIC	20	184
45	52	46	DUA LIPA	WARNER BROS.	10	54
						
43	47	47	MIGOS	QUALITY CONTROL/300/AG	1	100
26	33	48	KENNY CHESNEY	MONUMENTAL/REPUBLIC	1	155
46	42	49	LAUREN DAIGLE	REPRISE/UMG	40	27

NO. 1 Eminem

Eminem returns to No. 1 on the Artist 100 for a second total week on top, and for the first time since Jan. 3, as new LP *Kamikaze* launches atop the Billboard 200 with 434,000 equivalent album units, according to Nielsen Music (see page 62). He also becomes the fifth act to debut multiple songs simultaneously in the top 10 of the Billboard Hot 100 (see page 1).

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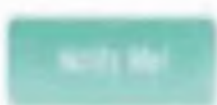
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Jessie Reyez Jumps In

Canadian singer-songwriter **Jessie Reyez** (above) debuts at No. 23 on Emerging Artists as she scores her first two entries on the Billboard Hot 100, with the help of **Eminem**. "Nice Guy," on which she's co-billed, starts at No. 65, while "Good Guy," on which she's featured, debuts at No. 67. The songs bow with 11.3 million and 11.1 million U.S. streams, respectively, according to Nielsen Music.

At No. 24 on Emerging Artists, **Big Red Machine** makes its *Billboard* chart debut as the duo's first, self-titled LP arrives at No. 8 on Americana/Folk Albums (5,000 equivalent album units). The pair — **Bon Iver** frontman **Justin Vernon** and **The National**'s **Aaron Dessner** — joined forces earlier in 2018.

Plus, 16-year-old Seattle rapper **Lil Mosey** debuts at No. 46 on Emerging Artists as his breakout hit, "Noticed," gains by 14 percent to 6.6 million U.S. streams, powered by its **Cole Bennett**-directed video. —*Xander Zellner*

CHART BEAT



NEW LIFE FOR RIMES' 'LIVE'

After being revealed in August as the top title by a female artist in the 60-year history of the *Billboard* Hot 100 (and the No. 5 hit overall), **LeAnn Rimes'** "How Do I Live" is back in the top 10 of a weekly *Billboard* chart. "How Do I Live (Re-Imagined)" rises 14-8 on Dance Club Songs, becoming Rimes' seventh top 10 on the survey; the original ballad version hit No. 2 on the Hot 100 in 1997. The song, written by **Diane Warren**, was released in a revised, stripped-down form on Rimes' 2018 EP, *Re-Imagined*, and was remixed by **Dave Aude**, **Alex Acosta** and **Tom Stephan**. —*Gary Trust*

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

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
51	54	50	MARSHMELLO	JOYTIME COLLECTIVE	25	47
33	43	51	BRETT YOUNG	BMLG	26	92
48	50	52	DJ KHALED	WE THE BEST/EPIC	2	97
49	51	53	BAZZI	ZZZ/IAMCOSMIC/AG	34	32
44	40	54	LYNYRD SKYNYRD	BLAZING PRODUCTIONS/ROCKAWAY	40	29
87	96	55	DIERKS BENTLEY	CAPITOL NASHVILLE/UMG	3	105
69	62	56	METALLICA	BLACKENED	2	169
52	53	57	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	25	17
59	57	58	HALSEY	ASTRALWERKS	1	143
8	44	59	COLE SWINDELL	WARNER BROS. NASHVILLE/WGN	8	142
62	55	60	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	145
RE-ENTRY	61	61	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMG	3	156
100	17	62	OZUNA	VPI MUSIC/ARMANDO MUSIC/SONY MUSIC LATIN	17	43
66	63	63	NF	NF REAL MUSIC/CAPITOL/CAROLINE	8	48
61	60	64	OLD DOMINION	RCA NASHVILLE/SMN	10	102
75	65	65	NORMANI	SYCO/EPIC	65	7
81	61	66	QUAVO	QUALITY CONTROL/MOTOWN/CAPITOL	47	37
63	69	67	THE WEEKND	XO/REPUBLIC	1	204
92	76	68	LOVELYTHEBAND	AMNH/REPUBLIC/ENTERTAINMENT	68	5
82	73	69	WEEZER	WEEZER/CRUSH MUSIC/ATLANTIC/AG	15	11
57	66	70	PINK	RCA	1	122
RE-ENTRY	71	71	LEON BRIDGES	LISASAWYER/3/COLUMBIA	7	4
78	79	72	QUEEN	HOLLYWOOD	44	19
RE-ENTRY	73	73	AMOS LEE	DUALTONE	73	2
80	68	74	ADELE	XL/COLUMBIA	1	187
85	67	75	JUSTIN TIMBERLAKE	RCA	1	168
90	84	76	YG	#MUNIID/CTE/DEF JAM	16	30
56	94	77	KEITH URBAN	HIT RECORDS/NASHVILLE/UMG	2	178
72	74	78	JUSTIN BIEBER	SURFERS ON PARADISE/REAL/DEF JAM	1	210
74	59	79	SAM SMITH	CAPITOL	1	135
-	80	80	BRYCE VINE	SIRE/WARNER BROS.	80	2
73	88	81	ERIC CHURCH	EMI NASHVILLE/UMG	8	156
89	82	82	G-EAZY	G-EAZY/RVC/EPIC/RCA	6	103
-	71	83	LOUIS TOMLINSON	78/SYCO/EPIC	33	9
70	75	84	THE CARTERS	PARKWOOD/ROC NATION	3	12
96	89	85	QUEEN NAIIJA	QUEEN NAIIJA/CAPITOL	28	7
RE-ENTRY	86	86	RIHANNA	WESTBURY ROAD/ROC NATION	2	211
-	81	87	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	15	87
77	77	88	DEMI LOVATO	SAFEWORLD/IN AND OUT/RELYUSKO	3	144
55	78	89	TRIPPIE REDD	TENTHOUSAND PROJECTS	13	4
93	87	90	SZA	TOP DAWG/RCA	16	65
99	90	91	ANNE-MARIE	MAKER MUSIC/SYCO/ATLANTIC/AG	61	21
53	58	92	EAGLES	ERC	10	31
-	85	93	FLEETWOOD MAC	UNSIGNED	58	21
RE-ENTRY	94	94	RUSSELL DICKERSON	TRIPLE TIGERS/RED	69	9
RE-ENTRY	95	95	DYLAN SCOTT	CURB	67	10
NEW	96	96	TASH SULTANA	LONELY LANDS/MGM + POP	96	1
91	92	97	PORTUGAL. THE MAN	ATLANTIC/AG	16	62
NEW	98	98	JOYNER LUCAS	DEAD SILENCE/ATLANTIC/AG	98	1
95	97	99	BILLIE EILISH	DARKROOM/INTERSCOPE/GA	59	7
RE-ENTRY	100	100	OFFSET	QUALITY CONTROL/MOTOWN/CAPITOL	75	9

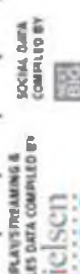
Emerging Artists

September 15
2018

billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 (1 WKS.) LAUV	LAUV/A&W/L-KOBALT	1	52
2	3	2	LOVELYTHEBAND	AMNH/REPUBLIC/ENTERTAINMENT	2	24
7	4	3	BRYCE VINE	SIRE/WARNER BROS.	3	8
8	2	4	LOUIS TOMLINSON	78/SYCO/EPIC	2	31
4	5	5	QUEEN NAIIJA	QUEEN NAIIJA/CAPITOL	1	25
10	8	6	RUSSELL DICKERSON	TRIPLE TIGERS	1	55
6	7	7	DYLAN SCOTT	CURB	6	53
NEW	8	8	TASH SULTANA	LONELY LANDS/MGM + POP	8	1
RE-ENTRY	9	9	JOYNER LUCAS	DEAD SILENCE/ATLANTIC/AG	9	3
3	6	10	BILLIE EILISH	DARKROOM/INTERSCOPE/GA	1	22
9	9	11	MITCHELL TENPENNY	REPUBLIC/COLUMBIA NASHVILLE/UMG	9	9
29	17	12	ANUEL AA	REAL NASTI/LA MUE/RTZ/30 AD/EMERGE	8	8
11	13	13	GRETA VAN FLEET	LAIVA/REPUBLIC	3	56
-	12	14	NCT DREAM	S.M.	12	2
19	15	15	LIL' DUVAL	RICH BROKE/EMPIRE RECORDINGS	15	5
12	11	16	DENNIS LLOYD	TIME/WARNER BROS.	11	14
14	14	17	YELLA BEEZY	PROFIT	14	13
21	20	18	ALAN WALKER	MER MUSIC/RCA	16	54
20	16	19	CARLY PEARCE	BIG MACHINE/BMLG	1	30
26	28	20	JIMMIE ALLEN	STONEY CREEK/BBMG/BBMG	20	4
18	18	21	JORDAN DAVIS	MCA NASHVILLE/UMG	1	47
23	21	22	BENNY BLANCO	INDEPENDENT/SECRETLY/SYRIZA/COLUMBIA	21	8
NEW	23	23	JESSIE REYEZ	BIG RED MACHINE/REPUBLIC	23	1
NEW	24	24	BIG RED MACHINE	JAGJAGUAR	24	1
15	19	25	CORY ASBURY	BETHNEL	3	33
31	27	26	SHECK WES	CACTUS MUSIC/30 AD/INTERSCOPE/EPIC	26	3
36	26	27	RAYMIX	LATIN STYLISH/30 AD/INTERSCOPE/EPIC	14	21
13	23	28	MORGAN EVANS	WARNER BROS. NASHVILLE/UMG	4	21
35	32	29	CALUM SCOTT	CAPITOL	4	27
33	33	30	DZEKO	MUSICAL FIRST/UMG/AMERICA/SONY MUSIC LATIN	30	9
RE-ENTRY	31	31	LABRINTH	RECORDS/SYCO/COLUMBIA	31	2
NEW	32	32	WILD NOTHING	CAPTURED TRACKS/CAPTURE THE MOMENT	32	1
-	31	33	MANUEL TURIZO	LA MUE/RTZ/30 AD/EMERGE	31	2
24	29	34	MORGAN WALLEN	BIG LOGSDON	2	36
32	38	35	AJR	AJR/BMG	15	37
RE-ENTRY	36	36	KINA GRANNIS	KINA GRANNIS	36	2
37	34	37	ELLEY DUHE	CREATIVE MUSIC GROUP/RCA	34	5
48	35	38	LALI	ARIOLA/SONY MUSIC ARGENTINA	30	13
RE-ENTRY	39	39	BAEKHYUN	S.M.	10	3
42	41	40	LOUD LUXURY	ARMADA	40	6
NEW	41	41	THOU	SACRED BONES	41	1
NEW	42	42	UNDERGROUND AVENGERS	MARKNINA	42	1
39	39	43	YBN NAHMIR	YBN/AMAG/ATLANTIC/AG	7	44
43	42	44	GOLDLINK	SQUAASH CALIB/RCA	4	52
RE-ENTRY	45	45	MONSTA X	STARSHIP/INDEPENDENT/SONY MUSIC JAPAN	14	25
NEW	46	46	LIL MOSEY	INTERSCOPE/GA	46	1
RE-ENTRY	47	47	MADISON BEER	ALTOSS RECORDS/UMG/REPUBLIC	19	4
-	48	48	EMILY WARREN	UNSIGNED	40	3
44	47	49	WOLFINE	CODISCO/WARNER LATINA	22	18
46	46	50	LIL DONALD	KUHNSINITY/WE FAMILY	46	4

BILLBOARD ARTIST 100, BILLBOARD ARTIST OF THE WEEK, and POPULAR ALBUMS AND SONGS are based on album and track sales as measured by Nielsen Music, with album and track sales as measured by Nielsen Music, with album and track sales as measured by Nielsen Music, with album and track sales as measured by Nielsen Music, with album and track sales as measured by Nielsen Music. © 2018 Prometheus Global Media, LLC and its affiliates. All rights reserved.



Billboard



2018

R&B/HIP-HOP POWER ISSUE

For the first time, R&B/Hip-Hop dominates every other genre claiming a quarter of all music consumption.

On September 29th, *Billboard* will publish its 2nd annual R&B/Hip-Hop power players list showcasing the artists, producers, songwriters, executives and publishers that wield the most power in this genre.

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Editorial content subject to change



Special Issue

ON SALE

SEPT. 29, 2018

2017
HIP-HOP
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PLAYERS

Billboard 200

September 15
2018
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LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	EMINEM		SHADY/AFTERMATH/INTERSCOPE/JGA	Kamikaze	1	1
	2	TRAVIS SCOTT		CACTUS JACK/GRAND Hustle/EPIC	ASTROWORLD	1	5
	3	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	10
NEW	4	TROYE SIVAN		CAPITOL	Bloom	4	1
	4	ARIANA GRANDE		REPUBLIC	Sweetener	1	3
	6	POST MALONE		REPUBLIC	beerbongs & bentleys	1	19
	5	NICKI MINAJ		YOUNG MONEY/CASH MONEY/REPUBLIC	Queen	2	4
1	8	BTS		BIGHIT ENTERTAINMENT	Love Yourself: Answer	1	2
NEW	9	WHY DON'T WE		SIGNATURE ENTERTAINMENT/AG	8 Letters	9	1
	9	JUICE WRLD		GRADE A/INTERSCOPE/JGA	Goodbye & Good Riddance	4	16
	11	XXXTENTACION		BAD VIBES FOREVER	?	1	25
	10	CARDI B		THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	22
7	13	OZUNA		VP ENTERTAINMENT/DIMELOV/SONY MUSIC LATIN	Aura	7	2
	15	LUKE COMBS		RIVER HOUSE/COLUMBIA NASHVILLE/SMI	This One's For You	4	66
	14	SOUNDTRACK		FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	39
	13	TRIPPIE REDD		TENTHOUSAND PROJECTS	Life's A Trip	4	4
	17	ED SHEERAN		ATLANTIC/AG	÷ (Divide)	1	79
16	18	LIL BABY		QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	16
8	19	XXXTENTACION		BAD VIBES FOREVER/EMPIRE RECORDINGS	17	2	54
	18	POST MALONE		REPUBLIC	Stoney	4	91
	20	MAROON 5		22/INTERSCOPE/JGA	Red Pill Blues	2	44
	22	IMAGINE DRAGONS		GOOD AND BEAUTIFUL/INTERSCOPE/JGA	Evolve	2	63
	24	MIGOS		QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	32
29	24	ORIGINAL BROADWAY CAST		HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	154
	28	PANIC! AT THE DISCO		DECA/REDUCED BY HALF/RECORDS	Pray For The Wicked	1	11
	25	TAYLOR SWIFT		BIG MACHINE/REPUBLIC	reputation	1	43
	26	YG		4UNHUNTED/DEF JAM	Stay Dangerous	5	5
190	28	GG ARETHA FRANKLIN		ATLANTIC/BNRG	30 Greatest Hits	6	6
	33	KHALID		RIGHT HAND/REPUBLIC	American Teen	4	79
	38	5 SECONDS OF SUMMER		ONE MORE/CAPITOL	Youngblood	1	12
27	31	JASON ALDEAN		MONDROCK/BROKER BOWNE/BBNS	Rearview Town	1	21
	32	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/AG	Until Death Call My Name	7	19
	36	KENDRICK LAMAR		TOP DAWG/AFTERMATH/INTERSCOPE/JGA	DAMN.	1	73
	34	BAZZI		23/AMCOSMUSIC/AG	Cosmic	14	22
63	35	EMINEM		SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	1	409
	40	DAN + SHAY		WARNER BROS. NASHVILLE/WMI	Dan + Shay	6	11
	43	KANE BROWN		30/ONE 4/RCA NASHVILLE/SMI	Kane Brown	5	92
	21	VARIOUS ARTISTS		YOUNG STONER LIFE/RO/AG	Young Stoner Life: Slime Language	8	3
	41	J. COLE		DRE NASHVILLE/HOC NATION/INTERSCOPE/JGA	KOD	1	20
	39	WIZ KHALIFA		TAYLOR LANG/ATLANTIC/AG	Rolling Papers 2	2	8
45	41	CHRIS STAPLETON		MERCURY NASHVILLE/WMI	Traveller	1	156
	44	LIL UZI VERT		GENERATION NOW/ATLANTIC/AG	Luv is Rage 2	1	54
	46	BEBE REXHA		WARNER BROS.	Expectations	13	11
	30	SOUNDTRACK		LITTLESTAR SERVICES/CAPITOL	Mamma Mia! Here We Go Again	3	8
	51	QUEEN		HOLLYWOOD	Greatest Hits	11	304
	48	BILLIE EILISH		SARABOON/INTERSCOPE/JGA	Dont Smile At Me	38	37
	47	CAMILA CABELLO		SYCO/EPIC	Camila	1	34
	42	THE CARTERS		HARKWOOD/ROC NATION	EVERYTHING IS LOVE	2	12
NEW	49	AMOS LEE		DUATONE	My New Moon	49	1
185	50	PS DIERKS BENTLEY		CAPITOL NASHVILLE/WMI	The Mountain	3	13

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
NEW	51	TASH SULTANA		LONELY LANDS/MGM + POP	Flow State	51	1
55	52	SZA		TOP DAWG/RCA	Ctrl	3	65
	53	NF		NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	48
54	54	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	123
19	55	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/AG	4 Respect (EP)	19	2
	53	BRETT YOUNG		BMUG	Brett Young	18	82
	57	LIL SKIES		ALL WE GET/AG	Life Of A Dark Rose	10	35
	52	KANYE WEST		GOOD/DEF JAM	ye	1	14
	58	THOMAS RHETT		YOUNG & BEV/MG	Life Changes	1	52
60	60	SOUNDTRACK		WALT DISNEY	Moana	2	94
	37	COLE SWINDELL		WARNER BROS. NASHVILLE/WMI	All Of It	7	3
	68	BOB MARLEY AND THE WAILERS		TUFF GONG/ISLAND/UMI	Legend: The Best Of L.	5	538
NEW	63	BLAC YOUNGSTA		HEAVY CAMP/COCOA/EPIC	Fu*k Everybody 2	63	1
	61	SHAWN MENDES		ISLAND	Shawn Mendes	1	15
62	65	H.E.R.		RCA	H.E.R.	47	46
	67	SOUNDTRACK		Black Panther: The Album, Music From And Inspired By	?	1	30
	64	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	77
NEW	68	ALKALINE TRIO		EPITAPH	Is This Thing Cursed?	68	1
66	69	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	288
31	70	MICHAEL JACKSON		EPIC/LEGACY	The Essential Michael Jackson	31	241
	50	MAC MILLER		WARNER BROS.	Swimming	3	5
	69	BRUNO MARS		ATLANTIC/AG	24K Magic	2	94
	74	THE WEEKND		KOYE/REPUBLIC	Starboy	1	93
	75	JOURNEY		COLUMBIA/LEGACY	Journey's Greatest Hits	10	528
	85	FLEETWOOD MAC		WARNER BROS./REPUBLIC	Rumours	1	286
	71	CHRIS BROWN		RCA	Heartbreak On A Full Moon	3	45
	77	IMAGINE DRAGONS		GOOD AND BEAUTIFUL/INTERSCOPE/JGA	Night Visions	2	310
73	78	ED SHEERAN		ATLANTIC/AG	X	1	220
	80	CREEDENCE CLEARWATER REVELL		FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	383
	65	KENNY CHESNEY		BLUE CHAIR/WARNER BROS. NASHVILLE/WMI	Songs For The Saints	2	6
	79	ELTON JOHN		ROCKET/ISLAND/UMI	Diamonds	23	43
	92	6IX9INE		SCUMBAK/TER THOUSAND PROJECTS	DAY69	4	28
	76	OZUNA		GMEL/VP/VP ENTERTAINMENT/SONY MUSIC LATIN	Odisea	22	54
91	84	GUNNA		YSL	Drip Season 3	55	31
	87	CHARLIE PUTH		ATLANTIC/AG	Voicenotes	4	17
RE	86	EMINEM		SHADY/AFTERMATH/INTERSCOPE/JGA	Revival	1	29
12	87	ALICE IN CHAINS		VEVO/BMG	Rainier Fog	12	2
82	88	LYNYRD SKYNYRD		MCA/ATLANTIC/AG	All Time Greatest Hits	56	35
	86	RICH THE KID		REIN FORCE/REPUBLIC/INTERSCOPE/JGA	The World Is Yours	2	23
	93	TOM PETTY AND THE HEARTBREAKERS		MCA/ATLANTIC/AG	Greatest Hits	2	283
	83	ANNE-MARIE		MAJOR TOM'S/REPUBLIC/WARNER BROS.	Speak Your Mind	31	19
94	92	LAIUS		1.1.1.1/SONY/4050/ATL	i met you when I was 18. (the playlist)	50	14
NEW	93	DON Q		HIGHBRIDGE THE LABEL/ATLANTIC/AG	Don Season 2	93	1
102	94	ELLA MAI		3D SUMMERS/INTERSCOPE/JGA	Ready (EP)	29	19
	81	SOUNDTRACK		NETFLIX/INTERSCOPE/JGA	13 Reasons Why, Season 2	26	16
95	96	2PAC		AMARIL/DEATH ROW/INTERSCOPE/JGM	Greatest Hits	3	238
	97	TWENTY ONE PILOTS		FUELED BY RAMEN/AG	Blurryface	1	173
89	98	PLAYBOI CARTI		WOLFE/INTERSCOPE/JGA	Die Lit	3	17
	78	FUTURE		FREE BAND/EPIC	BEASTMODE 2	3	9
NEW	100	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/AG	4Freedom (EP)	100	1



Kamikaze Raids Chart

Eminem earns his ninth No. 1 album on the Billboard 200 as his surprise release, *Kamikaze*, debuts atop the chart. The set — which dropped without warning on Aug. 31 — earned 434,000 equivalent album units in the week ending Sept. 6, according to Nielsen Music. Of that sum, 252,000 were in traditional album sales — all from digital downloads, as the set's CD was not issued until Sept. 7.

Eminem is now tied with Garth Brooks and The Rolling Stones for the fifth-most No. 1 albums. The Beatles lead all acts, with 19 chart-toppers.

Kamikaze's start in both units and sales blows past the launch of Eminem's last album, *Revival*, which entered at No. 1 with 267,000 units (197,000 in album sales) on the chart dated Jan. 3.

In terms of overall units, *Kamikaze* logs the fourth-largest week for an album in 2018. The only bigger frames were tallied by the debuts of Drake's *Scorpion* (732,000; July 14-dated chart), Travis Scott's *Astroworld* (537,000; Aug. 18) and Post Malone's *beerbongs & bentleys* (461,000; May 12).

Further, *Kamikaze's* sales bow tallies the third-biggest sales week of 2018. The larger weeks were Dave Matthews Band's *Come Tomorrow* (285,000; June 23) and Scott's *Astroworld* (270,000). Notably, *Come Tomorrow's* first week was bolstered by sales from a concert ticket/album sale redemption offer, and *Astroworld* was enhanced by sales from an array of merchandise/album bundles. While Eminem also offered various merchandise/album bundles, old-fashioned digital retailer sales provided the bulk of his set's overall sales volume.

—Keith Caulfield

UNEXPECTED
SOUNDS FROM ITALY

HITWEEK



Roberto Cacciapaglia

North America Tour 2018

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NEW YORK - Carnegie Hall | Sun, Oct 7

SAN FRANCISCO - Herbst Theatre | Wed, Oct 10

LOS ANGELES - Zipper Hall | Fri, Oct 12

Info & Tickets: www.robortocacciapaglia.com

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
101	101	TRAVIS SCOTT	GRAND HIJST/EPIC	Birds In The Trap Sing McKnight	1	105
59	102	SAM SMITH	CAPITOL	The Thrill Of It All	1	44
96	103	KODAK BLACK	DOLLAZ N DEALZ/ATLANTIC/AG	Project Baby Two	2	55
103	104	SAM SMITH	CAPITOL	In The Lonely Hour	2	221
99	105	THE WEEKND	XD/REPUBLIC	Beauty Behind The Madness	1	158
120	106	BOB SEGER & THE SILVER BULLET BAND	HICEOUT/CAPITOL/UMG	Greatest Hits	8	241
109	107	ZAC BROWN BAND	ROAR/SOUTHERN GROUNDWAT/ATLANTIC/AG	Greatest Hits So Far...	20	180
108	108	G-EAZY	G-EAZY/RVGB/BPG/RCA	The Beautiful & Damned	3	38
84	109	EAGLES	ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	1	241
90	110	A\$AP ROCKY	2142/WORLDWIDE/PGLO GROUNDS/RCA	Testing	4	15
100	111	RAE SREMMURD, SWAE LEE & SLIM Jxmmi	FAIRBURN/INTERSCOPE/JGA	SR3MM	6	18
107	112	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	What Makes You Country	1	39
106	113	TAYLOR SWIFT	BIG MACHINE/BMLG	1989	1	195
113	114	JON PARDI	CAPITOL NASHVILLE/UMGN	California Sunrise	11	114
RE	115	MICHAEL JACKSON	EPIC/LEGACY	Thriller	1	335
110	116	J. COLE	CREAMVILLE/RD/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	196
134	117	METALLICA	BLAKENET/PHONO	Metallica	1	499
111	118	DANIEL CAESAR	GOLDEN CHILD	Freudian	25	52
114	119	DUA LIPA	WARNER BROS.	Dua Lipa	27	62
116	120	SAM HUNT	NACA NASHVILLE/UMGN	Montevallo	3	202
117	121	SOUNDTRACK	VILLA 40/DREAMWORKS/RCA	Trolls	3	102
118	122	RIHANNA	WESTBURY ROAD/ROC NATION	ANTI	1	137
RE	123	GUNS N' ROSES	GEFFEN/UMG	Greatest Hits	3	442
119	124	HALSEY	ASTROWORKS	hopeless fountain kingdom	1	66
72	125	FLORIDA GEORGIA LINE	BMLG	Florida Georgia Line (EP)	72	2
121	126	SOUNDTRACK	FCK/RCA	Love, Simon	37	25
115	127	THE WEEKND	XD/REPUBLIC	My Dear Melancholy, (EP)	1	23
126	128	FIVE FINGER DEATH PUNCH	PROSPECT PARK	A Decade Of Destruction	29	40
123	129	KENDRICK LAMAR	TOP DAWG/ALTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city	2	306
RE	130	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	Graffiti U	2	18
112	131	ABBA	RYL&R/ROSY/DIC/D/UMG	Gold -- Greatest Hits	25	146
133	132	THE NOTORIOUS B.I.G.	BAD BOY/RHINO	Greatest Hits	1	144
122	133	QUEEN NAJJA	QUEEN NAJJA/CAPITOL	Queen Najja (EP)	26	6
NEW	134	JESUS CULTURE	JESUS CULTURE/SPEARROW/CAPITOL CMG	Living With A Fire	134	1
125	135	JAY ROCK	TOP DAWG/INTERSCOPE/JGA	Redemption	13	12
138	136	AC/DC	COLUMBIA/LEGACY	Back In Black	4	324
137	137	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	From A Room: Volume 1	2	70
130	138	FIVE FINGER DEATH PUNCH	PROSPECT PARK	And Justice For None	4	16
131	139	XXXTENTACION	BAD VIBES FOREVER/EMPIRE RECORDINGS	Revenge	28	41
132	140	MIGOS	QUALITY CONTROL/300/AG	Culture	1	84
124	141	FLORIDA GEORGIA LINE	BMLG	Dig Your Roots	2	105
127	142	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	253
140	143	PANIC! AT THE DISCO	CD/D2/RELEAS BY RAMEN&G	Death Of A Bachelor	1	138
128	144	OLD DOMINION	NCA NASHVILLE/SMN	Happy Endings	7	50
RE	145	EMINEM	WEIN/SHAD/WATERMATH/INTERSCOPE/JGA	Recovery	1	313
148	146	BRUNO MARS	ELEKTRA/AG	Doo-Wops & Hooligans	3	391
141	147	RED HOT CHILI PEPPERS	WARNER BROS.	Greatest Hits	18	183
151	148	RUSS	DIEMOND/RUSS MY WAY/COLUMBIA	There's Really A Wolf	7	70
135	149	DEMI LOVATO	HOLLYWOOD/SAFEHOUSE/ISLAND	Tell Me You Love Me	3	49
NEW	150	BUN-B	DOUBLE DONE//THE EMPIRE RECORDINGS	Return Of The Trill	150	1

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
139	151	BLOCCBOY JB	BLOC NATION	Simi	28	18
142	152	ZI SAVAGE, OFFSET & METRO BOOMM	BOOMBATHO/UNITI CONTROL/RUN-DMC/UGATEP GANG/REPUBLIC/CAPITOL/EPIC	Without Warning	4	45
146	153	ANUEL AA	REAL HASTA LA MUERTE/GLAD EMPIRE	Real Hasta La Muerte	42	8
161	154	THE BEACH BOYS	Sounds Of Summer/The Very Best Of The Beach Boys		16	149
144	155	THE BEATLES	APPLE/CAPITOL/UMG	1	1	333
88	156	LED ZEPPELIN	SWAN SONG/ATLANTIC/RHINO	Mothership	7	268
150	157	SHAWN MENDES	ISLAND	Illuminate	1	101
149	158	LIL BABY	QUALITY CONTROL	Too Hard	80	38
RE	159	LEON BRIDGES	USASAWYERB&3/COLUMBIA	Coming Home	6	36
155	160	FRANK OCEAN	BOYS DON'T CRY	Blonde	1	99
35	161	BAS	DREAMVILLE/INTERSCOPE/JGA	Milky Way	35	2
153	162	THOMAS RHETT	VALDRY/BMLG	Tangled Up	6	148
162	163	THE BEATLES	APPLE/CAPITOL/UMG	Abbey Road	1	273
157	164	ADELE	XL/COLUMBIA	25	1	146
RE	165	MACHINE GUN KELLY	EST19K/BAD BOY/INTERSCOPE/JGA	bloom	8	17
160	166	BRYSON TILLER	TRAPSOUL/RCA	TRAPSOUL	8	154
158	167	BLAKE SHELTON	WALKER BROS. NASHVILLE/RBM	Reloaded: 20 #1 Hits	5	127
105	168	MONEYBAGG YO	W-LESS/INTERSCOPE/JGA	Bel On Me	11	5
154	169	ARIANA GRANDE	REPUBLIC	Dangerous Woman	2	113
147	170	LOGIC	VISIONARY/DEF JAM	Bobby Tarantino II	1	26
RE	171	LEON BRIDGES	USASAWYERB&3/COLUMBIA	Good Thing	3	8
156	172	NAV	KQ/REPUBLIC	Reckless	8	16
164	173	ADELE	XL/COLUMBIA	21	1	380
166	174	THE ROLLING STONES	ABKCO	Hot Rocks 1964-1971	4	280
RE	175	GRETA VAN FLEET	LAVA/REPUBLIC	From The Fires	36	37
165	176	VARIOUS ARTISTS	BIRP/SESAS/DONT MUSIC/LEGACY	NOW 67	19	5
183	177	FRANK SINATRA	FRANK SINATRA ENTERPRISES/CAPITOL/UMG	Ultimate Sinatra	32	54
159	178	LINKIN PARK	WARNER BROS.	[Hybrid Theory]	2	224
RE	179	EMINEM	WEBB/INTERMATH/INTERSCOPE/UMG	The Eminem Show	1	355
173	180	FLORIDA GEORGIA LINE	BMLG	Here's To The Good Times	4	261
169	181	J BALVIN	IMPERSAL MUSIC/LANIC/UMG	Vibras	15	15
191	182	BON JOVI	ISLAND/UMG	Greatest Hits: The Ultimate Collection	5	109
RE	183	EARTH, WIND & FIRE	COLUMBIA/LEGACY	Greatest Hits	40	19
174	184	TYLER, THE CREATOR	GOOD FUTURE/COLUMBIA	Flower Boy	2	55
186	185	BEYONCE	MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	1	183
200	186	HOZIER	RUBBYWORKS/COLUMBIA	Hozier	2	162
172	187	THE CHAINSMOKERS	REPROTOR/COLUMBIA	Memories...Do Not Open	1	74
163	188	SIMON & GARFUNKEL	COLUMBIA/LEGACY	Simon And Garfunkel's Greatest Hits	5	175
189	189	CARRIE UNDERWOOD	19/ALIST/NASHVILLE/SMN	Greatest Hits: Decade #1	4	141
179	190	JHENE AIKO	ATTEL/D/ART/UM/DEF JAM	Trip	5	50
177	191	KANYE WEST	GOOD/DEF JAM	The Life Of Pablo	1	123
178	192	JUSTIN BIEBER	SOLJOLBY/R&K/MOR/BAUN/DEF JAM	Purpose	1	146
129	193	AMINE	REPUBLIC	ONE POINT FIVE	53	3
192	194	TIM MCGRAW	CORB	Number One Hits	27	126
176	195	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	185
187	196	BILLY JOEL	COLUMBIA/LEGACY	The Hits	34	26
180	197	CHANCE THE RAPPER	CHANCE THE RAPPER	Coloring Book	8	121
181	198	KYLE	INDEPENDENTLY POPULAR/ATLANTIC/AG	Light Of Mine	29	13
RE	199	EMINEM	WEBB/INTERMATH/INTERSCOPE/JGA	The Marshall Mathers LP 2	1	188
175	200	MEEK MILL	MAYBACK/ATLANTIC/AG	Legends Of The Summer (EP)	9	9

4

TROYE SIVAN
Bloom

Troye Sivan scores his highest-charting album yet, and fourth top 10, as *Bloom* bows at No. 4 on the Billboard 200 with 72,000 equivalent album units earned in the week ending Sept. 6, according to Nielsen Music. Of that sum, 59,000 were in traditional album sales — his best sales week yet (surpassing the 55,000 start of his last full-length, *Blue Neighbourhood*, in 2015). *Bloom's* starting total was enhanced by a concert ticket/album purchase redemption offer, as well as merchandise-album bundles sold through his website. —K.C.

159

LEON BRIDGES
Coming Home

Bridges' two albums — *Coming Home* and *Good Thing* (No. 171) — both log big gains in the wake of his Sept. 2 profile on CBS' *Sunday Morning*. The former is up 131 percent in units, while the latter jumps 79 percent.

196

MACHINE GUN KELLY
Bloom

There's a pair of *Bloom*-ing albums on the chart (see No. 4) as *Machine Gun Kelly's Bloom* returns (up 84 percent) for the first time since January, thanks to interest generated by his beef with *Eminem* (see page 67).

The Billboard 200 chart ranks the most popular albums of the week, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). SALES DATA COMPILED BY NIELSEN MUSIC

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Machine Gun Kelly, Eminem Ignite Beef

After previously reaching the Social 50 chart for one week in June 2017 (No. 46), **Machine Gun Kelly** (below) vaults to No. 13 on the latest tally. The rapper re-enters thanks to 113,000 Twitter mentions, as well as 147,000 Wikipedia views, all up from negligible amounts, according to Next Big Sound, in the week ending Sept. 6. The reason for his sizable boost in social media activity? MGK was one of the sources of **Eminem's** ire on his surprise No. 1 *Billboard* 200 album *Kamikaze* (specifically on "Not Alike"), and the rapper clapped back with a disc track of his own, "Rap Devil," on Sept. 3.

"I'm standing up for not just myself, but my generation," MGK tweeted to accompany the song's release. "I'm doing the same shit you did back in ur day. life is still real on my side, and i had to take time from the grind to defend myself from someone i called an idol. love, Rap Devil."

For his part, Eminem re-enters the Social 50 at No. 5, his highest ranking since he reached No. 3 in October 2017. The attention swirling around *Kamikaze*—including criticism of its lyrical content in addition to excitement from fans—landed the rapper 438,000 Twitter mentions (up 4,477 percent) and 255,000 new YouTube subscribers, the latter thanks to the music video release for "Fall" and audio-only posts for others. And don't count the beef between MGK and Eminem over just yet, either: The latter teased a potential response on Instagram Live over the Sept. 8-9 weekend.

—Kevin Rutherford



Social/Streaming

September 15 2018
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LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
1	1	#1 BTS (JYP ENTERTAINMENT)	100
2	2	 LOUIS TOMLINSON (JIVE/CO/EPIC)	75
3	3	 EXO (S.M.)	59
8	4	 GOT7 (JYP)	55
RE	5	 EMINEM (SHADY/AFTERMATH/INTERSCOPE/JGA)	295
4	6	 NCT DREAM (S.M.)	4
5	7	 ARIANA GRANDE (REPUBLIC)	292
11	8	 LALI (4DOLA/SONY MUSIC ARGENTINA)	82
16	9	 MARSHMELLO (JON TIME COLLECTIVE)	67
9	10	 KANYE WEST (GOOD/DEF JAM)	109
27	11	 MONSTA X (STARSHIP ENTERTAINMENT/J&E ENTERTAINMENT)	40
18	12	 GIRLS' GENERATION (S.M.)	6
RE	13	 MACHINE GUN KELLY (E51.0XX/BAD BOYZ/INTERSCOPE/JGA)	2
25	14	 ALAN WALKER (MER MUSIC/RCA)	10
RE	15	 BAEKHYUN (S.M.)	3
21	16	 SEVENTEEN (PLEDIS/J&E ENTERTAINMENT)	65
6	17	 NICKI MINAJ (YOUNG MONEY/CASH MONEY/REPUBLIC)	381
30	18	 DUA LIPA (WARNER BROS.)	61
RE	19	 ARETHA FRANKLIN (RCA)	3
15	20	 NCT (S.M.)	25
10	21	 CARDI B (THE PUP GROUP/ATLANTIC)	63
42	22	 YOUNGBOY NEVER BROKE AGAIN (NEVER BROKE AGAIN)	5
7	23	 SHAWN MENDES (ISLAND)	194
14	24	 CAMILA CABELLO (SPICEPIE)	122
13	25	 BLACKPINK (YG)	47
31	26	 RIHANNA (WESTBURY ROAD/ROC NATION)	392
23	27	 MICHAEL JACKSON (MCA/EPIC)	211
24	28	 IMAGINE DRAGONS (REINAKA/MER/INTERSCOPE/J&E)	32
34	29	 ANUEL AA (REAL MASTA LA MUERTE/GLAD EMPIRE)	8
46	30	 TROYE SIVAN (CAPITO)	90
36	31	 ED SHEERAN (ATLANTIC)	176
33	32	 BILLIE EILISH (BARRONDAKE/INTERSCOPE/JGA)	9
RE	33	 LADY GAGA (STREAMLINE/INTERSCOPE/JGA)	379
50	34	 50 CENT (G-UNIT)	156
RE	35	 LIL PUMP (WARNER BROS.)	39
39	36	 XXXTENTACION (BAD VIBES FOREVER)	12
29	37	 WANNA ONE (SINKY ENTERTAINMENT/STONE MUSIC ENTERTAINMENT)	40
RE	38	 SIA (MONKEY PUZZLE/ATLANTIC)	8
RE	39	 PENTAGON (CUBE/DAEN ENTERTAINMENT)	6
45	40	 MAROON 5 (J&E/INTERSCOPE/JGA)	172
38	41	 DEMI LOVATO (SAFE HOUSE/ATLANTIC)	395
RE	42	 SUPER JUNIOR (S.M.)	15
26	43	 NCY 127 (S.M.)	10
NEW	44	 WHY DON'T WE (SIGNATURE ENTERTAINMENT/J&E)	1
37	45	 STRAY KIDS (JYP)	15
RE	46	 ZENDAYA (HOLLYWOOD/REPUBLIC)	193
RE	47	 PAULO LONDRA (UNSIGNED)	11
RE	48	 CHANCE THE RAPPER (UNSIGNED)	44
49	49	 ASTRO (INTERPARE)	14
RE	50	 IKON (YG)	2

LAST WEEK	THIS WEEK	TITLE	ARTIST	WKS. ON CHART
NEW	1	#1 LUCKY YOU (SHADY/AFTERMATH/INTERSCOPE)	Eminem Feat. Joyner Lucas	1
2	2	 FEFE (SOUMGANG/TENTHOUSAND PROJECTS)	6ix9ine Feat. Nicki Minaj & Murda Beatz	7
1	3	 IN MY FEELINGS (YOUNG MONEY/CASH MONEY/REPUBLIC)	Drake	10
3	4	 LUCID DREAMS (GRADE A/INTERSCOPE)	Juice WRLD	16
NEW	5	 THE RINGER (SHADY/AFTERMATH/INTERSCOPE)	Eminem	1
4	6	 SICKO MODE (CACTUS JACK/GRAND Hustle/EPIC)	Travis Scott	5
NEW	7	 FALL (SHADY/AFTERMATH/INTERSCOPE)	Eminem	1
NEW	8	 KAMIKAZE (SHADY/AFTERMATH/INTERSCOPE)	Eminem	1
5	9	 GIRLS LIKE YOU (J&E/INTERSCOPE)	Maroon 5 Feat. Cardi B	14
7	10	 TASTE (LAST KINGS/EMPIRE RECORDINGS)	Tyga Feat. Offset	14
NEW	11	 GREATEST (SHADY/AFTERMATH/INTERSCOPE)	Eminem	1
NEW	12	 NOT ALIKE (SHADY/AFTERMATH/INTERSCOPE)	Eminem Feat. Royce Da 5'9	1
6	13	 I LIKE IT (THE ASP GROUP/ATLANTIC)	Cardi B, Bad Bunny & J Balvin	22
NEW	14	 BEBE (SOUMGANG/TENTHOUSAND PROJECTS)	6ix9ine Feat. Anuel AA	1
8	15	 BETTER NOW (REPUBLIC)	Post Malone	19
9	16	 NONSTOP (YOUNG MONEY/CASH MONEY/REPUBLIC)	Drake	10
13	17	 SAD! (BAD VIBES FOREVER)	XXXTENTACION	27
10	18	 YES INDEED (QUALITY CONTROL/MIDGARD/SPICE)	Lil Baby & Drake	17
NEW	19	 NORMAL (SHADY/AFTERMATH/INTERSCOPE)	Eminem	1
41	20	 TRIP (10 SUMMERS/INTERSCOPE)	Ella Mai	2
12	21	 GOD IS A WOMAN (REPUBLIC)	Ariana Grande	8
15	22	 BOO'D UP (10 SUMMERS/INTERSCOPE)	Ella Mai	19
14	23	 BIG BANK (ARINONDO/DEF JAM)	YG Feat. 2 Chainz, Big Sean & Nicki Minaj	10
16	24	 EASTSIDE (FRIENDS KEEP SECRETS/INTERSCOPE)	Benny Blanco, Halsey & Khalid	7
NEW	25	 STEPPING STONE (SHADY/AFTERMATH/INTERSCOPE)	Eminem	1
17	26	 NO BRAINER (AT THE BEAT/EPIC)	DJ Khaled Feat. Justin Bieber, Chance the Rapper & Quavo	6
18	27	 GOD'S PLAN (YOUNG MONEY/CASH MONEY/REPUBLIC)	Drake	33
22	28	 MOONLIGHT (BAD VIBES FOREVER)	XXXTENTACION	14
20	29	 PSYCHO (REPUBLIC)	Post Malone Feat. Ty Dolla \$ign	28
21	30	 ROCKSTAR (REPUBLIC)	Post Malone Feat. 21 Savage	51
23	31	 NICE FOR WHAT (YOUNG MONEY/CASH MONEY/REPUBLIC)	Drake	22
19	32	 STARGAZING (CACTUS JACK/GRAND Hustle/EPIC)	Travis Scott	5
NEW	33	 VENOM (SHADY/AFTERMATH/INTERSCOPE)	Eminem	1
NEW	34	 NICE GUY (SHADY/AFTERMATH/INTERSCOPE)	Eminem & Jessie Reyez	1
28	35	 PERFECT (ATLANTIC)	Ed Sheeran	50
NEW	36	 GOOD GUY (SHADY/AFTERMATH/INTERSCOPE)	Eminem Feat. Jessie Reyez	1
29	37	 YOUNGBLOOD (ONE MOBILE ARTIST)	5 Seconds Of Summer	9
26	38	 MEANT TO BE (WARNER BROS.)	Bebe Rexha & Florida Georgia Line	41
25	39	 NO TEARS LEFT TO CRY (REPUBLIC)	Ariana Grande	20
NEW	40	 FEELS LIKE SUMMER (MOB WAVE • BOSTON/EPIC)	Childish Gambino	1
30	41	 DESPACITO (UNIVERSAL MUSIC LATIN/REINAKA/REINAKA/DEF JAM/EPIC)	Jhay Cortez & Daddy Yankee Feat. Justin Bieber	79
31	42	 LOVE LIES (FOUR/FCA)	Khalid & Normani	25
34	43	 BELIEVER (R&B/INTERSCOPE)	Imagine Dragons	67
24	44	 BREATHIN (REPUBLIC)	Ariana Grande	3
33	45	 ALL GIRLS ARE THE SAME (GRADE A/INTERSCOPE)	Juice WRLD	16
38	46	 TE BOTE (LOS MICHOCOS/FLOW LA MOJAVE)	Casper Magno, No Guts, Dorel, Nicky Jam, Ozuna & Bad Bunny	18
27	47	 YOSEMITE (CACTUS JACK/GRAND Hustle/EPIC)	Travis Scott	5
40	48	 NATURAL (REINAKA/EPIC)	Imagine Dragons	2
NEW	49	 MO BAMBA (CACTUS JACK/GRAND/INTERSCOPE)	Sheck Wes	1
32	50	 WORK IN ME (QUALITY CONTROL/ASPIRIN/CAPITO)	Quavo	2



Eminem's 'Lucky' Debut

Kamikaze, the new album by **Eminem** (above), storms the Streaming Songs chart, led by the No. 1 track "Lucky You," featuring **Joyner Lucas**. It's Eminem's second leader on the chart, which launched in 2013; his first, "The Monster," featuring **Rihanna**, led for one week in January 2014. "Lucky You" earned 42.2 million streams in the week ending Sept. 6, according to Nielsen Music. In total, four songs from *Kamikaze* debut in the top 10 of Streaming Songs, with "Lucky" followed by "The Ringer" (No. 5, 31.7 million), "Fall" (No. 7, 31.8 million) and the title track (No. 8, 26.2 million). (Notably, "Ringer" leads "Fall" despite the latter's larger number of streams due to weighting on the chart that value paid streams over ad-supported ones; a portion of the data for "Fall" comes from a YouTube video released Sept. 4.) Eminem previously had never debuted inside the top 10 of Streaming Songs. He came closest with the No. 11 start and peak of "Headlights," featuring **Nate Ruess**, in May 2014.

"Lucky" is the seventh song to debut at the top of Streaming Songs in 2018 and the first since **Drake's** "Nonstop," which bowed atop the July 14-dated list. Eminem joins **Kanye West**, **Childish Gambino**, **Bruno Mars** and **Cardi B** as the other artists to do so this year. Additionally, "Lucky" leads the On-Demand Streaming Songs ranking, which tracks on-demand audio streams only, with 31 million streams coming via those services. Again, it's Eminem's first No. 1 debut and his first No. 1 since "Monster" (six weeks, beginning November 2013). Six songs from *Kamikaze* enter the top 10. —K.R.

Rock

September 15
2018

billboard

HOT ROCK SONGS™									
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	ARTIST	PEAK POS.	WKS. ON CHART		
		#1	#1	AG	NATURAL			Artist	WKS. ON CHART
				IMPRINT/PROMOTION LABEL					
	1	1	1	AG	NATURAL	Imagine Dragons	1	8	
	3	2	2			Imagine Dragons	1	72	
	2	3	3			Imagine Dragons	1	84	
	6	5	4			lovelytheband	4	37	
	4	4	5			Portugal. The Man	1	79	
	7	6	6			Weezer	6	15	
	9	7	7			Panic! At The Disco	7	16	
	8	8	8			Foster The People	5	51	
	-	13	9	5G	MY BLOOD	twenty one pilots	9	2	
	10	9	10			Bad Wolves	5	33	
	13	11	11			John Mayer	7	18	
	12	12	12			Panic! At The Disco	5	25	
	11	10	13			twenty one pilots	6	9	
	15	17	14			Death Cab For Cutie	14	12	
	-	39	15	DG	BODY TALKS	The Struts	15	3	
	23	21	16			Greta Van Fleet	16	8	
	18	16	17			twenty one pilots	7	9	
	21	20	18			Five Finger Death Punch	14	20	
	25	19	19			George Ezra	19	6	
	26	26	20			WALK THE MOON	20	17	
	20	24	21			grandson	20	15	
	22	22	22			Five Finger Death Punch	16	16	
	28	27	23			Badflower	23	9	
	14	23	24			Disturbed	14	3	
	31	30	25			The Revivalists	25	5	
	27	28	26			Sanctus Real	26	9	
	32	34	27			Muse	19	7	
	29	29	28			Panic! At The Disco	10	11	
	35	31	29			The Interruptions	29	5	
	34	15	30			Bring Me The Horizon	15	3	
	40	36	31			Three Days Grace	31	7	
			32			Muse	32	1	
	37	38	33			CHVRCHES	33	13	
	33	32	34			Bad Wolves Feat. DIAMANTE	31	18	
	19	25	35			twenty one pilots	14	5	
	36	35	36			flora cash	35	4	
	17	33	37			The 1975	17	3	
			38			Dean Lewis	38	2	
	30	37	39			Bastille	15	18	
	45	42	40			Breaking Benjamin	25	7	
			41			Elle King	22	2	
	48	43	42			Shinedown	42	4	
			43			TeamFourStar Feat. Paolo Cuevas & Ani DiFran	43	1	
	49	45	44			Panic! At The Disco	14	11	
	41	44	45			Asking Alexandria	41	6	
	50	48	46			Panic! At The Disco	11	12	
	44	47	47			Halestorm	28	8	
	39	41	48			Alice Merton	37	13	
			49			Florence + The Machine	9	17	
			50			Blue October	13	16	

TOP ROCK ALBUMS™							
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	WKS. ON CHART		
		#1	AG	NATURAL	Artist	WKS. ON CHART	
				IMPRINT/PROMOTION LABEL			
2	1	1	AG	NATURAL	Imagine Dragons	Evolve	63
4	2	2			Panic! At The Disco	Pray For The Wicked	11
5	3	3			QUEEN	Greatest Hits	41
		4			AMOS LEE	My New Moon	1
		5			TASH SULTANA	Flow State	1
		6			ALKALINE TRIO	Is This Thing Cursed?	1
		7			JOURNEY	Journey's Greatest Hits	85
		8			FLEETWOOD MAC	Rumours	80
		9			IMAGINE DRAGONS	Night Visions	198
		10			CREEDENCE CLEARWATER REVIVAL	Chronicle	85
		11			ELTON JOHN	Diamonds	43
		12			ALICE IN CHAINS	Rainier Fog	2
		13			LYNYRD SKYNYRD	All Time Greatest Hits	34
		14			TOM PETTY AND THE HEARTBREAKERS	Greatest Hits	67
		15			SOUNDTRACK	13 Reasons Why, Season 2	16
		16			TWENTY ONE PILOTS	Blurryface	173
		17			BOB SEGER & THE SILVER BULLET BAND	Greatest Hits	40
		18			EAGLES	Their Greatest Hits 1971-1975	57
		19	PS	BLACKENED	Metallica	85	
		20			GUNS N' ROSES	Greatest Hits	93
		21			SOUNDTRACK	Love, Simon	25
		22			FIVE FINGER DEATH PUNCH	A Decade Of Destruction	40
		23			AC/DC	Back In Black	72
		24			FIVE FINGER DEATH PUNCH	And Justice For None	16
		25			PANIC! AT THE DISCO	Death Of A Bachelor	138
MAINSTREAM ROCK™							
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	ARTIST	WKS. ON CHART		
		#1	AG	NATURAL	Artist	WKS. ON CHART	
				IMPRINT/PROMOTION LABEL			
2	1	1	AG	NATURAL	Three Days Grace	13	
4	2	2			Breaking Benjamin	16	
1	3	3			Five Finger Death Punch	19	
3	4	4			Halestorm	14	
6	5	5			Disturbed	4	
5	6	6			Greta Van Fleet	8	
7	7	7			Badflower	13	
11	8	8			Nothing More	14	
12	9	9			Slash Feat. Myles Kennedy & The Conspirators	6	
13	10	10			Bad Wolves Feat. DIAMANTE	11	
8	11	11			Ghost	22	
9	12	12			Pop Evil	17	
10	13	13			Godsmack	28	
14	14	14			Asking Alexandria	19	
17	15	15	GG	ATLANTIC	Shinedown	4	
16	16	16			twenty one pilots	9	
15	17	17			In This Moment Feat. Rob Halford	20	
20	18	18			The Glorious Sons	7	
18	19	19			Trice	13	
19	20	20			grandson	12	
22	21	21			Beartooth	6	
21	22	22			10 Years	12	
25	23	23			Alice In Chains	2	
23	24	24			Fozzy	6	
32	25	25			Bring Me The Horizon	2	



COURTESY OF RCA RECORDS

3DG Breaks No. 1 Record

Three Days Grace (above) breaks the record for the most No. 1s in the history of the Mainstream Rock airplay chart as "Infra-Red" rises 2-1. The Canadian band tallies its 14th chart-topper, breaking a tie with Van Halen for the most No. 1s since the list launched in 1981. 3DG accomplished the feat in just over 15 years of appearing on the chart (and first led with "Just Like You" in August 2004); Van Halen ruled 13 times after nearly 17 years of scaling the survey. "Infra-Red" is the second single from 3DG's album *Outsider* to top the chart, following five-week leader "The Mountain."

The Struts' "Body Talks" hits a new high on Hot Rock Songs, thanks in part to a new remix with Kesha on vocals. The song, which also bullets at No. 18 on Alternative and No. 39 on Mainstream Rock, vaults 39-15 on Hot Rock Songs with increases in all chart metrics, led by a 301 percent surge to 5,000 downloads sold, according to Nielsen Music.

Tash Sultana tops the Alternative Album Sales chart for the first time with *Flow State*, the Australian singer-songwriter's debut full-length that also enters Alternative Albums at No. 4 (11,000 equivalent album units earned; 8,000 via traditional album sales). The album's lead single, "Salvation," is receiving airplay from triple A radio, led by 14 spins each in the tracking week at WFPK Louisville, Ky., and KVVV Reno, Nev.

—Kevin Rutherford

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. ARTIST ASSESSED BY RADIO AIRPLAY SURVEILLANCE. IMPRESSIONS AS MEASURED BY RADIO AIRPLAY SURVEILLANCE. WEEKS ON CHART AS MEASURED BY RADIO AIRPLAY SURVEILLANCE. CHART RECORDS AS MEASURED BY RADIO AIRPLAY SURVEILLANCE. CHART RECORDS AS MEASURED BY RADIO AIRPLAY SURVEILLANCE. CHART RECORDS AS MEASURED BY RADIO AIRPLAY SURVEILLANCE.

COURTESY OF INTERSCOPE

R&B/Hip-Hop

September 15
2018
billboard

HOT R&B/HIP-HOP SONGS™				Artist		PEAK POS.	WKS. ON CHART
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE (PRODUCER (SONGWRITER))	IMPRINT/PROMOTION LABEL			
	1	1	#1 IN MY FEELINGS	DRAKE (TOMMY MONAGHAN, JAY-Z, J. COLE, JAY-R, KSI, MURPHY-BROWN, LADAVEGAS, SHAYNE HOWARD, DRAYSON, ...)	1	10	
	2	2	I LIKE IT	Cardi B, Bad Bunny & J Balvin (KALANBEAT, WHITE NOISE, GIANFRANCO MISEROLINI, ANTHONY HOPKINS, GARY BARBER, DANIEL NIGAM, ...)	1	22	
	3	4	FEFE	6ix9ine Featuring Nicki Minaj & Murda Beatz (MURDA BEATZ, LIL YACHTY, JAY-Z, GUNAS, ...)	3	7	
	4	3	BETTER NOW	Post Malone (FRANK DUKES, L.BELL, A. POSTON, NASHUA, J. FEENEY, L.BELL)	3	19	
	HOT SHOT DEBUT	5	LUCKY YOU	Eminem Featuring Joyner Lucas (EYEDRAGON, ALANINE, ...)	5	1	
	5	5	LUCID DREAMS	Juice WRLD (N. MIRA, J. HIGGINS, N. MIRA, STING, D. MILLER)	3	17	
	NEW	7	THE RINGER	Eminem (EYEDRAGON, ...)	7	1	
	6	6	AG SICKO MODE	Travis Scott (CACTUS JACK/GRAND Hustle/Epic)	3	5	
	7	7	TASTE	Tyga Featuring Offset (D.J. DONOHUE, M. RING, V. EVANS, S. EVANSON, K. PHUC, C. LEWIS, D. JIMMY)	7	15	
	NEW	10	FALL	Eminem (MIR, ...)	10	1	
	9	9	BOO'D UP	Ella Mai (D.J. MUSTARD, L. DOPSON, E. M. HOWELL, D. MCFARLANE, L. DOPSON, L. JAMES)	4	24	
	8	8	NO BRAINER	DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo (DJ KHALED, JUSTIN BIEBER, CHANCE THE RAPPER, QUAVO, ...)	4	6	
	NEW	13	KAMIKAZE	Eminem (T. SUBY, M. MATHERS, HILL, S. UBY, J. SMITH, C. E. SIMON, B. ERVIN)	13	1	
	13	11	NONSTOP	Drake (TAYLOR FEITH, N. J. D., A. GRAHAM, B. Z. HAMBERS, E. D. M. LSON)	2	10	
	10	10	YES INDEED	Lil Baby & Drake (WHEEZY, D. JONES, A. GRAHAM, W. GLASS)	5	17	
	NEW	16	GREATEST	Eminem (MIR, ...)	16	1	
	NEW	17	NOT ALIKE	Eminem Featuring Royce Da 5'9 (TAYLOR FEITH, JONNY, M. MATHERS, HILL, MONTGOMERY, CHAMBERS, SPENCE, ...)	17	1	
	14	12	BIG BANK	YG Featuring 2 Chainz, Big Sean & Nicki Minaj (D.J. MUSTARD, ...)	12	14	
	12	13	NICE FOR WHAT	Drake (MIR, ...)	1	22	
	24	20	DG SG TRIP	Ella Mai (D.J. MUSTARD, E. M. HOWELL, D. MCFARLANE, L. DOPSON, L. JAMES)	20	5	
	NEW	21	NORMAL	Eminem (TAYLOR FEITH, ...)	21	1	
	NEW	22	STEPPING STONE	Eminem (SHADY/AFTERMATH/INTERSCOPE)	22	1	
	NEW	23	VENOM	Eminem (SHADY/AFTERMATH/INTERSCOPE)	23	1	
	19	17	MOONLIGHT	XXXTENTACION (J. CUNNINGHAM, XXXTENTACION, J. CUNNINGHAM)	9	22	
	NEW	25	FEELS LIKE SUMMER	Childish Gambino (D.G. DOWER, L. GORANSSON, D. GOWER, L. GORANSSON)	25	1	
	18	19	APES**T	The Carters (P. J. WILLIAMS, ...)	9	12	
	16	15	STARGAZING	Travis Scott (NOT LISTED (NOT LISTED))	7	5	
	35	23	RING	Cardi B Featuring Kehlani (NEEDLESCREEPER, ...)	19	6	
	17	16	BARBIE DREAMS	Nicki Minaj (TIMBERLAND, ...)	13	4	
	39	18	WORKIN ME	Quavo (MURDA BEATZ, ...)	18	4	
	NEW	31	NICE GUY	Eminem & Jessie Reyez (F. BALL, ...)	31	1	
	NEW	32	GOOD GUY	Eminem Featuring Jessie Reyez (HILL, ...)	32	1	
	23	25	MEDICINE	Queen Naija (BOHEM, ...)	20	14	
		33	MO BAMBA	Shek Wex (NOT LISTED (NOT LISTED))	33	2	
	22	22	ALL GIRLS ARE THE SAME	Juice WRLD (N. MIRA, ...)	20	17	
	30	27	THAT'S ON ME	Yella Beezy (NOT LISTED (NOT LISTED))	27	7	
	20	21	YOSEMITE	Travis Scott (NOT LISTED (NOT LISTED))	16	5	
	48	34	SMILE (LIVING MY BEST LIFE)	Lil' Duval Feat. Snoop Dogg & Ball Greezy (MR. HANKY, ...)	34	3	
	26	26	LEAN WIT ME	Juice WRLD (N. MIRA, ...)	26	5	
	40	31	LIE	NF (T. PROFIT, ...)	31	7	
		41	I AM WHO THEY SAY I AM	YoungBoy Never Broke Again Feat. Kevin Gates & Quando Rondo (NOT LISTED (NOT LISTED))	24	2	
	32	29	CHANGES	XXXTENTACION (J. CUNNINGHAM, XXXTENTACION, J. CUNNINGHAM, ...)	12	20	
	34	35	BEST PART	Daniel Caesar Featuring H.E.R. (M. BURNETT, ...)	32	7	
	31	32	CHANEL (GO GET IT)	Young Thug Featuring Gunna & Lil Baby (NOT LISTED (NOT LISTED))	31	3	
	50	36	DANGEROUS	Meek Mill Featuring Jeremih & PnB Rock (HIMPAN, ...)	36	4	
	28	28	I'M UPSET	Drake (DODIE, ...)	6	15	
	29	30	1942	G-Eazy Featuring Yo Gotti & YBN Nahmir (HIMPAN, ...)	29	8	
	43	37	NARCOS	Migos (EYEDRAGON, ...)	17	16	
		41	HOPELESS ROMANTIC	Wiz Khalifa Featuring Swae Lee (YOUNG CHOP, ...)	30	5	
		47	SUMMERTIME MAGIC	Childish Gambino (D.G. DOWER, ...)	21	6	

TOP R&B/HIP-HOP ALBUMS™				Artist		Title	WKS. ON CHART
LAST WEEK	THIS WEEK	ARTIST (IMPRINT/DISTRIBUTING LABEL)	TITLE	WKS. ON CHART			
NO SHOT OF BIT	1	#1 EMINEM	Kamikaze	1	SHADY/AFTERMATH/INTERSCOPE/GA		
1	2	TRAVIS SCOTT	ASTROWORLD	5	CACTUS JACK/GRAND Hustle/Epic		
2	3	DRAKE	Scorpion	10	YOUNG MONEY/CASH MONEY/REPUBLIC		
4	4	POST MALONE	beerbongs & bentleys	19	REPUBLIC		
3	5	NICKI MINAJ	Queen	4	YOUNG MONEY/CASH MONEY/REPUBLIC		
6	6	JUICE WRLD	Goodbye & Good Riddance	16	GRADE 4/INTERSCOPE/GA		
8	7	XXXTENTACION	?	25	BAD VIBES FOREVER		
7	8	CARDI B	Invasion Of Privacy	22	THE SR GROUP/ATLANTIC/IG		
9	9	TRIPPIE REDD	Life's A Trip	4	TENTHOUSAND PROJECTS		
10	10	LIL BABY	Harder Than Ever	16	QUALITY CONTROL/MOTOWN/CAPITOL		
5	11	XXXTENTACION		17	BAD VIBES FOREVER/EMPIRE RECORDINGS		54
11	12	POST MALONE	Stoney	91	REPUBLIC		
14	13	MIGOS	Culture II	32	QUALITY CONTROL/MOTOWN/CAPITOL		
15	14	YG	Stay Dangerous	5	ARNDUN/DEF JAM		
RE	15	ARETHA FRANKLIN	30 Greatest Hits	3	ATLANTIC/RHINO		
18	16	KHALID	American Teen	79	RIGHT HAND/30A		
17	17	YOUNGBOY NEVER BROKE AGAIN	Until Death Call My Name	19	NEVER BROKE AGAIN/IG		
20	18	KENDRICK LAMAR	DAMN.	73	TOP DAWG/AFTERMATH/INTERSCOPE/GA		
33	19	GG EMINEM	Curtain Call: The Hits	143	SHADY/AFTERMATH/INTERSCOPE/GA		
13	20	VARIOUS ARTISTS	Young Stoner Life: Slime Language	3	YOUNG STONER LIFE/30A/IG		
22	21	J. COLE	KOD	20	GREENVILLE/ROC AVELIN/INTERSCOPE/GA		
21	22	WIZ KHALIFA	Rolling Papers 2	8	TAYLOR GANG/ATLANTIC/IG		
24	23	LIL UZI VERT	Luv Is Rage 2	54	GENERATION NONSTOP/ATLANTIC/IG		
23	24	THE CARTERS	EVERYTHING IS LOVE	12	ATLANTIC/RHINO		
29	25	SZA	Ctrl	65	TOP DAWG/30A		



'Boo'd Up' Sets No. 1 Record

As "Boo'd Up" by Ella Mai (above) secures a 13th week atop R&B/Hip-Hop Airplay, the song becomes the longest-running No. 1 by a female artist of the 2010s and posts the longest stay at the summit among women since Mary J. Blige's "Be Without You" spent 15 weeks at No. 1 in 2006. "Boo'd" continues to improve, posting a 4 percent gain to 37 million in audience in the week ending Sept. 9, according to Nielsen Music. The single is closing in on the all-time record for the most weeks at No. 1 among women: It now ties Toni Braxton's 1996 smash, "You're Makin' Me High," for third place. The pair trails only Blige's "You" and Mariah Carey's "We Belong Together" (a 14-week champ in 2005) since the chart began in 1992. Plus, Childish Gambino scores his 10th entry on Hot R&B/Hip-Hop Songs as "Feels Like Summer" starts at No. 25. The tune arrives after the Sept. 1 release of its music video, an animated clip that depicts a range of superstars including Beyoncé, Kanye West and Whitney Houston. The video pushes the song to 14 million U.S. streams in the week ending Sept. 6, up 1,003 percent. Elsewhere, Michael Jackson and Mark Ronson debut at No. 5 on R&B Digital Song Sales with "Diamonds Are Invincible," the producer's remix mashup of the King of Pop's songs for what would have been Jackson's 60th birthday on Aug. 29. The tune, which enters after its first full week of tracking, posted 6,000 downloads sold in the week ending Sept. 6. —Trevor Anderson

R&B DIGITAL SONG SALES™				Artist		WKS. ON CHART
LAST WEEK	THIS WEEK	TITLE (IMPRINT/PROMOTION LABEL)	ARTIST	WKS. ON CHART		
RE	1	#1 FEELS LIKE SUMMER	Childish Gambino	4	MCDJ/WOLF + 40THSTREET/30A	
6	2	TRIP	Ella Mai	5	10 SUMMERS/INTERSCOPE/GA	
1	3	NO BRAINER	DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo WE THE BEST/EMPIRE	6		
3	4	BOO'D UP	Ella Mai	25	10 SUMMERS/INTERSCOPE/GA	
NEW	5	DIAMONDS ARE INVINCIBLE	Michael Jackson x Mark Ronson	1	M/EPIC/LEGACY	
4	6	RESPECT	Aretha Franklin	4	ATLANTIC/RHINO	
8	7	(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN	Aretha Franklin	4	ATLANTIC/RHINO	
18	8	SEPTEMBER	Earth, Wind & Fire	33	COLUMBIA/LEGACY	
5	9	LEVEL UP	Clara	8	BEADY MARKS ENTERTAINMENT	
10	10	I SAY A LITTLE PRAYER	Aretha Franklin	4	ATLANTIC/RHINO	
13	11	BEYOND	Leon Bridges	7	LISA/WP/REPUBLIC/COLUMBIA	
17	12	THINK	Aretha Franklin	4	ATLANTIC/RHINO	
24	13	FREEWAY OF LOVE	Aretha Franklin	4	ATLANTIC/RHINO	
21	14	SUMMERTIME MAGIC	Childish Gambino	7	MEDEWELL + 40THSTREET/30A	
7	15	BEST PART	Daniel Caesar Feat. H.E.R. GOLDEN CHILD	11		
14	16	CHAIN OF FOOLS	Aretha Franklin	4	ATLANTIC/RHINO	
2	17	MADE FOR NOW	Janet & Daddy Yankee	3	RHYTHM NATION/30A	
RE	18	RIVER	Leon Bridges	8	LISA/WP/REPUBLIC/COLUMBIA	
9	19	OTW	Khalid, Ty Dolla \$ign & 6LACK	20	RIGHT HAND/30A	
12	20	CHANGES	XXXTENTACION	25	BAD VIBES FOREVER	
19	21	24K MAGIC	Bruno Mars	92	ATLANTIC/IG	
16	22	FINESSE	Bruno Mars & Cardi B	34	ATLANTIC/IG	
RE	23	I LIKE THAT	Janelle Monae	3	WORNA LANS/30A/ATLANTIC/IG	
23	24	BILLIE JEAN	Michael Jackson	19	EPIC/LEGACY	
RE	25	UNTIL YOU COME BACK TO ME	Aretha Franklin	3	ATLANTIC/RHINO	

Dance/Electronic

September 15
2018
billboard

HOT DANCE/ELECTRONIC SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS. WKS. ON CHART	
	1	1	#1 THE MIDDLE		Zedd, Maren Morris & Grey	1 33	
7	4	2	DG AG SG HAPPIER		Marshmello & Bastille	2 3	
3	3	3	JACKIE CHAN		Tiesto & Dzeko Feat. Preme & Post Malone	3 16	
2	2	4	ONE KISS		Calvin Harris & Dua Lipa	2 23	
6	5	5	REMIND ME TO FORGET		Kygo Featuring Miguel	5 25	
4	6	6	SOLO		Clean Bandit Featuring Demi Lovato	4 16	
9	7	7	SIDE EFFECTS		The Chainsmokers Featuring Emily Warren	7 7	
8	9	8	PROMISES		Calvin Harris & Sam Smith	8 3	
10	8	9	HAPPY NOW		Zedd & Elley Duhe	8 8	
12	11	10	BODY		Loud Luxury Featuring Brando	10 41	
11	10	11	RISE		Jonas Blue Featuring Jack & Jack	9 15	
13	13	12	OCEAN		Martin Garrix Featuring Khalid	5 12	
-	12	13	GOODBYE		Jason Derulo X David Guetta Feat. Nicki Minaj And Willy William	12 2	
17	16	14	DON'T LEAVE ME ALONE		David Guetta Feat. Anne-Marie	14 6	
16	15	15	IN MY MIND		Dynoro & Gigi D'Agostino	13 7	
18	19	16	TIE ME DOWN		Gryffin With Elley Duhe	16 5	
15	17	17	FINEST HOUR		Cash Cash Featuring Abir	14 20	
-	-	18	HOT SHOT DEBUT		REMEDY	Alesso	18 1
14	18	19	BORN TO BE YOURS		Kygo & Imagine Dragons	3 12	
25	23	20	WHENEVER		Kris Kross Amsterdam x The Boy Next Door Feat. Conor Maynard	20 6	
20	20	21	HIGH ON LIFE		Martin Garrix Featuring Bonn	16 6	
19	22	22	DARKSIDE		Alan Walker Featuring Au/Ra & Tomlin Harket	16 6	
21	24	23	ONLY YOU		Cheat Codes & Little Mix	15 11	
-	14	24	RIGHT NOW		Nick Jonas vs Robin Schulz	14 2	
22	25	25	BETTER NOT		Louis The Child Featuring Wafia	12 21	
26	26	26	SOMEBODY		The Chainsmokers & Drew Love	8 20	
NEW	27	27	LOVE NO MORE		Loud Luxury X Anders	27 1	
35	32	28	STAND UP		Dirty Werk (Steve Smooth X DJ Bam Bam)	28 4	
29	28	29	PANIC ROOM		Au/Ra & CamelPhat	27 14	
28	27	30	DANCING ALONE		Axwell & Ingrosso Featuring Romans	27 10	
27	29	31	WE DON'T CARE		Sigala & The Vamps	27 4	
31	33	32	DEAR SENSE		Louis The Child With MAX	26 4	
48	41	33	DOOMSDAY		VASSY x Lodato	33 3	
NEW	34	34	ELECTRICITY		Slik City x Dua Lipa	34 1	
32	34	35	TAKE YOU DOWN		Illenium	23 5	
36	38	36	TOY		Netta	27 9	
30	36	37	IF YOU'RE OVER ME		Years & Years	16 17	
37	37	38	MONOPHOBIA		deadmau5 Featuring Rob Swire	19 8	
43	40	39	LOSING IT		Fisher	39 3	
34	35	40	IDWK		DVBBS X Blackbear	12 14	
-	48	41	MISS ME		Sted-E & Hybrid Heights Featuring Mimi	41 2	
-	21	42	SAVE YOURSELF		The Chainsmokers & NGHTMRE	21 2	
41	44	43	PRETENDER		Steve Aoki Featuring Lii Yachty & AJR	24 16	
NEW	44	44	BLAH BLAH BLAH		Armin van Buuren	44 1	
NEW	45	45	FLAVOR		Niiko x SWAE + Alicia Madison	45 1	
39	43	46	WHEN WE WERE YOUNG		Lost Kings Feat. Norma Jean Martine	32 17	
33	30	47	STICKS & STONES		Metro & Nelly Furtado	30 7	
-	31	48	DRIVE		Black Coffee & David Guetta Feat. Delilah Montagu	31 2	
-	42	49	SATISFIED		Galantis Featuring MAX	22 6	
49	50	50	UNDERWATER		RUFUS DU SOL	42 4	

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
1	1	#1 THE CHAINSMOKERS		Memories...Do Not Open	74	
2	2	THE CHAINSMOKERS		Collage (EP)	96	
3	3	LADY GAGA		The Fame	234	
4	4	KYGO		Kids In Love	44	
5	5	CALVIN HARRIS		Funk Wav Bounces Vol. 1	62	
6	6	ODESZA		A Moment Apart	52	
8	7	GORILLAZ		Demon Days	189	
9	8	ODESZA		In Return	163	
11	9	DJ SNAKE		Encore	109	
13	10	AVICII		True	99	
14	11	ALINA BARAZ & GALIMATIAS		Urban Flora	163	
NEW	12	JAUZ		The Wise And The Wicked	1	
16	13	DAVID GUETTA		Nothing But The Beat	191	
15	14	MAJOR LAZER		Peace Is The Mission	156	
19	15	DAFT PUNK		Random Access Memories	163	
18	16	ILLENIUUM		Awake	48	
20	17	KYGO		Cloud Nine	118	
21	18	THE CHAINSMOKERS		Sick Boy (EP)	20	
23	19	DAFT PUNK		Discovery	113	
12	20	CALVIN HARRIS		18 Months	117	
25	21	FLUME		Skin	116	
24	22	CALVIN HARRIS		Motion	129	
RE	23	FLO RIDA		Wild Ones	65	
RE	24	LADY GAGA		Born This Way	139	
10	25	R3HAB		The Wave	2	

DANCE/ELECTRONIC STREAMING SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART	
2	1	#1 HAPPIER		Marshmello & Bastille	3	
1	2	SOLO		Clean Bandit Feat. Demi Lovato	16	
3	3	THE MIDDLE		Zedd, Maren Morris & Grey	32	
4	4	JACKIE CHAN		Tiesto & Dzeko Feat. Preme & Post Malone	16	
10	5	PROMISES		Calvin Harris & Sam Smith	3	
5	6	HAPPY NOW		Zedd & Elley Duhe	7	
7	7	SILENCE		Marshmello Feat. Khalid	56	
8	8	BODY		Loud Luxury Feat. Brando	12	
9	9	SOMETHING JUST LIKE THIS		The Chainsmokers & Celdor	81	
6	10	ONE KISS		Calvin Harris & Dua Lipa	22	
12	11	CLOSER		The Chainsmokers Feat. Halsey	110	
14	12	FADED		Alan Walker	129	
11	13	SIDE EFFECTS		The Chainsmokers Feat. Emily Warren	6	
13	14	RISE		Jonas Blue Feat. Jack & Jack	12	
16	15	DON'T LET ME DOWN		The Chainsmokers Feat. Daya	135	
15	16	OCEAN		Martin Garrix Feat. Khalid	12	
18	17	ALONE		Marshmello	121	
17	18	REMIND ME TO FORGET		Kygo Feat. Miguel	22	
20	19	DON'T LEAVE ME ALONE		David Guetta Feat. Anne-Marie	6	
25	20	STAY		Zedd & Alessia Cara	79	
24	21	TIE ME DOWN		Gryffin With Elley Duhe	2	
21	22	STAYIN' ALIVE		Bee Gees	18	
23	23	WOLVES		Selena Gomez X Marshmello	46	
19	24	IN MY MIND		Dynoro & Gigi D'Agostino	5	
RE	25	WAKE ME UP!		Avicii	77	



Marshmello And Bastille Reign

Marshmello (above) and Bastille bolt to No. 1 on two *Billboard* charts, bumping 2-1 on Dance/Electronic Streaming Songs and returning to the summit (6-1) on Dance/Electronic Digital Song Sales with "Happier." The collaboration earned 10.5 million U.S. streams (up 21 percent) and sold 7,000 downloads (up 38 percent) in the week ending Sept. 6, according to Nielsen Music. The track (which debuted atop Dance/Electronic Digital Song Sales two weeks earlier) is Marshmello's third No. 1 and Bastille's first on each list. "Happier" is the top gainer in all metrics on Hot Dance/Electronic Songs (4-2) and surges by 49 percent to 17 million in all-format airplay audience.

Shifting to Dance Club Songs, U.K. DJ-producer Jonas Blue jumps to his fourth No. 1 with "Rise," featuring Jack & Jack, who score their first. The track was remixed by Edn Prince, Retrovision and TV Noise, among others.

On Dance/Mix Show Airplay, Calvin Harris and Sam Smith soar 16-6 with "Promises." The fourth top 10 for Smith, "Promises" is Harris' 17th, the third-most among all acts since the chart's inception in August 2003 (after David Guetta's and Rihanna's 24 each). Also on Dance/Mix Show Airplay, Khalid and Normani lift 11-10 with "Love Lies," Khalid's third top 10 and Normani's first.

Los Angeles-based producer JAUZ (aka Sam Vogel) bows at No. 12 on Top Dance/Electronic Albums with his debut, *The Wise and the Wicked*, earning 2,000 equivalent album units.

-Gordon Murray

HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Streaming activity data by Nielsen Music, sales data as compiled by Nielsen Music and reports from a national sample of club DJs. Songs are defined as current releases, including reissues, and are ranked by the week's most popular airplay activity for the first time. TOP DANCE/ELECTRONIC ALBUMS: The week's most popular dance/electronic albums, as ranked by Nielsen Music. Streaming activity data by Nielsen Music, sales data as compiled by Nielsen Music and reports from a national sample of club DJs. Albums are defined as current releases, including reissues, and are ranked by the week's most popular airplay activity for the first time. DANCE/ELECTRONIC STREAMING SONGS: The week's top streamed dance/electronic songs and on-demand songs and videos on streaming services as compiled by Nielsen Music. See charts.legends.billboard.com for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

DANCE CLUB SONGS™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
2	1	RISE Jonas Blue Feat. Jack & Jack	11	
3	2	STAND UP Dirty Werk (Steve Smooth X DJ Bam Bam)	10	
5	3	REMEMBER TO FORGET Kygo Feat. Miguel	7	
6	4	DOOMSDAY VASSY X Lodato	6	
4	5	DANCING ALONE Axwell & Ingrosso Feat. Romans	9	
11	6	MISS ME Sted-E & Hybrid Heights Feat. Mimi	8	
17	7	GOD IS A WOMAN Ariana Grande	4	
14	8	HOW DO I LIVE (RE-IMAGINED) LeAnn Rimes	8	
7	9	ACCELERATE Christina Aguilera Feat. Ty Dolla \$ign & 2 Chainz	10	
13	10	FLAVOR Nilko X SWAE + Alicia Madison	6	
1	11	STICKS & STONES Metro & Nelly Furtado	12	
18	12	ALMOST LOVE Sabrina Carpenter	5	
12	13	TOY Netta	12	
20	14	CALL MY LIFE Blair St. Clair	6	
8	15	GIRLS Rita Ora, Cardi B, Bebe Rexha & Charli XCX	3	
21	16	SOMEWHERE ABOVE THE CLOUDS DJs From Mars	6	
9	17	SUMMER ON LOCK Emily Perry	9	
24	18	ALL I EVER WANTED The Ruda	5	
15	19	DRINK ABOUT Seeb X Dagny	8	
29	20	GROWING PAINS Alessia Cara	3	
23	21	IN MY FEELINGS Drake	7	
37	22	MADE FOR NOW Janet & Daddy Yankee	2	
36	23	GIMME! GIMME! GIMME! (A MAN AFTER MIDNIGHT) Cher	2	
28	24	GET DOWN TONIGHT Galactic Marvel Feat. KC & The Sunshine Band	5	
16	25	MOVE TO MIAMI Enrique Iglesias Feat. Pitbull	12	
25	26	PRIDE Morsy & Amber Skyes	7	
HOT SHOT DEBUT	27	PROMISES Calvin Harris & Sam Smith	1	
38	28	BACK TO YOU Greg Gatsby & CRVNTIS	4	
19	29	MESSIN' WITH MY MIND Chris Cox & Lee Dagger Feat. Ollie James	12	
41	30	DANCING WITH STRANGERS Jaki Nelson	3	
47	31	DON'T GO BREAKING MY HEART Backstreet Boys	2	
35	32	YOUR KISS DJ Head Feat. Nikki Valentine	4	
31	33	JACKIE CHAN Tiesto & Dzeko Feat. Preme & Post Malone	12	
30	34	GIRLS LIKE YOU Maroon 5 Feat. Cardi B	9	
45	35	COME ON OVER Sonic Amazon	3	
22	36	THERE FOR YOU Hilary Roberts	13	
NEW	37	LOW Lenny Kravitz	1	
49	38	BUSTED Bowie Jane	2	
39	39	I LIKE IT Cardi B, Bad Bunny & J Balvin	16	
NEW	40	INFINITY 2018 Sean Finn X Guru Josh	1	
NEW	41	SUMMER OF LOVE U2	1	
10	42	I'M IN LOVE WITH YOU Tony Moran Feat. Jason Walker	14	
NEW	43	TIE ME DOWN Gryffin With Elley Duhe	1	
26	44	I WANNA KNOW NOTD Feat. Bea Miller	13	
NEW	45	POUR OVER Vintage Culture & Adam K	1	
48	46	LOSING IT Fisher	3	
42	47	HEY, MR. PRESIDENT John Palumbo Feat. ONO	9	
32	48	SOLO Clean Bandit Feat. Demi Lovato	11	
33	49	NEVER FADE OUT Fadi Awad	5	
43	50	ONE KISS Calvin Harris & Dua Lipa	21	

BOXSCORE

September 15 2018
billboard

LEGEND

- Bullets indicate titles with greatest weekly gains.
- Album Charts**
 - Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
 - RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
 - RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
- Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multi-platinum level.
- Digital Songs Charts**
 - RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
 - RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numeral noted with Platino 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)	ARTIST	ATTENDANCE CAPACITY	PROMOTER
1	\$10,242,024 (\$499.50/\$49.50)	TAYLOR SWIFT, CAMILA CABELLO, CHARLI XCX	48,774	MESSINA TOURING GROUP
2	\$9,007,179 (\$499.50/\$49.50)	TAYLOR SWIFT, CAMILA CABELLO, CHARLI XCX	56,017	MESSINA TOURING GROUP
3	\$8,530,220 (\$110.25/\$10.25 CANADIAN) (\$110.64/\$10.64)	ED SHEERAN, ANNE-MARIE, SNOW PATROL	93,460	MESSINA TOURING GROUP
4	\$6,597,852.00 (\$499.50/\$49.50)	TAYLOR SWIFT, CAMILA CABELLO, CHARLI XCX	40,864	MESSINA TOURING GROUP
5	\$4,763,850 (\$164.50/\$16.45)	BILLY JOEL	41,107	LIVE NATION
6	\$4,481,290 (\$119.50/\$11.95)	ED SHEERAN, ANNE-MARIE, SNOW PATROL	47,204	MESSINA TOURING GROUP
7	\$3,726,271 (\$119.50/\$11.95)	ED SHEERAN, ANNE-MARIE, SNOW PATROL	41,522	MESSINA TOURING GROUP
8	\$2,386,573 (\$180.50/\$18.05)	SHAKIRA	25,284	LIVE NATION
9	\$2,068,550 (\$2,718.146 CANADIAN) (\$152.17/\$15.22)	SHANIA TWAIN	28,260	LIVE NATION
10	\$1,909,767 (\$725.00/\$72.50) (\$64.50/\$6.45)	JOURNEY & DEF LEPPARD	34,255	LIVE NATION
11	\$1,845,805 (\$155.50/\$15.55) (\$69.95/\$6.99)	SMASHING PUMPKINS, METRIC	23,256	LIVE NATION
12	\$1,774,623 (\$176.50/\$17.65)	JOURNEY & DEF LEPPARD	38,222	LIVE NATION
13	\$1,409,994 (\$144.50/\$14.45) (\$64.50/\$6.45)	JEFF LYNNE'S ELO	33,026	LIVE NATION
14	\$1,331,059 (\$700.00/\$70) (\$109.50/\$10.95)	SHAKIRA	12,255	LIVE NATION
15	\$1,235,298 (\$192/\$19.2)	CHAYANNE	33,400	CARTEVE'S MARKETING NETWORK
16	\$1,177,835 (\$149.95/\$14.99)	SHANIA TWAIN	12,822	LIVE NATION
17	\$1,169,606 (\$152.95/\$15.29)	SHANIA TWAIN	12,618	LIVE NATION
18	\$1,135,361 (\$189.95/\$18.99)	SHANIA TWAIN	12,706	LIVE NATION
19	\$1,067,115 (\$161.50/\$16.15)	BAD BUNNY	10,830	CORDENA/MARKETING NETWORK
20	\$1,055,738 (\$149.95/\$14.99)	SHANIA TWAIN	12,671	LIVE NATION
21	\$1,036,654 (\$149.95/\$14.99)	SHANIA TWAIN	10,868	LIVE NATION
22	\$1,032,469 (\$91/\$9.1)	KEITH URBAN, KELSEA BALLERINI	35,056	LIVE NATION
23	\$1,029,394 (\$189.95/\$18.99)	SHANIA TWAIN	12,075	LIVE NATION
24	\$1,008,100 (\$179.50/\$17.95)	SHANIA TWAIN	11,536	LIVE NATION
25	\$997,797 (\$120.99/\$12.09) (\$149.50/\$14.95)	SAM SMITH	12,379	LIVE NATION
26	\$987,841 (\$150.95/\$15.09)	SHANIA TWAIN	13,439	LIVE NATION
27	\$984,429 (\$144.95/\$14.49) (\$449.95/\$44.99)	J. COLE	10,198	LIVE NATION
28	\$969,663 (\$209.50/\$20.95)	ANITA BAKER	7,848	REG. WYNN LAS VEGAS
29	\$969,498 (\$81/\$8.1)	CHRIS STAPLETON, MARTY STUART, BRENT COBB	19,658	MEADOWBROOK LIVE NATION
30	\$964,316 (\$155.05/\$15.50)	SHANIA TWAIN	12,726	LIVE NATION
31	\$959,181 (\$89.50/\$8.95)	KEITH URBAN, KELSEA BALLERINI	35,630	AEG
32	\$918,236 (\$1,212.036 CANADIAN) (\$143.50/\$14.35)	SHANIA TWAIN	12,003	LIVE NATION
33	\$916,303 (\$149.50/\$14.95)	SHANIA TWAIN	10,754	LIVE NATION
34	\$850,953.00 (\$174.99/\$17.49)	SHANIA TWAIN	30,286	LIVE NATION
35	\$840,978.00 (\$149.99/\$14.99)	CHRIS BROWN, RICH THE KID, 6LACK, H.E.R.	10,149	LIVE NATION



Twain's Now Tour Earns \$44.3M

Shania Twain (above) splashes onto the Billboard Boxscore chart as she completes the North American leg of her Now Tour with \$44.3 million in the bank across 46 reported dates. The Canadian country superstar sold over 500,000 tickets this summer, pushing her career attendance total past the 5 million mark.

The tour played 32 U.S. dates in addition to 14 shows in Canada. Given her home-field advantage, the four largest boxscores of the trek came from two-night engagements in the Canadian cities of Toronto, Vancouver, London and Edmonton, peaking at Vancouver's Roger's Arena May 5-6. The Air Canada Centre in Toronto had the biggest crowd: 28,000.

Twain's strongest domestic showing was at Nashville's Bridgestone Arena with \$1.4 million grossed and 16,000 tickets sold.

The run follows Twain's Rock This Country Tour in 2015, her first trek in over a decade. Rock This Country grossed \$62.6 million from 62 reported shows.

Her 2018 tour marks Twain's first performances since the release of her 2017 Billboard 200 No. 1 album, *Now*, her first studio set since *Up* in 2002.

Twain will return to the road in Glasgow, Scotland, on Sept. 19 and tour throughout Europe, Australia and New Zealand before wrapping at Forsyth Barr Stadium in Dunedin, New Zealand, on Dec. 22.

—Eric Frankenberg

COODA

REWINDING
THE
CHARTS

Money (left) and Spector attended the American Music Awards in January 1987 in Los Angeles.

Compiled from national album rock radio airplay reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	2	7	EDDIE MONEY <small>(1986)</small>	★★ NO. 1 ★★ TAKE ME HOME TONIGHT
2	1	14	PETER DINKEL	IN YOUR EYES
3	5	4	JOHN FUGERTY <small>(1986)</small>	THE EYE OF THE ZOMBIE
4	3	10	STEVE WINWOOD <small>(1986)</small>	SPLIT DECISION
5	6	5	TALKING HEADS <small>(1986)</small>	WLD. WILD LIFE

32 Years Ago EDDIE AND RONNIE STAGED A COMEBACK

The 1986 No. 1 Mainstream Rock hit “Take Me Home Tonight” revived both of their careers

IN 1986, EDDIE MONEY WAS BADLY in need of a hit. The artist born Edward Mahoney in Brooklyn had abandoned a career in law enforcement — his father and brother worked for the New York Police Department — to sing rock’n’roll, and the gamble had paid off.

Between 1978 and 1982, Money had landed four consecutive albums in the top 40 of the Billboard 200, along with such Billboard Hot 100 singles as “Baby Hold On.” But his hot streak ended in 1983 when his album *Where’s the Party?* failed to produce a top 40 Hot 100 hit; meanwhile, drug addiction further derailed his career.

Redemption arrived three years later in the form of “Take Me Home Tonight,” a muscular slice of pop-rock that interpolated The Ronettes’ 1963 No. 2 Hot 100 hit “Be My Baby.” In a 2015 interview, Money recalled that when he contacted Ronettes frontwoman Ronnie Spector to suggest that she reprise the line “Be my little baby” and her signature “oh-oh-oh-oh” from the original, “I could hear clinking and clanking in the background.” Spector explained she was doing the dishes, then told him, “I’m not really in the business anymore, Eddie.”

Money, who was 37 at the time, eventually coaxed Spector, then 43, into the studio, and “Take Me Home Tonight” revived both of their careers, topping the Sept. 20, 1986, Mainstream Rock chart and peaking at No. 4 on the Hot 100 that November. It was a career high for Money, who went on to notch six additional top 40 Hot 100 hits through 1992. He kicked drugs and alcohol for good in the early 2000s and continues to tour. In February, the singer starred in the Rochester, N.Y., premiere of *Two Tickets to Paradise: The Musical*, an autobiographical theatrical production he created that is scored with his signature hits.

—KEVIN RUTHERFORD

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OCTOBER 26-28, 2018



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