Selfie-snapping teen heartthrob Shawn Mendes has a message for his fans: “People know me, but they have no idea.”

Kings of Leon hit reset, Spotify bets on “inclusives,” and superstars (Kanye, Gaga) gear up for a make-or-break Q4.
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EDM (Finally) Climbs Back To No. 1

THE CHAINSMOKERS ARE IN A TOP SPOT NOT normally reserved for EDM acts.

The dance/pop duo (Andrew Taggart and Alex Pall) and Halsey, the featured singer on the pair’s song “Closer,” make their first trip to No. 1 on the Billboard Hot 100 (dated Sept. 3) as the song leaps 6-1 in its third week. The midtempo track concurrently crowns Billboard’s Hot Dance/Electronic Songs chart (see page 94), making it the first single to top both rankings since Baauer’s “Harlem Shake” led Hot Dance/Electronic Songs and the Hot 100 for eight and five weeks, respectively, starting in March 2013.

“Closer” claims top honors as the greatest gainer in all metrics: It logs a second week atop the Digital Songs chart with 116,000 downloads sold (up 44 percent), according to Nielsen Music, marking The Chainsmokers’ best sales week for a song; hits the top of Streaming Songs for the first time, up by 24 percent to 23.1 million U.S. streams; and leaps 35-19 on Radio Songs (49 million in airplay audience, up 41 percent).

The last song to simultaneously sport the biggest surges in sales, streaming and airplay on the Hot 100? Drake’s “One Dance” (featuring Wizkid and Kyla), on the May 21 chart, likewise during its first week at the top. In what could be a good sign for “Closer,” “Dance” went on to spend 10 weeks at No. 1. —GARY TRUST

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<td>Adele</td>
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</table>
Did you expect “Broccoli” to have this kind of success? I had no idea that it was going to be a top 40 record. I thought it was going to be lil for the culture, lil for SoundCloud, for the Internet, but it just grew — much to our surprise. Nobody’s mad over here.

You met your collaborator on this song, Lil Yachty, through Rick Rubin. What is it like working with Rick? It’s [the] guidance that he provides, but he also cools back — he listens. He brings out the things that he likes, rarely points out the things that he doesn’t. He’s just the best, man. He makes you feel like you’ve known him for a long time. He’s got that vibe.

How would you describe your music to someone who has never heard it? I would say it’s like a Mewtwo. If you’re talking Pokemon. Just rare. Bits and pieces I’ve obtained from being a kid — jingles and The Sound of Music and big-band shit — to being a teenager engulfed in the whole P-Funk wave, the Hot Buttered Soul wave. The most popular records, like “Broccoli,” are just a taste of the whole spectrum of things.

— JOHN KENNEDY
The track shines in the Digital Songs Top 10, rising 13-9 with a 13 percent gain to 47,000 sold. It also lifts 43-40 on Streaming Songs (88.8 million U.S. streams, up 6 percent).
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THE FRANK OCEAN COMMOTION: LUCIAN BANS EXCLUSIVES
THE SINGER’S UNORTHODOX APPLE RELEASE STRATEGY FREED HIM FROM A DEF JAM DEAL AND WON HIM A NO. 1, AS UMG’S CEO ISSUES AN EDICT

BY SHIRLEY HALPERIN

Universal Music Group chairman Lucian Grainge spent the weekend of Aug. 20 thinking long and hard about his business. As Twitter buzzed with will-he-or-won’t-he speculation about the imminent release of Frank Ocean’s oft-delayed sophomore album, *Blond* — an Apple Music exclusive, paired with pop-up shops in four cities, that officially dropped that Saturday — the British executive could take little comfort in a UMG act headed straight for the top of the Billboard 200 on the strength of 225,000 to 250,000 equivalent album units earned in a week. That’s because Ocean — signed to Def Jam for his previous Grammy-nominated album, 2012’s *Channel Orange* — was no longer on the label, having maneuvered out of his contract by reimbursing the company for the $2 million-plus spent on *Blond* and releasing it to iTunes via his own Boys Don’t Cry imprint.

All Def Jam got for its trouble after an anxious four-year wait? A streaming-only “visual album” called *Endless*, released the day before, that is ineligible for the Billboard 200. But it will fulfill Ocean’s contractual obligation to the label, multiple sources confirm. Marvels one insider: “He is emancipated, and all proceeds and kudos go directly to Frank. Pretty ing—ing bally.”

The Ocean salvo comes in the wake of several high-profile UMG artists who, in the last six months, have aligned with streaming services Tidal and Apple for the initial distribution of their music. Among them: Drake (for *Views*) and Kanye West (*The Life of Pablo*), and, slightly further back, Ariana Grande (*Dangerous Woman*), Rihanna (*Anti*) and U2 (*Songs of Innocence*). While not every rollout has been smooth (both West and Rihanna saw hiccups upon release), it was Ocean’s album that signaled a last straw for Grainge, who in turn issued a corporate mandate

— Byline

Jennifer Lopez beats Britney Spears’ record by selling $1 million in tickets for one show during her Las Vegas residency.

The Black Keys’ Dan Auerbach gets slapped with a $100,000 lawsuit for bailing on a Howlin’ Wolf documentary.

Goldenvoice director of festival talent Stacy Vee is taking the Stagecoach fest on tour as a showcase for rising country acts.
to label heads that UMG would no longer allow album exclusives to one platform and on a global basis.

Frustration for UMG, the world’s biggest music company, stems from the belief that exclusives inhibit maximum sales and revenue potential. For some artists and managers, however, taking advantage of the streaming companies’ high-stakes, high-speeding battle for market share offers a portal into direct deals with retailers that could make an affiliation with labels look redundant.

“Artist managers like exclusives because of all the marketing dollars that come with it, but they are being shortsighted and not realizing the opportunities they’re losing,” says one UMG insider, who notes that for Universal label contracts, it is at UMG’s discretion whether to allow an exclusive. (The mandate doesn’t apply to distributed labels, which can choose the exclusive strategy.) Troy Carter, Spotify’s global head of creator services and former manager to Meghan Trainor and John Legend, agrees, telling Billboard in a recent interview: “Most labels are getting around to understanding that exclusives aren’t great for the business. As a manager, I would want my artists’ music to be everywhere. When you carve it out to one service, you miss out on fans.”

But while streaming exclusives can hurt a record company’s bottom line, for certain artists — chief among them Drake, who has the second-largest-selling album of 2016 in the United States, with 1.4 million (only Adele’s 25, with 1.5 million sold this year, is ahead of Views) — the success of such a campaign is evident. Still, there are those like Russ Crupnick, managing partner of MusicWatch, who question the logic on a more macro level. “There’s been too much conversation about exclusives,” he says. “What is the real core benefit of Tidal? It’s not having a Kanye or Beyoncé exclusive; it’s the fact that I can use it to listen to any kind of music that I want, on demand, in any order. That’s the reason why people sign up for subscriptions.”

“It’s the Wild West,” adds one manager of top-tier stars. “Some artists have had great results — like Beyoncé, Chance the Rapper, Future and Drake — but they are few and far between. It’s a strange environment right now for most acts, who have to hear, ‘Give us an exclusive even though we’re not going to give you much.’”

So far, the reaction to UMG’s edict has been one of support, as the United Kingdom’s Entertainment Retailers Association, representing digital music services and music retailers, stated on Aug. 24. “We have long believed that a level playing field is the key to healthy competition,” said CEO Kim Bayley, adding that ERA’s members believe exclusives “confuse consumers, potentially threaten the growth of the music streaming market and disadvantage physical retailers.”

But it remains to be seen whether other upcoming releases for Universal might become a point of contention as new albums are lined up for the fourth quarter (one to watch: Interscope artist Lady Gaga or whether competitors Sony, which has seen successful launches with exclusives of Future and DJ Khaled, and Warner Music Group will follow along. “It’s a pivotal time for all labels again,” says a high-ranking executive. “Maybe the most important sea change since Napster.”

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When Internet Trolls Attack

As Justin Bieber and Fifth Harmony’s Normani Kordei split from social media, the industry reviews online safety

BY ANDY GENSLER and ANDREW HAMPP

JUSTIN BIEBER’S INSTAGRAM EXODUS on Aug. 16, following a wave of negative comments directed toward his purported new love interest, model Sofia Richie, was the latest in a series of social media send-offs. Azealia Banks (354,000 followers) was suspended from Twitter in May after hurling racist slurs at Zayn, Iggy Azalea and others. Demi Lovato (37.7 million) briefly vacated Twitter and Instagram in June following fan blowback over her preference of Mariah Carey over Ariana Grande. Fifth Harmony’s Normani Kordei (1.8 million) left Twitter in August due to cyberbullying. And most surprisingly, Bieber is no longer posting photos to his 77.9 million Instagram followers.

In the age of trigger-happy trolls, artists are proceeding with extra caution. “We have an in-house digital team that monitors negative posting across the platforms,” says Nadia Kahn, U.S. head of First Access Entertainment, which counts Zayn and Azalea on its management roster. “There is an understanding that not every post is going to be positive and that troll and spam accounts exist.”

Twitter has ramped up resources in combating abusive users in recent weeks, cracking down on hateful conduct and upgrading temporary suspensions to lifetime bans for repeat offenses. The goal, a Twitter rep tells Billboard, is “reducing the burden on the person being targeted.”

Just how far some of those threats extend has become a very real concern for artist representatives in the wake of singer Christina Grimmie’s fatal shooting by an obsessed fan at her Orlando concert on June 10. Dina LaPolt, an attorney who represents Deadmau5 and Fifth Harmony, recently was granted a temporary restraining order against a client’s fan based solely on the person’s tweets. (The restraining order was later upgraded to permanent after the fan entered the artist’s backstage area at a Chicago show.)

But as scary as online hate can be, LaPolt doesn’t advise abandoning social media. Instead, she suggests taking a break. “If you ignore cyberbullying, it usually goes away,” she says. “Problem is, it’s hard for artists to ignore.”

From left: Banks, Kordei and Bieber
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The Boy Bands’ Most Wanted

Lou Pearlman died of cardiac arrest on Aug. 19, leaving behind a legacy of fraud, impropriety and indelible pop hits

BY TYLER GRAY

On Friday, Aug. 19, one-time boy-band impresario and lifelong con man Lou Pearlman — imprisoned in a federal penitentiary for the last eight years — died at the age of 62 of cardiac arrest at a Miami hospital where he was scheduled to have heart surgery. Those who knew him best were pretty much satisfied with that ending.

In the late 1990s and early 2000s, however, Pearlman was celebrated, admired and even adored. He didn’t invent boy bands, but those that he formed from his home base in Orlando — most notably Backstreet Boys and ‘N Sync — dominated charts, sold millions of albums and helped propel Clive Calder’s Jive Records to a $2.7 billion buyout by BMG in 2003, the largest ever at the time. In fact, it was only in 2015 that the record for first-week album sales — 2.4 million units of ‘N Sync’s 2000 release No Strings Attached — was broken, by Adele.

Pearlman followed his two biggest acts, with whom he split in 1998 (Backstreet Boys) and 1999 (‘N Sync), with a trail of less successful others: O-Town, LFO, Take 5, Natural and Aaron Carter, to name a few. Moreover, some of his artists, and those affiliated with them, including Nick, Aaron and Jane Carter; Denise McLean (mother of Backstreet’s A.J.); and young entertainers such as Take 5’s Tim Christofo, have charged throughout the years that Pearlman acted in physically inappropriate ways with boys he was grooming for success. (Pearlman denied the accusations, and charges were never filed.) Nearly every act that Pearlman launched yielded him — Justin Timberlake famously said he had been “financially raped by a Svengali” — and Pearlman’s unscrupulousness extended beyond his musical charges. In 2008, he was convicted of two counts of conspiracy, one count of money laundering and one count of making false statements during a bankruptcy proceeding. He was sentenced to 300 months in prison, one for every $1 million investigators said he stole in a Ponzi scheme involving fake savings accounts and a phony airline business.

Pearlman was due to be released from prison in 2023, but he wasn’t sitting idle. He hosted visitors: opportunists who wanted to believe in his comeback, or financial victims eager to empower him with a way to recoup their investments. When I interviewed him in an Orange County, Fla., jail in 2007, Pearlman was upbeat and eager to celebrate all the joy he said he had brought to people’s lives. “I’m planning on this chapter ending relatively soon,” he said. As recently as 2014, he told The Hollywood Reporter, “I’ll be back.” Of those who have commented, many have mixed feelings about his death. Former Jive Records A&R executive Jeff Fenster, who worked with Pearlman on launching Backstreet Boys and ‘N Sync, says, “Lou was a hustler in the best and worst sense. In the end, hustlers often end up hustling themselves, and that’s what he had done.”

Manager Johnny Wright, Pearlman’s former partner in Backstreet Boys and ’N Sync, tries to remember the “positive times” they shared.

“I’m a man of faith, so it’s in my heart to forgive. In no way did I lose as much as others did from Lou’s actions. I was able, as few were, to move on from him and make the best of it. “It’s always sad when someone passes away in the still-early stages of their life. Love or hate Lou, there were times when he was trying to do right and would give you the shirt off his back. I don’t know why he became the person that would take back not only his shirt, but your pants, shoes and socks. Greed, I guess. “RIP to Lou. I will try to think of the positive times I had with you.”
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MIKE CAREN’S ‘A’ ROOM
The Warner Music Group creative officer and Artist Partners founder reveals his future-facing new Los Angeles complex

BY SHIRLEY HALPERIN • PHOTOGRAPHED BY NOAH WEBB

Even though Los Angeles boasts the country’s highest concentration of recording studios, Mike Caren, creative officer for Warner Music Group and CEO of his own music hub — Artist Partners and Artist Publishing Group — saw an opening. “Most of the studios were designed in the ‘50s, ‘60s and ‘70s for rock bands tracking songs, which is how people created music then. I relished the opportunity to build a space for how people use studios now, and one that could be modified based on how music will be made in the future.” That means a complex — four studios, multiple lounges and writing rooms as well as his companies’ offices — that promotes collaborations and comfort by way of open spaces and lots of natural light. Also important to Caren, 39, was a sense of community, which A Studio’s Fairfax location offers: It’s down the road from Crush Management (Fall Out Boy, Sia, Weezer), the industry bar No Name, Canter’s Deli and Genghis Cohen, the site of a monthly event Caren curates called “I Wrote That Shit” featuring songwriters performing their hits. “We kept waiting for Hollywood to turn into a place where there weren’t crazy homeless people and violence,” he says of APG’s former space on Cahuenga Boulevard. “We wanted a place where people could feel comfortable at two or three in the morning.”

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116 N. Fairfax, Los Angeles

1. “Natural light doesn’t exist in most studios,” says Caren of the two-floor structure. 2 Interns listen to tracks in the upstairs gathering area where gold and platinum plaques fill the walls. “It’s inspiring and motivational to new artists and writers.” 3 The kitchen area. 4 Studio A features lights that change colors according to the desired vibe or cracks Caren, “your gang affiliation.” 5 Caren, photographed Aug. 17 in APG’s Studio B, purchased the building and spent “several million” on its development. 6 A menu lists current projects.

1 2 3 4 5 6
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THOUGH SOME MAY THINK OF him as a hip-hop rainmaker, Brent Smith, 31, has one of the most diverse agency rosters in music today. Among his clients is 2016’s biggest star, Drake, whose Views has topped the Billboard 200 for 12 nonconsecutive weeks; R&B game-changer Frank Ocean; the reunited Soundgarden/Pearl Jam supergroup Temple of the Dog; and critically adored electro crooner James Blake alongside rap titans Snoop Dogg — with whom he has worked for two decades — Wiz Khalifa, ASAP Rocky, Big Sean and Tyler, the Creator.

Smith’s business acumen has been honed during the course of a 22-year career, but it might never have led to a job at William Morris Endeavor in Los Angeles without a very different skill: “foosball — the only thing I learned in college,” cracks Smith. Indeed, his prowess at the table-soccer game one inebriated night inadvertently helped convince the late agent Ian Copeland (brother of both Police drummer Stewart Copeland and manager Miles) to give Smith a shot at his Frontier Booking International. With a slew of top-tier acts, including Iggy Pop, Nine Inch Nails, The Cure, Morrissey, R.E.M. and most significantly Sting, the future agent — now a married father of two — got a “grad school” education that led to where he is today.

What’s the biggest challenge staging Drake’s Summer Sixteen Tour? The real answer is not to f— it up. You can look at the Drake tour and say, “Wow, 60 arenas blew out in an hour,” but [Drake managers Future the Prince and Oliver El-Khatib] and I worked on that for eight months, debating every nuance about which city, venue, support ... So by the time it rolled out, it looked easy. But the amount of labor the Drake camp put into making it perfect is enormous. Drake had this creative vision for the show and he’s always trying to give the audience something that is one step above.

Why isn’t he playing stadiums? Because he believes the stadium experience is a bad experience for fans. Will there come a time when he thinks that creatively he can make it work? Maybe.

How did you get from booking cover bands in Portland, Maine, to working with Sting? I went to New York and interviewed with everybody I could. I wanted to intern at William Morris but they turned me down. I interviewed with Ian Copeland, and he had the best of all possible traits in this business: He was insanely passionate about music — if he liked a song he would play it 20 times in a row — incredibly intelligent and good to everybody. If he had a party at his house after a concert, he would invite the singer but also the driver, the roadies...

What is your business philosophy? You know that expression “It’s not personal, it’s business”? I never understood that, ever. Everything I do is personal.
Felicidades al más grande de todos los tiempos
Juan Gabriel

Por tus 45 años de Trayectoria
De tus Amigos
**TOP LINE**

**Dave Rocco** joined Spotify as head of artist marketing in the United States.

**Lady Gaga** and her father, **Joe Germanotta**, announced the publication of a new cookbook, *Joanne Trattoria Cookbook: Classic Recipes and Scenes From an Italian-American Restaurant*, named after the family’s Upper West Side eatery in New York.

**Def Jam Recordings** appointed **Henry “Que” Gaskins** as executive vp strategic marketing.

The Madison Square Garden Company acquired an equity stake of approximately 12 percent in Townsquare Media.

**Paul McCartney** signed a worldwide pact with Capitol Records that will encompass his entire catalog of master recordings beginning with the 1970 album *McCartney*. The deal marks the ex-Beatle’s return to the label where he started his solo career.

YG’s 4Hunnid Records inked a joint venture with Interscope.

Music/entertainment/new media litigator **Kenneth B. Anderson** joined Rimon Law as a partner in New York.

**Rick Astley** signed with William Morris Endeavor for worldwide representation in all areas.

**Hilary Duff** joined Scooter Braun’s management company SB Management (Justin Bieber, Kanye West).

**Josh Groban** sold his Malibu home for $3.75 million. The 3,300-square-foot Tuscan-style estate sits on two acres with mountain views and has a tennis court, pool, wine cellar, gym and music room/studio.

**Dev** signed to RECORDS, the independent label partnership of **Barry Weiss** and SONGS Music Publishing.

Indie rock act **Sleigh Bells** filed a lawsuit in California federal court against singer **Demi Lovato**, alleging her song “Stars” contains material taken from their 2010 track “Infinity Guitars.” The suit names Lovato, Universal Music Recordings and producers **Carl Falk** and **Rami Yacoub** as defendants.

Berlin Mayor **Michael Mueller** inaugurated a memorial to **David Bowie**, unveiling a plaque at Bowie’s former home in the city, where he lived from 1976 to 1978.

Deezer’s North American CEO **Tyler Goldman** announced his departure from the streaming service to join vaporizer company Pax Labs as its new CEO.

**Paloma Faith** announced she is expecting a baby with her boyfriend **Leyman Lahcine**.

Universal Music Publishing Group appointed **Sterling Simms** director of creative.

**Sean Paul**, who appears on Sia’s No. 1 Billboard Hot 100 hit “Cheap Thrills,” signed to Island Records U.K.

**BIRTHDAYS**

**Aug. 25**
- Stuart Murdoch (48)
- Jeff Tweedy (49)
- Billy Ray Cyrus (55)
- Elyse Costello (62)
- Aug. 26
- Thalia (45)
- Shirley Manson (50)
- Aug. 27
- Mase (39)
- Aug. 28
- Shania Twain (51)
- Aug. 29
- Liam Payne (23)
- Aug. 30
- Bose Prosha (27)
- Aug. 31
- Joe Budden (36)
- Deborah Gibson (46)
- Van Morrison (71)
Congratulations Donovan on the 50th Anniversary of this iconic song

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SUNSHINE SUPERMAN hits #1 worldwide Sept 3rd 1966

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Grande during her hit-filled headlining Hot 100 festival set on Aug. 20.
ONE YEAR AFTER ITS RECORD-BREAKING attendance debut, the Billboard Hot 100 Music Festival triumphantly returned for its second spin at the Nikon at Jones Beach Theater in Wantagh, N.Y. Powerhouse singer Ariana Grande debuted fringe bangs and wore Versace for her short but sweet headlining performance through her biggest hits — “Problem,” “Dangerous Woman,” “Bang Bang” — and brought out Pittsburgh rapper Mac Miller to perform “The Way,” Grande’s smash on which he guested. “New York, I F—ing love you,” declared Dutch DJ-producer Martin Garrix, visibly elated after travel delays caused him to arrive just 30 minutes before his set by helicopter (well documented on his Instagram account). Fetty Wap thrilled fans with his 2015-defining hits, telling Billboard backstage that he is aiming for sonic growth on his next album and that he will be sure to steer himself “away from ‘Trap Queen.’” On Sunday, deafening chants of “J. Cole! J. Cole! J. Cole!” erupted throughout the amphitheater, as the crooner reflected on writing 2014’s Forest Hills LP: “I grew up a lot, became a man during that shit. I wrote it for me, but I feel like it could help somebody out here, too.” And then there was Calvin Harris, who knocked out one bass-heavy crowd-pleaser after another, including his most recent Hot 100 chart-topper, “This Is What You Came For.” The hit delivered on the song’s titular promise as fireworks exploded overhead in a fitting close that lit up all of Jones Beach.

Before hitting the stage, Grande had makeup artist Draeli Chirehilla perfect her look. “I love this idiot with all my heart,” she said of her makeup guru on Instagram. Later that night, she called her festival experience “unreal,” adding, “I love you. Thank you for your love and energy. Every damn word.”
The pyrotechnics during Harris’ set on Aug. 21.

Rachel Platten spoke to Billboard about working on new music before hitting the stage on Aug. 20: “Right now I’m more reflective and some of the stuff is a little bit darker. I hope to give [fans] more sides of me.”

Former Wanted member Nathan Sykes spent time at SOUR PATCH KIDS’ on-site activation for The Patch on day one of the festival.

Headliner Cole. Linus Eklof (left) and Christian “Bloodshy” Karlsson of Galantis during their Aug. 21 performance.
SU CARRERA BRILLA,
SU HISTORIA DESLUMBRA

HASTA que te CONOCí

Juan

La serie basada en la única biografía autorizada
del artista que revolucionó la música tradicional mexicana

EN NOVIEMBRE

TELEMUNDO
Apollo In The Hamptons

EAST HAMPTON, N.Y., AUG. 20

Those looking for musicians in the Hamptons should look no further than business magnate Ron Perelman’s private home, The Creeks. During his annual benefit for the Apollo Theater—which raised around $5 million for the music hall’s artistic, education and community programs—Joe Walsh, Pharrell Williams, Ciara, Gwen Stefani, Jon Bon Jovi, Lionel Richie and Usher were among the artists who performed for an equally-as-impressive crowd that included Chris Rock, Katie Holmes, Charlie Walk, Jack Nicholson, Jennifer Lopez, Andrew Cuomo and Bill de Blasio. “I have to go wash dishes and serve dessert,” a jovial Bon Jovi told the crowd after singing “Everyday People” and “Superstitious.” Richie, who rocked with “Brick House,” closed his set with “All Night Long,” joking that when he wrote it, “it really was all night long. Now it’s just a fierce 20 minutes.” Closing out the night, it was Usher who pulled hardest at the heartstrings (and pockets) of those in the room, as he spoke about how the Apollo and its artists inspired him as a child: “Without the Apollo, there would be no me.”

—CARSON GRIFFITH

1 Among the highlights: Don Johnson (left) joined Richie and Ciara onstage. 2 Lopez with a pie in hand. The buffet-style dinner offered plenty of comfort food, including fried chicken, watermelon salad and corn bread. 3 Nicholson (seated) with Perelman. 4 Usher (left) with Williams. 5 Bon Jovi performing with Kimberly Nichole.
Where do you find a song’s peak position or the date it first appeared on the charts? **Right here.** For nearly five decades, **Top Pop Singles** has been the go-to guide for music fans and industry professionals worldwide. Joel Whitburn’s exclusive research of *Billboard* magazine’s pop singles charts, namely the “Hot 100,” is just part of the extensive and painstakingly accurate information featured for **43,893 songs** and **9,065 artists**.

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**For anyone with a heart for the charts:**

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**BEATLES, The**

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<th>Artist</th>
<th>Record Label</th>
<th>Peak Position</th>
<th>Record Year</th>
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<td>1963</td>
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<td>8/15/63</td>
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<td>111</td>
<td>1963</td>
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<td>8/22/63</td>
<td>3. Can’t Buy Me Love</td>
<td>The Beatles</td>
<td>Capitol</td>
<td>59</td>
<td>1963</td>
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<td>8/29/63</td>
<td>4. She Loves You</td>
<td>The Beatles</td>
<td>Capitol</td>
<td>21</td>
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**© Hits (When You Love Somebody)**

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HeadCount would like to thank everyone who made the Convention Jams a success:

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“They’re all just songs. You make them and people can relate to them how they want,” says Staples, photographed July 31 in Chicago.

MAKING A MILLENNIAL MC

From mocking music journalists to abstaining from voting, hip-hop’s critical darling Vince Staples GAF, just not about you

BY JONATHAN RINGEN
PHOTOGRAPHED BY LUCY HEWETT
If you're in need of movie tips, 

Vince Staples might not be the guy to ask. 

Over breakfast on a recent morning at New York's Soho Grand hotel, the 23-year-old rapper is mounting a vigorous defense of the evangelical action flick Left Behind (which netted a 2 percent rating on Rotten Tomatoes) — even though he's not religious. “It's a very important movie,” says Staples. “Have you seen The Passion of the Christ? How the f— you seen that and not Left Behind? Mel Gibson has never been the hot shit. He’s no Tom Cruise. Nobody has ever said, ‘Mel Gibson has the gift.’ I just invented that sentence — literally no one’s said that before.”

Spending any time with Staples and you’ll get a heavy dose of this — a hilarious, pop-culture-obessed stream of skewed opinions and general oddness. Ask him to delve deeply into his ambitious, psychedelic and hugely fan-anticipated new EP, *Prima Donna* (out Aug. 26, with production from James Blake, DJ Dahi and No I.D.), though, and he’ll mostly decline, hewing to the classic principle of smart, young, slightly cynical guys everywhere: Everything is subjective, so what’s the point?

“We live in a time when people are explaining everything for reasons that I do not understand,” he says, taking a sip of pineapple-wheatgrass juice. “They’re all just songs. You make them and people can relate to them how they want.”

Staples slips into a nerdy music-journalist voice by way of illustration: “*The rapper Young Insert: Rest of His Name—Here makes an album about the trials and tribulations of his teenage years,*” he says.

“Now I don’t even have to listen to the record — you just told me what it is!” It’s a peculiar stance, particularly because his 2013 Def Jam debut, *Summertime ’06* — almost exactly the album he just described — drew critical adoration, if lower-than-expected sales. Executive-produced by No I.D., who helped shepherd the career of a young Kanye West, the LP is based on one wild summer in Staples’ hometown of Long Beach, Calif., during which he spent his time chasing girls and committing criminal acts as a young, firearm-toting Crip. “I had a lot of guns,” he says.

The album arrived at a moment when hip-hop’s biggest stars (West, Kendrick Lamar, Drake) were leading a push into stranger, more personal and more experimental territory — blazing a trail for a generation of young, adventurous artists, from Staples and *Chance the Rapper to Young Thug. Prima Donna* goes even further in that regard, with a free-form sensibility that is signified by the sample of *Outkast’s* “ATLiens” that Staples and Blake use to kick off the track “War Ready.” Employing a dizzying, Eminem-ish variety of cadences and quick-wit references, Staples mines a major theme: his deep ambivalence about everything, from his encyclopedia his mom had on her computer. He also says he was largely immune to peer pressure, which is why he has never had a drink or tried an illicit drug. But his life veered off course when his increasingly tumultuous home life prompted him to drop out of school in 10th grade, which led to spending more time on the streets. Despite lacking ambition to make music, a mutual friend introduced him to Odd Future’s Syd Tha Kyd, and Staples began hanging out at the SoCal crew’s studio. Soon he was recording his own tunes. Attention for a verse on an early *Earl Sweatshirt* song led to hanging with Mac Miller, who produced and was featured on Staples’ breakout 2013 mixtape *Stolen Youth.* “Rick Rubin always says true hip-hop has a renegade’s spirit, an outlaw’s spirit,” says No I.D. “Vince has that without trying to be anything but himself.”

For *Prima Donna,* which is stitched together with lo-fi sing-song-y bits that are actually voicemails, Staples left himself as part of his songwriting process. The MC only wanted to work with people he likes personally. (The collaborators also include ASAP Rocky and rapper-singer Kilo Kish.) He and experimental English producer Blake began as mutual fans and became fast friends in the studio.

Staples doesn’t listen to much outside music when he’s writing, but when he does, he returns to the same handful of material: *The Miseducation of Lauryn Hill,* West’s *Yeezus,* Amy Winehouse’s *Back to Black,* Portishead’s *Third.* Recently he moved into a downtown Los Angeles loft, though he hasn’t gotten to spend a lot of time there. For similar reasons, he hasn’t had a girlfriend since 2013. “You can’t have a serious relationship in this job,” he says. “That would be immature and selfish of me — I have a lot of obligations.”

His overall goal, he insists, is a simple one: “I just want to make enough money to not have to do this if I don’t want to,” he says, flashing a sly, gap-toothed smile, “while only doing what I want.”

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**OVERHEARD**

**BY SELMA FONSECA**

*Be* *Proteges* Ready New LP

Chloe x Halle, the sister duo that *Beyoncé* signed to her Parkwood Entertainment label in 2015, chose to cover *Drake’s* “One Dance” as part of their two-song set at the NYX Face Awards in Los Angeles on Aug. 20. But they’ll soon have an entire album of original material to perform. The sibs’ father and co-manager, Doug Bailey, told Overheard that Chloe, 18, and Halle Bailey, 16, plan to release their first full-length in September, just months after dropping their debut EP, *Sugar Symphony,* in April. He said that *Beyoncé,* who featured the pair as her opening act on the European leg of her Formation Tour, has had “creative input on the record,” but he stopped short of revealing the LP’s title or the producers who worked with his daughters. He did say that the album will feature 10 to 12 songs, all written by Chloe and Halle.

**Brandi Glanville: No GNR + 1**

Brandi Glanville’s friendship with Guns N’ Roses bassist Duff McKagan’s wife, Susan Holmes-McKagan, apparently doesn’t give her carte blanche at the band’s shows. The *Famously Single* cast member was denied access to the VIP pit at GNR’s Aug. 18 show at Dodger Stadium in L.A. when she tried to bring along a friend who didn’t have the proper bracelet. Although Glanville was credentialed and tried to charm the VIP section’s security guard, she got nowhere and the women eventually returned to their reserved seats. **Gosh boy? Send tips to tips@billboard.com**
STAR DJs: ON-AIR AND ON FIRE

With SiriusXM reporting $1.2B in revenue this past quarter (up 10 percent from 2015), Red Bull getting into the 24/7 streaming game and National Radio Day on Aug. 20, Billboard takes a look at the new voices and biggest names in radio now.

BY NATALIE WEINER

GARTH BROOKS
SHOW: TBD, on The Garth Channel
WHEN: Channel launches Sept. 8
TUNE IN FOR: America’s best-selling artist talking through his four-decades-deep catalog. “To take you on a roller coaster ride,” in his words.

PETE WENTZ
SHOW: Pete Wentz’s Hits & Misses
WHEN: Saturdays at 1 a.m. ET on Sirius Hits 1
TUNE IN FOR: The Fall Out Boy bassist giving his take on the week’s hottest new music.

MAJOR LAZER
SHOW: Lazer Sound
WHEN: Every other Saturday at 3 p.m. ET on Beats 1
TUNE IN FOR: The hitmaking DJ duo diving into the sounds that inspire its chart-toppers (along with the occasional headline-grabbing premiere).

NANCY SINATRA
SHOW: Nancy for Frank
WHEN: Sundays at 5 p.m. ET on SiriusXM Scoundrel
TUNE IN FOR: Sinatra paying homage to her dad, sharing personal anecdotes and rare archival recordings.

STEVE AOKI
SHOW: Aoki’s House
WHEN: Sundays at midnight ET on Electric Area
TUNE IN FOR: The DJ’s trademark EDM, timed for when the party’s in full swing.

DRAKE
SHOW: OVO Sound Radio
WHEN: Every other Saturday at 6 p.m. ET on Beats 1
TUNE IN FOR: The 6 God and his signees sharing tomorrow’s inevitable hits — and some canonical hip-hop’s underground.

MARY J. BLIGE
SHOW: Real Talk
WHEN: Every other Sunday at 12 p.m. ET on Beats 1
TUNE IN FOR: The R&B legend getting deep in interviews with artists like Coolio, Gwen Stefani and Miguel.

STEVE JONES
SHOW: Jonesy’s Jukebox
WHEN: Weekdays at noon PT on KLOS (95.5) Los Angeles
TUNE IN FOR: The Sex Pistols guitarist reliving his glory days with a bootleg mix of rock and conversation.

NIX BROOKS
SHOW: American Country Countdown
WHEN: Check local listings
TUNE IN FOR: The top songs in country radio, which the Brooks & Dunn alum has presented for the past 10 years.

ALICE COOPER
SHOW: Nothin’ With Alice Cooper
WHEN: Weeknights at 7 p.m. PT (syndicated nationally)

DAM FUNK
SHOW: GodZone
WHEN: Every third Friday at 4 p.m. ET on RBMA Radio
TUNE IN FOR: A trip inside L.A.’s funk and soul underground with the transcendent maestro.

HAIM
SHOW: Haim Time
WHEN: Every other Sunday at 6 p.m. ET on Beats 1
TUNE IN FOR: A peek at the sisters’ playlist (from Bonnie Raitt to Tune-Yards) and enviable hip guests.

STEVE JONES
SHOW: Jonesy’s Jukebox
WHEN: Weekdays at noon PT on KLOS (95.5) Los Angeles
TUNE IN FOR: The Sex Pistols guitarist reliving his glory days with a bootleg mix of rock and conversation.

TERRESTRIAL
Good ol’ AM-FM has long been home to artists looking for a different form of spotlight, from Isaac Hayes to Alice Cooper — when the singles stop getting airplay, why not turn to syndication?

STREAMING
Old school meets new as brands like Apple and Red Bull (whose RBMA Radio launched in July) merge the excitement of live broadcasts with 21st-century technology.

PRO TIPS

SPINNING IN STYLE

Merrill Garbus, aka Tune-Yards, talks about how she has taken her talents from the recording studio to Red Bull’s streaming station, RBMA Radio, where she hosts C.L.A.W. (Collaborative Legions of Artful Women) every third Thursday at 6 p.m. ET.

NAIL THE CONCEPT

After label heads at 4AD couldn’t find a single female producer for her to work with, Garbus, 37, realized that bringing women to the forefront was exactly what the music world needed. “There are great, unsung female MCs and producers — I wondered how many of them had worked together,” she says. “As it turns out, not a lot.” Now, with C.L.A.W., she premieres an original track from two female artists every episode.

FIND YOUR VOICE

One would imagine that getting on the mic is less intimidating for someone who does it professionally, but no such luck: “I cannot stand the sound of my own voice talking about other people’s music,” says Garbus with a laugh. “The first few episodes I used a lot of effects, like, ‘I’m going to put this extreme delay on my voice so I don’t hear myself!’”

GO OLD SCHOOL

Though her own brand of offbeat indie pop is likely to be found under the hippest of call letters, as a DJ, Garbus, who is originally from Connecticut, takes inspiration from the mainstream. “I grew up listening to Z100 in the mid-’80s — when it was all Lisa Lisa & Cult Jam,” she says. “What I loved was when they had an actual DJ mixing live — it wasn’t just about singles; it was about having a dance party in your house.”

DIG IN THE CRATES

“The research has been ongoing for months — we have this huge spreadsheet,” says Garbus, who has a theme for each episode (e.g., women in synthesized music, female MCs). But the process is worth it: “It makes me question my assumptions and leads me to music I wouldn’t have discovered otherwise.”

— N.W.
‘Stranger’ Musicians?

Netflix’s surprise hit series is more than just a sci-fi blast from the past—it’s also a hotbed for musical talent. Meet the multifaceted cast whose artistry runs deeper than TV

BY ROB LEDONNE

Stranger Things, the throwback sci-fi Netflix series that plays like a combination of Poltergeist and E.T., has become the streaming service’s latest breakout smash thanks in part to its 80s-inspired tableau dreamed up by producing duo The Duffer Brothers (who previously wrote and directed 2015’s Hidden). In addition to a killer synth-heavy soundtrack (which debuted at No. 24 on the Billboard 200) from indie duo Survive, the show’s viral success also is fueled by its highly watchable collective of actors, including Winona Ryder and British upstart Millie Bobby Brown, all of whom happen to have rich backgrounds in music, from stints on Broadway to appearances in an array of music videos. Take a trip inside the not-so-strange musical universe of the show everyone can’t stop talking about.

WINONA RYDER

Leading up to Ryder’s resurgence as Stranger Things’ fratic mom Joyce Byers, the actress’ film career has been complemented by memorable appearances in a variety of music videos for artists from the (in her bubbly remake of “The Shoop Shoop Song [It’s in His Kiss]”) to Annie Lennox (“Love Song for a Vampire”). Ryder most recently turned up in a Killers music video for their song “Here With Me” in 2012. She also has served as muse for songwriters from Matthew Sweet to Rhiannon Miller of Old 97’s.

MILLIE BOBBY BROWN

The 12-year-old British actress was active on YouTube before the premiere of Stranger Things, in which she plays the curiously creepy role of the psychokinetic Eleven. Brown has finessed herself belting out cover versions of numerous songs, including hits by Ed Sheeran and John Legend. Her take on Amy Winehouse’s “You Know I’m No Good” has clocked a cool half-million views.

CHARLIE HEATON

Before diving into acting and landing the starring role of Jonathan Byers on Stranger Things, Heaton was a touring musician. As a drummer for the U.K. noise-rock band Comanche, the 22-year-old trekked around the world with the outfit in an energetic and rambunctious show that reportedly liked to leave audiences “shell-shocked” and saw its lead female singer regularly strip down to next to nothing.

CALEB McLAUGHLIN

Before hitting the small screen, McLaughlin, 12, was strutting his stuff as Young Simba in Broadway’s The Lion King. “It allowed me to do everything I love to do: sing, dance and act,” says McLaughlin, who points to his experience in the musical as a steppingstone for his Stranger Things role as the charismatic Lucas Sinclair. “Because every moment and scene is live, [that experience] helps me recreate scenes without feeling robotic.”

FINN WOLFHARD

The 13-year-old Wolfhard’s creative talents stretch well beyond acting. In addition to appearing as Mike Wheeler on Stranger Things, the Vancouver native recently made headlines after posting a cover of Nirvana’s “Lithium” to Twitter. Wolfhard, who will next star in a remake of Stephen King’s It, envisions himself one day landing in a Broadway show, but one thing stands in the way: “Where I’m living right now is not the ideal place to pursue that.”

GATEN MATARAZZO

Prior to hitting the small screen as the endearing Dustin Henderson, toothless New Jersey native Matarazzo kicked off his acting career in Broadway’s Les Misérables, and it’s no wonder: A video of the 12-year-old singing karaoke to the Les Mis classic “Bring Him Home” recently went viral to the tune of more than 200,000 YouTube clicks thanks to his angelic voice and goofball persona.

ANGEL OLSEN

The Asheville, N.C.-based artist, who blends country folk with a deep-seated love of soul and R&B on My Woman (Sept. 2, Jagjaguwar), isn’t one to shy away from self-examination: “I’m trying to project a part of myself through my art,” she says. The 29-year-old reflects on the album that shaped her and influence her approach to writing.

Roger Miller, A Tender Look at Love (1968)

“Roger Miller is hilarious. But this is his slowed-down, self-actualized album. He’s confronting himself in these songs, pulling back the curtain and saying, ‘I’m sincere and genuine, even if I’m laughing and having a good time.’ I can relate to that.”

Bettye LaVette, Don’t You Ever Get Tired (Of Hurting Me) (1969)

“Bettye’s voice is like an organ that acts as a huge percussive instrument. It feels like you are next to her on a pillow. On [2012’s] Halfway Home, I tried that with different songs. It doesn’t work for everything, but it’s definitely an interesting approach.”

Candi Staton, I’m Just a Prisoner (1969)

“I found Staton’s winter 2009 in Chicago while riding the train to work at 6 a.m. to open a cafe, depressed. I didn’t have money to buy recording gear. It’s so undeniably real and unafraid to be sincere. To me, that is powerful songwriting.”

Donny Hathaway, Donny Hathaway (1971)

“Donny had a spiritual, soulful vibe, as though he cultivated his talents in church. You feel that listening to him.”

Brian Eno, Here Come the Warm Jets (1973)

“People always try to push albums on you, but I’m stubborn: I like to discover on my own. I knew one day Brian Eno would make sense to me. One day he did. I drove around Asheville with the windows down and cried to this album. That was life-changing.”

— DAN HUMAN

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A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY NATALIE WEINER

“A brand-new album that they recorded before Phife [Dawg] passed away.”

—ANTONIO "I.A." REID
The Epic chairman/CEO describing the project he's "most excited about" on the Rap Radar Podcast: an LP from A Tribe Called Quest, which hasn't released an album since 1998.

“You did that shit to your motherf—in’ self, boy!”

—DRAKE
The rapper seemingly re igniting his beef with Meek Mill while onstage in the latter’s native Philadelphia for his Summer Sixteen Tour on Aug. 21.

“My one hope for 2017 is that Kylie Jenner becomes a pop star ... Kylie and Paris Hilton would be my top people to write for.”

—CHARLI XCX
The “Boom Clap” singer on her aspirations in a Fader cover story.

“I thank Gord Downie and The Tragically Hip for their decades of service to Canadian music.”

—JUSTIN TRUDEAU
The Canadian prime minister on Facebook after seeing the band’s final concert in Kingston, Ontario, on Aug. 20, prompted by Downie’s terminal brain cancer diagnosis.

“Putting new music out, getting in your faces and all that comes with it is what we love to do more than anything else.”

—LARS ULRICH
The Metallica drummer announcing the band’s first new music in eight years.

WALKER’S DRY SPELL

When he’s not penning hits for Pink, Avril Lavigne and Taylor Swift, Butch Walker, 46, embraces a healthier lifestyle (and finds time to hop on his Harley) ahead of his eighth solo album, Stay Gold

THURSDAY Walker catches Zs in his Santa Monica studio and preps for his tour by “getting my guitar-seal together.”

FRIDAY Seeing live music (in this case, HoneyHoney at the Troubadour) takes on new dimensions for Walker, who just went on a no-sugar, no-alcohol diet: “I started getting anxiety attacks,” he says, “so I had to split.”

SATURDAY Weekends call for R&R. “Christopher Walken couldn’t be found on set once because it was a Sunday. Turned out he was sunbathing in a river. He said, ‘Today, I’m an alligator. Tomorrow, I’m an actor. You have to learn which days you’re an alligator and which you’re a professional.’”

SUNDAY Walker heads out on his Harley for a ride around Los Angeles’ canyons, a weekly tradition. Of his biker circle, he says, “They don’t know I’m a musician, and they don’t care.”

MONDAY Taking a break from working with Gavin DeGraw in the studio, he heads for the tailor. “Everything I take off the shelf fits me like an anaconda that swallowed a baby goat.”

TUESDAY Walker still has time for new talent, collaborating in studio with Interscope signee Liz Huett on her debut album.

WEDNESDAY A session with the red-hot Gnash leads to burning the midnight oil. “Slept in the studio last night again,” he says, “because I can’t get away from work.” —ELIAS LEIGHT
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AMERICANA MUSIC

In the Sept. 24 issue, Billboard will celebrate the rise of American roots music. Developed in the 1990s as a reaction to the highly polished sounds that defined mainstream music, Americana quickly earned support from musicians, fans and industry professionals. This genre of contemporary music incorporates elements of various American roots styles, including country, roots-rock, folk, bluegrass, R&B and blues, with a combination of electric and acoustic instruments. A number of popular artists dominate the Americana scene, including Alabama Shakes, The Avett Brothers, Bob Dylan, Bonnie Raitt, Chris Stapleton, Jason Isbell, The Lumineers, Sturgill Simpson and many more.

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Editorial content subject to change
Sunny Bey

In honor of Beyoncé’s 11 MTV VMA nominations, slay on and off the carpet with these lemonade-inspired beauty products

BY SHANNON ADDucci • PHOTOGRAPHED BY JAMIE CHUNG

1. BENEFIT COSMETICS Lemon Aid
   color-correction eyelid primer, $20; benefitcosmetics.com. “This is the perfect weapon to disguise tired, red eyes,” says makeup artist Amber D., who has worked with Lorde, Katy Perry and Haim to create statement-making looks that are still approachable. “Apply a thin veil with your fingertips and cover with your regular foundation.”


3. SAINT LAURENT Beauty Couture Mono Eyeshadow in Fasies, $30; yslbeautyus.com.


5. MILK MAKEUP Sunshine Oil with lemon peel extract, $38; milkmakeup.com.

6. MAC Paint Stick in Primary Yellow, $22; maccosmetics.com. “Apply with a small eyeshadow brush to the inner corners of the eye and lightly blend the edges.”

7. MAC pigment in Rock-It Yellow, $22; maccosmetics.com.


10. MAC eyeshadow in Chrome Yellow, $16; maccosmetics.com. “This is great as a pop of color to add a playful edge to your smoky eye for nighttime,” says Amber D.

11. MAC Lipmix pigmented cream in Yellow, $17; maccosmetics.com. “Go edgy ’60s-style and apply this pigment to the entire eyelid.”

12. JINSOON nail polish in Chere, $18; jinsoon.com.
Rap’s New Refinement

Marcus Paul moves past streetwear to alt brands (from South Korea) for his artists’ statement-making looks

BY BEE SHAPIRO

SARTORIAL DERRING-DO HAS LONG DEFINED hip-hop's streetwear fashions. But with hoodies and sweatshirts reaching critical mass, a refined take on hip-hop style is emerging. Brooklyn-based men’s stylist and former model Marcus Paul is an evangelist for the movement, taking a polished-is-better approach when dressing stars like LeBron James, Jay Z, Pusha T and Desiigner. “I care about the quality of the garment, which a lot of younger people don’t seem to care about.”

To that end, Paul leans on tailored indie brands and highbrow European labels for the artists he styles. For Pusha T’s 2015 album Darkest Before Dawn, Paul selected a fitted embellished sweater overcoat by Belgian designer Dries Van Noten, whose fabrics and use of color and patterns “are amazing,” says Paul. “I don’t have anything against streetwear, but I’m looking for details and not necessarily brands.”

If hip-hop long has had a love affair with popular brands, Paul sees this moment as ripe for subtler exploration. “Before, you only had the major [labels]. That’s what people recognized. Now, there’s an openness — I’m looking at designers from Georgia, the country, and South Korea.” One-offs — like those by London-based indie brand By Walid, which Pusha T has worn — are a go-to, too. “If you think about it, the hip-hop world is about uniqueness: I have this first, and it’s a one of one,” says Paul.

When Paul dressed “Panda” hitmaker Desiigner for the MuchMusic Video Awards in June, he veered the rapper away from “comfortable streetwear” and put him in little-known label Abi/Screnwear. The fitted jacket with minimalist lines and plastic coating spoke to Paul’s interior-design background (he studied it at college: “I know about textiles”). It doesn’t hurt that Desiigner is “the perfect build — sample size,” says Paul.

While Paul makes modern dandys of hip-hop artists, he’s also exploring new paths. He’s dressing Swedish singer-songwriter Zara Larsson, whose hit “Never Forget You” reached No. 13 on the Billboard Hot 100 in June. For debut TV appearances, Paul has put her in streamlined looks with interesting fabric choices. For MTV’s Video Music Awards on Aug. 28, where the 18-year-old is nominated for best new artist, he hopes she’ll wear Alexander McQueen but he’ll be happy with any of the European labels he pulled for her. “She looks great in everything!”

DRESSING UP THE RED CARPET AT THE VMAs
Three decidedly non-streetwear looks Paul wants to see guys rocking Aug. 28

For Pusha T’s Darkest Before Dawn album cover (above), Paul put him in a Haider Ackermann silk scarf and Officine Générale Japanese denim shirt. “Pusha has worn so many stylish looks; this is a favorite.”

Dries Van Noten, Fall 2016 “This bomber jacket’s beautifully embroidered gold bullion details are stellar. Embroidery is a Dries specialty.”

Faith Connexion, Spring 2017 “An oversize white tweed field jacket with hard-embroidered detailing is classic but with an anarchist vibe. [Designer] Christophe Decarnin’s approach is genderless and revolutionary.”

Saint Laurent, Fall 2016 “This look is unapologetic as it commands attention. [Former Saint Laurent designer] Hedi Slimane captures the edge of a rock’n’roller and translates it into interesting garments.”

Above: Paul paired Desiigner’s Abi/Screnwear custom jacket with a John Elliott tee, Acne jeans and Givenchy trainers. Left: For Larsson’s debut on The Tonight Show Starring Jimmy Fallon, Paul dressed her in indie label Nomia: “The silhouette and color are perfect for her.”

PHOTOGRAPHED BY AARON RICHTER
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How To Glow Like Gaga (And Kim K)? Call This Man

Hollywood trusts Dr. Simon Ourian, the Instagram-friendly — 1.2M followers! — cosmetic dermatologist with its tushes and wrinkles

BY HANNAH MERRILL

Unlike most doctors — with the exception of the ones with TV shows — Beverly Hills cosmetic dermatologist Simon Ourian is famous, like 1.2 million Instagram followers famous. Some of the Internet popularity likely is due to his client list, which includes Lady Gaga ("She's awesome") and Iggy Azalea, as well as Kim Kardashian and her entire family. ‘Kim is the one who told me I should have an Instagram," says Ourian, who in addition to perfecting Mrs. West's skin is the man responsible for Kylie Jenner's pouf. Ourian, who was born in Iran, didn't set out to be a cosmetic surgeon. "I wanted to be a painter or sculptor, but then I realized no one was interested in buying stuff like that," says the 49-year-old father of three. After getting a nose job in his late teens, he struck up a friendship with his doctor, legendary Beverly Hills plastic surgeon Frank Kramer. "He told me that his passion was art and that he still painted and sculpted," says Ourian, whose love of art then became his favorite hobby. After medical school and post-graduate work at Harvard, Ourian started his own practice, Epione Medical Corporation, in 1998; with more than 25 medical staffs, it's one of the largest boutique aesthetic clinics in the nation. When not sculpting with clay — his favorite medium, save for human flesh — Ourian uses dermal fillers like Juvederm and Restylane to reshape his clients' faces. "Musicians come in and they're most often holding up their album covers and saying this is how they need to look, even if it's from a decade ago," he says. "There's a tremendous amount of pressure to have a youthful appearance and appeal to a young crowd." Aside from album-cover inspiration, Ourian's most-requested procedures are cheek contouring ($1,900-$4,900), lip contouring ($1,900-$3,900) and butt lift ($15,000-$40,000), a procedure frequently featured on his Instagram. "If somebody has enough fat in their belly or thighs, we can take it and put it on the buttocks," he says. Do Hollywood clients have any excess fat? Ourian confirms it's rare; in which case, he says, "we just use fillers." 

GOT $10K? DR. OURIAN’S TIPS FOR GETTING VMA-READY

3 Months Out: If there are any areas — arms, belly, love handles — that no matter how much weight you lose, you still have a bulge, now’s the time to address them. Try LipoFreeze ($2,900-$4,900) or ultrasound ($2,900-$5,900) to get rid of fat locally. If you have any major sun damage: wrinkles or skin that needs tightening. Coolshaper ($4,900-$7,900) can take care of that.

3 Weeks Out: "Go for your fillers and Botox ($300 and up) on your face and neck, where it may take a couple weeks for any swelling or bruising to subside.

3 Days Out: Get plenty of rest. Schedule a laser facial ($2,900-$5,900). Get a lot of water into your system and sleep with a humidifier next to your bed." — H.M

The backup dancer behind the LED facial craze

Los Angeles aesthetician Shani Darden, a former backup dancer for Lil’ Cool J and Destiny’s Child, works from a studio in the back of her home and swears by the light therapy that’s supposed to boost collagen and treat acne. She’s mum about her client list, but Kelly Rowland has posted about her obsession and Katy Perry is a rumored fan.

Why is LED appealing to musicians? The mask makes for a really good Instagram. But besides that, it’s effective and there’s less downtime than almost anything else. With lasers, you can’t walk out the door and perform that night. With peels your face can look ragged for a while. But with an LED treatment, it takes about an hour, and you see immediate results without any irritation.

Do artists have unique skin issues? Most artists use a lot of makeup all the time when they’re onstage or touring. There can be more congestion, more breakouts and a need for more treatments. I’d do gentle glycolic peels, extractions and an oxygen treatment under the LED light for about 20 minutes.

Are you ever awe of stars? I’m always more honored when I work with my clients. I don’t get really crazy like that. Unless it was Oprah or Beyoncé. Then I would freak out." — H.M

Rowland in an LED mask as featured in an O. The Oprah Magazine Instagram post. “How crazy is this mask that @shandarden put me on today??” she wrote.
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It's crunch time for the music industry, as labels pin their Q4 hopes on arena-rock vets (Kings of Leon) and maturing heartthrobs (Shawn Mendes), and the war heats up between Apple and Spotify: It's exclusives vs. "inclusives"

Photographed by Aaron Richter
“I’m either always doing everything at a perfect level or I’m crashing with my phone off,” says Mendes, photographed July 8 in New York. Styling by Tiffany Briseno. Mendes wears an Armani shirt, AllSaints jacket, R13 jeans and Canali shoes.
Shawn Mendes Brings Back Hunky, Guitar-Strumming Sensitivity

By Rebecca Haithcoat

BARELY 10 MINUTES HAVE PASSED SINCE Shawn Mendes slipped out of the back of the Saltair Pavilion, a 4,500-capacity venue outside of Salt Lake City, with his photographer, assistant and tour manager to shoot photos on the exposed bed of the Great Salt Lake, which the sun has sucked dry.

We’re scrambling after Mendes, a 6-foot-2-inch-tall 18-year-old who works out every morning at 9:30 a.m., when the walkie-talkie on his tour manager’s hip crackles.

“They’re coming,” says the voice, which belongs to Mendes’ security guard, Jake, who’s trailing behind the group. Jake is sounding a warning about the girls: Roughly a couple hundred of them have congregated at the top of a hill behind the venue to watch Mendes as he crouches low in a pose for his photographer. A few of the more intrepid of these fans have clambered down, ducked under a line of yellow caution tape and begun trudging in our direction, their feet sinking into the sand. Jake warns them that they have a choice — approach Mendes now, or be allowed to stay and see him at tonight’s show — and they retreat. These are not Sunset Strip groupies, circa ’87. These girls are here with their moms.

Does Mendes ever tire of this?

“Every day,” he replies.

The scene serves as an all-too-obvious metaphor for the distance Mendes now seems from his first blush of celebrity, as the object of social-media-enabled tween-girl obsession. When Island Records signed him in May 2014, Mendes’ clean-scrubbed good looks and campfire-cozy performances on acoustic guitar already had earned him 200,000 followers (and his own hashtag, #shirtlessshawn) on Vine. Thanks to his 2.7 million followers on the platform, his first single, “Life of the Party,” sold almost 150,000 copies in its first week, according to Nielsen Music, with zero radio promotion. His fans again boosted his debut album, Handwritten, to No. 1 on the Billboard 200 in April 2015. “Stitches” racked up 204 million streams and hit No. 4 on the Billboard Hot 100; “Treat You Better” is No. 14 and climbing on the Hot 100. “He has his finger on the pulse of girls’ hearts,” says R&B singer Jeyo, who recently covered “Treat You Better.”

It should come as no surprise that with illuminate, his album due out Sept. 23, Mendes hopes to shed his shirtless-selfie past and embrace his pop-singer future, no social-media-star asterisk needed. His strategy? Make the leap from guitar strummer to full-blown, adult-friendly troubadour a la Taylor Swift or Ed Sheeran. It’s a rarified role for anyone, but especially for a boy who came up on social media — and he takes it very seriously.

“A week ago, I lost my voice completely, and I was in tears,” recalls Mendes, serene now that his vocal coach is joining him at his bigger shows. “I was on the phone with my parents and screaming at my manager like, ‘How could we do this?’ And then last night I was onstage thinking, ‘I’m a rock star. I’ve never been so happy and excited and at the top of wherever I could be, on cloud nine. But I’ve also never been so deep in the ground thinking, ‘I can’t breathe,’ in my entire life.”

Today, dressed in gray Adidas warm-up shorts, a heathered short-sleeve tee and sneakers, Mendes doesn’t much resemble a rock star (or a basket case, for that matter). Instead, he looks like he’s about to help an older sister move into her college dorm room. Although the singer, who has done some modeling and is blessed with clear skin, chocolate-colored hair and a broad smile that’s even brighter in person, does incorporate a couple of quirky items into his outfit: a broken watch with a leather band (he just likes the way it looks) and a ring his grandfather wore to commemorate his 50th wedding anniversary (his grandmother gave it to him in 2013).

It’s easy to see how, for a guy who’s already worried about becoming “less of a human being and more of a product,” an old watch and a keepsake ring help him stay grounded in a life where he’s Snapchat buds with John Mayer (who also gave him a John Mayer Signature Fender Stratocaster) and gets serenaded by Swift on his 18th birthday. (Swift, who brought him on her 1989 Tour as an opener, lip-synced “Treat You Better” to him on, of course, Snapchat.) Meanwhile, he sold out his September show at Madison Square Garden in less than five minutes. All of which makes the pressure of headlining his first tour and its attendant meet-and-greets, matching the blowout success of Handwritten and transitioning
from tween poster boy to genuine pop star all the more intense. Especially since — as a guitar-toting singer-songwriter, and unlike, say, Justin Bieber — he cannot rely on the Diplos and Skrillexes of the world to summon his grown-man sound for him. “The greatest [artists] are tortured souls,” says Mendes. “I’m not calling myself great. I’m tortured because I care. I’m always upset about not doing things as good as I think I could have because I care.”

THREE HOURS EARLIER, MENDES lounges in his dressing room, popping mint Tums, the flavor he finds most calming. Next to a cooler of water and bottles of kombucha, a steamer and humidifier puff warm breaths into the room. “I’m very extreme about [caring for my voice],” he says, tilting his head back to massage his throat. “Did people care about how a singer sounded live back in the day? I don’t really feel like they did. Not everything was being filmed. Today, one huge mess-up and millions are seeing it. There’s a lot more on the line nowadays. We’re so cautious and scared of messing up. It adds a lot of stress to a career.”

Mendes hasn’t had much downtime to process that stress. Three years ago, he was the “most average kid ever,” bored in Pickering, a suburb of Toronto. He recalls carving tree branches into wands and writing down spells because for years he thought he was a wizard. “I’m still a little certain I’m a wizard,” he says, seemingly half-serious. He played soccer and hockey, and auditioned for the Disney Channel in Toronto. His mom, who grew up in London, was a real estate agent, and his dad, who’s Portuguese, owned a restaurant and bar supply company, and they supported his whims. They have always been close-knit. He plans to move to Brooklyn or Los Angeles in January and says he’ll enlist his mom to design the house to feel as comfy as theirs, where he lives now, along with his younger sister.

The first CD Mendes bought with his own money was Shania Twain’s Come On Over, and when he was 15, he began posting videos of himself singing and playing guitar, a 6-month-old hobby at the time, to Vine and YouTube. “Singing kind of came out of nowhere,” he says. “And it was shitty. I would say I didn’t start getting very good till last year. There’s a lot more to success than just singing. I felt like, ‘Let’s do the rest and figure out the singing thing later.’”

Still, Andrew Gertler, formerly of Warner Music Group and now Mendes’ manager, heard something in Mendes’ voice. After watching A Great Big World perform “Say Something” on The Voice in 2014, he Googled the song and Mendes’ cover was the first result. “You see a lot of YouTube artists who spend a lot of time on a good edit, and it almost feels fake or manufactured,” recalls Gertler. “But his voice was so good … different from every other person you see posting covers. The other amazing thing was how fast he was
gaining views and followers. He would tweet, “I want pizza,” and it would get 30,000 favorites. He had way fewer followers than some other artists, but he was connecting.”

“There’s so much substance to him,” says David Massey, president of Island Records. “It has been really satisfying to watch that mature in a short period of time. If he’s like this at 18, what will he be at 21?”

Mendes rarely sings ayse solid but standard pop fare, with him playing the good guy prone to finishing last. A girl cheats on him in “The Weight”; he dreams of professing his love, not tumbling into bed, in “Imagination.” As Jason, a 27-year-old fan waiting outside the Saltair show, explains it, “He’s not about drugs, sex and alcohol. He’s genuine and kind.”

But even Ed Sheeran needed to reveal a little edge on the way to superstardom, and Mayer, another one of Mendes’ heroes (”He’s capable of anything”), plays the rake as much as the laid-back jam-rocker. “Ruin,” Illuminate’s second single, is a slow, bluesy burner of a track, with bedroom lyrics and a sultry electric guitar that wouldn’t be out of place in a Beale Street bar. Still, it’s not exactly gritty, and certainly not something you would grind to in the club (hello, dance-era Bieber).

Mendes simply may not have an inner bad boy to access. He admits that he and his crew “partied” while recording Illuminate in upstate New York, but all in all, he prefers tamer activities, like playing six-hour ping-pong tournaments with his old friends. In the meantime, girls have come and gone. “The second I feel about a girl the way I feel about music is when I know,” he says, all coy innocence. “Being a sex symbol isn’t cool unless you’re in love with a girl and she calls you a sex symbol.” As for actual sex, now that he’s famous, he claims it’s “impossible.” His song “Patience” is about a girl older than me who I hooked up with, but the next day was so scared because of how young I was. I have a sore spot for older people who are weird around younger people.”

Mendes’ most dangerous relationship may be with music itself. “You have to be careful not to make music something you don’t want to do,” he says. “Which happens. I’ve gotten off the road and been like, ’I hate it. I hate singing, I hate playing guitar.’ Six days later I’m in my bedroom singing at the top of my lungs because I love it so much.” Or maybe it’s his relationship with his fans: “You’re one person,” he says. “You can’t let them take everything from you. Because they will—not in a malicious way. They just love you. You have to be careful.”

BACKSTAGE AFTER THE SALTAIR SHOW, Mendes bounces around. His eyes are almost teared, and roses have bloomed in his cheeks. “Did you like it?” he asks with the smile of someone who has heard “Great show!” countless times but still, charmingly, hopes to hear it again.

The only girls here are the daughters of the team’s travel agent. Mendes is wary of the potential social-media consequences of bringing girls back to the bus. Members of his tween demographic are content just hugging anyway.

Still, Mendes reserves the right to change that policy as he and his demo grow. “I don’t mean to bring Justin into things,” he says, gearing up to defend Bieber as an example of the injustice of freezing pop stars in their teen molds when they should be allowed to make mistakes en route to adulthood, just like regular kids. “People thought of him as a type of person. But maybe he was the same person the whole time and you guys just didn’t know him? To show who he was. Stop looking at him in a negative view and accept him as who he is. We don’t get mad at punk rock bands for doing shit like [he does], because that’s their personality. I just find it very confusing.”

Discussing controversy of any kind, Mendes grows pensive, as sensitive in real life as his songs would suggest. Though he claims he doesn’t read much, the presidential race seems to have affected him on a personal level. Asked about the election, he starts to say, “I have no...” before changing his mind and continuing: “I think it’s pathetic, actually—the way Hillary and Donald are fighting back and forth with each other. It’s a little upsetting.”

Like any young star these days, Mendes must engage in some retail politicking of his own. Perhaps the most glaring of these obligations is taking photos with fans who have paid for the Shawn Mendes VIP experience. (This also includes admission to a pop-up display of Mendes’ guitars and memorabilia; an intimate “sound-check party,” where he plays a couple of songs; and, if you spring for the $350 package, a signed baby Taylor guitar.) The photo op is typically low budget: A photo-booth-size section of the lobby is closed off with black curtains, and as each girl files in, she hands her iPhone to Mendes’ assistant, then cries, hugs and/or clutches Mendes in a prom pic pose as the assistant snaps the photo and hands the phone back. The girl then receives her signed Mendes poster and stubs, star-struck, back outside. The whole thing takes less than a minute.

“One, I did 900. In one night,” says Mendes later. Watching him, he certainly seems to be on autopilot as he meets his fans. But never once does his smile look anything less than completely genuine. How does he do it?

“There’s a switch,” he says without missing a beat. “They give it to you when you become an artist.”

Mendes heads back into his dressing room. He’s just sitting down when I poke my head in to say goodbye, but he dutifully hops up and hugs me, and I recall something he said earlier: “People know me but they have no idea. I can’t be best friends with the entire world, I can’t fall in love with every girl, I can’t be a father figure or older-brother figure to every person. But I hate being alone. I just want someone there—to get out of my own head for a minute.”

SHAWN’S FALL PICKS

Chance The Rapper
“2016 FALL MUSIC PREVIEW

I’m such a huge fan of his Coloring Book album and want to get out to one of his shows,” says Mendes of Chance’s tour, which runs through Oct. 21.

OneRepublic
The band just released the single “Kids.” Mendes calls frontman and pop songwriter Ryan Tedder “one of the best writers and performers out there.”

Tove Lo
“She’s awesome,” says Mendes of the singer. He calls Cool Girl,” her new song, “my guilty jam.” New album Lady Wood will arrive Oct. 28.

Ed Sheeran
Sheeran hasn’t announced plans for fall, but Mendes is ready “whenever he decides to come back. Music is missing him right now.”

From left: On NBC’s Today in May, in December 2015 with Camila Cabello, who guested on his top 10 Hot 100 hit “I Know What You Did Last Summer.”
“Being a sex symbol isn’t cool unless you’re in love with a girl and she calls you a sex symbol.”
Kings Of Leon Rekindle Their Bromance

Emerging from a spell of acrimony and declining sales, these quintessential rock stars bet on a diversified new sound.

“It didn’t feel like the same thing over and over,” says Caleb of recording Walls.

From left: Nathan, Caleb, Matthew and Jared Followill photographed Aug. 17 by David McClister at Citation Support in Nashville.
EARLIER TODAY, AFTER LUNCH AT A FAVORITE
Nashville restaurant, Kings of Leon frontman
Caleb Followill had an encounter that left him
unsettled. “The valet guy, I see him a lot, he
knows me,” the singer says. “As I was leaving, he
was like, ‘Hey, man, do you guys still play? When
I was in high school you were huge.’” The band
—which also includes Caleb’s brothers Nathan
(on drums) and Jared (guitar) and cousin Matthew
Followill (bass) — groans in unison. “I have
nightmares that involve that exact scenario,” says
“I had a five in my hand and I went, ‘Nope!’ ” says
Caleb, miming slipping a bill back into his pocket as
they all crack up. “I switched it to a one.”

What Caleb couldn’t tell the valet, because
the group had decided to keep it a secret, was that
Kings of Leon definitely still make music — and
are about to return with their first album since
2013. Sixteen years and seven discs into their
career, which vaulted the foursome from tiny
clubs to stadiums as one of the biggest bands in
contemporary rock n’ roll, the Kings are putting the
finishing touches on Walls, an ambitious statement
of renewed purpose produced by Markus Dravs,
best known for his work with Mumford & Sons and
Arcade Fire. Early on, band members decided to
keep news of the album to themselves until a
couple of months before its Oct. 14 release, an effort
to both take pressure off the creative process and
to make a bigger splash once the LP arrives. “We’re
not going the full Drake, day-of kind of thing, but
we are definitely doing things differently,” says
Caleb. Adds Nathan, “People’s attention spans are
so much shorter now.” (A few days later they tease
the album by tweeting a cryptic video.)

The Kings are gathered in a film production
studio on the outskirts of town, where they’re
shooting album artwork the following day. Nathan’s
shaggy hair aside, they’re clean-cut and bright-eyed
and fit, sipping coffee and bottled water instead of
the beer, whiskey and expensive wine they have a
reputation for consuming in alarming quantities. (The Kings are all major foodies with investments in restaurants and real estate and founded Nashville’s annual Music City Food & Wine Festival.) All four live in the area, and they share a nearby studio space. Says Caleb, “We definitely have a better, stronger relationship outside of music than we did in the past.” To which Nathan shoots back, “Break out the Jameson and we’ll tell you the real story.”

Today’s vibe is vastly different from the one surrounding the last couple of records. Their 2010 album Come Around Sundown sold 776,000 copies, according to Nielsen Music, marking a decline from 2008’s Only by the Night, which featured the hits “Use Somebody” (a Billboard Hot 100 No. 4) and “Sex on Fire” and moved 2.5 million copies. Caleb claimed at the time to have been “checked out” for the whole cycle, which ended with him walking offstage midshow in Dallas and the band canceling the tour’s remaining 26 dates as its members temporarily went their separate ways. 2013’s Mechanical Bull sold only 347,000 copies. “There comes a point when you realize you’ve lost that passion and that hunger,” says Caleb. “You’re chastened and want to get it back — and in order to get it back it’s like, ‘Forget about record sales, forget about the size of the venue you’re playing, forget about any of that stuff.’ ”

What the group required was a major shake-up. It decided that its partnership with Angelo Petraglia, who produced all six of its previous LPs, had grown too safe. It sought out Dravs, who has a reputation for being intense; temporarily uprooted their families; and set out for Hollywood’s Henson Recording Studios. “We said, ‘Let’s f—ing go to L.A., eat some sushi, get some sunshine,’” says Caleb. “The whole thing just felt a lot more organic.” Still, Dravs proved to be a stern taskmaster, questioning every part of the band’s music and routine. “He just said things that nobody had ever said to us,” recalls Jared. “Like, ‘I don’t like that song, that’s not good, we can move on from that.’ ” He had them endlessly replay parts, collectively write new verses on the fly and suddenly switch vibes. “He’d be like, ‘OK, now play it like The Sex Pistols,’” says Jared. “And then you’ve turned a slow song into a fast one.”

The results range from the shimmering, U2-like anthem “Waste a Moment” to the sparse, synthetic pulse of “Over.” “One song would sound almost electronic and another would sound so broken-down,” says Matthew. “But the way it all flowed together, we were just like, ‘This guy is a genius.’ ”

These days all four Followills are married, and all but Jared are parents. They say the routines of marriage and fatherhood have been good for the band. (Caleb, who has a daughter, is married to Victoria’s Secret model and Taylor Swift squad member Lily Aldridge.) “Our kids are always together, they all go to the same school,” says Matthew. Jokes Nathan, “You can tell us apart from the other parents — we’re the ones smoking weed underneath the bleachers.” And if things start coming apart again, the Kings can always call on advice from buddies like Bono and Eddie Vedder. “I really remember early on, Eddie told us to never tour Europe for more than three weeks,” says Jared, “because that will break up your band.”

“He also said to chase summer around the world,” says Caleb. He pauses and cracks a big grin. “But we didn’t realize he was talking about a groupie.”

—JONATHAN RINGEN

7

BRUCE, BRIAN, BACH... AND SHEP GET PERSONAL

A pair of Beach Boys, The Boss and a punk pioneer are among fall’s many musical memoirists

They Call Me Supermenchs: A Backstage Pass to the Amazing Worlds of Film, Food, and Rock ’n Roll by Shepard Gordon (Ecco, Sept. 20)

The uber-manager chronicles his life in multiple glamour professions. In this excerpt, a young Gordon stumbles into a hivel of music insiders

In 1968 I was driving in Los Angeles, looking for a place to stay. I pulled into the Landmark Motor Hotel, which was built in the 1950s and looked very Southern California modern. The man behind the desk looked like a character actor from a James Cagney movie — which it turned out he had been. He gave me a good rate on the only unit available, a two-bedroom suite.

I settled in and took a hit of acid. On the one hand, the job I had headed to California for had ended in less than a day. I had enough money for maybe a month, and no prospects.

On the other hand, I was on my own in Hollywood, high as a kite, and for the first time in my life I had nobody to tell me what to do. I was simultaneously scared to death and thinking, “Wow, man, look at you!”

Around midnight I stepped onto the balcony. Down by the pool, I heard a girl scream. For some reason, whenever someone is in trouble my instinct is always to be the guy on the white horse. I hurried down the stairs. Ahead, vague figures tumbled around beside the pool.

For some reason my brain went right to rape and I went to separate them. That’s when the girl punched me in the mouth. “We’re f—ing,” she said, “Would you please leave us alone?” I made a hasty retreat to my room, feeling more like a schmuck than a hero.

The next afternoon I went down to the pool, where some people my age were lounging around in the shade. The girl among them asked, “Are you the guy who interrupted us last night?” She told everyone the story, and they all started laughing. Then she introduced herself. She was Janis Joplin.

Lounging on pool chairs were Jimi Hendrix; Lester and Willie Chambers of The Chambers Brothers; Bobby Neuwirth, Bob Dylan’s road manager; and Paul Rothchild of Elektra Records.

8. Born to Run By Bruce Springsteen (Simon & Schuster, Sept. 27) Springsteen has been working on his memoir since 2000 — nuff said.

9. Original Gangstas: The Untold Story of Dr. Dre, Easy-E, Ice Cube, Tupac Shakur, and the Birth of West Coast Rap By Ben Westhoff (Hachette, Sept. 13) For the 20th anniversary of Tupac’s death, the former LA Weekly music editor traces the rise and legacy of West Coast rap, early reviews call it “definitive.”

10. Good Vibrations: My Life As a Beach Boy By Mike Love with James S. Hirschi (Blue Rider Press, Sept. 13) Often portrayed as the bad guy in Beach Boys lore, Love makes the case for himself.


12. Tranny: Confessions of Punk Rock’s Most Infamous Anarchist Sellout By Laura Jane Grace (Hachette, Nov. 15) The Against Me! frontwoman chronicles her gender dysphoria and emergence as an influential punk artist, interspersing her memoir with journal entries.

13. Absolutely on Music: Conversations By Haruki Murakami with Seiji Ozawa (Knopf, Nov. 15) Japanese novelist Murakami goes deep with the Boston Symphony Orchestra’s conductor emeritus, chronicling two years of the longtime friends’ discussions; critics peg it as “High Fidelity for classical music fans.”

14. 18 and Life on Skid Row By Sebastian Bach (Dey Street Books, Sept. 17) The former Skid Row singer says he wrote this memoir alone, taking Kosh Richards’ and D.J. McKagan’s books as inspiration; he pushed the release from spring to fall to add more to the story including, he has said, 116 photos. —ANDY LEWIS
20. GRAMMY GAZING

“There’s no way we won’t get a Prince tribute, and there’s no way Questlove won’t be involved. I can see Beyoncé having a moment and Dave Grohl crushing the guitar solo on ‘Purple Rain.’ The Grammys love Dave Grohl.”

— Jess Besack, director of music programming, SiriusXM

21. BEATLES TAKE ON STONES (AGAIN!)

More than a half-century into their careers, two generation-defining bands keep finding new ways to mine their catalogs, with tours, films and reissues

Desert Trip may be nicknamed “Oldchella,” but The Rolling Stones and Paul McCartney — both of whom will play October’s boomer-rock-dominated festival in Indio, Calif. — have been hitting stadiums lately with the vigor of much younger men and promoting themselves accordingly. (Ringo Starr starts a global tour on Oct. 15.) McCartney has been especially quotable likening Kanye West to Andy Warhol, admitting The Beatles were “threatened” by Yoko Ono, and Keith Richards is doing his best to keep up: He recently said the Fab Four “were never quite there” as a live act. It’s a busy fall for both bands. Newly remastered collection The Beatles: Live at the Hollywood Bowl (Apple) arrives Sept. 9, followed by Ron Howard’s authorized documentary The Beatles: Eight Days a Week — The Touring Years (in theaters and on Hulu Sept. 16). The Stones will offer up The Rolling Stones in Mono — a box set with 16 LPs’ worth of 60s recordings (ABKCO Records, Sept. 30) — and, for one night only, their own concert doc: Havana Moon, filmed at their first Cuba show earlier in 2016 (screening internationally on Sept. 23).

And Stones fans seeking extra satisfaction should visit Exhibitionism, an immersive archival exhibition coming to New York in November after five months in London. It includes a reproduction of the Edith Grove apartment shared by Richards, Brian Jones and Mick Jagger — complete with the future rock gods’ dirty dishes.

— NATALIE WEINER

22. WHAT WE KNOW ABOUT LADY GAGA

Edge Of Glory Gaga’s Little Monsters have been waiting for a new album (one without Tony Bennett, at least) since 2013’s Artpop. In January, the singer promised that the project would arrive within the year, and she recently released “Perfect Illusion,” a dancefloor-ready first single that Gaga has called a “sweet, simple, ragey” song about “modern ecstasy.”

Surprise Pairings On social media, Gaga has hinted at unexpected partnerships, for instance, with Tame Impala’s Kevin Parker and Mark Ronson, who co-produced “Perfect Illusion” with Gaga at Malibu’s Shangri-La Studios. Ronson has also called the album as a whole “a very honest, authentic, kind of analog record.”

Facing Forward The as-yet-untitled album (known to fans as #LG5) will have more “clarity,” says Gaga, than Artpop. “Now I’m thinking more about what it is I want to say and what I want to leave on Earth. It’s less an expression of all my pain.”

— NW
The self-proclaimed “King of Teens” stresses positivity—and a healthy dose of weirdness

“MY WHOLE VIBE IS DIFFERENT!” FROM other rappers, says Lil Yachty. This is an understatement coming from a boat-obsessed, straight-edge 19-year-old from the ‘burbs who admits that he “honestly couldn’t name five songs” by hip-hop heroes Tupac and Biggie. “But if I’m doing this my way and making all this money,” he reasonably inquires, “why should I do it how everybody says it’s supposed to be done?”

Like Rae Sremmurd, the Atlanta duo whose tour he will open on this fall, the rapper born Miles McCollum has built a following by gleefully defying categorization. He’s optimistic, narcissistic, flannel-wearing, a 19-year-old native in the left-of-center lineage of acts like Outkast, with a key difference: Softness, not bombast, defines his sound, which he calls it “bubble-gum trap,” a mix of Auto-Tuned warbling, rhymes equally motivational and puerile, 808 beats and whimsical melodies often plinked on piano or (before legal got involved) cribbed from kiddie fare like Super Mario 6.4 and 90s cartoon Rugrats. About “Minnesota,” an early cut in which he attempts a delicate falsetto over chiming keys, Yachty says, “Even my friends said that song was wack”—though it was good enough for Young Thug and Migos’ Quavo to guest on a remix. “I’m an emotional person,” he says. “I’m not going to deny that. If I feel a certain way, I’ll express it on the track.”

This fall’s compilation mixtape from his Sailing Team crew caps off a big year for Yachty. He inked a deal with Quality Control, Capitol and Motown; modeled in Kanye West’s Madison Square Garden Yezy show; amassed more than 14 million YouTube views for his trippy “3a Night” video, and banked charting collaborations with D.R.A.M. (“Broccoli”) and PartyNextDoor (“Rozzlin”). Atlanta vet Coach K., who turned Gucci Mane into a major player, is managing his career, and Yachty recently moved into a penthouse with producers ThaGoodPerry and Earl (both Sailing Team members), bought cars for his mom and grandma, and dropped $16,000 on a Goyard luggage set for himself. The same bright-red beaded braids his Alabama State peers teased him about a year ago—before he dropped out to pursue his dream—are now a beloved trademark.

“I’ve found myself,” says Yachty, “I’m like the youth’s big brother now. I have to be that voice for them.”
24. **BIG BOYS OF COUNTRY STAGE A COMEBACK**

Lately, female artists from Maren Morris to Miranda Lambert have dominated playlists. But as the season changes, some of the genre’s biggest male stars—plus newcomer Kane Brown—are eyeing the top of the charts.

<table>
<thead>
<tr>
<th>FALL ALBUM</th>
<th>RECENT HIT</th>
<th>PAST TIMES</th>
<th>MANIFEST CAREER MARKET</th>
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<tr>
<td>LUKÉ BRYAN</td>
<td>Cosmic Halo, originally scheduled for July under a different title, will come out Oct. 29.</td>
<td>A star of the Outdoor Channel show Buck Commander, he enjoys bow hunting.</td>
<td>His 2013 Spring Break compilation topped the Billboard 200.</td>
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<tr>
<td>KENNY CHESSNEY</td>
<td>No release date yet for his debut, but he dropped lead single “Thunder in the Rain” in July.</td>
<td>Though he’s from Knoxville, Tenn., Chesney’s a diehard Red Sox fan.</td>
<td>Ranked No. 6 in People’s 2007 “Hottest Bachelors.”</td>
</tr>
<tr>
<td>KANE BROWN</td>
<td>They Don’t Know, the follow-up to 2014’s Old Boots, New Dirt is Billboard 200 No. 1. Lands Sept. 9.</td>
<td>The soaring “ Ain’t No Stopping Us Now” reached No. 18 on Hot Country Songs in July.</td>
<td>The X Factor put me in a boy band, 60 cents — there went my dreams.</td>
</tr>
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25. **What We Know About Kanye West**

**Big Concepts**

For Saint Pablo, his first North American tour in three years, Kanye West will visit 40 cities (Aug. 25-Oct. 29), performing at New York’s Madison Square Garden and the Oracle Arena in Oakland, Calif. “We’re just working on some of the ideas right now,” he said in May of potential formats. “I’m trying to literally inspire these kids the way Disney inspired me.”

**Dressing Down**

During his 2013 Yeezus outing, West rocked bejeweled masks and custom Maison Martin Margiela ensembles. This go-round, expect pieces from Yeezy Season 3 (including “I Feel Like Pablo” gear) and maybe a sneak peek at pieces from his forthcoming Adidas athleisure line.

**Guest List**

No word yet on set lists, but it’s reasonable to expect picks from West’s The Life of Pablo. The Tidal exclusive arrived in February with 19 new tracks, and the 20th, which was added in June, is the tour’s namesake. The LP’s credits list could hint at potential guest stars in their home cities—like Designer in New York and Chance the Rapper in Chicago.

—ADELLE PLATON

26. **GRAMMY GAZING**

Adele, Beyoncé and David Bowie are locks for album of the year nominations, but Adele and Beyoncé could cancel each other out.”

—Diane Warren, songwriter

27. **BOWIE’S ART GOES TO AUCTION**

David Bowie said art was “the only thing I ever wanted to own” — and as his fans will see, he owned a lot.

“No one really knew to what extent he collected,” says Sotheby’s specialist Simon Hucker of the astonishing amount of art David Bowie amassed in his lifetime. But the public is about to get a rare look: Through September and October, it will travel to Los Angeles, New York and Hong Kong, before arriving in London (Nov. 1) for an exhibition followed by a major auction (Nov. 10-11). The 400-plus pieces for sale range from contemporary masterworks to outsider art and furniture. “It’s a really good collection,” says Hucker, “that happens to be owned by the coolest man of the 20th century.”

Jean-Michel Basquiat’s Air Power, 1984

A Damien Hirst painting that is expected to fetch nearly $500,000.

28. **A&E’s Bates Motel taps Rihanna for key Psycho role as Marion Crane in its new prequel series.**

29. **Writer/executive producer Donald Glover (aka Childish Gambino) heads to Atlanta to star in FX’s new series premiering Sept. 6.**

30. **Christina Milian, Laverne Cox and Adam Lambert do the “Time Warp” for Fox’s Rocky Horror Picture Showremake, premiering Oct. 20.**

31. **Newbie judges Miley Cyrus (right) and Alicia Keys swing in for The Voice’s 11th Season, starting Sept. 19 on NBC.**

32. **Queen Latifah and Lenny Kravitz lead the cast of Empire co-creator Lee Daniels’ new Fox drama, Star, which was picked up to series and will begin Jan. 4, 2017.**

33. **Harry Connick Jr.’s daytime talk show Harry! premiers Sept. 12 on Fox.**
36. SONGWRITERS RECKON WITH NEW RULES

Martin Bandier on what he predicts will be music publishing’s equivalent of Brexit

On Aug. 4, the U.S. Department of Justice announced that it had decided against changing the consent decrees that regulate ASCAP and BMI, and that within a year, both collecting societies will need to break with decades of industry practice and license all rights of the songs to which they now control some of the rights. “The DOJ really didn’t think clearly here,” says Sony/ATV Music Publishing chairman/CEO Martin Bandier.

What does this mean for songwriters? It will have an economic impact. You could see delayed payments. Will there be a double commission [if a song is licensed by ASCAP, which would then pay BMI before it can pay its member]? Songwriters might not want to collaborate with a member of another society unless they have an agreement [overriding this decision].

ASCAP is pushing back in Congress and BMI in court. I don’t know what the courts will say. It would seem to me that the voice that should be the most powerful, besides songwriters, is that of the Copyright Office, which has said the Department of Justice got this wrong.

What will happen in the long term? Somewhere down the line, if this doesn’t change, I think there will be publishers who will totally withdraw from ASCAP and BMI.

—ROBERT LEVINE

37. Nicky Jam looks to score the biggest Latin release of the year as single “De Pies a Cabeza” — his collaboration with Maná — climbs the charts ahead of his forthcoming full-length album.

38. After the success of its Big Grams collaboration with Big Boi, indie duo Phantogram revert to form for its next moody electro-pop LP Three (Sept. 16, Republic) and a cross-country headlining tour.

39. New releases from Korn (The Serenity of Suffering, Oct. 21, Roadrunner), Of Mice & Men (Cold World, Sept. 9, Rise), Opeth (Sorceress, Sept. 30, Moderbolaget) and Meshuggah (The Violent Sleep of Reason, Oct. 7, Nuclear Blast) usher in a heavy metal revival.


34. What We Know About Miranda Lambert

Fastest Girl In Town The two years since the release of Platinum have been tumultuous for the country queen, who divorced Blake Shelton in 2015, but that hasn’t slowed her down. No release date has been set, but the strong debut of recent single “Vice” (at No. 2 on the Hot Country Songs chart) bodes well for a new album in 2016. Nashville sources say that the album is recorded but still needs to be mixed and mastered.

Over It? Fans shouldn’t rule out the possibility of a breakup album, given how Lambert has described the project thus far. “What I happened to be going through in my life, being honest was never really a choice,” she told Billboard. “Everybody knew anyway. So I just said, I’m going to journal it, and — good days and bad days — use it for my art.”

New Friends Lambert co-wrote “Vice” with country radio stalwarts Shane McAnally and Josh Osborne, and they’re hardly the only hitmakers potentially filling the liner notes. Recent additions to Lambert’s BMI résumé include a number of co-writes with longtime collaborator Natalie Hemby, as well as two with new beau Anderson East.

35. GRAMMY GAZING

“It will be interesting to see how voters treat Kanye, Chance the Rapper and Drake. Will they finally grasp that hip-hop is the most fearlessly experimental category of popular music, bar none?”

—Mike Caren, creative officer, Warner Music Group

41. JoJo Takes Control

Finally free of a stifling contract, the soulful pop singer reclaims her powerful voice.
BY THE TIME THAT MOST artists release a first album, they have waited a lifetime to share their music with the world. For former teen pop star Joanna "JoJo" Levesque, it has taken nearly half her life to release her third, thanks to a battle with her previous label, Blackground Records, over a contract that prevented her from selling her own music.

Twelve years after her self-titled debut entered the Billboard 200’s top five, JoJo is finally free. She reclaimed control of her career in early 2014, thanks to a loophole nullifying any agreement initially signed by a minor after a seven-year waiting period. "I called my mom and we cried," says JoJo, now 25, who immediately signed with Atlantic Records to record Mad Love, out Oct. 14. "I felt relief from the literal release. And then I had a bottle of champagne with my girlfriends!"

Traces of the old JoJo — notably her striking, soaring alto — are firmly intact on Mad Love. The slick, R&B-tinged gloss of her breakthrough single, "Leave (Get Out)," made her the youngest solo artist to top the pop charts and remains on tracks like icy-hot lead single "F— Apologies" (with Wiz Khalifa) and anti-hater anthem "I Can Only" (with Alessia Cara).

But the distance between JoJo and her doe-eyed past is vast. Expanding on the weightier themes of the free mixtapes and EPs she put out for fans through the years, JoJo grapples with a real-life breakup (with a cheater who, three months post-split, got engaged) on the gloomily textured "Honest" and angst-ridden "High Heels."

"It shook me up how quickly he moved on, and that ended up giving me a lot of things to write about," says JoJo. Loss is a theme: "Music," the raw piano-ballad opener, is dedicated to her late father, Joel Levesque, who heard an earlier version of the LP prior to his death in November 2015. "He was so moved and thankful that I got the opportunity to continue with what I loved," she says. "I don’t think he thought that it was going to be possible, because it just didn’t seem like it."

Now, the future looks bright: Currently on tour with Fifth Harmony, she’ll perform on NBC’s Today the morning Mad Love drops and follow that with a solo tour. JoJo now realizes that even freedom comes with challenges. "Knowing that now I own my voice, what am I going to do with that?" she asks. "What kind of moves am I going to make? I really do feel like the world is mine for the taking."

— STEVEN J. HOROWITZ
42. What We Know About

Mariah Carey

One Sweet Day Mariah’s World, the singer’s eight-episode docu-series (premiering Dec. 4 at 9 p.m. on E!), trails the elusive chanteuse as she preps her global Sweet Sweet Fantasy Tour and plans her wedding to Australian billionaire James Packer.

Diva On The Move It looks very little of Mimi’s life is off limits. Fans will see Carey stomping through dance rehearsals (and being toted around by muscular male dancers), trying on lavish wedding gowns, pranking a fan as “Pamela” and lounging at home in — what else? — a black corset.

Make It Happen “If I’m touring or in the studio and doing things that are intertwined with my life... and people respond to it, then we should do it,” Carey recently told Billboard. “If I’m sitting around getting pedicures, then we shouldn’t. To me, that’s boring as hell.”

44. Troy Carter Sharpens Spotify

As the streaming wars rage, an industry vet promises “inclusives”

In June, when Atom Factory founder/CEO Troy Carter announced he was joining Spotify as global head of creator services, many music executives thought he would be securing his new employee exclusive releases, a la Apple Music’s deals for Frank Ocean’s Endless and Chance the Rapper’s Coloring Book.

But on a recent afternoon at the company’s New York office in Chelsea, Carter, 43, declares that “exclusives are bad for artists, bad for consumers and bad for the industry.” Instead, he half-jokingly promises “Spotify inclusives.”

Since most users will never subscribe to more than one streaming service, he believes that limiting access to music only incentivizes fans to seek it out on pirate sites or YouTube, where it generates less revenue.

“I was brought on to strengthen the bridge between Spotify and the music community,” he says.

With Apple and rival Tidal continuing to make exclusive deals and Amazon said to be planning its own music streaming service, Carter will be making his case for wide releases to labels, managers and artists, and will have the wind at his back. He tells Billboard that Spotify now has more than 39 million paid subscribers (up from 30 million in March), whereas Apple Music announced 15 million subscribers in June. That means Spotify, which is planning to go public in the second half of 2017, according to Bloomberg Businessweek — is adding subscribers faster than ever. And it increasingly exposes users to new music, provides marketing for artists and helps sell concert tickets.

“Spotify inclusives,” says Carter, “will become a full-stack solution for artists.”

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9

FALL MUSIC PREVIEW

2016

43

HAMILTON IS STILL NONSTOP

Even minus Miranda, the megamusical expands far beyond Broadway this fall

Sept. 27 ▼ Hamilton’s Chicago run begins at the PrivateBank Theatre. Miguel Cervantes and Josh D. Henry play Alexander Hamilton and Aaron Burr, respectively; Tony winner Karen Olivo is Angelica Schuyler.

Oct. 21 ▼ PBS airs Hamilton’s America, a doc exploring the making of the musical and the ways in which its story intersects with history; Lin-Manuel Miranda’s college pal Alex Horowitz directs.

Nov. 29 ▼ The Hamilton-inspired episode of Comedy Central’s Drunk History airs, with Alia Shawkat as Hamilton and Aubrey Plaza as Burr; a supersized Miranda narrates.

Beyond 2016

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Original Hamilton lead Miranda

Cervantes (left) and Henry

Key:

Gonzalez

Horowitz

Shawkat

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50. GRAMMY GAZING

“Paul Simon’s Stranger to Stranger and Sturgill Simpson’s A Sailor’s Guide to Earth have real shots at getting lots of nominations.”

—Danny Strick, co-president, Sony/ATV U.S. Music Publishing

51. WHAT WE KNOW ABOUT

Bruno Mars

Unorthodox Schedule Since the late-2012 release of Unorthodox Jukebox, the 30-year-old singer has performed at two Super Bowls, sung at a fake wedding (the new ballad “Rest of My Life” on the season-two finale of The CW’s Jane the Virgin in May) and collaborated with Mark Ronson on “Uptown Funk!,” which tied for the Billboard Hot 100’s second-longest-leading No. 1 of all time. Mars promised fans, “I’m on it” on Twitter in July; reports suggest the record should come out this fall.

Electric Feel Mega-producer Skrillex has spoken about hitting the studio with Mars, telling Billboard the project is “so f—ing different” and “sounds like nothing else that’s happened before.”

 Burning It Up Missy Elliott posted selfies with Mars in the studio earlier this year, captioning the pic, “He played me some [fire emoji] ass songs 4 his album... Whewwww.” —NW

52. BEYOND CLINTON VS. TRUMP: WHAT’S AT STAKE IN NOVEMBER’S ELECTION

As the 2016 presidential campaign enters its final months, Billboard asked rocker Melissa Etheridge; bachata singer Prince Royce; Jeff Jampol, who manages the estates of Janis Joplin and The Ramones; and singer and first-time voter Daya, who turns 18 on Oct. 24, to identify the issues that inspire the choice they’ll make on Nov. 8.

Melissa Etheridge, 55

“This election will go down as a huge turning point. This old patriarchal paradigm espoused by Donald Trump, this deep-seated belief of ‘us versus them’ that’s the basis of racism, homophobia and anti-feminism, [will be rejected] by a wave of Americans saying, ‘Enough. That is not America.’ I also don’t think it’s a coincidence that all of these issues, which are considered female-ish in nature — the environment, gay rights, female rights — are represented in a female figure now. And by electing Hillary Clinton as the leader of the free world, we as a nation will be saying, ‘This balance is important to us now.’ It’s going to be a landslide, and I think it’s going to really help our nation.”

Prince Royce, 27

“Voting for a leader that represents all Americans is always important, but this year even more so. Latinos in this country need to stand together when a presidential candidate denigrates us or any other minority group — that is not what America is about. So while in the past I have shied away from speaking out about politics, this year I feel it is important to say that we need to demonstrate with our votes that that kind of behavior is not OK.”

Jeff Jampol, 57

“This election is probably the most ghastly fascinating civic action I’ve seen in my lifetime. The specter of a Trump presidency is real, and it’s scary. The biggest issues overall are in foreign policy, and how the United States relates to the rest of the world. How are we going to behave as a good neighbor to our fellow countries? If you look at what’s happening in the Middle East, in Europe and with Brexit, we have to be a part of those conversations and a part of the solutions.”

Daya, 17

“We need someone who will further unite us, not divide us; someone who is thoughtful, not reactive. My music reflects my belief that every one is entitled to equal opportunities, so I struggle to make sense of Trump. I’m proud to say that as a first-time voter, I’m with her [Clinton]. More than anything, though, I would encourage everyone to exercise their right to vote, because each and every vote has the power to make a difference.” —O.R.
pop’s wild weekend

Despite a couple of showers, Billboard’s second Hot 100 Music Festival showcased a slew of stars and their hits, from Fetty Wap (“Wake Up”) to Desiigner (“Panda”) to Martin Garrix — who choppered in last minute: “It was chaos, but I really wanted to be here”

BY ERIC KING • PHOTOGRAPHED BY TAWNI BANNISTER
Skylar Grey admitted she’s “kind of picky” about who she listens to, but Rihanna’s Anti is still in heavy rotation: “She pushed the envelope a bit, creatively.”

Martin Garrix arrived by helicopter with less than an hour to spare. “It was total chaos,” said the Dutch DJ-producer, “but I really wanted to be here for this show.”

Rihanna’s Anti is still getting used to the fan treatment on tour. “During silent moments at a show, they’ll yell, ‘Take your shirt off!’ That’s pretty great.”

After a summer on the road, Timeflies’ Rob Resnick (left, with Cal Shapiro) recalled one especially memorable concertgoer: “She showed up wearing just three Timeflies stickers. Awesome work.”

Rachel Platten’s “Fight Song” was ubiquitous during the Olympics. Her own song of the summer? Flume’s ‘Never Be Like You’ — I’m obsessed.”
I was a Bernie Sanders supporter, but I’m with her now,” Sleigh Bells’ Alexis Krauss said of her vote come November. “I have some issues with [Hillary Clinton’s] policies, but she is absolutely the right candidate in terms of experience and what she can bring to the presidency.”

“I know all the lyrics already,” she said. “I’m trying to figure out what it all means, but I’m sure it will eventually make sense!”

Smoky-voiced Prince protegee Eryn Allen Kane was still absorbing Frank Ocean’s just-released visual album. “It’s awesome,” she said. “I’m pretty sensitive,” she said. “If someone were to prank me, I’d probably cry!”
THE COMEBACK ALBUM
"STILL GOT THAT HUNGER"

CONGRATULATIONS ON SIX DECADES OF MUSIC
INCLUDING FIVE CHART ENTRIES IN BILLBOARD
IN THE PAST YEAR

THE ZOMBIES

PHOTO: ANDREW ECCLES

CONGRATULATIONS ON SIX DECADES OF MUSIC
INCLUDING FIVE CHART ENTRIES IN BILLBOARD
IN THE PAST YEAR

BMG
‘It’s Magical Playing Together’
The Zombies rise again — boosted by fans from Rick Wakeman to Tom Petty

BY ALAN LIGHT

“I WAS TALKING TO GRAHAM NASH RECENTLY,” says Zombies keyboardist Rod Argent, recalling a conversation with his friend and fellow veteran of pop’s British Invasion of the 1960s.

Nash, co-founder of The Hollies, had said, “Would you ever believe, when we were first chatting 52 years ago, that we would be as energized by creating new stuff? And that you would be playing songs that you wrote in 1964?”

Argent and original Zombies singer Colin Blunstone, both 71, have merged past and present on the band’s current tour, which resumes in the United States in early September.

Onstage, they eagerly have revived The Zombies’ classic hits — “She’s Not There” and “Tell Her No” — which reached Nos. 2 and 3, respectively, on the Billboard Hot 100 in the mid-’60s era when The Beatles, The Rolling Stones, The Hollies and other British bands stormed pop radio. The act returned to the top 10 in 1969 with “Time of the Season.”

The Zombies’ latest shows (booked as part of a worldwide deal with Agency for the Performing Arts) are an extension of a 2013 tour during which the group played its revered 1968 album, Odessey and Oracle, in its entirety, along with songs from its 2015 album, Still Got That Hunger, which returned the group to the Billboard album charts for the first time in 46 years.

“Somehow, it all fits together incredibly well,” says Blunstone. “There’s a thread from the old to the new. And the new songs get as good a response as the classics.”

“That the Zombies have come back after all these years and created music with such a strong impact is a testament to their talent and relevance as a band,” says Andreas Katsambas, CEO of The End Records, which released Still Got That Hunger.

The Zombies originally disbanded just before the 1968 release of Odessey and Oracle. In 1999, Argent and Blunstone re-formed the group with a new set of musicians. But the act’s current resurgence dates back to 2008, when original bassist Chris White floated the idea of re-creating Odessey and Oracle onstage. Three shows in London featured four original members of The Zombies — Argent, Blunstone, White and drummer Hugh Grundy (guitarist Paul Atkinson died in 2004) and led to a live album and DVD. Praise for those shows — Yes keyboardist Rick Wakeman called the live recording one of his five favorite albums ever — “made us think that the band was really hot at the moment and we should try to capture that,” recalls Argent.

They decided to record as they had in the ’60s, playing live in the studio, in a large recording space, with vintage gear. “I know you can make a good record in many ways,” says Argent “but there’s something magical in that process of immediacy, with everyone listening and modifying their playing together, at the same instant.”

Still Got That Hunger, produced by Chris Potter (The Rolling Stones, Verve), features Argent; Blunstone; guitarist Tom Tomoey, 62; bassist Jim Rodford, 75; and his son, Steve Rodford, 54, on drums. The album’s 10 songs echo The Zombies’ original sound but with an undeniable new jolt of energy and spirit. “I Want You Back Again” is the album’s only Zombies remake; a single in 1965, the song has been covered in concert by longtime Zombies fan Tom Petty. For the track “Little One,” Argent had written a few lyrics 40 years ago when his daughter was born. Closings a circle, he completed the song’s lyric in honor of his new grandson.

After an autumn tour, which opens Sept. 2 in Pasadena, The Zombies plan more shows in 2017 to commemorate the 50th anniversary of the recording and the U.K. release of Odessey and Oracle — which Argent insists will mark the final performances of that album. In the band’s sixth decade, “The Zombies are the rare veterans of the British Invasion to embrace both the future and their legacy.

“I’m fortunate to sing classic, iconic songs,” says Blunstone. “I’m still thrilled every time I sing ‘She’s Not There’ or ‘Time of the Season.’ They’re wonderful songs, and they still feel as fresh today as when we recorded them.”
ZOMBIES FOREVER!
CONGRATULATIONS ON YOUR FIRST 6 DECADES IN MUSIC!
FROM THE TEAM AT TCI MANAGEMENT

PHOTOGRAPHER: ANDREW ECCLES

For SIX decades of amazing musical talent as artists and songwriters and for being such lovely, loyal guys.
It has been an immense privilege to have worked with such great people, tracks and songs for so many years.
May our journey and friendship continue.

Carole Broughton
Marquis Enterprises Ltd
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P O Box 1166
Bromley BR1 6EB (UK)
44 2074027433
CONGRATULATIONS ON SIX DECADEnES OF MUSIC AND YOUR NEXT TOUR CELEBRATING FIVE DECADEnES OF ONE & OMsOracle

WE ARE HONORED TO REPRESENT YOU!

APAPhOTO C0RTESt OF ANDREW ZOCOL

Maestro, felicidades por un año mas de música y pasión!!
Su legado y repertorio es y será para siempre!!!!

Sus amigos de Hip Merch, LLC
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Congratulations to world-renowned musician Juan Gabriel on his remarkable 45-year career
‘Juan Gabriel Is Our Elvis’
Mexico’s greatest star is revered by musicians like Juanes and Marc Anthony

BY LEILA COBO

DURING THE 2009 GALA TO HONOR Juan Gabriel as The Latin Recording Academy’s Person of the Year, the Mexican superstar scrambled atop one of the elegant tables in the ballroom of the Mandalay Bay Resort and Casino in Las Vegas, scattering the tablecloth and silverware. Arms wide open, Gabriel began to sing, as the mariachi band blasted behind him and the black-tie crowd cheered and stomped their feet in approval.

Gabriel, 66, is a man of grand performances, gestures and especially songs — including eight No. 1s on Billboard’s Hot Latin Songs chart. His fans have devoured his music for more than four decades.

“Juan Gabriel is our Elvis,” declares Juanes, the Colombian star who recorded the hit “Querida” with the singer in 2015.

Born Alberto Aguilera Valadez, the son of a farmer, in Paracuaro, Mexico, about 165 miles west of Mexico City, Gabriel is a courtly gentleman, the single father of four adult children. Yet he transforms onstage into a master of melodrama (his nickname is “The Divo From Juarez”) and is known to bring both men and women to tears during his two-and-a-half-hour concerts.

The shows may be hard work but “work is my best friend,” said Gabriel after his 2009 gala. “When I have the opportunity to work, I organize a whole party — like what [I did] that night.”

Gabriel today is having the party of his life. He ranked at No. 18 on Billboard’s 2015 Money Makers list (just below Ed Sheeran and above Florida Georgia Line), largely thanks to his $11.6 million in touring revenue in 2015. He scored the year’s highest-grossing Latin tour and had the top-selling Latin album too, Los Dúo, which has moved 131,000 units, according to Nielsen Music.

That collection of his greatest hits, performed as duets with a long roster of
acts that included J Balvin, Juanes and Fifth Harmony, led to Los Días 2, the highest-selling Latin album on Nielsen’s 2016 midyear charts, with sales of 50,000 units.

On Aug. 19, Gabriel will launch another arena tour of the United States: the 21st century-themed MeXXico EsTodos (MeXXico Es All of Us), which will play nearly 30 cities in a 360-degree stage format. The show will include 50 mariachi and orchestra players, 10 singers and 20 dancers. This fall, Telemundo will premier Hasta Que Te Conoci (Until I Met You), a TV series chronicling his rise that is named after his 1968 hit song.

Marking the 45th anniversary of Gabriel’s first recording deal with RCA Victor Records in Mexico, Billboard asked friends and colleagues to share their memories of the singer.

Producer Eduardo Magallanes recalls when Enrique Okamura, then-music director of RCA Victor in Mexico, asked him to audition Gabriel, a slight teenage singer who “had more desire than size.”

“I met him in 1968. He was very thin, very quiet, very observant, and his eyes shined with the desire to be heard.

“We went to Studio A at RCA Victor, which was a gigantic label at the time. I sat at the piano and suggested a couple of songs, and he chose ‘Escándalo’ by Rubén Fuentes. I even remember the key: E minor.

“My first impression was he had more desire than size. I told Okamura, ‘The kid has the drive, but he’s green. And he has a lisp.’ But Enrique felt sorry for him, so we had him sing backup vocals for Angelica Maria on ‘Cuando Me Enamoro.’ Those were his first recordings.

“Then in 1971 — it was January 4 — Okamura says to me: ‘Remember that guy? He’s back with some really commercial songs.’ I said, ‘Sign him!’ By then, he called himself Juan Gabriel — Gabriel was the first name of his dad and Juan was for Juan Contreras, the music teacher at his boarding school. We put out a first recording on August 4, 1971, ‘No Tengo Dinero,’ and it was an immediate hit [reaching No. 5 on the Hot Latin Songs chart].

“I never imagined what he would develop into. If there were a list of the top singers in the world, he would be on it.”

Espinoza Paz, the regional Mexican music star who dueted with Juan Gabriel in 1975 with the singer on “Siempre en Mi Mente,” says his friend was “the cute one.”

“My mother, María de la Paz Espinoza, may she rest in peace, was a huge Juan Gabriel fan. She had one of his old vinyl records and she would literally pet it and say, ‘My beautiful chulo [cute one].’ That was 29 years ago. I was a little boy. She demonstrated this affection to someone she had never met. But I was able to grasp what this artist inspired in people.

“That was my first awareness of Juan Gabriel. Then, throughout my childhood and my youth, I heard his songs on the radio. ‘Querida’ [first recorded in 1984] was one of the biggest hits ever in Mexico. Even then, I understood the magnitude of his career.”

Jesus Lopez, today the chairman of Universal Music Latin America & Iberian Peninsula, remembers when Gabriel sued BMG “and BMG sued him.”

“When I was named managing director for BMG Mexico in 1984, Juan Gabriel hadn’t recorded in seven years. He sued BMG and BMG sued him over copyrights. I decided to fix the problem and asked for an appointment.

He asked me to come to his ranch in Santa Fe, New Mexico. I flew from Mexico City to Dallas, then to Albuquerque, then drove to Santa Fe. It took me 24 hours, and it was snowing in Santa Fe. When I got there, I parked my car in a mall, because I had no clue how to get to his ranch. I called and his assistant picked me up and took me there.

An hour later, Juan Gabriel showed up. He apologized for being late, but he had just flown in on his private plane and had barely slept. We spoke for over five hours, about life, politics, culture,

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UNIVERSAL MUSIC LATIN ENTERTAINMENT CONGRATULATES THEIR EXCLUSIVE ARTIST

JUAN GABRIEL

ON HIS 45TH CAREER ANNIVERSARY

THANKS TO HIS EXTRAORDINARY ALBUMS LOS DÚO AND LOS DÚO2 HE HAS BECOME THE BIGGEST-SELLING RECORDING ARTIST IN LATIN AMERICA IN THE PAST TWO YEARS.

TODAY HE CELEBRATES 45 YEARS WITH THE RELEASE OF A NEW ALBUM, “VESTIDO DE ETIQUETA.”

I cannot imagine Mexican music without Juan Gabriel. Admiration, respect and friendship are some of the qualities that have marked a lifelong relationship. Congratulations Don Alberto.

- Jesús López
about everything except the lawsuits or music. I think he wanted to get to know me before negotiating.

“We walked around the ranch in the snow, and when they dropped me off at my car, my shoes fell apart. Clearly they weren’t made for the snow.”

“We had many subsequent meetings — at his ranch in San Miguel de Allende, his house in Acapulco, his apartment in Mexico City — and eight months later, we reached a deal. Our first project was recording a CD and DVD at Palacio de Bellas Artes [the 19th-century Palace of Fine Arts] in Mexico City. It seemed to be an impossible mission; no pop act had performed there at the time. Juan Gabriel got the permit from the government and we released the recording in 1991, selling over 3 million copies. It was historic.

TV producer Mary Black-Suarez, executive producer of Telemundo’s Hasta Que Te Conoci, says she and Gabriel “had an instant connection.”

“In the early ’90s, when I was director of special events for Univision, Juan Gabriel released his big comeback and BMG proposed a TV special. One day, the phone rang and a voice says, ‘I’m Alberto Aguiler Valdez. I’m calling because my label tells me you want to interview me. I think people who are going to sit down to talk need to know each other first. Come to my house in Pompano Beach and we’ll get to know each other.’

“My first impression was of someone very down to earth, very charming. We had pasta for lunch, and I vividly remember tasting agua de Jamaica [a traditional Mexican hibiscus punch] for the first time.

“We had an instant connection. I knew he was a great artist, but I hadn’t seen him perform live. So, I met Alberto Aguiler Valdez before I met Juan Gabriel. He makes a distinction between himself and his artistic persona.”

“When I heard this song, I saw lights,” says friend Marc Anthony.

“I was doing freestyle [dance] music and Ralph Mercado [president of RMM Records] kept telling me to record salsa. I was driving with Little Louie Vega’s sister in Manhattan and she put a tape on and said, ‘You have to hear this song.’ It was Juan Gabriel’s ‘Hasta Que Te Conoci.’

“Now, I had never in my life imagined I would sing salsa. Never. But when I heard this song, I swear I saw lights, I saw clarity. I knew the song was going to change my life. I called my manager at the time and he said, ‘That’s Juan Gabriel’s song. But, what if you do a salsa version?’ That was it.

I never recorded freestyle again.’ (Anthony’s version of Gabriel’s hit reached No. 13 on Hot Latin Songs, igniting sales of Anthony’s 1993 debut salsa album, Otra Nota.)

“Humble, respectful and generous” are the descriptions offered by Gabriel Abaroa, president of The Latin Recording Academy.

“In 2009 we wanted to honor him as Person of the Year, so I flew to meet him in Cancun, at a restaurant of his choice. I arrived 10 minutes early, as I knew he was extremely punctual. A few minutes later, a taxi pulled up but I paid no attention, as I was expecting a limo with a driver and bodyguards. The maître d’ came up to me and said, ‘Mr. Aguilera is waiting for you at the table.’ Shit! He got me.

“Later, I discovered his main asset and virtue: values. By values I mean being humble, punctual, respectful, strong in his opinions but generous while listening. Extremely well-mannered and an amazing entertainer. I tried to pay the bill, but he had already taken care of it. We left the restaurant and he hailed a cab. I walked back to my car and my driver, feeling stupid and embarrassed.”

“He’s a man with a vision,” says Puerto Rican salsa star India.

“He requested that I perform at his Person of the Year gala. I was excited and emotional about it. He was someone I’ve idolized since I was 5 years old. And he’s so big in every single country; he really represents all Latinos.

“I met him after I sang with his mariachi band at the gala and he fell in love with me and invited us to his studio in Cancun to work together. Since then, I perform with him whenever I can. He’s a master. He knows what to do with each talent. He did it with me. He took everything I had locked up and made sure I opened it up that lock. He produced the vocals for my album Intensamente Con Canciones de Juan Gabriel, which we released last year. He flew us in to film all the videos and even took creative control of my wardrobe... He’s a splendid, generous man with a vision.”

## Juan Gabriel’s Top Latin Albums

<table>
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<th>RANK</th>
<th>TITLE/Peak Position/Debut Date/Label</th>
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<tbody>
<tr>
<td>1</td>
<td>LOS DUO 1 3/7/15 FONOVISA/UMLE</td>
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<td>2</td>
<td>LOS DUO 2 1/2/16 FONOVISA/UMLE</td>
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<td>3</td>
<td>JUNTOS OTRA VEZ (JUAN GABRIEL &amp; ROCIO DURCAL) 5/24/97 ARIDLA/BMG LATIN</td>
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<tr>
<td>4</td>
<td>MIS NUMERO 1...40 ANIVERSARIO 1/10/15 SONY MUSIC LATIN</td>
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<td>ABRAZAME MUY FUERTE 2/10/01 ARIDLA/BMG LATIN</td>
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<td>JUAN GABRIEL 5/29/10 FONOVISA/UMLE</td>
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<tr>
<td>7</td>
<td>LOS GABRIEL ...CANTAN A MEXICO (JUAN GABRIEL &amp; ANA GABRIEL) 4/19/08 NORTE/Sony Music LATIN</td>
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<td>8</td>
<td>LA HISTORIA DEL DIVO 4/17/09 NORTE/SONY MUSIC LATIN</td>
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<td>9</td>
<td>MIS 40 EN BELLAS ARTES 4/30/14 FONOVISA/UMLE</td>
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<tr>
<td>10</td>
<td>GRACIAS POR ESPERAR 7/16/94 ARIDLA/BMG LATIN</td>
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## And His Top Hot Latin Songs

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<td>ABRAZAME MUY FUERTE 1/27/01 ARIDLA/BMG LATIN</td>
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<td>YO NO SE QUE ME PASO 9/13/86 ARIDLA</td>
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<td>3</td>
<td>PERO QUE NECESIDAD 8/27/94 ARIDLA/BMG LATIN</td>
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<td>4</td>
<td>DEBO HACERLO 4/16/88 ARIDLA</td>
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<td>5</td>
<td>TE SIGO AMANDO 10/4/97 ARIDLA/BMG LATIN</td>
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<td>EL DESTINO (JUAN GABRIEL &amp; ROCIO DURCAL) 6/14/97 ARIDLA/BMG LATIN</td>
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<td>7</td>
<td>EL PALO 7/15/95 ARIDLA/BMG LATIN</td>
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<td>8</td>
<td>HASTA QUE TE CONOCIO 5/22/87 ARIDLA</td>
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<td>9</td>
<td>ASIFUE 2/28/88 ARIDLA/BMG LATIN</td>
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<td>10</td>
<td>NO TENGO DINERO (A.B. QUINTANILLA III &amp; KUMBIA KINGS FEATURING JUAN GABRIEL &amp; EL GRAN SILENCIO) 5/12/03 CAPITOL LATIN</td>
</tr>
</tbody>
</table>
Jon-Tonz Music Group proudly presents the new “It” artist, Teenage Pop Singer Kris-T.
Her new single "Time To Turn Up" and video on Youtube is something special.

"Time To Turn Up" now available on iTunes

“Slap on Carnival Youth's new album Propeller and, like us, you'll realize there's some pretty fucking cool music coming out of the Baltics these days”
- NOISEY, May 2016

out 09/09/16

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“Stuck to the plan and EXECUTED....Look at you now! It’s remarkable how long we have tolerated each other.... Congrats on doing what many said you couldn’t.”

Joe Mulvihill
LiveWire Entertainment

"Quarter of a century later, Boyz II Men is one of the most iconic, successful brands in American history, which I could not be more honored to represent."

Jeremy M. Rosen, Esq.
BOYZ
SCHRAM.
JACKSON.
WANYA
You
protection
doo-wop
has
it
the
forming
their
onstage
for
good
three
BY
a
sang
Cooleyhighharmony
90s
Madonna
Boyz
Motownphilly,
has
has
Shawn
(no
this
won
nine-times-platinum
forgiveness
Energy
members
scored
their
11
Arts.
This
s
we
the
National
Convention
briefly
interrupted
when
boycotted
the
Democratic
National
Convention
came
calling.

You
sang
at
the
convention
in
your
hometown,
but
it
wasn’t
the
first
time
you
have
sung
for
the
Clintons.

WANYA
MORRIS
We’re
not
the
most
political
people
in
the
world.
But
I
remember
singing
at
Bill
Clinton’s
inauguration,
so
it
was
cool
to
be
there
when
Hillary
Clinton
was
nominated.

Did
you
consider
performing
at
the
RNC?
STOCKMAN
(Laughs.)
Oh,
we’d
never
sung
for
Donald
Trump.
That
would
never
happen.

And,
of
course,
there
is
your
loyalty
to
Philadelphia.
“Motownphilly”
was
your
first
top
five
hit
in
How
did
it
come
about?
NATHAN
MORRIS
Michael
Bivins
[of
New
Edition]
gave
us
the
idea.
We
knew
it
should
be
the
introduction
of
the
group
to
the
world.
We
had
enough
love
songs
and
ballads
and
stuff.
But
we
didn’t
have
anything
that
would
let
people
know
who
we
are,
where
we
came
from.
If
you
want
to
know
the
history
of
Boyz
II
Men,
“Motownphilly”
would
be
that
song.

You
signed
with
Motown.
What
did
that
mean
to
you?
STOCKMAN
That
was
like
the
seal,
the
validation,
to
be
on
the
same
label
as
The
Jackson
5
and
Stevie
Wonder
and
Marvin
Gaye
and
all	hese
great
people
who
practically
raised
us,
directly.

WANYA
We
were
at
the
NAACP
Awards
behind
The
Temptations,
and
Otis
Williams
turned
around
and
said,
“Hey,
young
brothers,
it’s
a
privilege
and
honor
to
pass
the
torch
to
you
guys.”
And
I
was
just
sitting
there,
like,
“Oh,
shit…”
(Laughs.)

Boyz
II
Men
always
have
been
more
than
an
R&B
group.
Was
that
expected?
STOCKMAN
That’s
what
we
always
wanted.
We
were
(called)
an
R&B
group
because
we
were
black.
But
you
can’t
just
be
an
R&B
group
and
sell
60
million
copies.
You’re
more
than
just
that
category.
Queen,
George
Michael;
I
remember
hearing
these
guys
on
black
radio,
and
they
didn’t
be
black.
So
it
was
deeper
than
just
R&B
music,
and
we
always
took
that
approach.
We
never
wanted
to
be
an
R&B
group.
We
just
wanted
to
be
a
singing
group,
and
a
singing
group
that
appealed
to
everybody.

Your
first
huge
hit
was
in
1992,
when
“End
of
the
Road”
spent
13
weeks
at
No.
1
on
the
Billboard
Hot
100.
Did
you
know
what
you
had
when
you
sang
it?
NATHAN
There
was
an
interview
out
(at
the
time)
where
Madonna
goes
crazy,
pissed
off,
in
a
good
way,
sarcastic,
saying,
“Can’t
get
to
No.
1
because
Boyz
II
Men
are
hogging
the
charts.”
That
was
pretty
funny.

SEPTEMBER
3,
2016
| WWW.BILLBOARD.COM

Backstage Pass /
Boyz
II
Men
25th
Anniversary
Nathan, Shawn & Wanya,

It is a privilege and honor to be a part of your wonderful career. Congratulations on 25 amazing years!

David Weise and your team at DWA

NATHAN, SHAWN AND WANYA,

We are thrilled to have been on this incredible journey with you over the years. You have inspired us with your renowned artistry, hard work and devotion.

HAPPY 25TH ANNIVERSARY!

We look forward to celebrating many more.

With love and admiration,
Heidi, Jo, Gabby, Caity and all of K2
We Celebrate Our Client

BOYZ II MEN

On Performing 25 Years Of Iconic Music
The country star graces the Artist 100 for the first time in more than two years and blasts past his prior No. 96 peak, as his new set, *Kinda Don't Care*, debuts at No. 3 on Top Country Albums (see opposite page).

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<td>K.COLUMBIA</td>
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<td>WE THE BEST/EPIC</td>
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<td>Weeks Ago</td>
<td>Last Week</td>
<td>This Week</td>
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**ARTIST** | **LABEL** | **PEAK** | **WKS ON CHART**
--- | --- | --- | ---
**ERIC CHURCH** | EMI NASHVILLE/CONUNION | 8 | 111
**COLDFEAT** | INDEPENDENT/REPRISE/WARNER | 4 | 76
**SAM HUNT** | MENA NASHVILLE/CONUNION | 5 | 110
**G-EASY** | G-EASY/RCA RECORDS | 8 | 42
**THE WEEKND** | REPRISE/WARNER | 1 | 97
**METALLICA** | BLACKWATER/WARNER BROS | 22 | 62
**KEVIN GATES** | BEAD-WINNERS ASSOCIATION/VOLTAGE | 5 | 34
**YOUNG THE GIANT** | FUELED BY RAMEN | 42 | 1

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**ARTIST** | **LABEL** | **PEAK** | **WKS ON CHART**
--- | --- | --- | ---
**PRINCE** | MCA/WARNER BROS | 1 | 20
**THE AMITY AFFLICTION** | ROADRUNNER | 72 | 1
**MAROON 5** | JENNIFER'S SON/WARNER | 11 | 112
**MIKE POSNER** | FLAMENCO | 15 | 29
**ZAC BROWN BAND** | ZAC BROWN BAND/REPRISE/WARNER | 1 | 98
**JAKE OWEN** | RCA NASHVILLE/CONUNION | 13 | 15
**ED SHEERAN** | RCA NASHVILLE/CONUNION | 1 | 112
**DEMI LOVATO** | SAFEHOUSE/ISLAND/HOLLYWOOD | 3 | 80

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**MUSIC NEWS**

**Moore Returns; Kehlani Debuts**

After a three-year wait, Justin Moore's fourth studio full-length, *Kinda Don't Care*, arrives at No. 1 on Top Country Albums, selling 31,000 copies in its first week (ending Aug. 18), according to Nielsen Music. On the Billboard 200, the set opens at No. 4 with 42,000 equivalent album units. The album scores a new peak for Moore on the Billboard Artist 100, where he re-enters at No. 9, with a 65 percent of his chart points. The album is Moore's third straight No. 1 (and No. 1 debut) on Top Country Albums, following *Off the Barrel Path* (2013) and *Outlaws Like Me* (2015). "It's so humbling to wake up one day with the No. 1 (country) album in the country," Moore tells Billboard. "Thanks to the fans, I've been able to experience that three times. That makes me the most special, seeing how it's been three years since my last one. I hope everyone knows how much it is appreciated." The lead single from the new set, "You Look Like I Need a Drink," ascends to a new high on Hot Country Songs, rising 14-16. Elsewhere on the Artist 100, Kehlani (above) debuts at No. 90. The pop/R&B singer-songwriter, 21, counts song sales and streaming as her greatest drivers, as her single "Gangsta," from the Suicide Squad. The album soundtrack, *Juno* (2013) and *Suicide Squad* (2016), selling 62,437 and 22,000 downloads and drawing 81 million U.S. streams in the tracking week. —Jim Asker and Gary Trust
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**Squad Goals**

The Suicide Squad soundtrack holds at No. 1 for a second week on the Billboard 200, becoming the first soundtrack to spend more than a week at No. 1 since Guardians of the Galaxy in 2014.

Suicide Squad earned 93,000 equivalent album units in the week ending Aug. 19, according to Nielsen Music (down 49 percent), with traditional album sales comprising 50,000 of that sum (down 61 percent). Notably, Guardians of the Galaxy spent two weeks at No. 1 but didn’t debut there (it bowed at No. 3 and then hit the top the following week). The last soundtrack to spend its first two weeks on the chart at No. 1 was Fox TV’s Glee, The Music, Volume 3: Showcases in 2010. Further, the latest theatrical film soundtrack to score its first two chart weeks at No. 1 was way back in 2003, when Bad Boys II spent its first four weeks in the penthouse.

After Bad Boys II, only four other films have spent more than a week at No. 1, including Suicide Squad. The others are: DreamWorks’ How to Train Your Dragon in 2007 (it debuted at No. 20 and eventually climbed to the top, spending two weeks at No. 1); Frozen (it debuted at No. 18 and then rose to rule for 13 weeks); and Guardians of the Galaxy (it debuted at No. 3 and later spent two weeks at No. 1). In total, Suicide Squad marks just the 10th theatrical film soundtrack to bow at No. 1, and the 20th No. 1 debuting soundtrack overall.

—Keith Caulfield
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**The RCA-List**

The streaming-exclusive album *The RCA-List* starts at No. 44, earning 12,000 equivalent album units — all from streams. The set follows another label-branded, streaming-only compilation, *Epic AF* (49-54). Both albums highlight songs from their respective labels, many of which don’t have a home on an artist’s album. For example, *The RCA-List* houses Snakeships’ “Cruel” and Betty Who’s “I Love You Always Forever,” and neither appear on an album by those acts.

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**Eric Church: Mr. Understood**

The album is lifted 122,000 units up 70 percent by sales generated through Church’s official website, with album sales up by 177 percent tied to promotion of his upcoming concert tour.

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**The Beatles**

The best-of rises 173-113 (60,000 units up 52 percent) after its inclusion in the Amazon Prime’s “Greatest Hits: Pop” promotion. Other gainers featured in the prism include those after No. 123 (up 18 percent) and No. 82 (up 95 percent).
Red-Hot Stranger Things Debuts

The first soundtrack to Netflix’s buzzy Stranger Things TV series debuts on multiple charts, including the Billboard 200, where it bows at No. 24 (150,000 equivalent album units earned in the week ending Aug. 18, according to Nielsen Music). The atmospheric score, composed by Kyle Dixon and Michael Stein, and that at No. 13 on Top Album Sales (13,000 sold). No. 3 on Alternative Albums and No. 5 on Soundtracks. The set is currently exclusively available via Apple Music’s streaming services and the iTunes Store.

The No. 24 arrival on the Billboard 200 is particularly timely for a TV series outside of Disney Channel, Nickelodeon or a major broadcast network like ABC, Fox, NBC or CBS. In general, only a handful of sets outside the aforementioned networks have reached as high as Stranger Things. Those include artist-driven sets from Foo Fighters’ Sonic Highway for HBO, The Robertson’s Duck the Halls led to the act’s Duck Dynasty show for A&E, Dethklok’s Metalocalypse for Def Jam / Atlantic and Fight of the Arts, which launched with You May Finally (for the acts’ eponymous show for HBO).

A second Stranger Things album, Stranger Things, Volume Two, was released Aug. 19 and is due to impact the Sept. 10-dated charts.

Another Netflix series, The Get Down, also makes an appearance on the Billboard 200 list. Its album enters at No. 186 with 4,000 units sold.

—Keith Caulfield
Perfect Illusion by Lady Gaga (below) rocket to a No. 1 debut on Billboard’s Twitter Top Tracks—weeks before the song is due out. The singer-songwriter announced the track’s title Aug. 17 on Twitter; adding that the song will premiere on September. The new news of “Illusion” powered the track to No. 1 on the real-time Billboard Twitter Trending 140 chart for more than eight hours in the first day after the announcement. “Illusion” is Gaga’s first single among eight charted titles on Top Tracks, which launched in June. It comes after her previous sign of No. 4 for “Till It Happens to You” last October.

Directly below Gaga, Metallica arrives at No. 2 with “Harvester of Sorrow” after its surprise release on Aug. 18. The song previews the band’s 10th studio album, Hardwired...To Self-Destruct, due Nov. 18. Unexpectedly, new Metallica music also makes waves on multiple rock charts (see page 9). Shawn Mendes wows a trio of new top debuts at “Mercy” opens at No. 3. The artist teased the track on social media a week before,并于 its surprise release. “Mercy” is the third song from Mendes’ upcoming album, Illuminate, due in the top five of the Top Tracks chart.

One Dance by Drake & Wizkid & Kyla, with the new single “From Now On,” debuts at No. 4. The track features Drake, Wizkid, and Kyla, and is produced by Hit-Boy and StarGate. The song is the latest release from Drake’s upcoming album, Scorpion, which is set to drop on June 29. The song has already reached the top 10 on the Billboard Hot 100 chart.

Love Yourself by Justin Bieber is the fastest-selling new release of the week, debuting at No. 5. The track has been a massive success, with over 15 million streams on Spotify and over 10 million views on YouTube. The song has also been praised for its catchy melody and relatable lyrics, making it a favorite among fans.

In the Name of the Game by Marvin Gaye & Bee Gees, with the new single “Lover’s.theme,” debuts at No. 7. The track features Marvin Gaye on vocals and the Bee Gees on backing vocals. The song is a beautiful medley of two classic soul hits, with a new arrangement and production.

Glitter by Desiigner, with the new single “X”, debuts at No. 8. The track features Desiigner on vocals and 2 Chainz on a guest rap. The song has been praised for its catchy beat and Desiigner’s flow. It has already reached the top 10 on the Billboard Hot 100 chart.

Bad Romance by Taylor Swift, with the new single “Delicate,” debuts at No. 10. The track features Taylor Swift on vocals and Ed Sheeran on a guest rap. The song has been praised for its catchy beat and Taylor Swift’s powerful vocals. It has already reached the top 10 on the Billboard Hot 100 chart.

Bieber deleted his account after receiving numerous negative comments about himself in his relationship with Sofia Richie. His absence from the platform contributes to his overall 84 percent decline in social media reactions in the week following his Aug. 21, according to Next Big Sound. Other reactions measured on the list include fan engagement on Twitter, Vine, and YouTube.

The departure of Justin Bieber from Instagram on Aug. 16 affects his chart fortunes on the Social 50, as the star falls from No. 1 to No. 6, his lowest ranking on the weekly tally in more than a year (May 5, 2016). Ariana Grande returns to No. 1 taking one spot, for her second consecutive week atop the list.

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### Pop/Rhythm/Adult

#### Pop/Rhythm/Adult

<table>
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<th>Week of</th>
<th>Week of</th>
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<th>Mainstream Top 40</th>
<th>Adult Contemporary</th>
<th>Adult Top 40</th>
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#### Social 50

- **New Week**: artist or title is making its first appearance on the chart.
- **Weeks on Chart**: the number of consecutive weeks an artist or title has been on the chart.

#### New Week

- **Weekly Promotion Label**: the label responsible for promoting the artist or title on the chart this week.

#### Mainstream Top 40

- **Title**: the name of the song.
- **Artists**: the artists associated with the song.
- **Wks On Chart**: the number of weeks the song has been on the chart.

#### Adult Contemporary

- **Title**: the name of the song.
- **Artists**: the artists associated with the song.
- **Wks On Chart**: the number of weeks the song has been on the chart.

#### Adult Top 40

- **Title**: the name of the song.
- **Artists**: the artists associated with the song.
- **Wks On Chart**: the number of weeks the song has been on the chart.

#### Pop/Rhythm/Adult

- **Title**: the name of the song.
- **Artists**: the artists associated with the song.
- **Wks On Chart**: the number of weeks the song has been on the chart.

---

**Data for week of 09.03.2016**

**World Radio History**
**HOT ROCK SONGS**

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<tr>
<th>Week</th>
<th>Title</th>
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<td>Young The Giant</td>
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<td>THIS HOUSE IS NOT FOR SALE</td>
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<td>ALL WE EVER KNEW</td>
<td>The Head And The Heart</td>
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**TOP ROCK ALBUMS**

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<th>Title</th>
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<td>YOUNG THE GIANT</td>
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<td>3</td>
<td>THE ANI'T FUGiLION</td>
<td>This Could Be Heaven Live</td>
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<td>4</td>
<td>SKILLET</td>
<td>Unleashed</td>
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<td>5</td>
<td>DISTURBED</td>
<td>Immortalized</td>
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<td>6</td>
<td>BLIND PILOT</td>
<td>And Then Like Lions</td>
<td>4</td>
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<td>7</td>
<td>BLINK-182</td>
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<td>Death Of A Bachelor</td>
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<td>The Getaway</td>
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<td>THE LUMINERS</td>
<td>Leopatra</td>
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**HOT ROCK SHOT**

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<td>The Head And The Heart</td>
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**DATA FOR WEEK OF 09.03.2016**

- Metallica announced their upcoming album, "Hardwired...To Self-Destruct," would be released on November 18. (See page 98.)
- "The Devil's Bleeding Crown" by Volbeat was the highest debut of the week, as it entered at No. 20.
- "The Sound of Silence" by Disturbed was the first entry on the chart for the band, as their album "Immortalized" was released on September 9.

- "All We Ever Knew" by The Head And The Heart entered at No. 23, marking the band's second entry on the chart.

**WORLD RADIO HISTORY**

- On September 3, 1947, the 30th anniversary of the end of World War II, the United Nations was founded.
- On September 3, 1969, the Woodstock Music & Art Festival began in Yasgur’s Farm, Bethel, New York.
- On September 3, 1986, "The Wall," Pink Floyd’s acclaimed double album, was released.

- "The Wall" by Pink Floyd was named the greatest rock album of all time by VH1.
- "The Wall" is considered one of the most influential and groundbreaking works in the history of rock music.

- "The Wall" was produced by Bob Ezrin and engineered by Alan Moulder and Bob Ezrin.
- The album was recorded in the Islington Studios in London.

- "The Wall" features a variety of musical styles, including hard rock, psychedelic rock, and shoegaze.
- The album’s themes explore political and social issues, including alienation and the isolation of modern society.

- "The Wall" was released on September 3, 1986, byRECORDING ARTIST | LABEL | WEEKS ON CHART |
<table>
<thead>
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**BILLBOARD CHARTS**

- The Hot Rock Songs chart features the most popular rock songs of the week.
- The Top Rock Albums chart lists the best-selling rock albums of the week.
- The Rock Airplay chart tracks the most popular rock songs on the radio.

**BILLBOARD WEBSITE**

- Go to BILLBOARD.COM/BIZ for complete chart data.
### HOT R&B/HIP-HOP SONGS

<table>
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<th>WKS</th>
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For more details, please visit [Billboard](https://www.billboard.com/).
### HOT CHRISTIAN SONGS

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### NEW HIGH FOR HOUSEFIIRES

Housefires III, the third album from worship group Housefires, arrives at No. 3 on Top Christian Albums, selling 6,000 copies in its first week, according to Nielsen Music. The album marks the best rank and biggest sales week for the Atlanta-based collective, led by songwriter/guitarist Pat Barrett. It follows Housefires II, which debuted and debuted at No. 30 (Sept. 27, 2014, with less than 1,000). Notably, a Housefires II track has helped propel the act’s profile as the set includes the original recording of the Barrett co-write “Good Good Father.” Barrett is featured on the version by Chris Tomlin, which crowned Hot Christian Songs for seven weeks earlier in 2016. Hillsong’s soundtrack to the documentary Hillsong: Let Hope Rise, due Sept. 18, opens at No. 12 on Top Christian Albums (1,000 sold). The movie chronicles the Australian act’s rise, from one-time gig in 1988 at the Hillsong Church in Sydney. The set includes songs featured in the film, including “Where Feet May Fail” by the group’s Taya Smith, the single ranks at No. 4 on Hot Christian Songs in its second week (153rd) — it sold a record 65,000 copies in its first week, an uptick from a peak of 25,000 last week. The album has been a top five fixture on the survey dated Dec. 7, 2013.
25 Years Ago
METALLICA BROUGHT METAL TO THE MASSES

The heavy-metal foursome’s self-titled LP debuted at No. 1 on the Billboard 200 and still reigns as the Nielsen Music era’s top seller.

HEAVY METAL’S REPUTATION AS A niche music genre does not apply to Metallica. Twenty-five years ago, the Bay Area band’s self-titled fifth album (often called “The Black Album” because of its cover) debuted at No. 1 on the Billboard 200 dated Aug. 31, 1991, and went on to become the biggest-selling album — 16.4 million copies to date — since Nielsen Music (originally called SoundScan) began tracking point-of-sale purchases in 1991.

“I think you file that one under ‘mind f—,'” says drummer Lars Ulrich of the achievement. “There are so many inherently bizarre things about that fact, I don’t know where to begin.”

By the time Metallica was released, the group — comprising Ulrich, then 27; guitarist Kirk Hammett, lead vocalist/guitarist James Hetfield and then-bassist Jason Newsted, all 28 — was already a hard-rock titan, but the album, in addition to being the band’s first No. 1 LP, made the foursome global superstars thanks to such hit singles as the thunderous “Enter Sandman.”

“We knew when we were making the record that there was an alignment of the planets,” says Ulrich, now 52, of Metallica, which sold 598,000 copies in its first week. “We were No. 1 for four weeks, which was pretty crazy for a bunch of smot-nosed, weirdly disenfranchised kids that never felt like they belonged to anything.”

The band has released four more No. 1-charting studio albums since, including its most recent effort, 2008’s Death Magnetic, and starred in a revealing 2004 documentary, Some Kind of Monster, that depicted the quartet’s internal power struggles.

Metallica is currently prepping the release of its long-awaited new album, Hardwired... to Self-Destruct, which is due out on Nov. 18.

— KEITH CAULFIELD
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