CONFESSIONS OF THE LAST BEE GEE
LYOR AND TROY 2.0
The old guard, new digital tricks

GRAMMY PREVIEW/the CLASS of 2017
Breakthrough stars CHANCE THE RAPPER, MAREN MORRIS and ALESSIA CARA rep new sounds, looks and even business models as they blow up music's status quo in their bid for it all

PLUS
Handicapping the big four categories (Adele and Beyoncé natch, Kanye maybe)
DEATH CAB FOR CUTIE D.R.A.M. FLO RIDA FRIGHTENED RABBIT GNASH

JILL SCOTT JOJO K MICHELLE KEHLANI KEVIN GATES

MELANIE MARTINEZ MIIKE SNOW MISSY ELLIOTT NEEDTOBREATHE OMARION

SKILLET STRAIGHT NO CHASER STURGILL SIMPSON SUICIDE SQUAD TANK

GRAMMY® WORTHY
For Your Consideration

FITZ AND THE TANTRUMS  BRETT DENNEN  SOUTHERN FAMILY

ANDERSON EAST  KALEO  JAMIE LAWSON  FOY VANCE
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<tr>
<th>FOR YOUR CONSIDERATION</th>
<th>ROADRUNNER RECORDS</th>
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<tbody>
<tr>
<td>&quot;STRESSED OUT&quot;</td>
<td>Record of the Year</td>
</tr>
<tr>
<td></td>
<td>Best Pop Duo/Group Performance</td>
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<tr>
<td>&quot;RIDE&quot;</td>
<td>Best Rock Performance</td>
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<tr>
<td>&quot;HEATHENS&quot;</td>
<td>Best Rock Song</td>
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<tr>
<td>&quot;DON'T THREATEN ME WITH A GOOD TIME&quot;</td>
<td>Best Short Form Music Video</td>
</tr>
<tr>
<td>&quot;EMPEROR'S NEW CLOTHES&quot;</td>
<td>Best Short Form Music Video</td>
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<td>Record of the Year</td>
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<td>&quot;SOMETHING TO BELIEVE IN&quot;</td>
<td>Best Short Form Music Video</td>
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<tr>
<td>&quot;SILVERTONGUE&quot;</td>
<td>Best Short Form Music Video</td>
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<tr>
<td>&quot;570&quot;</td>
<td>Best Metal Performance</td>
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</tr>
<tr>
<td>&quot;570&quot;</td>
<td>Best Metal Performance</td>
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| NIGHT SPORTS           | Best Dance/Electronic Album |
| "MAD AT YOU (FTAMPA REMIX)" | Best Remixed Recording |

| AGAINST THE CURRENT    | Best Rock Album |
| "EMPEROR'S NEW CLOTHES" | Best Short Form Music Video |
| "SILVERTONGUE"        | Best Short Form Music Video |

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<th>ROADRUNNER RECORDS</th>
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<tr>
<td>Gojira</td>
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<tr>
<td>Korn</td>
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<tr>
<td>TRIVIUM</td>
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<tr>
<td>STONE SOUR</td>
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<tr>
<td>MATTEDFORD</td>
</tr>
<tr>
<td>570</td>
</tr>
</tbody>
</table>

| THE GIFT OF MUSIC    | Best Metal Performance |
| DYSTOPIAN OVERTURE   | Best Instrumental Composition |
| BEST ARRANGEMENT INSTRUMENTAL OR A CAPPELLA |

| HATE BY DESIGN       | Best Rock Album |
| I'LL BRING THE WEATHER WITH ME | Best Metal Performance |
| I BRING THE WEATHER WITH ME | Best Metal Performance |

| THE ASTRONOMING      | Best Rock Album |
| BEST ENGINEERED ALBUM NON-CLASSICAL |
| BEST RECORDING PACK |
| OUR NEW WORLD F/LZZY HALE |
| BEST ROCK PERFORMANCE |
| BEST ROCK SONG |

| THE DYSTOPIAN OVERTURE | Best Rock Album |
| I'LL BRING THE WEATHER WITH ME | Best Metal Performance |
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| I'LL BRING THE WEATHER WITH ME | Best Metal Performance |
| I BRING THE WEATHER WITH ME | Best Metal Performance |
TO THE BIG BEAT FAMILY,
CONGRATS ON AN AMAZING YEAR!
‘Starboy’ Skyrockets Into The Top 10

Following its first full week of tracking, “Starboy” by The Weeknd, featuring Daft Punk, blasts from No. 40 to No. 3 on the Billboard Hot 100 dated Oct. 15.

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

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

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

~ GARY TRUST

<table>
<thead>
<tr>
<th>Peak</th>
<th>Date</th>
<th>Title</th>
<th>Artist</th>
<th>Producer(s)</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>9</td>
<td>Closer ●</td>
<td>The Chainsmokers feat. Halsey</td>
<td>Zedd, The Chainsmokers, Halsey</td>
<td>Sony/Screen Gems/Columbia</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>15</td>
<td>Heatheens</td>
<td>twenty one pilots</td>
<td>SCARUA/WATERDOWN/NEW VAGABOND</td>
<td>RCA/WEA</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>Starboy</td>
<td>The Weeknd feat. Daft Punk</td>
<td>實至名歸/Real Life/Real Life/Virgin/Universal/Island/Republic</td>
<td>X-O/NAXOS</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>10</td>
<td>Cold Water</td>
<td>Major Lazer feat. Justin Bieber &amp; MO</td>
<td>MAX DAWSON &amp; FRIENDS</td>
<td>STAR TRAK RELEASES</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>8</td>
<td>Let Me Love You</td>
<td>DJ Snake feat. Justin Bieber</td>
<td>DJ SNAKE/INVISIBLES</td>
<td>SONY/WEA</td>
<td>5</td>
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<tr>
<td>6</td>
<td>17</td>
<td>Treat You Better</td>
<td>Shawn Mendes</td>
<td>SHAWN MENDES/EPIC RECORDINGS</td>
<td>6</td>
<td></td>
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<tr>
<td>7</td>
<td>33</td>
<td>Cheap Thrills ▲</td>
<td>Sia</td>
<td>Sean Paul</td>
<td>MONKEY-LEZZU/RECA</td>
<td>7</td>
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<tr>
<td>8</td>
<td>16</td>
<td>Broccoli</td>
<td>D.R.A.M. feat. Lil Yachty</td>
<td>Platinum / EMI RECORDINGS</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>33</td>
<td>Don’t Let Me Down ▲</td>
<td>The Chainsmokers feat. Daya</td>
<td>The Chainsmokers</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>22</td>
<td>This Is What You Came For ▲</td>
<td>Calvin Harris feat. Rihanna</td>
<td>Calvin Harris, Timbaland</td>
<td>7</td>
<td></td>
</tr>
</tbody>
</table>

OCTOBER 16, 2016 | WWW.BILLBOARD.COM
You're originally from Vicksburg, Miss. When did you move to Nashville? I was a green 19-year-old kid — I remember it like it was yesterday. We got my car all cleaned up, checked the engine, got the oil changed. I still remember my mom crying, hugging me, kissing me; my dad shaking my hand and saying, “You be careful now, boy.” I get chills thinking about it.

Do you remember the first time you heard “I Met a Girl”? It was on Sam Hunt’s mixtape. I said, “I’ve got to have this.” I saw the whole picture: the girl crossing the street, biting her lip, fixing her dress. Sam [and songwriters] Shane McAnally and Trevor Rosen have such a great way of painting those pictures — that’s something I wanted to do.

Your new album, fittingly called Vinyl [out Sept. 30], has a pretty traditional sound. What inspired that? One of my favorite records to this day — something about it just hits my soul — is Willie Nelson’s Stardust. I love that album. Put that thing on, drop the needle and hear the static for a few seconds before the music starts. There’s nothing like that crackle. —Elias Leight
ADELE 25
10 MILLION ALBUMS SOLD IN THE U.S.
FOR YOUR CONSIDERATION:

THE #1 ALBUM

STREISAND

ENCORE

MOVIE PARTNERS SING BROADWAY

The success of *Encore* extends one of the most remarkable runs in Billboard chart history: Ms. Streisand is the only artist to have No. 1 albums in each of the last six decades. She has had more No. 1 albums than any other female star.

—The New York Times

Streisand truly shines!

—Broadway World

*Encore* is as bold a statement as *The Broadway Album* and its legacy is likely to match.

—The Huffington Post

PRODUCED by BARBRA STREISAND & WALTER AFANASEIFF
ARRANGED by BARBRA STREISAND, WALTER AFANASEIFF and BILL ROSS
RECORDED and MIXED by DAVE REITZAS
A&R: JAY LANDERS

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**Billboard Hot 100**

As The Chainsmokers’ “Closer” (featuring Halsey) tops the Billboard Hot 100 for a seventh week, it rises 2-1 on Radio Songs (138 million in audience, according to Nielsen Music). Meanwhile, it holds atop Digital Song Sales (137,000 sold), Streaming Songs (37.8 million streams) and On-Demand Songs (21.6 million). “Closer” is the first song to lead all the lists simultaneously since Adele’s “Hello” (Nov. 28, 2015). Prior to “Hello,” Bruno Mars’ “Uptown Funk” (featuring Mark Ronson) earned the honor for eight weeks earlier in 2015. – G.T.

<table>
<thead>
<tr>
<th>Title (AMAZON Music)</th>
<th>Artist</th>
<th>Peak</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Got the Keys</td>
<td>DJ Khaled feat. Jay Z &amp; Future</td>
<td>81</td>
<td>30</td>
</tr>
<tr>
<td>Do You Mind</td>
<td>D.Lane feat. Nicki Minaj</td>
<td>82</td>
<td>8</td>
</tr>
<tr>
<td>That Part</td>
<td>Schoolboy Q feat. Metro Boomin</td>
<td>83</td>
<td>40</td>
</tr>
<tr>
<td>Wat U Mean (Aye, Aye, Aye)</td>
<td>Dae Dae</td>
<td>84</td>
<td>66</td>
</tr>
<tr>
<td>You Were Right</td>
<td>Lil Uzi Vert</td>
<td>85</td>
<td>12</td>
</tr>
<tr>
<td>Key to the Streets</td>
<td>Kehlani feat. Tyga &amp; Trouble</td>
<td>86</td>
<td>2</td>
</tr>
<tr>
<td>Hold Up</td>
<td>Beyonce</td>
<td>87</td>
<td>13</td>
</tr>
<tr>
<td>Gangsta</td>
<td>Kehlani</td>
<td>88</td>
<td>41</td>
</tr>
<tr>
<td>HandClap</td>
<td>Fitz And The Tantrums</td>
<td>89</td>
<td>1</td>
</tr>
<tr>
<td>Why You Always Hast?</td>
<td>YG feat. Drake &amp; Kendrick Lamar</td>
<td>90</td>
<td>62</td>
</tr>
<tr>
<td>Goosebumps</td>
<td>Travis Scott</td>
<td>91</td>
<td>3</td>
</tr>
<tr>
<td>Song For Another Time</td>
<td>Old Dominion</td>
<td>92</td>
<td>1</td>
</tr>
<tr>
<td>Wishing</td>
<td>21 Savage &amp; Metro Boomin feat. Future</td>
<td>93</td>
<td>41</td>
</tr>
<tr>
<td>Capsize</td>
<td>French &amp; Emilly</td>
<td>94</td>
<td>1</td>
</tr>
<tr>
<td>Frenship &amp; Emilly</td>
<td>Wanez</td>
<td>95</td>
<td>91</td>
</tr>
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</table>

**NEW**

<table>
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<tr>
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<th>Peak</th>
<th>Weeks</th>
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<tbody>
<tr>
<td>New Kid On The Block</td>
<td>New Kids On The Block</td>
<td>96</td>
<td>1</td>
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<tr>
<td>Don’t Let Me Down</td>
<td>Chainsmokers feat. Halsey</td>
<td>97</td>
<td>3</td>
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<tr>
<td>Cool Girl</td>
<td>Spotify X</td>
<td>98</td>
<td>4</td>
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<tr>
<td>No Smoking</td>
<td>French Montana feat. Drake</td>
<td>99</td>
<td>36</td>
</tr>
<tr>
<td>New Kids On The Block</td>
<td>New Kids On The Block</td>
<td>100</td>
<td>1</td>
</tr>
</tbody>
</table>

The track debuts thanks in part to 69-cent sale pricing in the iTunes Store and the band’s Fast & Funky HandClap Tour. – G.T.
PHOTOGRAPHED BY ANTHONY ANDERSON
Tove Lo photographed Sept. 27 at Loosie Rogue in Brooklyn. For an exclusive interview and behind-the-scenes video with Tove Lo on her top five “cool girls,” go to Billboard.com.

TO OUR READERS
Billboard will publish its next issue on Oct. 21. For 24/7 music coverage, go to Billboard.com.

FEATURES
74 Grammy Preview 2017 Inside the stories that will rule this year’s ceremony: the dominant women (Adele, Beyoncé), three top contenders for best new artist — Chance the Rapper, Maren Morris and Alessia Cara — and more!

84 Rebirth Of The Last Bee Gee Ahead of his first solo release since 1984, Barry Gibb looks to bury his ghosts.

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

PHOTOGRAPHED BY ERIC RYAN ANDERSON

ON THE COVER
LEMONADE
THE GROUNDBREAKING VISUAL ALBUM

“Beyoncé digs deeper than ever on the most ambitious powerful album of her career”
★★★★★ REVIEW
- ROLLING STONE

“Lemonade is a stunning album, one that sees her exploring sounds she never has before. Lemonade proves Beyoncé to be a new kind of post-genre pop star.”
- PITCHFORK

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FOR YOUR GRAMMY® CONSIDERATION

THE CHAINSMOKERS

"THE CHAINSMOKERS HAVE CRACKED THE POP-CROSSOVER CODE"
– BILLBOARD

3X DOUBLE PLATINUM HITS IN 2016
2X CONSECUTIVE #1 POP AIRPLAY SINGLES
"CLOSER" #1 BILLBOARD HOT 100 FOR OVER 7 WEEKS
FOR YOUR GRAMMY® CONSIDERATION

DAVID BOWIE

BLACKSTAR

IN THE CENTER OF IT ALL

“STRANGE, DARING...”
THE NEW YORK TIMES

“AN UNQUALIFIED TRIUMPH...”
USA TODAY

“FIERCE AND UNSETTLING...”
THE LOS ANGELES TIMES
“Timeless soul” — NEW YORK TIMES

“Never has he matched his amorous entreaties to sounds as broad and fresh as these” — ENTERTAINMENT WEEKLY

“Think of Maxwell as R&B’s Thom Yorke” — ROLLING STONE
FOR YOUR GRAMMY® CONSIDERATION
BEST NEW ARTIST

RACHEL PLATTEN

WILDFIRE

TWO #1 SONGS
“FIGHT SONG” 3X PLATINUM
“STAND BY YOU” PLATINUM
DEBUT ALBUM CERTIFIED GOLD
CARRIE UNDERWOOD
THE STORYTELLER TOUR
STORIES IN THE ROUND

CONGRATULATIONS
on your SOLD OUT show at Madison Square Garden!

OCTOBER 25, 2016

Time Warner Cable®
CONCERT SERIES

MADISON SQUARE GARDEN®
The World's Most Famous Arena®

WorldRadioHistory
MIKE POSNER

FOR YOUR GRAMMY® CONSIDERATION

“INTROSPECTIVE AND REVEALING”
– BILLBOARD

“AT NIGHT, ALONE IS AN ELEGANTLY RENDERED ALBUM…RAW AND INTIMATE.”
– NEW YORK TIMES

“MIKE POSNER IS AT THE HEAD OF A NEW GENRE.”
– ROLLING STONE

AT NIGHT, ALONE.
OVER 1 MILLION GLOBAL ADJUSTED ALBUMS

“I TOOK A PILL IN IBIZA”
OVER 10 MILLION GLOBAL ADJUSTED SINGLES
OVER 1 BILLION GLOBAL STREAMS
ONE OF SPOTIFY’S TOP 10 MOST STREAMED SONGS OF ALL TIME

TOURED WITH DEMI LOVATO & NICK JONAS

ISLAND

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WorldRadioHistory
SHAWN MENDES

FOR YOUR GRAMMY CONSIDERATION

“...IT IS BECOMING CLEAR THAT MENDES FOUND HIS TRUE CALLING AT A YOUNG AGE, WITH ILLUMINATE MARKING THE BEGINNING OF THE NEXT EXCITING CHAPTER FOR THE ARTIST.”
– BILLBOARD

SOPHOMORE ALBUM ILLUMINATE DEBUTED #1 ON THE BILLBOARD TOP 200 ALBUM CHART
ALBUM REACHED #1 ON ITUNES IN 65 COUNTRIES

5 CONSECUTIVE PLATINUM SINGLES WITH “TREAT YOU BETTER” OVER 1 BILLION STREAMS

SOLD OUT MADISON SQUARE GARDEN ILLUMINATE WORLD ARENA TOUR NEXT YEAR

ISLAND

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NICK JONAS

FOR YOUR GRAMMY CONSIDERATION

LAST YEAR WAS COMPLICATED
#1 BILLBOARD TOP ALBUM SALES DEBUT

“CLOSE” CERTIFIED PLATINUM

APPEARANCES INCLUDE
SATURDAY NIGHT LIVE
MTV VIDEO MUSIC AWARDS
BILLBOARD MUSIC AWARDS

FUTURE NOW CO-HEADLINE TOUR WITH DEMI LOVATO

ISLAND
SAFEHOUSE
DEMI LOVATO

FOR YOUR GRAMMY CONSIDERATION

“[CONFIDENT] IS THE ALBUM SHE WAS BORN TO MAKE: A BRASSY, SLEEK, DYNAMIC POP PRODUCTION THAT LETS HER POWERFUL VOICE SOAR TO NEW EMOTIONAL HIGHS.”
- ROLLING STONE

“ONE OF THE YEAR’S MOST UNSTOPPABLE VOICES”
- ENTERTAINMENT WEEKLY

CONFIDENT
OVER 1 MILLION GLOBAL ADJUSTED ALBUMS
OVER 500 MILLION GLOBAL STREAMS

“COOL FOR THE SUMMER”
CERTIFIED 2X PLATINUM

“CONFIDENT”
CERTIFIED PLATINUM

“STONE COLD”
CERTIFIED GOLD

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From your Keystone State fans in Hershey, Wilkes-Barre and Allentown, and all of us at Live Nation, Hershey Entertainment and Resorts, SMG/Mohegan Sun Arena, and Spectra by Comcast Spectacor, thanks for three unforgettable nights.

CONGRATULATIONS.

PRODUCED BY Live Nation
Adam Lambert
Andra Day
Banks & Steelz
Bat For Lashes
Bebe Rexha
Biffy Clyro
Blonde
Brandy Clark
Breakbot
Cardiknox
Club Cheval
Daye Jack

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

Deftones
Disciples
Disturbed
dvsn
Enya
Eric Clapton
Gallant
Gary Clark Jr
Goo Goo Dolls
Green Day
GTA & What So Not
Icarus
Idina Menzel
Jason Derulo
Josh Groban
Kaskade
**Kubo and the Two Strings**  
*Original Motion Picture Soundtrack*
  
  Lights
  Lukas Graham
  Mac Miller
  Majid Jordan
  Mastodon
  Michael Bublé
  Mr. Oizo
  Mudcrutch
  My Chemical Romance
  Neil Young
  Neil Young + Promise of the Real
  **PARTYNEXTDOOR**
  Phases
  Rationale
  Red Hot Chili Peppers
  RedOne
  Regina Spektor
  **School Of Rock** *The Musical (Original Cast Recording)*
  Seal
  Stevie Wonder & Andra Day
  Tegan and Sara
  The Flaming Lips
  The Head And The Heart
  The Shelters
  The Wild Feathers
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“It’s a breakout moment for the Seattle group... which forged its own sound, full of bruised but determined optimism and three-part harmonies.” - ROLLING STONE

Top 5 Billboard 200 Album Debut · #1 Billboard Top Rock Album Debut
Featuring the Multi-Format Hit Single “ALL WE EVER KNEW”
MEET THE NEW BOSSES...

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

BY STEVE KNOPPER

EVERY TIME THAT SPOTIFY’S Troy Carter meets with a label marketer, he hears the same thing: “How can I get No. 1 on Today’s Top Hits?” He has to explain, calmly, how songs are placed on the service’s most popular playlist, which has 11 million followers and is meticulously curated by senior content editor Mike Biggane based on a combination of songs’ popularity on other playlists and his own instincts. In other words, the old rules don’t really apply. “When you look at radio, when you look at retail, we’ve pretty much been working records the same way for decades,” says Carter, the former Lady Gaga and Meghan Trainor manager who was hired as the streaming giant’s head of creator services in June. “A lot of partners were trying to treat Spotify like a traditional retail account. It’s not. It’s its own thing.”

Carter — like Apple Music’s Jimmy Iovine and Larry Jackson, the Roc Nation team that largely runs Tidal and, as of the last week of September, YouTube’s new global music head Lyor Cohen — is well situated to translate streaming services to people who speak only music industry. During the past few years, the music business has turned into a battleground between rival streaming giants and record labels, with skirmishes breaking out over exclusives (like when Frank Ocean used Apple Music to break his label deal with Def Jam/Universal in August) and copyright infringement (YouTube has been fighting with artists and labels over how stringently it polices unauthorized songs).

Streaming companies crave effective, articulate diplomats to deal with these kinds of issues — “The technology companies have been forced to admit they don’t know how to deal with talent,” says Dixie Chicks manager Simon Renshaw. But are people like Cohen and Carter right for the job? The hard-charging Cohen, formerly head of Def Jam and Warner Music, has been such a cutthroat presence in the music business that his former boss, Edgar Bronfman Jr., once said:
“In the best way, Lyor’s an animal.” And his hiring may not exactly soothe those music executives who have worked with him. “YouTube has never had relationships with anybody in the music business,” says a source who worked at a major label. “Then they hire Lyor, and the one thing that’s on Lyor’s mind is how to take out the guy he’s reporting to, because that’s his history. I don’t think he’s there to help the music industry at all.” Counters another insider: “YouTube just changed its entire complexion ... from predictable to anything is possible.” (Cohen and YouTube declined Billboard’s request for comment.)

Of all the streaming companies, YouTube has the rockiest relationship with artists and labels. In open letters in 2016, top artists and managers from Taylor Swift to Paul McCartney to Irving Azoff have complained that the service pays insufficient royalties and could be much more effective at removing unauthorized content. In their responses, YouTube executives often have come across as standoffish, if not belligerent — qualities that some hope Cohen changes. “It’s clear to me that YouTube really doesn’t understand our business, so now maybe they’ll learn,” says Dina LaPolt, attorney for Fifth Harmony and Deadmau5. “The music and technology communities need to speak each other’s languages, and to have both sets of people at these companies really helps. So bring it, Lyor!”

But skeptics are quick to remind that it wasn’t so long ago that Lovine and Cohen were two of the world’s most powerful record executives when the music business said “Hell no” to Napster and file-sharing, going down a self-destructive path of dwindling CD sales and eventually giving away the download business to Apple’s iTunes. Many in the industry wonder: Are these really the best people to usher in the future of the music business?

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

Additional reporting by Ed Christman.

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Protecting Your Bling

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

BY DAN RYS

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

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

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

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

“A lot of celebrities will minimize their coverage as a bottom-line cost,” he says. “(But) you’ve got to have guys that have the instincts to identify suspicious individuals, suspicious packages, that have had training and experience.”

In Kardashian West’s case, though, she had valuables in her possession that also needed guarding, a reality for many rappers who are more susceptible to robbery given their propensity for flashing cash and jewels. In September, Drake found himself in a similar predicament when a man stole a briefcase containing $400,000 worth of jewelry from his tour bus.

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

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

“Celebrities often don’t consider themselves a potential target and push back on true bodyguarding,” adds Robert Smith, founder/CEO of Nightclub Security Consultants. “They’re great targets for pervers, creditors and criminals.”

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

Additional reporting by Ray Waddell and Adelle Platon.
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BE THE CENTER OF ATTENTION WITHOUT BEING SEEN.

Enjoy our exclusive door-to-door experience at LAX.
Latin Stars: ‘Never Trump’

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

BY LEILA COBO

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

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

Martin, an American citizen, speaks for many Latinos, a demographic that has been roundly vilified by the Republican candidate. And while Latin music artists have not banded together to support Clinton, a large number have unified against Trump in an effort to mobilize the record 27 million Hispanics eligible to vote in the Nov. 8 election, according to the Pew Research Center. Historically, less than half of the Latinos eligible to vote actually cast a ballot, a rate far lower than for whites or African-Americans.

Along with Martin, the loudest voices of the campaign include rock band Maná, whose current Latino Power Tour includes voter-registration tables; Vicente Fernández, who in September released a video for his song “El Corrido de Hillary Clinton”; and Los Tigres del Norte, who endorsed Clinton in September. Marc Anthony, who brought Clinton onstage during a 2015 Miami show, is rumored to be planning a fall concert supporting the Democratic candidate.

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

“Artists have a huge impact due to their influence on social media,” says Univision anchor Jorge Ramos, whom Trump famously ejected from a press conference in August 2015 after the two had a testy exchange. “The entire election could be defined by Florida and Hispanics. Remember, the 2000 election was decided by 337 votes.”

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

Notorious B.I.G. Gets VIP Treatment

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

BY DAN RYS

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

But as the 20th anniversary of Big’s death approaches, Wallace and her team — including his widow, Faith Evans; former manager, Wayne Barrow; his attorney, Julian Pettit; and merchandising manager Rick Barlow — are reeling up projects. They include a documentary created by Evans and featuring footage of Big in the studio and at home, along with a companion album called The King & I consisting of duets with Evans, remixes and unreleased verses (both are scheduled for March 2017); an animated series — Think B.I.G., airing on TBS, which will focus on his life as told through his own lyrics (says Barrow: “It’s King of the Hill meets Fat Albert!”); and a hologram, developed in conjunction with ARHT Media. While some fans have criticized holograms of deceased icons as being more eerie than thrilling, Wallace says, “I believe there are people out there that want to see it.”

FOR GRAMMY® CONSIDERATION...
Dreaming Up Desert Trip

Goldenvoice’s Paul Tollett on how the rock mega-concert became a two-weekend reality

BY RAY WADDELL

GOLDENVOICE CHIEF AND Coachella festival founder Paul Tollett, 51, is behind the two biggest live music events in recent history (both held on the grounds of Empire Polo Field in Indio, Calif.): successfully reuniting Guns N’ Roses in April and orchestrating Desert Trip, taking place on consecutive weekends in October (7-8 and 14-15). With a bill featuring Bob Dylan, The Rolling Stones, Neil Young, Paul McCartney, The Who and Roger Waters, and tickets priced between $399 and $1,999, the shows are expected to gross Goldenvoice parent AEG Live (a subsidiary of global sports and entertainment giant Anschutz Entertainment Group) more than $150 million. Tollett tells Billboard how it came together.

What was the concept behind Desert Trip — “greatest concert ever,” “biggest bands on earth,” a “boomer-targeted” show, “rock royalty”? We didn’t feel a need to define it. Historic is cool and all, but we were more interested in putting together a great rock show. That never gets old.

You added a second weekend, signaling a sense of optimism. Was it a risk? We were on the fence until the day we announced [Desert Trip] and saw the reaction. We pulled the trigger on the second weekend, around midnight, due to traffic on the Desert Trip website. It was four times that of a Coachella announcement. You could feel the excitement in the air.

Is there a demo or age to the typical ticket buyer? It’s the most across-the-globe pattern of any event we’ve ever promoted. Many are in their 20s, and a few in their 90s. It’s probably the first show where the number of people bringing their kids is equal to the number bringing their parents.

How did you arrive at the pairings on each night? [Dylan’s] “Like a Rolling Stone” made it a natural for Dylan and the Stones. Neil and Paul were close, so that seemed to fit well, and then The Who and Roger Waters together seemed insane. When I mentioned the running orders to the acts, all of them were cool with it right off the bat.

UNIVERSAL HOLDS ITS LEAD AS MARKET RISES

Streaming continues to power a boost in album units and revenue

For those willing to equate “total album consumption units” with good old-fashioned sales, at 411 million units in the first three quarters of 2016, the U.S. music industry appears set to enjoy its most robust year since 2009. By that metric, which combines sales with track- and streaming-equivalent units (with 10 track sales or 1,500 streams equaling one album, respectively), the industry is almost at 2013’s total of 415.4 million albums and is on track to pass 2009’s 489.8 million albums (both include TEA). The third quarter’s total is 5.3 percent higher than the 390.1 million units counted at the same time in 2015 — and the RIAA’s midyear report found that on a dollar basis, the industry was up 8.1 percent over 2015 to $3.43 billion. Dividing the album-plus-TEA pie by distribution ownership, Universal Music Group remains on top but drops four percentage points to 34.7 percent from the same period in 2015, while Sony Music jumps to 28.4 percent from 27.2, and Warner rises to 21.7 percent from 19.3. —ED CHRISTMAN

NIELSEN Q3 REPORT

ALBUMS BY DISTRIBUTION

CARRIE UNDERWOOD

STORYTELLER

#1 SINGLE - SMOKE BREAK
#1 SINGLE - HEARTBEAT
#1 SINGLE - CHURCH BELLS

COUNTRY RADIO'S TOP FEMALE OF 2015 AND 2016

CARRIE’S 6TH ALBUM (OF 6) TO DEBUT AT #1 ON THE COUNTRY ALBUM CHARTS – THE ONLY ARTIST IN THE 51-YEAR HISTORY OF BILLBOARD’S TOP COUNTRY ALBUM CHART TO HAVE EACH OF HER SIX ALBUMS DEBUT AT #1

NO COUNTRY ALBUM RELEASED SINCE STORYTELLER HAS DEBUTED WITH HIGHER FIRST-WEEK SALES

Rated A- by ENTERTAINMENT WEEKLY

“...the toughest & boldest record yet...”
—All Music

BILLBOARD’S #1 COUNTRY TOUR OF 2016 SO FAR

BIGGEST TOUR OF HER CAREER HAS PLAYED TO 360-DEGREE SOLD-OUT CROWDS OF OVER 800,000 PEOPLE SINCE LAUNCH IN JANUARY

WILL PLAY 82 ARENAS BY END OF NOVEMBER INCLUDING SOLD-OUT SHOWS AT NYC’S MADISON SQUARE GARDEN, LA’S STAPLES CENTER, AND NASHVILLE’S BRIDGESTONE ARENA

CURRENT TOP COUNTRY ARTIST ON RIAA’S DIGITAL SINGLE RANKING WITH 30 MILLION

24 #1 SINGLES 1.9 BILLION STREAMS

“the female vocalist of her generation...of any genre” —Rolling Stone

“At the country vocal Olympics, she’s a gold medalist” —The New York Times

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LOOK

WHAT'S NEXT FOR MALUMA?

LISTEN
CREATE

SHARE

My Latin Pop New Station

Latin Pop New

Tropical

Boleros

Rhythmic Latin Pop

Edit

Add a Genre

Create by Artist, Song or Genre

Genre

Mood/Activity

DJ Stations

Station

Latin Pop

New

Tropical

Boleros

Rhythmic Latin Pop

DOWNLOAD IT NOW!

WorldRadioHistory
Jeffrey Harleston

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

BY GAIL MITCHELL
PHOTOGRAPHED BY SCOTT WITTER

A S GENERAL COUNSEL FOR the world’s largest music company, a key skill that Jeffrey Harleston relies upon is adaptability.

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

Harleston has been in the trenches for much of that evolution. In 2013, he negotiated behind the scenes on Jay Z’s $30 million partnership with Samsung, in which the tech giant became the first brand to premiere and distribute a major album (Magna Carta Holy Grail). More recently, Harleston helped Universal Music Group hammer out a licensing deal with SoundCloud that allows the label to decide whether its music appears on the service’s free or paid subscription tier.

Harleston, who graduated from the University of California at Berkeley’s Boalt Hall law school, joined UMG some 23 years ago as senior vp business and legal affairs for MCA Records, working with a roster that included Mary J. Blige, New Edition and Common. Previously, he was associate independent counsel during the investigation and prosecute of the Iran-Contra scandal and worked as a litigation associate with the firm of Covington & Burling in Washington, D.C. (He was also GM of UMG’s Geffen Records for several years.) A year ago this month, his purview for UMG expanded from North America to the company’s worldwide operations; he simultaneously joined UMG’s 10-member executive management board, helmed by UMG chairman/CEO Lucian Grainge. Harleston oversees a team of more than 26 lawyers dealing with litigation, transactions, digital, government relations and other legal specialties.

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

As general counsel, what type of legal matters rise to your level? Typically, it’s the magnitude of the

“No industry has been disrupted as severely as music was by technological innovation,” says Harleston, photographed Sept. 30 at Universal Music Group’s Santa Monica headquarters. “We fought through that and have come around to adjusting, evaluating and investing in new business models, and we’re starting to see growth in terms of revenue.”
FOR YOUR GRAMMY® CONSIDERATION
BEST COMEDY ALBUM

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

“It’s a great routine... [SCHUMER’S HUMOR IS] TRULY TRANSGRESSIVE IN WAYS THAT CONFRONT, RATHER THAN WINKINGLY TWEAK, THE CHAUVINISTIC PREJUDICES SHE’S TARGETING.” THE HOLLYWOOD REPORTER

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

AMY SCHUMER
LIVE AT THE APOLLO

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

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

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

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

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

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

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

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

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

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

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

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

The most significant thing that has happened in the last 12 months is the [increased] involvement of artists in the compensation debate. The level of acts’ understanding of how the services work has grown immensely, and as artists continue to be more involved, we move closer every day to a model of compensation that’s very equitable.

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

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

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

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

Who won?

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

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BEST NEW ARTIST

“...THE PROTOTYPE FOR TOMORROW’S GLOBAL POP STAR.”
NEW YORK TIMES

OVER 1 BILLION STREAMS • 15 MILLION ALBUMS SOLD • #1 ON ITUNES IN 66 COUNTRIES
‘BLUE NEIGHBOURHOOD’ GOLD ALBUM • “YOUTH” PLATINUM SINGLE • “WILD” GOLD SINGLE
RIAA CERTIFIED

#1 ALBUM OF 2015
ASSOCIATED PRESS

“ONE OF THE MOST IMPORTANT YOUNG ARTISTS TODAY”
MTV

Best Pop Albums
LOS ANGELES TIMES

“THE VOICE OF A NEW, MORE TOLERANT GENERATION”
BILLBOARD

GUARDIAN

ROLLING STONE

★ ★ ★ ★ ★
**TOPLINE**

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

Creative Artists Agency inked a deal with Musically star Ariel Martin (aka Baby Ariel).

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

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

Red Bull Records appointed Joe Calitri GM.

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

Brazilian music star Anitta, who appeared at the opening ceremony of the Rio Olympics in August, signed with William Morris Endeavor in all areas outside her home country.

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

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

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

**NOTED**

**09-27**

**09-28**

**09-29**

**09-30**

**10-01**

**10-02**

**10-03**

**10-04**

**10-05**

**10-06**

**10-07**

**10-08**

**10-09**

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

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

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

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

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

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

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

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

**BIRTHDAYS**

Oct. 8
Bruno Mars (31)

Oct. 9
Alex Greenwald (37)

Oct. 10
David Lee Roth (62)

Oct. 11
Daryl Hall (70)

Oct. 12
Young Jeezy (40)

Oct. 13
Kele Okereke (35)

Oct. 14
Usher (38)

Oct. 15
Ashanti (36)

Oct. 16
Paul Simon (75)

Oct. 17
Natalie Maines (42)
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BEST NEW ARTIST

HALSEY

THE BREAKTHROUGH ARTIST OF 2016

“America’s Buzziest New Pop Star”
– ROLLING STONE

“She created her own style. She’s in her own lane.”
– NYLON

BADLANDS
Platinum Debut Album
Platinum Single
5 Gold Singles
Over 1.5 Million Global Sales
Over 1 Billion Streams Globally

SOLD OUT TOURS
Sold Out Madison Square Garden
Sold Over 250K Tickets Globally

“CLOSER”
THE CHAINSMOKERS
FEATURING HALSEY
#1 Billboard Hot 100
#1 Top 40 Radio
#1 Spotify Global Top 200
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BRIAN REGAN
LIVE FROM RADIO CITY MUSIC HALL
“Makes mountains out of the mundane…”
– The New York Times

CHRIS HARDWICK
FUNCOMFORTABLE
“It’s raw, it’s honest, it’s deeply funny.”
– Nerdist

DANIEL TOSH
PEOPLE PLEASER
“Politically incorrect and brutally honest…”
– Broadway World
DEON COLE
COLE BLOODED
SEMINAR

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

JIM JEFFERIES
BARE

“It’s a crass, hilarious hour.”
– Maxim

MARIA BAMFORD
20%

“...unbridled honesty”
– Splitsider

COMEDY CENTRAL
RECORDS
Rihanna posed with designer pal Albert Elbaz at the star-studded Christian Dior show on Sept. 30 for Paris Fashion Week, which also saw Jennifer Lawrence, Anna Wintour, Carla Bruni and Kate Moss in the front row.
1 Boyz II Men’s Wanya Morris (left) and Dan & Shay’s Dan Smyers during the acts’ joint performance at the Route 91 Harvest festival at the Las Vegas Village on Oct. 2. 2 From left: Jennifer Hudson, Halle Berry and Ciara at Revlon’s annual luncheon to support its Women’s Health Mission at the Chateau Marmont in Los Angeles on Sept. 27. 3 Young Jeezy (left) and Ludacris caught up at Jeezy’s birthday bash at American Cut in Atlanta on Oct. 2. 4 JoJo at MTV’s Wonderland in Los Angeles on Sept. 29. 5 Maxwell at the Many Rivers to Cross Festival at Bouckaert Farm in Fairburn, Ga., on Oct. 2. 6 Zayn Malik and model girlfriend Gigi Hadid at the Givenchy show during Paris Fashion Week on Oct. 2.

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

CONTEMPORARY INSTRUMENTAL ALBUM

ARUN SHENOY & THE GROOVE PROJECT

A STAGEY BANK AFFAIR

the Concept Funk Album by

ARUN SHENOY AND THE GROOVE PROJECT

ARUNSHENOY.COM

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FOR YOUR GRAMMY® CONSIDERATION
BEST WORLD MUSIC ALBUM

shanti samsara
WORLD MUSIC FOR ENVIRONMENTAL CONSCIOUSNESS
RICKY KEJ

EXQUISITELY CRAFTED, A SPECTACULAR PRODUCTION!
--World Music Central

THE SOUND OF NATURE, AN ECHO OF OUR ENVIRONMENT!
--Ambassador Andrew Young

LOVE THIS MUSIC AS YOU WOULD YOUR OWN MOTHER.
--Tom Brokaw

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LADYSMITH BLACK MAMBazo
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PETER YARROW (PETER PAUL & MARY)
PHILIP LAWRENCE (BRUNO MARS)
PATTI AUSTIN
WOUTER KELLERMAN

www.ShantiSamsara.com
Meadows Music & Arts Festival
QUEENS, OCT. 1-2

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

—DAN RYS

Roots Picnic
NEW YORK, OCT. 1-2

1 Trombone Shorty & Orleans Avenue during their set at the first New York-based Roots Picnic at Bryant Park on Oct. 1. The two-day affair also featured the Jungle Brothers, Kevin Gates, Wu-Tang Clan, D'Angelo, John Mayer and Common. 2 Alicia Keys surprised with a set that included "Teenage Love Affair" (at Questlove's request) and closed with "No One." 3 Swizz Beatz.
FOR YOUR GRAMMY® CONSIDERATION

“PART OF A PROUD AND STUBBORN LINEAGE OF OUTCAST POP BY YOUNG WOMEN.”
“THANKS TO ALESSIA CARA, THE NEW TEENAGE REBELLION IS BOTH PENSIVE AND ECSTATIC.”

The New York Times

“ALESSIA CARA HAS THE TYPE OF NATURAL, RAW SONGWRITING TALENT THAT TAKES SOME ARTISTS YEARS TO MASTER.”
“SHE’S UNAPOLOGETICALLY YOUNG, AND ONLY GOING UP FROM HERE.”

Rolling Stone

ALESSIA CARA

“SCARS TO YOUR BEAUTIFUL” - THE POWERFUL NEW SINGLE EXPLODING NOW AT TOP 40 RADIO
“HERE” - RIAA CERTIFIED 2X PLATINUM / 250 MILLION GLOBAL STREAMS
“WILD THINGS” - RIAA CERTIFIED PLATINUM / 150 MILLION GLOBAL STREAMS
DEBUT ALBUM KNOW-IT-ALL - RIAA CERTIFIED GOLD / 550 MILLION GLOBAL STREAMS

CONSISTENTLY TOURING FOR OVER A YEAR
COLDPLAY U.S. AND EUROPE
HEADLINE FALL 2016 TOUR
Austin City Limits Music Festival

WHEN AUSTIN CITY LIMITS LAUNCHED IN 2002 — then a two-day affair — organizers expected 20,000 attendees but pulled in 40,000. “Nobody knew if it was going to last one year or 10 years,” Ray Benson, frontman of western swing band Asleep at the Wheel — the only act to play every year of the annual event — recalled to Billboard backstage during this year’s 15th-anniversary edition. The now two-weekend-long festival brought 225,000 fans to Zilker Park for a stacked first weekend featuring more than 130 artists across all genres. Highlights included LCD Soundsystem’s heartwarming sing-and-dance-along, anchored on hits “Dance Yrself Clean” and “All My Friends,” and Radiohead’s cathartic career-spanning set, replete with a pseudo-cover of The Smiths’ “How Soon Is Now?” and closing with its oft-avoided biggest hit, “Karma Police.” But it was Kendrick Lamar’s stirring 90-minute marathon that triumphed above all. “Last time we turned this shit up to a double digit, and every time I come back, we need to turn it up a notch — do you agree?” the MC asked the crowd. “If I ain’t tired, then you damn sure better not be. We going to do this shit for a very long time — do you agree?” —DAVID BRENDAN HALL
“HEY, WHY NOT ME?”
- CHANCE THE RAPPER
BLINK-182
CALIFORNIA

“BLINK-182 IS GROWING UP”
- THE NEW YORK TIMES

#1 BILLBOARD TOP 200
#1 ALBUM SALES US/UK/CA/MX

RECIPIENTS OF THE KERRANG! 2016 ICON AWARD

“BLINK-182 RETURNS TO (AND BUILDS ON) IT’S GOLDEN-AGE SOUND”
- ROLLING STONE

“THE POP PUNK ICONS PROVE THEIR WORTH ON ALBUM SEVEN...THERE ARE GEMS APLENTY”
- NME

“...UPBEAT, HOOKY, & ABOVE ANYTHING ELSE, A TOTAL BLAST”
- ALTERNATIVE PRESS

FOR YOUR GRAMMY® CONSIDERATION
TOVE LO, AND BEHOLD

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

BY JONATHAN RINGEN
PHOTOGRAPHED BY ERIC RYAN ANDERSON
the beat

EVERY WEDNESDAY, TOVE LO HAS A RITUAL. Whether she’s on tour in Japan, recording in Los Angeles or promoting her latest hit in Europe, as a member of Wolf Cousins — the Max Martin-affiliated songwriting and producing collective — the 28-year-old Swedish singer-songwriter is required to take at least one shot of Chartreuse, a green, potion-like liqueur not for the faint of liver. “It’s called the Wednesday Initiative,” she says with a raspy laugh. “I’m really bad at sending proof — they’re giving me shit. I have to remember to do it tomorrow.”

As the lone female member of a crew that has contributed to countless chart-crushing records — Tove herself wrote Ellie Goulding’s smash “Love Me Like You Do,” is all over Icona Pop’s hit 2013 LP and sang on Coldplay’s 2013 track “Fun” — her career would be plenty impressive. But a few years ago she wrote a song that felt too personal, too specifically her, to share with another artist. Released independently in 2013, “Habits (Stay High)” — which chronicles an alcohol-, weed- and sex club-fueled attempt to erase the pain of a broken heart and sounds sort of midway between Lorde and Lana Del Rey — caught on online, first slowly and then all at once. A year after it came out, the song peaked at No. 3 on the Billboard Hot 100; its video has notched more than a half-billion views on YouTube. Now, with her follow-up, Lady Wood (Island, Oct. 28), Tove is out to prove she’s no one-hit wonder. “She’s a true free spirit,” says Island Records chief David Massey, who signed her in the wake of “Habits.” “The way that she’s able to depict the modern world through the eyes of a new, modern woman is quite unique.”

Today, wearing a black-and-white striped sweater, black jeans ripped at the knees and a raspy laugh. “I’m really bad at sending proof — they’re giving me shit. I have to remember to do it tomorrow.”

Tove herself wrote


e Imperial

a altra

LO FIDELITY

Highlights of Tove Lo’s career as a songwriter — for other artists

2012

Girls Aloud

“Something New”
The group’s comeback track, “New,” debuted at No. 2 on the U.K. Singles chart.

2012

Icona Pop

“We Got the World”
Anna Kendrick covered this single in the opening scene of Pitch Perfect 2.

2015

Ellie Goulding

“Love Me Like You Do”
The Fifty Shades of Grey soundtrack cut reached No. 3 on the Billboard Hot 100.

2015

Hilary Duff

“Sparks”
The Younger star’s song charted on the Hot 100 (No. 93) and Dance Club Songs charts (No. 6).

2015

Adam Lambert

“Rumors”
(Teaming up with Tove Lo on Jimmy Kimmel Live! in April.

Adam Lambert

2016

Years & Years

“Desire”
(Teaming up with Tove Lo, Tove added vocals and new lyrics to the synth-pop track’s release.

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adam lambert teamed up with tove lo on jimmy kimmel live! in april.
CHANCE THE RAPPER MADE CHICAGO HISTORY
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OVER 47K TICKETS SOLD

CHANCE AND PAT, YOU CONTINUE TO BE INDEPENDENT TRAILBLAZERS WHO INSPIRE US ALL. CONGRATS ON YOUR TREMENDOUS ACHIEVEMENT.

CARA LEWIS GROUP AND MAC PRESENTS

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

Why do you think Rocky has become so beloved?

COX I’ve heard hundreds of stories from people who say, “That’s where I dressed in drag for the first time, where I came out. It created a whole adopted family.”

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

How did Laverne score the role of Frank?

COX I sang “I’m Going Home” and “Sweet Transvestite.”

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

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

COX Everyone approached this with a reverence for the film. But we also acknowledge that that movie is done. I don’t think I’m like anyone else who has played [this role], certainly not like Tim Curry. I thought a lot about Little Richard, Chuck Berry, Tina Turner, a lot of Grace Jones. Joan Crawford, Katharine Hepburn and Bette Davis influenced my approach to the dialogue.

What can we expect from Laverne Cox, the singer?

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

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

BLAKE SHELTON

IF I'M HONEST

THE BEST-SELLING COUNTRY ALBUM RELEASED THIS YEAR

#1 DEBUT ON THE OVERALL ALBUMS CHART

THE ONLY COUNTRY ALBUM RELEASE OF 2016 TO BE CERTIFIED GOLD BY THE RIAA

OVER 100 MILLION ALBUM STREAMS TO DATE
ICK ASTLEY WAS JUST 21 when his debut single, “Never Gonna Give You Up,” topped the charts around the world. Then, at 27, he walked away, retiring with his wife and baby daughter to the English countryside to live off his royalties. “I went from being totally unknown and not having a clue to being totally known and still not having a clue,” he says. Thanks in part to the “rickrolling” phenomenon (which lured millions of unsuspecting clickers into watching a clip of Astley’s debut hit), the now 50-year-old British singer is back with 50, his first U.S. release in 23 years (Oct. 7, BMG). Astley talked to Billboard about some of his life’s most meaningful musical moments.

**FIRST ALBUM I BOUGHT WITH MY OWN MONEY**

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

**FIRST ALBUM I ATE ALL THE WORDS TO**

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

**FIRST CONCERT “Camel**

at the Free Trade Hall in Manchester [England]. They were a progressive rock band — we’re talking flute solos here! Pretty heavy going for a 10- or 11-year-old. They had an album called The Snow Goose, and there was a huge screen behind them that showed projections of snow geese and pyramids. It blew my mind.”

**FIRST SONG I EVER SANG**

“As far as popular music, it was probably ‘So Lonely’ by The Police.

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

**FIRST HIT**

“The thing about ‘Never Gonna Give You Up’ is it was No. 1 pretty much everywhere, and that’s a weird thing to deal with. Because if your first song is your biggest, there’s nowhere to go! It would have been nice to have a No. 18, then a No. 3 and then, hang, a No. 1! It didn’t happen that way. It has been a big deal in my life, but for most people it’s just one of those tunes that comes on and you either sing along to it or you go, ‘Oh, my God, turn that shit off!’ It’s a song. It doesn’t mean anything.”

**FIRST ON MY PLAYLIST**

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

---

**J.Lo & Marc Anthony Reunite**

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

**Additional reporting by Selma Fonseca.**

Get gossip? Send to tips@billboard.com.
FOR YOUR CONSIDERATION

DRIVE-BY TRUCKERS
AMERICAN BAND

"The most vital and important rock ‘n’ roll album of the year."
- ESQUIRE

"★★★★★"
- ROLLING STONE

"★★★★ – This is a protest album, and a damn good one"
- MOJO

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

"Best Album of Their Career"
- NPR

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

"Superb"
- Robert Christgau, NOISEY
Phantogram’s Redemption Songs

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

BY KATIE BAIN

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

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

Becky, Barthel’s only sibling, was also a classmate of Carter’s growing up in the pair’s hometown of Greenwich in southwest New York. Details around her passing remain sparse, and it’s understandably a sensitive topic for Barthel, who gets noticeably downcast when discussing heartbreak as a theme for their latest work. She’s also wearing a letterman jacket with her sister’s initials, “BB,” on the front and “Bextacy” emblazoned across the back.

*Three*, which comes out Oct. 7 on Republic Records, isn’t the first time Phantogram has explored melancholic themes. The LP follows 2014’s *Voices*, which hit No. 3 on *Billboard*’s Alternative Albums chart and generated the doomy, pulsating single “Black Out Days.” The pair’s 2009 debut, *Eyelid Movies*, was the culmination of years of heavy touring, during which Phantogram at times played for audiences of five.

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

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

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

Made during six months in Los Angeles’ Echo Park neighborhood, the 10 tracks on *Three* explore themes of dissatisfaction and mourning. The contrast between joy and pain, the highs of success and the lows of tragedy are highlighted in “You Don’t Get Me High Anymore,” which has spent 14 weeks on Alternative Songs and is No. 7 on the Oct. 15 chart. The track oscillates between a throttling guitar riff evocative of *Muse* (which Phantogram opened for on tour in 2015) and lyrics about car crashes, staring into the abyss and increased chemical intake. “It’s that light and dark, Jekyll-and-Hyde kind of mentality, where there’s a double meaning,” says Carter. It was this song, they say, that set the tone for the rest of the record.

“In making this album,” says Carter, “we learned how to trim a lot of fat and get to the point in more of a pop way.”

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

“Ultimately,” adds Carter, “it’s about finding the beauty in the darkness.”

Q&A

‘THERE’S GOOD AND BAD SCAR TISSUE’

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

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

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

Do you ever watch and critique your own performances?

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

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

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

#1 ITUNES COUNTRY SONGS “MY CHURCH”

#1 SHAZAM COUNTRY CHARTS “MY CHURCH”

#1 BILLBOARD COUNTRY ALBUM CHART DEBUT HERO

BREAKTHROUGH SONGWRITER OF THE YEAR - MUSICROW AWARDS 2016

“HERO, this 26-year-old singer and songwriter’s outstanding major label debut album, and perhaps the canniest country record in recent memory.”

- The New York Times

“HERO is destined to be recalled as one of the formidable first albums of the decade.”

- The Wall Street Journal

Maren Morris

THE #1 DEBUT ALBUM

Featuring the Platinum-Certified single, “My Church”
“i dont give a f— if im hand delivering the return of baby jesus if i get the call my wife was robbed at gunpoint im out.”
—EL-P
The rapper reacting on Twitter to the news that Kanye West ended his set at the Meadows Music and Art Festival in Queens early after learning that his wife Kim Kardashian West had been robbed.

“She’s been an activist from the beginning of her career and she’s always been very, very black.”
—SOLANGE KNOWLES
The singer on her sister Beyoncé in an interview with The Fader.

“The thing about Kendrick Lamar and Drake is they’re interested in the same thing that I am, which is sound.”
—PAUL SIMON
The legend on two of his favorite rappers during a Q&A at the Grammy Museum in Los Angeles.

“Having a song and a video about tearing Katy Perry down, that’s not women’s empowerment.”
—DEMI LOVATO
The pop star alluding to Taylor Swift’s “Bad Blood” in her Glamour cover story.

“I’ve seen it four times, I think. It’s just a work of genius.”
—HILLARY CLINTON
The presidential hopeful talking Hamilton with Mary J. Blige during the latter’s new Apple Music show The 411.

“A friend of mine. As far as voting for him, that has yet to be seen.”
—SEAN “DIDDY” COMBS
The mogul discussing Donald Trump in an interview with the New York Post.

“Ah, a lovely tune my friend.”
—HARRY STYLES
The singer supporting his One Direction bandmate Niall Horan on Twitter following the release of Horan’s debut solo single, “This Town.”

CNCO: ONE DIRECTION, SOUTH OF THE BORDER

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

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

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

UP NEXT “It has been more than six months since the show, and they’ve shown they can stand on their own two feet,” says manager Armando Lozanno, who plans to release CNCO’s next single in October. Then, in February 2017, comes the group’s first solo tour, which means getting used to the least desirable part of newfound fame: “Airports,” says Pimentel. “We hate waiting in line in security.”
—LEILA COBO
With over 100 million streams worldwide on their #1 hit single, ‘Spirits’, the six-piece critically acclaimed Strumbellas have had a whirlwind year. Released in early January 2016, the track skyrocketed to #1 on both the Alternative Radio and Billboard charts in the U.S., achieving Double Platinum in Italy and Gold in Germany. One of this year’s only new Rock artists to achieve #1 at the format, the band quickly made their network television debut performances on Jimmy Kimmel Live and The Late Show With Stephen Colbert.

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

Congratulations to The Strumbellas for spreading your SPIRIT and HOPE across the globe!
“Kelsea Ballerini is indisputably the most successful—and most exciting—new female country artist in the decade since another blonde (namely, one Taylor Swift) started breaking rules and records.”

FOR YOUR GRAMMY® CONSIDERATION

• BEST NEW ARTIST
• RECORD OF THE YEAR (“PETER PAN”)
• SONG OF THE YEAR (“PETER PAN”)
• BEST COUNTRY SOLO PERFORMANCE (“PETER PAN”)
• BEST COUNTRY SONG (“PETER PAN”)

SINGLE SUCCESS

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

AWARDS + HONORS

2015
• Billboard’s Women In Music “Rising Star”
• Billboard’s #1 Top New Country Artist
• Country Aircheck’s #1 Top New Country Artist

2016
• ACM Award Winner for New Female Artist of the Year
• American Country Countdown Award Winner for Breakthrough Female of the Year
• CMT Breakout Artist of the Year
• Radio Disney Music Award The Freshest - Best New Artist
• Co-host of the ABC-TV music series “Greatest Hits” (with Arsenio Hall)
That Peaceful, Easy Feeling

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

BY SHANNON ADDUCI

PHOTOGRAPHED BY TRAVIS RATHBONE

1 MAJEY leather-trimmed women’s cashmere-blend cape, $1,040; netaporter.com. 2 STELLA MCCARTNEY slim tie-dyed flared women’s jeans, $585; stellamccartney.com. 3 MAISON KITSUNE corduroy men’s trucker jacket, $375; kitsune.fr. 4 JOHN LOBB pebbled leather men’s Alder boots, $1,815; mrporter.com. 5 HANK JOBENHAVN mirrored Stable sunglasses, $180; hankjobenhavn.com. 6 AQUAZZURA suede fringe women’s Pocahontas cowboy boot, $985; aquazzura.com.
How To Go Like A Grown-Up

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

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

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

Did n’t Pay For A Seat?
HERMÉS Pippa leather folding armchair, $13,900; hermes.com

Dust Buster
SAINT LAURENT printed cotton bandana scarf, $445; ysl.com

The Perfect Close-Up
HASSELBLAD X1D medium-format mirrorless digital camera, $12,955; bhphotovideo.com

SO, YOU W O N’T BE SIPPING OUT OF A RED SOLO CUP...

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

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

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

DESERT TRIP PERFORMERS’ FASHION HITS

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

BOB DYLAN, 1965
Famed music photographer Bob Gruen considers the Newport Folk Festival look an odd treasure: “Bob was in an orange shirt that wasn’t ‘rock’n’roll,’” explains Gruen, whose work will be on display at Desert Trip. “The tab on the collar was snapped shut even though he wasn’t wearing a tie — it seemed wrong to me.”

THE WHO, 1969
“Roger Daltrey had a fringed jacket at Woodstock that seemed longer than anyone else’s — it was like the feathers on an eagle’s wings,” recalls Gruen, who bought a ticket to the iconic festival before it became free.

MICK JAGGER, 1971
Even on his wedding day (pictured with Bianca Jagger), the Rolling Stones frontman “exudes ‘rock star’ in every sense,” says stylist Rebecca Grice, who works with acts like Paul McCartney. “He ends up on 90 percent of my mood boards.”

PAUL McCARTNEY, 1980
“My favorite image is of Paul getting busted in Tokyo for pot possession in his Edward Sexton Savile Row suit and John Lobb shoes. A proper English gentleman,” says Bob Melet, the vintage expert behind Melet Mercantile.
WE’VE JUST LAUNCHED THE BIGGEST HOTSPOT ON THE STRIP

The Rolling Stones / October 19 & 22
Keith Urban / October 21
Five Finger Death Punch and Shinedown / October 28
Kanye West / October 29
2016 PBR World Finals / November 2-6
17th Annual Latin Grammy Awards® / November 17
Kovalev vs. Ward / November 19
Carrie Underwood / November 26
George Strait / December 2-3 / February 17-18
Maxwell and Mary J. Blige / December 9
College Basketball: UNLV vs. Duke / December 10
College Basketball: 2016 CBS Sports Classic / December 17
Ohio State vs. UCLA | Kentucky vs. North Carolina
UFC® 207 / December 30

PURCHASE TICKETS AT TMOBILEARENA.COM
Will Music Keep Investing In YSL?

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

BY LAUREN INDVIK

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

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

"Hedi just knows what rock ‘n’ roll looks like." — Courtney Love

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

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

A Rock ‘n’ Roll Heritage

Founder Yves Saint Laurent, who died in 2008, made some notable contributions to music history, casting androgynous singer Grace Jones in his shows and, most famously, dressing Mick and Bianca Jagger in his-and-her suits for their 1971 wedding. But the brand had little to do with rock ‘n’ roll until Slimane arrived in 2011, dropping Yves from the house’s name (which wasn’t well received by YSL purists) and moving the design studio from Paris to Los Angeles. During his time there, he copied, courted and dressed the denizens of the city’s indie-rock scene, making the faces of Love and Sky Ferreira synonymous with the brand. He photographed them, and many of their peers, for a “Rock Diary” on his personal website, and played Liza Thorn’s “Call From Paris” on the company’s relaunched website. Another Slimane signature: reclusiveness.

Aside from a 2015 interview with Yahoo, he was virtually untouchable by the press and wasn’t shy about banning journalists from his front row. (New York’s Cathy Horyn was among those not permitted.)

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

SLIMANE’S ROCK STARS

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

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

Deft Punk wore Saint Laurent (all the way down to their glittery boots) to the 2014 Grammys.
FOR YOUR GRAMMY® CONSIDERATION

BRIGHT STAR

BEST MUSICAL THEATER ALBUM

THE BROADWAY CROSSOVER ALBUM OF THE YEAR!

“The shining achievement of the musical is its winsome country and bluegrass score.”
- THE NEW YORK TIMES

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

BILLBOARD TOP 5 ALBUM ON 3 CHARTS

TOP BROADWAY ALBUMS (#2)
TOP BLUEGRASS ALBUMS (#1)
TOP AMERICANA/FOLK ALBUMS (#5)

5 TONY AWARD® NOMINATIONS

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

DRAMA DESK AWARD
Best Music

2 OUTER CRITICS CIRCLE AWARDS
Best Musical & Best Score

GHOSTLIGHT RECORDS
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MUSIC, BOOK & STORY BY
STEVE MARTIN

MUSIC, LYRICS & STORY BY
EDIE BRICKELL

PRODUCED BY
PETER ASHER

ORIGINAL BROADWAY CAST RECORDING

PHOTO BY DANNY CLINCH
DON’T CALL ME A STYLIST: HOW DOES ‘IMAGE ARCHITECT’ SOUND?

BY JOSHUA DAVID STEIN

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

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

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

Others eschewing the label of “stylist” include Sia’s “style artist” Samantha Burkhardt and B. Åkerlund, a costume designer, stylist and longtime collaborator with Madonna, who prefers the term “fashion activist.” Having grown disillusioned with what she saw as the tyranny of big fashion on the red carpet, Åkerlund decided to champion emerging designers, like Kuwaiti couturier Yousef Al-Jasmi, who created a bodysuit for Beyoncé’s Lemonade visual album. “I got involved in trying to understand the [designer’s] struggle. These people need a voice,” she says. “Someone needs to lead the troops.”

But not everyone is sold on these new designations, Valerie Steele, director of the Museum at the Fashion Institute of Technology in New York, sighs when she hears “image architect.” “How pretentious is that?” she says. “There’s nothing wrong with being a stylist, is there?” But there might be more at play than just a nifty-sounding title — like money. A traditional stylist, someone who dresses a star for a red carpet appearance, can easily make $2,000. A “style architect” who invents a new image and increases a star’s visibility to brands can charge more. “A lot of these artists aren’t getting paid as well as they used to, and they want to get into new businesses like fashion,” says Marc Beckman, CEO of advertising and representation agency DMA United. “For artists, relevancy creates meaningful revenue streams.”

STAYING THE COURSE

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

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

BANKING ON ROOTS?

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

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

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

▲ “Image architect” Roach picked edgy looks for Dion this summer, including (clockwise from top) styles from Vetements, Off-White and Celine, and Balenciaga.
FOR YOUR GRAMMY® CONSIDERATION

BEST MUSICAL THEATER ALBUM

Music by JERRY BOCK
Lyrics by SHELDON HARNICK

"THE SHOW IS BOCK AND HARNICK'S MASTERPIECE."
- Steven Suskin  THE HUFFINGTON POST

"JERRY BOCK AND SHELDON HARNICK'S SCORE PACKS YEARNING AND HUMOR AS IT CARESS THE EARS AND HEART."
- Joe Dziemianowicz  DAILY NEWS

"SHE LOVES ME FLIES TOWARDS HEAVEN ON ASCENDING HIGH NOTES"
- Ben Brantley  The New York Times

"THE SHOW OF THE SEASON"
- Rex Reed  NEW YORK OBSERVER

"PURE DELIGHT. THE MOST ROMANTIC OF ALL BROADWAY MUSICALS!"
- Terry Teachout  WALL STREET JOURNAL

“Jerry Bock and Sheldon Harnick’s score packs yearning and humor as it caresses the ears and heart.”

Laura Benanti  Zachary Levi  Jane Krakowski

2016 BROADWAY CAST RECORDING

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“Jerry Bock and Sheldon Harnick’s score packs yearning and humor as it caresses the ears and heart.”

“SHE LOVES ME FLIES TOWARDS HEAVEN ON ASCENDING HIGH NOTES”
- Ben Brantley  The New York Times

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

For an exclusive video interview with the artists discussing how and where they write music, go to Billboard.com.
GRAMMYS 2017 PREVIEW

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

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

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

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

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

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

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

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

The three have extended the boundaries of their genres: Chance seeding hip-hop with gospel; Morris climbing country radio playlists — and the Billboard Hot 100 — with feisty and soulful songcraft that’s the antithesis of bro country; and Cara remaking the pop star as someone who eschews glamour and artifice, performing such songs as “Scars To Your Beautiful” makeup free and attaining the upper reaches of the Hot R&B/ Hip-Hop Songs and Hot 100 charts.

Together, they represent the vanguard of a Grammy season that promises heightened recognition of artists of color (like Frank Ocean and Drake) and women (main attractions Beyoncé and Adele).

Not to get ahead of ourselves, but: Will you thank God if you win?
MORRIS The first people I’m going to thank are my parents because they’re basically God to me. They busted their asses driving me around Texas to every honky-tonk and [Grand Ole] Opry show. Otherwise, I’m going to get a phone call.
CARA I probably will thank God. I definitely always think it in my head. I’m not crazy religious, but I do believe.

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

Let’s get this out of the way: Adele or Beyoncé for album of the year?
CHANCE Beyoncé. I thought Lemonade was a well-structured album, politically vocal, streets-ready and cohesive. Not to say that Adele’s album didn’t have any of those things, but I only heard it, I think, once. Coloring Book would be a strong contender for album of the year, too. I’m not coming for Beyoncé at all. She will be nominated but I’m just saying, why not Coloring Book for album of the year?
CARA Adele had great songs on 25, but Beyoncé pulled together a beautiful body of work as a whole, and I’m really into that.

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

What are the challenges that people of color and women face when it comes to the Grammys and the music
time. Why does [competition] always have to be portrayed as a feud? You don’t really see that with men.

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

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

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

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

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

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

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

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

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

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

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

MORRIS Fine arts education in public
“RACISM DOESN’T STOP. IT PLAGUES US REGARDLESS OF TALENT OR SKILL.”
—CHANCE

Chance
The Rapper

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

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

HIT SINGLE
On the Oct. 8 chart, “No Problem” became his first Hot Rap Songs top 10.
schools is really abysmal. The same emphasis should be put on music, theater, dance — anything creative — that’s put on math and science.

CARA I’d like to shut off all the noise and allow people to be creative without all the judgments and standards that we think we have to follow. The bar is set so high for women, and it doesn’t really exist for men. When I did the [2016] MTV Video Music Awards [preshow], I chose to go with no makeup because I’m doing this whole campaign for my song “Scars.” I just wore my regular clothes — I didn’t fancy it up — and a lot of articles, especially those written by women, said, essentially, “We understand what you’re trying to do, but if you just could have elevated it a bit...” That’s so frustrating! I’m trying to make a statement, and they’re saying they acknowledge that statement, yet wish I would change. You put so much work into being a good performer, and then all people can talk about is what shoes you’re wearing.

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

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

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

What’s next for you? CARA I’m trying to write a bit on the road. I thought it was going to be easy but it’s actually very difficult. When I make an album I want to dedicate all my time to it, because I got to do that for the first one. CHANCE I want to tour a lot of continents I’ve never been to — Asia, Australia, South America — but eventually stop and open up a theater in Chicago and do a show there for a while. My new tour is based off a few of my favorite Broadway productions: Hamilton, The Wiz, The Sound of Music and, more than anything, The Lion King. But this wouldn’t be like a Chance the Rapper concert. It would be narrative [combined] with new musical and theatrical production.

If you’re nominated, what will you wear to the Grammys? MORRIS Oh, my God, I haven’t even chosen what I’m going to wear to the CMA Awards, and they’re in November. I’ll have to get back to you on that. CHANCE A suit — somebody told me that the VMAs was more lax, so I wore overalls. Then I got there and there were people in suits, so I was f—ing pissed. I’m not going to make that mistake again. All award shows, next year’s VMAs — straight suit.

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

Alessia, will you wear makeup? CARA If I’m performing “Scars,” I won’t onstage. But if I’m going to go all out for that night, I might as well go all the way out.
wo words: Adele and Beyoncé. As awards show ratings plummet and viral moments increasingly decide a ceremony’s impact, the world’s two biggest stars going head-to-head on Feb. 12 — and also likely taking the stage at the Staples Center — may be the answer to CBS and the Grammy producers’ prayers.

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

ALBUM OF THE YEAR

Adele’s 25 and Beyoncé’s Lemonade will almost certainly score nominations. The question is whether the near-universal commercial appeal of 25 — which had the biggest Nielsen Music sales week of all time — will carry more weight than Lemonade’s galvanizing, just-in-time social resonance. Though Adele’s album came out back in November 2015 and Beyoncé’s new music didn’t fully take off on radio, both women are flexing their popularity on tour.

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

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

Chance the Rapper’s Coloring Book may have an uphill battle against the bigger-name rap contenders, but a change in Grammy rules makes his highly praised, streaming-only album eligible despite never being sold commercially. Another digital-only album, Frank Ocean’s long-awaited Blonde, came out just in time to qualify for the awards, as did 22, A Million, the latest from 2012 best new artist winner Bon Iver. Response to Sia’s This Is Acting was a bit muted, but she gave a memorable performance at the ceremony in February and appeals to Grammy voters. Others in play: Rihanna’s Anti, Coldplay’s A Head Full of Dreams, Justin Bieber’s Purpose and country anti-hero Sturgill Simpson’s A Sailor’s Guide to Earth.

RECORD OF THE YEAR

Once again, Adele and Beyoncé look like locks here. “Hello” was as inescapable as a pop record gets nowadays, and Ms. Adkins previously won this trophy for 21’s “Rolling in the Deep.” “Formation,” though, was the year’s great call to arms, and from the obsessive analysis given to each frame of the video to Beyoncé’s hotly debated Super Bowl performance, her
track helped define the culture in 2016. Drake’s “One Dance” (featuring Wizkid and Kyla) ranks as Billboard’s official song of the summer and will likely get a nod here. Justin Bieber, having established his Grammy credibility with the Jack U collaboration “Where Are U Now” (the 2016 best dance recording), returned with the mature, acoustic-based “Love Yourself,” co-written with Grammy favorite Ed Sheeran. Lukas Graham’s “7 Years” was another earnest, massively popular transition, Justin Timberlake, may not resist. Zayn pulled off the difficult trick of breaking away from a teen-pop group and standing on his own with “Pillowtalk” — and while his leading role model for that category, and this time there are two heart-tugging ballads going head-to-head: Thomas Rhett’s “Die a Happy Man” (which he co-wrote with Sean Douglas and Joe Spargur) and Tim Mcgraw’s “Humble and Kind” (by Lori McKenna, who was nominated in 2015 for Little Big Town’s “Girl Crush”). Sia’s “Cheap Thrills” (also co-written by Kurstin) seems like an outside shot, and while “Formation” (which Beyoncé co-wrote with Khalif Brown, Jordan Frost, Ashton Hogan and Michael Len Williams II) isn’t the typical kind of song for this category, its impact should earn it a serious look.

**BEST NEW ARTIST**

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

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

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

Further afield are acts with one or two big songs but maybe not the gravity of a career artist. Shawn Mendes ascended quickly to arena-headliner status. Lukas Graham is a strong contender, along with Alessia Cara, who is well-liked across genres. The Chainsmokers’ “Closer,” with Halsey, would be a timely choice and while his leading role model for that category, and this time there are two heart-tugging ballads going head-to-head: Thomas Rhett’s “Die a Happy Man” (which he co-wrote with Sean Douglas and Joe Spargur) and Tim Mcgraw’s “Humble and Kind” (by Lori McKenna, who was nominated in 2015 for Little Big Town’s “Girl Crush”). Sia’s “Cheap Thrills” (also co-written by Kurstin) seems like an outside shot, and while “Formation” (which Beyoncé co-wrote with Khalif Brown, Jordan Frost, Ashton Hogan and Michael Len Williams II) isn’t the typical kind of song for this category, its impact should earn it a serious look.

**SONG OF THE YEAR**

First, your annual reminder: Song of the year recognizes songwriters; record of the year, performers and producers. 2015 and 2016 provided many of the big, heartfelt compositions that this category tends to favor. “Hello” (written by Adele and Greg Kurstin), “7 Years” (Lukas Graham leader Lukas Forchhammer, Steffan Forest, Morten Ristorp and Morten Pilegaard) and “Love Yourself” (Justin Bieber, Ed Sheeran and Benjamin Levin) all have a strong shot here. Country songs often factor into this category, and this time there are two heart-tugging ballads going head-to-head: Thomas Rhett’s “Die a Happy Man” (which he co-wrote with Sean Douglas and Joe Spargur) and Tim Mcgraw’s “Humble and Kind” (by Lori McKenna, who was nominated in 2015 for Little Big Town’s “Girl Crush”). Sia’s “Cheap Thrills” (also co-written by Kurstin) seems like an outside shot, and while “Formation” (which Beyoncé co-wrote with Khalif Brown, Jordan Frost, Ashton Hogan and Michael Len Williams II) isn’t the typical kind of song for this category, its impact should earn it a serious look.

FURTHER AFIELD ARE ACTS WITH ONE OR TWO BIG SONGS BUT MAYBE NOT THE GRAVITY OF A CAREER ARTIST. SHAWN MENDES ASCENDED QUICKLY TO ARENA-HEADLINER STATUS. LUKAS GRAHAM IS A STRONG CONTENDER, ALONG WITH ALESSIA CARA, WHO IS WELL-LIKED ACROSS GENRES. THE CHAINSMOKERS’ “CLOSER,” WITH HALSEY, COULD TIP THE BALANCE FOR ONE, OR BOTH, ACTS. BRYSON TILLER WAS HONORED AT THE BET AND MTV VIDEO MUSIC AWARDS, AND DESIGNER’S “PANDA” WAS UNAVAILABLE FOR MONTHS. VOTERS ALSO MAY REACH BACK FOR ACTS THAT MADE THEIR BIGGEST IMPACT IN 2015 (CHARLIE PUTH, RACHEL PLATEN) AS ALWAYS — FOR BETTER OR WORSE — EXPECT A SURPRISE IN THIS GROUP.

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Grammys’ Streaming Revolution(ish)!

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

The Recording Academy would like to make one thing perfectly clear: The success of Chance the Rapper’s Coloring Book — which, in May, became the first streaming-only album to chart on the Billboard 200 — did not play a role in the academy’s decision to make records released through the platform eligible for Grammy Awards consideration. By the time a Change.org petition lobbying for the rule change amassed 40,000 signatures, it was already a done deal.

Although the eligibility revision was announced June 16, nearly a month after Coloring Book debuted on Apple Music, academy executives say it was introduced in March and ratified internally in May, two years after members first proposed allowing “free” recordings into the Grammy sweepstakes.

“It’s important to note that we didn’t make this change for any particular artist because we felt, ‘Oh, this artist is not going to be eligible and that’s going to make us look bad,’ ” Recording Academy senior vp Bill Freimuth tells Billboard. “It’s really more about trying to stay ahead of changes in a very dynamic industry.”

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

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

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

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

The Grammys, TV’s second-biggest awards show behind the Oscars, have managed to retain a relatively stable audience in recent years. But advertiser-preferred younger viewers are becoming more difficult to keep. CBS’ 2016 telecast dropped 10 percent among adults 18 to 49, even as viewership held at 25 million. Hardly the only awards telecast to suffer declines — the Sept. 18 Primetime Emmy Awards had record lows — the Grammys’ battle for younger viewers is nothing compared with the one waged by the MTV Video Music Awards. In just six years, linear ratings have nosedived. August’s telecast was off nearly 75 percent from its peak in 2011. But the VMAs have doubled down on attracting viewers on other platforms. “MTV was intelligent in understanding how people are consuming video,” says Sam Armando, lead investment director at media firm Mediavest-Spark Armando. “That’s why you see the big digital play and the simulcast across [Viacom] networks.” (CBS streams the Grammys telecast through its All Access subscription service.)

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

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

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

—MICHAEL O’CONNELL
Rebirth Of The Last Bee Gee

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

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

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

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

This is a very different Barry Gibb than the one who sat here two years ago, when his wife of 46 years, Linda — a former Miss Edinburgh whom Gibb met on Britain’s Top of the Pops in 1969 — came in one night to find him in his bathrobe, watching TV in the dark. For 50 years, his life had been defined by the hits he created with the Bee Gees, from the 1968 classic “To Love Somebody” to the indelible “Stayin’ Alive” in 1977. Following the disco backlash of the late ‘70s, Gibb retreated from the spotlight, fearing he and his brothers would get “swept away” if they didn’t reinvent themselves as behind-the-scenes tunersmither. And after the deaths of his twin brothers Maurice (in 2003) and Robin (in 2012), who were three years younger, Gibb felt like a man consigned to the past. “I was ready to quit. I was done. There was no point in going on any further,” he says now. “I’ve done solo work my whole life but never felt like a solo artist.”

But Gibb is finally emerging from this time capsule with his first solo album in 32 years, the hopefully titled In the Now. The Bee Gees, committed pop romantics, were never confessional songwriters. But Gibb’s new solo work is a departure: a kind of diary of his private world, with songs about his life “underground” (“Home Truth Song”), his outrage at current affairs (“Blowin’ a Fuse”), his skepticism of religion (“Cross to Bear”) and the abiding heartache of 1964 Gibb (left) with brothers Robin (center) and Maurice in their early songwriting days with the Bee Gees, shortly after the family moved to Sydney. “We knew as kids we had something going on,” says Gibb.

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

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

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Staying Alive

The many incarnations of Barry Gibb — with and without his brothers — during a more than five-decade career
Billboard /two.tab/zero.tab/zero.tab.

its staggering /two.tab/four.tab-week-run atop the
buoyed by six Bee Gees songs, begins
The
1977
a portrait of a man carrying the bur den of
fade away” (“In the Now”) but also paints
addict, calls himself “the one who will not
who indulged in drugs but was never an
recent years (“End of the Rainbow”). Gibb,
who indulged in drugs but was never an
addict, calls himself “the one who will not
fade away” (“In the Now”) but also paints
a portrait of a man carrying the burden of
tragedy: “If tears were diamonds, I’d be a
rich man now” (“Diamonds”).

The album is my opinion of life,” says
Gibb, “my feelings and my journey with
my brothers, and without my brothers,
with my parents and without my parents,
and with my own family, seeing my kids
have their own kids.”

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

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

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

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

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

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

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

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

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**NINE YEARS LATER**, Gibb found himself sitting at the bedside of another brother: Robin, who lay in a coma in London following surgery for colon cancer. Barry softly sang the first lyrics of a new song he had been working on called “End of the Rainbow,” a plea for peace — and peace of mind — at the end of the bitter Bee Gees journey. “The idea of ‘End of the Rainbow’ is here: ‘What you were searching for, you’ve found it,’” says Gibb, recalling the moment. “Robin was always threshing around, wanting another hit, wanting another hit. ‘We all want another hit, Rob, but the dream came true. It’s OK.’” Gibb is still not sure if Robin heard him; he died days later.

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

To find his own voice, Gibb would need to confront the Bee Gees legacy — at first, an uncomfortable task. Even at the group’s Rock and Roll Hall of Fame induction in 1997, he acknowledged that “we are, in fact, the enigma with the stigma ... We’re aware of it, we hear it every day, we live with it, we have suffered.” On *Saturday Night Live*, Jimmy Fallon had been impersonating Gibb as a talk-show host who wore “crazy-cool medallions” and went on angry tirades in breathy imitations (Justin Timberlake wore false teeth to impersonate Robin). Gibb didn’t find it amusing — “He couldn’t watch it at first,” says Ashley Gibb — and he was further stung when a young reporter asked him whether his *Saturday Night Fever*-era chest hair had been fake. But Robin’s death happened to also coincide with what felt like, finally, a full-circle moment for the Bee Gees. The latest disco-laced pop, from Maroon 5 to Daft Punk, clearly owed a debt to their sound. When Fallon invited Gibb on *SNL*, Gibb’s daughter Alexandra convinced him it was time to embrace the joke (parody is a form of flattery, after all). “When we walked on the set, I could see these guys are pissing their pants, they are so excited he’s in the room,” recalls Stephen. “He’s oblivious. He doesn’t get it. It’s adorable.” Even Paul McCartney showed up in a white suit for the occasion. “There was a time when it was not cool to have your picture taken with the Bee Gees,” recalls Gibb. “And now people want their picture taken with me.”

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

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

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

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

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

The family melodrama, and Gibb’s endeavor to move beyond it, is best captured in “Home Truth Song,” a jangly rocker in which Gibb formulates what might as well be the family motto: “We stand together in a one-man show.” The song (inspired by Springsteen, his favorite modern artist) alludes to both private struggles and resolution to survive: “I am the man who does it all or nothing/I am the one who will not fade away/I will be standing with my hand in the fire/Feeling forever young/Back where I belong/Creating a home truth song.”

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

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

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

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

He works through four new songs, then pivots to the Bee Gees catalog for “How Deep Is Your Love.” “This one’s for mum,” he says (the week before, Barbara Gibb died at 93). As he sings, Gibb seems energized by the familiar melody, a group of female backup singers cooing the Maurice and Robin parts. To his side, Stephen strums a guitar; Ashley, the spitting image of his dad, smiles from the control booth. The entire studio feels like a comfort zone and, as ever, a reminder of Gibb’s past: Indeed, he stood in this precise spot when the Bee Gees recorded their first disco album, Main Course, in 1975.

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

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

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Elvis -
Congratulations on 20 amazing
years. Cheers to 20 more!

“★★★★”
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ELVIS DURAN

ON YOUR

20TH ANNIVERSARY

FROM

YOUR FRIENDS AT

Capitol

MUSIC GROUP
‘I Don’t Consider This Work At All’
A candid Elvis Duran opens up about 20 years of superstars and success on Z100

BY RICH APPEL

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

“Look at you! You’ve grown!” jokes Duran, introducing the superstar DJ to his co-hosts, Bethany Watson and Danielle Monaro, and to his “killer dog, Max [a miniature schnauzer], in case we have any security problems.”

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

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

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

Through his Today appearances, his presence at major televised music events and the video feeds of his radio show, fans in 2015 discovered that Duran, while broadening the scope of his audience, dramatically decreased his own physical size. In December 2014 he underwent gastric sleeve...
surgery, which enabled him to lose 105 pounds in eight months, slimming down from 265 to 160 pounds.

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

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

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

**FOUR DECADES OF DURAN**

At a glance, highlights of Elvis’ career

**1979**

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

**1989**

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

**1999**

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

**2012**

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

**2016**

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

**How did you land at Z100?**

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

**Was the move to mornings a natural one for you?**

I knew I wanted to do mornings, but not at Z100, which was not doing well in the ratings at that time. When new owners and a new program director, Tom Poleman, came in, I told Tom I had an offer to do mornings at WKUT, across the street. He reminded me that I had a legally binding contract and said, “Tell you what: We’re going to put you on the morning show here at Z100.” At the time I was disappointed, but luckily it was the best thing that has ever happened to me in my career. [Poleman is now president of national programming platforms for iHeartMedia.]

**DURAN: WHY THE DIGITAL AGE WON’T KILL THE RADIO STAR**

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

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

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

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

But Duran notes that radio’s fundamental strength — its power to create community — is key to its ability to survive in the digital age. “We have been doing this so long, and we understand our audience so well, that we just know where to run, when to be louder and when to retreat,” he says. “It’s just sort of a thing that is in us.

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

—R.A.
Congratulations ELVIS DURAN on your 20th Anniversary at Z100 New York with love from your ATLANTIC FAMILY.
out. I’ve learned from the best, like Charlie Rose, and Howard Stern, who looks his guests in the eye and goes into their souls to find out what makes them tick. I love taking time with an interview. Time with an artist relaxes them; it makes them want to be there and answer all your questions. If an artist is going through a lot of bad publicity, I don’t want to ask them about that. If they want to talk about it, I’ll make them comfortable enough where they can bring that up on their own. Not only do I want them to feel comfortable, I want them to come back.

How do you feel about the current state of the music scene? Totally excited. The tried-and-true stars are releasing fantastic [songs] and strong collaborations. New artists are proving deep and innovative, which is why I love to introduce them to our listeners.

How many hours a day do you work? It’s not really a “clock in/clock out” workday for me. I’m constantly checking up on news, email, social media and other show members, between hours of TV, naps and washing dishes.

After 20 years, how do you keep the show fresh? What keeps it together is the camaraderie [with co-hosts Watson and Monaro, regularly featured sidekicks Greg T. Skeezy Jones and Froggy, and executive producer David Brody]. We love coming to work with each other every day. If I can take credit for anything, it’s that I’ve done a great job in surrounding myself with fantastic people who are the best at what they do.

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

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

LADY GAGA
“She sometimes artists walk in and they just have that ‘it’ thing — that energy factor you can’t really describe. She came in a few weeks ago, and it was the same Gaga that I met when she was just discovering stardom.”

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

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

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

CONGRATULATIONS ELVIS DURAN ON 20 GOLDEN YEARS AT Z100!
FROM YOUR FRIENDS AT HOLLYWOOD RECORDS
WE KNOW
A LEGENDARY VOICE
WHEN WE HEAR ONE.

Here’s to the one and only
ELVIS DURAN
on 20 incredible years at Z100.

From all your friends at

COLUMBIA Epic RCA
ADAM LEVINE
“Love his music, love his energy, and what he does on The Voice is incredible. To interview him is difficult — he doesn’t always want to answer the questions. I want to keep interviewing him until I get it right.”

KATY PERRY
“I find that artists who are a little more sure of themselves are the easier interviews. Artists like Katy give great interviews because they are not afraid to say what’s on their minds.”

NICKI MINAJ
“Although a lot of people dismiss her because she’s very loud and to the point, that doesn’t bother me. She makes a fabulous interview.”

MILEY CYRUS
“She has a reputation for being very honest and open, which can sometimes lead to complications. She’ll tell you, ‘F— you for asking me that question. That’s stupid.’”

What other ventures are in the works?
There’s a project we’re working on with Dr. Oz called “In Search of Happy,” where I’d be asking artists what they do, when they’re out on the road or in the studio, when they need to pull back and de-stress a little bit.

Has your decision to come out on the air in 2010 made a difference in the show? Do you feel you’ve done a lot for your gay audience?
It has made a big difference. I was never hiding from being gay; I just never talked about it. When I got out of a relationship, I realized I had an opportunity to talk about my private life on the air because I thought it could be relatable. I was blown away by the fact that my being gay was, and still is, a nonissue. There are so many things that define who I am other than being gay. While I’m not really here every day to save lives, I am here to be an example of someone who’s OK with himself. Be OK with who you are, and it really can open a lot of doors.

When you leave the studio, are you still focused on radio?
Not at all. There was a time in my career when I would read the radio gossip columns and do everything I could to plant my name in there in case I wanted a better deal. These days I couldn’t even tell you who’s on the radio where. I love my show and what iHeart allows us to do. I don’t consider this work at all. But when I walk out of here, I’m just a guy in New York walking down the street, wondering what’s for lunch.

When it comes to Elvis Duran and the Morning Show, what are you most proud of?
The ability to give every listener a voice. We may be a big, nationally syndicated show, but we’re still a community of people; we’re still trying to be a hometown. On live radio [you work in the moment]; you can’t do that anywhere else. The rule of thumb is — and I got this from my mother — whatever crawls across the front yard, we’ll pick it up and cook it for dinner. That’s what we do.

Licks, purrs and tail waggles to Elvis Duran for all that you do for animals in need. Your generosity, love and kindness has helped so many animals find new and loving homes.

Congratulations on your well-deserved honor!

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ARTIST DEVELOPMENT CASE STUDY:

HALSEY

PANELISTS
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JASON ARON, ARON PROJECTS
ANTHONY LI, CO-MANAGER
MATT MEYER, AM ONLY
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— PITCHFORK "8.0"

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— GLIDE "★★★★★★★"

"THESE TRACKS ILLUMINATE WHITE AS AN INTRIGUING AND MASTERFUL SONGWRITER"
— MOJO "★★★★"

"A STRIPPED-BACK, CAREER-SPANNING SET SHOWS OFF THE GUITARIST'S GIFTS AS A FOLK-BLUES SONGWRITER."
— ENTERTAINMENT WEEKLY "A-

Margo Price
Midwest Farmer's Daughter

BEST ALBUMS OF 2016 SO FAR:
ROLLING STONE, ROLLING STONE COUNTRY, NPR MUSIC, FLOOD, THE BOOT, PASTE

AMERICANA MUSIC AWARDS
- BEST EMERGING ARTIST

BILLBOARD TOP COUNTRY ALBUMS NO. 10 DEBUT

"HER VOICE ACHES WITH THE SAME WORLD-WEARINESS THAT PERMEATED LORETTA LYNN AND TAMMY WYNETTE'S SONGS."
— ROLLING STONE COUNTRY

"MARGO PRICE WILL STOP MUSIC ROW DEAD IN ITS TRACKS."
— NPR MUSIC
Townes Van Zandt ranks alongside Kris Kristofferson and Bob Dylan,” says Grammy-winning country artist Rodney Crowell of the late singer-songwriter. “He inspired so many songwriters to shoot for something that’s timeless.”

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

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

Van Zandt’s success on the charts first came with “If I Needed You,” recorded by Emmylou Harris and Don Williams, which reached No. 3 on Billboard’s Hot Country Songs list in 1981, and then “Pancho & Lefty” — Van Zandt’s tale of two bandits — recorded by compadres Willie Nelson and Merle Haggard, which topped Hot Country Songs in 1983.
“He was not prone to writing commercial songs,” says Crowell. “He followed the music and the notion of poetry, which makes his songs still vital today.”

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

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

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

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

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

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

**TOWNES VAN ZANDT FACTS**

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

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

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

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

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

—ALGER

**BETH NIELSEN CHAPMAN**

**THE HIT** “This Kiss”

**RECORDED BY** Faith Hill

**CHART PEAK** No. 1, Hot Country Songs, May 16, 1998; No. 7, Billboard Hot 100, Oct. 10, 1998

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

**THE HIT I WISH I HAD WRITTEN**

“He Stopped Loving Her Today,” a No. 1 smash on Hot Country Songs in 1977 for Rogers, written by Don Schlitz, is “so unbelievable,” says Barker. “Every word is crucial in that story."

**AARON BARKER**

**THE HIT** “Love Without End, Amen”

**RECORDED BY** George Strait

**CHART PEAK** No. 1, Hot Country Songs, June 9, 1990

“When I was a kid, growing up and going to Bible school, I thought I wanted to be a preacher. But I got wild when I turned 16 and got my girlfriend pregnant, got married and ended up playing in a rock’n’roll band,” recalls Barker, a native of San Antonio. “I turned 17 four days before my son was born. When he turned 16 and got a car, he had a little accident. Nobody got hurt, but I realized somebody could have gotten hurt bad. I sat him down and he got to it Kenny could have had. I said, ‘That’s the one!’ Before he got to it Kenny could have said, ‘I’m tired of this shit’ (and left). But luck happens, and that’s the best way to have hits — a lot of luck.”

**BOB MORRISON**

**THE HIT** “You Decorated My Life”

**RECORDED BY** Kenny Rogers

**CHART PEAK** No. 1, Hot Country Songs, Nov. 3, 1979; No. 7, Hot 100, Nov. 17, 1979

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

**THE HIT I WISH I HAD WRITTEN**

“Sunday Morning Coming Down,” a No. 1 track on Hot Country Songs in 1970 for Johnny Cash, written by Kris Kristofferson, was “so honest,” says Morrison.
CONGRATULATIONS
CARLOS VIVES & SHAKIRA
ON YOUR 2 LATIN GRAMMY'S NOMINATIONS FOR
LA BICICLETA
RECORD OF THE YEAR
SONG OF THE YEAR
Enrique, Shakira Get Top Latin Grammy Nominations
But Fonseca, Jesse & Joy and Djavan lead the 2016 nods

BY LEILA COBO

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

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

Record and song of the year nominations went to Enrique Iglesias for “Duele el Corazón,” featuring Wisin, and Carlos Vives and Shakira for “La Bicicleta,” while the late Juan Gabriel (a likely candidate for a major musical tribute during the Nov. 17 show that will air live on Univision) is up for album of the year for “Hasta la Raíz.” Even Gabriel failed to get an album of the year nomination in 2015 for Los Dúo, despite its stature as the biggest-selling album of the year.

When it comes to U.S. artists, there’s a good reason why they fail to dominate the Latin Grammys’ top categories. For the mainstream Grammys, which are presented each February, a recording must be released in the United States for consideration. However, submissions for the Latin Grammys come from all over the Spanish- and Portuguese-speaking world as well as the States. In fact, 2016 yielded a record 10,500 submissions for consideration, up from 9,000 the year before.

With so many submissions, recognition was thinly spread — so thin, in fact, that one of the song of the year candidates, “A Chama Verde” by John Finbury featuring Marcela Camargo, from the jazz/boss nova album Imaginário, had
fewer than 1,000 plays on Spotify when it was nominated.

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

Reggaetón is on the rise almost everywhere in the Latin world by every measure, from concert ticket sales to global Spotify and Shazam numbers to the Billboard charts. But aside from the top-category recognition for two major hits created with reggaetón beats — “Duele el Corazón” and “La Bicicleta” — there are no other leading reggaetón acts nominated across the top categories.

J Balvin’s Energía garnered only a single nomination for best urban music album. Jam and Maluma — who, with Balvin, are arguably reggaetón’s hottest stars — were completely ignored.

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

**RECORD OF THE YEAR**

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

**Additional nominees**


**ALBUM OF THE YEAR**

Only two of this category’s 10 nominations are by superstars: Bocelli’s Cinema and Gabriel’s Los Dúo 2. Gabriel, who didn’t garner a single nomination in 2015 for the top-selling and widely acclaimed Los Dúo, will finally get recognition following his Aug. 28 death for this equally compelling sequel. Top nominee Fonseca would have had a chance with Conexión, an album where he takes risks by exploring different genres. But there’s a recent precedent that also favors Gabriel: Guitarist Paco de Lucia won this category in 2014 after his passing earlier that year.

**Additional nominees**

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

**SONG OF THE YEAR**

When Colombian cyclist Nairo Quintana won Spain’s very demanding Vuelta a España bicycle race in September, he said Vives and Shakira’s “La Bicicleta” was the song that propelled him to victory. Catchy and earthy, the track is one of only two global hits in the running among 10 songs in this category, which recognizes songwriting. But “La Bicicleta” might nab the honor, given the song’s pedigree. Its three co-writers, Shakira, Vives and Andres Castro, are all previous multiple Latin Grammy winners.

**Additional nominees**


**BEST NEW ARTIST**

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

**Additional nominees**

Sophia Abrahão, The Chamas, Esteman, Ile, Morat and Ian Ramí.
ANDREA PRIMICERIO, SCOTT RODGER, GUY OSEARY
AND EVERYONE AT WISH TO CONGRATULATE
Maestro Andrea Bocelli
ON HIS LATIN GRAMMY® NOMINATIONS FOR ‘CINEMA’

WISH TO CONGRATULATE
Maestro Andrea Bocelli
ON HIS LATIN GRAMMY® NOMINATIONS FOR ‘CINEMA’

2016 LATIN GRAMMY® NOMINEE “RECORD OF THE YEAR”
2016 LATIN GRAMMY® NOMINEE “ALBUM OF THE YEAR”
2016 LATIN GRAMMY® NOMINEE “BEST TRANSITIONAL POP VOCAL ALBUM”

ANDREA BOCCELLI
CINEMA
My Greatest Latin Grammy Moment Jumping off chairs, hugging Mom and a 9-year-old’s victory

Mané
BEST ROCK ALBUM BY A DUO OR GROUP, 2003
“We were nominated for our album Revolución de Amor, and quite honestly, we didn’t think we were going to win,” recalls Mané’s Alex González, 47. “No one in the band wanted to go. So I finally said, ‘What the heck, I’ll go alone, just in case anything happens. At least someone will represent the band.’ And what do you know, I’m sitting there, they announced the nominees, and we won! I had no speech planned, nothing, but I accepted our Grammy and partied till 6 a.m.”

Jesse & Joy
BEST NEW ARTIST, 2007
“It’s impossible to forget what we felt with our first Latin Grammy,” says Joy Huerta, 30, of the sibling duo that landed four nominations in 2016. “At the ceremony, we sat down holding hands with our Daddy, and when we heard our names called out, we literally jumped out of our chairs and hugged each other. It meant so much because we knew that it was a bet on us and on our future. It’s definitely one of the most important honors we’ve received in our career.”

Miguelito
BEST LATIN CHILDREN’S ALBUM, EL HEREDERO, 2008
“Winning a Latin Grammy at only 9 years old was magical,” says Miguelito, now 17. “I didn’t go to the preshow event, where they were announcing my category. I hadn’t won the year before, and I didn’t want to get all emotional and then have to walk the red carpet, so I sent my Dad. I was finishing getting dressed when he called and said, ‘Congratulations champ, you won a Grammy.’ I started jumping up and down in my hotel room, I hugged my Mom, and I finished dressing as fast as I could so I could go pick up that Grammy. It was all one big party, from the moment I left the event until I returned to Puerto Rico.”

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

Fonseca
BEST TRADITIONAL VOCAL POP ALBUM, FONSECA SINFÓNICO, 2014
“Our symphonic album was risky, but something in which we’d invested a lot of time and heart,” recalls Fonseca, 37, who is up for four awards in 2016. “I went to Las Vegas with my parents, my wife, my manager, all of my team. And for the first time, four of my close friends from Colombia came with me. And there we were in the pretelecast, picking up my third Latin Grammy. It was only a few minutes between the announcement and my picking the Grammy up and thanking everyone. But they were the longest minutes of my life.”

——LC——

LIFETIME ACHIEVEMENT HONOREES
The Latin Recording Academy recognizes select performers for their career contributions

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

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

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

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

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

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

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

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

RAFAEL SOLANO SÁNCHEZ
Solano Sánchez is best known for his song “Por Amor,” recorded as a duet by Gloria Estefan and Jon Secada in 2003. The 85-year-old Dominican composer has worked across genres, including love ballads, merengue and chorale compositions. Solano Sánchez founded his country’s Voice Festival.
CONGRATULATIONS
ANDREA BOCELLI
FROM EVERYONE AT
UNIVERSAL MUSIC GROUP

CINEMA
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RECORD OF THE YEAR

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Congratulations
Marc Anthony
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Latin Grammy
Person of the Year
honor.

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Arena
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ON THE UPCOMING SOLD OUT
COLE SWINDELL DOWN HOME TOUR

PRESENTED BY CMT ON TOUR

OCT 26: TULSA, OK
OCT 27: WICHITA, KS
OCT 28: DENVER, CO
OCT 29: ODESSA, TX
NOV 04: OXFORD, MS
NOV 09: NEW YORK, NY
NOV 10: PITTSBURGH, PA
NOV 11: NORFOLK, VA
NOV 12: SILVER SPRING, MD
NOV 17: FORT WALTON BEACH, FL
NOV 18: LAKE BUENA VISTA, FL
NOV 25: HOUSTON, TX
NOV 26: FORT WORTH, TX
NOV 30: ROSEMONT, IL
DEC 01: CHICAGO, IL
DEC 02: ST PAUL, MN
DEC 03: MILWAUKEE, WI
DEC 07: SAYREVILLE, NJ
DEC 08: PHILADELPHIA, PA
DEC 09: PROVIDENCE, RI
DEC 10: BOSTON, MA
DEC 15: KNOXVILLE, TN
DEC 16: GREENVILLE, SC
DEC 17: CHARLOTTE, NC

DOWN HOME SESSIONS III AVAILABLE OCTOBER 28
A week after Twenty One Pilots set the record for longest climb to No. 1 on the Artist 100 (7½ weeks, Mendes breaks it, reigning for the first time in his eighth week. He takes over at the top as his new album, Illuminate, debuts atop the Billboard 200 (see page 120).

<table>
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<tr>
<th>No. 1</th>
<th>ARTIST</th>
<th>PEAK POS</th>
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<td>JUSTIN BIEBER</td>
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| 11    | NIALL HORAN  | 11       | 1             |
| 12    | BEYONCE     | 2        | 116           |
| 13    | SIA         | 5        | 118           |
| 14    | FLORIDA GEORGIA LINE | 1        | 118           |
| 15    | JASON ALDEAN | 1        | 110           |
| 16    | CALVIN HARRIS | 9        | 85            |
| 17    | CHARLIE PUTH | 10       | 79            |

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<td>EMINEM</td>
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NICK CAVE & THE BAD SEEDS
Skeleton Tree

For Your Consideration

*Best New Music* PITCHFORK 9/10
*Gorgeous* LOS ANGELES TIMES
*An unforgettable piece of art* PEOPLE MAGAZINE
**** ROLLING STONE

BAD SEED LTD/KOBALT LABEL SERVICES
NICKCAVE.COM
### Billboard Hot 100 Chart Data

<table>
<thead>
<tr>
<th>ARTIST</th>
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<th>PEAK POS.</th>
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<td><strong>79 89 90</strong></td>
<td><strong>LAUREN DAIGLE</strong></td>
<td><strong>CAPITOL/REPUBLIC NASHVILLE</strong></td>
<td><strong>ATTACK THE Block</strong></td>
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<td><strong>RE ENTRY</strong></td>
<td><strong>62</strong></td>
<td><strong>117</strong></td>
<td><strong>73 74 75</strong></td>
<td><strong>THE CURE</strong></td>
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<td><strong>RE ENTRY</strong></td>
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<td><strong>71 72 73</strong></td>
<td><strong>KRONOS</strong></td>
<td><strong>NATIVE SODO</strong></td>
<td><strong>BILLY CURRINGTON</strong></td>
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<td><strong>RE ENTRY</strong></td>
<td><strong>94</strong></td>
<td><strong>115</strong></td>
<td><strong>70 71 72</strong></td>
<td><strong>MUSE</strong></td>
<td><strong>RED HOT CHILI PEPPERS</strong></td>
<td><strong>RHINO</strong></td>
</tr>
</tbody>
</table>

**Gnash, Kilara Climb**

Two songs, both by artists in their first appearances on the Billboard Hot 100, hit the charts top 15: “I Hate U/I Love You” by Gnash (above, featuring Olivia O’Brien) jumps 19-13 and “Gold” by Kilara rises 16-15. The gains spark each act’s ascent on the Billboard Artist 100, where Gnash pushes 54-46 and Kilara soars 31-24 (both new peaks).

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

Two other rookies scale the Artist 100, thanks to their hit “Broccoli.” D.R.A.M. (62-52) and the track’s featured artist, Lil Yachty (76-68). The newcomers rise by 12 percent and 7 percent, respectively, on the chart, as the single tops Hot Rap Songs for a fourth week and stays at its No. 8 high on the Hot 100. Streaming accounts for the bulk of the song’s points on the charts (71 percent), as it holds at No. 4 on Streaming Songs (191.5 million U.S. streams, up 11 percent). — Gary Trust
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Big shoulder pads.
Big hits.

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Original MTV VJs Mark Goodman, Nina Blackwood, Alan Hunter and Martha Quinn count down the Big 40 hits of the Big ’80s each week. Totally tubular.

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

* * *

countdown powered by billboard

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WorldRadioHistory
FOR YOUR GRAMMY® CONSIDERATION

Arika Kane

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

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

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

The Media Base Charts declared Arika Kane as the #1 Independent Artist in the country for 20 weeks straight.
The tunes were so cool. Good thing you had all that flannel.

It’s The Back in the Day Replay Countdown. ’90s songs that were all that and a bag of chips.

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

And with SiriusXM® that’s just the beginning. Check out these channels for exclusive countdown shows powered by Billboard.* We’ve got every decade covered, so all you have to do is tune in, sit back and let the tracks take you someplace amazing.
### Billboard 200

<table>
<thead>
<tr>
<th>Job No.</th>
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<td>Farm Town; Here's To The Farmer (EP)</td>
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<td>Chapter And Verse</td>
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**Weeks on Chart:**
- **NEW**: New artists or titles
- **REPRISE/WARNER BROS.**: Reprieve/Warner Bros.
- **HARD II LOVE**: Hard II Love
- **LOW KII SAVAGE (EP)**: Low Kii Savage (EP)
- **THE PREDILECTION IMPULSE**: The Prelude Implicits
- **THE WEEKND**: Beauty Behind The Madness
- **THE ART OF ELEGANCE**: The Art Of Elegance
- **CHANCE THE RAPPER**: Coloring Book
- **COLDPLAY**: A Head Full Of Dreams
- **LUKAS GRAHAM**: Lukas Graham
- **RAE SYREMMUS**: SremmLife 2
- **JOE BONAMASSA**: Live At The Greek Theatre
- **MELANIE MARTINEZ**: Cry Baby
- **KHABRA**: Low KI Savage (EP)

### Mendes’ Illuminate Shines At No. 1

Shawn Mendes’ “Illuminate” is the second No. 1 album on the Billboard 200 with the arrival of illuminate. The set earned 145,000 equivalent album units in the week ending Sept. 29, according to Nielsen Music. It also launched with 121,000 traditional album sales — Mendes’ best sales week yet. Illuminate is Mendes’ second full-length, following Handwritten, which debuted at No. 1 in 2015.

As Illuminate arrives atop the Oct. 15 list, it gives Mendes two No. 1 albums at just 18 years of age. More precisely, based on the new chart’s date, Mendes’ achievements precede his second No. 1 at only 18 years, two months and seven days old. He was born Aug. 8, 1998. Only five artists have scored their first two No. 1 albums at such a young age. Justin Bieber claimed his second leader, Never Say Never: The Remixes, at 17 years and four days old in 2012. Miley Cyrus was just 14 years, seven months and 21 days old when Hannah Montana 2/Miley Cyrus debuted at No. 1 in 2007. Hilary Duff was 17 years, 11 months and six days old when Most Wanted launched at No. 1 in 2005. And LeAnn Rimes was 16 years and 30 days old when You Light Up My Life — Inspirational Songs hit No. 1 in 1997.

In addition, Mendes is the first artist to have his first two studio albums hit No. 1 since nearly a year ago, when 5 Seconds of Summer bowed at No. 1 with Sounds Good Feels Good. (It followed the band’s self-titled debut in 2015.) — Keith Caulfield
Too young to be oldies. But great enough to be goodies.

It's The Pop2Kountdown.
A look back at what Y2K did to music.

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

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

* * *

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**World Radio History**

Maxwell’s black SUMMERS’night jumps back onto the chart at No. 19 with a 498 percent unit gain (to 16.000 in the week ending Sept. 29, according to Nielsen Music) thanks to sales of the album offered with tickets to his concert tour. A similar promotion aids Red Hot Chili Peppers at No. 29 (up 188 percent to 15,000). Up at No. 14, a 10th-anniversary reissue of My Chemical Romance’s The Black Parade aids the set’s 339 percent lift (to 21,000 units). – K.C.
At Sound Royalties, we help you get access to the money you need so nothing gets in the way of your music.

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

SCOTT HEALY
GRAMMY® NOMINATED COMPOSER

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

LAURA DICKINSON
FOR YOUR GRAMMY® CONSIDERATION

“COULD REALLY TAKE THE TORCH FROM RAY BENSON AS THE KEEPER OF THE WESTERN SWING FLAME”
- ROUGHSTOCK

“AWESOME...10 OUT OF 10 AND TWO THUMBS UP”
- RUSSELL MCLAIN SHOW

“AN ARTIST OF CONSIDERABLE TALENT & EMOTIONAL DEPTH”
- CHUCK DAUPHIN
WRITER FOR BILLBOARD

“EXCELS IN BLENDING TRADITIONAL COUNTRY WITH MORE MODERN ARRANGEMENTS”
- DIGITAL RODEO

“STUCK IN YOUR HEAD AFTER HEARING IT JUST ONCE”
- NASHVILLE COUNTRY CLUB

“SPEAKS THE TRUTH AS IT RIDES A GENTLE COUNTRY MELODY”
- STRICTLY COUNTRY
As I Am

Development, it's her first entry on the tally, her first arrival in the top 40 of the charts. With OR, in traditional album sales, 

Wicked the Billboard 200. It follows her Film 

Frozen hit, “Let It Go,” from the film

In October 2015, the album Heatseekers Albums

The Tony and Emmy Award winner previously visited Top Country Albums (Some Lessons Learned, No. 14 in 2003), Holiday Albums (A Lovely Way to Spend Christmas, No. 7 in 2000) and Top Christian Albums (As I Am, No. 31 in 2005).

For Tony winner Manzel, her new album is her second top 40 release on the Billboard 200. It follows her highest-charting set, Holiday Wishes, which reached No. 5 on the Billboard Hot 100 earlier in 2014.

— Keith Caulfield
FLUME

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

45 BEST ALBUMS OF 2016 SO FAR

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

ROLLING STONE

“IT Sounds LIKE THE FUTURE OF ELECTRONIC MUSIC”

TIME

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

ZANE LOWE - BEATS 1

“THE MOST PROMISING CROSSOVER PRODUCER”

ESQUIRE

MANAGEMENT
NATHAN MCLAY
FUTURE CLASSIC

LABEL
MICHAEL GOLDSTONE / THADDEUS RUDD
MOM + POP

AGENT
STEVE GOODGOLD / LATANE HUGHES
WINDISH AGENCY

PRESS
CARLA SACKS
SACKS & CO

PHOTO CYBELE MALINOWSKI • STYLING DAVID BONNEY • ART DIRECTION JAY RYVES
Metallica Bows In Top 10

Metallica (below) races to a No. 8 debut on Billboard + Twitter Top Tracks with “Moth Into Flame,” scoring the band’s second top 10 on the Top Tracks chart from its upcoming album Hardwired...To Self-Destruct. The title track debuted and peaked at No. 2 in September. The rock band unveiled the track’s video on Sept. 26, and the clip has roared to more than 4 million global views on YouTube through Oct. 4. Metallica performed “Moth” on NBC’s The Tonight Show starring Jimmy Fallon on Sept. 29. The song’s parent album arrives Nov. 18 and has roared to more than 1.3 million global plays on YouTube through Oct. 4. Apple Music’s Beats 1, and on Billboard/uni + Twitter, debut. The collaboration with “All We Know” featuring The Weeknd and Dua Lipa arrived after its Sept./29 surprise release premiered on all digital retailers and streaming services, and Horan also premiered a “1 Me, I Take” video performance of “Town.” The recording has amassed more than 5.4 million global views on YouTube through Oct. 4.

The Chainsmokers’ success in 2016 continues with “All We Know” (featuring Phoebe Ryan), which debuts at No. 4 debut. The collaboration is the EDM duo’s fifth Top Tracks entry and Ryan’s first, following four previous charting entries on Billboard + Twitter Emerging Artists. “Know” debuts with more than 1.3 million global plays on YouTube through Oct. 4. Cashmere Cat’s “Trust Nobody” (featuring Selena Gomez and Tory Lanez) opens at No. 11. It is Lanez’s highest-charting entry among four of them on Top Tracks. “Nobody” premiered Sept. 29, and its official YouTube audio has clocked more than 1.1 million worldwide YouTube plays through Oct. 4. The single previewed the Norwegian DJ’s debut album. Wild Love, due later in 2016.

Moth Into Flame,” scoring Top 10 through Oct. 4.

#1 MOTH INTO FLAME The Chainsmokers Feat. Phoebe Ryan
#2 FIRE The Weeknd Feat. Daft Punk
#3 ALL WE KNOW The Chainsmokers Feat. Phoebe Ryan
#4 PERFECT ILLUSION Lady Gaga
#5 COLD WATER Major Lazer Feat. Justin Bieber & MO
#6 FALSE ALARM The Weeknd
#7 TREAT YOU BETTER Shawn Mendes
#8 ONE DANCE Drake Feat. WizKid & Kyla
#9 REVENGE Sia, Craig David & Dzeko
#10 SORRY Justin Bieber Feat. MØ

The Chainsmokers score their third Top 10 with “Moth.” The single arrives after its Sept./29 surprise release premiered on all digital retailers and streaming services, and Horan also premiered a “1 Me, I Take” video performance of “Town.” The recording has amassed more than 5.4 million global views on YouTube through Oct. 4.

#1 THIS TOWN Niall Horan
#2 STARBOY The Weeknd Feat. Daft Punk
#3 CLOSER The Chainsmokers Feat. Halsey
#4 ALL WE KNOW The Chainsmokers Feat. Phoebe Ryan
#5 FALSE ALARM The Weeknd
#6 MERCY Shawn Mendes
#7 COLD WATER Major Lazer Feat. Justin Bieber & MO
#8 MOTION INTO FLAME Metallica
#9 PERFECT ILLUSION Lady Gaga
#10 TREAT YOU BETTER Shawn Mendes

Niall Horan debuts at No. 1 on both the Social 50 and Billboard + Twitter Top Tracks charts with his first solo single, “This Town.” Horan makes history on the former chart, becoming the first artist to enter at the top, dating back to the list’s 2010 inception. Horan’s Social 50 and Top Tracks debuts come on the heels of Sept. 29 release of “Town.” The surprise release premiered on all digital retailers and streaming services, and Horan also premiered a “1 Me, I Take” video performance of “Town.” The recording has amassed more than 5.4 million global views on YouTube through Oct. 4.

#1 THIS TOWN Niall Horan
#2 STARBOY The Weeknd Feat. Daft Punk
#3 CLOSER The Chainsmokers Feat. Halsey
#4 MOTION INTO FLAME Metallica
#5 FIRE The Weeknd Feat. Daft Punk
#6 DON’T LET ME DOWN The Weeknd Feat. Daft Punk
#7 COLD WATER Major Lazer Feat. Justin Bieber & MO
#8 MOTH INTO FLAME Metallica
#9 PERFECT ILLUSION Lady Gaga
#10 TREAT YOU BETTER Shawn Mendes

WorldRadioHistory

Metallica Bows In Top 10

Metallica (below) races to a No. 8 debut on Billboard + Twitter Top Tracks with “Moth Into Flame,” scoring the band’s second top 10 on the Top Tracks chart from its upcoming album Hardwired...To Self-Destruct. The title track debuted and peaked at No. 2 in September. The rock band unveiled the track’s video on Sept. 26, and the clip has roared to more than 4 million global views on YouTube through Oct. 4. Metallica performed “Moth” on NBC’s The Tonight Show starring Jimmy Fallon on Sept. 29. The song’s parent album arrives Nov. 18 and marks the group’s first studio set since 2008. The Chainsmokers’ success in 2016 continues with “All We Know” (featuring Phoebe Ryan), which debuts to a No. 4 debut. The collaboration is the EDM duo’s fifth Top Tracks entry and Ryan’s first, following four previous charting entries on Billboard + Twitter Emerging Artists. “Know” debuts after its Sept. 29 premiere on Zane Lowe’s “World Record” feature on Apple Music’s Beats 1, and the clip’s official YouTube audio has surged to more than 131 million global plays on YouTube through Oct. 4. Cashmere Cat’s “Trust Nobody” (featuring Selena Gomez and Tory Lanez) opens at No. 11. It is Lanez’s highest-charting entry among four of them on Top Tracks. “Nobody” premiered Sept. 29, and its official YouTube audio has clocked more than 1.1 million worldwide YouTube plays through Oct. 4. The single previewed the Norwegian DJ’s debut album. Wild Love, due later in 2016.
WHO THE H#LL IS ROBBIE FULKS?

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

BILL FRISELL

“ROBBIE’S SONGS TELL TRUE WORKINGMAN’S STORIES WITH ALL THE PUNCH OF THE STANLEY BROTHERS OR GEORGE JONES.”

TIM O’BRIEN

“ROBBIE FULKS IS A GENIUS.”

TINA FEY

“HIS LYRICS ARE LITERATURE.”

NEW YORK TIMES

“THE MOST UNDERAPPRECIATED SINGER-SONGWRITER IN AMERICA.”

SPIN

FOR YOUR CONSIDERATION

FOLK ALBUM – UPLAND STORIES

AMERICAN ROOTS SONG – “ALABAMA AT NIGHT”

AMERICAN ROOTS PERFORMANCE – “A MIRACLE”

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No. 1
Apple Music
Classical

Billboard
"Hot Shot Debut"
(Classical & Crossover)

"A cello rock star..."
– Rolling Stone Magazine

"A force of nature..."
– Boston Globe

"Unassailable musicianship..."
– Blogcritics.org

"Kickass new record..."
– WNYC New York Public Radio

"One-woman Kronos Quartet -
and then some."
– The Philadelphia Inquirer

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

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

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

www.mayabeiser.com
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**October 15, 2016**

**Go to BILLBOARD.COM/BIZ for complete chart data**

**Data for week of 10.15.2016**

**WorldRadioHistory**

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#1 ON BILLBOARD NEW AGE ALBUMS

WHITE SUN II

“GURUJAS’ VOCAL MELODIES ARE ADDICTING”
—AudioFemme

“BREATHTAKINGLY BEAUTIFUL”
—New Age Music Guide

“OUTSTANDING FROM START TO FINISH”
—Journeyscapes Radio

“STUNNING VOCALS, BEAUTIFUL, FRESH ARRANGEMENTS, AND A FLAWLESS RECORDING”
—Yatrika Shah-Rais
World on a Note

“A STAND-OUT WINNER”
—Phase Global Radio

“A SIMPLY MAGNIFICENT GROUP”
—One World Music

BY WHITE SUN

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BEST NEW AGE ALBUM

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—Allen Foster, AXS

www.whitesun.com
TOP COUNTRY ALBUMS

1. Chris Stapleton - *From A Room* Volume 1
2. Keith Urban - *Naive*
3. Thomas Rhett - *The Widow, Theonde*
4. Dolly Parton - *Little Big Town - Am I Scared*
5. Kacey Musgraves - *Golden Hour*
6. Brad Paisley - *Graffiti Blue*
7. Carrie Underwood - *ивается*
8. Kane Brown - *Chasing Crazy*
9. Eric Church - *Mr. Misunderstood*
10. Maren Morris - *Humble & Kind"

Billy Currington

Farm Tour: Here’s to the Farmer, the new EP by Luke Bryan (above), debuts at No. 1 on Top Country Albums, selling 32,000 copies in its first week (ending Sept. 29), according to Nielsen Music. Bryan is no stranger to tour-themed EPs, as his latest follows seven spring-break-centric EPs. Farm Tour marks Bryan’s seventh Top Country Albums No. 1. His most recent full-length, *Kill the Lights*, which debuted at No. 1 on Aug. 13, 2015 (with 320,000 in sales), has sold 11 million copies. He boasts the distinction of being the only artist with No. 1s on Top Country Albums each year since 2013.

Bryan Currington collects his 10th Country Airplay No. 1 this week with “It Don’t Hurt Like It Used To” (rolls 2), increasing by 10 percent to 44 million audience impressions. “It was a song I didn’t originally consider for [current LP] ‘Summertime Forever,’” says Currington. “[But it] definitely resonates with fans.” The track is the third single from the set, lead single “Don’t It” led Country Airplay on June 6, 2015.

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

—Jim Asker
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“ELEGANT AND WARM, EXCEEDINGLY WELL MANNERED BUT ALSO KEENLY FELT.” — The New York Times

FOR YOUR GRAMMY® CONSIDERATION BEST JAZZ VOCAL ALBUM

TONY & GRAMMY® AWARD WINNER HAMILTON AN AMERICAN MUSICAL

NEW HOLIDAY ALBUM SIMPLY CHRISTMAS COMING NOVEMBER 11

“While siblings singing sweet harmonies might not be big news, these Jewish sisters— who mix near-extinct Yemenite poetry with fast-paced hip hop and electronic beats—might be.” — The Washington Post

FOR YOUR GRAMMY® CONSIDERATION BEST WORLD MUSIC ALBUM

DEBUT ALBUM HABIB GALBI FEATURING “HABIB GALBI” (OVER 4MM YOUTUBE VIEWS)

npr TOP 30 ALBUMS OF 2016 TOP 10 GLOBAL TRACK

Rolling Stone ARTIST TO WATCH
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“ACTION-PACKED BLOCKBUSTER OF AN AUDIO PRODUCTION.”
—Publisher’s Weekly

“A VIVID MOVIE OF THE MIND.”
—AudioFile Magazine

⭐⭐⭐⭐⭐

FAN REVIEWS

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• Josh Clark
• Charles Davis
• Ellen Dubin
• Ralph Lister
• Scott Menville
• Jim Meskimen
• Phil Proctor
• Stefan Rudnicki
• Fred Tatasciore

#1 NATIONAL BESTSELLER

BATTLEFIELD EARTH

By L. RON HUBBARD

Audiobook

Listen to an excerpt, it will blow your mind
BattlefieldEarth.com/sample/Audiobook.html
The chart data is in a tabular format, showing the best performing songs and albums on the Billboard charts. The table includes columns for the artist, song or album title, peak position, and date of release. The chart covers the period from October 15 to October 21, 2016.
IGGY POP
POST POP DEPRESSION
PRODUCED BY JOSHUA HOMME

“AWESOME"”
- ROLLING STONE

“PICKS UP WHERE LUST FOR LIFE LEFT OFF”
- NEW YORK TIMES

“ONE OF THE MOST VITAL AND ENGAGED WORKS OF HIS CAREER.”
- TIME MAGAZINE

“GARDENIA IS ANOTHER GREAT IGGY POP SONG.”
- PITCHFORK (BEST NEW TRACK)

IT'S TIME...
### R&B/HIP-HOP Songs

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<th>Week</th>
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### Top R&B/HIP-HOP Albums

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### Mainstream R&B/HIP-HOP Tracks

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**Note:** The chart data is for the week ending October 15, 2016. The rankings and positions are as of that date. The list includes songs that topped the R&B/Hip-Hop charts during the week. The chart includes songs with certifications, and the certifications are listed alongside the song titles. The song ‘No Limit’ by Usher featuring Young Thug rose to No. 1, becoming the track with the most No. 1s on the chart. The top R&B/Hip-Hop albums of the week are also listed, with ‘SMH’ by QMBA leading the pack. The main chart placings are updated weekly.
For Your GRAMMY® Consideration

“Best Spoken Word”

ACTION MOVES PEOPLE UNITED

Including:

Dan Aykroyd

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

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

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

We appreciate your consideration. To listen and learn more…

ActionMovesPeopleUnited.org/Listen
### HOT LATIN SONGS™

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FOR YOUR GRAMMY® CONSIDERATION

AUDIOBOOK THREE OF THE ROADHOUSE SONS SERIES!

NARRATED BY PAUL BARRERE OF LITTLE FEAT
A REAL-LIFE ROCK ICON NARRATES A TALE OF ROCK AND ROLL, AND ESPIONAGE!

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WHAT IF THE COLD WAR WENT HOT AND YOUR FATE RESTED IN THE HANDS OF A '70s COVER BAND?
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SONGS
OF HOPE
MOST SUCCESSFUL SONGS OF HOPE EVENT TO DATE WITH RECORD-SETTING ATTENDANCE AND PROCEEDS
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OVER 300 INDUSTRY VIPS ATTENDED AT THE HOME OF RON & STEFANIE FAIR

LEGENDARY EXECUTIVE, PRODUCER AND SPONSOR CLIVE DAVIS PRESENTED HIS “LEGEND IN SONGWRITING” AWARD TO GRAMMY-WINNING SUPERSTAR PHARRELL WILLIAMS

PANDORA’S ADAM PARNES PRESENTED THE “PANDORA TRENDSETTER AWARD” TO PLATINUM ARTIST MIKE POSNER

EMCEED BY JIMMY JAM

ACADEMY AWARD-NOMINATED COMPOSER JOHN DEBNEY RECEIVED THE ELECTRONIC ARTS COMPOSER AWARD FROM EA’S STEVE SCHNUR

EVENT CO-CHAIRS: DAVID RENZER, CHAIRMAN OF SPIRIT MUSIC GROUP; DOUG DAVIS, FOUNDER/PRINCIPAL OF THE DAVIS FIRM; EVAN LAMBERG, PRESIDENT NORTH AMERICA, UNIVERSAL MUSIC PUBLISHING GROUP; AND STEVE SCHNUR, PRESIDENT, MUSIC OF ELECTRONIC ARTS

MAJOR SPONSORS
CLIVE DAVIS, ELECTRONIC ARTS, PANDORA, SCOTT FREE & RSA FILMS, LOS ANGELES MAGAZINE, SONY/ATV MUSIC PUBLISHING, UNIVERSAL MUSIC PUBLISHING GROUP, PEER MUSIC, YOUTUBE/GOOGLE, PAUL SIMON MUSIC, HITS, BILLBOARD, VARIETY
Musically, “Shine On” hooks you in right away with it’s funky and festive intro and is never boring. The only downside to this jam is that it’s just a single. It’s a good one though.

- Stepkid Magazine

Optimistic to its very core, Dennis Sy’s “Shine On” is a song of pure hope.

- Skope Magazine

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

- Jamsphere Magazine

Dennis Sy

Darick DDS Spears

Natalie Jean

www.DSYMusic.com  #GetYourShineOn
## HOT CHRISTIAN SONGS

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## TOP CHRISTIAN ALBUMS

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## Data for week of 10.15.2016

*The week's top-selling current gospel albums, ranked by sales data as compiled by Nielsen Music. The set follows Crowder’s maiden solo L.P., Neon Steeple, which arrived at No. 1 on June 14, 2014 (22,000). In 13 Top Christian Albums appearances, starting with 2093’s No. 17-paking Can You Hear Us? David Crowder Band collected four No. 1s. The 30-song WOW Hits 2017 compilation bows in No. 2 (3,000) on Top Christian Albums. The set features Francesca Battistelli, Chris Tomlin and Matthew West, among others. Also in the top five, Call Me Old-Fashioned, the first country/Christian album from Brad Paisley, and produced by Rory Feek (Joey & Rory), opens at No. 1 in Top Country Albums.*
FOR YOUR CONSIDERATION

You fell in love with him in the original cast of Jersey Boys, now hear his take on the best of Broadway!

“Pulse-racing powerhouse... one very, very big and strong, striking steel-belted voice - thrills and chills are in abundant supply!” — TALKIN’ BROADWAY

Michael Longoria
Broadway
Brick by Brick

NOW AVAILABLE FROM

BROADWAY RECORDS

THANK YOU TO THE SPEAKERS AND ARTISTS WHO DONATED THEIR WISDOM, TIME AND TALENTS AS A GIFT AND A GUIDE FOR OUR CHILDREN.

Released in partnership with Clamorhouse Kids. Available for purchase on iTunes. 100% of proceeds benefit the Boys & Girls Clubs of Philadelphia. Available to teachers and nonprofits for free download.
I Mean New.

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

The Memory Righter isn’t another biography written by a politician. It’s a story of fiction, but it details things all fathers and sons go through. There is a little twist to this “father raising his son” story. Dad is a computer geek of very special proportions. He builds a computer that can record all his own memories and then download those memories into his son’s head. Oh, did we forget to mention that Dad is also a former navy SEAL? Yeah, he’s made a few international enemies along the way. And guess how they’re introduced to the son? There’s even more excitement when the government steps in.

THE MEMORY RIGHTER

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

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

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

CD available www.rhombus-records.com
Download on iTunes / Amazon
For Your Consideration

Americana Album
Folk Album
American Roots Performance (Joan Baez, Indigo Girls – “Don’t Think Twice, It’s All Right”)
Music Film
Album Notes (Arthur Levy)

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

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

World Radio History

The Worldwide Ambassador of Love

Multi-Platinum Miami Soul Icon George McCrae (Rock Your Baby) Returns with a Brand New 15 Tracks Concept Album Called “Love”.

The Vintage 70’s Sound Meets the Sound of Today in an Authentic Blend of Soul, Funk, Pop and Disco - A Real Treat for Classic Soul and Dance Music Fans.
### Dance/Mix Show Airplay

<table>
<thead>
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<td>A R I Z O N A</td>
<td>TikTok /IN MUSIC WE TRUST/IN MUSIC WE TRUST 1</td>
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<td>Porter Robinson &amp; Madeon</td>
<td>Big Beat/Atlantic</td>
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<td>I DON'T CARE</td>
<td>Ed Sheeran &amp; Justin Bieber</td>
<td>Capitol /Columbia /Disruptor</td>
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<tr>
<td>21</td>
<td>ONE MORE TIME</td>
<td>Martin Garrix &amp; Bebe Rexha</td>
<td>Interscope/Atlantic</td>
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<td>20</td>
<td>PERFECT STRANGERS</td>
<td>Jonas Blue Featuring JP Cooper</td>
<td>Capitol/Repertoire</td>
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<td>19</td>
<td>HIGH AND LOW</td>
<td>Empire Of The Sun</td>
<td>Ultra/RCA</td>
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<td>Alok Featuring Ty Dolla $ign</td>
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<td>Cash Cash &amp; Digital Farm Animals Featuring Nelly</td>
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<td>FALL IN LOVE</td>
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<td>Twenty One Pilots</td>
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<td>Peter &amp; Paul/Field Day/Atlantic</td>
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### Top Dance/Electronic Albums

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<td>4</td>
<td>A.D.D. (EP)</td>
<td>Datsik</td>
<td>Interscope/Atlantic</td>
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</table>
THE LEGACY CONTINUES...

FOR YOUR CONSIDERATION

JON BATISTE - “Humanism” & “I Went To Juilliard” from The Late Show EP, CBS
ALFREDO RODRIGUEZ - Tocororo, Mack Avenue
JACOB COLLIER - In My Room, Membran
RICHARD BONA - Heritage, Membran

FOR YOUR CONSIDERATION

Best Children’s Album
Best Recording Package

“...Celebrates diversity and love. Totally addictive!”
Clayre Saxon,
WildHeaven Entertainment

Songs from SAFE through the arts

Empowering

Bullying Prevention

Music with a Message!

www.AzaleaBlossom.com/SAFE
FOR YOUR CONSIDERATION
4-TIME GRAMMY® NOMINEE
Brandy Clark
Big Day in A Small Town

“Best Albums of 2016” (So Far)
billboard

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

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

“Critic's Pick”
“Best Albums of 2016 So Far”
TASTE OF COUNTRY
(4 out of 4 Stars)
“Music Row songwriting doesn’t get any better.”

“...currently the best songwriter in Nashville.”
GARDEN&GUN

TV Appearances Include
and upcoming
Audience Music Special

FOR YOUR CONSIDERATION
GRACE KELLY
“AMAZING IMPROVISED JAZZ SOLO”
“BLUES FOR HARRY BOSCH IS AN ENGAGING NOIRISH INSTRUMENTAL COMPOSITION IN THIS CONTEMPORARY INSTRUMENTAL ALBUM”
“INNOVATIVE JAZZ INSTRUMENTAL ALBUM”

“INNOVATOR MAKING JAZZ YOUNG”
“CHARISMATIC IMMENSLY TALENTED”
DOWNBEAT

FOR YOUR CONSIDERATION
BRUCE LEV
THE DECLARATION OF INDEPENDENTS

“The Declaration of Independents” is pure fun. With a wide variety of styles the pieces are woven together impeccably.
—SKOPe Magazine

“Bruce’s latest effort lets the listener hear many sides of this talented musician. From the rock side to the acoustic... this CD is a MUST LISTEN!”
—Nar Lakes Magazine

“Bruce Lev flat-out can write a song, he can play guitar, and he can produce! A fresh sound on the Retro feel!”
—Dub J & ‘Nem

*2014* Classic Rock
Adult Contemporary
Artist of the Year
Josie Awards
Fair Play Magazine

*2015*
www.BruceLev.com
www.TheDeclarationofIndependents.net
FOR YOUR GRAMMY® CONSIDERATION

SMITA & BAPPI LAHIRI
BEST WORLD MUSIC ALBUM

“A beautifully done and harmonious collaboration representing the best of Indian music” - Mark Nguyen

"Indian Melody" brings you the rich musical and cultural heritage of India in the form of symbolic compositions of notes and rhythms. The diversity ranges from Sufi tunes, the spiritual music of ancient Persia which has had a profound influence on South Asian music to the folk heritage of Bengal. It also showcases soulful notes from the warmth of the increasing human heart to the devotional music guiding us to eternal enlightenment and world peace.

A true depiction of different genre of Indian music such as:

Taal Mala
Ghazal (Romantic composition fusion of Middle eastern and Indian music)

Pepe Bino
Indian classical based

Halim Rabba
Sufi (Spiritual music emanated out of ancient Persian culture)

Ala Jhar Kheer
Koli song from Bengal

Aguner Poroshmoni
Rainbow (instrumental) laureate and India’s national poet Tagore’s hidden song

Vaishnav Janato
Bhajan (Devotional Indian music made famous by none other than Mahatma Gandhi)
The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. See Charts Legend on billboard.com/biz for complete rules and explanations. © /two.lftab/zero.lftab/one.lftab/six.lftab, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

1. We Belong Together
2. Don't Stop
3. I Love You Always Forever
4. Thinking About You
5. This Girl
6. We Can Make It
7. This Is How You Luv
8. Wild One
9. Pieces
10. Sweet Dreams

Chart grosses in U.S. stadiums

Box-office grosses from the North American leg of the ABANDONED tour by Coldplay above earned the British rock band $101.9 million from performances on Aug. 20 and 21. It is the fourth-highest-grossing concert engagement ever reported at the venue (based on Bonscore archives that go back to 1990). Only multiple-show runs by Eminem/Rihanna/One Direction and Beyoncé/Jay Z produced a larger box-office take.

Coldplay's tour began in March with an opening leg that included shows in seven Latin-American cities through mid-April. A European trek followed with 20 sold-out shows at 12 stadiums through July 6. The U.S. run began July 16 with two concerts at Metlife Stadium in East Rutherford, N.J. (ranked No. 1), the band's three events on the chart that breaks the $10 million sales mark. Overall box-office counts since launch now total $221 million from more than 2.4 million sold seats at 52 performances worldwide -- and the tour is not over. A festival appearance in Mumbai and a tour through Australia and New Zealand remain on the group's 2016 schedule. —Bob Allen

concert grosses

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<td>$10,749,394</td>
<td>Coldplay, Alessia Cara, Foxes</td>
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<td>$5,590,660</td>
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concert grosses

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<th>ATTENDANCE</th>
<th>PROMOTER</th>
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<td>Madison Square Garden, New York</td>
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<td>Gexa Energy Theatre, Dallas, Texas</td>
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<td>$945,872</td>
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<td>Gexa Energy Theatre, Dallas, Texas</td>
<td>24,781</td>
<td>Live Nation, Epic Records</td>
</tr>
</tbody>
</table>
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Lynne Segall, Publisher, 10/1/16
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- NPR

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-Austin360

Raps growth and empowerment. Struggle breeds new ways of thinking.
- TUSU magazine

“Black Mics Matter” highlights local rap artists who want to use their voices to address problems we face as a nation as well as provide solutions.
- Backstage Pass, Andy Lanzer

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BLACK MICS MATTER
A SOCIALLY AWARE PROJECT

WorldRadioHistory
12 Years Ago
GREEN DAY STIRRED ‘AMERICAN’ PASSION

A politically charged 2004 LP earned the band its first No. 1 on the Billboard 200 and an album of the year Grammy nomination for album of the year. “It’s pretty sweet,” singer-guitarist Billie Joe Armstrong, then 32, told Billboard about finally reaching No. 1. “We’ve been doing this for a long time.” Armstrong formed the band in 1988 in Rodeo, Calif., with his childhood friend, bassist Mike Dirnt, and the act adopted its name the following year. Drummer Tré Cool joined in 1990.

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

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

—KEITH CAULFIELD
MERCER
AGE 15
LOS ANGELES

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“FEW STARS HAVE MADE THE TRANSITION FROM ACTING TO MUSIC AS SEAMLESSLY AS HAILEE STEINFELD HAS.”
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DRAKE

★ #1 MOST STREAMED ARTIST OF 2016
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★ 8M+ ALBUMS SOLD WORLDWIDE
★ OVER 1 MILLION UNITS SOLD FIRST WEEK
★ “ONE DANCE” #1 HOT 100 / 10 WEEKS
★ MOST SONGS / HOT 100 SIMULTANEOUS (20)

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★★★★★★★★★★★ Forbes

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– THE BOSTON GLOBE

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– MOJO

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