

Billboard

MILEY'S MESSY MAKEOVER

Wild VMAs, weak *Dead Petz*:
Experts debate reboot plans

♦ ♦ ♦

OMI, TAYLOR AND THE GRATEFUL DEAD

Summer's biggest slam-dunk
stars and how they did it

♦ ♦ ♦

CHRISSE HYNDE, UNREPENTANT

BY TIG NOTARO

Keith, Drugs and Rock'n'Roll

The immortal and unfiltered
lord of the riffs talks Mick
(‘I love the man dearly’),
marijuana (‘unashamedly
a fan’) and how he finds
Donald Trump ‘refreshing’





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billboard HOT 100

The singer's new single is just the 23rd song to debut on the Hot 100 at No. 1.



Justin Bieber Makes History With No. 1 Debut

SUMMER MAY BE OVER, but **Bieber** fever is hotter than ever. **Justin** celebrates his first No. 1 on the Billboard Hot 100 with new single “What Do You Mean?,” which becomes just the 23rd song to debut at the top in the chart’s 57-year history. The 21-year-old, who previously ranked as high as No. 2 with “Boyfriend” in 2012, is the youngest male to ever begin atop the Hot 100.

The first single from Bieber’s as-yet-untitled Nov. 13 album also soars in at No. 1 on Digital Songs with 337,000 downloads sold in the week ending Sept. 3, according to Nielsen Music; No. 2 on Streaming

Songs with 23.2 million U.S. streams; and No. 28 on Radio Songs with 42 million in audience. Bieber performed the track Aug. 30 at the MTV Video Music Awards following a month-long social media blitz leading up to its arrival.

The Hot 100 coronation of “Mean” is a validation following a well-chronicled series of public missteps. Says Bieber’s manager **Scooter Braun**, “I’m happy to see Justin doing what he does best: music.”

The track is also Bieber’s first No. 1 on the Hot 100 as a producer and writer: He co-produced the song with **Mason “Mdl” Levy** and co-wrote with Levy and **Jason “Poo Bear” Boyd**.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
		1	#1 What Do You Mean?	MDL, BIEBER (L.BIEBER, J.BOYD, M.LEVY)	Justin Bieber	1	1
		2	Can't Feel My Face ▲	A.PAYAMI, MAX MARTIN (A.TESFAYE, MAX MARTIN, S.KOTECHA, P.SVENSSON, A.PAYAMI)	The Weeknd	1	13
		3	AG SG The Hills ▲	MANO (A.TESFAYE, A.BALSHI, E.NICKERSON, C.MONTAGNESE)	The Weeknd	3	15
		4	Watch Me ●	BOLO DA PRODUCER (T.B.MINGO, R.L.HAWK)	Silento	3	28
		5	Cheerleader ▲	C.DILLON, O.PASLEY (O.PASLEY, C.DILLON, M.BRADFORDS, DUNBAR, DILLON)	OMI	1	20
		6	Lean On ▲	DI.SNAKE, DI.PLO, P.MECKSEPER (K.M.MORSTED, W.S.E.GRIGAH-CINE, T.W.PENTZ, P.MECKSEPER)	Major Lazer & DJ Snake <small>Feat. MO</small>	4	22
		7	Good For You ▲	N.MONSON, SIR NOLAN, A.SAP ROCKY, H.DELGADO (J.MICHAELS, J.TRANTER, R.MAYERS)	Selena Gomez <small>Feat. A\$AP Rocky</small>	6	11
		8	679	PEOPLES (W.J.MAXWELL, A.COSME JR., J.POPE, B.GARCIA)	Fetty Wap <small>Feat. Remy Boyz</small>	7	10
		9	Locked Away	DR.LUKE, CIRKUT (T.THOMAS, I.THOMAS, L.GOTTWALD, H.R.WALTER, I.TENILLE)	R. City <small>Feat. Adam Levine</small>	8	7
		10	Where Are U Now ▲	SKRILLEX, DI.PLO (S.MOORE, T.W.PENTZ, J.BIEBER)	Skrillex & Diplo With Justin Bieber	8	27

Billboard Hot 100

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CHARLIE PUTH
FEATURING
MEGHAN TRAINOR
Marvin Gaye



The 23-year-old is set to release his debut album *Nine Track Mind* Nov. 6 on Atlantic Records.

On "Marvin Gaye," you sing to a love interest that you should "Marvin Gaye and get it on." Have you ever said that in real life?

Of course. Now I say it ironically, because a lot of people know the song and they're like, "You're the one who sings that." [The song is] a musical icebreaker for any guy who wants to go up to a girl at a bar, and that's playing on the radio. How can you not have a conversation about that song?

Is that your go-to pickup line?

I can't always use that, even though I made it. My other go-to line, if it's like a

big crowd and I just want to talk to her one-on-one, is, "Hey, can you help me with something? Can I show you something?"

What do you find so great about Marvin Gaye?

He made music sound like sex. He can jump genres — he was so ambidextrous in the way that he created music. When he was done making Motown records and wanted to take a political stance, he did it and it didn't seem like it was forced. It was a really smooth transition. And after that he became a sex icon — so it's very inspiring for me.

—ELIAS LEIGHT



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DEMI LOVATO
Cool for the Summer

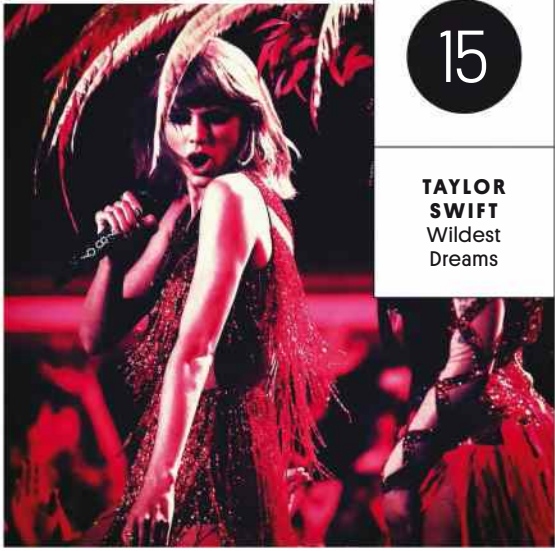
Following Lovato's performance of the song at the MTV Video Music Awards (Aug. 30), it hits a new Hot 100 high and reaches the Digital Songs top 10 (14-10; 72,000 sold, up 44 percent).

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
(17)	(17)	11	Cool For The Summer		Demi Lovato	11	10
(15)	(12)	12	Photograph		Ed Sheeran	12	17
(7)	(10)	13	Fight Song		Rachel Platten	6	21
9	9	14	Trap Queen		Fetty Wap	2	33
		15	Wildest Dreams		Taylor Swift	15	2
11	11	16	My Way		Fetty Wap	7	9
10	16	17	Shut Up And Dance		WALK THE MOON	4	43
-	(94)	18	DG Downtown		Macklemore & Ryan Lewis	18	2
(32)	(20)	19	Stitches		Shawn Mendes	19	15
13	15	20	See You Again		Wiz Khalifa	1	26

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
12	18	21	Bad Blood		Taylor Swift	1	19
(34)	(29)	22	Hotline Bling		Drake	22	5
31	(14)	23	Drag Me Down		One Direction	3	5
(41)	(23)	24	Hit The Quan		@iHeartMemphis	23	3
18	19	25	Uptown Funk		Mark Ronson	1	43
(25)	(26)	26	Marvin Gaye		Charlie Puth	25	12
(23)	(22)	27	Uma Thurman		Fall Out Boy	22	22
47	(31)	28	All Eyes On You		Meek Mill	21	11
19	21	29	Worth It		Fifth Harmony	12	29
(22)	25	30	Classic Man		Jidenna	22	18
(28)	(30)	31	Flex (Ooh Ooh Ooh)		Rich Homie Quan	26	20
20	24	32	Want To Want Me		Jason Derulo	5	26
(26)	(28)	33	House Party		Sam Hunt	26	14
30	34	34	Thinking Out Loud		Ed Sheeran	2	48
21	27	35	Honey, I'm Good.		Andy Grammer	9	28
29	33	36	Sugar		Maroon 5	2	34
33	37	37	Earned It (Fifty Shades Of Grey)		The Weeknd	3	37
24	32	38	Post To Be		Omarion	13	35
35	(39)	39	Back To Back		Drake	21	5
(37)	(36)	40	Renegades		X Ambassadors	36	21
(48)	(42)	41	John Cougar, John Deere, John 3:16		Keith Urban	41	13
(40)	(38)	42	Again		Fetty Wap	33	4
27	35	43	Hey Mama		David Guetta	8	24
(74)	(52)	44	Love Myself		Hailee Steinfeld	44	4
(44)	(41)	45	Buy Me A Boat		Chris Janson	41	15
(36)	(40)	46	Crash And Burn		Thomas Rhett	36	17
		47	Prisoner		The Weeknd	47	1
(62)	(53)	48	Strip It Down		Luke Bryan	48	5
(51)	(44)	49	Planes		Jeremih	44	15
(67)	(57)	50	Ex's & Oh's		Elle King	50	9

PHOTO: BECCA CABRAGE (MUSIC); LOVATO: RANDY HOLMES/GETTY IMAGES; SWIFT: CHRISTOPHER POLK/GETTY IMAGES; DRAGONS: ELIOT LEE; HAZEL: SUMNER TOM VAN SCHELVEN
The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See Charts Legend on billboard.com for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.
SALES, AIRPLAY & STREAMING DATA COMPILED BY Nielsen MUSIC

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
64	75	51	Should've Been Us		Tori Kelly	SCHOOLBOY/CAPITOL	51	8
85	59	52	Where Ya At		Future Feat. Drake	A-1/FREEBANDZ/EPIC	52	7
57	51	53	Like I'm Gonna Lose You		Meghan Trainor Feat. John Legend	EPIC	51	9
NEW		54	Tell Your Friends		The Weeknd	XO/REPUBLIC	54	1
61	56	55	How Deep Is Your Love		Calvin Harris & Disciples	FLY EYE/COLUMBIA	55	7
53	49	56	This Could Be Us		Rae Sremmurd	EARLUMA/INTERSCOPE	49	13
43	46	57	I Don't Like It, I Love It		Flo Rida Feat. Robin Thicke & Verdine White	POE BOY/ATLANTIC	43	11
42	47	58	She's Kinda Hot		5 Seconds Of Summer	HI OR HEY/CAPITOL	22	7
58	54	59	Lose My Mind		Brett Eldredge	ATLANTIC/WVMM	54	13
NEW		60	Acquainted		The Weeknd	XO/REPUBLIC	60	1
59	55	61	Hell Of A Night		Dustin Lynch	BROKEN BOW	55	14
NEW		62	Real Life		The Weeknd	XO/REPUBLIC	62	1
69	60	63	Save It For A Rainy Day		Kenny Chesney	BLU E CHAIR/COLUMBIA NASHVILLE/SONY MUSIC	60	7
39	50	64	Kick The Dust Up		Luke Bryan	CAPITOL NASHVILLE	26	16
72	68	65	El Perdon		Nicky Jam & Enrique Iglesias	CODICOS/LA INDUSTRIA/SONY MUSIC LATIN	65	24
79	62	66	Here		Alessia Cara	EP ENTERTAINMENT/DEF JAM	62	5
70	63	67	Burning House		Cam	ARISTA NASHVILLE	63	8
71	69	68	Comfortable		K Camp	DAT REAL/FTE/427/INTERSCOPE	68	5
75	77	69	Fly		Maddie & Tae	DOT	67	8
-	87	70	Levels		Nick Jonas	SAFEHOUSE/ISLAND/REPUBLIC	70	2
66	64	71	Beautiful Now		Zedd Feat. Jon Bellion	INTERSCOPE	64	13
77	74	72	Ghost Town		Adam Lambert	WARNER BROS.	67	12
78	73	73	Anything Goes		Florida Georgia Line	REPUBLIC NASHVILLE	73	8
68	67	74	Black Magic		Little Mix	SYCO/COLUMBIA	67	4
81	76	75	Break Up With Him		Old Dominion	RCA NASHVILLE	75	9
-	43	76	Smoke Break		Carrie Underwood	19/ARISTA NASHVILLE	43	2
NEW		77	Roots		Imagine Dragons	KIDINAKORNER/INTERSCOPE	77	1
84	80	78	I'm Comin' Over		Chris Young	RCA NASHVILLE	57	10
NEW		79	Shameless		The Weeknd	XO/REPUBLIC	79	1
60	66	80	Rotten To The Core		Dove Cameron, Cameron Boyce, Booboo Stewart & Sofia Carson	WALT DISNEY	38	5




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TAYLOR SWIFT
Wildest Dreams

Taylor Swift's "Wildest Dreams" re-enters the Billboard Hot 100 at a new high of No. 15 after she premiered its official video at the end of the MTV Video Music Awards preshow on Aug. 30. The track returns to Digital Songs at No. 7 (83,000 downloads sold in the week ending Sept. 3, up 981 percent, according to Nielsen Music) and debuts on Streaming Songs at No. 15 (7.8 million U.S. streams, 90 percent from Vevo on YouTube clicks) and Radio Songs at No. 26 (43 million in audience, up 114 percent). The ballad is the fifth radio single from Swift's album *1989*. —G.T.


2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
73	78	81	Cheyenne		Jason Derulo	BELUGA HEIGHTS/WARNER BROS.	66	6
92	90	82	One Man Can Change The World		Big Sean Feat. Kanye West & John Legend	GOOD/DEF JAM	82	9
55	70	83	Loving You Easy		Zac Brown Band	JOHN WARRIORS/REPUBLIC/BMG/SOUTHERN GROUND	40	15
94	89	84	Alright		Kendrick Lamar	TOP DAWG/AFTRMATH/INTERSCOPE	82	11
NEW		85	Losers		The Weeknd Feat. Labrinth	XO/REPUBLIC	85	1
87	82	86	Do It Again		Pia Mia Feat. Chris Brown & Tyga	WOLFPACK/INTERSCOPE	71	10
80	79	87	R.I.C.O.		Meek Mill Feat. Drake	MAYBACH/ATLANTIC	40	10
90	84	88	Let Me See Ya Girl		Cole Swindell	WARNER BROS. NASHVILLE/WVMM	84	5
83	83	89	Omen		Disclosure Feat. Sam Smith	METHO/PMR/CAPITOL	64	5
56	71	90	Young & Crazy		Frankie Ballard	WARNER BROS. NASHVILLE/WAR	55	15
98	93	91	100		The Game Feat. Drake	FIFTH ADMINDMENT/BLOOD MONEY/SONE	90	5
-	91	92	No Role Modelz		J. Cole	DREAMVILLE/ROC NATION/COLUMBIA	91	3
NEW		93	Dark Times		The Weeknd Feat. Ed Sheeran	XO/REPUBLIC	93	1
95	88	94	Nothin' Like You		Dan + Shay	WARNER BROS. NASHVILLE/WAR	88	4
NEW		95	Jet Black Heart		5 Seconds Of Summer	HI OR HEY/CAPITOL	95	1
97	92	96	Gonna Wanna Tonight		Chase Rice	DACK JANELS/COLUMBIA NASHVILLE	92	4
NEW		97	New Americana		Halsey	ASTRALWERKS/CAPITOL	97	1
RE-ENTRY		98	The Night Is Still Young		Nicki Minaj	YOUNG MONEY/CASH MONEY/REPUBLIC	31	16
88	86	99	Real Life		Jake Owen	RCA NASHVILLE	74	11
NEW		100	In The Night		The Weeknd	XO/REPUBLIC	100	1



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IMAGINE DRAGONS
Roots

The single (which isn't from 2015 album *Smoke + Mirrors*) tops Rock Digital Songs (47,000) in its first full week, promoted socially with childhood photos of the band members and fans.



95

5 SECONDS OF SUMMER
Jet Black Heart

The quartet charts a third song from *Sounds Good Feels Good* (due Oct. 23). Lead single "She's Kinda Hot" reached No. 22 upon its Aug. 22 debut and has sold 333,000 downloads to date.

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Richards photographed by Ruven Afanador on Aug. 5 at Drive-In Studios in New York.

Jess Glynne photographed April 11 in Indio, Calif.

CORRECTION

The Sept. 5 issue ran an incorrect photo of Simon Fuller in *The Over Under*.



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The finale to the Aug. 30 MTV Video Music Awards featured Cyrus performing new single "Dooo It," whose chorus includes the line "I don't give a f—."

MILEY CYRUS RAGES AGAINST THE MACHINE

AFTER AN OUTRAGEOUS VMAs (AND DUSTUP WITH NICKI MINAJ), THE OUT-THERE, GRATIS *DEAD PETZ* ALBUM AND AN NC-17 AFTERPARTY, WILL THE TALENTED ARTIST FIND A PATH BACK TO THE MAINSTREAM?

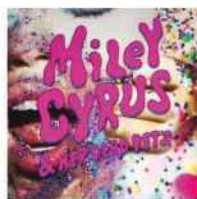
BY SHIRLEY HALPERIN

M

MILEY CYRUS' MTV VIDEO MUSIC Awards afterparty was nothing if not a debauched spectacle.

Upon entering Beacher's Madhouse inside Los Angeles' storied Hollywood Roosevelt Hotel on Aug. 30, invited guests like **Flaming Lips** frontman **Wayne Coyne**, indie rocker **Ariel Pink**, Disney alum **Vanessa Hudgens** and *X Factor U.K.* judge **Rita Ora** (the list also included **Caitlyn Jenner** and **Cara Delevingne**, but neither showed) were greeted by cast members of *RuPaul's Drag*

Race and treated to amateur porn projected on the walls, plastic penises that doubled as sculptured centerpieces, pictures of Cyrus' multitude of "Dead Petz" (a reference to the album she released for free on SoundCloud that very night) and a photo booth complete with plush toys of all manner. Over the punishingly loud speaker system? Hardcore hip-hop, the hostess' choice. On display: a massive kaleidoscopic birthday cake featuring a deranged Barbie doll. (Cyrus' actual birthday is in November.) "The greatest party you'll never remember" was how one attendee described the



Freebie album *Miley Cyrus & Her Dead Petz* is not counted on the **Billboard 200**.

exclusive cocktail-drenched event.

If the 22-year-old is still experiencing a rebellious phase, it's one that's going on three years and perhaps reached its apex earlier that evening when Cyrus hosted the VMAs. In two and a half hours on the air (with a seven-second delay), the former star of *Hannah Montana* beefed with **Nicki Minaj**, flashed her breasts and lit a joint, all the while mocking her very credentials as the night's MC. (Viewership for the live broadcast was down nearly 40 percent, according to Nielsen.)

"She's one of the great provocateurs of her generation," says

THE OVER UNDER



Sam Smith joins Adele, Shirley Bassey and Paul McCartney in the pantheon of James Bond theme-song singers.



After One Direction's Harry Styles implores fans to avoid SeaWorld, CEO **Joel Manby** weathers a new wave of backlash.



Zayn Malik and Iggy Azalea manager **Sarah Stennett** forms a joint venture with Len Blavatnik's Access Industries.

Entertainment Tonight executive producer **Brad Bessey**, who described leading the following morning's staff meeting with a stressful scramble: "How much of this are we going to have to put bars over to get past the censors?"

The Parents Television Council's obligatory denouncement aside, it seems audiences, and certainly the media, have become either numb or increasingly accepting of Cyrus' status as exhibitionist and unapologetic button-pusher.

Indeed, *Miley Cyrus & Her Dead Petz*, the singer's self-released psychedelic project with art-rockers The Flaming Lips, had a muted reception and won't qualify for the *Billboard* 200. (SoundCloud also doesn't factor into *Billboard's* streaming tallies.) It did, however, help boost her social numbers in the VMAs' wake. Cyrus earned a 2,300 percent spike in YouTube subscribers when compared with a week prior, and a 54 percent gain in Instagram interactions. Cyrus' Twitter followers increased by 17 percent to 22.6 million. Solid stats for Cyrus, but not necessarily effective for RCA, the label looking ahead to her next proper album. Despite having reteamed with collaborator **Mike Will Made It** on eight to 12 tracks, progress has been "slow-going," says a source, with no release date in sight. The label, meanwhile, hopes for another *Bangerz* while



Cyrus with Mike Will Made It at the VMAs.

waiting out this sonic sojourn.

By all accounts, that 2012 album, Cyrus' first — and, so far, only — studio set for the Sony-owned label, was a home run with 1.1 million copies sold, according to Nielsen Music. "We Can't Stop," a track passed over by **Rihanna**, reached No. 2 on the *Billboard* Hot 100, while "Wrecking Ball" snagged the top spot for three weeks. Its success helped justify a pricey partnership between Sony and producer **Dr. Luke**, and launched the career of Atlanta's Mike Will, who has gone on to win Grammy Awards

and work with **Fergie**, **Big Sean**, **Mariah Carey** and **Minaj**. He also is credited on five *Dead Petz* tracks.

While genre-hopping is not uncommon for young and still-developing artists, Cyrus' musical direction remains a mystery. Her recent features include tracks by such rappers as **Future** and **Rae Sremmurd's Swae Lee** and **Slim Jimmy**, whom she joined in a sweaty clip for the Mike Will song "Drinks on Us," alongside cameos by **Wale**, **French Montana** and **Juicy J**. But she also has worked with the electro-inclined **Phantogram** and **Moby**, who tells *Billboard*, "What she's doing

musically is more interesting than any other pop musician on the planet."

In fact, if she's pushing anything these days, it's pot. "We love Miley," says *High Times* magazine editor-in-chief **Dan Skye**, who credits Cyrus' "outspokenness and unabashed willingness to enjoy herself" as one of many reasons the marijuana community has embraced the pop star. "It's time to make her stoner of the year."

Such endorsements don't exactly play to the mainstream crowd, and Cyrus, it seems, could not care less. "She should continue to set the tone with her wild fashion and cultural thoughts," says one insider. "Work with **Kevin Parker** from **Tame Impala** or **Blake Mills** or **Poly Boy**, who produced **E-40's** 'Choices (Yup).'"

"She's like **Madonna**," adds Bessey. "She's aware and makes strategic decisions, but you could also compare her to **Patti Smith** in that she's very much an authentic voice." Radio personality **Chris Booker** of Los Angeles' KAMP-FM concurs. "If you stripped away the clothes, the antics and the shtick, you'd see an immensely gifted artist," he says. "She can sing better than 75 percent of the acts on pop radio. She's charming, and her presence is off the charts. She's an artist for the 21st century, and they look a little different than they used to." ●

"What she's doing musically is more interesting than any other pop musician on the planet."

—Moby

Additional reporting by Eve Barlow.

Idol Keeps It In The Family For Final Season

The Fox show's 15th run will feature a parade of alumni, say sources

BY MICHELE AMABILE ANGERMILLER

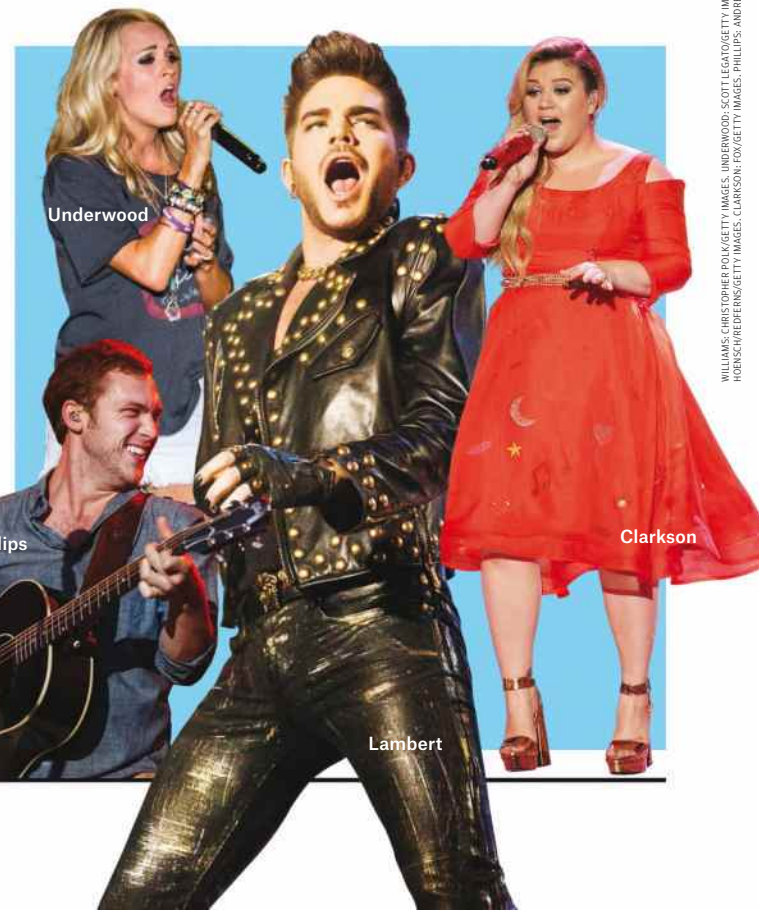
In its ratings heyday, *American Idol* played a key role in building momentum for such artists as **Lady Gaga** and **Justin Bieber** by offering prime performance slots during the season. But as the Fox show has eliminated a night-two reveal altogether, guest performances by established acts also have gone by the wayside and, for its 15th run, will barely register.

According to sources, *Idol's* final bow will only feature alumni of the show, saving the A-list bookings for the grand finale, scheduled for May 2016. "We will be bringing Idols back in a way that's organic," says **Trish Kinane**, president of entertainment programming at FremantleMedia North America and *Idol* showrunner, stopping short of confirming the plan.

Certainly, returning graduates like **Kelly Clarkson**, **Carrie Underwood**, **Jennifer Hudson** and **Phillip Phillips** are bound to draw viewers (*Idol's* 14th season averaged a 2.9 rating, or about 11 million viewers, according to Nielsen), but that still leaves

weeks of live slots to fill, and not all *Idol* alums look back fondly on their alma mater. Says one rep of a top 10 finalist: "Unless your name is **Adam Lambert**, the show's selective memory has left some non-winners feeling burned."

To hear Kinane tell it, success isn't always judged by album sales or radio hits. Season five's **Kellie Pickler**, for example, won *Dancing With the Stars* in 2013, and season two's **Clay Aiken** ran for Congress in 2014. Even finalists who never made it to the top 12 have done well. Consider **Tori Kelly**, who's riding a second top 40 single at radio — she was eliminated in season nine, a year after **Todrick Hall**, now starring in his own MTV show and managed by **Scoter Braun**, also was given the top 24 boot. They all represent "classic Cinderella stories," says Kinane, adding that no matter the ratings, "this show has changed lives."



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TOPLINE



The BBC Broadcasting House in London.

The BBC Under Fire

Attacks on funding from the new government, competition from rivals and an ongoing budget crunch could spell big changes for the British broadcaster

BY RICHARD SMIRKE

FROM ITS HUMBLE ORIGINS as a single radio station in the early 1920s, the British Broadcasting Corporation has become one of the world's most renowned, respected and influential multiplatform media organizations, with its film, TV, radio and online content reaching a weekly global audience of more than 300 million.

Music always has been a constant and key component of the BBC's programming, and nearly every notable British artist of the past 75 years — from **Vera Lynn** to **The Beatles**, **The Fall** to **Adele** — gained vital early exposure from the publicly funded broadcaster. However, with the future of the BBC increasingly under threat from commercial rivals and a newly elected government intent on reducing its size, there is a good chance that the next generation of British artists will not receive the same support.

Attacks on the BBC by politicians and rival broadcasters stem from the unique way that it is funded: Every TV owner in the United Kingdom is legally required to purchase an annual license costing £145.50 (\$220). Failure to do so is punishable by fines and the possibility of a prison sentence; the BBC's license fee income totals £3.7 billion (\$5.7 billion) per year. Critics say this gives the BBC an unfair and revenue-stifling advantage over commercial competitors. The debate has prompted newly installed culture secretary **John Whittingdale** to launch a "widespread and fundamental" review into the size of the BBC and its output, which began in July.

At the same time, the broadcaster finds itself financially squeezed by ongoing cost-cutting measures, as well as its latest funding



Shennan



Whittingdale

deal, which will have the corporation absorbing the £750 million (\$1.1 billion) cost of TV licenses for viewers ages 75 and older. Other budget and staff cuts will inevitably follow, with the United Kingdom's two most popular radio stations, top 40 network Radio 1 and the adult-contemporary-formatted Radio 2 (representing a combined weekly audience of around 25 million listeners), among the services that Whittingdale has identified for inspection.

"We're not afraid of being challenged to demonstrate our value to audiences," responds **Bob Shennan**, director of BBC

Music. He cites the diverse range of music that the BBC promotes — spanning from classical, jazz and opera on Radio 3 to urban, hip-hop and grime on 1Xtra, and everything in between — as delivering a "very distinctive complement" to commercial stations such as pop network Capital FM and classic hits station Absolute. The BBC's comprehensive TV coverage of music events including the Glastonbury Festival in June, which totaled more than 50 hours, and dedicated live-performance shows like *Later... With Jools Holland* offer further opportunities to both new and established artists. "Without a healthy, thriving and distinctive BBC," says Shennan, "the whole U.K. music ecology is likely to be diminished."

His views are echoed by the wider industry, with umbrella organization UK Music coordinating a campaign in support of the BBC, backed by an online petition. "If you look at British artists through the decades, the common denominator throughout all of them is that they started their careers on the BBC," says **Bruno Morelli**, Virgin/EMI director of promotions. "We're incredibly lucky to have it. Now we have to go out and support it as much as possible." ●

EXIT INTERVIEW: MTV'S VAN TOFFLER

With the Aug. 30 VMAs as his swan song, the executive looks back at nearly three decades at the network

BY ROBERT LEVINE



The VMAs are "the most social event in TV besides the Super Bowl," says Toffler.

You left MTV in April, but you executive-produced the 2015 Video Music Awards, which saw a ratings decline. What's your take?
Fewer see it live, but it will be viewed by many [more] people in disparate ways, not always from beginning to end. There's a systemic change in the business — you have to embrace the consumption on live TV but also after it happens with on-demand.

You worked at MTV for 28 years, rising to president of the MTV Networks Music & Logo Group. Any regrets?

Liquid Television is a great memory because *Beavis and Butt-head* and *Aeon Flux* came out of it. I wish it had aired longer. It had the kind of quirky hodgepodge of animation that now lives in the digital landscape.

Most pop culture media keeps some of its original audience, but MTV is ruthless about moving on. Was that ever hard?

We always wanted to stay young. That can be brutal because every couple of years people would say MTV was over. The taste of every generation was different. We didn't have parents on MTV for 20 years [until the cast members of] *Jersey Shore* had their parents bring them tubs of pasta.

Online video owes a lot to MTV in terms of aesthetics. Do you think MTV deserves credit? Or, perhaps, blame?

I'd say it's more blame. I'd like to think Snapchat was created for me — how much bad content can I make that lasts 24 hours and then goes away? I can crank out 30 seconds of content, 90 seconds — I dream up that stuff at 3:30 in the morning.

You're only 55 — what's next for you?

I'll announce my new company within a month or so. When you stay at a corporation long enough, you get promoted and end up managing a lot of people, and sometimes you get removed from your passion. Mine is making stuff. I want to create short-form digital movies, theatrical features, TV shows, music events. I want to jump off some new cliffs.

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FROM THE DESK OF

HOST, *ELVIS DURAN AND THE MORNING SHOW*

Elvis Duran

The longtime Z100 DJ on the iHeartRadio Festival, losing 100 pounds and the real Justin Bieber

BY GARY TRUST

PHOTOGRAPHED BY DUSTIN COHEN

LITTLE MIX AND REGIS PHILBIN would seem to have little in common, but on a Thursday morning in August, both the *X Factor*-spawned British girl group and the 84-year-old TV icon are on **Elvis Duran's** agenda. First, Little Mix visits the New York offices of iHeartMedia's WHTZ-FM — better-known as Z100 — to appear on the veteran DJ's *Elvis Duran and The Morning Show*, which is syndicated in more than 80 markets through Premiere Radio Networks. He conducts a characteristically analytical and borderline fatherly interview with the quartet, advising the group to “slow down and take stock of what you’ve [accomplished] so far; let it hit you in the heart and soul.” Following the show, Duran heads uptown for a taping of his new-talent-based “Artist of the Month” segment on NBC’s *Today*, where Philbin joins him and co-hosts **Kathie Lee Gifford** and **Hoda Kotb** for a performance by 16-year-old pop singer **Daya**.

Working with a wide variety of celebrities is nothing new for the 51-year-old Duran, although the extremes are wider than usual on this particular morning. Atypically for the pop-radio format, he has made his mark with a thoughtful approach to interviews that both celebrates the pop-culture circus and is, thanks to a longview informed by 30-plus years of on-air experience, often slightly above it. Celebrities from **Katy Perry** and **Justin Bieber** to **Shaquille O’Neal** and **Donald Trump** have appeared on the show through the years.

The McKinney, Texas, native got his start at a suburban Dallas station as a 14-year-old and was hooked: Stints in Atlanta, Philadelphia and Houston followed before he joined Z100 in 1992. There, he hosted an afternoon show until April

“Anything is fair game,” says Duran, photographed Aug. 25 at Z100’s studio in New York, of his show. “Our motto is, ‘If it crawls across the front yard, we can cook it and eat it for dinner.’”

1996, when **Tom Poleman** (then program director and now iHeartMedia president of national programming platforms) moved him to mornings. And with his two-dozen-member team (including on-air personalities **Danielle Monaro, Bethany Watson, Froggy, Greg T.** and **Skeery**), he has served as MC of the morning show on the top 40 station with the largest audience in the United States — 4.5 million in weekly listeners ages 6 and older in August, according to Nielsen Audio — ever since. Duran talked with *Billboard* about becoming the newest member of the National Radio Hall of Fame, the upcoming iHeartRadio Music Festival (Sept. 18 and 19 in Las Vegas) and why he considers his daily life “boring.”

What first drew you to radio?

I was sort of a loner as a kid, so radio was where I turned for companionship. I loved the music and how the DJs talked about the artists and used words to paint pictures to evoke emotion. I was seduced by radio at a very early age — I still am.

Do you think kids are still as fascinated with it as you were at that age?

Statistically, we still have a very massive share of the entertainment pie. [According to Nielsen, 91 percent of all Americans 12 and older — 243 million people — listen to radio on a weekly basis.] But people use radio extremely differently than I did back then — kids especially, because they’re so quick to adapt to emerging technology. Our show is conversation-based, thought-based, emotion-based, and it tends to keep bringing people in. As long as we can keep a live element — it could be on-demand and distributed in different ways — it still works. Live energy, live thought ... that’s what radio has always been.

What radio do you listen to?

Z100, or the iHeartRadio [app], when I’m driving or in the house, but I don’t listen to other radio stations.

They don’t interest you?

No. I have no desire to spend my off-hours listening to other shows. Unless it’s **Howard Stern**, of course.

It might surprise some people to hear that he has been a big influence on you.

Howard is incredible, he’s one of a kind.



To try to *be* Howard would be stupid, but to not thank him for the road that he has paved for the rest of us is silly. We still live in a world of people who are on the radio just to hear words come out of their mouths and not really say anything. Howard was the first person who became

new album is more than just a collection of songs; it's the beginning of a new chapter in his life. Our [Aug. 28] interview with him showed a humble guy who is maneuvering through life with a new sense of caution. He really wants to be loved and do the right thing.

It has changed my life. Having that added weight was difficult — I just felt sleepy and sluggish. I still am ... but at least I look great being sleepy and sluggish.

You came out publicly in 2010 in response to a caller on the show. Was

“My favorite calls are from people on their way to chemotherapy or a dead-end job, and they listen to us to get away from that.”

successful by being honest and saying what's on his mind. That's what we try to do here.

Do you ever get star-struck on the air?

I don't. I'm more impressed with someone who calls up and says her husband has been serving in the military for two years and she hasn't seen him and he's coming home tomorrow. My favorite calls, emails and texts are from people who are on their way to chemotherapy, or on their way to a dead-end job, or leaving the house early to go to work because they hate the relationship they're in, and they love listening to us as a way to get away from that.

You recently had Justin Bieber on your show. How do you rate his comeback so far?

Through it all, even when he was out having naughty fun and being beaten up by the press, I have maintained that Justin's talent will win out in the end. This

What exactly will you be doing at the iHeartRadio Music Festival?

It's my favorite event of the year and it's a lot of work — rewarding work. Hosting the national radio show, interviewing the artists for radio and TV, I love it. It's the most beautiful example of what our business has become: full-throttle, multilevel entertainment.

On Sept. 1, fans voted you into the National Radio Hall of Fame. How does it feel?

It's hard to believe, actually. But you know, if I was an outsider looking in, I guess I would be impressed by this show and its accomplishments. But when you're in it every day ... I'm not as overwhelmingly impressed, which I think is a good thing. It keeps us all in line.

In December, you underwent bariatric sleeve surgery and lost 100 lbs. How did that go?

that planned or spontaneous?

I don't think of me as, quote, “coming out,” because I was never “in.” I rarely, if ever, spoke about my private life and remain as neutral as possible. I don't even remember what happened with that caller to make people believe I came out.

You and Ryan Seacrest, who hosts mornings on iHeart's KIIS Los Angeles, are two of the biggest personalities in pop radio. Is there competition between the two of you?

Not at all. iHeartMedia is so smart in aligning with Ryan's drive and desires to be a media titan, on and off the mic and camera. I'm more solely focused on our morning show and enjoy a life of picking and choosing fun projects that don't interrupt my leisure time. I have no deep desire to hit the pavement and audition for TV projects or raise money to produce a show. If something juicy comes my way and it's fun, I'm in. ●

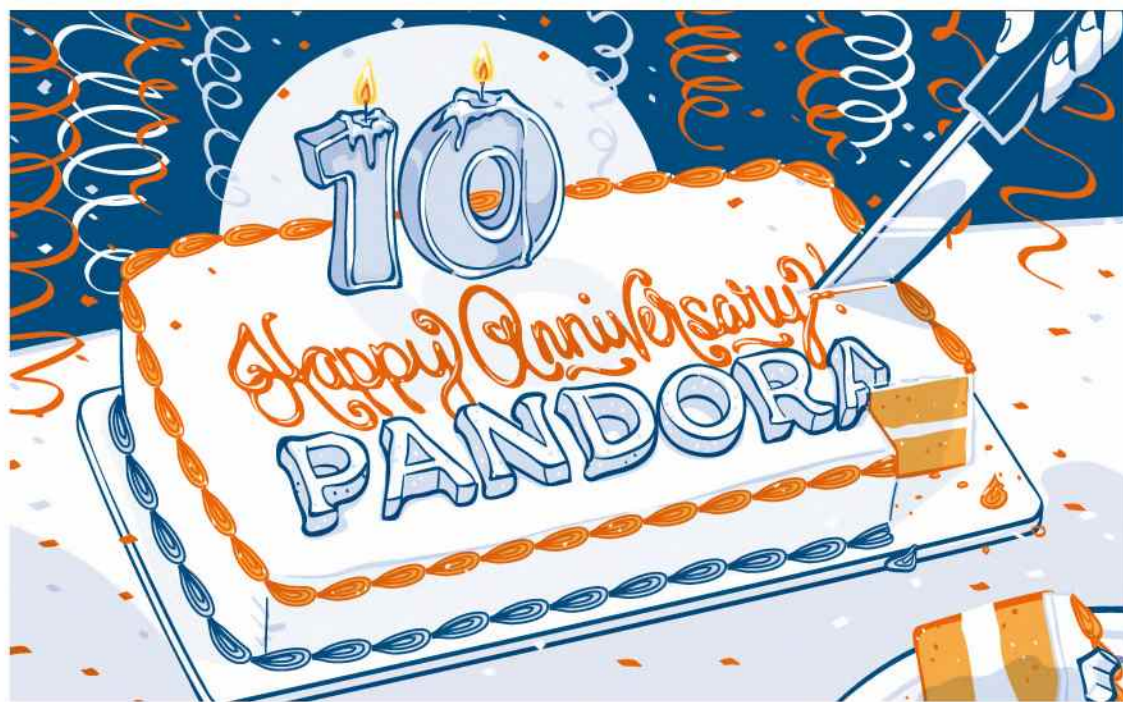


6



1 “The wrestling belt was a gift from Dwayne ‘The Rock’ Johnson,” says Duran. “It’s a little big, but it definitely makes a statement when worn out on the town.” **2** Duran with Clive Davis. **3** “We have a full bar. Who wouldn’t want that?” **4** “This is the ‘heads across America’ map of our station affiliates. It’s becoming more and more obsolete because many listeners hear us on iHeartRadio and satellite.” **5** “Lady Gaga grew up listening to Z100 and dreamed of one day hearing us play her music. We always have fun when she visits. I loved the day she tongue-kissed [6] Max, my dog and best friend.”

GROOMING BY MEGAN LANDIUX AT EXCLUSIVE ARTISTS MANAGEMENT USING JACK BLACK



More Ads, Losses: Pandora Turns 10

Loved by listeners, loathed by songwriters and the publishing industry, the online radio service faces a long road to profitability as it celebrates its first decade

BY MARC HOGAN

When **Lizzie Widhelm** joined Pandora Media as the company's first ad sales executive in early 2006, she estimates that one in 100 people she met with had at least "some vague idea" of what she was selling.

Fast-forward to Sept. 9, when the streaming radio service was flush enough to mark its 10-year anniversary by turning off all advertising for the day, which, *Billboard* estimates, cost Pandora \$2.7 million in lost revenue. It is an almost abstemious way of ringing in the second decade for a service that has endured while various rivals have come and gone —

in no small part thanks to its advertising.

Where other streaming companies — including Apple Music — have balanced paid and free components, Pandora bets heavily on the free, ad-supported option. How successful has it been? Ad sales made up 81 percent of the company's revenue in the second quarter of 2015, helping it report a landmark \$1 billion in revenue for the 12 months ending June 30. Local ad revenue in the second quarter was \$58.9 million, up 67 percent from the same period in 2014. Total mobile revenue was \$229.7 million, a 37 percent increase. Indeed, mobile has played a huge role in Pandora's success:

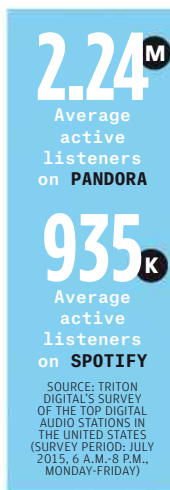
According to comScore, the service ranks No. 2 among all mobile apps for time spent, second only to Facebook.

It's all in support of an unusually personalized product. Though the company began streaming a decade ago, its Music Genome Project — led by a brigade of music analysts classifying song characteristics — launched in 2000. This human-produced database, combined with Pandora users' nearly 60 billion "thumbs-up" or "thumbs-down" responses, gave the service a huge advantage, says **Billy Chasen**, co-founder of the now-defunct social music service Turntable.fm. "The key is curation," he says. "Play me something I've never heard and will fall in love with." The more you can do that, the more successful you will be.

Of course, not everyone loves Pandora: Songwriters and the publishing industry have raged over what they consider to be the company's low royalty rates, and legal battles are ongoing. During the past few years, its total content cost has been dropping, to 48.5 percent of its 2014 revenue — a percentage that the service will have to lower dramatically to achieve profitability.

"Monetizing free audio listening is a fantastically difficult problem to solve," Pandora chairman/CEO **Brian McAndrews** said in June, "and we are alone in solving it." The latter point is a matter of contention: Pandora shares closed Sept. 8 at \$18.61, down 30 percent from \$26.41 on the same day in 2014. In the second quarter of 2015, its net loss increased to \$16.1 million from \$11.7 million in the previous quarter.

Still, in a marketplace where growth is king, Pandora is succeeding in spite of losing money. ●



Hannah Kerr

Black River Starts Christian Label

M2T is a partnership with Casting Crowns' Mark Hall and Sawyer Brown's Mark Miller

BY DEBORAH EVANS PRICE

BLACK RIVER ENTERTAINMENT, a management firm, label and publisher that represents **Kelsea Ballerini**, **Kellie Pickler** and others, is expanding its footprint in Nashville with the launch of M2T, a new Christian imprint distributed by Sony's Provident Distribution. The label is being launched in partnership with veteran artist-producer **Mark Miller** and **Casting Crowns** frontman **Mark Hall**, and its



first signing is 18-year-old worship leader **Hannah Kerr**, daughter of Black River CEO **Gordon Kerr**.

Miller credits the elder Kerr with initiating M2T, which stands for Made to Thrive. "God just laid it on his heart to start a label," says Miller, longtime frontman for the country group **Sawyer Brown**, who produces Casting Crowns for his Beach Street label. "Gordon came to me and I honestly said I didn't have

time, but God and Gordon had other things in mind."

Hannah Kerr, whose Miller-produced debut EP is due in the fall, is scheduled to perform Sept. 10 in Orlando during the Christian Music Broadcasters Momentum conference. She is expected to release a full album in the first quarter of 2016.

"Whether it's country or Christian or pop," says Gordon Kerr, "the motive is to leave this world better than you found it." ●

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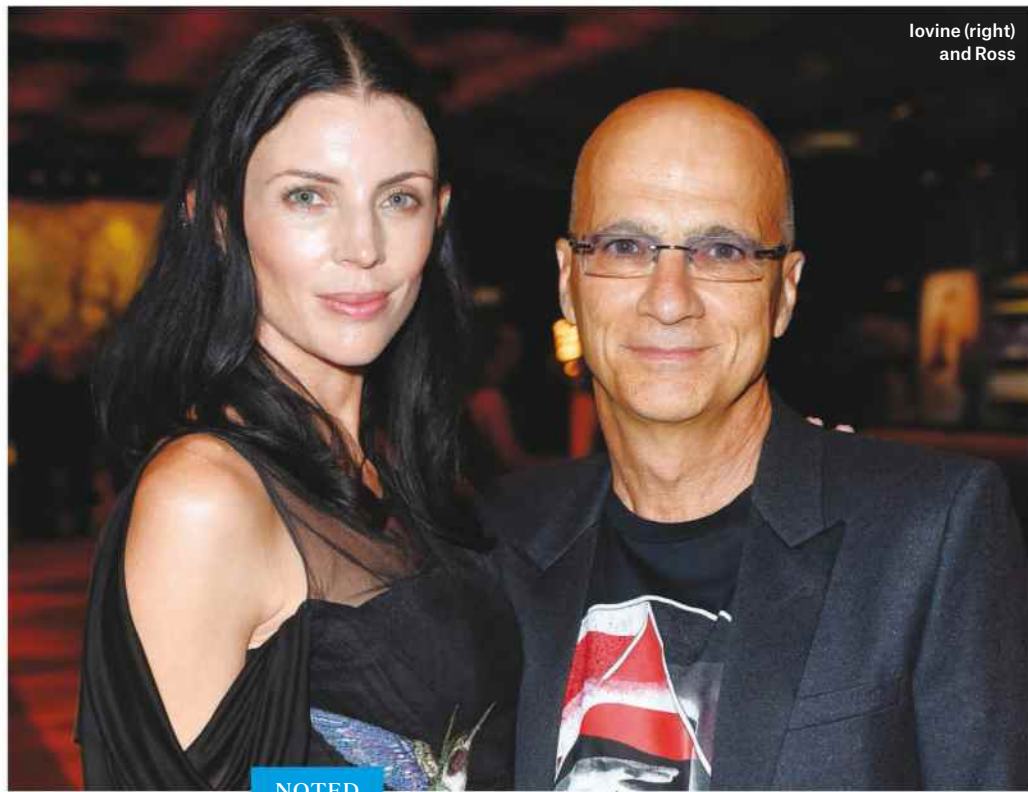
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NOTED

08-31
→

Carleen Donovan exited Press Here Publicity to join Career Artist Management at its newly opened offices in New York.

09-01
→

Longtime music tech executive **Ian Rogers** left Apple Music to join luxury brand LVMH as its chief digital officer.

The Canadian Recording Academy, Juno Awards and MusiCounts named former Canadian Football League commissioner **Mark Cohon** as their new chairman of the board.

The Latin Songwriters Hall of Fame will present the Desi Arnaz Pioneer Award to **Quincy Jones** at the La Musa Awards ceremony in Miami Beach on Oct. 15.

09-02
→

Vevo tapped **Jon Carvill** as vp communications.

Sandbox Entertainment added the estate of **Hank Williams** to its management/marketing roster.



Williams

09-03
→

Brian "Danger Mouse" Burton's 30th Century Records announced its first signing: rock band **Autolux**.



Burton

Deutsche Grammophon appointed **Clemens Trautmann** as president.

09-04
→

Donald Griffin, guitarist for **The Miracles** and **Anita Baker**, and brother of Miracles lead singer **Billy Griffin**, died in a car accident in Denver. He was 60.

09-06
→

Graham Brazier, frontman of New Zealand rock band **Hello Sailor**, died at a rehabilitation facility in Auckland after suffering a heart attack in July. He was 63.

Apple Music's **Jimmy Iovine** and model **Liberty Ross** confirmed their engagement.

09-07
→



Stoute (right) and Branche

Steve Stoute, founder/CEO of brand/marketing

09-08
→

firm **Translation**, married **Lauren Branche** in a ceremony at Blue Hill at Stone Barns in Tarrytown, N.Y. The fete featured surprise performances from **Kanye West**, **Nas** and **Maxwell**.

Rapper **Dex Osama** (real name: **Byron Cox**), who counted **Meek Mill** and **DeJ Loaf** among his fans, was shot to death at the Crazy Horse gentleman's club in Detroit. He was 29.

Universal Music Publishing Group signed producer-writer **Jeff Bhasker** (**Fun**, **Bruno Mars**) to a global deal.



Elgort

Actor-DJ **Ansel Elgort** (who performs as **Ansolo**) signed to Island Records.

Former *Billboard* senior correspondent **Andrew Hampp** joined MAC Presents as vice president/brand strategist.

Capitol Music Group named **Gary Gorman** senior vp alternative promotion.

The **Aretha Franklin** documentary *Amazing Grace* was pulled from the Toronto and Telluride, Colo., Film Festivals. The singer filed an emergency injunction to stop the movie from screening on Sept. 5.



Franklin

09-10
→

Jorge Pino, former chairman of Venemusic, launched new Latin music label **In-Tu Linea**, through Universal.

BIRTHDAYS

- | | | |
|-----------------|------------------------|---------------------|
| Sept. 11 | Ben Lee (37) | Ruben Studdard (37) |
| | Ludacris (38) | Ben Folds (49) |
| | Ted Leo (45) | Hans Zimmer (58) |
| | Harry Connick Jr. (48) | Sept. 13 |
| | Moby (50) | Niall Horan (22) |
| | Mick Talbot (57) | Fiona Apple (38) |
| Sept. 12 | Emmy Rossum (29) | Sept. 16 |
| | Jennifer Hudson (34) | Nick Jonas (23) |
| | | Teddy Geiger (27) |
| | | Marc Anthony (47) |

ROSS: JEFF VESPA/WIREIMAGE; ELGORT: DANAGER; MUSE: TIM MOSENFELDER/GETTY IMAGES; FRANKLIN: BRUCE GUKIS/FILMMAGIC; STOUTE: ANDREW H. WALKER/GETTY IMAGES; WILLIAMS: MICHAEL ODIS ARCHIVES/GETTY IMAGES.



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What's Behind The Great Biopic Boom Of 2015?

From *Amy* to *N.W.A.*, there has been a market for music-led movies. Why? Think new platforms like Netflix, and eager labels with deep catalogs

BY MELINDA NEWMAN

ASID KAPADIA HAD A DILEMMA. He had agreed to helm a documentary about **Amy Winehouse**, but the *Senna* director wasn't sure there was a story left to tell about the late tabloid-hounded British singer. What convinced him to move forward? Footage of Winehouse, unearthed by a former manager, radiating joy in her early touring days. "This was a version of Amy I'd never seen before," says Kapadia. "That's the moment when I thought there was a movie."

Two months after its July release, *Amy* is 2015's top-grossing documentary, earning more than \$7.9 million in the United States, according to Box Office Mojo. Universal Pictures' **N.W.A** biopic *Straight Outta Compton* surpassed \$150 million in its first three weeks. Oscar talk is high for both films, as well as for director **Bill Pohlad**'s psychedelic take on **The Beach Boys'** **Brian Wilson** in the independent feature *Love & Mercy*.

Those aren't the only recent success stories. This spring, the first part of **Alex Gibney**'s four-hour, Emmy-nominated *Sinatra: All or Nothing at All* boosted HBO's time slot by 73 percent over the previous April 5. Following its theatrical run, CNN's June premiere of *Glen Campbell... I'll Be Me* scored the highest rating of any movie aired through CNN Films.

They are all part of a music-movie landscape that finds new players, on the production and broadcast sides, investing millions in artists' stories. In an effort to exploit catalogs and boost album sales despite their continuing downward slide, Universal Music Group (UMG) and Warner Music Group (WGM) actively are pursuing projects based around their rosters, while Netflix, CMT and Vimeo have all begun producing original music films.

"I don't know that the industry got together and said, 'Let's make this the year of music movies,' but let's make it the new normal and keep it going," says **Mike Knobloch**, Universal Pictures president

of film music and publishing, who oversaw the music for *Straight Outta Compton*.

It adds up to more music films entering the pipeline. "The success of Netflix and other SVOD [subscription video on demand] outlets [with] these projects means independent music docs with modest budgets can find a path to an audience and to profitability that doesn't require mainstream theatrical success," says **Scott Pascucci**, CEO of Concord Bicycle Music and an executive producer on 2011's *George Harrison: Living in the Material World*.

TORONTO BOUND

The robust rollout continues during the Toronto International Film Festival, which opens Sept. 10 and features films about **Janis Joplin**, **Arcade Fire** and **Chet Baker**, among others.

Amy was the first film financed by UMG as a "build it and they will come" scenario. "There's enormous appetite for our artists even beyond their recorded music, and lately there has been a surge of interest from networks, studios and OTT [over-the-top] platforms in developing music-themed programming," says UMG chairman/CEO **Lucian Grainge**, who adds that the label group is "working closely" with Studio Canal and Apple Corps, among others, on director **Ron Howard**'s film about **The Beatles'** touring years.

Similarly, WGM recently expanded its agreement with Catalyst Global Media to exploit the Warner catalog. "The story comes first," says **Rich Robinson**, WGM senior vp synchronization for Europe. "It could be about a brand-new artist ... the creation of one of our iconic labels, the smallest minutiae of a detail in a specific song or artist's life, or it could be the tale of one of the biggest music movements in history ... It helps give fans deeper access to artists and draws in new audiences."

And, hopefully, boost album sales. Following *Straight Outta Compton*'s release, 10 *N.W.A.*-related albums landed on the



Billboard 200. After *Amy*, Winehouse's 2007 set *Back to Black* surged to its best sales week since 2011.

Increased sales are only part of a much broader plan to transform UMG from a music company to a media company, says Grainge. "With all the available platforms, we have to think in terms of presenting content in all the various ways consumers experience it, and not just limit it to a recording and a music video. We're in the culture business." Just as the proliferation of jukebox musicals has brought new life to dormant catalogs, music-based movies have the opportunity to do the same.

Netflix added original music docs in April with *What Happened, Miss Simone?*,

Winehouse, Cobain and Richards are among the many artists who became subjects of recent documentaries as label executives like UMG's Grainge look to exploit their companies' catalogs. Clockwise from center: Winehouse, Kapadia, Simone, Grainge, Morgen, *N.W.A* and the *Straight Outta Compton* cast, Nishimura, Cobain, Courtney Love, *20 Feet From Stardom*'s Merry Clayton, *The Beach Boys* as portrayed in *Love & Mercy*, Neville and Richards.

"We're in the culture business... There's enormous appetite for our artists." —Universal's Grainge

directed by Oscar nominee **Liz Garbus**. The service's second original production, *Keith Richards: Under the Influence*, directed by Oscar winner **Morgan Neville** (*20 Feet From Stardom*), premieres Sept. 18.

"Just by the nature of who [musicians] are, their stories tend to be quite engaging and compelling," says **Lisa Nishimura**,



Netflix vp original documentary programming. “But for us, the lens is really about digging deeper than just the music itself.” She cites the emphasis on **Nina Simone**’s civil rights activism in *What Happened, Miss Simone?*

Netflix, which many filmmakers credit with helping whet the public’s appetite for docs, earns high marks on its first effort. The outlet was “very aggressive” in competing for distribution, says **Jayson Jackson**, a producer on *What Happened, Miss Simone?*, and similarly committed in marketing and promoting the film. “They’ve been incredible partners.”

The Richards doc started as a short companion piece to his new solo album but morphed into a feature. Producer RadicalMedia approached Netflix with early footage. “They said, ‘We love it. Yeah, we’ll pay for it,’” says Neville. “This is essentially what it would be like to hang out with Keith and talk about music and life.”

A GLOBAL VIEW

Unlike HBO, which sometimes buys only North American rights for the projects it funds, Netflix secures worldwide rights for its original documentaries so that its 65 million subscribers in 50 countries “have access instantaneously on a global basis,” says Nishimura, though she declines to reveal the budget for the music

documentaries. However, sources say that a general rule of thumb is \$1 million to \$1.5 million per hour of finished film, although licensing fees can send that number upward.

Online outlet Vimeo’s first commission was *On My Way Home*, June’s feature-length doc on **Pentatonix**, produced in conjunction with Sony’s RCA Records. Fans can rent the film that traces the a cappella group’s journey for \$4.99 or download it for \$14.99. After the minimum guarantee license payment is recouped, the act gets 90 percent of all revenue and is free to pursue other outlets once Vimeo’s exclusivity window (usually 60 to 90 days) expires. Because of the transactional model, Vimeo vp content **Sam Toles** says the company’s interest lies in artists who have a strong “direct-to-fan connection.”

The crucial step for any music pic remains getting the rights to the songs — otherwise it’s a fool’s errand, filmmakers contend. “That someone could think [proceeding without clearance is] the correct process to being successful is astounding to me,” says **Jeff Pollack**, a producer on the Sinatra and Campbell docs. Witness 2014’s *Jimi: All Is by My Side*, a biopic about **Jimi Hendrix** that did not get permission to use the artist’s music and grossed a paltry \$340,911 in the United

States despite a strong performance by **Outkast**’s **Andre 3000** in the title role.

But while cooperation of the living rights holders and/or the subject’s estate is imperative, they can’t be so involved that they try to sway the story. When **Brett Morgen**, director of the Emmy-nominated *Kurt Cobain: Montage of Heck*, met Cobain’s daughter, **Frances Bean**, in 2012, the first thing she said to him was, “Whatever you do, this film needs to be honest. That’s the best way we can pay tribute to Kurt,” he recalls. Then she was hands-off. (UMG will release *Heck* on home video in November.)

That wasn’t the case for Kapadia, who, after *Amy*’s release, found himself under fire from Winehouse’s father, **Mitch**. “Because you’re dealing with a real person, you feel both a responsibility to get the story right [and] you’re having to please without pandering to the subject matter,” says *Love & Mercy*’s Pohlad.

Cooperation from the rights holders can pave the way to negotiating favorable rates. Neville says that late A&M Records president **Gil Friesen**, who produced 20 *Feet From Stardom*, offered invaluable advice: “He said, ‘Always take people out to lunch, because it’s really hard for them to say no to you over lunch,’” says Neville. “Nobody was going to make a penny off that film, nobody had a vested interest in helping us, but a lot of people did.” The movie, which has grossed \$5 million theatrically stateside, has yet to recoup, but money from secondary revenue sources, including TV and home video rights, continues to roll in. Adds Neville: “These deals pay back over years, not [from a] big check up front.”

As UMG and WMG are proving, taking a greater role than providing music rights is changing the dynamics of how these films will be financed. In a first for all three record companies, UMG, Concord and WMG (in a non-Catalyst deal) united to fund a 2016 documentary on saxophonist **John Coltrane** directed by **John Scheinfeld** (*The U.S. vs. John Lennon*) and produced by **Spencer Proffer**.

That cooperation allows the energy to go toward moviemaking as opposed to dealmaking for music rights. Other upcoming movies include the **Hank Williams** biopic *I Saw the Light*; *Celia*, Telemundo’s scripted drama on salsa queen **Celia Cruz**; and *Miles Ahead*, with **Don Cheadle** as trumpeter **Miles Davis**. WMG’s Robinson succinctly sums up the climate: “Engaging stories, amazing music and well-put-together narratives will result in success,” he says. “Simply: Get it right and the sky is the limit.” ●

HIT MUSIC DOCS FROM BEFORE THE INTERNET AGE (AND HOW MUCH THEY WOULD EARN TODAY)



\$15M

Truth or Dare (1991)
In 2015 dollars, Madonna’s tour doc would have made \$25 million.



\$8.6M

Rattle and Hum (1988)
U2’s making-of doc would have netted \$17.3 million.



\$5M

Stop Making Sense (1984)
Talking Heads’ box-office gross equals \$11.4 million today.



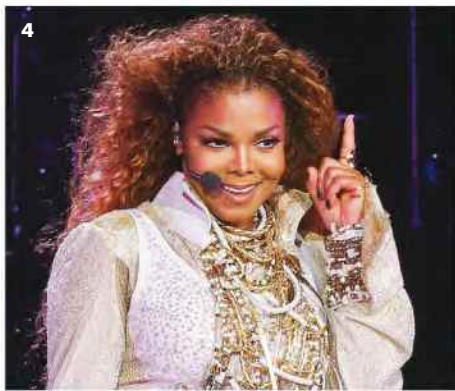
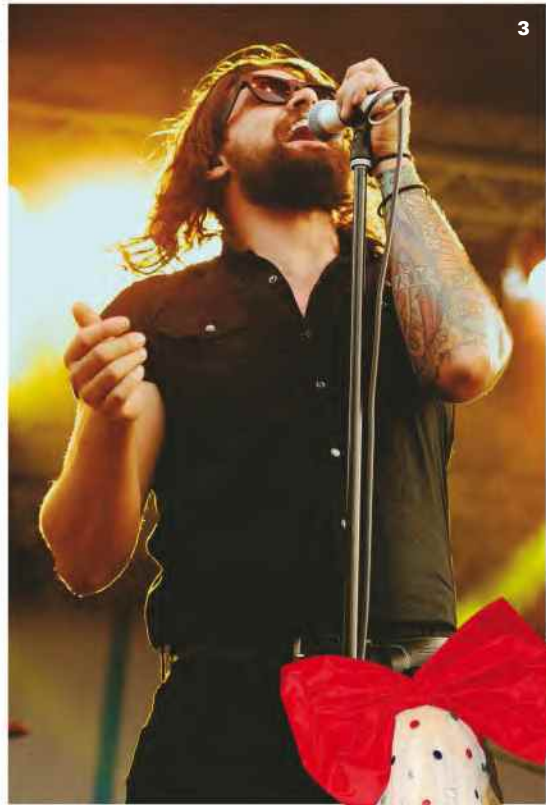
\$322,000

The Last Waltz (1978)
The Band’s historic farewell had modest box-office returns, equal to \$1.1 million today.

7
DAYS
on the
SCENE



Mana's Fernando Olvera surprised fans with a performance by Shakira at the band's Sept. 6 show at the Palau Sant Jordi in Barcelona. It marked her first performance since giving birth to son Sasha in January.

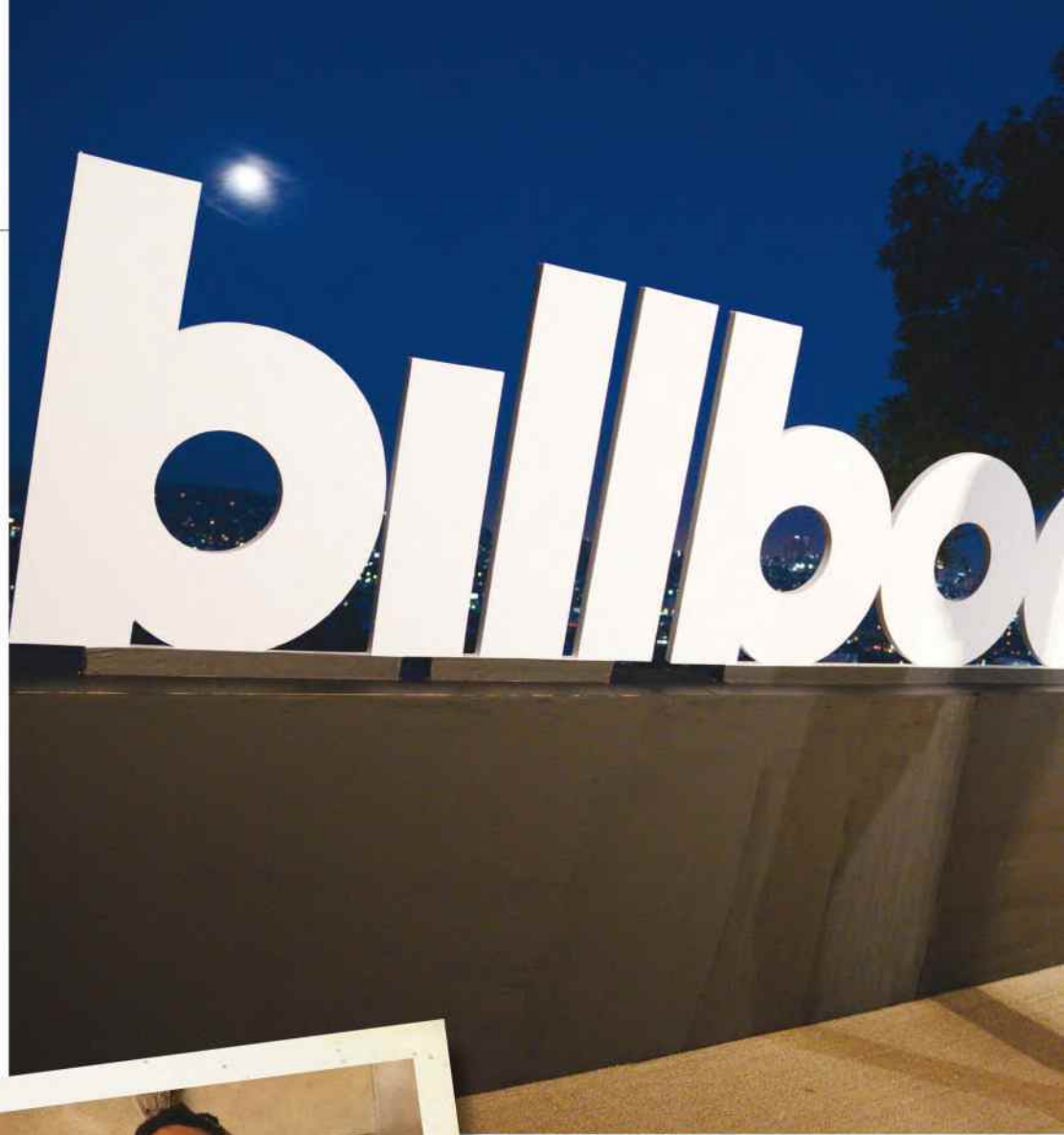


1 Rapper Nelly hung with fans at the Hard Rock's Rehab Pool in Las Vegas on Sept. 6. **2** From left: Comedian Carrot Top and rapper Flavor Flav attended producer Wade Martin's premiere of music videos by Flav and Coolio at The Cosmopolitan's STK in Las Vegas on Sept. 1. **3** Taking Back Sunday performed at the Fashion Meets Music Festival in Columbus, Ohio, on Sept. 6. **4** Janet Jackson kicked off her Unbreakable Tour in Vancouver on Aug. 31. **5** A-Trak (left) with brother Dave Macklovitch of Chromeo at the Fool's Gold Day Off fest in New York on Sept. 7. **6** Sia attended the Miu Miu Women's Tales Dinner at the Venice Film Festival on Sept. 3. **7** Grace Jones onstage Sept. 6 during the four-day Festival No. 6, which took place in Portmeirion, Wales.

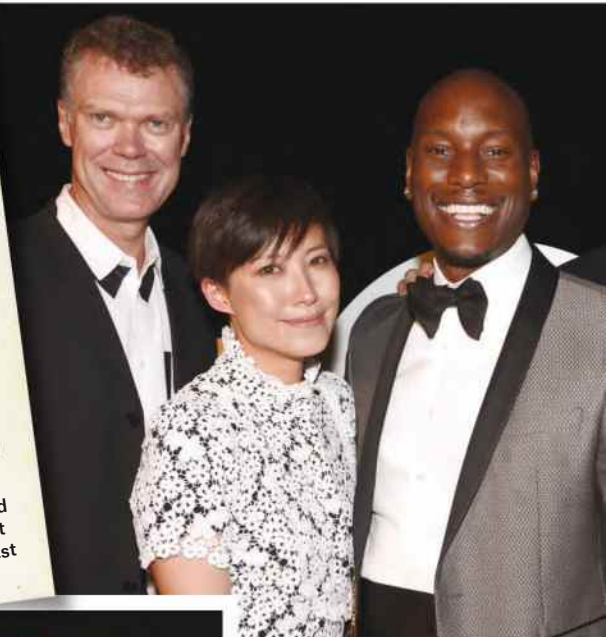
Billboard's Men Of Style

LOS ANGELES, AUG. 28

NOT A STITCH WAS OUT OF PLACE AT THE JIMMY CHOO-sponsored soiree, which feted the dapper male artists featured in *Billboard's* 2015 Men of Style portfolio. Converging at the famed **John Lautner**-designed home of **Mitch Glazer** and **Kelly Lynch**, honorees including **Nick Jonas**, **Fall Out Boy's Pete Wentz** and **Mark Ronson** — who brought along sister **Samantha Ronson** and **Vampire Weekend's Ezra Koenig** — sipped cocktails and enjoyed bites from L.A. restaurant **Lucques** while DJ **Myles Hendrik** spun the music. “It’s beautiful,” said Mark Ronson of the home’s panoramic vista, which overlooks the Hollywood sign. Among the other guests: **Rashida Jones**, **Theophilus London**, **Tyrese Gibson** and **Courtney Love**, who praised the Ronsons’ mother, **Ann Dexter-Jones**, a socialite/jewelry designer, for her influence. “He gets [his sense of style] from his mother, who is a good friend of mine,” Love told *Billboard*. As for Ronson himself? The Brit keeps things casual: “I like white tank tops, simple things you can pair with anything when you’re in a rush to the studio,” he said. “But actually, I’m wearing a black one [tonight].” —DAHVI SHIRA



Jimmy Choo senior vp global communications Dana Gers (left) and vp communications Virginia Farre (right) joined *Billboard* and honoree Wiz Khalifa earlier in the day for a celebratory brunch at Chateau Marmont, where the rapper ordered three eggs and toast and brought sorbet home for his 2-year-old son, Sebastian.



1 London. **2** Jones (left) and Lynch. **3** From left: Jimmy Choo CEO Pierre Denis and creative director Sandra Choi, Gibson and *Billboard* editor-in-chief Tony Gervino. **4** “I think we’ve all had an Ed Hardy moment,” joked Jonas of fashion missteps throughout his career. “That’s what happens when there’s a trend.” **5** Hendrik. **6** Love hung out poolside with Wentz. **7** Alexander Dexter-Jones (center) with his half-siblings Mark and Samantha Ronson.



1

Made In America

PHILADELPHIA, SEPT. 5-6



1

ALTHOUGH THERE MAY NOT HAVE BEEN “65 million motherf—ers out there,” as **Earl Sweatshirt** insisted during his performance at the Made in America festival, the crowd of 70,000 at Benjamin Franklin Parkway was certainly overwhelming. Teens with temporary George Washington tattoos thronged sets like **Axwell & Ingrosso**’s rave, which featured copious pyrotechnics and confetti cannons. Other highlights included Saturday night headliner **Beyoncé**, who gave a mesmerizing 90-minute performance complete with eight costume changes, and Sunday’s closer, **The Weeknd**, who jokingly told the masses, “I know, I’m from Canada,” before diving into “Can’t Feel My Face.”

—NATALIE WEINER



2



3



4



3



4



7



5

1 Beyoncé, decked out in an Herve Leger bodysuit, dipped into the Destiny’s Child archive with performances of “Say My Name” and “Jumpin’, Jumpin’” at the Budweiser-sponsored festival on Sept. 5. **2** Roc Nation rapper Fabolous backstage. **3** Halsey worked up a sweat on Sept. 6. **4** In addition to performing, Action Bronson sampled the local cuisine by wrapping a slice of Lorenzo’s pizza around a Philly cheesesteak. **5** Meek Mill (left) surprised the crowd with an appearance by Nicki Minaj on Sept. 5.

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The Heart

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JESS GLYNNE FINDS HER VOICE

After surviving heartbreak and a “traumatic, terrifying” throat surgery, the British breakout could be following Sam Smith’s EDM-to-pop footsteps

BY COURTNEY RUBIN
PHOTOGRAPHED BY KOURY ANGELO

WITH A GRAMMY and a historic string of No. 1 singles in Britain, **Jess Glynne** was living her dream. Then suddenly she couldn’t sing a note.

Just weeks before the release of her debut album, *I Laugh When I Cry* (Atlantic, Sept. 11), Glynne, 25, had to have surgery to remove a polyp on her vocal cord and stop hemorrhaging; she used a doctor recommended by old friend **Sam Smith**, who suffered a similar problem earlier this year. The

singer-songwriter was forced to cancel her U.K. tour with **John Legend**, an idol of hers, and spent three agonizing weeks in total silence, communicating via whiteboard (she didn’t like the app Smith recommended), pondering whether she would be among the unlucky few patients who would never sing again. “It was so terrifying,” says Glynne. “I was right at the beginning of everything, and wondering if it was all going to be over.”

As she tells this story — “one of the most traumatic things that has ever happened to

“I’m a really emotional person,” says Glynne, photographed April 11 in Indio, Calif.



Glynnne (center) onstage with Clean Bandit in March. "There's raw power in her voice," the band's Jack Patterson says of the singer.

me," she says — Glynnne plays with the gold Chinese character for "double happiness" she wears around her neck, given to her by a great aunt so beloved that Glynnne has her name, Ivy, tattooed on her right wrist. It's the morning after Glynnne's first gig since the surgery, where the air conditioning had to be turned down to protect her voice, and the singer is eating a tuna melt at a favorite gluten-free bakery across the street from her realtor father's office in London. She's tired but exuberant, and looking forward to a theater tour that will stretch into October and beyond, including an 11-city North American trek this month. "It felt so amazing to stand onstage and sing again," says Glynnne, who's wearing all black, with her copper curls piled on top of her head in a messy knot. "I cried loads. I'm a really emotional person."

There have been many tears of joy shed in the past 18 months. On Aug. 21, with new single "Don't Be So Hard on Yourself," the soul-pop artist tied with **Cheryl Cole** for the most No. 1s (five) on the U.K. Official Singles Chart by a British female — a feat not matched even by one of Glynnne's inspirations, another North London Jewish girl named **Amy Winehouse**. Glynnne first topped the charts in 2014 with "Rather Be," a Grammy Award-winning

collaboration with electronic group **Clean Bandit** that hit No. 10 on the Billboard Hot 100, and which she credits with setting the "insane roller coaster" of her career in motion. She followed it with chart-topping duets with **Route 94** ("My Love") and **Tinie Tempah** ("Not Letting Go") and solo single "Hold My Hand." (She marked the success of the lattermost with an Instagram post of her holding a champagne coupe, captioned, "I have tears streaming down my cheeks.") But the big question: Will Glynnne replicate the U.S. success of her pal Smith, who also started as a guest vocalist on dance tracks and then went solo with soul-pop? Or, will she share the fate of Cole, who's virtually unknown stateside?

Either way, the fans that Glynnne does have tend to be devout. One of the first was **Joe Gossa**, co-president of Black Butter Records, who signed her to a publishing deal in 2013: "I was going through a bunch of demos and her voice just flipped me out," he says. "There was a fierceness to it. She can talk about everyday things in this way that's just epic."

Glynnne honed that voice — whose husky, soulful power has drawn comparisons to 1990s house-pop diva **Taylor Dayne** — growing up in London's Muswell Hill neighborhood as the younger daughter of music lovers who weaned her on **Prince, Aretha Franklin and Sheryl Crow**; her mother, **Alexandra**, is a former Atlantic A&R rep who quit when Glynnne was born. She's still very close to her parents — she even entrusted her Grammy to them. "I don't feel safe keeping it at [my place]," she says. "I live with my mates, and people like to party."

Glynnne always has enjoyed a good time — it's the main reason she liked school as a kid: "for the wrong reasons, for the social life," she says. "I talked out of turn a lot and got in quite a lot of trouble." Glynnne still sounds bitter that she somehow always was rejected for parts in school musicals or performances. "I wasn't pushed or given much support, and it put me off," she says. "I kind of lost a lot of my drive."

After graduation, unsure of her path, the singer "had a bit of a meltdown," she says. "If I drank, I would get out of hand. I just had a year where I was pretty lost and pretty low."

She bounced back in part thanks to a woman she fell for at one of her many odd jobs (working at an AllSaints apparel shop, distributing shots for an alcohol company). "She was amazing in helping me go forth and work on my music," says Glynnne. At the time, "I was going out with this guy, whilst basically I fell for her. I feel really bad."

Just as Glynnne signed her publishing deal and then her contract with Atlantic, the woman broke up with her — over the phone. The heartbreak inspired such songs as "Don't Be So Hard on Yourself," and "Take Me Home," though the rest of her album is more hopeful. "I'm a happy person," says Glynnne, who is currently single. "I wanted to listen to my album and feel good. I didn't want to reminisce and feel like shit."

Glynnne picks up her iPhone — where WhatsApp messages arrive almost by the minute — and plays "Home," one of the first songs she wrote that she liked, featuring the lyrics: "At last, relief/No more weight on my shoulders." She closes her eyes, smiles and dances in her seat. ●

FLYING SOLO

These Brits could be the next to jump from dance topline to pop star



Becky Hill

Scored a No. 1 U.K. hit on Oliver Heldons' "Gecko (Overdrive)"



MNEK

Solo EP *Small Talk* arrived in March after hits with Gorgon City



Sinead Hartnett

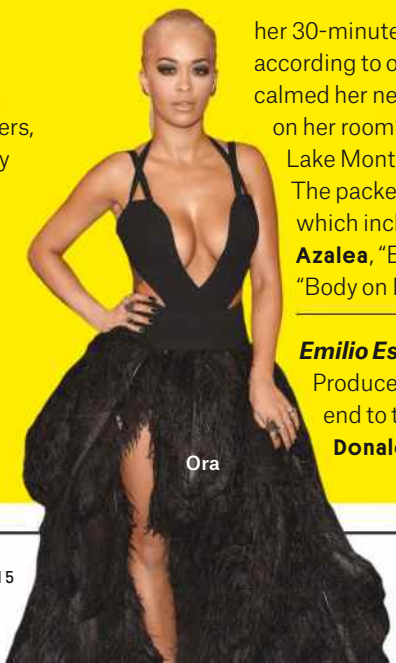
Disclosure guest dropped single "She Ain't Me" in April

OVERHEARD

BY THE BILLBOARD STAFF

Rita Ora Sings Out Summer

Despite a case of preshow jitters, **Rita Ora** still managed to enjoy her first visit to hotelier **Jayma Cardoso's** Montauk, N.Y., hot spot The Surf Lodge during Labor Day weekend. The British pop singer closed out Google Play Music's summer concert series, and her last-minute booking, which meant Ora had to improvise



Ora

her 30-minute-plus set, left her "very nervous," according to one insider. The source says that Ora calmed her nerves by donning a bikini and relaxing on her room's outdoor terrace, which overlooked Lake Montauk. She had nothing to worry about: The packed crowd cheered her performance, which included her collaboration with **Iggy Azalea**, "Black Widow," and current single "Body on Me."

Emilio Estefan Fights Back

Producer **Emilio Estefan** intends to put an end to the spate of anti-Mexican rhetoric **Donald Trump** sparked earlier this summer.

Estefan tells *Billboard* that after coming across a talking head making "untrue" anti-Latin statements on TV, he decided that enough is enough. The Grammy winner rounded up dozens of Latin celebrities to record "We're All Mexican," a musical "celebration of Hispanics and our accomplishments." The track, set to be released later in September, will include **Shakira**, reggaeton singer **Wisin**, Emilio's wife **Gloria Estefan**, **Santana**, radio personality **Enrique Santos** and celebrity chef **Jose Andres**, most of whom will be rapping on the record.



Estefan



Shakira

Got gossip? Send to tips@billboard.com.



'WE NEVER SAW DAYLIGHT'

Alice Cooper and Aerosmith's Joe Perry team up with Johnny Depp for an album (out Sept. 11) as The Hollywood Vampires to "pay tribute to our dead, drunk friends"

BY ROB TANNENBAUM

Alice Cooper, sitting next to Aerosmith guitarist **Joe Perry** in a Manhattan hotel room, squirts a liquid up his nose — but it's only saline solution, so he can breathe better. Cooper, 67, and Perry, 64, are discussing **Hollywood Vampires**, their band with **Johnny Depp**, 52. The three collaborated with guests including **Dave Grohl** and **Paul McCartney** on a self-titled, death-themed album (out Sept. 11 on Universal) that mixes covers of rock warhorses such as "Whole Lotta Love" and "Cold Turkey" with two good tongue-in-cheek originals, "Raise the Dead" and "Dead Drunk Friends." (All artist proceeds will be donated to MusiCares.) Cooper and Perry explain their fascinations with mortality and why they find it funny.

Who coined the nickname Hollywood Vampires?

Alice Cooper The Hollywood Vampires was a drinking club at the Rainbow [Bar & Grill] in Los Angeles, and it was the guys we are honoring: **Harry Nilsson**, **John Lennon**, **Keith Moon**, plus me, **Mickey Dolenz** from **The Monkees** and **Bernie Taupin**. We were vampires because we never saw daylight — we drank all night. **Jimi Hendrix** and **Jim Morrison**, the guys we learned from, were guys we drank with. I had never done a covers album, and I said, "Why don't we pay tribute to our dead, drunk friends?" They would have gotten the joke — trust me.

The name that doesn't seem to fit in that list is Mickey Dolenz.

Cooper Mickey was there every night. Think of the bands that had real drug problems: **The Mamas & The Papas**, **Jackson Browne**, **Fleetwood Mac**. All the commercial bands. The Monkees had some pretty serious problems — as did **The Partridge Family!** The bands with the heavy images were not

necessarily the heavy users. I didn't see heroin until I was in New York, living at the Chelsea Hotel. You had the **Lou Reed** gang there, so you would see people with their keys in the door, sitting outside, because they couldn't turn the key. (Laughs.)

Joe Perry I was a drug snob. I loved heroin so much that if I mixed it with anything else, it would wreck the high. So when I was strung out on heroin, I didn't do anything else.

What was your closest brush with death?

Perry Around 1975, Aerosmith was in a Learjet at 14,000 feet and the air pressure valve blew out. The pilot did the panic drop — lowered the landing gear, put up the flaps and put the jet almost upside down. All the lights went out. They have to get down to 3,000 feet so you can get some air. **Steven [Tyler]** and I were hugging each other — that's how close it was. From then on, he used to carry a cassette recorder and keep it on "record" for every takeoff, because he wanted to record his last words.

Cooper I almost drank myself to death. I woke up one morning and threw up blood. Throwing up blood onstage is cool. But throwing up blood in front of your Holiday Inn maid is not cool.

Perry I remember seeing pictures of you on the golf course, with a golf cart. You were riding in front, and you had another golf cart full of Budweiser. That was my classic image of you. I probably laughed for 20 minutes at that picture.

Cooper Yeah. When I quit drinking Budweiser, their stock plummeted. Our band proved you could live on nothing but beer for three years — then it catches up with you. Joe and I got to the crossroads and realized: You can either die, or you can make 20 more records. ●



INSIDER

NICK JONAS' POP PRINCE

Producer-songwriter Sir Nolan is helping teen idols grow up

BY RAY ROGERS

NAME Sir Nolan (real name **Nolan Lambroza**) is the new go-to for pop royalty, from **Nick Jonas** to **Jason Derulo**. "I'm not interested in the sound of the moment," says the producer-songwriter, 25. "I just want to help the artist shine."

BACKSTORY Nolan spent his childhood in Surrey, England, as "a hermit in my bedroom," practicing 1980s metal hits on piano and guitar. After studying at Boston's Berklee College of Music, he met **The Messengers (Chris Brown)**, who enlisted his help on **Justin Bieber's** "Believe" and "All Around the World." But what really put Nolan on the map was Jonas' "Jealous." "It changed both of our careers," he says. "After the **Jonas Brothers**, there was a lot of bias against Nick, but he's an amazing talent."

SPECIALTY Helping the Disney set shed squeaky clean teen sounds. He reworked **Selena Gomez's** "Good for You," first released in June, by upping the tempo, tapping **ASAP Rocky** for a verse and sprinkling in Easter eggs — listen carefully for Gomez singing "Good" in reverse, a subtle nod to the singer shaking off her past. His version sent the song back to the top 10 on the Billboard Hot 100. "She wanted a new, sexy look," says Nolan. "I like acts who want to break from what they've done before."



DAILY RITUAL Blasting **Phil Collins** in his Porsche on the drive from his West Hollywood digs to his North Hollywood studio Strip Wax, named for a neighboring hair-removal parlor. "The ride gets me inspired," he says. "I get in my bubble."

NEXT UP Before heading to Miami to work with **Enrique Iglesias**, Nolan will hole up at Jonas' Mammoth, Calif., retreat to work on the singer's new album. They already have written one song, "Don't Make Me Choose": "It's got a **D'Angelo-meets-'Jealous'** vibe. He sounds like a king on it. I'd love to see him be bigger than **Timberlake!**"



Nolan (right) with Derulo

HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY STEVEN J. HOROWITZ

"I felt sad because music is supposed to inspire ... This trash won't save any kid's life."

—PINK

The pop singer, reportedly criticizing the MTV Video Music Awards, on her private Instagram account.

"Put that Drake sign up again, you f—ing clown ... Don't act like this the Internet. You standing next to a shooter now."

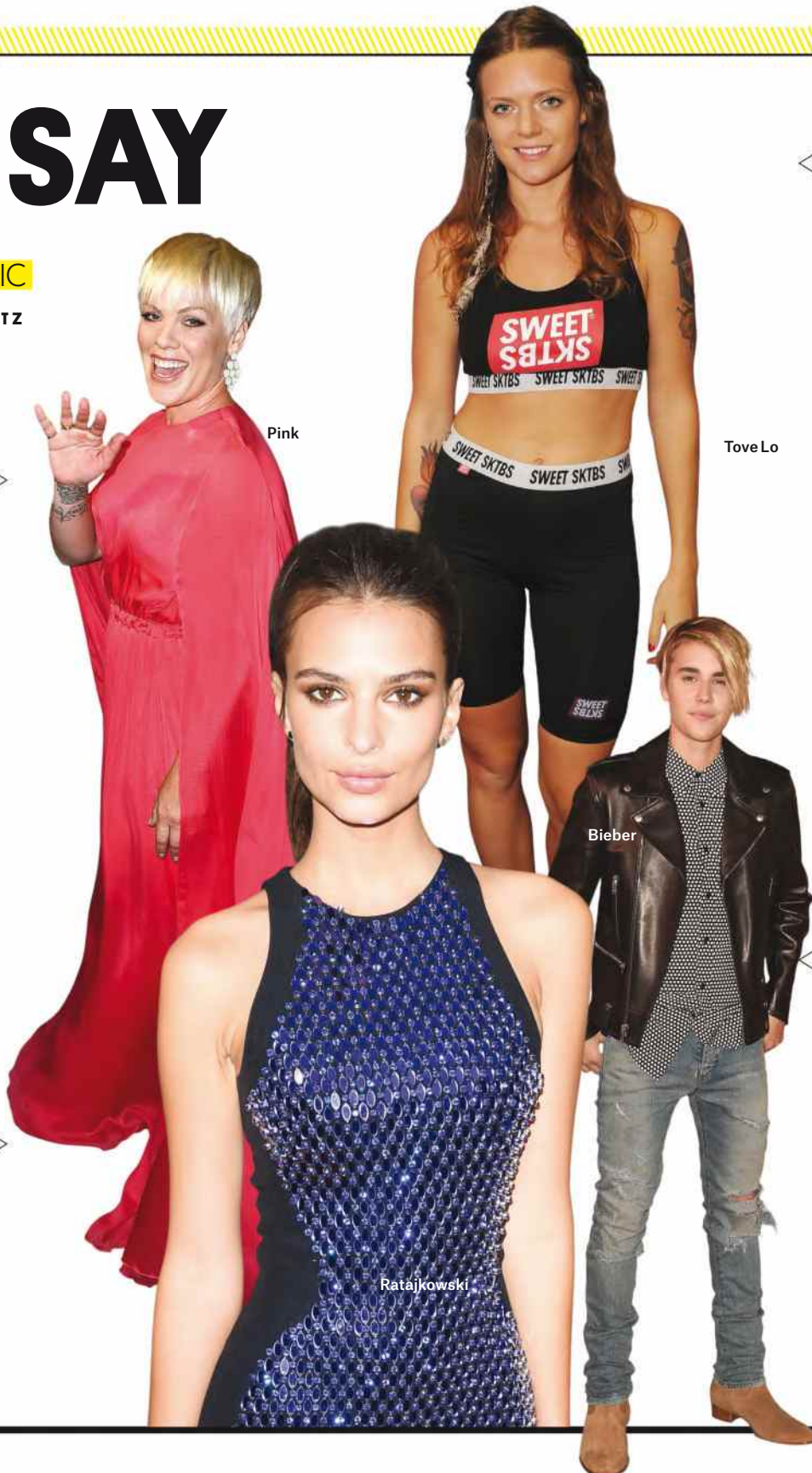
—MEEK MILL

The rapper, calling out a fan holding a sign featuring his rival during his performance at the Fool's Gold Day Off festival.

"It's the bane of my existence."

—EMILY RATAJKOWSKI

The model-actress, on her star-making, scantily clad turn in the video for Robin Thicke's "Blurred Lines," to the U.K. edition of *InStyle*.



"I can show my nipples if I f—ing want to!"

—TOVE LO

The singer, defending her steamy new video for "Timebomb," to *Notion* magazine.

"Justice, respect and what is right prevailed, and one's right to own their own self-image."

—ARETHA FRANKLIN

The soul icon, in a statement after a judge granted her request to block the Telluride premiere of *Amazing Grace*, the anticipated documentary about her 1972 album of the same name.

"I am a relationship type of guy — I love to be in love, and I love cuddling."

—JUSTIN BIEBER

The "What Do You Mean?" singer, speaking to Australia's *Kyle and Jackie O Show*.

"Every video I've done with Tay has been criticized as controversial by the media. We're like the NWA of pop videos."

—JOSEPH KAHN

The director, defending his video for Taylor Swift's "Wildest Dreams" against accusations of racism, on Twitter.



*"It was the first time I ever watched a movie with me in it and cried," says Latifah of *Bessie*.*

LATIFAH'S GOT THE BLUES (AND AN EMMY NOD)

Queen Latifah, 45, gets ready for the Emmys (Sept. 20), where she's up for outstanding lead actress in a limited series or a movie for *Bessie*, HBO's biopic of legendary blues singer Bessie Smith

What was it about Smith that made you connect with her so deeply?

She was fearless and flawed in a lot of ways. She was perfectly imperfect, and I can relate to that. It reminded me of the ups and downs of my life in this business and my journey. It was the first time I ever watched a movie with me in it and cried.

What do you think about all the black actresses — Viola Davis,

Mo'Nique, Taraji P. Henson — getting Emmy nominations this year?

I'm proud to be a part of this class of 2015. This was long overdue. We have a lot of talent out there, and often it's not recognized by major awards shows like this. But I still think we have a long way to go.

It has been six years since your last album. Any plans for new music?

I have probably four albums ready

to go. I'd like to have something ready by December. I'm going back and forth between jazz and hip-hop and house.

How would you rate your own rap skills now?

I'm always capable of throwing rhymes on a record. I can't say that I'm writing rhymes in the back of the bus like I used to, but I'll always be a hip-hop head. —CHUCK ARNOLD

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Style

The Day Clutch
When a phone (and Instagram) is the only real necessity, a small bag is the most practical option. **EDIE PARKER** Charlie clutch, \$1,695; edie-parker.com.

*The Gear,
The Looks,
The Trends*

The Showy Scarf
Tying it loosely shows you don't care that much. **BURBERRY PRORSUM** floral jacquard scarf, \$750; us.burberry.com.

A Colorful Carryall
Man bags now have many iterations (clutch, backpack, fanny pack), but the safest bet is still a tote. **WANT LES ESSENTIELS DE LA VIE** leather tote, \$925; barneys.com.

Statement Fringe
Pair the season's favorite flourish with a tapestry-like frock. **ROSETTA GETTY** braided leather belt, \$660; justoneeye.com.

A Wear-Everywhere Lace-Up
The burnished blue-black hue means it can be dressed up or down. **BERLUTI** Alessandro leather shoe, \$2,130; berluti.com.

On her: **TORY BURCH** embellished sweater dress, \$895, and tassel pendant necklace, \$295; toryburch.com. **PAMELA LOVE** 5 Spike earrings, \$210; shopbop.com. **JACQUIE AICHE** diamond ring, \$2,500, and ruby ring, \$840; jacquieaiche.com. **GILES & BROTHER** hook ring, \$65; gilesandbrother.com. **3.1 PHILLIP LIM** Harleth lace-up bootie, \$695; 31philliplim.com.

On him: **BURBERRY PRORSUM** tailored linen jacket, \$1,595, and trousers, \$795; us.burberry.com. **MARNI** cotton shirt, \$530; marni.com. **VINCE** cashmere sweater, \$295; vince.com. **DRIES VAN NOTEN** BY **LINDA FARROW GALLERY** aviator sunglasses, \$345; lindafarrow.com.

Rock The Front Row

Stand out from the black-clad pack at New York Fashion Week (Sept. 10-17) by channeling music's bold style roots with retro textiles and boho details

BY SHANNON ADDUCCI
PHOTOGRAPHED BY HANNAH WHITAKER

Music To Match Their Moodboard

In advance of debuting their summer/spring 2016 collections (Sept. 10-17), New York-based designers dish on the tunes that have fueled long hours in their studios

BY BROOKE MAZUREK

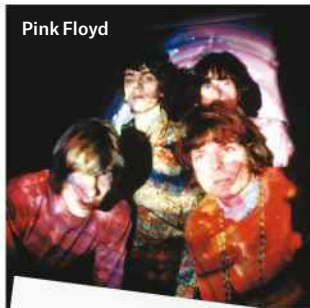


MARA HOFFMAN

“Blue Skies’ by Willie Nelson. My entire collection is inspired by him and all that he represents. I saw him play Prospect Park [in Brooklyn] with my family this summer: It was everything.”

MARCHESA’S KEREN CRAIG

“I’ve been listening to Pink Floyd since my childhood. I find their music endlessly creative.”



GEORGINA CHAPMAN

“Ella Fitzgerald and Louie Armstrong: When I drape, their voices put me at ease.”

PAUL ANDREW

“Kiasmos’ music has been on repeat. The blend of strings, piano with loops and edgy beats gives a great balance of calmness and energy as I’m designing.”



MONIQUE LHUILLIER

“Anything and everything by Drake — his music energizes me. My collection this season is bold and quite dynamic, and I think Drake’s music reflects a lot of the same qualities.”



DENNIS BASSO

“My collection this season is inspired by cultures south of the border, so we have been listening to Celia Cruz and Jose Feliciano in the design studio.”



WES GORDON

“Classic Dr. Dre, Carole King and Amy Winehouse. Seeing the film Amy reminded me just how amazing Back to Black was and what an amazing talent the world lost.”



SUNO’S MAX OSTERWEIS

“Daughter’s The Wild Youth EP from 2011. I’m late to the party on this one, but Elena [Tonra] has an incredible voice, the band writes great songs, and I can’t wait until the new album comes out.”



HERVE LEGER’S LUBOV AZRIA

“Two of my idols are Boy George and David Bowie, but I’ve been listening to ‘Baby’ by Micky Green and ‘Gotta Tape I Wanna Play’ by Disco Deviance a lot this season.”



Chess. Below: Berry in the Chess Records studio circa 1960.

FASHION’S NEW ‘IT’ DJ HAS ROCK ROOTS

During the past two years, **Jasmine Chess**, 29, has spun for Alexander McQueen, Coach, Missoni, Lacoste, Armani and DKNY, but she also happens to be the granddaughter of Chess Records founder **Leonard Chess** and daughter of **Marshall Chess**, founding president of Rolling Stones Records. *Billboard* spoke with the Fashion Institute of Technology grad and former Stella McCartney intern in advance of New York Fashion Week.



How did you get interested in DJ’ing?

Damon DeGraff, who owns DGI Management [**Rev Run**, **The Misshapes**], is my boyfriend, and I was always around his DJs. He showed me the ropes and I practiced a lot — I mean, a lot.

How has your family legacy influenced you?

Music has always been a part of my life; it’s in my blood. My grandfather and great uncle discovered artists like **Etta James**, **Muddy Waters** and **Chuck Berry**, and I play a lot of those artists during my set.

What is your go-to look when you’re DJ’ing?

I try to dress in vintage a lot because it allows you to channel different decades. It’s a costume, in a way!

—CARSON GRIFFITH

SKETCHES FROM TOP: COURTESY OF MARA HOFFMAN; COURTESY OF MONIQUE LHUILLIER; COURTESY OF DENNIS BASSO; COURTESY OF LUBOV AZRIA; WATER: ANDREW WHITTICUS/GETTY IMAGES; KIASMOS: XAVY TORRENT/WIREIMAGE; WINEHOUSE: JEFF BRANTZ/FILMMAGIC; DAUGHTER: GARY WOLSTENHOLME/REDFERNS/GETTY IMAGES; GHESS: JEFF HOLLINGTON; BERRY: MICHAEL LOCUS ARCHIVES/GETTY IMAGES



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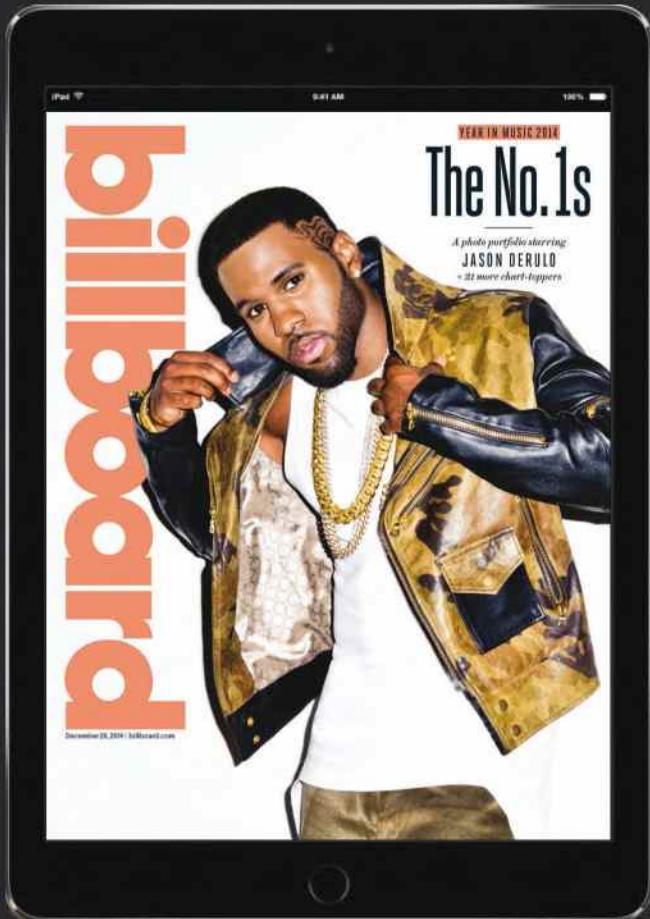


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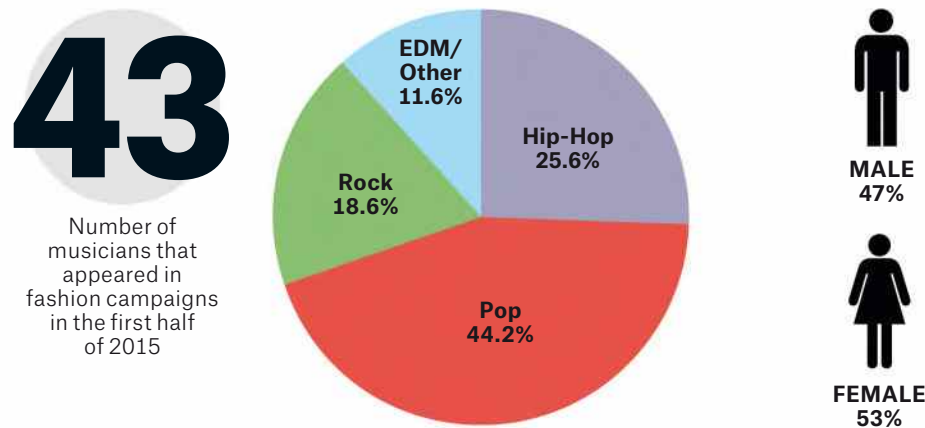
HOW FASHION BECAME MUSIC'S NEW INCOME STREAM

From launching billion-dollar brands to fronting iconic luxury labels, artists from Kanye West to Jessica Simpson are approaching style as an additional source of cash at a time when music sales have fallen. But as the numbers behind some of this year's most major deals prove, musicians are returning the favor by lifting both the sales and social reach of the brands that have tapped them

BY HAYLEY PHELAN

GENRES THAT FRONT THE BRANDS

Katy Perry for Moschino, Pharrell Williams for Chanel, Nicki Minaj for Roberto Cavalli: Pop and hip-hop stars are first choice for fashion companies in need of a face



151

Number of fashion shows **Kanye West** has attended

ONE DIRECTION
\$6.2M*
4 fragrances
3 years

CELINE DION
\$16.4M*
16 fragrances
12 years

TAYLOR SWIFT
\$18.4M*
5 fragrances
4 years

JENNIFER LOPEZ
\$48.8M*
25 fragrances
13 years

BRITNEY SPEARS
\$55.4M*
18 fragrances
11 years



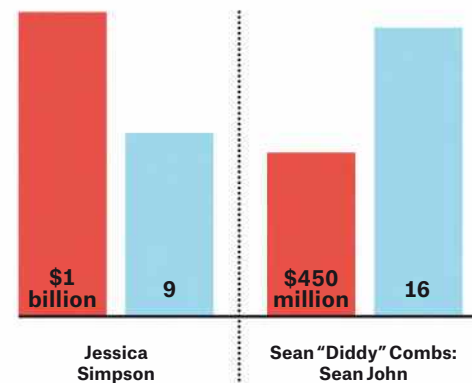
4

Number of fashion shows **Taylor Swift** has attended

MUSICIANS-TURNED-DESIGNERS

Instead of using their faces to sell someone else's brand, these artists have gotten into the fashion game with varying degrees of success

■ Annual retail sales
■ Years in business



RIHANNA

Dior, Puma Campaigns

Sources say RiRi probably took a fee on the lower end of the spectrum for her Dior deal, since it was beneficial both exposure- and prestige-wise. But the 27-year-old star more than made up for it with a campaign for contemporary athletics brand Puma.

\$10M Estimated amount Rihanna received to become creative director of Puma, a relationship that began in December and includes starring in the brand's campaigns.

\$2M Estimated amount she received to appear in Dior's spring 2015 ready-to-wear campaign, which debuted in May.



KANYE WEST

Adidas Fashion Debut

Though his ready-to-wear forays have mixed results, when it comes to sneakers, 38-year-old Yeezy has the magic touch

12 Number of minutes it took for West's latest shoe design for Adidas, the Yeezy Boost 350s, to sell out in the United States.

13 Number of celebs to sit in his front row — Beyoncé, Jay Z and Justin Bieber among them.

\$350 Retail price for a pair of Yeezy Boost 350s.

\$6,000 Amount that a pair of men's size 35 Yeezy Boost 350s is selling for on eBay.

141,077 Number of related posts on social media generated during the weekend following the collection's debut.

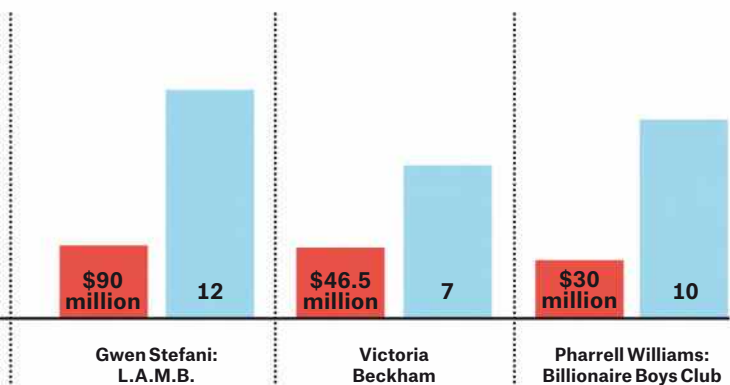
\$10M Reported amount West was paid to partner with the brand, plus an undisclosed percentage of sales.

MAKING SCENTS OF THE CELEB FRAGRANCE

Historically, celebrity perfumes have been cash cows for performers, who receive between 2 and 10 percent of royalties depending on contractual obligations, but an oversaturated market has led to a drop in sales. In 2013, fragrances lost 1 percent of their market share, which might not sound like much, but actually amounts to millions.

Franchises like Britney Spears', which launched during the late 1990s (i.e., the fragrance heyday), tend to fare better than, say, those from newcomers like One Direction.

*Annual retail sales



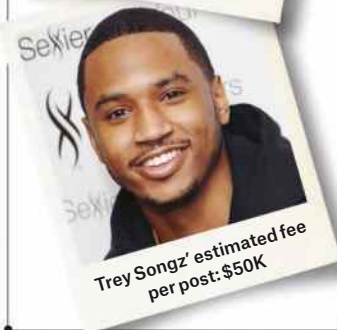
Ariana Grande's estimated fee per post: \$500K

SOCIAL MEDIA MOVERS

Following in Kim Kardashian's footsteps, musicians are banking on their reach with sponsored fashion Instagrams. Here's what experts say posts from these three celebs likely would be worth



Ciara's estimated fee per post: \$175K



Trey Songz' estimated fee per post: \$50K



TAYLOR SWIFT

Keds Campaign

The 25-year-old pop princess made sky-high stilettos her go-to for the stage and streets of New York, but put on a pair of slip-ons for the footwear brand this year

3 Number of years Swift is locked into her Keds contract, which she signed in October 2012.

\$20M Estimated budget for the Keds campaign.

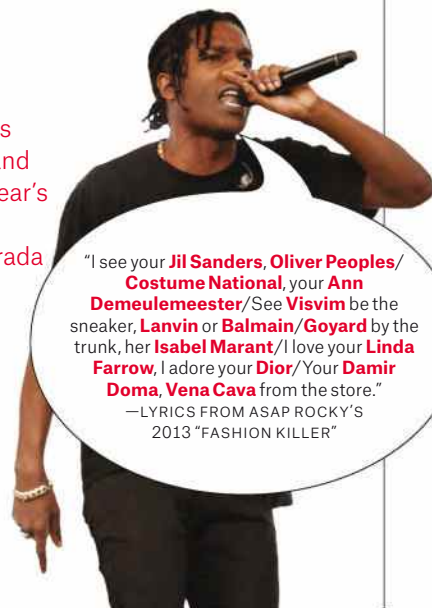


THE BRANDS RAPPERS LOVE

Though Gucci has reigned as the most name-dropped brand in hip-hop since 2000, this year's runners-up include Versace, Louis Vuitton, Chanel and Prada

62

Number of fashion labels Jay Z has name-dropped in his lyrics



JUSTIN BIEBER

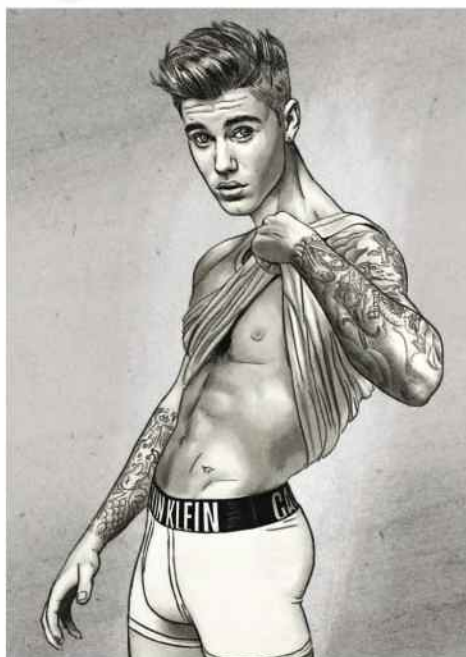
Calvin Klein Campaign

Love it or hate it, the 21-year-old's January abs-essed ad campaign generated enough controversy and buzz to actually lift sales

3 Percent increase in the market share that Calvin Klein gained following the launch of Bieber's ad campaign.

3.6M Number of followers Calvin Klein gained across social media platforms following the launch.

1.6M Number of times the campaign's hashtag, #mycalvins, was mentioned on Twitter within 48 hours of its debut.



'NOBODY GROWS UP UNTIL THEY CROAK'

For 50-plus years KEITH RICHARDS has been rock'n'roll's spirit animal, an unmatched guitar hero and unkillable hedonist. And at 71, fresh off another bazillion-dollar Rolling Stones tour and with his first solo album in decades, the world's coolest grandpa remains as fearless as ever, holding court on everything from race relations to Donald Trump ("I find him refreshing") to the travails of superstardom: "I invented the job"

BY HUGO LINDGREN
PHOTOGRAPHED BY RUVEN AFANADOR



“I’m an old man now. I’m pretty sedentary. Mostly, everything comes to me. The kids. The grandkids. Which is a whole other trip, let me tell you,” says Richards, photographed Aug. 5 at Drive-In Studios in New York.





FORTIFIED BY A MIDDAY COCKTAIL of Campari and soda with a double shot of vodka, Keith Richards dives right into a subject he has personally researched as deeply as anyone: drugs and the near-death experience.

It has been 35 years since Richards kicked the heroin habit that made him the iconic rock'n'roll wastoid of the 1970s — he curtailed his cocaine usage a few years later — but there are certain vices he will not renounce. “Eh, I love my pot,” says the 71-year-old Rolling Stone, seated for lunch one Thursday in the empty back room at Il Cantinori in Manhattan’s Greenwich Village. He’s decked out in his customary head scarf, dark jacket and dress shirt unbuttoned to the navel. “Love my weed. Unashamedly a fan. A piece of good hashish now and again. But otherwise ...”

He loses himself for a moment in nostalgic reverie, then rejoins the present. “You know, the state of good drugs has gone down. In the '60s and '70s, you had barbiturates, which were great downers. And Quaaludes. These drugs were fairly simple. You took them, you pissed them out. But these new ones, the Xanax? I’m not there with

that. [But] I still take Dilantin” — an anti-seizure medicine — “since the knock on the head.”

Ah yes, the knock on the head. That would be one of Richards’ more innocent brushes with death. While on vacation in Fiji in 2006, he fell out of a tree, encountering a branch on the way down. For a couple of days, he felt fine, then had to be medevac’d to New Zealand for life-or-death surgery. Like all of his stories, it’s hard to parse the truth from the legend on that one — did he really fall out of a tree? What was he doing up there? How bad was the injury?

As if reading my mind, Richards moves his head scarf aside, takes my fingers in his hand and runs them along a shockingly deep groove just above his hair line.

“Whoa,” I say.

“Yeah,” he replies, proudly.

This is why people love Keith Richards. Because unlike his longtime friend, collaborator and foil Mick Jagger — “a control freak,” says Richards. “He has admitted it to me” — Richards is the Rolling Stone who will invite a stranger to feel his head. Because even though he has been world famous for half a century, a surprisingly unguarded and quirky human lurks underneath the outlaw veneer. As he talks, he makes wild gestures and funny sound

effects, cracks jokes, breaks into impersonations, laughs at least 10 different ways including snorts, guffaws and conspiratorial chuckles, and somehow maintains fine English manners all the while.

Richards is not just one of the greatest songwriters and guitar players in rock history — he has become a role model for maintaining one’s panache in old age. His best-selling, wonderfully candid 2010 autobiography, *Life*, set the stage for this fall’s creative output: a lively and unvarnished solo album called *Crosseyed Heart*, his third (and first since 1992), and a behind-the-scenes documentary for Netflix, both available on Sept. 18. Meanwhile, he just came off a 15-city swing through North America with the Stones, playing with as much vigor as he has in years. “Quite honestly,” he says, “I think The Rolling Stones at the moment are at their best.”

Away from rock’n’roll, says Richards, his life is “pretty sedentary. Mostly, everything comes to me.” He has been married for almost 32 years to the model Patti Hansen, and they live in Weston, Conn., 90 minutes outside New York. They moved there from the city shortly after the birth of their daughters, Alexandra, 29, and Theodora, 30, who have also both worked as models. (Keith has two older children, Marlon and Angela, with Anita

KEITH’S MAIN HUSTLE: THE ROLLING STONES

The Stones are almost surely the biggest touring band in history, earning more than \$360 million since 2013 alone. (The arena stage “feels like home,” says Richards.) Plus, they still sell albums: 2.5 million-plus since 2010

50

Years the Stones celebrated together in 2012. They marked the occasion in December of that year with five sold-out shows grossing \$38.7 million total, according to Billboard Boxscore.

\$362,403,970

Total touring gross since 2013. The band sold 1.7 million tickets to 57 shows during the course of three tours.

90K

Copies sold of *Sticky Fingers*, new and old versions, in the United States since the 1971 set was reissued earlier this year, according to Nielsen Music.

2.6

MILLION

Total Stones albums sold since 2010, including 662,000 copies of the newly remastered editions of *Sticky Fingers*, *Exile on Main St.* and *Some Girls*.

\$7.8M

Average gross per night of Zip Code, the band’s most recent tour. No one touring this year has earned more for each concert played.

628,733

Tickets sold for 14 dates of this tour, which took the Stones into the American heartland and many markets they haven’t played in years — and might never play again. —RAY WADDELL



"I've lost a lot of good friends. At the same time, there's still a solid core. And you do make new friends as you go on." Opposite page, from left: On a tricycle at age 4; with Jagger, Brian Jones and Bill Wyman backstage at an early Stones show in 1963; Jones, Wyman, Jagger, Charlie Watts and Richards, also in 1963. This page, from left: Rehearsing in Malmo, Sweden, in 1970; with Ron Wood (right) and friends in 1979.

**"I SENT JAGGER
A NOTE ON HIS
BIRTHDAY, TWO
DAYS LATE.
I SAID, 'I KNOW
YOU DON'T WANT
TO BE REMINDED,
HA HA HA.'"**

Pallenberg, and five grandchildren ages 2 to 19.) He eschews virtually all technology — "Never a phone man; only number I ever knew was 911" — and rarely goes out to a concert or the movies. "My eyes are always on the exits," he says. "You're just waiting for someone to yell, 'It's him!' And you've got to run."

A conversation with Richards goes a lot of places in a short time. There is virtually nothing he won't offer an opinion on. Such as:

Donald Trump: *I do find him refreshing. He's cut through a lot of crap, and eventually ... well, can you imagine President Trump? The worst nightmare. But we can't say that. Because it could happen. This is one of the wonders of this country. Who would've thought Ronald Reagan could be president?*

Race relations in America: *I don't think you can heal racism with the stroke of a pen. Or even with a generation or two. It has to come organically, really. All I know is that I've had more fun with black people than with white people.*

Firearms: *I like a good gun. I have a shotgun and a nice little antique thing that [producer-musician] Don Was gave me. But I don't keep them around the house because I've got kids and grandkids running around.*

"Keith [always] seems comfortable in his own skin," says Was. "I attribute this to the fact that he's a very enlightened cat, and that age and experience

have given him a wise, Zen perspective."

Richards says he loves to read — a recent favorite is *Look Who's Back*, a comic novel about Hitler returning to life in the present day. And though he makes exceptions for Florence Welch (whose last name escapes him at lunch) and Ed Sheeran (who opened for the Stones in June), he can't tolerate most contemporary music. When I try to draw him out on Taylor Swift, he stops himself. "Oh, I don't want to sound like an old man," he says, harrumphing loudly before dissolving in laughter.

Richards certainly leaves a strong impression on his younger peers. "He was exactly what I expected," says Sheeran. "I got to spend an hour with him in his dressing room before my support slot with the Stones in Kansas. He was amazing. He had a painting of Jerry Lee Lewis with a whiskey glass, balancing on a mic in his dressing room, and just kept telling me everything in life was about balance, all while blasting Lee 'Scratch' Perry." He adds, "I'd love to emulate his longevity, but perhaps remember a bit more of it."

AS SEPARATE AS HIS PERSONAL life is from Jagger's — neither he nor any of the other Stones attended the funeral of Mick's girlfriend L'Wren Scott after she committed suicide in 2014 — their relationship is an unavoidable part of any meaningful conversation with Richards. The day of the lunch, it has been a month since their last show together, and they haven't spoken since then.





Richards doesn't exactly remember his favorite rumor about himself, but he recalls hearing "something to do with monkey glands. It was about the same time I was supposed to be getting my blood changed in Switzerland. Meanwhile, I'm in the hotel, cold turkey, reading that shit."



***“CAN YOU IMAGINE
PRESIDENT TRUMP?
THE WORST
NIGHTMARE. BUT
WE CAN’T SAY
THAT BECAUSE IT
COULD HAPPEN.”***





“THE GRATEFUL DEAD IS WHERE EVERYBODY GOT IT WRONG. JUST POODLING ABOUT FOR HOURS AND HOURS. JERRY GARCIA, BORING SHIT, MAN. SORRY, JERRY.”

“Sent him a note on his birthday” — his 72nd, on July 26 — “two days late,” says Richards. “I said, ‘I know you don’t want to be reminded, ha ha ha.’”

Did he get Jagger a gift? “Probably sent him something. That happens automatically. ‘Mick’s birthday: Case of wine.’ Oh, I love the man dearly. Sometimes, you know, he makes life so difficult for himself. But otherwise ... you know, I don’t get involved. He has his own people for that.”

Richards and Jagger grew up in Dartford, a charmless town an hour outside London, but didn’t become friends until they were teenagers and fatefully bumped into each other on a train platform. The year was 1961. Richards was attending art school, Jagger the London School of Economics, and they bonded over a love of American blues. They knew what they wanted to play well before they had a clue how to play it.

Positioning themselves as the scruffy, parentally disapproved alternative to the choirboy Beatles, the Stones practically invented the hedonistic rock’n’roll lifestyle. The groupies. The binges. The mysterious early deaths of friends and acquaintances. But as their fame matured in the ’70s, they had divergent ways of coping with it — Richards hit the junk, Jagger the jet set.

Somehow, they clung together until 1985, when Jagger made his first solo album and Richards vented his feelings in public. “Ninety-nine percent of the male population of the Western world — and beyond — would give a limb to live the life of Mick Jagger,” he said in 1988. “And he’s not happy being Mick Jagger.” When Richards made his own first solo album, *Talk Is Cheap*, that year, Jagger woke up to the possibility that he wasn’t the only valuable asset in The Rolling Stones and the show went on. Though they never regained the ability to write classic new songs together, their concerts are a greater spectacle than ever. Since 2012, when they celebrated their 50th anniversary, they have sold more than \$400 million in tickets (according to Boxscore).

Richards maintains a willful ignorance of the band’s business — he waves away any talk of money.

What interests him about touring, he insists, is simply the chance to keep playing. “It feels like home,” he says of performing in front of 50,000 people. “That’s what I say to Ronnie [Wood, the Stones’ other guitarist]. Now we get some peace and quiet.”

When I ask him if The Grateful Dead’s three farewell shows during July 4 weekend, which grossed an astonishing \$55 million, fired up his competitive juices, the answer is apparently yes, though not because of anything to do with money. “The Grateful Dead is where everybody got it wrong,” he scoffs. “Just poodling about for hours and hours. Jerry Garcia, boring shit, man. Sorry, Jerry.”

In 2007, when Richards received a \$7 million advance to write his memoir, nobody thought all that much of it — sure, Bob Dylan had just written a good one, but rock autobiographies tended to be lazy and self-serving, and it was easy to see Richards’ following suit. What could he even remember? He teamed with British journalist James Fox, who intended to build the book around a series of long, intensive interviews. It was trickier than he expected. “I remember our first negotiations. I said, ‘Keith, we’re going to have a slight problem if the music’s this loud,’” Fox has said. “And he said, ‘Well, that’s kind of too bad.’”

When it was published in 2010, *Life* was showered with critical acclaim from all quarters — assessing his romantic history, *New York Times* columnist Maureen Dowd anointed Richards “the consummate gentleman” — and sold a million copies in the United States. Various unflattering stories about Jagger, including the unforgettable reference to his “tiny todger,” caused discord, but Richards feels like he defused the situation by pointing out all the worse stuff he had kept out of the book.

After *Life*’s publication, those close to Richards noticed him winding down precipitously afterward. “He even mentioned the word ‘retirement,’” says producer-drummer Steve Jordan, who has worked with Richards on all of his music outside of the Stones for 30 years, “which to me was crazy. Musicians like Keith don’t stop playing until they stop breathing.”



What is on Richards' bucket list? "There are quite a few guitar licks I haven't been able to master." Opposite page, from left: With wife Patti Hansen in 1981; Wood, Jagger and Richards at the kickoff date of the Stones tour in May. This page, from left: Hansen, daughters Angela and Alexandra, daughter-in-law Lucie de la Falaise, grandson Orson, daughter Theodora, Richards, son Marlon, and granddaughters Ida and Ella in 2010; promoting *Life* in London in 2010.

Jordan knew better than to try to win an argument with Richards. He figured the way to go was to gently coax him back into the groove. He proposed that they get together once a week in New York and play for a few hours, nothing too strenuous. When that started going well, Jordan suggested twice a week. Then it was three times. Pretty soon, new songs were coming along.

"The idea I had was, 'This should be a real solo album, a lot of Keith,'" says Jordan. "He doesn't necessarily think like that. He likes being in a band; it's natural to him. He doesn't mind drifting off to the side and letting someone else take the spotlight. But after the book and everything, I saw that people had a lot of interest in Keith himself."

Crosseyed Heart is unlikely to win Richards legions of new fans. Nor is it intended to (although the super-hot Republic Records is now his label). One of his long-simmering creative differences he has with Jagger, says Richards, is that Jagger wants the Stones "to sound like what he heard in

the club last night," whereas he wants something more elemental and improvisational. When he's with the Stones, Richards prefers to "walk in with nothing and ask Charlie [Watts, drummer] to set up a beat," then build the song from that.

So that's what he did here, with Jordan, guitarist Waddy Wachtel and various guests. Every song has the feel of a first take, loose and undoctored. There is a rendition of the Lead Belly classic "Goodnight, Irene," and a handful of ballads, including one with Norah Jones that might have seemed like a play for buzz a decade ago, but not so much anymore.

RICHARDS' IMMEDIATE PLANS ARE to play some small gigs with his own band in the fall, then get back together with the Stones for a triumphal march through South America in early 2016, possibly followed by the recording of a new Stones album. The news from their last get-together was that Wood, a legendary drinker, was

faring well with his latest stab at sobriety. "He's got an iron will, man," says Richards.

Wood, says Richards, told him that he felt the imperative to clean up after being arrested for assaulting his 21-year-old girlfriend in 2009. "Ronnie suddenly realized — this is what he told me — that he was going to turn into his dad, who was a bit of a wife slapper," says Richards. "And he didn't want to go there. And I've since told Ronnie, 'You spent all this money on booze and drugs, and you're exactly the same without it.'"

It's almost comical, Richards' depiction of his buddy Ronnie still battling, at the age of 69, not to turn into his father. But this is an article of faith for Richards, the idea of a youthful inner life that everyone shares. "Growing up never really stops," says Richards. "Everybody thinks you reach a certain age and you're a grown-up, but it's not true. Nobody grows up until the day they croak. I'm sure of it. Because to me it's still the next day and what do we do and how are we going to do it." ●

BREAKING DOWN DAD'S STYLE

DJ-model **Alexandra Richards**, 29, has walked in her father Keith's shoes: "We always wore the same size. I still steal his leather boots for my own collection," she says. And she knows the stories behind his other accessories



1. HEADBAND

"For years my father has worn an assortment of headbands: different colors, materials, prints. Some he cuts from the scarves he has collected, some from different fabrics that have been left behind in wardrobe. He'll wrap pretty much anything around his head."

2. HANDCUFF BRACELET

"That bracelet has been lost and found so many times, it's a miracle he still has it," she says of the accessory that has inspired knock-offs available all over the Internet. "It's a piece that people now associate with him — I think of it like a beauty mark, like Marilyn Monroe's mole."

3. SKULL RING

Of the piece London goldsmiths David Courts and Bill Hackett gave Richards as a birthday gift in 1978, she says: "That ring is older than me. Growing up, my Dad would say, 'Beauty is only skin deep.' Such a powerful thought. I think the ring has always reminded me of that."

4. SCARVES

"I don't think my dad leaves the house without one, and I've definitely adopted that habit from him," says Alexandra, who buys a scarf whenever she travels to a new place. "It's a really easy way to pull an outfit together." —CARSON GRIFFITH

WHO OWNED SUMMER 2015?



Newcomer OMI, Wiz Khalifa, Luke Bryan and, of course, Taylor Swift raked in the season's biggest numbers

SONGS OF THE SUMMER

JUNE 13-SEPT. 19, 2015

	SONG Artist	PEAK POSITION	WEEKS ON CHART
1	CHEERLEADER OMI	1 (2 weeks)	15
2	SEE YOU AGAIN Wiz Khalifa featuring Charlie Puth	1 (13)	15
3	BAD BLOOD Taylor Swift featuring Kendrick Lamar	2	15
4	CAN'T FEEL MY FACE The Weeknd	4	9
5	WATCH ME Silento	5	15
6	TRAPQUEEN Fetty Wap	3	15
7	SHUT UP AND DANCE Walk the Moon	4	15
8	LEAN ON Major Lazer & DJ Snake featuring MØ	8	12
9	THE HILLS The Weeknd	9	11
10	FIGHT SONG Rachel Platten	10	10
11	UPTOWN FUNK! Mark Ronson featuring Bruno Mars	5	15
12	WHERE ARE U NOW Skrillex & Diplo with Justin Bieber	11	15
13	HONEY, I'M GOOD Andy Grammer	10	15
14	WANT TO WANT ME Jason Derulo	5	15
15	HEY MAMA David Guetta featuring Nicki Minaj, Bebe Rexha and Afrojack	8	15
16	WORTHIT Fifth Harmony featuring Kid Ink	14	15
17	EARNED IT (FIFTY SHADES OF GREY) The Weeknd	6	15
18	GOOD FOR YOU Selena Gomez featuring ASAP Rocky	18	3
19	SUGAR Maroon 5	9	15
20	POST TO BE Omarion featuring Chris Brown and Jhene Aiko	14	15

Amid some heated A-list competition from **Taylor Swift** and **The Weeknd**, a rookie artist from Jamaica has earned *Billboard's* coveted Song of the Summer honor with a single first released in 2012.

With the tally complete, **OMI's** remixed global reggae-pop smash "Cheerleader" sits atop the annual Songs of the Summer chart, which tracks the most popular hits based on cumulative performance on the weekly *Billboard* Hot 100 from Memorial Day through Labor Day.

"Every artist from Jamaica wants to thrive in the U.S.," says the 29-year-old OMI (born **Omar Samuel Pasley**). "There are so many great songs that deserve the recognition that 'Cheerleader' has had. I'm just grateful."

Wiz Khalifa's "See You Again" (featuring **Charlie Puth**) had led the Songs of the Summer list most of the season (for 13 of the chart's first 15 tracking weeks), but the late-charting, six-week Hot 100 reign of "Cheerleader" proved decisive. "Again," whose 12-week Hot 100 command began prior to the Songs of the Summer tracking span, finishes the season at No. 2.

Taylor Swift's "Bad Blood" (featuring **Kendrick Lamar**) ranks at No. 3, followed by The Weeknd's "Can't Feel My Face" (No. 4) and **Silento's** "Watch Me" (No. 5). "Can't Feel My Face" started at No. 16 on Songs of the

Summer, although not until the July 25 tally.

Swift's hit, meanwhile, is one of OMI's summer favorites. The singer also favors "Again," **Jason Derulo's** "Want to Want Me," and **Skrillex** and **Diplo's** "Where Are U Now" with **Justin Bieber**. (Not that listening to the hits took up all of OMI's summer. His tasks included judging a Jamaican cheerleader competition. "I was there giving my support," he says with a gentlemanly chuckle.)

Of course, many others count "Cheerleader" among their summer essentials. "I followed the success of 'Cheerleader' overseas for many months," says **Rick Thomas**, program director at WBMP New York. WBMP leads all U.S. radio stations in airplay for the hit — more than 2,300 spins since first playing it in January, according to Nielsen Music — after **Felix Jaehn's** remix, released in its original form in 2012, had spurred it to top multiple global charts ahead of its American breakthrough.

Up next for OMI: his debut *Louder Than Life/Ultra/Columbia* album, *Me 4 U*, due Oct. 16, ushered in by new feel-good single "Hula Hoop." "When you have a hit," says OMI, "you don't want to go too far away from that for the follow-up. 'Hula Hoop' is a good transition."

And, quite possibly, a contender for top song of the fall.

—GARY TRUST



TAYLOR SWIFT BRINGS OUT THE U.S. WOMEN'S WORLD CUP SOCCER CHAMPS
The 1989 World Tour, featuring everyone from Joan Baez to Matt LeBlanc, grossed \$128 million in North America this summer. But on July 10 in New Jersey, the FIFA tournament winners were Swift's best guests.

\$128M

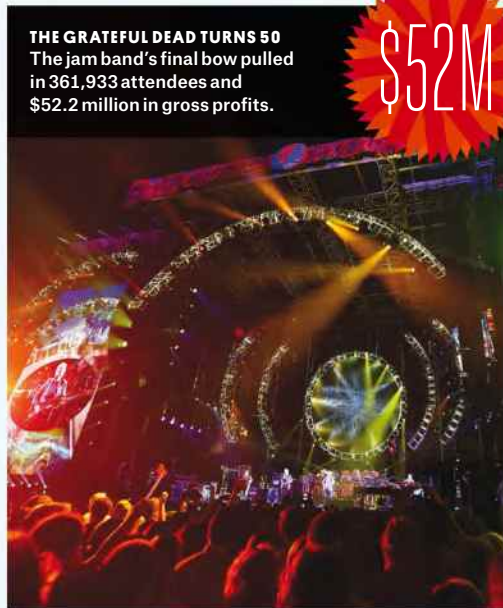
TOP TOURS, LAUNCHES... AND BEEFS

Taylor and The Dead shared headlines with a pair of feuding rappers and the debut of Apple Music



42

DRAKE VS. MEEK MILL FEUD
On Aug. 22, Aubrey Graham scored his 42nd top 10 hit on the Hot R&B/Hip-Hop Songs chart, thanks to his Meek-beef-response track "Back to Back."



THE GRATEFUL DEAD TURNS 50
The jam band's final bow pulled in 361,933 attendees and \$52.2 million in gross profits.

\$52M



APPLE MUSIC LAUNCHES
Since its June 30 debut, the streaming service reports it has attracted more than 11 million trial users.

11M



U2 SELLS OUT 8 NIGHTS AT MSG
In July, the biggest band in the world drew 149,942 people and grossed \$19.5 million, according to Billboard Boxscore.

\$20M



STREAMS ON THE RISE

A deep dive into the numbers shows subscriptions, Fetty Wap and Luke Bryan heating up

MOST STREAMED SONGS

	SONG Artist	STREAMS
1	TRAP QUEEN Fetty Wap	253.9M
2	WATCH ME Silento	243.9M
3	SEE YOU AGAIN Wiz Khalifa featuring Charlie Puth	198.8M
4	CHEERLEADER OMI	183.9M
5	THE HILLS The Weeknd	174.6M



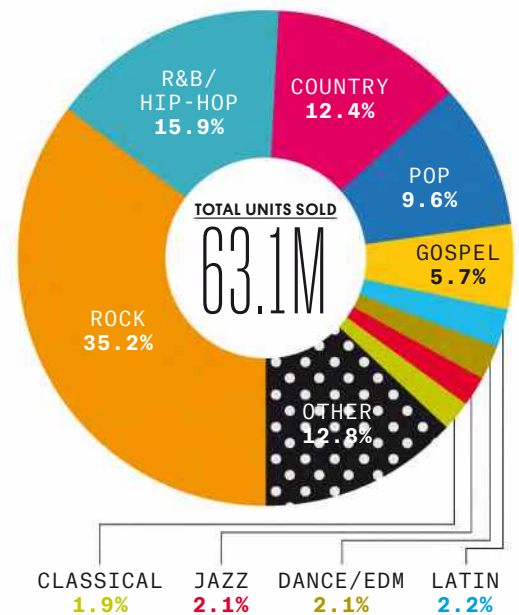
BIG GROWTH

Total streams soared from 47 billion in the summer of 2014 to nearly 97 billion.

106%

BEST-SELLING GENRES OF THE SUMMER

Rock acts have been a rarity in the top 10 in recent years, but they remain strong in aggregate and the chart's lower regions.



TOP-SELLING ALBUMS

Luke Bryan, The Weeknd and Dr. Dre released blockbuster albums, while touring and a slew of radio hits kept Taylor Swift in the top five.



	ALBUM Artist	SALES
1	KILL THE LIGHTS Luke Bryan	496K
2	COMPTON Dr. Dre	401K
3	1989 Taylor Swift	374K
4	DREAMS WORTH MORE THAN MONEY Meek Mill	330K
5	BEAUTY BEHIND THE MADNESS The Weeknd	326K

FROM WEEK ENDING MAY 31 TO WEEK ENDING SEPT. 3

Hynde in 2014.
"My book is from my
own memory," she
says of *Reckless: My
Life as a Pretender*.
"The inaccuracies
are all my own."



THE UNAPOLOGETIC CHRISSIE HYNDE

BY TIG NOTARO

CHRISSIE HYNDE IS DEFIANT. THAT HAS BEEN A CONSISTENT trait of the Rock and Roll Hall of Famer for the past 30-plus years, as the Pretenders frontwoman kept her band alive through ever-changing lineups, nine studio albums and the drug-related deaths of two founding members. It also is a thread in Hynde's new memoir, *Reckless: My Life as a Pretender*, the 64-year-old's chronicle of leaving her Akron, Ohio, hometown in search of London's rock mystique, meeting and falling in with her idols (Hynde has two daughters, one with The Kinks' Ray Davies and one with Simple Minds' frontman and ex-husband Jim Kerr) and finding success with The Pretenders.

Hynde always has been outspoken, from publicly rebuffing gender solidarity ("I'm not a feminist," she told *Billboard* in 2006) to decrying animal slaughter through PETA protests. ("I don't want to leave this mortal coil until every McDonald's is burned down to the ground," she tells *Billboard* now.) Most recently, Hynde struck a particularly sensitive chord when she told *The Sunday Times* that she believes some rape victims are responsible for their sexual assaults. "If you play with fire, you get burnt," she reasoned, in reference to her own rape by a biker gang — an incident she broadly recounts in *Reckless*. (In a statement to *Billboard*, Hynde stands behind her comments and "has nothing further to add.")

That firestorm hadn't yet ignited on Aug. 20, when Hynde spoke with comedian and longtime fan Tig Notaro. The 44-year-old first found herself in awe of Hynde's candor and cool in 1986, when she heard the singer interviewed on the radio show *Rockline*. "I was blown away," remembers Notaro. "Everything [she] said spoke to me." Hynde's influence was so important that in February, when Notaro performed in Cleveland for the first time, she detoured through Akron, just to see her hero's hometown.

Hynde lives in London, but was back in Akron when the two artists spoke at length about adoration, aging and regret.



Tig Notaro is a comedian whose documentary, *TIG*, is available on Netflix and whose stand-up special, *Boyish Girl Interrupted*, is streaming on HBO Go.

THE PRETENDERS PIONEER TELLS ONE OF TODAY'S TOP COMEDIANS ABOUT HER LACK OF FEMALE ROLE MODELS, HER "F— OFF ATTITUDE" AND THE GHOSTS THAT HAUNT HER MEMOIR

You're my favorite singer, and when I told people I was interviewing you, they knew exactly what that meant to me. Who is that person to you?

Well, thanks for saying that. For me? I don't know — Iggy Pop? I love live performance, so there are hundreds.

What made you finally decide to write a memoir?

My parents died. I wouldn't have said any of this while they were alive. That sounds shitty — like I'm doing it behind their backs — but it just would've been too unpleasant for them. The way I express myself was always a bit of a problem in the Hynde household. After my mother went, I just started writing little vignettes. They weren't really related to a book, but that's what it turned into.

In your process of writing, was there anything that surprised you?

The Pretenders' original lineup, from left: guitarist James Honeyman-Scott, Hynde, bassist Pete Farndon and drummer Martin Chambers in 1979.



The book ends about 30 years ago, because when my guitar player and bass player died, I kept writing, and then I thought, “Well, this just doesn’t feel right.” So that’s where I stopped. A lot of the people who feature heavily — predominantly men — they’ll be surprised that I remembered who they were. Things that seem insignificant, things that happen that you think didn’t work out, they lead you to your destiny. That’s what I found a lot.

You’re not supposed to meet your idols, but you had a child with one of yours. When were you able to see your idol as a person?

Once you enter into the same activity that these people are doing, you just naturally meet them. I don’t meet that many doctors, I meet a whole lot more singer-songwriters. As soon as you meet a person and they’re in front of you, they are the human they are. If you’re working with anyone, you’re probably a fan. I’ve collaborated with a whole lot of people, and I’ve had hundreds of boyfriends — most of them were bums. I like what they do when I meet them, but it all falls apart eventually.

Would you say you’re difficult or easy to be in a relationship with?

Oh, I’m easygoing and I’m a riot, really. Also, I like being on my own. I don’t need to be in a relationship. I’m a lone wolf, that’s how I operate. I got everything I needed out of guys.

I think you’re perfect, but what character flaw would you change about yourself?

(Laughs.) I can be impatient, I suppose. As I get older, I’m a lot more relaxed. I make a discipline out of trying to be in a good mood.

You don’t seem to be the biggest fan of the United States. Is that fair to say?

No, not at all. I’m a hippie. I’m a citizen-of-the-world type. I know why you’re asking that, because I haven’t lived here in a long time, but I don’t think you’ll meet someone who’s more American than I am. I’m loving being back in Akron.

You’re known as a badass, and you write about feeling unsettled in your surroundings when you were growing up. Where do you trace that back to?

I don’t think of myself as being a badass, but if you say so.

I’m not the only one who picked up on it.

My brother still lives here, and we had exactly the same upbringing. He has been in the same band for 40 years, and he loves it here. I knew when I was a kid that I wanted to see the world. I think that’s just inherent to the character that you’re born with; I don’t think it’s a good or a bad thing.

A lot of people are content to stay in one place. You just are who you are.

The Beatles, Jimi Hendrix and The Kinks were huge influences to you. But I don’t hear that in your music.

You wouldn’t know that Hendrix was in The Isley Brothers if you hear him either. We’re not trained, we’re rock musicians. We have to make it up ourselves — we have pretty primitive skills to work with, some of us. By no means am I a great musician — I get away with it. I use the guitar as a tool to help me get where I have to go, but I’ve not really ever excelled in it, or anything probably. I’m just more of a good bandleader.

What makes a good bandleader?

Knowing what everyone’s good at doing, trying to put it together. Every band needs one. The word “democracy” is used, but that’s just to pacify everyone — someone has to steer the thing. It’s like a lion tamer: You can’t let them go in there and maul a gazelle — that’s not entertainment.

“I’ve had hundreds of boyfriends — most of them were bums.”



Above, from left: Onstage in London in 2014; with ex Davies in 1981; with daughters Natalie Ray (left) and Yasmin Kerr, now 32 and 30, in 2007. “They haven’t read [my memoir], but they were very encouraging,” says Hynde. “What they’ll think when they read it, I don’t know.”

You were the first female I admired, other than my mother. In your book, you don’t mention many women who were influential to you.

There were, but guys were in bands and I liked bands. There just weren’t that many girls doing it. I’ve heard some women say we weren’t encouraged, but neither were the guys. There’s not a father in the country who said, “Son, are you practicing your guitar? Are you going to play at a bowling alley this weekend, or aren’t you?” As far as women, I loved Dionne Warwick when I was growing up, and I loved Janis Joplin. I don’t think that I liked Janis because she was a woman. It was all about the music. I didn’t care who was behind it, just how it makes you feel. It’s the same with a comic: “Are you laughing, or aren’t you?”

In an interview from the early ’90s, you said, “I’m sick of hearing people say, ‘I’m gay, I can’t do it.’ ‘I’m black, I can’t do it.’ ‘I’m a woman, I can’t do it.’ Just shut up and go do it.”

If you tell me I said that, then I have to believe you.

You said it, and it really made an impression on me.

We’re living in the West; we’re in a pretty affluent society. A lot of people have things going against them, but when

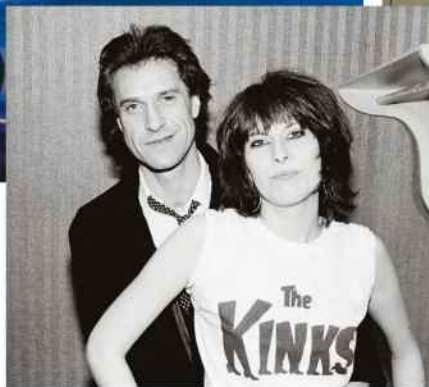
you’re talking about being a musician — or being whatever you want to be — there’s only one person in this world who’s really going to stop you, and that’s yourself. I only became a musician because I was shitty at everything else. I wasn’t so driven that I thought, “You’re going to see my name in lights before you see me back in this town!” It was never anything like that. I didn’t want to be a f—ing waitress anymore and I like music. It was a perfect time for me because it was during the punk scene in London and if you could play, it actually worked against you. With my shitty guitar playing, I just fell on my feet at the right time. Being a girl wasn’t relevant at all.

Have your politics ever been a hindrance to your career?

I guess not because I never thought about it.

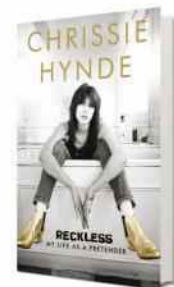
How have time and age changed you?

I’m happier as I’m older. I’m not as uptight. Although I don’t smoke pot anymore, I’m like a pothead in the way I view things — and a pothead doesn’t want to be hassled. So that’s how I live. If something’s hassling me, I think, “I just don’t want that anymore.” The same with smoking — smoking’s a hassle, so eventually that had to go. Once you’re in a hassle-free zone, everything’s pretty easy — until you get to old age, disease and death.



'CONFIDENCE WAS A BLUFF'

IN THIS EXCERPT FROM *RECKLESS*, THE PUNK DOYENNE REMEMBERS HER EARLY DAYS OF LONDON FAME



The Pretenders' first public appearance in England had been at the famous Barbarella's in Birmingham, supporting David Johansen. We were thrilled to share the same stage as the princely Johansen, whom we idolized.

Johansen's band was made up of a gang of New York Italians. They all had perfectly sculpted quiffs, and there was a lot of hairdryer action backstage. Pete [Farndon, Pretenders bassist] especially was enamored with them. He wanted to take his place in it, but you got the impression that he didn't quite believe it himself, like it was a blag on his part. I was too busy feeling out of my depth myself. I never really thought I could pull it off — I just did what I had to do. All I knew for sure was that I was in love with the process. Not in love with the stage like an actor, but like a vagrant who finds a nook at the side to hide in and crash out for the night.

Anything that made me self-conscious horrified me: publicity, press, cameras — even fans, eventually. I figured out that confidence was a bluff. In fact, everything was a bluff except the actual music. As long as everyone else thinks you know what you're doing, you're practically home free.

I liked that I could buy some cool clothes, new boots and a good guitar. I loved taking my songs to the band and having them transformed. I knew I loved singing, but it took me a long time to feel like I owned it. But I knew it owned me and always had.

The feeling of being at home overrode the rest, and that feeling came with a guitar slung over my shoulder while standing in front of a microphone. Home at last.

The onset of being recognized in public was as squirm-making as I'd expected. I wanted it all, but I didn't know what to do with it. You take the bitter with the sweet, but it's still hard to swallow; like sucking the sugar coating off a pill but

not being able to spit it out, and having to keep sucking indefinitely.

One day, a guy on the Underground platform kept staring at me. I rounded on him in my usual manner and said, "You see something you like?" But instead of backing off and walking on down the platform, he said, "Ooooooh. Superstar!" He recognized me and I hadn't seen it coming. What was I supposed to do? Smile and wink? Sign his train ticket? I turned and walked off, feeling like a twat.

You could never get bigheaded about success, not in England. In general, unlike in the States, people were very upfront about their dislike of anyone getting successful. One lovely spring morning, when I was walking through Soho, feeling enlivened by the joys of the season, I passed a dustman who shouted loud enough for the whole street to hear, "The Pretenders are crap!"

From top: As a child during the holidays; at home, sewing; at 15, with a Zim Gar guitar and albums by The Rolling Stones and Bob Dylan.



You don't smoke cigarettes. You don't smoke pot. Do you drink?

No, I'm free. I feel like I did when I was 14. Everyone comes to the same conclusion by the time they hit, oh, 65: You just can't function when you're too f—ed up all the time. It seems like most people spend about 20 years getting addicted to something, then about 20 years being f—ed up on it, and then it takes about 10 years to sort it out. If you're lucky, you have a few good years left after that.

How long have you had that clarity and freedom?

A few years now. The last time I got really wasted was at Kate Moss' 40th birthday party [in January 2014]. I saw [British punk designer] Vivienne Westwood and she went, "Oh, Chrissie, are you not drinking?" I said, "I wasn't planning on it." She goes, "I think it's good to have a drink *once* in a while." And I thought, "I'm not going to have this conversation 10 times tonight." So I was like, "Garçon!" Then someone wheeled me out of there at two in the morning.

What do you think about music today?

I'm not real big on talent shows. I never was. I wasn't one of those kids who showed off to my parents' friends, so I've never watched a reality show. And what they call R&B now isn't what I call R&B.

What do you listen to these days? Of course, you have all my albums, so that takes up a lot of your time.

Mozart, but that sounds highbrow. I like Tame Impala. I love The Black Keys. But I was just saying [to someone]: It isn't like it used to be, where you could reel off 30 amazing bands. Now, you have to really think about it. So then I went, "F— it, why don't I just get in a band?" So, I'm putting a little band together at the end of the year with some people who play as shitty as I do.

Can I be in it?

Yeah! What do you play?

I play rhythm guitar and a tad bit of drums. I wouldn't impress anyone, so I'm exactly what you're looking for.

OK, well, move to London. I've got another girl in it, too.

This has been a dream come true. There were a couple of times when I could've met you and I decided not to. Obviously, no offense to you, but ...

No, I haven't been very nice to people, I have to admit, and I really suffered for it. I get embarrassed easily, and if someone approaches me, and I'm in that mood, I can have a bit of a "f— off" attitude. Then I think about it for years and I'm really sorry about that. But, you know, nobody's perfect. ●

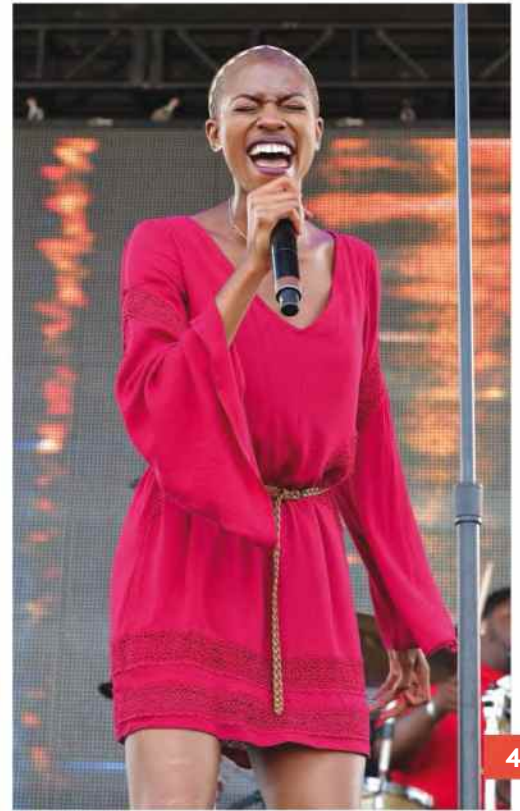
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EVENTS & HAPPENINGS



AUG. 22 AND 23 • NIKON AT JONES BEACH THEATER • NEW YORK

Thank you to our sponsors for making the inaugural Hot 100 Music Festival a huge success: MasterCard, SOUR PATCH KIDS, Samsung Level, Nordstrom Rack, SinfulColors and Hyundai.



1. X Ambassadors frontman and The Patch alumni Sam Harris, took a moment to pose on the #hot100patch yacht.
2. Fans stopped by The Patch by SOUR PATCH KIDS lounge in the main concourse to grab candy, hang out in between sets and snap pictures with the SOUR PATCH "KID."
3. The Patch by SOUR PATCH KIDS made its way to Jones Beach and decked out the Artist Village yacht to create the #hot100patch — a hotspot for artists and VIPs.
4. Cramer, the 2015 Hyundai GRAMMY Amplifier® winner, made her festival debut on Sunday.

1

2

4

3



5

5. Christina Milian took a second to snap a selfie on her Samsung Galaxy S6 during her interview with Fetty Wap.



6

6. Attendees at the Samsung Level Lounge danced to a silent disco by wearing Samsung Level On headphones. They also played the "Name That Tune" quiz, using the Samsung Level U headphones.



7

7. Citi MasterCard cardmembers had premium seats at the Hot 100 main stage

8. Citi MasterCard cardmembers checked in for exclusive on-site perks including a fast lane entry, premium viewing at all stages and access to the private Oasis lounge.

9. A huge crowd enjoyed the Chainsmokers set at the Samsung Level stage.



8



9

EVENTS & HAPPENINGS



10



11



12



13



14

- 10. Cardholding fans were able to get a little R&R in the Citi MasterCard Oasis lounge.
- 11. Festivalgoers expressed themselves by painting a Mini Cooper vehicle with SinfulColors nail polish.
- 12. SinfulColors fans selected goodies from an assortment of nail polish, sunglasses, bags and hats.
- 13. Fans posed in front of a flower wall in Nordstrom Rack's GIF photo booth at the Nordstrom Rack Beauty Bar.
- 14. Girls lined up to get the ultimate festival hair at Nordstrom Rack's braid bar.

Reviews

From left: Chvrches' Doherty, Mayberry and Cook double down on their influential synthpop sound.

Before 1989, There Was Chvrches



CHVRCHES
Every Open Eye
Glassnote

SINCE SCOTTISH TRIO CHVRCHES' HERALDED 2013 debut *The Bones of What You Believe*, the '80s-synthpop-revival sound that made the band a darling of the summer festival circuit has been appropriated at the highest possible levels of mainstream pop. Most obviously there's Taylor Swift's *1989*, which cobbled together touches of that style with other period references to become the biggest album in recent memory. Similar textures run through Carly Rae Jepsen's latest release, as well as hits by Sia, Icona Pop and even Lorde. So how do Chvrches (pronounced "Churches") and their driving force, frontwoman Lauren Mayberry, respond to these incursions on their territory with second album *Every Open Eye*? By broadening their sound enough to match the charts' more anthemic, populist version of '80s revivalism — but, thankfully, without sacrificing their own character.

The move has an inherent logic: Chvrches' secret from the start has been to subtract the distanced attitude from the hipster synth revival represented by the likes of French Los Angeles transplant M83 and restore the warmth of the most shoulder-padded of '80s pop to the form — they're as happy covering Whitney Houston as they are alluding to the Cocteau Twins. The charismatic ex-journalist lead singer and her two bandmates (Iain Cook and Martin Doherty) radiate the sociable unity of a rock band. But it's one for the EDM age, in which guitar riffs are replaced by clubland pulses and harmonic washes. At its most exuberant, as on the first album's "The Mother We Share" or the new one's "Clearest Blue," it's as if they're doing group calisthenics on top of a giant neon keyboard.

The music is digital and danceable but with emotional depth — much of it thanks to Mayberry, who can be dulcet but can also fly and punch. She deals out wounds with measured stabs, here on barbed, perhaps interconnected relationship songs like "Leave a Trace"

and "Bury It." (It has added to the band's impact that Mayberry has become a compellingly eloquent figure offstage, speaking out against misogyny in social media and music.)

For this album, the trio shunned any temptation to lard on extraneous instruments or reach out to the kinds of blockbuster-pop architects who helped write and produce Swift's or Jepsen's albums. The sound is cleaner — there are fewer of the stop-start hitches and processed-vocal effects from *Bones* — the beats are more resounding, and the choruses often even more explosive. From opening track "Never Ending Circles," it tosses down a gauntlet — the compact first verse even calls to mind the start of Swift's "Blank Space." But where Mayberry's voice goes from there, vaulting into the exosphere like a *Hounds of Love*-period Kate Bush, Swift would never follow.

Chvrches' tunes are a bit more unpredictable structurally than most pop, with tonally contrasting pre-choruses and choruses nesting like matryoshka dolls, and their lyrics are more interior and wary. They've preserved those distinctions by keeping the tiller in their hands alone. That said, an outside collaborator might have gently mentioned how jarring it is when one of the guys occasionally takes over lead vocals, as on "High Enough to Carry You Over." It's a well-meaning nod to variety, or equality, but the ear grows impatient for Mayberry's return.

Otherwise, Cook and Doherty seem to be contributing plenty. The layered rhythms and multicolored flourishes that the trio constructs could stand alongside Eurythmics or Pet Shop Boys, yet they also ring true to 2015. More than half the songs demand immediate replay, and the drabber ones pass quickly (such as "Make Them Gold," where Mayberry strays into motivational-speaker mode). The question now is whether three downbeat Scots with sore, searching lyrics can dream of a mass embrace. Hopefully, Swift and her peers will be smart enough to keep on lifting their ideas either way.

—CARL WILSON



King (left) and Araya help lead the charge on Slayer's new album.

Down A Member, Slayer Still Shreds

★★★★☆



SLAYER
Repentless
Nuclear Blast

THERE WAS A TIME WHEN it seemed Slayer could do no wrong. While 1980s thrash compatriots Metallica, Megadeth and Anthrax shifted musical direction or floundered commercially, the quartet persistently churned out some of the most extreme and thrilling speed-metal around.

And yet *Repentless*, the group's 11th studio effort, arrives with a fair amount of fan skepticism, a rarity for this revered band. Much of it is due to the fact that the record is the first without co-founding guitarist Jeff Hanneman, who died of liver failure in 2013. Hanneman was the pen behind grisly monoliths like "Angel of Death," and while nothing on *Repentless* reaches similar heights of mayhem, overall the album is more focused and fierce than its predecessor, 2009's Hanneman-assisted *World Painted Blood*.

The best cuts — the punky "Atrocity Vendor," the Hanneman-tribute title track — effortlessly

show that classic Slayer attitude: Guitars, played mostly by stalwart leader Kerry King, are saw-toothed and designed to cut rather than pummel, and the drums (by Paul Bostaph, replacing original Slayer member Dave Lombardo for the second time in the act's history) pound, tumble and constantly reshuffle the beat. Singer-bassist Tom Araya's vocals, on the other hand, are delightfully dry and straightforward. Whereas most modern metal frontmen employ cartoonish shrieks and growls to evoke an over-the-top feeling of dread, Araya's tuneless shout positions him as something more authentic — an enraged Everyman.

Repentless does falter, however, when Slayer sounds like it's overthinking. "Vices" and end-of-the-world diatribe "Implode" are clearly built for speed but instead wind up stuck in a sort of stasis — rather than heavy, they just feel leaden. But at its best, *Repentless* reaffirms that Slayer, even shorn of half its original lineup, is still capable of hanging with modern metal's ever more extreme-leaning factions, all while remaining loyal to a sound they helped to create more than 30 years ago.

—RICHARD BIENSTOCK

Tell Us More... **SLAYER'S TOM ARAYA**

How was it recording without Jeff Hanneman for *Repentless*?

The one weird thing was [not having] his presence and opinions. Me and Jeff wrote all the music that has ever been in a Slayer song. I know how to write Slayer music, but to write an entire record — aside from a song ["Piano Wire"] of his that we used — that's a daunting thing to take on. I think we nailed it.

Do you think that expectations are lower because the lineup is different?

People expect us to fail. I went about writing this like every record: I don't say I want to blow people away; I go about making the next album its own entity and as good as I can. People will say it sucks without hearing it. They're behind a computer, 20 feet tall and invincible.

Are you already thinking about the follow up to this album?

We've got seven, eight or nine extras recorded toward the next one — if we choose to do a next one. [The songs] are done with drums, bass and guitar. So unless they change, they only need vocals and leads. That's way further ahead in the chain than we've ever been.

—KENNETH PARTRIDGE



NERO
Between II Worlds
Cherrytree/Interscope
★★★★☆

Dance trio matches strong beats with better songwriting

THREADING TOGETHER DUBSTEP, electro-house and Alana Watson's airy vocals, London dance trio Nero's 2011 debut, *Welcome Reality*, proved to be a durable entry point — an EDM album that pays close attention to songcraft as well as synth blare. *Between II Worlds*, the act's sophomore follow-up, is more finely wrought, even when the hooks are king-sized, fleshing out Nero's sound with thicker bass riffs on the clobbering "The Thrill" and filmy strings that climax on the finale, "Wasted." The new textures are cunning enough to grab non-dance listeners, but Watson's singing detracts, offering little personality of its own; on "Two Minds" she sounds like a Florence Welch understudy. Daniel Stephens and Joe Ray's production does the most work, their tracks lush and subtle, even when the low end sounds ready to cave in the house.

—MICHAELANGELO MATOS



GARY CLARK JR.
The Story of Sonny Boy Slim
Warner Bros.
★★★★☆

Texas bluesman settles into more consistent groove on second album

ON HIS 2012 MAJOR-LABEL DEBUT, *Blak and Blu*, ascendant Austin guitar god Gary Clark Jr. went into overdrive (long solos, a Hendrix cover, countless genre hops) to prove himself a roots-minded bluesman for the hip-hop generation. On his follow-up, *The Story of Sonny Boy Slim*, Clark handles most of the instrumentation and production himself, and sounds more relaxed musically, even when the subject matter offers a different angle. On the gritty "Grinder," his guitar cries like the cash-strapped narrator's hungry baby, while the acoustic gospel number "Church" centers on a guy for whom "unwind" means unravel. Clark eases the tension with the uplifting funk-soul throwback "Hold On," the reassuring psychedelic ballad "Star" and the brassy "BYOB" — a baller's minute of bliss before the hangover. The album's two liveliest cuts, the disco-ready "Can't Sleep" and rattling Delta rocker "Shake," couldn't be more different, but *The Story of Sonny Boy Slim* overall shows Clark at his most concise and cohesive.

—K.P.

SINGLES

OMI
"HULA HOOP"
ULTRA

★★★★☆

Following up a surprise No. 1 smash like the Felix Jaehn remix of "Cheerleader" is a tall order, but OMI strides back with "Hula Hoop," another romantic reggae/pop/tropical house puff pastry featuring joyful sax jolts and harmlessly inane lyrics. For better or worse, the "Cheerleader" formula works, and here it remains undiluted. —JASON LIPSHUTZ



MILEY CYRUS
"DOOO IT!"
SELF-RELEASED

★★★★☆

Miley Cyrus' transition from Disney to deviant hits hippie territory on *Miley Cyrus & Her Dead Petz*, her surprise album with The Flaming Lips. Single "Dooo It!" is all bombast and defiance over a hypnotically dry backbeat. But Cyrus' message of nihilistic rebellion ("Yeah, I smoke pot, yeah, I love peace, but I don't give a f—") seems transparent and forced, now more than ever. —STEVEN J. HOROWITZ

TINK AND TAZER
"WET DOLLARS"
BLACK BUTTER RECORDS

★★★★☆

One of the few female rappers Azealia Banks hasn't beefed with is also one of the most promising: Tink. But a Twitter tiff seems imminent after this collabo with British dance producer Tazer, which would be more enjoyable if it weren't so unmistakably similar to Banks' 2011 breakout "212," from its percussive retro-house beat to its singsongy sass. —ALEX GALE

Scott's strangely impersonal raps weigh down his debut's creative beats.



Travis Scott's Mixed Bag

★★★★☆



TRAVIS SCOTT
Rodeo
Epic

THERE'S SOMETHING TELLING about the cover art to *Rodeo*, the debut bar-coded album by Houston rapper-producer Travis Scott. It's a plastic doll of Scott, rendered to accentuate his tattoos, his braids, his jewelry. But it's just a figurine, a soulless facsimile. Similarly, *Rodeo* vividly mimics the moods and movements of 2015 rap, but much of its beauty rings strangely hollow.

Scott, 23, co-produces with a bevy of the day's most reliable beatmakers — Kanye West, Pharrell Williams, Mike Dean, 1500 or Nothin', Sonny Digital and (many) more. The results are grandiloquent and dark, filled with dystopian bass buzzes, grunge guitars and gothic synth clouds. But as a rapper with an indistinct delivery and no personal narrative, Scott rarely rises to the potential of these whirlwind arrangements. On sepulchral drug ode "Wasted," sludged drums and a spooky sample of the late Pimp C don't add up to the sum of their parts, largely due to Scott's inability to serve as a real gravitational force on his own songs. His past highlights, such as 2013's "Upper Echelon," featured him acting as a

stand-in for an amalgamation of rap tropes while letting guests carry the weight. On that song, T.I. and 2 Chainz shouldered the bombastic beat while Scott limply channeled the vocal cadences he's credited with introducing to West on *Yeezus*, an album much more personal and moving than *Rodeo*. Here, Scott is once again often a nonentity on the mic. On "3500," his vague boasts are upstaged by 2 Chainz' outsized absurdity ("My bathtub the size of swimming pools/Backstroke to my children's room") and Future's pathos ("You can smell promethazine when I piss").

Despite his impressive production work, Scott isn't a rapper as much as an idea cobbled from the good parts of other rappers. The first two songs alone — the slurry "Pornography" and the darkly luxurious "Oh My Dis Side" — borrow brazenly from the Dungeon Family, Drake, Future and Chief Keef, without ever adding any new personal textures to the source material. "This the moment I been waiting for," Scott raps on the West-assisted "Piss on Your Grave." "This why I moved to Cali, stepped outside and got shaded for/Told momma, 'Bitch, get back in the door.'" It's one of the scarce glimpses into Scott's real life — and it's over before it begins. —KRIS EX

MY WEEKLY GRIND: DISTURBED'S DANIEL DONEGAN

The guitarist balances family, fun and the metal band's fifth straight No. 1

AUG. 22 Donegan gets to his suburban Chicago home at 4:30 a.m. after partying at House of Blues: "White Russians plus shots of Fireball and Jager," says the 47-year-old of what was downed in honor of Disturbed's first show and album (*Immortalized*, released Aug. 21 on Reprise) in four years. He crashes for two hours, then wakes to take son Jason, 8, to his football game. Oh, and Donegan is the coach: "I kept my sunglasses on."

AUG. 23 Donegan heads to Best Buy to cop Disturbed's new record. "It seems silly, but it's tradition," he says. He also scores a fresh *Madden* title for Xbox: Four of Jason's friends are on their way over to the house for a sleepover. They end up being more interested in the Bulls-themed basketball court outside.

AUG. 24 Burgers fortify the Donegan clan for a day of pigskin practice — wife Nicole coaches cheer, and daughter Maya, 11, is on the squad. A huge Disturbed banner flaps menacingly above the field. "Visiting teams are freaked out by that," he says. The band is a sponsor.



AUG. 25 Summer is ending, so it's ice cream all around. "Being a dad is the greatest thing in my life," says Donegan, but work is calling. He takes a meeting about a 2016 tour with hopes of going back to Japan.

AUG. 26 He gets Maya on a school bus by 6:45 a.m. It's not easy. "She has to pick her outfit, fix her hair... do girl things," he says with a groan. A reporter comes over to profile him in his element, which includes eating fried pickle spears at a local bar.

AUG. 27 Stock woes inspire an emergency meeting with his finance man, who talks him down. By phone, he and singer David Draiman review the music video treatment for "The Light," to be shot in Florida by Culley Bunker.

AUG. 28 Disturbed gets word that *Immortalized* will be its fifth straight LP to debut at No. 1 on the Billboard 200, putting the band in elite company: "It's just us, Metallica and Dave Matthews," says Donegan. "To take time off, then find out the fans are as rabid as ever, is overwhelming." He and Nicole celebrate with a rare meal alone: sandwiches at their favorite deli. —CHRIS MARTINS

APA

WE PROUDLY CONGRATULATE
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ON THEIR 50TH ANNIVERSARY

STILL ROCKING ALL OVER THE WORLD!

BEVERLY HILLS

NASHVILLE

NEW YORK

Surviving Rock's Winds Of Change Germany's kings of metal, Scorpions return with milestone global tour. 'Fifty years — it sounds so damn old!'

BY GARY GRAFF

T

THE GERMAN PORT CITY OF HAMBURG — A town whose rock 'n' roll history includes the early, raw club shows by The Beatles — hosted a young, homegrown band called Scorpions in October 1971, when the group was holed up in Star Studios working on its debut album, *Lonesome Crow*.

During those sessions, guitarist Rudolf Schenker and frontman Klaus Meine talked about business and ambition with the band's producer, Conny Plank. "He wanted us to be signed by his music publisher," recalls Schenker. "And I said, 'No, this deal is not international enough for me. We want to play all over the world. We want to play in America.' And [Plank] was laughing like crazy.

"'Keep on dreaming,'" he remembers the producer saying. "'There's no chance.'"

Plank had a point, Schenker concedes. "There was no German band before who became successful in the United States."

Scorpions — which Schenker formed 50 years ago in Hanover, Germany — did indeed break out of its homeland to become successful in the United States and around the globe, with multiplatinum sales, top 10 hits on the Billboard 200 and a legacy as one of the best live metal bands. On Sept. 10, the group opens the North American leg of its 50th-anniversary tour in Boston, with a new album, *Return to Forever*, set for release the next day. Yahoo Live will stream the group's Brooklyn show at Barclays Center on Sept. 12.

Scorpions have sold 7.4 million albums stateside since 1991, according to Nielsen Music, and been certified for 10 million sales by the RIAA. In its 1980s heyday, the band sent three albums into the upper reaches of the Billboard 200: *Blackout* (No. 10 in 1982), *Love at First Sting* (No. 6 in 1984) and *Savage Amusement* (No. 5 in 1988).

Songs like "The Zoo,"



"We still love doing this," says Schenker. Above, from left: Maciwoda, Schenker, Jabs and Meine onstage in Russia in May. Inset: New album *Return to Forever*. Below, from left: Former bassist Francis Bucholtz, Meine, former drummer Herman Rarebell, Schenker and Jabs in 1979.

"Still Loving You" and "Rock You Like a Hurricane" (No. 18 on VH1's list of the 100 Greatest Hard Rock Songs) are enduring rock radio hits — and favorites of would-be rockers playing the *Guitar Hero* and *Rock Band* video games. Their song "Wind of Change," released in the wake of the fall of Berlin Wall, became an anthem of the end of the Cold War.

When Roger Waters staged Pink Floyd's *The Wall* in 1990 near Berlin's Brandenburg Gate, Scorpions joined the ensemble, which included Bryan Adams, The Band, Joni Mitchell, Van Morrison and Sinéad O'Connor.

Scorpions already had established their reputation as a live act through constant touring and high-profile bookings like the US Festival in 1983 (staged by Apple Computer co-founder Steve Wozniak near San Bernardino, Calif.) and Van Halen's 1984 Monsters of Rock tour.

"To really get the band, you need to see them live — still," says Eddie Trunk, syndicated satellite radio personality and host of VH1 Classic's *That Metal Show*. "Their energy and the ability to play — and how good they still are — is pretty remarkable."

Fifty years — "it sounds so damn old!" says the 67-year-old Meine with a laugh. He has been with Scorpions since 1969. "But then you join this exclusive club of bands like The Rolling Stones, The Who, The Beach Boys — still around and





50 YEARS OF ROCKING LIKE A HURRICANE

THE GIBSON BRANDS FAMILY CONGRATULATES THE SCORPIONS
ON FIVE DECADES OF SUCCESS AND 100 MILLION ALBUMS SOLD!



SCORPIONS

Gibson

Backstage Pass / Scorpions 50th Anniversary

still doing great. All the highs and lows, we've weathered the storms."

Schenker formed Scorpions after becoming smitten with the early rock of such stars as Elvis Presley, Little Richard, Jerry Lee Lewis and Fats Domino: "all the rock gods," he says. He already was thinking about becoming a musician, and when bands like The Beatles, The Stones and other British "beat groups" began using Germany to hone their acts, the fledgling guitarist had a vision for how to make his rock 'n' roll dream come true.

"In my naivete, I thought about four or five friends traveling around the world making music," says Schenker. "That's what I wanted to do."

He borrowed money from his parents and was the band's original lead singer for a time, playing "more of a psychedelic" style until the influences of acts such as Cream, Jimi Hendrix and Led Zeppelin led Scorpions in a heavier direction. The group made its mark first in Germany, mixing original material with covers and building enough of a reputation in its homeland to court an offer from Hamburg-based Brain Records.

But global ambition — and Germany's own history — shaped the band even before those first recording sessions, according to Meine.

"Our generation in Germany had nothing to be proud of in our own country because of the Nazi years," the frontman explains. "Our parents' generation went to war with the whole world. Growing up in that kind of climate, when rock 'n' roll came up — Elvis, Little Richard — it was, 'Wow!' We didn't understand a word, but we got the message. This was our way to get out of that dark history."

Scorpions played their first U.S. shows after the release of their second album, *Fly the Rainbow*, in 1974 and hammered away until 1979's *Lovedrive* broke through in Germany, the United States and other territories. *Animal Magnetism* reached No. 52 on the Billboard 200 in 1980. The group's top 10 streak on the album chart followed throughout the '80s, driven by rock radio play and videos in heavy rotation on MTV.

"We were very carefully watching all these acts we were playing with — AC/DC, Ted Nugent and Aerosmith, and we noticed that [stagecraft] was a very important part of the American market,"



Kottak at the 2012 Staples Center stop of Scorpions' prematurely billed Final Sting farewell tour.

SCORPIONS' TOP 10 ALBUMS

RANK	TITLE	PEAK POSITION	CHART DEBUT	LABEL
1	Savage Amusement	5	5/7/1988	Mercury
2	Love at First Sting	6	3/17/1984	Mercury
3	Blackout	10	3/27/1982	Mercury
4	World Wide Live	14	7/13/1985	Mercury
5	Crazy World	21	11/24/1990	Mercury
6	Sting in the Tail	23	4/10/2010	Scorpions/UME
7	Face the Heat	24	10/9/1993	Mercury
8	Greatest Hits — Best of Rockers N' Ballads	43	10/2/1989	Mercury
9	Animal Magnetism	52	5/17/1980	Mercury
10	Love Drive	55	7/28/1979	Mercury

Titles on this chart are ordered by peak position on the Billboard 200. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart.

adds Meine. "It was about excess. All those bands on the road living on the tour bus six, seven, eight months at a time — it was a crazy rock 'n' roll life. You had to find the power and strength to say, 'OK, this is enough now.'"

Scorpions also found a way to survive rock's alternative and grunge movements that pushed aside many '80s hard rock hitmakers. The group

"We thought we'd stop on a high note, but it went so well, it was so successful, and it seemed like people wanted more Scorpions," Schenker says now. "We thought, 'We still love doing this. Let's keep going.'"

The group does have the luxury of being circumspect about its future — what Meine likes to call "the next 50 years of Scorpions." The new *Return to Forever* album features both fresh songs as well as older material from the vaults, and Scorpions have North American and European tour dates slated into March 2016, with Asia and South America also on the schedule.

"Our record company asked us for two new albums, but we said that we don't want to commit to anything yet," says Schenker. "We want to play, we want to do this [50th anniversary] party, and we're not looking longer than 2016. Then if something outstanding comes, why not?"

To which Meine adds, "There are no plans, no predictions anymore. We're happy we're still this global band, and we have a chance to play so many places around the world, like we were dreaming about in those earlier years. It's a huge privilege, and we love it." ●

"OUR GENERATION IN GERMANY HAD NOTHING TO BE PROUD OF. ROCK'N'ROLL WAS OUR WAY OUT."

—MEINE

says Schenker, who has presided over 29 members who have gone through Scorpions' ranks. (Second guitarist Matthias Jabs has been a mainstay since 1978, while bassist Pawel Maciwoda and drummer James Kottak complete the current lineup.) "So we tried to create our own style, not only in our music, but also in our live show."

The '80s hot streak also was "about partying,"

concentrated on other global territories — notably Asia — and experimented musically on albums such as 1999's *Eye II Eye*.

The band did stage a Final Sting farewell tour in 2011 and 2012, but the retirement proved to be short-lived. Scorpions quietly decided to keep going. In 2013, they released the well-received *MTV Unplugged — Live in Athens*.

CLEOPATRA RECORDS CONGRATULATES SCORPIONS ON THEIR 50TH ANNIVERSARY!

A FILM BY KATJA VON GARNIER

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SCORPIONS' TOP-GROSSING CONCERTS

RANK	VENUE/LOCATION	DATE(S)	GROSS	INTERNATIONAL CURRENCY/ TICKET PRICES	ATTENDANCE	CAPACITY	PROMOTER(S)
1	Credicard Hall, Sao Paulo	Sept. 20-21, 2012	\$1,255,330	(2,543,898 reais) \$296.08/\$59.22	12,591	12,724 two shows	T4F-Time for Fun
2	Palacio de los Deportes, Mexico City	March 22-23, 1994	\$1,229,894	(3,492,899 pesos) \$56.25/\$21.88	34,309	two sellouts	OCESA Presents
3	Staples Center, Los Angeles	June 22, 2012	\$861,671	\$99.50/\$25	12,767	sellout	Goldenvoice/AEG Live
4	O2 World, Hamburg	Nov. 19, 2010	\$846,920	(€622,818) \$85.67/\$65.27	12,035	sellout	Semmel Concerts, FKP Scorpio Konzertproduktionen
5	O2 World, Hamburg	May 2, 2014	\$737,505	(€531,658) \$131.78/\$64.50	10,120	sellout	Semmel Concerts
6	Sportpaleis, Antwerp, Belgium	June 1, 2012	\$620,283	(€500,980) \$74.29/\$49.53	9,623	10,328	Aja
7	Universal Amphitheatre, Universal City	Feb. 22-23, 2003	\$592,755	\$65/\$55/\$45	10,924	11,295 two shows	House of Blues Concerts
8	Irvine Meadows Amphitheatre, Irvine, Calif.	March 8-9, 1991	\$572,242	\$22.50/\$20.50/\$18.50	30,000	two sellouts	Avalon Attractions
9	Bell Centre, Montreal	June 26, 2010	\$557,075	(\$579,275 Canadian) \$66.84/\$52.41	8,571	8,860	Evenko
10	AT&T Center, San Antonio	July 23, 2010	\$495,309	\$45	10,405	18,000	Live Nation

STILL ROCKING
SCORPIONS
 50
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CHARTS



NUMBERS: MTV VMAs FUEL BIG GAINS

The 2015 MTV Video Music Awards and its preshow led to bumps for a variety of stars featured on the annual broadcast (Aug. 30), including performers **Tori Kelly** (above), **Nicki Minaj** and **Nick Jonas**.

114%

Kelly's performance of "Should've Been Us" spurs a 114 percent overall unit gain for parent album *Unbreakable Smile* (53-17 on the *Billboard* 200), with 19,000 units earned in the week ending Sept. 3, according to Nielsen Music.

35%

Minaj opened the show with a three-song medley featuring surprise guest **Taylor Swift**, and won the first award of the night (best hip-hop video for "Anaconda"), helping push *The Pinkprint* 45-24 on the *Billboard* 200 (13,000 units; up 35 percent).

1.9M

Jonas' performance of his new single "Levels" during the VMAs preshow (along with the same-day premiere of its music video) sends the track surging to 1.9 million U.S. streams for the week (up 83 percent).

—KEITH CAULFIELD

The Weeknd performed "Can't Feel My Face" at the MTV Video Music Awards on Aug. 30.



TOMORROW'S HITS

'NEW' JOHNNY CASH

Rainey Qualley was born in New York and raised in Asheville, N.C.; her sound mixes traditional country, reminiscent of her Appalachian roots, and stylistic pop. The singer's "Me and Johnny Cash" (Cingle/Star Farm Nashville), from her debut EP *Turn Down the Lights* (released in June), is bubbling under Country Airplay. Fun fact: Qualley is the daughter of actress **Andie MacDowell**.



Qualley

LOUD MAKES NOISE

North Carolina rapper **Colonel Loud** aims for his first *Billboard* chart entry with "California" (Derty North/Nustarinc), featuring **Young Dolph** and **Ricco Barrino**. It rises 23 percent in plays at mainstream R&B/hip-hop in the week ending Sept. 6, according to Nielsen Music, with WVEE Atlanta an early champion (40 spins). "California" is from Loud's debut commercial LP, *Plug Talk*, released in August.

CHART BEAT

Major Move Major Lazer and DJ Snake's "Lean On" (featuring MØ) crowns the Mainstream Top 40 airplay chart, marking a coup for the song's label, independent Mad Decent. "Major labels still have the clout, but we have credibility," says Dale Connone, president of in2une Music, which has promoted the track to radio. "This is a milestone." Major Lazer (headed by Diplo), DJ Snake and MØ each make their first trip to the top of Mainstream Top 40 with the single, which also leads Hot Dance/Electronic Songs for an eighth week and rose to No. 4 on the Billboard Hot 100. It has sold 1.2 million downloads, according to Nielsen Music. —GARY TRUST



Diplo

↑
151%
THIS WEEK
DAY'S
"HIDE AWAY"
STREAMS
1.1 MILLION



↑
72%
THIS WEEK
MALUMA'S
"BORRO CASSETTE"
STREAMS
496,000



↑
30%
THIS WEEK
ICONA POP'S
"EMERGENCY"
SALES
8,000



The Weeknd Wins With First No. 1 Album, Big Sales

The "Can't Feel My Face" singer heats up with *Beauty Behind the Madness*, the year's second-biggest debut on the Billboard 200

BY KEITH CAULFIELD

T

THE WEEKND BLASTS IN AT NO. 1 ON THE Billboard 200 with *Beauty Behind the Madness*, scoring his first No. 1 album on the chart and the second-biggest debut of 2015. The set starts with a whopping 412,000 equivalent-album units earned in the week ending Sept. 3, according to Nielsen Music. Of that sum, 326,000 were pure album sales — his best sales week ever. With the arrival, The Weeknd, 25, earns the second-largest overall weekly unit total and pure sales week for an album this year, behind only the debut of the singer's former mentor Drake's *If You're Reading This It's Too Late* (535,000 units; 495,000 in album sales).

Before his No. 1 triumph, The Weeknd (real name: **Abel Tesfaye**) already had cultivated a fan base that viewed him as an album-focused artist, starting with the release of a trio of acclaimed mixtapes in 2011. *Beauty Behind the Madness* (released through XO/Republic Records on Aug. 28) is his third

consecutive top 10 LP, following 2012's *Trilogy* (which debuted and peaked at No. 4 and has sold 566,000 to date) and 2013's *Kiss Land* (a No. 2 debut and peak, with 277,000 sold). But during the past year, The Weeknd expanded his fan base by adding crossover hits to his résumé. He scored his first top 40 on the Billboard Hot 100 in late 2014 when his duet with Ariana Grande, "Love Me Harder," sailed to No. 7. He followed that with three hit singles from the new album that have all reached the top five: "Earned It," initially released on the *Fifty Shades of Grey* soundtrack (the song peaked at No. 3);



the Max Martin-produced "Can't Feel My Face" (No. 1 for two weeks); and "The Hills" (which climbs to a new peak of No. 3 on the Sept. 19 chart). Both "Earned It" and "Can't Feel My Face" topped the all-format Radio Songs airplay chart.

The Weeknd matched those achievements with major looks off the charts: performing "Can't Feel My Face" at the MTV Video Music Awards on Aug. 30 and starring in a series of new TV commercials for Apple Music. After headlining Coachella in April, the singer also had top billing on day one of the inaugural Billboard Hot 100 Music Festival on Aug. 22. ●

SHEERAN SPARKS LAWSON

Singer-songwriter **Jamie Lawson**, the first signee to Ed Sheeran's Gingerbread Man imprint, leaps 35-27 in his second week on the Adult Top 40 airplay chart with "Wasn't Expecting That." (Elektra/Atlantic is currently promoting the ballad to radio.) The British-born Lawson, who has opened for Sheeran on tour, plans to release his self-titled debut album Oct. 9. —JIM ASKER, AMAYA MENDIZABAL and GARY TRUST



Lawson

Loud

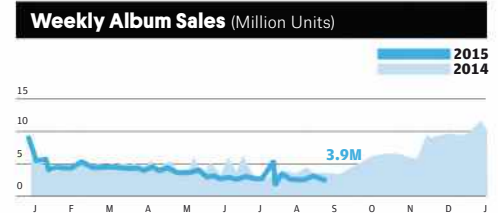


MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	Weekly Unit Sales		
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week*	3,952,000	1,827,000	16,974,000
Last Week	3,786,000	1,634,000	15,664,000
Change	4.4%	11.8%	8.4%
This Week Last Year	4,180,000	1,784,000	20,270,000
Change	-5.5%	2.4%	-16.3%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

	2014	2015	CHANGE
Overall Unit Sales			
Albums	158,665,000	153,037,000	-3.5%
Digital Tracks	774,627,000	695,273,000	-10.2%
Store Singles	1,701,000	2,219,000	30.5%
Total	934,993,000	850,529,000	-9.0%
Album w/TEA*	236,127,700	222,564,300	-5.7%

*Includes track-equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.



	2014	2015	CHANGE
Sales by Album Format			
CD	82,870,000	75,058,000	-9.4%
Digital	70,055,000	70,337,000	0.4%
Vinyl	5,423,000	7,278,000	34.2%
Other	317,000	364,000	14.8%

	2014	2015	CHANGE
Sales by Album Category			
Current	77,469,000	71,996,000	-7.1%
Catalog	81,196,000	81,035,000	-0.2%
Deep Catalog	66,715,000	67,361,000	1.0%



Nielsen Music counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending Sept. 3, 2015. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen Music.

Billboard Artist 100

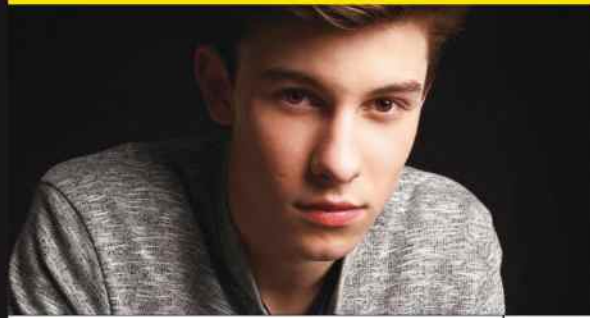
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NO. 4
Halsey

Halsey bounds onto the Artist 100 largely powered by her new album, *Badlands*. The set's lead single, "New Americana" (No. 22 on the Alternative airplay chart), also is pushing her momentum. Next up, the song goes to mainstream top 40 radio on Sept. 21 (see story, opposite page).

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
3	1	1	#1 THE WEEKND	XO/REPUBLIC	1	47
12	8	2	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	2	61
4	3	3	TAYLOR SWIFT	BIG MACHINE/BMLG	1	58
NEW		4	HALSEY	ASTRALWERKS	4	1
5	4	5	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	62
2	2	6	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	62
6	6	7	FETTY WAP	RGF/300	3	30
1	7	8	ED SHEERAN	ATLANTIC/AG	1	62
15	21	9	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	9	33
18	14	10	SILENTO	BOLO/CAPITOL	10	18
9	11	11	OMI	LOUDER THAN LIFE/ULTRA/COLUMBIA	5	18
10	12	12	FALL OUT BOY	DCD2/ISLAND	2	52
13	10	13	ONE DIRECTION	SYCO/COLUMBIA	2	62
11	13	14	SAM HUNT	MCA NASHVILLE/UMGN	5	60
21	17	15	SHAWN MENDES	ISLAND	2	30
30	31	16	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	62
19	16	17	5 SECONDS OF SUMMER	HI OR HEY/CAPITOL	1	40
14	19	18	MAROON 5	222/INTERSCOPE/IGA	1	62



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
22	23	19	SELENA GOMEZ	INTERSCOPE/IGA	10	49
17	18	20	MEGHAN TRAINOR	EPIC	1	60
8	9	21	DR. DRE	AFTERMATH/INTERSCOPE/IGA	2	4
23	22	22	FUTURE	A-1/FREEBANDZ/EPIC	1	7
20	25	23	RACHEL PLATTEN	COLUMBIA	12	19
51	44	24	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	2	62
16	24	25	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	4	60
RE-ENTRY		26	MADDIE & TAE	DOT/REPUBLIC/BMLG	26	9
35	30	27	J. COLE	DREAMVILLE/ROC NATION/COLUMBIA	2	39
38	39	28	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	2	20
7	15	29	N.W.A	RUTHLESS/PRIORITY/UME	7	4
26	28	30	WALK THE MOON	RCA	8	35
34	32	31	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	1	62
25	26	32	ZAC BROWN BAND	SOUTHERN GROUND/JOHN VARVATOS/REPUBLIC	1	48
47	40	33	R. CITY	KEMOSABE/RCA	33	5
32	42	34	CHRIS BROWN	RCA	1	62
NEW		35	MACKLEMORE & RYAN LEWIS	MACKLEMORE	35	1
24	29	36	SAM SMITH	CAPITOL	1	62



The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, and streaming activity data from online music sources tracked by Nielsen Music and an interaction on social networking sites as compiled by Next Big Sound. See Charts Legend on billboard.com for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

AIRPLAY/STREAMING & SALES DATA COMPILED BY
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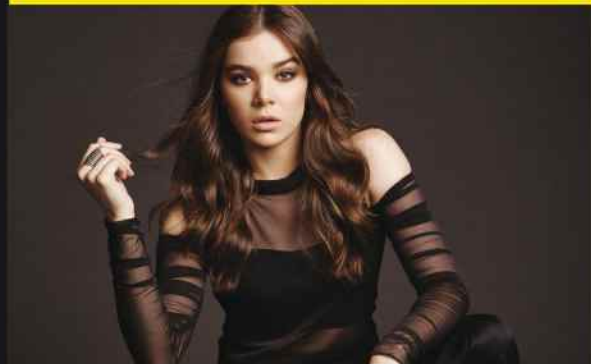
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ARTISTS/STREAMING & SALES DATA COMPILED BY NIELSEN MUSIC

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
46	49	37	RIHANNA	WESTBURY ROAD/ROC NATION	11	58
79	86	38	TORI KELLY	SCHOOLBOY/CAPITOL	6	12
37	41	39	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	38
39	48	40	BRUNO MARS	ATLANTIC/AG	10	62
-	5	41	DISTURBED	REPRISE/WARNER BROS.	5	2
40	35	42	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	30	23
36	45	43	WIZ KHALIFA	ROSTRUM/ATLANTIC/AG	2	62
41	43	44	ERIC CHURCH	EMI NASHVILLE/UMGN	33	61
33	33	45	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	62
50	55	46	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	62
28	46	47	ARIANA GRANDE	REPUBLIC	1	62
27	27	48	FIFTH HARMONY	SYCO/EPIC	12	41
NEW	49	49	BEACH HOUSE	SUB POP	49	1
48	51	50	MEEK MILL	MAYBACH/ATLANTIC/AG	1	12
NEW	51	51	BEN RECTOR	APPLY NAMED/ROAR	51	1
44	50	52	DJ SNAKE	FUZION	38	25
49	54	53	RAE SREMMURD	EARDRUMA/INTERSCOPE/IGA	7	53
54	61	54	BIG SEAN	G.O.O.D./DEF JAM	2	46
93	62	55	NICK JONAS	SAFEHOUSE/ISLAND	11	50
43	53	56	ANDY GRAMMER	S-CURVE	18	25
77	94	57	MILEY CYRUS	RCA	25	44
52	64	58	BEYONCE	PARKWOOD/COLUMBIA	6	62
45	52	59	KATY PERRY	CAPITOL	6	62
60	65	60	JASON ALDEAN	BROKEN BOW/BBMG	1	62
72	66	61	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	55	30
65	63	62	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	2	62
86	73	63	ELLE KING	RCA	63	6
61	56	64	X AMBASSADORS	KIDINAKORNER/INTERSCOPE/IGA	38	10
59	59	65	THOMAS RHETT	VALORY/BMLG	47	31
53	60	66	RICH HOMIE QUAN	RICH HOMIEZ/THINK IT'S A GAME	53	34
71	69	67	A\$AP ROCKY	A\$AP WORLDWIDE/POLO GROUNDS/RCA	2	15
-	37	68	CARRIE UNDERWOOD	19/ARISTA NASHVILLE/SMN	9	49
62	67	69	ELLIE GOULDING	CHERRYTREE/INTERSCOPE/IGA	7	46
-	93	70	ALESSIA CARA	EP ENTERTAINMENT/DEF JAM	70	2
-	70	71	@IHEARTMEMPHIS	PALM TREE	70	2
68	72	72	MAJOR LAZER	MAD DECENT	43	14



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
66	74	73	TREY SONGZ	SONGBOOK/ATLANTIC/AG	1	62
81	76	74	CHRIS JANSON	WARNER BROS. NASHVILLE/WMN	74	10
70	75	75	JEREMIH	MICK SCHULTZ/DEF JAM	30	58
-	91	76	HAILEE STEINFELD	REPUBLIC	76	2
64	71	77	TOVE LO	ISLAND	10	60
RE-ENTRY	78	78	KANYE WEST	G.O.O.D./ROC-A-FELLA/DEF JAM	12	26
55	68	79	LANA DEL REY	POLYDOR/INTERSCOPE/IGA	16	36
56	79	80	SIA	MONKEY PUZZLE/RCA	5	62
94	81	81	BRETT ELDRIDGE	ATLANTIC/WMN	66	19
88	95	82	SKRILLEX	BIG BEAT/OWSLA/ATLANTIC/AG	71	16
84	80	83	HOZIER	RUBYWORKS/COLUMBIA	5	53
69	84	84	MARK RONSON	RCA	5	42
98	98	85	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	54	51
83	89	86	METALLICA	BLACKENED/WARNER BROS.	66	18
78	83	87	LITTLE BIG TOWN	CAPITOL NASHVILLE/UMGN	17	38
RE-ENTRY	88	88	DIPLO	MAD DECENT	78	13
RE-ENTRY	89	89	DUSTIN LYNCH	BROKEN BOW/BBMG	22	10
73	77	90	FLO RIDA	POE BOY/ATLANTIC/AG	23	33
80	87	91	LITTLE MIX	SYCO/COLUMBIA	80	3
RE-ENTRY	92	92	CAM	ARISTA NASHVILLE/SMN	92	2
82	88	93	JIDENNA	WONDALAND/EPIC	72	11
89	96	94	CALVIN HARRIS	FLY EYE/COLUMBIA	9	59
90	92	95	BRANTLEY GILBERT	VALORY/BMLG	18	39
RE-ENTRY	96	96	JOHN LEGEND	G.O.O.D./COLUMBIA	15	48
75	90	97	DAVID GUETTA	WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG	11	31
RE-ENTRY	98	98	ADAM LEVINE	222/INTERSCOPE/IGA	90	2
-	20	99	KIP MOORE	MCA NASHVILLE/UMGN	20	2
-	34	100	BON JOVI	MERCURY/ISLAND	34	2



Halsey, Silento Soar

The Weeknd remains the most popular musical act in the United States, leading the Billboard Artist 100 for a fifth cumulative week as new album *Beauty Behind the Madness* launches at No. 1 on the Billboard 200 and Top Albums Sales charts. Meanwhile, **Halsey**, an artist who will tour with the breakout R&B/pop star later this year, debuts at No. 4 on the Artist 100. Fueling Halsey's start is her first full-length album, *Badlands*, which opens at No. 2 on the Billboard 200 (earning 115,000 equivalent-album units, according to Nielsen Music) and Top Album Sales (97,000 in traditional album sales). The set also bows atop the Alternative Albums chart. *Badlands* secures the second-biggest debut of 2015 for a female artist's first full-length, both in units and pure album sales. It trails only **Meghan Trainor's** *Title*, which began with 238,000 units and 195,000 in album sales. With *Badlands' No. 2* Billboard 200 entrance, the set also marks label Astralwerks' highest-charting release; it bests its previous No. 5 high, earned by **David Guetta's** *Nothing But the Beat* in 2011. Also in the Artist 100's top 10, rapper **Silento** (above) enters the region for the first time, bumping 14-10 (after previously reaching No. 11). As his breakthrough hit "Watch Me" bullets at No. 4 on the Billboard Hot 100, streaming marks his greatest Artist 100 points contributor (56 percent), as he gains by 18 percent in domestic streams.

—Keith Caulfield and Gary Trust

Billboard 200

September 19
2015
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
HOT SHOT DEBUT	1	#1 1WK THE WEEKND XO/REPUBLIC	Beauty Behind The Madness	1	1
NEW	2	HALSEY ASTRALWERKS	Badlands	2	1
2	3	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Kill The Lights	1	4
7	4	GG TAYLOR SWIFT BIG MACHINE/BMLG	1989	1	45
3	5	DR. DRE AFTERMATH/INTERSCOPE/IGA	Compton	2	4
5	6	ED SHEERAN ATLANTIC/AG	X	1	63
NEW	7	MADDIE & TAE DOT/REPUBLIC/BMLG	Start Here	7	1
NEW	8	BEACH HOUSE SUB POP	Depression Cherry	8	1
NEW	9	BEN RECTOR APPLY NAMED/ROAR	Brand New	9	1
1	10	DISTURBED REPRISE/WARNER BROS.	Immortalized	1	2
12	11	FUTURE A-1/FREEBANDZ/EPIC	DS2	1	7
11	12	SAM HUNT MCA NASHVILLE/UMGN	Montevallo	3	45
18	13	TWENTY ONE PILOTS FUELED BY RAMEN/AG	Blurryface	1	16
14	14	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	30
10	15	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/LEGACY	NOW 55	3	4
9	16	N.W.A RUTHLESS/PRIORITY/UME	Straight Outta Compton	4	87
53	17	PS TORI KELLY SCHOOLBOY/CAPITOL	Unbreakable Smile	2	11
24	18	SHAWN MENDES ISLAND	Handwritten	1	21
19	19	MEGHAN TRAINOR EPIC	Title	1	34
20	20	FALL OUT BOY DCD2/ISLAND	American Beauty / American Psycho	1	33
15	21	SOUNDTRACK WALT DISNEY	Descendants	1	5
23	22	SAM SMITH CAPITOL	In The Lonely Hour	2	64
27	23	J. COLE DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	39
45	24	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	The Pinkprint	2	38
31	25	ERIC CHURCH EMI NASHVILLE/UMGN	The Outsiders	1	82
29	26	MEEK MILL MAYBACH/ATLANTIC/AG	Dreams Worth More Than Money	1	10
21	27	ZAC BROWN BAND JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC	JEKYLL + HYDE	1	19
26	28	MELANIE MARTINEZ ATLANTIC/AG	Cry Baby	6	3
39	29	BIG SEAN G.O.O.D./DEF JAM	Dark Sky Paradise	1	28
49	30	SKRILLEX & DIPLO MAD DECENT/OWSLA/AG	Skrillex And Diplo Present Jack U	26	28
74	31	ALESSIA CARA EP ENTERTAINMENT/DEF JAM	Four Pink Walls (EP)	31	2
34	32	MAJOR LAZER MAD DECENT	Peace Is The Mission	12	14
35	33	MAROON 5 222/INTERSCOPE/IGA	V	1	53
40	34	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	To Pimp A Butterfly	1	25
NEW	35	MOTORHEAD MOTORHEAD/UDR	Bad Magic	35	1
36	36	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Anything Goes	1	47
62	37	THE WEEKND XO/REPUBLIC	Trilogy	4	79
38	38	HOZIER RUBYWORKS/COLUMBIA	Hozier	2	48
4	39	KIP MOORE MCA NASHVILLE/UMGN	Wild Ones	4	2
41	40	RAE SREMMURD EARDRUMA/INTERSCOPE/IGA	SremmLife	5	35
17	41	NATHANIEL RATELIFF & THE NIGHT SWEATS STAX/CONCORD	Nathaniel Rateliff & The Night Sweats	17	2
56	42	ELLE KING RCA	Love Stuff	42	19
46	43	RACHEL PLATTEN COLUMBIA	Fight Song (EP)	20	17
37	44	SOUNDTRACK UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Of Grey	2	30
42	45	JASON DERULO BELUGA HEIGHTS/WARNER BROS.	Everything Is 4	4	14
50	46	TYRESE VOLTRON RECORDZ	Black Rose	1	8
47	47	MUMFORD & SONS GENTLEMEN OF THE ROAD/GLASSNOTE	Wilder Mind	1	18
64	48	TWENTY ONE PILOTS FUELED BY RAMEN/AG	Vessel	48	55
52	49	BREAKING BENJAMIN HOLLYWOOD	Dark Before Dawn	1	11
48	50	WALK THE MOON RCA	TALKING IS HARD	14	40

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
55	51	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Pain Killer	7	46
54	52	FIFTH HARMONY SYCO/EPIC	Reflection	5	31
63	53	CHARLIE PUTH ARTIST PARTNERS GROUP/ATLANTIC/AG	Some Type Of Love EP	37	12
117	54	JOSH GROBAN REPRISE/WARNER BROS.	Stages	2	19
6	55	ROB THOMAS EMBLEM/ATLANTIC/AG	The Great Unknown	6	2
22	56	ELVIS PRESLEY USPS/RCA/SONY COMMERCIAL MUSIC GROUP	Elvis Presley Forever	11	3
44	57	TOBYMAC FOREFRONT/CAPITOL CMG	This Is Not A Test	4	4
NEW	58	FOALS TRANSGRESSIVE/WARNER BROS.	What Went Down	58	1
66	59	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	AT.LONG.LAST.A\$AP	1	15
43	60	X AMBASSADORS KIDINAKORNER/INTERSCOPE/IGA	VHS	7	10
NEW	61	ANDRA DAY BUSKIN/WARNER BROS.	Cheers To The Fall	61	1
13	62	BON JOVI MERCURY/ISLAND	Burning Bridges	13	2
NEW	63	JIMI HENDRIX EXPERIENCE EXPERIENCE HENDRIX/LEGACY	Freedom: Atlanta Pop Festival	63	1
16	64	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/IGA	E*MO*TION	16	2
120	65	SOUNDTRACK REPUBLIC/UME	Pitch Perfect 2	1	17
59	66	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Crash My Party	1	108
60	67	BRANTLEY GILBERT VALORY/BMLG	Just As I Am	2	68
86	68	JASON ALDEAN BROKEN BOW/BMG	Old Boots, New Dirt	1	48
71	69	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	99
69	70	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	43
84	71	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	2	157
73	72	DR. DRE DEATH ROW/WIDEAWAKE	The Chronic	3	93
78	73	SOUNDTRACK UNIVERSAL STUDIOS/ATLANTIC/AG	Furious 7	1	25
101	74	LAUREN DAIGLE CENTRICITY/CAPITOL CMG	How Can It Be	30	17
79	75	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Smoke + Mirrors	1	29
61	76	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	2	188
97	77	MICHAEL JACKSON EPIC/LEGACY	The Essential Michael Jackson	53	145
95	78	FLEETWOOD MAC WARNER BROS.	Greatest Hits	14	101
NEW	79	IRATION 3 PRONG	Hotting Up	79	1
85	80	EMINEM WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	1	231
70	81	DR. DRE AFTERMATH/INTERSCOPE/UME	Dr. Dre - 2001	2	127
80	82	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	149
83	83	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	131
51	84	JILL SCOTT BLUES BABE/ATLANTIC/AG	Woman	1	6
89	85	TREY SONGZ SONGBOOK/ATLANTIC/AG	Trigga	1	56
107	86	FLORENCE + THE MACHINE REPUBLIC	How Big How Blue How Beautiful	1	14
67	87	VARIOUS ARTISTS WONDALAND/EPIC	Wondaland Presents: The Eephus (EP)	22	3
91	88	ARIANA GRANDE REPUBLIC	My Everything	1	54
90	89	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	4	39
28	90	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	One Place Live	28	2
58	91	FLO RIDA POE BOY/ATLANTIC/AG	My House (EP)	14	22
94	92	ED SHEERAN ELEKTRA/AG	X	5	160
98	93	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	The Big Revival	2	50
87	94	SIA MONKEY PUZZLE/RCA	1000 Forms Of Fear	1	58
82	95	SOUNDTRACK MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	1	58
NEW	96	YO LA TENGO MATADOR	Stuff Like That There	96	1
81	97	ONE DIRECTION SYCO/COLUMBIA	FOUR	1	42
68	98	ANDY GRAMMER S-CURVE	Magazines Or Novels	19	31
77	99	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 29	4	8
99	100	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	4	144



Hendrix Earns 46th Charting Album

Jimi Hendrix scores his 46th entry on the Billboard 200 as *Freedom: Atlanta Pop Festival* starts at No. 63. The live release sold 8,000 equivalent-album units in the week ending Sept. 3, according to Nielsen Music (nearly 7,000 were pure album sales).

The Experience Hendrix/Legacy Recordings set celebrates the guitarist's July 4, 1970 concert at the second Atlanta International Pop Festival, where he performed before an audience of 300,000 to 400,000 people — the largest U.S. crowd he ever played for, according to Legacy. An accompanying documentary about the show, *Jimi Hendrix: Electric Church*, premiered Sept. 4 on Showtime. (A retail version of the movie arrives Oct. 30.)

Hendrix has been rather prolific on the Billboard 200 in the last few years thanks to Experience Hendrix's licensing partnership with Legacy, which began in 2009. Some of the most notable fruits of their relationship include two top 10 albums of previously unreleased studio recordings: *Valleys of Neptune* (No. 4 debut and peak in 2010) and *People, Hell and Angels* (No. 2 in 2013).

Farther down the Billboard 200, reggae band *Iration* starts at No. 79 with its fourth full-length album, *Hotting Up*. The set, which launches with 7,000 units (about 6,000 from album sales — its best week ever), also gives the act its second No. 1 on the Reggae Albums chart, following 2013's *Automatic*.

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
NEW	101	VAN MORRISON EXILE/LEGACY		The Essential Van Morrison	101	1
108	102	CAM ARISTA NASHVILLE/SMN		Welcome To Cam Country (EP)	102	8
NEW	103	SOILWORK NUCLEAR BLAST		The Ride Majestic	103	1
NEW	104	MEYAL LIGHT DROP		Alchemy	104	1
88	105	TAME IMPALA MODULAR/INTERSCOPE/IGA		Currents	4	7
109	106	EMINEM ▲ SHADY/AFTERMATH/INTERSCOPE/IGA		Curtain Call: The Hits	1	257
92	107	FOO FIGHTERS ROSWELL/RCA		Greatest Hits	11	108
100	108	2PAC ▲ AMARU/DEATH ROW/INTERSCOPE/UME		Greatest Hits	3	110
112	109	KID ROCK TOP DOG/WARNER BROS.		First Kiss	2	23
111	110	JOURNEY ▲ COLUMBIA/LEGACY		Journey's Greatest Hits	10	372
103	111	5 SECONDS OF SUMMER ● HI OR HEY/CAPITOL		5 Seconds Of Summer	1	58
102	112	BOB MARLEY AND THE WAILERS ▲ TUFF GONG/ISLAND/UME		Legend: The Best Of...	5	380
114	113	COLE SWINDELL WARNER BROS. NASHVILLE/WMN		Cole Swindell	3	79
113	114	BLAKE SHELTON ● WARNER BROS. NASHVILLE/WMN		BRINGING BACK THE SUNSHINE	1	49
72	115	N.W.A. The Best Of N.W.A.: The Strength Of Street Knowledge RUTHLESS/PRIORITY/UME			72	5
116	116	CHASE RICE COLUMBIA NASHVILLE/DACK JANIELS		Ignite The Night	3	53
RE	117	DARIUS RUCKER CAPITOL NASHVILLE/UMGN		Southern Style	7	16
NEW	118	DESTROYER MERGE		Poison Season	118	1
115	119	G-EAZY G-EAZY/RVG/BPG		These Things Happen	3	60
151	120	JAMES BAY REPUBLIC		Chaos And The Calm	15	24
106	121	TOVE LO ISLAND		Queen Of The Clouds	14	49
8	122	GHOST RISE ABOVE/LOMA VISTA/SEVEN FOUR/THE BICYCLE MUSIC COMPANY/CONCORD		Meliora	8	2
122	123	BRUNO MARS ▲ ELEKTRA/AG		Doo-Wops & Hooligans	3	242
96	124	ALAN JACKSON ACR/EMI NASHVILLE/UMGN		Angels And Alcohol	5	7
123	125	MARK RONSON RCA		Uptown Special.	5	34
132	126	ADELE ▲ XL/COLUMBIA		21	1	237
136	127	BILLY JOEL ▲ COLUMBIA/LEGACY		The Essential Billy Joel	15	45
126	128	QUEEN ▲ HOLLYWOOD		Greatest Hits I II & III: The Platinum Collection	48	7
118	129	TIM MCGRAW CURB		35 Biggest Hits	47	12
RE	130	JAMES TAYLOR CONCORD		Before This World	1	11
133	131	EMINEM ▲ WEB/SHADY/AFTERMATH/INTERSCOPE/IGA		The Marshall Mathers LP 2	1	96
NEW	132	VARIOUS ARTISTS MARANATHA/CAPITOL CMG		Top 25 Praise Songs: 2016 Edition	132	1
125	133	FALL OUT BOY DECA/DANCE/ISLAND		Save Rock And Roll	1	124
124	134	SOUNDTRACK SHADY/INTERSCOPE/IGA		Southpaw: Music From And Inspired By The Motion Picture	5	6
138	135	TAYLOR SWIFT ▲ BIG MACHINE/BMLG		Red	1	125
RE	136	BRITNEY SPEARS JIVE/RCA		The Singles Collection	22	13
129	137	KELSEA BALLERINI BLACK RIVER		The First Time	31	16
142	138	METALLICA ▲ BLACKENED/WARNER BROS.		Master Of Puppets	29	99
153	139	MICHAEL JACKSON ▲ MJJ/EPIC/LEGACY		Bad	1	129
65	140	BULLET FOR MY VALENTINE RCA		Venom	8	3
128	141	MIGUEL BYSTORM/BLACK ICE/RCA		Wildheart	2	10
130	142	ZEDD INTERSCOPE/IGA		True Colors	4	16
135	143	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN		Pageant Material	3	11
NEW	144	SIDEWALK PROPHETS FERVENT/WARNER BROS.		Something Different	144	1
167	145	FIVE FINGER DEATH PUNCH ● PROSPECT PARK		The Wrong Side Of Heaven...Volume 1	2	83
144	146	BEYONCE ▲ PARKWOOD/COLUMBIA		Beyonce	1	91
121	147	DAVID GUETTA WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG		Listen	4	40
RE	148	FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UME		Ultimate Sinatra	32	19
134	149	ALABAMA SHAKES ATO		Sound & Color	1	20
NEW	150	ATLAS GENIUS WARNER BROS.		Inanimate Objects	150	1

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
152	151	SOUNDTRACK ▲ WALT DISNEY		Frozen	1	93
150	152	SOUNDTRACK DREAMWORKS/WESTBURY ROAD/ROC NATION		Home	40	10
170	153	TRAVIS TRITT WARNER BROS. NASHVILLE/RHINO		The Very Best Of Travis Tritt	124	28
157	154	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG		Empires	5	15
148	155	OLD DOMINION RCA NASHVILLE/SMN		Old Dominion (EP)	148	9
NEW	156	NICHOLE NORDEMAN SPARROW/CAPITOL CMG		The Unmaking (EP)	156	1
156	157	ADAM LAMBERT WARNER BROS.		The Original High	3	12
143	158	GEORGE EZRA COLUMBIA		Wanted On Voyage	19	32
RE	159	MACKLEMORE & RYAN LEWIS ▲ MACKLEMORE		The Heist	2	92
131	160	AC/DC ▲ COLUMBIA/LEGACY		Back In Black	4	194
147	161	ONE DIRECTION ▲ SYCO/COLUMBIA		Midnight Memories	1	78
168	162	GUNS N' ROSES ▲ Geffen/UME		Greatest Hits	3	329
177	163	BLAKE SHELTON ▲ WARNER BROS. NASHVILLE/WMN		Based On A True Story ...	3	128
160	164	METALLICA ▲ BLACKENED/WARNER BROS.		...And Justice For All	6	97
155	165	ONEREPUBLIC ▲ MOSLEY/INTERSCOPE/IGA		Native	4	128
166	166	J. COLE ● ROC NATION/COLUMBIA		Born Sinner	1	33
25	167	POP EVIL G&G/EONE		Up	25	2
193	168	THE NOTORIOUS B.I.G. BAD BOY/RHINO		Greatest Hits	1	44
141	169	LEON BRIDGES LISASAWYER63/COLUMBIA		Coming Home	6	11
140	170	BEA MILLER SYCO/HOLLYWOOD		Not An Apology	7	6
158	171	LUKE BRYAN ▲ CAPITOL NASHVILLE/UMGN		Tailgates & Tanlines	2	205
174	172	WIZ KHALIFA ROSTRUM/ATLANTIC/AG		Blacc Hollywood	1	55
146	173	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME		NOW 54	3	18
165	174	ARCTIC MONKEYS ● DOMINO		AM	6	104
163	175	GREEN DAY ▲ REPRISE/WARNER BROS.		American Idiot	1	116
173	176	EMINEM ▲ WEB/SHADY/AFTERMATH/INTERSCOPE/IGA		Recovery	1	203
RE	177	KANYE WEST ▲ ROC-A-FELLA/DEF JAM/IDJMG		Graduation	1	61
RE	178	NICK JONAS SAFEHOUSE/ISLAND		Nick Jonas	6	41
179	179	CHRIS BROWN RCA		X	2	50
NEW	180	VARIOUS ARTISTS BACKROAD/AVERAGE JOES		Mud Digger, Volume 6	180	1
187	181	J. COLE ● ROC NATION/COLUMBIA		Cole World: The Sideline Story	1	43
149	182	AMY WINEHOUSE ▲ REPUBLIC		Back To Black	2	134
191	183	TAYLOR SWIFT ▲ BIG MACHINE/BMLG		Fearless	1	243
172	184	SOUNDTRACK 20TH CENTURY FOX/COLUMBIA		Empire: Original Soundtrack From Season 1	1	23
RE	185	BARBRA STREISAND ▲ COLUMBIA		Partners	1	24
RE	186	BRUNO MARS ▲ ATLANTIC/AG		Unorthodox Jukebox	1	135
NEW	187	SOUNDTRACK REUNION/PLG		War Room: Music From And Inspired By The Original Motion Picture	187	1
181	188	CHILDISH GAMBINO GLASSNOTE		Because The Internet	7	88
RE	189	MILEY CYRUS ▲ RCA		Bangerz	1	55
184	190	MIRANDA LAMBERT ● RCA NASHVILLE/SMN		Platinum	1	66
RE	191	THE WEEKND XO/REPUBLIC		Kiss Land	2	11
188	192	KATY PERRY ▲ CAPITOL		PRISM	1	97
176	193	ICE CUBE ● PRIORITY/UME		Greatest Hits	54	19
178	194	LAMB OF GOD EPIC		VII: Sturm Und Drang	3	6
RE	195	A\$AP ROCKY ● A\$AP WORLDWIDE/POLO GROUNDS/RCA		Long.Live.A\$AP	1	45
RE	196	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE/AG		Doggy Style	1	74
119	197	MICHAEL RAY ATLANTIC/WMN		Michael Ray	21	4
189	198	CREDENCE CLEARWATER REVIVAL ▲ FANTASY/CONCORD		Chronicle The 20 Greatest Hits	22	244
182	199	ANTHONY BROWN & GROUP THERAPY KEY OF A/VMAN/TYSCOT/TASEIS		Everyday Jesus	11	4
110	200	JASON ISBELL SOUTHEASTERN/THIRTY TIGERS		Something More Than Free	6	7

The Essential VAN MORRISON

101

VAN MORRISON
The Essential Van Morrison

Following Sony Music's acquisition of Morrison's catalog, the company issued 33 of his albums on Aug. 28, in addition to new compilation *The Essential Van Morrison*. The set launches at No. 101 on the Billboard 200 with 6,000 equivalent-album units earned in the week ending Sept. 3, according to Nielsen Music, and is Morrison's 44th chart entry. The new album is the 27th charting set from Legacy's long-running *Essential* series, which launched in 2001. —k.c.

117

DARIUS RUCKER
Southern Style

Rucker's album returns to the list (5,000 units; up 80 percent) to its highest rank since June 6 (No. 112) after he performed on *Today* (Aug. 28). A Sept. 9 performance on *Jimmy Kimmel Live!* may push a gain on the Sept. 26 chart.

185

BARBRA STREISAND
Partners

An Aug. 28 repeat of her *Tonight Show* appearance spurs *Partners*' re-entry (up 372 percent in units). With a 24th chart week, it's now her longest-charting album since *Higher Ground* wrapped a 27-week run in 1998.

Q&A

Andra Day

Your debut album, *Cheers to the Fall*, which debuts at No. 37 on Top Album Sales and No. 61 on the Billboard 200, is inspired by a real relationship. Does the man in question know it's about him?

Absolutely. We ended up being friends after. He thanked me for finally being honest; I apologized to him profusely and let him go through the motions of calling me whatever name he wanted to call me. It's crazy, but after [dating] somebody for so long, you have to have the humility to be like, "I know you have to get this out."

Stevie Wonder was instrumental in putting your career in motion. How did he help?

Actually Stevie and his ex-wife [Kai Millard], I can't thank enough. They're the ones who really discovered me. It was such an amazing moment speaking to a huge musical icon and personality. After that conversation, they reached out to me again, and Stevie wanted to introduce me to [album producer] Adrian Gurvitz, who they knew. They sent a car down, and Adrian and I had dinner and spoke about music and what we could do. A while after that, we started working on music.

What do you make of critics comparing you to Amy Winehouse?

It's fantastic. Her and I have a very similar timbre in our voices. She loved jazz, and she was an amazing jazz vocalist. I would never be insulted by being compared to her. It's amazing, and I'm grateful as a fan.

—Elias Leight



Album Sales

September 19 2015
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
HOT SHOT DEBUT	1	#1 WK THE WEEKND	XO/REPUBLIC	Beauty Behind The Madness	1
NEW	2	HALSEY	ASTRALWERKS	Badlands	1
	3	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	Kill The Lights	4
	4	DR. DRE	AFTERMATH/INTERSCOPE/IGA	Compton	4
NEW	5	BEACH HOUSE	SUB POP	Depression Cherry	1
NEW	6	BEN RECTOR	APTLY NAMED/ROAR	Brand New	1
NEW	7	MADDIE & TAE	DOT/REPUBLIC/BMLG	Start Here	1
	8	TAYLOR SWIFT	BIG MACHINE/BMLG	1989	45
	9	DISTURBED	REPRISE/WARNER BROS.	Immortalized	2
	10	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW 55	4
	11	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	Blurryface	16
	12	SAM HUNT	MCA NASHVILLE/UMGN	Montevallo	45
	13	N.W.A	RUTHLESS/PRIORITY/UME	Straight Outta Compton	5
	14	ED SHEERAN	ATLANTIC/AG	X	63
	15	SOUNDTRACK	WALT DISNEY	Descendants	5
	16	FUTURE	A-1/FREEBANDZ/EPIC	DS2	7
NEW	17	MOTORHEAD	MOTERHEAD/UDR	Bad Magic	1
	18	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	30
	19	TORI KELLY	SCHOOLBOY/CAPITOL	Unbreakable Smile	11
	20	ZAC BROWN BAND	JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC	JEKYLL + HYDE	19
	21	ERIC CHURCH	EMI NASHVILLE/UMGN	The Outsiders	81
	22	ELVIS PRESLEY	USPS/RCA/SONY COMMERCIAL MUSIC GROUP	Elvis Presley Forever	3
	23	KIP MOORE	MCA NASHVILLE/UMGN	Wild Ones	2
	24	JOSH GROBAN	REPRISE/WARNER BROS.	Stages	19
	25	TYRESE	VOLTRON RECORDZ	Black Rose	8
	26	NATHANIEL RATELIFF & THE NIGHT SWEATS	STAX/CONCORD	Nathaniel Rateliff & The Night Sweats	2
	27	BON JOVI	MERCURY/ISLAND	Burning Bridges	2
	28	MEGHAN TRAINOR	EPIC	Title	34
	29	ROB THOMAS	EMBLEM/ATLANTIC/AG	The Great Unknown	2
	30	SAM SMITH	CAPITOL	In The Lonely Hour	64
	31	FALL OUT BOY	DCD2/ISLAND	American Beauty / American Psycho	33
	32	BREAKING BENJAMIN	HOLLYWOOD	Dark Before Dawn	11
NEW	33	FOALS	TRANSGRESSIVE/WARNER BROS.	What Went Down	1
	34	TOBYMAC	FOREFRONT/CAPITOL CMG	This Is Not A Test	4
	35	MELANIE MARTINEZ	ATLANTIC/AG	Cry Baby	3
NEW	36	JIMI HENDRIX EXPERIENCE	EXPERIENCE HENDRIX/LEGACY	Freedom: Atlanta Pop Festival	1
NEW	37	ANDRA DAY	BUSKIN/WARNER BROS.	Cheers To The Fall	1
	38	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	58
	39	ALESSIA CARA	EP ENTERTAINMENT/DEF JAM	Four Pink Walls (EP)	2
	40	J. COLE	DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	39
NEW	41	IRATION	3 PRONG	Hotting Up	1
NEW	42	YO LA TENGO	MATADOR	Stuff Like That There	1
NEW	43	MEY TAL	LIGHT DROP	Alchemy	1
NEW	44	SOILWORK	NUCLEAR BLAST	The Ride Majestic	1
	45	JILL SCOTT	BLUES BABE/ATLANTIC/AG	Woman	6
	46	TASHA COBBS	MOTOWN GOSPEL/CAPITOL CMG	One Place Live	2
	47	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	To Pimp A Butterfly	25
	48	MUMFORD & SONS	GENTLEMEN OF THE ROAD/GLASSNOTE	Wilder Mind	18
	49	SOUNDTRACK	REPUBLIC/UME	Pitch Perfect 2	14
	50	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	Anything Goes	47

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	#1 WK MEY TAL	LIGHT DROP	Alchemy	1
NEW	2	NILE	NUCLEAR BLAST	What Should Not Be Unearthed	1
RE	3	CHAD LAWSON	HILLSSET	The Chopin Variations	2
NEW	4	THUNDERBITCH	BLACKFOOT/WHITEFOOT	Thunderbitch	1
	5	CAM	ARISTA NASHVILLE/SMN	Welcome To Cam Country (EP)	10
	6	GLASS ANIMALS	WOLF TONE/HARVEST	Zaba	61
	7	ALINA BARAZ & GALIMATIAS	ULTRA	Urban Flora (EP)	16
NEW	8	DAVID RAMIREZ	SWEETWORLD/THIRTY TIGERS	Fables	1
NEW	9	GHOST SHIP	BEC	Costly	1
	10	OLD DOMINION	RCA NASHVILLE/SMN	Old Dominion (EP)	13
	11	EMILY WEST	5VCO/PORTRAIT/SONY MASTERWORKS	All For You	3
	12	GG	FUTURE RECORDS/FREESOLO/INTERSCOPE/IGA	THE STRUTS Have You Heard... (EP)	2
	13	HEY VIOLET	HI OR HEY/CAPITOL	I Can Feel It (EP)	5
NEW	14	SOULFIRE REVOLUTION	VISION RECORDS/DREAM/CAPITOL CMG	Afterglow	1
RE	15	THE WILLIS CLAN	WILLIS CLAN	Heaven	11
NEW	16	TAMARYN	KEMADO/MEXICAN SUMMER	Cranekiss	1
RE	17	TITUS ANDRONICUS	MERGE	The Most Lamentable Tragedy	5
	18	THE WHITE BUFFALO	UNISON	Love And The Death Of Damnation	2
	19	BATTLECROSS	METAL BLADE	Rise To Power	2
NEW	20	OWEN / INTO IT. OVER IT.	POLYVINYL	Split (EP)	1
NEW	21	WOUTER KELLERMAN	LISTEN 2 AFRICA	Love Language	1
	22	CHELSEA WOLFE	SARGENT HOUSE	Abyss	4
NEW	23	TRAVIS RYAN	INTEGRITY	You Hold It All (EP)	1
RE	24	HOUMDMOUTH	ROUGH TRADE	Little Neon Limelight	12
	25	THE FOREIGN EXCHANGE	THE FOREIGN EXCHANGE MUSIC	Tales From The Land Of Milk And Honey	2



Meytal Rocks; Chopin Charges

Rock band **Meytal** — featuring YouTube star/drummer **Meytal Cohen** — arrives at No. 1 on Heatseekers Albums with debut set *Alchemy*. Cohen gained notoriety for her drum covers of famous rock songs (like **Pearl Jam**'s "Even Flow" or **The Police**'s "Roxanne"), which have accumulated 126 million views on her YouTube channel.

Alchemy features original material penned by the five-member band and was financed by crowdfunding. The album enters atop Heatseekers Albums with 6,000 copies sold in the week ending Sept. 3, according to Nielsen Music. It also bows at No. 5 on Hard Rock Albums and No. 15 on Top Rock Albums.

Elsewhere, classical pianist **Chad Lawson** makes a splashy return to Heatseekers at No. 3 with *The Chopin Variations: Modern Interpretations on Chopin Works* (2,000 sold; up 9,286 percent). The set also re-enters Classical Crossover Albums at No. 1 for its first week atop the list. The surge in sales is owed to Lawson's profile on *CBS Sunday Morning* (Aug. 30).

The album first spent a week on Heatseekers Albums in 2014 (No. 28; Oct. 11) and six weeks on Classical Crossover Albums (reaching No. 4). The set's debut was fueled by an interview on NPR's *All Things Considered* on Sept. 21, 2014.

—Keith Caulfield

ALTERNATIVE ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	#1 WK HALSEY	ASTRALWERKS	Badlands	1
NEW	2	BEACH HOUSE	SUB POP	Depression Cherry	1
NEW	3	BEN RECTOR	APTLY NAMED/ROAR	Brand New	1
	4	DISTURBED	REPRISE/WARNER BROS.	Immortalized	2
	5	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	Blurryface	16
	6	NATHANIEL RATELIFF & THE NIGHT SWEATS	STAX/CONCORD	Nathaniel Rateliff & The Night Sweats	2
	7	FALL OUT BOY	DCD2/ISLAND	American Beauty / American Psycho	33
	8	BREAKING BENJAMIN	HOLLYWOOD	Dark Before Dawn	11
NEW	9	FOALS	TRANSGRESSIVE/WARNER BROS.	What Went Down	1
	10	MELANIE MARTINEZ	ATLANTIC/AG	Cry Baby	3
NEW	11	YO LA TENGO	MATADOR	Stuff Like That There	1
	12	MUMFORD & SONS	GENTLEMEN OF THE ROAD/GLASSNOTE	Wilder Mind	18
NEW	13	DESTROYER	MERGE	Poison Season	1
	14	FLORENCE + THE MACHINE	REPUBLIC	How Big How Blue How Beautiful	14
	15	HOZIER	RUBYWORKS/COLUMBIA	Hozier	48
	16	ELLE KING	RCA	Love Stuff	21
	17	TAME IMPALA	MODULAR/INTERSCOPE/IGA	Currents	7
	18	BULLET FOR MY VALENTINE	RCA	Venom	3
	19	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	Smoke + Mirrors	29
NEW	20	ATLAS GENIUS	WARNER BROS.	Inanimate Objects	1
	21	ALABAMA SHAKES	ATO	Sound & Color	20
	22	WILCO	DBPM/ANTI-EPITAPH	Star Wars	2
NEW	23	GIN WIGMORE	ISLAND	Blood To Bone	1
	24	X AMBASSADORS	KIDINAKORNER/INTERSCOPE/IGA	VHS	10
RE	25	JAMES BAY	REPUBLIC	Chaos And The Calm	13

TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. HEATSEEKERS ALBUMS: THE WEEK'S TOP-SELLING ALBUMS BY NEW OR DEVELOPING ACTS, DEFINED AS THOSE WHO HAVE NEVER APPEARED IN THE TOP 100 OF THE BILLBOARD 200 OR THE TOP 10 OF THE R&B/HIP-HOP ALBUMS, TOP COUNTRY ALBUMS, TOP LATIN ALBUMS, CHRISTIAN ALBUMS OR GOSPEL ALBUMS. IF A TITLE REACHES ANY OF THOSE LEVELS, IT AND THE ACT'S SUBSEQUENT ALBUMS ARE THEN INELIGIBLE TO APPEAR ON HEATSEEKERS ALBUMS. TITLES ARE RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. ALTERNATIVE ALBUMS: THE WEEK'S TOP-SELLING ALTERNATIVE ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. SEE CHARTS LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2015, PROMOTHESE GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

Miley Cyrus' 'Dooo It!' Debuts

Following her hosting gig — and performance — at the 2015 MTV Video Music Awards (Aug. 30), **Miley Cyrus** debuts on Billboard + Twitter Top Tracks with "Dooo It!," which starts at No. 23. Cyrus concluded the ceremony with a drag-queen-infused performance of the song before surprise-dropping the cut, its music video and a free album, *Miley Cyrus and Her Dead Petz*. The racy official music video for "Dooo It!" has more than 7.4 global million views on YouTube (through Sept. 8), helping Cyrus pick up 45,000 YouTube subscribers for the week ending Sept. 6, according to Next Big Sound, a gain of more than 2,442 percent.

Meanwhile, **Tyga** rides a No. 18 entry for "Stimulated," a track on his mixtape *Fuk Wat They Talkin Bout*. The cut set social media abuzz thanks to its music video, which stars the rapper's girlfriend, **Kylie Jenner**, in several romantic scenes. The pair's relationship has generated a fair amount of controversy due to their age difference (Tyga is 25; Jenner is 18). That interest helped "Stimulated" nab 2.8 million U.S. streams in the week ending Sept. 6, according to Nielsen Music.

Also, **Pentatonix** nets a No. 24 bow for "Can't Sleep Love." The quintet dropped the single's music video on Sept. 4, and the clip has scooped up more than 1.9 million global views on YouTube. "Love" previews Pentatonix's upcoming self-titled album, due Oct. 16, which will be the group's first full-length set of original material.

—Trevor Anderson



September 19
2015
billboard

Social

billboard + TOP TRACKS™					PRESENTED BY MCDONALD'S	
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
1	1	#1 2 WKS WHAT DO YOU MEAN?	Justin Bieber	6		
5	2	WILDEST DREAMS	Taylor Swift	4		
3	3	SHE'S KINDA HOT	5 Seconds Of Summer	7		
4	4	JET BLACK HEART	5 Seconds Of Summer	2		
2	5	DRAG ME DOWN	One Direction	6		
8	6	COOL FOR THE SUMMER	Demi Lovato	10		
6	7	WORTH IT	Fifth Harmony Feat. Kid Ink	27		
RE	8	ILLUSION	One Direction	2		
NEW	9	GASOLINE	Halsey	1		
13	10	LEVELS	Nick Jonas	3		
21	11	CAN'T FEEL MY FACE	The Weeknd	13		
11	12	TELL YOUR FRIENDS	The Weeknd	2		
15	13	BLACK MAGIC	Little Mix	13		
7	14	STITCHES	Shawn Mendes	14		
28	15	BAD BLOOD	Taylor Swift Feat. Kendrick Lamar	20		
NEW	16	HAIR	Little Mix	1		
19	17	FIGHT SONG	Rachel Platten	14		
NEW	18	STIMULATED	Tyga	1		
9	19	GOOD FOR YOU	Selena Gomez Feat. A\$AP Rocky	12		
NEW	20	LION HEART	Girls' Generation	1		
20	21	FLY AWAY	5 Seconds Of Summer	3		
17	22	RUMBA	Anahi Feat. Wisin	2		
NEW	23	DOOO IT!	Miley Cyrus	1		
NEW	24	CAN'T SLEEP LOVE	Pentatonix	1		
RE	25	ANTIDOTE	Travis Scott	2		
29	26	FLASHLIGHT	Jessie J	19		
23	27	THE HILLS	The Weeknd	15		
NEW	28	GOD	Jeezy	1		
26	29	LEAN ON	Major Lazer & DJ Snake Feat. MO	25		
NEW	30	SHAMELESS	The Weeknd	1		
14	31	DOWNTOWN	Macklemore & Ryan Lewis	2		
32	32	PHOTOGRAPH	Ed Sheeran	21		
NEW	33	TRINI DEM GIRLS	Nicki Minaj Feat. Lunchmoney Lewis	1		
33	34	SEE YOU AGAIN	Wiz Khalifa Feat. Charlie Puth	25		
27	35	HIGH BY THE BEACH	Lana Del Rey	5		
NEW	36	FORECLOSURES	Rick Ross	1		
37	37	LOCKED AWAY	R. City Feat. Adam Levine	3		
39	38	LOVE MYSELF	Hailee Steinfeld	4		
RE	39	WATCH ME	Silento	9		
40	40	BREAK A SWEAT	Becky G	3		
49	41	90059	Jay Rock Feat. Lance Skiiiwalker	4		
24	42	BODY ON ME	Rita Ora Feat. Chris Brown	5		
RE	43	THE NIGHT IS STILL YOUNG	Nicki Minaj	10		
NEW	44	HERE	Alessia Cara	1		
RE	45	DIRTY WORK	Austin Mahone	8		
RE	46	SUGAR	Maroon 5	30		
NEW	47	BURN SLOW	Wiz Khalifa Feat. Rae Sremmurd	1		
44	48	THINKING OUT LOUD	Ed Sheeran	56		
RE	49	SHOULD'VE BEEN US	Tori Kelly	4		
35	50	BACK TO BACK	Drake	6		

billboard + EMERGING ARTISTS™					PRESENTED BY HILLSTER	
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
34	1	#1 2 WKS MY LOVE	Majid Jordan Feat. Drake	9		
2	2	DON'T	Bryson Tiller	19		
3	3	AIN'T NOBODY (LOVES ME BETTER)	Felix Jaehn Feat. Jasmine Thompson	19		
NEW	4	REWIND	Kelela	1		
5	5	SAY IT	Tory Lanez	5		
9	6	HOLD MY HAND	Jess Glynne	28		
13	7	DESSERT	Dawin	10		
NEW	8	ALL IN YOUR MIND	Chris Miles	1		
NEW	9	THAT'S LOVE	Marc E. Bassy Feat. Ty Dolla \$ign	1		
14	10	LA GOZADERA	Gente de Zona Feat. Marc Anthony	7		
NEW	11	HEART HOPE	Oh Wonder	1		
6	12	JUST ANOTHER INTERLUDE	Bryson Tiller	3		
NEW	13	CRAVE	Tristram	1		
17	14	BITTER BOY	Appleby Feat. Anthony White	11		
NEW	15	HEAD SPLITTER	Getter	1		
NEW	16	BAD LUCK	Retchy P	1		
NEW	17	FIGURE MORE	Sean Price Feat. Illa Ghee	1		
20	18	DON'T WORRY	Madcon Feat. Ray Dalton	7		
4	19	RIGHT NOW	Uncle Murda & Future	2		
NEW	20	SLOWLY	Dropout	1		
19	21	DON'T BE SO HARD ON YOURSELF	Jess Glynne	9		
1	22	WALK	Kwabs	51		
7	23	PERFECT	Sir Michael Rocks	2		
12	24	LIPSTICK	Isac Elliot Feat. Tyga	4		
NEW	25	BET U WISH	Raye	1		
RE	26	HYPNOTIC	Zella Day	14		
10	27	ADORE	Jasmine Thompson	12		
27	28	ELECTRIC LOVE	BORNS	7		
21	29	CHASING FAITH	The Underachievers	2		
26	30	DRAMA	Roy Wood\$ Feat. Drake	8		
RE	31	JAPANESE CARMIX	Alex Wiley	2		
30	32	SOMETHING ABOUT YOU	Hayden James	13		
RE	33	T-SHIRT WEATHER	Circa Waves	4		
NEW	34	FUCK ABOUT YOU	C Dot Castro	1		
22	35	WHITE NOISE	PVRIS	8		
41	36	DEVIL	Cash Cash Feat. Busta Rhymes, Bo.B & Neon Hitch	4		
38	37	BEEN THAT WAY	Bryson Tiller Feat. Joker Too Cold	6		
47	38	WISH YOU WERE MINE	Philip George	30		
37	39	RUN IT UP	Jose Guapo Feat. TakeOff & YFN Lucci	2		
RE	40	HOLDING ON	Julio Bashmore Feat. Sam Dew	2		
46	41	THEM CHANGES	Thundercat	11		
NEW	42	OVER	GOLDHOUSE	1		
28	43	DRIVE	Oh Wonder	5		
35	44	COLLECT MY LOVE	The Knocks Feat. Alex Newell	2		
RE	45	WHAT YOU DON'T DO	Lianne La Havas	5		
24	46	DEAD BODY	Little Simz	3		
RE	47	SUNDAY CANDY	Donnie Trumpet & The Social Experiment	16		
42	48	DEEP DOWN LOW	Valentino Khan	6		
RE	49	OPEN SEASON	Josef Salvat	5		
39	50	SORRY NOT SORRY	Bryson Tiller	2		



Troye Sivan's 'Wild' Jump

Troye Sivan hits a new high on the Social 50 (jumping 30-15) following the release of his *Wild* EP on Sept. 4. That same day, Sivan participated in a #WILDparty livestream on YouTube (where he holds 3.5 million subscribers) to answer fan questions and announce his first tour, starting in the United States in October. "This is like my Twitter timeline in real life," said Sivan of the event.

For the tracking week ending Sept. 6, Sivan added 56,000 YouTube subscribers and 224,000 reactions on the platform (a 6,366 percent increase), according to Next Big Sound. Also on Sept. 4, he released a cinematic music video for title track "Wild," the first of a video trilogy titled "Blue Neighbourhood," which has gathered more than 1.7 million global views on YouTube.

Sivan has been counting down the days to the release of his EP with lyric quotes on Tumblr (where he adds 30,000 Tumblr notes for the week) as well as video teasers on Instagram (adding 1.2 million Instagram reactions). Watch for another big gain for Sivan next week, as **Taylor Swift** issued a glowing endorsement of his EP (calling it "stunning and awesome") across her social networks early on Sept. 7 (which will impact the Sept. 26 chart).

—Emily White

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/PROMOTION LABEL	WKS. ON CHART
1	1	#1 12 WKS JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	250
3	2	TAYLOR SWIFT BIG MACHINE/BMLG	250
6	3	MILEY CYRUS RCA	178
2	4	5 SECONDS OF SUMMER HI OR HEV/CAPITOL	76
7	5	DEMI LOVATO SAFEHOUSE/ISLAND/HOLLYWOOD	240
5	6	ARIANA GRANDE REPUBLIC	146
12	7	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	249
8	8	SELENA GOMEZ INTERSCOPE/IGA	248
9	9	ONE DIRECTION SYCO/COLUMBIA	199
16	10	RIHANNA WESTBURY ROAD/ROC NATION	239
14	11	CHRIS BROWN RCA	223
11	12	SHAWN MENDES ISLAND	37
10	13	THE WEEKND XO/REPUBLIC	16
18	14	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	237
30	15	TROYE SIVAN CAPITOL	15
15	16	KATY PERRY CAPITOL	250
4	17	FIFTH HARMONY SYCO/EPIC	17
28	18	ZENDAYA HOLLYWOOD	56
29	19	BEYONCE PARKWOOD/COLUMBIA	247
25	20	AUSTIN MAHONE CHASE/CASH MONEY/REPUBLIC	112
24	21	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	225
13	22	LADY GAGA STREAMLINE/INTERSCOPE/IGA	248
22	23	BECKY G KEMOSABE/RCA	46
19	24	ED SHEERAN ATLANTIC/AG	88
RE	25	PRINCE ROYCE RCA/SONY MUSIC LATIN	75
17	26	LITTLE MIX SYCO/COLUMBIA	61
RE	27	JACOB WHITESIDES DOUBLE U/BMG	11
36	28	KANYE WEST G.O.O.D./ROC-A-FELLA/DEF JAM	58
39	29	JESSIE J LAVA/REPUBLIC	56
32	30	SNOOP DOGG DOGGYSTYLE/COLUMBIA	216
NEW	31	TRAVIS SCOTT GRAND HUSTLE/EPIC	1
27	32	SAM SMITH CAPITOL	55
26	33	SHAKIRA SONY MUSIC LATIN/RCA	248
47	34	VIXX JELLYFISH ENTERTAINMENT	4
23	35	RITA ORA ROC NATION/COLUMBIA	39
21	36	JENNIFER LOPEZ CAPITOL	236
40	37	PENTATONIX RCA	13
RE	38	KAT GRAHAM SOUND ZOO	2
38	39	CALVIN HARRIS FLY EYE/COLUMBIA	39
34	40	JUSTIN TIMBERLAKE RCA	219
42	41	MEEK MILL MAYBACH/ATLANTIC/AG	40
35	42	DESTORM POWER UNSIGNED	12
49	43	BEA MILLER SYCO/HOLLYWOOD	10
50	44	LANA DEL REY POLYDOR/INTERSCOPE/IGA	97
46	45	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	104
31	46	MARTIN GARRIX SCHOOLBOY/SPINNIN/SILENT/CASABLANCA/REPUBLIC	69
41	47	BRUNO MARS ATLANTIC/AG	233
RE	48	THE VAMPS ISLAND	25
RE	49	MAROON 5 222/INTERSCOPE/IGA	153
20	50	LUCY HALE DMG NASHVILLE	62

September 19 2015 Pop/Rhythmic/Adult billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK LEAN ON MAD DECENT	Major Lazer & DJ Snake Feat. MO	17
3	2	GOOD FOR YOU INTERSCOPE	Selena Gomez Feat. A\$AP Rocky	11
1	3	CAN'T FEEL MY FACE XO/REPUBLIC	The Weeknd	13
5	4	COOL FOR THE SUMMER SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD	Demi Lovato	10
7	5	PHOTOGRAPH ATLANTIC	Ed Sheeran	16
8	6	LOCKED AWAY KEMOSABE/RCA	R. City Feat. Adam Levine	7
4	7	CHEERLEADER LOUDER THAN LIFE/ULTRA/COLUMBIA	OMI	18
10	8	UMA THURMAN DCD2/ISLAND/REPUBLIC	Fall Out Boy	16
6	9	WHERE ARE U NOW MAD DECENT/OWSLA/ATLANTIC	Skrillex & Diplo With Justin Bieber	20
9	10	FIGHT SONG COLUMBIA	Rachel Platten	15
11	11	BAD BLOOD BIG MACHINE/REPUBLIC	Taylor Swift Feat. Kendrick Lamar	16
14	12	DRAG ME DOWN SYCO/COLUMBIA	One Direction	6
22	13	THE HILLS XO/REPUBLIC	The Weeknd	4
19	14	STITCHES ISLAND/REPUBLIC	Shawn Mendes	14
16	15	SHE'S KINDA HOT HI OR HEV/CAPITOL	5 Seconds Of Summer	8
28	16	GG WHAT DO YOU MEAN? SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	2
17	17	MARVIN GAYE ARTIST PARTNERS GROUP/ATLANTIC	Charlie Puth Feat. Meghan Trainor	10
15	18	BEAUTIFUL NOW INTERSCOPE	Zedd Feat. Jon Bellion	14
30	19	WILDEST DREAMS REPUBLIC	Taylor Swift	2
21	20	LOVE MYSELF REPUBLIC	Hailee Steinfeld	4
18	21	CHEYENNE BELLUGA HEIGHTS/WARNER BROS.	Jason Derulo	9
20	22	I DON'T LIKE IT, I LOVE IT POE BOY/ATLANTIC	Flo Rida Feat. Robin Thicke & Verdine White	12
31	23	DOWNTOWN WARNER BROS.	Macklemore & Ryan Lewis	2
25	24	GHOST TOWN WARNER BROS.	Adam Lambert	16
26	25	BLACK MAGIC SYCO/COLUMBIA	Little Mix	6

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 6 WKS SHUT UP AND DANCE RCA	WALK THE MOON	25
2	2	FIGHT SONG COLUMBIA	Rachel Platten	21
3	3	SUGAR 222/INTERSCOPE	Maroon 5	31
4	4	THINKING OUT LOUD ATLANTIC	Ed Sheeran	36
5	5	HONEY, I'M GOOD. S-CURVE/HOLLYWOOD	Andy Grammer	22
6	6	STYLE BIG MACHINE/REPUBLIC	Taylor Swift	30
7	7	LOVE ME LIKE YOU DO UNIVERSAL STUDIOS/ATLANTIC/RRP	Ellie Goulding	30
8	8	UPTOWN FUNK! RCA	Mark Ronson Feat. Bruno Mars	36
9	9	BAD BLOOD BIG MACHINE/REPUBLIC	Taylor Swift	15
12	10	PHOTOGRAPH ATLANTIC	Ed Sheeran	15
11	11	WANT TO WANT ME BELLUGA HEIGHTS/WARNER BROS.	Jason Derulo	18
13	12	CHEERLEADER LOUDER THAN LIFE/ULTRA/COLUMBIA	OMI	9
14	13	SEE YOU AGAIN UNIVERSAL STUDIOS/ATLANTIC/RRP	Wiz Khalifa Feat. Charlie Puth	15
16	14	TAKE A PICTURE OF THIS PAST MASTERS HOLDINGS/CAPITOL	Don Henley	7
18	15	CAN'T FEEL MY FACE XO/REPUBLIC	The Weeknd	8
15	16	TAKE YOUR TIME MCA NASHVILLE/CAPITOL	Sam Hunt	15
17	17	EARNED IT (FIFTY SHADES OF GREY) UNIVERSAL STUDIOS/REPUBLIC	The Weeknd	19
19	18	LIKE I CAN CAPITOL	Sam Smith	11
20	19	BRIGHT WARNER BROS.	Echosmith	18
NEW	20	GG WILDEST DREAMS BIG MACHINE/REPUBLIC	Taylor Swift	1
21	21	IF I HAVE TO RCA	Avery Wilson	6
24	22	LIKE I'M GONNA LOSE YOU EPIC	Meghan Trainor Feat. John Legend	7
23	23	UMA THURMAN DCD2/ISLAND/REPUBLIC	Fall Out Boy	6
22	24	INVINCIBLE 19/RCA	Kelly Clarkson	12
25	25	CECILIA AND THE SATELLITE VANGUARD/CMG	Andrew McMahon In The Wilderness	4

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
4	1	#1 1 WK THE HILLS XO/REPUBLIC	The Weeknd	7
1	2	MY WAY RGF/300	Fetty Wap Feat. Monty	13
3	3	CAN'T FEEL MY FACE XO/REPUBLIC	The Weeknd	13
2	4	LEAN ON MAD DECENT	Major Lazer & DJ Snake Feat. MO	16
6	5	FLEX (OOH OOH OOH) RICH HOMIE QUAN	Rich Homie Quan	13
5	6	CHEERLEADER LOUDER THAN LIFE/ULTRA/COLUMBIA	OMI	18
9	7	ABOUT YOU SONGBOOK/ATLANTIC	Trey Songz	8
10	8	GOOD FOR YOU INTERSCOPE	Selena Gomez Feat. A\$AP Rocky	9
13	9	679 RGF/300	Fetty Wap Feat. Remy Boyz	5
7	10	WATCH ME BOLO/CAPITOL	Silento	16
16	11	PLANES MICK SCHULTZ/DEF JAM	Jeremih Feat. J. Cole	8
8	12	WHERE ARE U NOW MAD DECENT/OWSLA/ATLANTIC	Skrillex & Diplo With Justin Bieber	18
15	13	ALL EYES ON YOU MAYBACH/ATLANTIC	Meek Mill Feat. Chris Brown & Nicki Minaj	9
11	14	ONE MAN CAN CHANGE THE WORLD G.O.O.D./DEF JAM	Big Sean Feat. Kanye West & John Legend	12
12	15	POST TO BE ARTCLUB/MAYBACH/ATLANTIC/RRP	Omarion Feat. Chris Brown & Jhene Aiko	26
22	16	LOCKED AWAY KEMOSABE/RCA	R. City Feat. Adam Levine	6
19	17	NOTHING BUT TROUBLE BIG BEAT/ATLANTIC	Lil Wayne & Charlie Puth	6
17	18	BE REAL THE ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Dej Loaf	20
23	19	BODY ON ME ROC NATION/COLUMBIA	Rita Ora Feat. Chris Brown	4
38	20	GG DOWNTOWN MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis	2
27	21	THE FIX RECORDS	Nelly Feat. Jeremih	3
24	22	COMFORTABLE DAT REAL/FE4/27/INTERSCOPE	K Camp	5
18	23	CHEYENNE BELLUGA HEIGHTS/WARNER BROS.	Jason Derulo	10
37	24	HOTLINE BLING YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
25	25	GROWING UP (SLOANE'S SONG) MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ed Sheeran	4

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS PHOTOGRAPH ATLANTIC	Ed Sheeran	17
2	2	FIGHT SONG COLUMBIA	Rachel Platten	27
3	3	CAN'T FEEL MY FACE XO/REPUBLIC	The Weeknd	12
6	4	UMA THURMAN DCD2/ISLAND/REPUBLIC	Fall Out Boy	19
5	5	SHUT UP AND DANCE RCA	WALK THE MOON	35
7	6	CHEERLEADER LOUDER THAN LIFE/ULTRA/COLUMBIA	OMI	14
9	7	RENEGADES KIDINAKORNER/INTERSCOPE	X Ambassadors	10
4	8	BAD BLOOD BIG MACHINE/REPUBLIC	Taylor Swift	17
8	9	SEE YOU AGAIN UNIVERSAL STUDIOS/ATLANTIC/RRP	Wiz Khalifa Feat. Charlie Puth	19
10	10	HONEY, I'M GOOD. S-CURVE/HOLLYWOOD	Andy Grammer	31
11	11	WANT TO WANT ME BELLUGA HEIGHTS/WARNER BROS.	Jason Derulo	25
13	12	CECILIA AND THE SATELLITE VANGUARD/CMG	Andrew McMahon In The Wilderness	15
12	13	COOL FOR THE SUMMER SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD	Demi Lovato	9
15	14	EX'S & OH'S RCA	Elle King	12
17	15	LOCKED AWAY KEMOSABE/RCA	R. City Feat. Adam Levine	6
14	16	MARVIN GAYE ARTIST PARTNERS GROUP/ATLANTIC	Charlie Puth Feat. Meghan Trainor	11
18	17	LIKE I'M GONNA LOSE YOU EPIC	Meghan Trainor Feat. John Legend	10
25	18	GG WILDEST DREAMS BIG MACHINE/REPUBLIC	Taylor Swift	2
16	19	SHOTS KIDINAKORNER/INTERSCOPE	Imagine Dragons	13
19	20	GHOST TOWN WARNER BROS.	Adam Lambert	18
20	21	HOLD EACH OTHER BLACK MAGNETIC/EPIC	A Great Big World Feat. FUTURISTIC	6
21	22	SOMEONE NEW RUBBYWORKS/COLUMBIA	Hozier	14
22	23	WORTH IT SYCO/EPIC	Fifth Harmony Feat. Kid Ink	13
23	24	LEAN ON MAD DECENT	Major Lazer & DJ Snake Feat. MO	8
24	25	BEAUTIFUL LIFE 19/BIG MACHINE	Nick Fradiani	13

SOCIAL 50: The week's most active artists on social networking sites based on weekly additions of fans across Facebook, Twitter, YouTube and Instagram; reactions and conversations across Twitter, YouTube and Instagram; and views to an artist's Wikipedia page, as measured by Next Big Sound. MAINSTREAM TOP 40, RHYTHMIC, ADULT CONTEMPORARY, ADULT TOP 40: The week's most popular songs based on weekly sales and streaming activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See charts legend on billboard.com/abz for complete rules and explanations. All charts © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



Rock

September 19
2015
billboard

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
1	1	1	#1 24 WKS SHUT UP AND DANCE	▲	WALK THE MOON	1 52
2	2	2	UMA THURMAN	▲	Fall Out Boy	2 34
3	3	3	AG RENEGADES	●	X Ambassadors	3 24
4	4	4	DG SG EX'S & OH'S	●	Elle King	4 26
-	28	5	ROOTS	●	Imagine Dragons	5 2
5	5	6	CENTURIES	▲	Fall Out Boy	2 52
6	6	7	CECILIA AND THE SATELLITE	●	Andrew McMahon In The Wilderness	6 34
7	7	8	TEAR IN MY HEART	●	twenty one pilots	6 23
9	8	9	STRESSED OUT	●	twenty one pilots	8 19
11	9	10	FIRST	●	Cold War Kids	9 18
12	12	11	SOMEONE NEW	●	Hozier	10 29
13	14	12	DREAMS	●	Beck	9 12
24	17	13	S.O.B.	●	Nathaniel Rateliff & The Night Sweats	13 5
15	15	14	JEKYLL AND HYDE	●	Five Finger Death Punch	14 12
14	16	15	CUT THE CORD	●	Shinedown	10 10
16	19	16	THE WOLF	●	Mumford & Sons	11 22
18	21	17	HALLELUJAH	●	Panic! At The Disco	3 20
17	20	18	BELIEVE	●	Mumford & Sons	4 26
23	26	19	SHIP TO WRECK	●	Florence + The Machine	11 17
26	18	20	THE VENGEFUL ONE	●	Disturbed	17 11
19	22	21	2 HEADS	●	Coleman Hell	19 11
21	23	22	COULD HAVE BEEN ME	●	The Struts	21 12
22	25	23	RIDE	●	twenty one pilots	12 17
25	27	24	LET IT GO	●	James Bay	11 12
29	24	25	FOOTSTEPS	●	Pop Evil	24 9
28	32	26	I AM	●	AWOLNATION	26 12
27	30	27	LYDIA	●	Highly Suspect	27 13
32	34	28	LANE BOY	●	twenty one pilots	28 13
30	31	29	THRONE	●	Bring Me The Horizon	13 6
38	40	30	HEAVYDIRTYSOUL	●	twenty one pilots	30 13
HOT SHOT DEBUT		31	TRUE FRIENDS	●	Bring Me The Horizon	31 1
41	41	32	ANGELS FALL	●	Breaking Benjamin	16 10
-	13	33	R.I.P. 2 MY YOUTH	●	The Neighbourhood	13 2
31	33	34	SEDONA	●	Houndmouth	31 9
34	39	35	GRAVITY	●	Papa Roach	34 7
36	35	36	DIFFERENT COLORS	●	WALK THE MOON	35 7
33	36	37	JENNY	●	Nothing More	31 11
37	37	38	THE JUDGE	●	twenty one pilots	32 16
39	42	39	BLAME IT ON ME	●	George Ezra	34 9
42	43	40	DOUBT	●	twenty one pilots	33 10
20	29	41	GO BIG OR GO HOME	●	American Authors	20 14
-	44	42	THE SOUND OF SILENCE	●	Disturbed	42 2
NEW		43	MOUNTAIN AT MY GATES	●	Foals	43 1
45	48	44	POLARIZE	●	twenty one pilots	38 8
-	46	45	OUTSIDE	●	Foo Fighters	45 2
47	50	46	KILLPOP	●	Slipknot	31 5
43	47	47	ANGEL	●	Theory Of A Deadman	29 18
40	45	48	LEAVE A TRACE	●	CHVRCHES	17 6
NEW		49	CIRCLES	●	machineheart Featuring Vanic	49 1
49	49	50	HAPPY SONG	●	Bring Me The Horizon	24 8

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
HOT SHOT DEBUT	1	#1 1 WK BEACH HOUSE	●	Depression Cherry	1	
NEW	2	BEN RECTOR	●	Brand New	1	
1	3	DISTURBED	●	Immortalized	2	
9	4	GG TWENTY ONE PILOTS	●	Blurryface	16	
NEW	5	MOTORHEAD	●	Bad Magic	1	
5	6	ELVIS PRESLEY	●	Elvis Presley Forever	3	
4	7	NATHANIEL RATELIFF & THE NIGHT SWEATS	●	Nathaniel Rateliff & The Night Sweats	2	
3	8	BON JOVI	●	Burning Bridges	2	
10	9	FALL OUT BOY	●	American Beauty / American Psycho	33	
11	10	BREAKING BENJAMIN	●	Dark Before Dawn	11	
NEW	11	FOALS	●	What Went Down	1	
NEW	12	THE JIMI HENDRIX EXPERIENCE	●	Freedom: Atlanta Pop Festival	1	
14	13	SOUNDTRACK	●	Guardians Of The Galaxy: Awesome Mix Vol. 1	58	
NEW	14	YO LA TENGO	●	Stuff Like That There	1	
NEW	15	MEYAL	●	Alchemy	1	
NEW	16	SOILWORK	●	The Ride Majestic	1	
16	17	MUMFORD & SONS	●	Wilder Mind	18	
20	18	KID ROCK	●	First Kiss	27	
NEW	19	DESTROYER	●	Poison Season	1	
2	20	GHOST	●	Meliora	2	
27	21	FLORENCE + THE MACHINE	●	How Big How Blue How Beautiful	14	
24	22	HOZIER	●	Hozier	48	
25	23	ELLE KING	●	Love Stuff	24	
NEW	24	VAN MORRISON	●	The Essential Van Morrison	1	
22	25	TAME IMPALA	●	Currents	7	

ALTERNATIVE AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	#1 1 WK EX'S & OH'S	●	Elle King 18		
1	2	FIRST	●	Cold War Kids 23		
3	3	RENEGADES	●	X Ambassadors 20		
4	4	DREAMS	●	Beck 12		
5	5	TEAR IN MY HEART	●	twenty one pilots 22		
8	6	I AM	●	AWOLNATION 11		
6	7	THE WOLF	●	Mumford & Sons 21		
7	8	COULD HAVE BEEN ME	●	The Struts 14		
9	9	SHIP TO WRECK	●	Florence + The Machine 15		
10	10	2 HEADS	●	Coleman Hell 13		
11	11	HALLELUJAH	●	Panic! At The Disco 20		
14	12	DIFFERENT COLORS	●	WALK THE MOON 12		
13	13	SEDONA	●	Houndmouth 14		
15	14	THE GHOSTS OF BEVERLY DRIVE	●	Death Cab For Cutie 9		
12	15	CECILIA AND THE SATELLITE	●	Andrew McMahon In The Wilderness 47		
16	16	ELECTRIC LOVE	●	BORNS 20		
17	17	OUTSIDE	●	Foo Fighters 5		
18	18	MOLECULES	●	Atlas Genius 10		
24	19	GG S.O.B.	●	Nathaniel Rateliff & The Night Sweats 3		
20	20	OUTTA MY MIND	●	ARCS 10		
19	21	THE GROUND WALKS, WITH TIME IN A BOX	●	Modest Mouse 15		
25	22	DON'T WAIT UP	●	Robert DeLong 9		
21	23	NIGHTLIGHT	●	Silversun Pickups 4		
22	24	MERCY	●	Muse 7		
26	25	MOUNTAIN AT MY GATES	●	Foals 6		



Walk The Moon, Elle King Reign

"Shut Up and Dance" by Walk the Moon breaks the mark for the most time leading the Hot Rock Songs chart, reigning for a 24th week in the issue dated Sept. 19. (The list launched in June 2009.) The track surpasses both Hozier's "Take Me to Church" (23 weeks at No. 1 in November 2014-April 2015) and Imagine Dragons' "Radioactive" (23 weeks, April-September 2013). "It's been so empowering and surreal to watch 'Shut Up and Dance' grow, and now smash a *Billboard* record," marvels Walk the Moon lead vocalist **Nicholas Petricca**. "Dance" is Walk the Moon's best-selling song, having moved 2.9 million downloads, according to Nielsen Music.

On Alternative, **Elle King's** "Ex's and Oh's" rises 2-1, making her the second lead female soloist to crown the airplay chart since 1996 (when **Tracy Bonham** led with "Mother Mother"). She follows **Lorde**, who broke a 17-year streak of No. 1s by solo males and groups when her debut single, "Royals," led the chart for seven weeks beginning Aug. 24, 2013. Of the 330 No. 1s in the Alternative chart's 27-year history, "Ex's" is just the 11th by a woman with lead billing. The track has sold 444,000 downloads to date. "I'm honored, excited and completely dumbfounded — emphasis on 'dumb,' because I never thought my song would ever be No. 1 of anything," King tells *Billboard*. "I'm just so grateful." —Emily White

HOT ROCK SONGS: The week's most popular current rock songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP ROCK ALBUMS: The week's most popular rock albums, ranked by sales data as compiled by Nielsen Music. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the *Billboard* 200's top 100. ALTERNATIVE AIRPLAY: The week's most popular alternative rock songs, ranked by radio airplay detections as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.billboard.com/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved. COURTESY OF RCA

HOT R&B/HIP-HOP SONGS: The week's most popular current R&B/hip-hop songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. **TOP R&B/HIP-HOP ALBUMS:** The week's most popular current R&B/hip-hop albums, ranked by sales data as compiled by Nielsen Music. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. **MAINSTREAM R&B/HIP-HOP:** The week's most popular mainstream R&B/hip-hop songs, ranked by radio airplay detectors as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on Billboard.com for complete rules and explanations. © 2015, Promoters: Global Media, LLC and Nielsen Music, Inc. All rights reserved.

GREG NISSEN

September 19
2015
billboard

R&B/HIP-HOP

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	1	#1 8 WKS CAN'T FEEL MY FACE ▲		The Weeknd	1	10
3	3	2	AG SG THE HILLS ▲		The Weeknd	2	15
2	2	3	WATCH ME ●		Silento	2	28
4	4	4	679		Fetty Wap Featuring Remy Boyz	4	10
5	5	5	TRAP QUEEN ▲		Fetty Wap	2	34
6	6	6	MY WAY		Fetty Wap Featuring Monty	5	11
-	30	7	DG DOWNTOWN ●		Macklemore & Ryan Lewis Feat. Eric Nally, Melle Mel, Kool Moe Dee & Grandmaster Caz	7	2
7	7	8	SEE YOU AGAIN ▲		Wiz Khalifa Featuring Charlie Puth	1	26
11	10	9	HOTLINE BLING		Drake	9	5
15	8	10	HIT THE QUAN		@iHeartMemphis	8	5
17	12	11	ALL EYES ON YOU		Meek Mill Feat. Chris Brown & Nicki Minaj	8	11
8	9	12	CLASSIC MAN ●		Jidenna Featuring Roman GianArthur	8	21
10	11	13	FLEX (OOH OOH OOH)		Rich Homie Quan	8	22
12	14	14	BACK TO BACK		Drake	8	5
14	13	15	AGAIN		Fetty Wap	12	4
HOT SHOT DEBUT	16	16	PRISONER		The Weeknd Featuring Lana Del Rey	16	1
19	15	17	PLANES ●		Jeremiah Featuring J. Cole	15	26
27	19	18	WHERE YA AT		Future Featuring Drake	18	7
NEW	19	19	TELL YOUR FRIENDS		The Weeknd	19	1
16	16	20	B*** BETTER HAVE MY MONEY ▲		Rihanna	5	24
21	17	21	THIS COULD BE US		Rae Sremmurd	15	17
NEW	22	22	ACQUAINTED		The Weeknd	22	1
NEW	23	23	REAL LIFE		The Weeknd	23	1
24	20	24	ENERGY		Drake	9	26
20	18	25	NASTY FREESTYLE		T-Wayne	4	22
23	23	26	COMFORTABLE		K Camp	22	8
NEW	27	27	SHAMELESS		The Weeknd	27	1
13	21	28	STRAIGHT OUTTA COMPTON		N.W.A	13	3
29	27	29	ONE MAN CAN CHANGE THE WORLD		Big Sean Feat. Kanye West & John Legend	27	16
30	26	30	ALRIGHT		Kendrick Lamar	24	13
NEW	31	31	LOSERS		The Weeknd Featuring Labrinth	31	1
26	25	32	R.I.C.O.		Meek Mill Featuring Drake	14	10
18	22	33	BOYZ-N-THE HOOD		Eazy-E	18	3
31	28	34	100		The Game Featuring Drake	25	7
NEW	35	35	DARK TIMES		The Weeknd Featuring Ed Sheeran	35	1
NEW	36	36	IN THE NIGHT		The Weeknd	36	1
47	36	37	WHITE IVERSON		Post Malone	36	3
NEW	38	38	ANGEL		The Weeknd	38	1
34	31	39	LIQUOR		Chris Brown	31	10
33	32	40	ABOUT YOU		Trey Songz	32	6
NEW	41	41	STIMULATED		Tyga	41	1
NEW	42	42	AS YOU ARE		The Weeknd	42	1
35	35	43	COME GET HER		Rae Sremmurd	35	21
28	37	44	THE FIX		Nelly Featuring Jeremiah	28	3
39	39	45	BACK UP		Del Loaf Featuring Big Sean	39	5
45	34	46	NOTHING BUT TROUBLE		Lil Wayne & Charlie Puth	33	7
42	38	47	DON'T		Bryson Tiller	38	6
25	29	48	F**K THA POLICE		N.W.A	25	3
32	33	49	HOW MANY TIMES		DJ Khaled Featuring Chris Brown, Lil Wayne & Big Sean	17	17
-	46	50	BLASE		Ty Dolla \$ign Featuring Future & Rae Sremmurd	46	2

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
HOT SHOT DEBUT	1	#1 1 WK THE WEEKND		Beauty Behind The Madness	1
1	2	DR. DRE		Compton	4
3	3	FUTURE		DS2	7
2	4	DRAKE ▲		If You're Reading This It's Too Late	30
4	5	TYRESE		Black Rose	8
NEW	6	ANDRA DAY		Cheers To The Fall	1
7	7	J. COLE ●		2014 Forest Hills Drive	39
5	8	LILL SCOTT		Woman	6
8	9	KENDRICK LAMAR		To Pimp A Butterfly	25
10	10	SOUNDTRACK		Southpaw: Music From And Inspired By The Motion Picture	6
9	11	LEON BRIDGES		Coming Home	11
20	12	BIG SEAN		Dark Sky Paradise	28
NEW	13	STYLES P		A Wise Guy And A Ex	1
6	14	METHOD MAN		The Meth Lab	2
13	15	MEEK MILL		Dreams Worth More Than Money	10
17	16	A\$AP ROCKY		AT.LONG.LAST.A\$AP	15
23	17	GG NICKI MINAJ ●		The Pinkprint	38
18	18	SOUNDTRACK		Empire: Original Soundtrack From Season 1	26
19	19	MIGUEL		Wildheart	10
16	20	CHINX		Welcome To JFK	3
22	21	G-EAZY		These Things Happen	63
30	22	SOUNDTRACK		Furious 7	25
24	23	YELAWOLF		Love Story	20
25	24	RAE SREMMURD		SremmLife	35
28	25	TREY SONGZ		Trigga	59

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
4	1	#1 1 WK ALL EYES ON YOU	Meek Mill Feat. Chris Brown & Nicki Minaj	10
1	2	PLANES	Jeremiah Feat. J. Cole	25
3	3	FLEX (OOH OOH OOH)	Rich Homie Quan	23
2	4	MY WAY	Fetty Wap Feat. Monty	16
8	5	679	Fetty Wap Feat. Remy Boyz	6
5	6	CLASSIC MAN	Jidenna Feat. Roman GianArthur	26
7	7	COMFORTABLE	K Camp	11
6	8	B*** BETTER HAVE MY MONEY	Rihanna	24
10	9	THE HILLS	The Weeknd	8
9	10	THIS COULD BE US	Rae Sremmurd	17
11	11	WE IN DA CITY	Young Dro	12
13	12	LIQUOR	Chris Brown	8
17	13	WHERE YA AT	Future Feat. Drake	6
16	14	ABOUT YOU	Trey Songz	9
14	15	THE MATRIMONY	Wale Feat. Usher	26
18	16	ALRIGHT	Kendrick Lamar	9
12	17	HOW MANY TIMES	DJ Khaled Feat. Chris Brown, Lil Wayne & Big Sean	17
24	18	BLASE	Ty Dolla \$ign Feat. Future & Rae Sremmurd	4
19	19	JUST RIGHT FOR ME	Monica Feat. Lil Wayne	10
22	20	I'M UP	Omarion Feat. Kid Ink & French Montana	7
NEW	21	GG HOTLINE BLING	Drake	1
23	22	ENERGY	Drake	20
21	23	WATCH ME	Silento	17
27	24	POPPIN	Rico Richie	7
30	25	BACK TO BACK	Drake	4



'Downtown' Goes Up

Macklemore & Ryan Lewis (above) soar 30-7 on Hot R&B/Hip-Hop Songs with "Downtown," featuring **Eric Nally, Melle Mel, Kool Moe Dee** and **Grandmaster Caz**. The vault marks the duo's quickest trip to the top 10 (of five total), surpassing the seven weeks "Thrift Shop" took to reach the region on Dec. 1, 2012. In the week ending Sept. 3 — following the pair's performance of "Downtown" at the MTV Video Music Awards (Aug. 30) — the track sold 95,000 downloads (according to Nielsen Music) and shoots 22-1 on Rap Digital Songs (after debuting Aug. 27 following a day of sales). Streaming garnered 5.7 million domestic clicks for the week.

Meanwhile, **Meek Mill** scales Mainstream R&B/Hip-Hop (4-1) to earn his first crowning track as a lead artist with "All Eyes on You" (featuring **Chris Brown** and **Nicki Minaj**). Finally, following the No. 1 arrival of **The Weeknd's** *Beauty Behind the Madness* on both the Billboard 200 and Top R&B/Hip-Hop Albums (326,000 copies sold), the singer also scores a new airplay No. 1, jumping 4-1 on Rhythmic with "The Hills" (up 13 percent in play). The climb marks his fourth chart-topper at the format this year. He most recently reached the peak with "Can't Feel My Face," spending five straight weeks at the top. "The Hills" also steps 3-2 on Hot R&B/Hip-Hop Songs, reaching a new peak and earning Airplay and Streaming Gainer honors. In total, 10 *Madness* tracks debut on the list, bringing The Weeknd's tally to 12 concurrently charting songs on the 50-position list and making him the only non-rapper ever to tally that many simultaneously.

—Amaya Mendizabal

HOT LATIN SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	#1 27 WKS	EL PERDON	Nicky Jam & Enrique Iglesias	1	31
	3	2	AG	GINZA	J Balvin	2	7
	2	3		LA GOZADERA	Gente de Zona Featuring Marc Anthony	2	19
	4	4		PROPUESTA INDECENTE	Romeo Santos	1	111
	5	5		TE METISTE	Ariel Camacho y Los Plebes del Rancho	2	28
	10	6		PIENSALO	Banda Sinaloense MS de Sergio Lizarraga	6	10
	13	10		CUAL ADIOS	Banda Clave Nueva de Max Peraza	7	16
	7	7		HILITO	Romeo Santos	4	38
	11	9		AUNQUE AHORA ESTES CON EL	Calibre 50	9	12
	9	8		EL AMOR DE SU VIDA	Julion Alvarez y Su Norteno Banda	4	26
	20	16	SG	BORRO CASSETTE	Maluma	11	7
	18	18		SUNSET	Farruko Featuring Shaggy & Nicky Jam	12	6
	12	13		MALDITAS GANAS	El Komander	7	24
	6	11		LA MORDIDITA	Ricky Martin Featuring Yotuel	6	16
	15	15		EL TAXI	Pitbull Featuring Sensato & Osmani Garcia	13	20
	14	14		MI VICIO MAS GRANDE	Banda El Recodo de Cruz Lizarraga	9	19
	16	17		PERDIDO EN TUS OJOS	Don Omar Featuring Natti Natasha	13	24
	25	12	DG	SI LO HACEMOS BIEN	Wisn	12	7
	21	20		CONFESION	La Arrolladora Banda el Limon de Rene Camacho	19	15
	37	25		DESPUES DE TI QUIEN	La Adictiva Banda San Jose de Mesillas	20	5
	19	21		BACK IT UP	Prince Royce Featuring Jennifer Lopez & Pitbull	19	14
	24	24		BADDEST GIRL IN TOWN	Pitbull Featuring Mohombi & Wisn	22	10
	23	23		ME VOY ENAMORANDO	Chino & Nacho Featuring Farruko	18	21
	31	26		AHORA QUE TE VAS	Christian Daniel	24	6
	38	27		SE VA MURIENDO MI ALMA	La Septima Banda	25	3
	28	31		MUCHACHITA LINDA	Juan Luis Guerra 440	26	11
	32	29		NO VALORASTE	Roberto Tapia	27	4
	27	37		EL CHOLO	Gerardo Ortiz	17	18
	33	28		NO ME LLAMAS	Gocho "El Lapiz de Platino"	28	13
	34	35		UN DESENGANO	Conjunto Primavera Featuring Ricky Munoz	30	7
	26	30		DUELE EL AMOR	Tony Dize	18	16
	36	36		EL PAPEL CAMBIO	El Komander	32	17
	30	33		LA PRISION	Mana	27	15
	46	41		PARA QUE AMARTE	La Maquinaria Nortena	34	3
	40	34		NOCHE DE PASION	Frank Reyes	34	5
	39	38		LA REVANCHA	La Trakalosa de Monterrey	34	8
			HOT SHOT DEBUT	PONGAMONOS DE ACUERDO	Julion Alvarez y Su Norteno Banda	37	1
	42	39		UNAS HELADAS	Grupo Maximo Grado	34	12
	47	45		TE ACUERDAS DE TU AMIGA	Adriel Favela	39	3
	41	40		PICKY	Joey Montana	40	4
	48	46		NO QUERIA ENGANARTE	Victor Manuelle	41	3
	29	32		CALENTURA	Yandel	10	18
				QUIERO OLVIDAR	J Alvarez	43	2
	43	47		DEBAJO DEL SOMBRERO	Leandro Rios Featuring Pancho Uresti	40	11
	44	42		CAJITA DE CARTON	Intocable	41	7
				CHOCA	Plan B	43	2
	50	44		BAJITO	Jencarlos Canela Featuring Ky-Mani Marley	32	18
			NEW	UN BESO	Baby Rasta & Gringo	48	1
	45	48		SUENA LA BANDA	Los Tucanes de Tijuana Featuring Codigo FN	44	8
			NEW	ME GUSTA TU VIEJA	Banda Sinaloense MS de Sergio Lizarraga	50	1

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
	1	#1 1 WK	BANDA SINALOENSE MS DE SERGIO LIZARRAGA	En Vivo: Guadalajara - Monterrey	1	
	1		GLORIA TREVI	El Amor	2	
	4		PITBULL	Dale	7	
	3		JOAN SEBASTIAN	Personalidad	15	
	7		JUAN GABRIEL	Mis Numero 1... 40 Aniversario	57	
	6		JUAN GABRIEL	Los Duo	30	
	5		JOAN SEBASTIAN	Lo Esencial de Joan Sebastian: Sentimental	15	
		NEW	FARRUKO	The Ones	1	
	9		ROMEO SANTOS	Formula: Vol. 2	80	
	8		JOAN SEBASTIAN	Amores A Rienda	4	
	2		BABY RASTA & GRINGO	Los Cotizados	2	
	11		JOAN SEBASTIAN	Lo Esencial de Joan Sebastian: Secreto de Amor	15	
		NEW	TIERRA CALI	#Hashtag y Lo Mas Trending	1	
	12		MARCO ANTONIO SOLIS	15 Inolvidables	43	
	17		CALIBRE 50	Lo Mejor de	31	
	14		GERARDO ORTIZ	Hoy Mas Fuerte	16	
	19		SELENA	Lo Mejor de...	23	
		RE	VICTOR MANUELLE	Que Suenen Los Tambores	19	
	10		JULION ALVAREZ Y SU NORTEÑO BANDA	Lecciones Para El Corazon	5	
	13		JULION ALVAREZ Y SU NORTEÑO BANDA	El Aferrado	24	
	16		JOAN SEBASTIAN	Lo Esencial de Joan Sebastian: Hasta Que Amanezca	15	
	30		ENRIQUE IGLESIAS	Sex And Love	77	
	15		VARIOUS ARTISTS	Las Bandas Romanticas de America 2015	33	
	23		VARIOUS ARTISTS	20 Corridos Bien Perrones	57	
	21		MARCO ANTONIO SOLIS	15 Exitos Inolvidables, Vol. 2	4	

TROPICAL AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
	1	#1 1 WK	NO QUERIA ENGANARTE	Victor Manuelle	7	
	3		LA GOZADERA	Gente de Zona Feat. Marc Anthony	16	
	6		GINZA	J Balvin	5	
	4		SALSA SOCA	Oscar D'Leon	8	
	10		SUNSET	Farruko Feat. Shaggy & Nicky Jam	4	
	5		MUEVELO	Juan Esteban	12	
	12		ME CURARE	Justin Quiles	6	
	8		SI LO HACEMOS BIEN	Wisn	2	
	11		ENTRE MI VIDA Y LA TUYA	Fonseca	13	
	20		COMO DUELE EL SILENCIO	Leslie Grace	14	
	1		TU CUERPO ME HACE BIEN	Arcangel	12	
	13		BACK IT UP	Prince Royce Feat. Jennifer Lopez & Pitbull	7	
	15		SE DESESPERA (EL CARRITO AZUL)	Ricardo Montaner	10	
	9		LA PASTILLA	Ilegales	11	
	18		LO SIENTO AMOR	Tomas The Latin Boy	4	
		NEW	SI ME TENIAS	Tito Nieves	1	
	24		DICES	De La Ghetto	4	
	19		COLOR FAVORITO	Jason Cerda	9	
		RE	HAY ALGO EN EL AIRE	Jose Montoro	9	
	16		COMO YO TE QUIERO	El Potro Alvarez Feat. Yandel	11	
	25		POR TI	Jeloz	4	
	26		BONITA BEBE	Kanti y Riko	2	
	22		VESTIDA DE BLANCO	Toby Love	8	
	34		SOLA VIVIRE MEJOR	Giselle Tavera	3	
	17		NO TE PUEDO ARRANCAR	Limi-T 21	7	



Manuelle Reclaims Crown

Salsa singer **Victor Manuelle** (above) claims the record for most No. 1s on Tropical Airplay, notching his 26th leader with "No Queria Enganarte." The song steps 2-1 in its seventh week, rising 26 percent in plays at the format in the week ending Sept. 6 (according to Nielsen Music). Manuelle breaks his tie with **Marc Anthony** for most No. 1s as "Enganarte" becomes his third chart-topper this year. The track also climbs 7 percent in plays on Latin Pop Airplay (continuing at No. 25 for a second week), aided by a pop version featuring Puerto Rican singer **Raquel Sofia**.

Elsewhere on the Latin lists, regional Mexican group **Banda Sinaloense MS de Sergio Lizarraga** scores its first No. 1 on Top Latin Albums. The band's *En Vivo: Guadalajara-Monterrey* arrives with 2,000 copies sold. The live set is the act's ninth charting album and follows *No Me Pidas Perdon*, which reached No. 2 (with 3,000 sold on July 12, 2014). The band also spends a third week in the top 10 on Hot Latin Songs with "Piensalo" (No. 6), growing 2 percent in streams (to 620,000). Meanwhile, "Me Gusta Tu Vieja" enters Hot Latin Songs at No. 50, becoming the act's fifth track to chart in 2015.

Lastly, **J Balvin** earns his third Latin Airplay No. 1 as "Ginza" rises 2-1 (up 18 percent to 13.7 million audience impressions). The reggaeton tune likewise steps 6-5 on Latin Streaming Songs, reaching a new peak and logging 1.3 million domestic streams during the tracking week ending Sept. 3.

—Amaya Mendizabal

HOT LATIN SONGS: THE WEEK'S MOST POPULAR CURRENT LATIN SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDE SPREAD. TROPICAL AIRPLAY: THE WEEK'S MOST POPULAR CURRENT TROPICAL SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY. 7 DAYS A WEEK. SEE CHARTS.LEGEND ON BILLBOARD.COM/US FOR COMPLETE RULES AND EXPLANATIONS. © 2015 PROMUSICBIZ. GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

DANCE CLUB SONGS™ CHART with columns for Last Week, This Week, Title, Artist, Weeks on Chart, and Album. Top entries include 'EMERGENCY' by Iona Pop and 'COOL FOR THE SUMMER' by Demi Lovato.

BOXSORE: The top grossing concerts as reported by promoters, venues, managers and booking agents. Boxscores should be submitted to Bob Allen at bob.allen@billboard.com. DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. See Chart Legend on billboard.com/biz for complete rules and explanations. © 2015, Promoters Global Media, LLC and Nielsen Music, Inc. All rights reserved.

BOXSCORE

September 19 2015 billboard

LEGEND

- Bullets indicate titles with greatest weekly gains.
Album Charts
Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
RIAA certification for physical shipments & digital downloads of 1 million units (Platinum).
RIAA certification for physical shipments & digital downloads of 10 million units (Diamond).
Latin albums certification for physical shipments & digital downloads of 30,000 units (Oró).
Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino).
Digital Songs Charts
RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download.
RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download.
Awards
PS (PaceSetter for largest % album sales gain)
GG (Greatest Gainer for largest volume gain)
DG (Digital Sales Gainer)
AG (Airplay Gainer)
SG (Streaming Gainer)
Publishing song index available on billboard.com/biz.
Visit billboard.com/biz for complete rules and explanations.

CONCERT GROSSES CHART with columns for Rank, Gross, Artist, Venue, Date, Attendance Capacity, and Promoter. Top entries include Taylor Swift, Vance Joy, Shawn Mendes and Kenny Chesney, Jason Aldean, Brantley Gilbert, Cole Swindell.



Chesney Rules With His Biggest Tour Ever

Kenny Chesney has topped the \$100 million mark for the first time in his career as a touring headliner, grossing \$114 million from the Big Revival Tour, his highest-grossing ever. The 50-city trek through North America drew more than 1.3 million fans to 57 performances, as reported by AEG Live's The Messina Group, the country superstar's longtime tour promoter.

Chesney closed out the Big Revival Tour with a record-breaking two-show stand at Gillette Stadium in Foxborough, Mass. His concerts on Aug. 28 and 29 (ranked No. 2 on the chart) were attended by a total of 120,206 fans. The \$11.6 million gross smashes his previous box-office record at the stadium, set in 2012, by \$1.7 million, and 2015's sold ticket count tops the 2012 record by 8,997 seats.

Co-headliner Jason Aldean joined the tour for 10 dates, including the finale as well as stadium shows in Green Bay, Wis.; Seattle; Kansas City; East Rutherford, N.J.; and Denver. Chesney broke his own gross and attendance records at all six venues. He is also on track to make his 12th appearance on Billboard's Top 25 Tours list at the end of this year. He has landed on the annual tour ranking with each of his tours since 2002.

-Bob Allen

COOL

5 Years Ago KATY PERRY BEGAN A RECORD NO. 1 RUN

In 2010, the California Gurl released *Teenage Dream*, which would yield a historic five chart-topping hits

WHEN KATY PERRY RELEASED HER SECOND CAPITOL Records album, *Teenage Dream*, in 2010, she had quite a reputation to uphold. The California-born daughter of Pentecostal pastors had titillated — and in some cases, scandalized — the mainstream in 2008 with “I Kissed a Girl,” a playful, bi-curious confection inspired by Scarlett Johansson that spent seven weeks atop the Billboard Hot 100, one of three top 10 tracks from her breakthrough LP, *One of the Boys*.

With *Teenage Dream*, which debuted atop the Sept. 11, 2010 Billboard 200, the then-25-year-old Perry not only avoided the sophomore slump, she made Hot 100 history. Lead single “California Gurls” (featuring Snoop Dogg), ruled the chart for six weeks and was followed by the title track, “Firework,” “E.T.” (featuring Kanye West) and “Last Friday Night (T.G.I.F.),” which respectively topped the chart for two, four, five and two weeks.

After the ascent of “Last Friday Night,” in August 2011, *Teenage Dream* became the first album by a woman to generate five Hot 100 No. 1s and the second overall, behind Michael Jackson’s *Bad* (in 1987 and 1988). “Ever since I was 9 years old, singing into my hairbrush, I’ve dreamed very big dreams,” Perry told *Billboard* at the time. “But today is bigger than my dreams.”

The singer followed *Teenage Dream*, which has sold 3 million copies stateside, with *Prism*, which has moved 1.6 million, according to Nielsen Music; the *Prismatic World Tour Live* DVD arrives Oct. 30. After playing to a record audience at the Super Bowl on Feb. 1, Perry will perform at Rock in Rio on Sept. 27, with more South American dates set through October. She’ll return to the studio to begin a new album in 2016. —GARY TRUST

A

REWINDING
THE
CHARTS

Perry and Snoop Dogg performed “California Gurls” at the 2010 MTV Movie Awards.



WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 KATY PERRY	5/19/J 68526/RMG (11.99)	Teenage Dream		1
2	NEW	1	FANTASIA	WEB/SHADY/AFTERMATH/INTERSCOPE 014411*JGA (13.99)	Back To Me		2
3	1	10	EMINEM	LAFAGE 76535/ULG (9.99)	Recovery		1
4	NEW	1	LITTLE BIG TOWN	CAPITOL NASHVILLE 08755 (10.99)	Versus (EP)		4
5	NEW	1	LITTLE BIG TOWN	CAPITOL NASHVILLE 08755 (10.99)	The Reason Why		5

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billboard GRAMMY® CONTENDERS ISSUE



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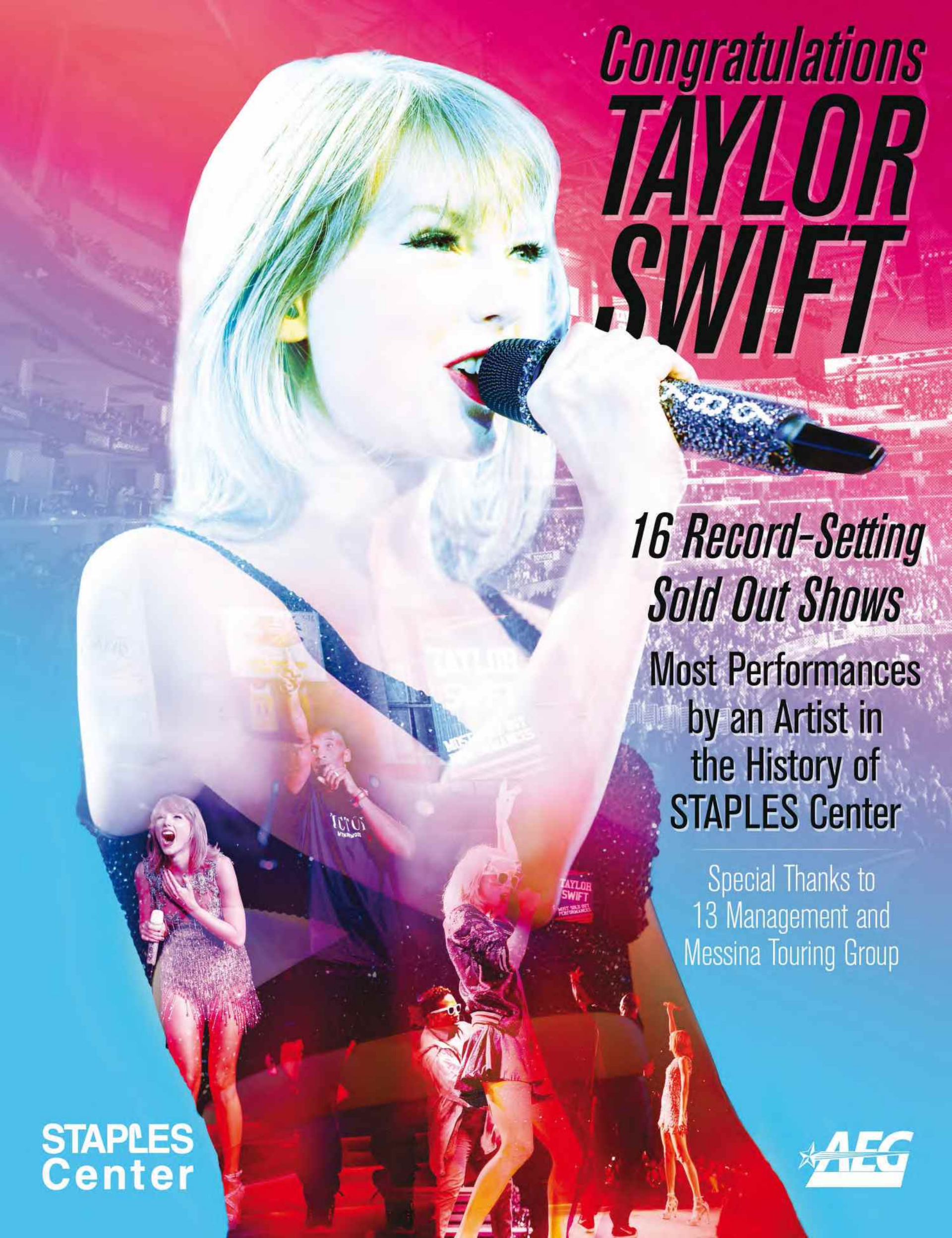
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CONTACT:

AKI KANEKO | 323.525.2299 | AKI.KANEKO@BILLBOARD.COM
JOE MAIMONE | 212.493.4427 | JOE.MAIMONE@BILLBOARD.COM
LEE ANN PHOTOGLO | 615.376.7931 | LAPHOTOGLO@GMAIL.COM

A large, vibrant image of Taylor Swift performing on stage. She has short, light-colored hair and is wearing a dark, sequined dress. She is holding a microphone and singing. The background is a bright, colorful stage with a large audience visible in the distance. The overall color palette is dominated by reds, pinks, and blues.

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