Today’s preeminent rap poet interviews his Straight Outta Compton predecessors as they talk race, the state of hip-hop and the group’s ‘dangerous’ legacy: ‘N.W.A were my superheroes’
CONGRATULATIONS, KATY, ON THESE MILESTONE ACHIEVEMENTS

2,000,000+ ATTENDEES OF THE PRISMATIC WORLD TOUR
10,000,000+ TOTAL ADJUSTED ALBUMS
30,000,000+ TOTAL SINGLE SALES
60,000,000+ TOTAL DIGITAL TRACK EQUIVALENTS
225,000,000+ VIEWERS OF THE SUPER BOWL HALFTIME SHOW
1,000,000,000+ TOTAL VIDEO VIEWS ON BOTH “ROAR” AND “DARK HORSE”
4,000,000,000+ TOTAL AUDIO AND VIDEO STREAMS
The Weeknd’s Best Week Ever: ‘Face’ Hits No. 1

In just three years, The Weeknd has gone from mysterious mixtape favorite to pop’s current king. The singer scores his first No. 1 on the Billboard Hot 100 with “Can’t Feel My Face” (2-1), co-written and co-produced by studio wiz Max Martin (see page 52).

“It’s hard to imagine that we’ve come this far,” says The Weeknd (born Abel Tesfaye), 25. “Face” preview his second studio album, Beauty Behind the Madness (Aug. 28), touting collaborations with Lana Del Rey and Ed Sheeran. “I’m excited for the world to hear the full body of work and experience the vision.”

“Face” wins a tight race to the Hot 100’s summit over both OMI’s “Cheerleader,” which drops to No. 2 after four weeks at the top, and One Direction’s “Drag Me Down,” which arrives at No. 3 as the highest debut of 2015, scoring the boy band its best sales week (see page 52). “Face” also takes over at No. 1 on the Radio Songs chart (2-1) with 152 million audience impressions, according to Nielsen Music, and passes 1 million downloads sold to date (1.1 million). The Weeknd is expected to perform “Face” when he headlines the inaugural Billboard Hot 100 Music Festival, with Justin Bieber and Skrillex, Aug. 22 and 23 at the Nikon at Jones Beach Theater in Wantagh, N.Y.

—GARY TRUST
“Watch Me” was originally recorded as a 15-second Instagram video. Did you think it would get this big after you recorded a full version of the song?

Yeah, I knew that it was a banger because the audience gives you feedback, that's how you know.

You're about to start your senior year in high school. Have your classmates been treating you differently?

I know all the girls are going to be my fans. I want to go to college for business. I've got to find out what's going to be the best place for me. But I'm going to go to class and I ain't going to be late.

— JOHN KENNEDY

The track refers to two popular dances, the Whip and the Nae Nae. Are you an experienced dancer?

No, I never took dance classes. I want to; there's still some stuff I need to learn. But it's easy creating your own stuff because you can find out what everybody likes and then just put it together.

The 17-year-old, who recently signed to Capitol Records, plans to release an EP in the near future.
# Chart Data for Week of 08.22.2015

## Key
- **Weeks Ago** indicates how many weeks a song has been on the chart.
- **On Chart** indicates the number of weeks a song has been on the chart.

### Weekly Top 20 Songs

<table>
<thead>
<tr>
<th>Title (Arts Artists, Producers, Songwriters)</th>
<th>Artist</th>
<th>Peak</th>
<th>This Week</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>21</strong> Back to Back</td>
<td>Drake</td>
<td>76</td>
<td>1</td>
</tr>
<tr>
<td>I'm Comin' Over</td>
<td>Chris Young</td>
<td>68</td>
<td>1</td>
</tr>
<tr>
<td>Wet Dreamz</td>
<td>J. Cole</td>
<td>88</td>
<td>1</td>
</tr>
<tr>
<td>Real Life</td>
<td>Jake Owen</td>
<td>73</td>
<td>1</td>
</tr>
<tr>
<td>Love You Like That</td>
<td>Canaan Smith</td>
<td>70</td>
<td>1</td>
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<tr>
<td>Break Up With Him</td>
<td>Old Dominion</td>
<td>82</td>
<td>1</td>
</tr>
<tr>
<td>Commas</td>
<td>Future</td>
<td>72</td>
<td>1</td>
</tr>
<tr>
<td>Anything Goes</td>
<td>Florida Georgia Line</td>
<td>81</td>
<td>1</td>
</tr>
<tr>
<td>How Many Times</td>
<td>Future</td>
<td>83</td>
<td>1</td>
</tr>
<tr>
<td>Where Ya At</td>
<td>Future</td>
<td>64</td>
<td>1</td>
</tr>
</tbody>
</table>

**Drake roars onto the Billboard Hot 100 with four songs, led by the Meek Mill diss track “Back to Back” at No. 21. (It sold 122,000 downloads in its first week, according to Nielsen Music; for more, see page 63.) With the four debuts, the rapper ties the late James Brown for the fourth-most entries — 91 each — in the Hot 100’s 57-year history. The cast of Fox’s Glee leads with 207 charted titles, followed by Lil Wayne (126) and Elvis Presley (108). (Notably, Presley’s 1956 arrival predated the Hot 100’s launch by two years.) — G.T.**

### Charts

- **SALES, AIRPLAY & STREAMING DATA COMPILED BY**
  - 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.

### Data for Week of 08.22.2015

| Save It For A Rainy Day | Kenny Chesney | 82 | 1 |
| Good Thing | Sage The Gemini | 89 | 1 |
“We changed pop culture all over the world. You no longer had to be squeaky clean. We opened the floodgates for artists who wanted to be raw.” —Ice Cube
Thank you to all of our artists, colleagues and friends who participated in the Third Annual Capitol Congress, August 5 & 6 in Hollywood.

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TORI KELLY • NF • KATY PERRY • SILENTÓ • TROYE SIVAN • SAM SMITH • VINTAGE TROUBLE

MICHELE ANTHONY • STEVE BARNETT • JASON BENTLEY • LUCIEN BOYER • ASHLEY BURNS • JAMES CORDEN • MITRA DARAB
KATE DENTON • MIKE DUNGAN • MIKE FLYNN • JAY FRANK • MAYOR ERIC GARCETTI • JODY GERSON • PIERO GIRAMONTI
JOHN GRADY • SCOTT GREER • LUCIAN GRAINGE • ETHIOPIA HABTEMARIAM • GEOFF HARRIS • MIKE HARRIS • BILL HEARN
BRIAN HERNANDEZ • JOHN IVEY • MICHELLE JUBELIRER • BEVERLY KEEL • ANDREW KRONFELD • KEVIN “COACH K” LEE • BOB LEFSETZ
ZANE LOWE • GLENN MENDLINGER • JOHN O’DONNEL • DOMINIC PANDISCA • BOB PITMAN • NICK RAPHAEL • BRUCE RESNIKOFF
JACQUELINE SATURN • VINCE SZYDLOWSKI • PIERRE “PEE” THOMAS • GREG THOMPSON • DON WAS
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Photo by Andrew Stuart
SFX’S EDM PROBLEM (AND VICE VERSA)

FOUNDER ROBERT SILLERMAN’S DANCE-MUSIC GAMBLE IS FACING STEEP ODDS AS IT BATTLES CASH CRISES, MANAGEMENT INSTABILITY, A SPIRALING STOCK PRICE AND PERCEPTION PROBLEMS

BY GLENN PEOPLES

AS THE DANCE MUSIC BOOM became a roar in 2012, SFX founder Robert Sillerman, who had sold previous incarnations of his multifaceted live entertainment company for billions, saw his chance. He began snapping up properties in the genre, and with financing and proceeds from a splashy $260 million IPO in October 2013, ultimately acquired a slate of EDM promoters — including ID&T (with its Tomorrowland and Mysteryland festivals), Made Event (Electric Zoo, which suffered three drug-related deaths in 2013) and Disco Donnie Presents — along with dance-music download and streaming service Beatport, ticketing company Paylogic and artist management firm TMWRK, among others. Within two years, he had built what he hoped was an EDM powerhouse.

Sillerman’s EDM rager, though, may have already peaked. In the last 13 months SFX has endured multiple management changes, suffered from cash shortfalls, seen its stock plummet, delivered late royalty payments to labels and been targeted by a lawsuit against Sillerman, 67. Even his attempt at a deus ex machina — solving the stock challenges by taking the company private — has been plagued by financing problems and increasingly pessimistic investors.

Sillerman’s formula — to create a focused conglomerate through acquisitions of stand-alone companies — has worked in the past. In the 1990s, he rolled up 71 radio stations before selling to Capstar Broadcasting for $2.1 billion in 1997. Next, he bought up regional concert promoters and sold the resulting company, SFX Entertainment, to Clear Channel in 2000 for $4.4 billion.

But where competitors like Live Nation have acquired EDM properties as a way to expand and further diversify their holdings, SFX’s strategy looks more like a haphazard spree. Says one insider: “He overpaid in cash and left individual operators with complete freedom to manage the businesses they just sold.”

Drake’s mixtape, If You’re Reading This It’s Too Late, becomes the first million-selling album of 2015.

Jay Z’s Roc Nation sees three major executives leave while the wait for Rihanna’s and Kanye West’s albums goes on... and on.

Jeff Kwatinetz revives The Firm — bringing along Ice Cube, whose Straight Outta Compton heads for a $35 million-plus opening weekend.
And the company’s overall performance has been disappointing, says Steven Azarbad, chief investment officer at Maglan Capital, a former SFX shareholder. “It has overpromised and underdelivered on so many levels,” he says, noting that SFX has grown revenue but hasn’t been able to convert popular festivals and brand sponsorships into cash flow and earnings growth. “It’s hard to have confidence in the business.”

Onlookers question SFX’s leadership. “Sillerman showed no cohesive strategy in the companies he was acquiring,” says a dance music insider. “It was as if he thought that just because he brought some smart people onboard, they’d come up with something amazing, without any clear direction from SFX executives.” In fact, SFX has had three rounds of executive changes in 12 months.

Greg Consiglio was named president/COO in January before moving over to president/CEO of Beatport in July (which an SFX rep says was always planned). The sponsorships arm, vital to SFX’s business model, lost chief marketing officer Chris Stephenson in January and senior vp Javier Farfan two months later. And Sillerman and Sheldon Finkel, SFX’s chairman of strategy and development, are defendants in a $100 million lawsuit by three men who claim they helped build SFX but didn’t receive their promised equity shares.

Making matters worse, in early August, Beatport delayed royalty payments to some labels and artists, telling them through email that certain funds were “trapped” by SFX’s going-private process. A press release issued two days later announced that payments would resume the following week, but the damage was done: Sillerman said he was “deeply embarrassed” by his company’s “inexcusable” actions.

It has all taken a toll on SFX’s stock, to say nothing of its reputation. Before earnings were released Aug. 10, SFX shares lost nearly 23 percent of their value and hit an all-time low of $2.26, an 83 percent decline from the $13 IPO price in 2013. Second-quarter earnings showed SFX lost $47.9 million but grew revenue 48 percent to $121 million (and the stock did rise as much as 8 percent the following day).

Sillerman doesn’t have time on his side, either. A deadline of Aug. 13 has been set to secure financing for his proposal and take SFX private. The market seems to have little faith: The Aug. 10 closing price of $2.36 was 55 percent below Sillerman’s $5.25 bid. (If investors thought they would be offered $5.25, the spread between closing and offer prices would be small.) As of press time, no other bid is on the table (says a source: “Bob’s shaken every tree”), although SFX says it received “indications of interest” regarding “various components” of its business. Yet for all the drama and uncertainty, Sillerman could still pull it off. Azarbad calls SFX’s missteps “unfortunate, because I do think it’s a fantastic business. These are good brands and festivals, but it’s not materializing on the bottom line.”

Josh Baron, co-author of Ticket Masters: The Rise of the Concert Industry and How the Public Got Scalped, adds, “It’s still early days for both electronic music in North America and for a verdict on whether SFX is a success.”

Rich Tullo, an analyst with Albert Fried & Co., offers, “The second quarter was good enough to enable him to line up financing on a revenue basis. Give it a couple of years, and they should make [earnings of] $70 million to $100 million annually without much of a problem.”

He and Azarbad believe Sillerman can acquire the company, but the public perception may be another matter. “Sillerman needs to step back and find a more authentic CEO who understands an industry as delicate as dance music,” says the EDM insider. “These people can smell inauthenticity a mile away, and will go out of their way to avoid it.”

Of the claim that SFX overpromised, “We can understand that point of view,” says an SFX rep. “It’s just taking longer to deliver than we expected. We remain focused on building a world-class company.”

SURF GUITAR LEGEND DICK DALE TOURS TO STAY ALIVE — LITERALLY

Twenty years after Pulp Fiction kickstarted his second act, the 78-year-old struggles to pay the bills the only way he knows how.

BY CHRIS WILLMAN

Rock’s original legends are aging into their 70s and 80s, but you rarely hear about the severity of their health issues, since an ongoing touring career involves maintaining the appearance of physical vitality, if not eternal youth. Count Dick Dale as the exception. The “King of the surf guitar” may just do for real talk about senior maladies what he did for reverb and amps in the early 1960s, being perhaps the one seminal musician of his generation who’s eager to rock you like a hurricane and discuss extreme renal failure.

Dale’s health concerns have become an unlikely viral story following the wide dissemination of a July 29 interview for the Pittsburgh City Paper that had the guitar hero declaring: “I can’t stop touring because I will die. Physically and literally, I will die.” His road regimen has less to do with the love of satisfying oldies hounds and Quentin Tarantino fans (1962’s Misirlou having found a second life as the theme to 1994’s Pulp Fiction) than with paying medical bills for diabetes, post-cancer treatment and other debilitating conditions. Suddenly, he’s the poster child for a generation that’s too sick to work, but too sick to retire.

In speaking about his condition, however, the 78-year-old Dale is surprisingly self-deprecating, lucidly regaling Billboard with tales of the limitations of urinary bags in high-pressure show-biz situations. “The bag used to be on my right side, then the doctors took it out of there because there was so much scar tissue and put it on the left side of me.” Problem: He’s one of rock’s legendary lefties, playing an upside-down rightie’s guitar. “I told them, ‘Don’t put it there because my guitar lays against it. It’ll break it.’”

His five-decade-old back problem, meanwhile, dictates his crew has to lift him onto the drum riser so Dale can indulge in his nightly Sene Krupa-style drum-off with his percussionist. “Even with my illnesses,” he claims, “I’m faster with my hands than ever.”

His is not a case of lacking health care—he’s double covered—but of insurers refusing to pay for the replenishment of supplies necessary to keep him infection-free. That’s why Dale says he has to tour. “If I had the money coming in, I’d stay home with Lana”—his beloved wife, manager and booking agent—“but I’ve also got to realize I’ve been kept alive for a reason. People are not only coming to a concert, they’re coming to a way of life. It’s not, ‘Oh, I’m suffering down here and you’re having a good time up there.’ I can tell them how much goddamn pain I’m going through up there.” I let them know: I’ve got the same crap you’ve got.”

Dale in 2012. He credits his martial arts studies (under Elvis Presley’s trainer) for teaching him to focus and ignore pain onstage.
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The Offspring Puts Its Columbia Catalog On The Block

BY ED CHRISTMAN

The early 1990s were banner years for The Offspring. Capitalizing on a homegrown movement brewing on the streets of Puerto Rico, the then-new reggaeton hits like “Gata Gangster,” but their relationship turned sour. Some say it was over publishing rights, others contend it was due to feuding financial backers; no one will speak on the record. But whatever the reason, Omar (real name: Raymond Ayala), the rising stars of the then-new reggaeton movement brewing on the streets of Puerto Rico, let their differences devolve into the most fiery rap battle in Latin music history (sample lyric, from Yankee: “Everyone knows there’s no one more plastic than Landron”).

But in 2009, the two shocked audiences by appearing onstage together in Puerto Rico. Immediately, big-money offers for a tour started pouring in, although nothing materialized.

Until now: Kingdom — a 60-date Yankee/Omar tour that is scheduled to run for two years — will launch Dec. 5 in San Juan, Puerto Rico. The partnership also includes a joint album and a TV show for the two artists, who between them have 60 million Facebook and Twitter followers.

The Offspring notched impressive numbers in its day. According to Nielsen Music, the band’s U.S. album sales total nearly 17 million units, and track sales number more than 4.2 million. Of the Columbia recordings, the assets being shopped include 1997’s Ixnay on the Hombre, featuring radio smash “Pretty Fly (For a White Guy),” with 1.4 million albums sold; 1998’s Americana (5 million); and 2000’s Conspiracy of One (1.2 million). Also available are publishing rights to songs outside of the Columbia catalog, including “Come Out and Play” and “Self Esteem” off 1993’s aptly titled Smash. Both songs were not only anthems of the time but also continue to have significant recurrent play on such stations as KROQ Los Angeles.

Who might come to the table as a potential bidder? Sources say Sony Music, which knows the catalog and understands its economic might, and Round Hill are likely suitors. The band’s management did not respond to a request for comment.

Don Omar And Daddy Yankee To Tour Together

A boxing match-themed trek between the former foes will launch Dec. 5
AN FX ORIGINAL COMEDY SERIES
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ONCE A HEATHEN
ALWAYS A HEATHEN
THURS 10 FX
T Bone Burnett

The master producer-supervisor on True Detective’s rocky season, Taylor Swift vs. Apple and why he’s happy not to be working with his wife

J OSEPH HENRY “T BONE” BURNETT doesn’t actually have a desk in his office at the Capitol Records Tower in Hollywood, but a symbolic résumé of his long career can be gleaned from the artwork on the walls. Framed Alpha Band posters from the late ’70s represent his (mostly abandoned) career as a recording artist. A painting by John Mellencamp is a tip-off to his subsequent legacy as one of the most celebrated producers of the era, with career-redefining albums by Elvis Costello, Elton John and Robert Plant & Alison Krauss among the dozens he has helmed. Photographs by director Wim Wenders point to yet a third career, as a film composer and music supervisor especially known for Joel and Ethan Coen films like O Brother, Where Art Thou? and Inside Llewyn Davis, along with the TV series Nashville (executive-produced by his wife, Callie Khouri) and True Detective. His Oscar and 11 Grammy’s? At home in a closet.

As ever, Burnett, 67, has no shortage of high-profile projects in the can, including the upcoming PBS documentary American Epic, a history of regional recording in the ’20s and ’30s, produced in collaboration with Jack White and Robert Redford. He’s taking on more roles still, like leading his own Capitol Label Group imprint, Electromagnetic (first signing: Los Angeles band Mini Mansions), as well as developing multi-media ideas for the other Capitol labels. But there’s little chance of these executive functions turning Burnett into “a suit” — even if he was one of the first guys in rock’s post-counterculture era to start donning formal wear full time.

How has your focus shifted since you teamed up with Capitol?

One new thing is publishing — I made a deal with Spirit Music to publish young songwriters and help place things for people in film and TV. And [Capitol chairman/CEO] Steve Barnett and I are working closely — he’s as good as the very best people I’ve worked with in the record business. It reminds me a lot of working with [legendary label heads] Lenny Waronker and Mo Ostin in the ’80s at Warner Bros. I’m spending a lot of time looking at developing shows and films based around music, working on vehicles for any of the artists there.

In 2013, you had a quote about Silicon Valley’s effect on the music business: “We should go up there with pitchforks and torches.” Are there any recent developments you have found encouraging?

It was interesting to watch a 25-year-old woman [Taylor Swift] face down Apple. That was encouraging, because that’s where the power lies: with the artists. There was a very well-orchestrated campaign against Metallica when Lars Ulrich said, “Somebody’s going to make a lot of money from this, but it’s not going to be the musicians.” I think it’s clear now that the audience is saying, “Musicians should be paid.” We need a new field of what I would call transaction rights, so when a [stream] takes place, a small payment goes to the actual creators, rather than into a black box and divided according to what keeps another entity running. If we do that, the democratizing process of the Internet can actually begin to take place.

As a producer, you had an image as the guy who worked with heritage acts. Lately you’ve done Striking Matches, Mini Mansions, Secret Sisters and Rhiannon Giddens, all of whom are under 40. Is that intentional?
It’s rewarding to collaborate with a veteran when we can make something together that’s vibrant and vital. But you have to create something powerful to lead somebody to buy a new record rather than one of the 30 other records [by the artist]. So I don’t want to set somebody up for disappointment and waste a lot of time and money if it’s not going to turn into something really wonderful for them. As for “the kids,” it wasn’t a conscious decision. Some of the other projects I was doing, like Inside Llewyn Davis, brought a lot of younger people in and led to other things. And if you can help frame something for a young act, you can set them up for long runs. I’ve done that several times in the past, like with Los Lobos or BoDeans or Counting Crows or Gillian Welch.

The other thing is, the older people aren’t even interested in making records that often. It’s a lot of work and focus. Jerry Lee Lewis and I were talking about doing a record, and I came up with this crazy-great playlist for him. Like “Tower of Song” by Leonard Cohen: Read that lyric and think of Jerry Lee singing it, and you can see he would absolutely murder it. But, you know, he’s just too old to learn it. It’s too many words!

Are you doing a follow-up to The Diving Board, the record you produced for Elton John?

We just finished a new Elton record that’s beautiful. It’s a very upbeat rock ‘n’ roll record. That last album was a particular group of very personal material; this is broadcasting. That one was a parlor record; this is a festival.

Were you happy with the New Basement Tapes project, where Elvis Costello, Marcus Mumford, Jim James and others wrote and recorded new music for unreleased Bob Dylan lyrics from 1967?

That project was one of the most extraordinary events of my life, and I feel like it’s still a work in progress. We got five people that didn’t know each other for 10 days and wrote and recorded 45 new songs. It was epic, and I don’t think that really came across yet. There’s a film we’re editing that may end up being the definitive version of that whole event, a concert film we shot at the Montalban [in Los Angeles] that was really the fruit of the whole experience. By the way, there are another 20-some-odd songs we haven’t released, and we might put out another album of that stuff next year. I look forward to being a steward of that material over the next several years.

Let’s talk about True Detective. People obsessed over the fact that you’re using different verses from the Leonard Cohen theme song for each episode and what that might mean.

To me, “Never Mind” is the song of the century so far, coming from one of the wisest men in our culture. I look at it as an extraordinary gift to the audience. It feels very much like Los Angeles right now: beautiful, dark, brooding, dangerous, covert. The reason the lyrics change is just because there are a lot of important lyrics in the song that all apply, and we’re doing our best to play the whole song for people. There’s another piece that we used in the [sixth] episode: the second movement of Harmonielehre, the John Adams symphony, one of the most important works of 20th-century minimalism. It crazily applied to this place and this world. I can tell you, just as a hint, if you read about what the second movement of Harmonielehre is about, you’ll see...

Everything’s woven together very tightly. There has been a lot of thought put into every one of these things.

You’re aware of the backlash against the show’s second season? I’ve heard criticisms of the show, and almost all of them are “This is all clichés, and I can’t understand anything that’s going on.” (Laughs) Which is a beautiful dichotomy.

Your wife is still in charge of Nashville. You had some harsh words for ABC after you stepped down as music supervisor on the series. Have you paid attention to what your successor, Buddy Miller, has done?

Not at all. (Laughs) But Callie seems very happy with how he has kept things going. When Callie’s home, we’re happy to not talk about work. I work from an immersive place. While I was doing the show, I was sealed off from that. And now...

You’re happy to not have to think about it? Yeah. You know, there’s an old saying that no marriages survive television. Well, ours has survived! And will.

“...”
‘MILEY CYRUS IS THE EPITOME OF THE VMAs’
Producer Jesse Ignjatovic on the Aug. 30 telecast — MTV vet Van Toffler’s last

BY STEVE BALTIN

“I have a few things up in the air,” downplays Jesse Ignjatovic, 46, executive producer of the MTV Video Music Awards, two weeks ahead of the curtain rising at Los Angeles’ Microsoft Theatre. The Aug. 30 event marks the last time MTV veteran Van Toffler, who officially exited as president of the network in April, toplines the telecast. It won’t be a quiet exit, either, seeing how Miley Cyrus is set to host (so far, only The Weeknd is confirmed to be performing). MTV’s hope: Besides upping viewership from a disappointing 8.3 million in 2014 (down 18 percent from 2013), to connect with VMAs of years past, if not the 2013 show necessarily (foam finger, anyone?), then the 2011 edition that featured a pregnant Beyoncé, Lady Gaga in drag and Adele in all her pre-Grammy-sweeping glory.

What has Van Toffler brought to the show, and how do you say goodbye? He’s the heart and soul of this show. We’re on calls and meetings every week, and he really inspires [everyone]. In terms of my part, I wouldn’t be doing this show if it wasn’t for Van. He was kind enough to allow me to pitch creative in 2007, and I had this crazy idea of taking over a hotel in Las Vegas. He loved it. Van, in a nutshell, wants to go over a hotel in Las Vegas. He loved it. Van, in a nutshell, wants to go... I think it’s going to carry... I think the opposite: I’m excited for what she’ll say and do as host. Miley Cyrus is the epitome of the VMAs.

How will you take advantage of the smaller setting that the 14,000-capacity Microsoft Theatre [formerly the Nokia Theatre] offers? It was important for us to get back into that room where we were in 2011 when we had Beyoncé with the baby bump or Gaga as Jo Calderone or Adele’s performance, when she was solo on the piano and just nailed it. We can do those kinds of moments when the room is not overwhelming in terms of scope and scale. We’ve made an effort to create an environment where we can go very intimate and where the audience can be very close to the action. And by audience, I mean fans, as opposed to music executives.

In your nine years working on the VMAs, which were most special to you? I do hold Vegas [in 2007] up there in terms of approach. And I love what we did in Brooklyn in 2013 — I thought it was a powerful show in terms of the community, the aesthetic, the design and the way artists embraced it.

Would you ever tie the VMAs into a festival? Absolutely — that’s an area I would love to explore. Fans want to touch music, they want to experience it as a gathering more than just watching it on your laptop. That really has me excited about the future of music, because young people are so into going to see live music and experiencing it socially with other people.

Roy Orbison’s MGM Years Get The Royal Treatment

Universal will issue a 14-LP box set and an unreleased album to observe the 50th anniversary of the singer’s deal

BY GARY GRAFF

ROCK AND ROLL HALL OF FAMER
Roy Orbison is celebrated primarily for his years with the Sun and Monument Records labels, where he recorded such career-defining hits as “Ooby Dooby,” “Only the Lonely,” “In Dreams,” “Crying” and “Oh, Pretty Woman” in the ’50s and early ’60s. But 50 years ago, at the height of Beatlemania, the singer was the object of a fierce bidding war that led to a $1 million move to MGM Records. His eight-year, 12-album tenure there was not as commercially successful as his previous years, but with top 40 and international hits like “Ride Away” and “Breakin’ Up Is Breakin’ My Heart,” it was still creatively vital. And Orbison’s heirs are ensuring that era of his career gets its due.

In December, Roys Boys LLC — the Nashville-based company run by sons Wesley, Roy Jr. and Alex Orbison — will release a pair of projects from the MGM vaults through Universal Music Enterprises. The 153-song MGM Years compilation will feature all of Orbison’s albums plus a rarities compilation, while One of the Lonely Ones is an unreleased 12-track album recorded in 1969 but shelved due to what Alex calls “a logjam of releases” and some financial issues with the label. A copy of that album will be included with the first 500 preordered physical copies of the box set, and with preorders of the digital version.

Alex says the two releases mark the beginning of a campaign to put the MGM catalog, much of which has been long out of print, back into circulation. Universal’s purchase of Polydor Records, which previously had taken over the MGM catalog, made the company the partner for Roys Boys and for worldwide releases of the catalog. “We have creative control and final say on everything,” adds Alex. “In essence, we’re the record company.”

Orbison — who died of a heart attack Dec. 6, 1988 at the age of 52 — signed his deal with MGM (which made front-page news in Billboard on July 1, 1969) just 11 months after “Oh, Pretty Woman” became his second No. 1 on the Billboard Hot 100. But the then-eye-popping sum was only part of the allure, according to Alex. The deal had Orbison entering the film world with songs for The Moonshine Wars and Zabriskie Point, and even acting, with a starring role in 1967’s The Fastest Guitar Alive.

“The distinguishing factor was that MGM was going to give Roy total creative freedom, from the musicians he wanted to the songs he was going to pick,” explains Alex. “For a person as fiercely creative as my dad, that control was really important.”

“Roy was a genius,” says Curb Records founder Mike Curb, who worked with and produced Orbison at MGM. “He could sing as low as you wanted and as high as you wanted. You just sat there in amazement.”

Parquet Courts signed with Rough Trade Records.

Josh Groban relisted his Malibu estate for $4.695 million. The 3,294-square-foot residence features four bedrooms and three bathrooms, as well as a tennis court, swimming pool, spa and access to one of Point Dume’s private beaches.

Universal Music Group named industry veteran Jay Frank to the newly created position of senior vp global streaming marketing.


Ken Parks, Spotify’s first stateside employee and chief content officer, exited the company to join online video startup Pluto TV as its new executive chairman.

Digital music veteran Bob Roback was named CEO of INgrooves parent company Isolation Network.

The B-52s singer-keyboardist Kate Pierson married longtime partner Monica Coleman in Hawaii.

Superior Music Publishing signed electronic artists Mocean Worker and Ursula 1000.

iHeartMedia tapped Rod Phillips to lead the company’s Nashville-based iHeartCountry team.

UTA signed rapper French Montana for representation in all areas.

Lady Antebellum’s Charles Kelley and wife Cassie announced that they are expecting their first child.

Hall & Oates signed to Artist Group International (Billy Joel, Metallica, Neil Young) for exclusive booking worldwide.

RCA Records signed electronic act Matthew Koma.

Real Madrid soccer player Cristiano Ronaldo launched the ROC Live Life Loud headphone line in partnership with Beats by Dre designer Monster.

Pandora vp business affairs/assistant general counsel Chris Harrison exited the company for an unspecified role at SiriusXM.

Rapper Sean Price, one-half of the duo Heltah Skelta and a member of New York hip-hop collective Boot Camp Clik, died of unknown causes at his home in Brooklyn. He was 43.

APA elevated agent Jaime Kelsall to vice president in its concerts division.

Country singer Jana Kramer and her husband, NFL player Michael Caussin, announced that they are expecting their first child together.

A federal judge in New York tossed out the copyright infringement lawsuit against Sony/ATV Latin and Sony/ATV Discos over Shakira’s hit “Loca,” citing fabricated evidence. Indie publisher Mayimba Music brought forth the original suit in 2012.

Weller Media Agency appointed Kelly Ridgway, formerly of Cult Records, as head of digital marketing and communications in its newly opened New York office.

Billboard and the Barclays Center announced plans to launch an exclusive 300-capacity club inside the Brooklyn venue, set to open in September.

BIRTHDAYS

Aug. 15
Joe Jonas (26)

Aug. 16
Vanessa Carlton (35)
Emily Robison (43)
Madonna (57)

Aug. 17
Belinda Carlisle (57)

Aug. 18
Regine Chassagne (38)

Aug. 19
Romeo (26)
Missy Higgins (32)
Fat Joe (45)
Lee Ann Womack (49)

Aug. 20
Fred Durst (45)
Robert Plant (67)

Aug. 21
Kenny Rogers (77)
Drake during his performance at Canada's Squamish Valley Music Festival on Aug. 8.
Miley Cyrus and her father Billy Ray (right) joined Michael Starr, frontman of Los Angeles comedy-metal band Steel Panther, during the group’s performance as the last show ever at the House of Blues in West Hollywood on Aug. 4.

Billy Joel (left) was joined by special guest Paul Simon for the final show at Nassau Coliseum in Uniondale, N.Y., on Aug. 4.

Snoop Dogg at the Straight Outta Compton premiere in Los Angeles on Aug. 10.

Demi Lovato in Sydney on Aug. 10.

From left: Power managers Punch Andrews (Bob Seger), Lee Trink (Kid Rock) and Paul Rosenberg (Eminem) at Rock’s concert at the DTE Energy Music Theater in Clarkston, Mich., on Aug. 7.

Björk during her performance at England’s Wilderness Festival in Oxfordshire on Aug. 7.
Outside Lands
SAN FRANCISCO, AUG. 7-9
AFTER FIVE SUCCESSIVE SELLOUTS, THE EIGHTH annual Outside Lands Music and Arts Festival joined the ranks of mega music events like Coachella and Lollapalooza with all 210,000 tickets selling out in 45 minutes. But it wasn’t just the crowd’s reaction to such heavyhitters as Kendrick Lamar, Mumford & Sons, Wilco, Tame Impala and Elton John that set the Golden Gate Park-based festival apart from others this summer. Outside Lands was noticeably populated with musicians who themselves had the opportunity to be fans. Mac DeMarco and his bandmates caught Lamar’s performance and gushed to Billboard, “That was amazing.” St. Vincent (real name: Annie Clark) had similar VIP access to D’Angelo’s headlining set, where his guitarist, Jesse Johnson, complimented her on her Saturday Night Live appearance in May. But for Sam Smith, the event was an altogether monumental experience. “Being able to play before Elton John is a dream come true,” he told the crowd during his performance. Echoing Smith, The Black Keys’ Patrick Carney told Billboard: “I’ve seen Elton a bunch of times during other festivals we’ve played, but I still stuck around for him, obviously.”

—DAVID SIKORSKI

1. St. Vincent during her raucous performance on Aug. 7. 2. D’Angelo onstage on Aug. 7. 3. Laura Marling on Aug. 8. 4. Billy Idol ran through a career’s worth of hits on Aug. 8, including “White Wedding” and his cover of “Mony Mony,” followed by screaming, “This next song only takes two words to introduce: ‘Rebel Yell!’” 5. Misterwives on Aug. 8. 6. John emerged wearing an electric-blue tuxedo with the word “Fantastic” written across the back on Aug. 8. The Rock and Roll Hall of Famer played such classics as “Bennie and the Jets,” “Candle in the Wind” and “Rocket Man.”
Capitol Congress
HO LLYWOOD, AUG. 5

For its third annual confab at Hollywood’s ArcLight Theatre, Capitol Music Group invited employees and industry insiders to a presentation of its recent successes and near-future plans.
The sea, sky, sun, sweeping expanses. The perfect setting for life’s indelible moments. Ocean-view Bungalow Guest Rooms & Villas with 36 holes of golf, spa, beach & dining. The effortless escape, only 1 hour from LA in Newport Beach

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‘I WANTED TO BE BRAVE’

Carly Rae Jepsen knows she doesn’t have another “Call Me Maybe” on her latest album. But with a new outlook and a new love, she’s fine with that.

BY STEVEN J. HOBOWITZ
PHOTOGRAPHED BY BLOSSOM BERKOFSKY

CARLY RAE JEPSEN’S SLINKY, LAVENDER-COLORED SILK dress keeps sliding dangerously down her chest. “You let me know if I’m showing too much of a party,” says the singer, 29, sitting in a dark, deserted rum bar in Manhattan’s Chinatown. “It wouldn’t be much to see, these inverted As.”

These days, Jepsen is showing a sexier, looser, less guarded side. Following up the squeaky-clean, high-school-crush pop of her inescapable smash “Call Me Maybe,” which spent nine weeks atop the Billboard Hot 100 in 2012, her new album, E-Mo-Tion (due Aug. 21 on 604/School Boy/Interscope), wades into edgier, more mature alt-pop territory, mixing the same throwback power of Taylor Swift’s 1989 with, says Jepsen, a more “sexual thread.”

“There’s a stereotype idea of what a pop star is, and I don’t really fit into that,” says Jepsen, who collaborated with indie darlings like Dev Hynes, Ariel Rechtshaid and Vampire Weekend’s Rostam Batmanglij for the set. “The expectation that every song you’re putting out is doing well on radio — that’s stuff that you can’t control. To try would drive you insane.”

Stepping outside of her comfort zone is a relatively new thing for Jepsen, a self-described former “goody goody” who “had an agenda with every hour mapped out.” Chalk up her control issues to having four hands-on parents.

“If I lived my life for plan B, I would always regret it,” says Jepsen, photographed July 10 at Experimental Cocktail Club in New York. For an exclusive video of the artist, go to Billboard.com or Billboard.com/ipad.
— two biological, two stepparents — all of whom worked as teachers or principals near her hometown of Mission, British Columbia. “I remember going to elementary school and finding it weird that some kids only had two parents,” she recalls. “I was like, ‘How do you make that work? You need four!’ ”

It was when Jepsen went to performing-arts college to pursue her musical dreams — ignoring her father’s skepticism — that she first started shaking off “that feeling where I was just trying to be so perfect,” she says. In 2008, she released her folky, acoustic-guitar-driven debut, Tug of War, through indie label 604 Records, spawning two singles that cracked the Canadian top 40. She evolved to shiny pop with “Call Me Maybe,” which arrived on an EP in Canada in 2011. After Justin Bieber heard and tweeted about the song in 2012, his manager Scooter Braun signed her to his School Boy imprint and Interscope, and helped push the tune to global success.

But even with such a dominant hit leading the way, parent album Kiss waffled, selling only 292,000 copies to date, according to Nielsen Music — a spec behind the 7.6 million downloads that “Call Me Maybe” sold. “I was personally sick of hearing my voice on the radio,” says Jepsen. “I’m sure other people were too.”

Feeling the heat to follow “Maybe” with another smash, she instead slid into glass slippers in the title role in Broadway’s smash, she instead slid into glass slippers in the title role in Broadway’s Cinderella in February 2014. “It took my mind off the pressure,” says Jepsen. “I opened myself to this whole new world and was like, ‘Life is amazing! It keeps reinventing itself.’ ”

In that spirit, after ending her stage run that June, Jepsen returned to the studio to focus on E-Mo-Tion with a new willingness to share her personal life. She was romantically linked to musician Matthew Koma in 2012, a relationship almost entirely kept from the public eye, and on the new album’s “LA Hallucinations,” she blasts “Buzzfeed buzzards and TMZ crows” for encroaching on her privacy (a nod to false reports that she pawned a $25,000 purse and starred in a sex tape). But with her current boyfriend, director David Kaiani Larkins (Jack U’s Barkley has also helping Bieber make a similar transition from bubbly teeny-bop, says that matching the heights of “Call Me Maybe” was never the plan. “We had the biggest-selling single in the entire world last time, and it didn’t drive the album as much as it should have,” he says. “So this [time it’s] about another “Maybe” may never present itself, but Jepsen doesn’t mind. Meeting expectations is no longer on her agenda. “ ‘Call Me Maybe’ was such a gift, but I don’t need that to happen again,” she says. “I wanted to be brave and [record] music that was really me rather than just putting out what I thought would sell. I would’ve regretted more not doing what I did — making a passion project come to life.”

Danger Mouse Does Adele

Overheard hears that Danger Mouse (real name: Brian Joseph Burton), 38, has locked down an imprint deal with Columbia Records. The star producer’s label will be called 30th Century, and he already is shoring up an initial roster, says a source. Always one to multitask — his collaborations have included Gnarls Barkley with Cee Lo Green, Danger Doom with rapper MF Doom, Broken Bells with The Shins’ James Mercer, and he’s producing the Red Hot Chili Peppers’ new album — Danger Mouse has been working with Adele on her hotly anticipated third studio album. Whether his production handiwork makes it onto the project remains to be seen. A rep for the producer insists the ink’s not dry on 30th Century, but a Sony insider says it’s being kept under the radar.

Derulo Shirtless — Again!

Back in May, Jason Derulo’s friend The Game told Billboard, “If there are women around, I might take off his shirt in church.” Well, on Aug. 8, Derulo lived up to his rep when he got bare-chested for his performance of “Want to Want Me” during Hamptons Live at the summer estate of former hedge fund manager Julie Macklowe in Sagaponack, N.Y. The show raised $800,000 for VH1’s Save the Music Foundation, and reality personality Bethenny Frankel and Donald Trump’s daughter Tiffany Trump, 22, were among those admiring Derulo’s ripped physique.

Get gossip? Send to tips@billboard.com.
A year ago, everyone was worried about Mac Miller. In May 2014, a few months after splitting from Rostrum Records, the hometown indie that helped make him a star, the 23-year-old Pittsburgh rapper self-released the mixtape Faces, which chronicled his depression and how “a drug habit like Philip Hoffman will probably put me in a coffin,” mentioning cocaine, codeine cough syrup and even angel dust. It was a disquieting turn for a rapper with an amazing highlight reel after cough syrup and even angel dust. It was a disquieting deal he signed with Warner Bros. last October. He's playing music from his decidedly sunnier new album, The Divine Feminine, on his New York tour. Miller seems downright giddy.

"I was afraid," says Miller.

He’s playing music from his decidedly sunnier new album, The Divine Feminine, on his New York tour. Miller seems downright giddy. He's playing music from his decidedly sunnier new album, The Divine Feminine, on his New York tour. Miller seems downright giddy. He's playing music from his decidedly sunnier new album, The Divine Feminine, on his New York tour. Miller seems downright giddy.

August 22, 2015 | www.billboard.com
HEAR SAY
A LOOK AT WHO’S SAVING WHAT IN MUSIC

Compiled by Steven J. Horowitz

“Record contracts are just like — I’m going to say the word — slavery. I would tell any young artist, ‘Don’t sign.’”

— Prince
The Purple One, to the National Association of Black Journalists, announcing that his new album, HitNRun, will be released exclusively through Tidal.

“I wish I’ve been drinking all day. I deserve it — I just got divorced!”

— Miranda Lambert
The country star, who recently split from Blake Shelton, addressing the crowd at Detroit’s WE Fest.

“Sucks that some females use children as meal tickets. Using a child as leverage is never OK.”

— Chris Brown
The R&B singer, who’s reportedly in a custody battle with his daughter’s mother, on Twitter.

“Dude... No underwear and pierced... F— me... You never showed me that shit.”

— Steven Tyler
The Aerosmith frontman, in a direct message on Twitter to Lenny Kravitz, who posted it to his own account after he accidentally exposed himself during a show.

“Kendrick Lamar sings about LSD and he’s cool. I do it and I’m a druggie whore.”

— Miley Cyrus
The singer, speaking about sexist double standards in the music industry, during an interview with Marie Claire.

“Make some noise for my baby father!”

— Nicki Minaj
The rapper, on boyfriend and tourmate Meek Mill, during a show in Burgettstown, Pa., spurring unfounded pregnancy rumors.

“Considering the end of my rap career left me 200k in debt I would say making music was a bad decision for me.”

— Kreeshaun
The “Gucci Gucci” MC, in a since-deleted tweet.

“Kendrick Lamar sings about LSD and he’s cool. I do it and I’m a druggie whore.”

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BRAND-NEW FACE

BOOGIE: FROM GANGS TO CLUB BANGERS

From Los Angeles
Age 25

Backstory
Long before rapper Boogie blew up on YouTube and collaborated with EDM stars, his mother, worried about his grades, shipped him off to church boarding school, where he fell in love with gospel music — and gangs. “The church was in the middle of a crazy neighborhood,” says Boogie, born Anthony Dixson. “As crazy as it sounds, church is why I started gangbanging.”

Big Break
Two years ago, he met his manager, Clayton Blaha, co-founder of Skrillex’s OWSLA label, who pushed him from the streets to the studio, to record 2014’s Thirst 48 and this past spring’s The Reach. The latter spawned “Oh My,” which has racked up almost 1 million clicks on YouTube. “I’ve been working at my craft for so long,” says Boogie, “I would’ve been surprised if people didn’t like it.”

Co-Signs
Bridging the gap between rap and electro, Boogie has been praised by Skrillex on Twitter and collaborated with SBTRKT, writing rhymes in his mind on account of being “damn near legally blind” in one eye.

Up Next
New pals like Kendrick Lamar cameoed on his Instagram, but Boogie is focused on recording new music, not celebrity. “If I’m not getting better, I’m not working hard enough. I don’t want to get complacent in any shape or form.”

— Rebecca Hahnden
The music business took me all over the world, but Jamaica is my home. And there’s no better feeling than touching down in your own backyard. The King Air 350i and the Cessna Citation Excel /XLS are equipped for the shorter runway at Ian Fleming International Airport, so my guests can land closer to my resort (Goldeneye) on the island’s north coast. Short-haul trips are easy and efficient without the two-hour drive to Montego Bay, and since Wheels Up flights are guaranteed, I know they’ll always make it in time for a cocktail at sunset.

Wheels Up acts as an agent for the Wheels Up members, and is not the operator of the program aircraft. FAA licensed and DOT registered air carriers participating in the program exercise full operational control of the program aircraft. Subject to additional terms and conditions in the Wheels Up Program documents.
SATURDAY

THE WEEKND • LIL WAYNE
JASON DERULO • AXWELL & INGROSSO
BETTY WHO • CHRISTINA MILIAN • COLD WAR KIDS • CONRAD SEWELL • CRUISR
THE FAINT • FETTY WAP • HALSEY • JUSTIN BARON • LIGHTS • LITTLE MIX
MARKAM • MICHAEL BRUN • MICHAEL WOODS • NATALIE LA ROSE • PARTY THIEVES
SANTIGOLD • TORI KELLY • TRINIDAD JAMES • ZZ WARD

SUNDAY

NICKI MINAJ • SKRILLEX • KYGO • JUSTIN BIEBER
AMERICAN AUTHORS • THE CHAINSMOKERS • CRAMER • FIGHT CLVB
HOLY GHOST! • ILOVEMAKONNEN • KIESZA • LINDSEY STIRLING
MAIN ATTRAKTIONZ • THE MAINE • MATOMA • MISTERWIVES • MKTO
NEW POLITICS • RYN WEAVER • SICARII • X AMBASSADORS • ZELLA DAY

AUGUST 22-23 NIKON AT JONES BEACH THEATER #HOT100FEST

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The Gear, The Looks, The Trends

The new rock-star uniform for men?
A pair of (purposefully) worn and torn jeans. Plus, any shade will do.

BY SHANNON ADDUCCI
PHOTOGRAPHED BY LUCAS ZAREBINSKI

The Rip Tide


KANYE WEST
The rapper-designer paired his own Adidas Yeezy 350 Boosts with custom Levi’s 514 jeans while in New York.

JUSTIN BIEBER
The pop star rocked Saint Laurent distressed denim while skateboarding in Santa Monica in July.
PRET-A-REPORTER
What To Buy, Wear And Know Now

Fall’s Coolest Art Book

The latest trend in coffee-table books? Photographer Sam Jones adds a vinyl LP to his newest one, Some Where Else

BY BROOKE MAZUREK

IN 2010, TOM PETTY COMMISSIONED photographer-director Sam Jones, 49, to shoot landscapes for the cover of his 15th studio album, Mojo. Seeking imagery that captured the record’s essence, Jones — whose catalog of work spans from Omega’s recent watch campaign with George Clooney to a Foo Fighters music video — traveled through parts of the American South that have remained unaffected by corporate sprawl.

Though Petty ultimately chose a portrait of the band for his album, Jones’ leftover photos were the catalyst for five more road trips that became Some Where Else, a 152-page book (Beware Doll Press) that will arrive Sept. 29 and includes a vinyl LP scored by guitarist-producer Blake Mills, 28.

A day after performing at the Newport Folk Festival, Mills hopped on a call with Jones and Billboard to chat about the duo’s self-described passion project.

What sparked the idea to include music?

Jones: I realized the pictures were missing a unifying element. I was in my daughters’ playroom doing a book and record of “It’s a Small World,” and it hit me that there should be a soundtrack.

Mills: I never realized that, Sam! So interesting.

Jones: I’d like to say I came up with it on my own, (laughs.)

Why the decision to work with Mills?

Jones: I didn’t even think of anybody else, to tell you the truth. I love his music — I felt like he could do something that fit.

The album starts with the track “Sunday 8am” and ends with “Sunday 8pm.” Mills borrowed the idea of a Middle Eastern raga: songs that are meant for the morning, and songs that are meant for the evening. There’s a melody that introduces you to the environment, and then it kind of returns and bookends the experience.

The record definitely forces the reader to slow down. Jones: It’s something I really thought about. If we could’ve included a tumbler with scotch, I would have! (laughs.)


SWEATY PITS NO MORE

For the executive running to meetings or the rock star thrashing onstage, Texas-based menswear brand Mizzen + Main crafts high-performance sweat-resistant shirts that use a moisture-wicking material to prevent dark underarm circles. Machine washable and wrinkle-resistant, the shirts have migrated from sports stars like Drew Brees to members of Sam Hunt’s band. Says founder Kevin Lavelle, “It’s an easy way for artists to look great under hot lights.”

—JOHN ORTVED

Prices start at $60; mizzenandmain.com.

TREND ALERT

The New Wrap Stars

What it is: While the word “kimono” translates into “a thing to wear,” lately it seems to be the thing to wear. Jimi Hendrix first put the look on rock’n’roll’s radar in the late 1960s, but the Japanese robe-like dress recently received an ornate twist when Balenciaga creative director Alexander Wang designed one for Lady Gaga at the Met Gala.

Why they’re cool: “They have a gorgeous flow that translates beautifully in performances and adds a little drama onstage,” says costume designer Nicolas Bru, who crafted a kimono bodysuit for Fergie.

How to style it: “Keep it simple and chic,” says Bru. Try pairing a printed kimono top, like the ones available at H&M, with stovepipe skinnies. Gents can take a cue from Kanye West, who mixes a minimalist Louis Vuitton silhouette with jeans.

—GRACE LEE

Far left: Mills incorporated instruments like electric guitars that blended the sounds of the ’40s and ’50s into the score. Above: an image from Some Where Else. Left: Jones and Mills.

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—JOHN ORTVED

Prices start at $60; mizzenandmain.com.
They’re young, innovative and creative. *Billboard* will publish the annual 40 Under 40 issue, celebrating the next-gen leaders of the music industry.

This issue will reach the music industry’s most influential and powerful—from the young innovators who are making waves to the seasoned veterans who helped pave the way.

**COVER DATE:** 10/3  
**ON SALE DATE:** 9/25  
**AD CLOSE:** 9/17  
**MATERIALS DUE:** 9/18

Editorial content subject to change.
From left: Ice Cube, Dr. Dre, MC Ren and DJ Yella photographed July 15 at Milk Studios in Los Angeles.


For exclusive video of Kendrick Lamar discussing the rise of West Coast rap with N.W.A, go to Billboard.com or billboard.com/ipad.
As the supercharged—and super timely—biopic *Straight Outta Compton* hits multiplexes, the four living members of N.W.A recount their wild ride from "dirt nothing" to the "world's most dangerous group" in an interview by their most celebrated fan: "N.W.A showed me that an artist can be whoever he wants to be"

RETURN OF RIOT SQUAD

BY KENDRICK LAMAR

Photographed by Eric Ray Davidson
WHEN KENDRICK LAMAR ARRIVES THIS
Friday evening at a cavernous photo studio in the
flatlands of industrial Hollywood, he’s 30 minutes
early. And the occasion has been nearly 25 years in
the making: Lamar, 28, is here to interview the four
living members of N.W.A for their first magazine
cover together since Ice Cube went solo in 1991
and the group collapsed into a famously bitter
meets without rancor. Universal has green-lit the
project with a budget of $29 million; a screenwriter,
producer, director, and stars are the worst bullies that we have to deal with,” he
says. Asked about Sam DuBose, who was fatally
shot July 19 by a University of Cincinnati officer
now charged with murder, Cube says, “This kind of
stuff seems like it don’t happen to white guys.”

By the end of 1989, Cube had split from N.W.A
over Eazy-E and manager Jerry Heller’s hoarding
of the group’s earnings, setting off a conflict that
climaxed with his famously obscene 1991 diss
track “No Vaseline.” That year he also launched
his acting career with Boyz N the Hood; today he’s
a leading Hollywood star (22 Jump Street) and
producer (Friday, Ride Along, in which he also
starred). N.W.A fully dissolved when Dre left to
die to Rest Row Records with Suge Knight, and
sold, according to Nielsen Music, 57 million copies
of his 1992 G-funk classic The Chronic. Now, of
course, he’s one of music’s richest moguls, after
selling Beats, the headphone and streaming com-
pany he co-founded, to Apple in 2014. (On Aug. 7,
he released Compton — an album inspired by the
new movie, featuring guests including Cube,
Lamar and many others. Read the review on page
45.) Yella, 47, is making beats again after 12 years
side, artists who wanted to be raw. We not only
changed music, we changed pop culture all over the
world. We did that by making it all right for artists to be themselves. You
no longer had to be squeaky clean. We opened the
floodgates for artists who wanted to work on this
side, artists who wanted to be raw.

Dr. Dre And not worry about being on the radio.

ICE CUBE ON POLICE KILLINGS:

“(This stuff seems like it don’t happen to white guys)”

When I saw Axl Rose wearing an N.W.A cap in one of his videos!

How did N.W.A change the history of music?

Ice Cube: We not only changed music, we changed pop culture all over the world. We did that by
making it all right for artists to be themselves. You
no longer had to be squeaky clean. We opened the
floodgates for artists who wanted to work on this
side, artists who wanted to be raw.

Dr. Dre: And not worry about being on the radio.

ICE CUBE: Right. There were no other examples
of artists not doing it the square way. We became

ICE CUBE ON POLICE KILLINGS:

“This stuff seems like it don’t happen to white guys.”
"F — The Police" was an anthem for people to be able to fight back, to have a song they can all rally around," says Ice Cube.

It’s a trip when I think back and remember the first time I saw these guys. I was 5. It was a video, a party scene, when suddenly this guy wearing a hat with his hair curled underneath comes busting through the set. That was Eazy-E doing “Eazy-Duz-It.” At that very moment, I realized this music represented where I was from. I looked over to my left and saw that my cousin was wearing the same kind of outfit as Eazy. Eazy was a superhero, but a superhero on the ground, a superhero I could relate to. Suddenly my pops, my uncles, everyone around me is playing N.W.A records.

Seven or eight years later, when I come into my teens, I rediscover N.W.A because now I’m on the streets. I’m seeing how law enforcement is impacting my community, I’m seeing the influence of gang culture, and I’m realizing that N.W.A did a lot more than merely entertain. They told the truth. They tapped into kids in the streets who never had anything or anyone speak up for them. N.W.A gave voice to the voiceless. So now they become different kinds of heroes to me — heroes carrying messages breaking through to the wider world, heroes not only with big hearts, but probing, intelligent minds.

I studied them closely. I saw Dre as the mastermind behind the music; Cube the mastermind behind the pen; Yella on the boards beautifully complementing Dre’s vision; Ren also crazy with the pen; and Eazy the frontman, the cat with the most charisma, the gift of gab, the energy to draw people in. It was the perfect cast of characters.

I’d be lying if I said what I’m creating today is all me. It isn’t. It’s an act of God. I do believe that, for all its challenges, my upbringing in Compton was a sacred blessing. The streets we ran, the air we breathed — everything about Compton had been creatively conditioned by N.W.A. I got to absorb it all. Recently someone told me about the Italian Renaissance in Florence where young artists were lucky enough to work in the studios of Leonardo da Vinci and Michelangelo. Well, Compton was my Florence. That’s the kind of favor I had following in the shadow of creative giants like Dre, Cube, Ren and Yella.

To be real with you, I look at myself as someone who’s deeply conflicted. The way I was raised makes up half of who I am. The second half — the vulnerable artist curious about the world beyond Compton — is often at war with the first half. But because of N.W.A, who showed me that an artist can be whoever he wants to be, I don’t have to resolve the conflict. I can live with it. I can be honest about it. I can put that conflict in my songs. I can open up my heart and let the world look inside. And I can do all that because back when I was still an infant crawling around my mama’s house, five cats from Compton had the courage to stand tall and represent our community with courage, honesty and artistic brilliance. —As told to David Ritz
How do you think your music changed the way the world viewed our culture and our community?

Ice Cube Unless you come from Compton, it’s not a world you’re privy to. Our music let you visit our neighborhood. Our goal was to be local stars. We weren’t in the world until N.W.A said it was OK to get up close.

Ice Cube Now you care. You heard what’s going on in the hood, and you’re interested. Now Compton means something to you. Now you pay attention. We were able to shed light on some of the bullshit that was going down. We presented it in a way that you could digest, comprehend and sympathize with what we were going through.

Dr. Dre If we had done it softer, it wouldn’t have gotten the attention. It wouldn’t have worked.

DI Yella The truth is that there wasn’t much competition. There was the East and the West, but there was really no West before us. We came in so different, so real, that we were immediately heard.

Back then, what was your relationship with A&R guys?

Ice Cube We didn’t have no A&R guys.

MC Ren It was like, “How many times can we say ‘n—a?’”

Dr. Dre We’d say, “We need more ‘f—s’ on this record.”

Did you have any doubts that you would be accepted?

MC Ren I don’t think we really cared.

Dr. Dre We had no idea we’d blow up this major. You see, every time we went into the studio we were only trying to make tracks that would rock our neighborhood. Our goal was to be local stars.

Ice Cube We didn’t think the world cared about gang-banging and dope-dealing in L.A., Compton, South Central, Long Beach and Watts. The hub of hip-hop was the Bronx, Brooklyn and Harlem. We were on the fringes. And that was OK with us.

Dr. Dre Imagine this: We made Straight Outta Compton in six weeks, and that’s without working weekends. Twenty-five years later, and here’s a big-ass Hollywood movie carrying the same name. It’s unbelievable.

What was the hardest part when you were young and first coming to grips with the game?

DI Yella Publishing! We didn’t know anything about publishing. The first go-around we didn’t make a nickel.

Dr. Dre We were just a bunch of creative guys who got together and did something amazing but were clueless about business.

Ice Cube Business is the most f—ed-up part. It’s always awkward. It’s fun to make records, fun to be in the studio with your homies, fun to get up onstage. But the business part sucks. It’s always some shit you ready to get rid of so you can go back to being creative.

Dr. Dre It’s all about getting back in that studio.

The studio is like a drug. It’s hard for some people around me to understand that the music is all I think about. It’s like I’m possessed.

Dr. Dre You can’t explain that feeling. It’s an obsession. But it’s what makes you real.

As one of your offspring, anything I do comes from what y’all have done before me. I’m curious to know how you feel about my generation of artists.

MC Ren I like a few. I like you.

Dr. Dre You’re No. 1 on my list because of the care and attention you bring to your tracks and the precision you bring to your sound. There are a few people out there I listen to and respect.

MC Ren Pusha T.

Dr. Dre Definitely Pusha T.

MC Ren I’m not saying this because you’re here, Kendrick, but I like your song “Cut You Off.” I’ve been listening to you for a minute.

Thank you. Now I’m wondering, is there anything my generation should build on and bring back to the game?

Ice Cube That’s tricky, man. An artist has to do it like he feels it — not because he should, or someone else says he should. Hip-hop got too focused on results and record sales. Sales have nothing to do with the art you create in the studio.

Dr. Dre When we started out, it wasn’t for money. It was for the love of music. You treat her right, and she’ll treat you right. If your only aim is money, your time will be limited.

DI Yella We just went in there and did what we wanted.

Y’all have gone through so many eras and stages of success. How have you managed to keep your sanity?

Dr. Dre The love of the music. It’s all about my passion for this hip-hop thing. Can’t let anything get in the way of that. It’s my first love.

Ice Cube When I was young, I made a vow to myself that I wouldn’t let the game change me. From the clubhouse to the courtroom, I was going to be myself no matter what. Let the chips fall where they may.

Dr. Dre It was an unspoken thing for all of us. We were going to stay centered in ourselves.

MC Ren I’ve tried to put God first. Don’t take everything so seriously. Let everything fall wherever it’s going to fall.

DI Yella I just stayed the same. Me and Dre go back so far — a long 30 years — even before N.W.A. The way we talk to each other now is the same way we talked when we first met. No big heads, no ego stuff.

How do you balance your professional lifestyle with your family?

MC Ren I keep the two separate. There are too many fakes in the game, and I try to keep my family away from that. Coming up, we all went through it — all the shady characters.

Ice Cube Family time is family time, and work is work. As my kids got older, they wanted to be part of the business, and I helped create an avenue. My son, O’Shea Jr., is into acting. He plays me in the film. My other son is into producing. It all comes down to their talent and hunger.

Dr. Dre I protect my family and keep them away from the bullshit, but at the same time they’re
supportive of what I do. They understand how much I love this music, and they push and inspire me.

Eazy-E. What was that relationship like?
MC Ren Cool. Just a cool brother.
Diyella Ahead of his time.
Ice Cube Straight visionary.
Dr. Dre He took that street knowledge and brought it over to this thing. Super-smart cat.
MC Ren In the early interviews, Eazy was calling us an all-star group, and this before anyone even knew us. But he knew before we knew.
Ice Cube Eazy’s thing was, “I want the music hard, hard, hard.” He wanted the rough hardcore shit that couldn’t be comprised.

What was the energy like in the studio?
Dr. Dre The energy was crazy. Free. Fun. Eazy’s paying for it, and we’re just sitting there creating.
Ice Cube With every character in the neighborhood dropping by. That was the fun part.

You ever bump heads creatively?
Dr. Dre All the time. Argued night and day. But always out of mutual respect. Always out of a desire to get the best. And always settled with a cool compromise.

Boiling it all down, what do you see as N.W.A’s legacy?
Ice Cube World’s most dangerous group — a group that made it all right for artists to be totally themselves.
Dr. Dre A legacy of inspiration, because we came from nothing.
Diyella Dirt nothing.
Ice Cube A legacy that says that although we were living in a destructive neighborhood, we were able to do something constructive.

Seems as if today y’all have the same bond you had when you started out.
Ice Cube We have a bond that you can’t buy or manufacture. We look at each other and know what we went through to get here. The obstacles. The censors. C. Delores Tucker. Tipper Gore. The FBI. Man, we were tangling with some of the biggest power entities out there. And still we didn’t crack.
MC Ren We only got stronger. Now our hope is that this movie makes some young people go out and do what we did — something new, something fresh.
Dr. Dre The inspiration we excite in others isn’t just about music. It’s about all of life. Keep pushing. Keep cracking. Stay strong.

REVIVING N.W.A — WITH RELEVANCE
Straight Outta Compton couldn’t come at a better time. Dre’s new album? Only 16 years overdue

We’d say, ‘We need more “F—S on this record.”’

—DR. DRE

Erika Ramirez
“Once we started understanding the business, we began to understand how much bullshit goes with it,” says Dre. Dre wears a Dolce & Gabbana jacket, Bon Choix Couture shirt and Rolex watch. Left: MC Ren (left) and Eazy-E in 1989.
‘DON’T BE BORING’

50 DAYS IN, BEATS 1’S ZANE LOWE ON THE ETHOS — AND GROWING PAINS — OF APPLE’S GLOBAL RADIO SERVICE

Lowe at the mic during his radio show on Beats 1. “When [Nine Inch Nails frontman and de facto Apple creative director] Trent Reznor first talked to me about this, he was like, ‘People have been splintered off into individual experiences — let’s see if we can bring them back together.’”
What’s your core philosophy when it comes to programming?

I have two quotes up on my wall: One is mine, “Quality and consistency creates the addiction.” We want people to come back to Beats 1 because it has awakened something in them and they want to hear more. The other quote came from Jimmy [Jovine] and is the station’s mantra: “Don’t be boring.”

Beats 1 is supposed to be formatless, but there do seem to be parameters to what’s played. How would you define the Beats 1 sound?

The personality of the station is developing over time. We started with a selection of records. That came down to four or five of us going, “What’s popping?” Then you ask around about the artist, do a bit of due diligence. After the first week, it was really exciting to hear how it all fit together, but also at times it was jarring. For instance, we would come out of big shows by Q-Tip or Disclosure, and the first song was really slow. You’re immediately losing the impact you’ve gained from the previous song. So we made some changes. We also noticed in the first week people listened for really long amounts of time, which meant songs got tired quickly, so we revised our rotations. And we’re working on a replay service and we want to get full on-demand ready.

There’s a preponderance of electronic music, edgy rock and hip-hop on Beats 1. Are there set genres you’re pursuing?

No, not really. We’ve played country music, Mexican house music, South American EDM and German hip-hop. I’ve never been a fan of, “We’ve got to get 22 percent of rock, 17 percent of R&B; where’s our 16 percent of hip-hop and our 9 percent of country?” If you do it that way, you’re not basing it on the merit of the music. You’re basing it on some kind of obligation.

How about top 40 pop?

The other day I heard the new 5 Seconds of Summer record, and I was like, “Could I play that on my show?” It was really strange. My whole perception shifted, because I had never played 5 Seconds of Summer before; they went straight to Radio 1 daytime and never really crossed my path. Then I heard this song, and it just sounds like SoCal pop-punk. Cool.

What have been some of the highlights of the first five weeks of Beats 1?

There’s huge excitement in the building around Dr. Dre and Compton. I grew up listening to his work. He has been a huge influence to me.

How long have you known Dre?

I’d never met him until I started having conversations with Jimmy and Trent [Reznor] about coming to Los Angeles. I was out here on Grammy weekend, and there was a meeting at Jimmy’s house. That was the moment where we laid out, initially at least, what we were hoping to achieve with Beats 1. It was a double whammy, because I was in the same room as Jimmy and [Apple senior vp Internet software and services] Eddy Cue and [Apple senior vp internet software and services] Robert Kondrk, who I was meeting for the first time, and Trent. I’m trying to concentrate on saying the right things — and at the same time I’m having these out-of-body experiences, like, “Dr. Dre, f—!”

Besides Beats 1, what radio have you listened to since arriving in the United States?

I listened to nothing but American radio when I came here — from terrestrial to SiriusXM. I listened to tons of Sirius stations, just to get my head around the pacing and the feel of American radio. I spent two weeks gorging on Pearl Jam Radio. In New Zealand, Pearl Jam is kind of a rite of passage. After about a week I realized if I don’t switch now, I’m going to end up destroying my love of this band. I definitely kicked up Real 92.3 [KRRL-FM]; I wanted to hear what hip-hop sounded like in Los Angeles. I listened to KIIS-FM, and I listened to Power 106 [KPWK]. I went across the board, man. It has taught me what I love about American radio, and it also taught me what we need to avoid, being a global radio station.

How do you like living in Los Angeles?

I spent a long time living in London, and I love the energy and the subliminal anxiety that London provided me. L.A. is very vehicle-driven. But I’m starting to enjoy that. I’m turning West Coast, slowly but surely.

How will Apple Music work if you get all of the components to click?

What we’re working toward is this one place where people can go to [the] “For You” [feature] and be fed these wonderful handmade playlists according to their tastes, go to Beats 1 and have a shared listening experience and then go to “Connect” and get close to the artists. The whole thing should work symbiotically. Also, we’re a broadcasting platform on a music service, so when people hear something they like the idea is they’ll go deep: go into the music service, learn more, listen to the albums. That’s really important.
BEATS 1: BACK TO THE FUTURE?

APPLE DIDN’T INVENT HUMAN-CURATED RADIO, BUT IF ZANE LOWE AND DR. DRE MAKE IT AS ESSENTIAL AS THE IPHONE, PANDORA AND SIRIUSXM WILL FEEL THE HEAT

RUCE WARREN, PROGRAM director for the University of Pennsylvania’s musically adventurous public-radio station WXPN, says he’s “loving Beats 1,” Apple’s 5-week-old digital radio station. But, he adds, he doesn’t understand the media’s fascination with the service’s human-curated, DJ-hosted format. “There are a lot of cool radio stations around the world that are doing that on any given day,” he says. “It’s like, ‘Wake the f— up, hipsters!’”

The idea may be essentially as old as commercial radio itself, which began in the 1920s, but as the centerpiece of Apple’s latest gambit to evolve as music consumers shift from downloads to streaming, Beats 1 puts a fashionable new spin on the medium and, ideally, will serve as a loss leader and gateway drug for Apple’s $9.99-a-month subscription streaming service.

Born out of the company’s $3 billion acquisition of Beats Electronics in 2014 and a successor to Apple’s Pandora-like iTunes Radio, Beats 1 revolves around a stable of chatty, enthusiastic DJs led by BBC Radio 1 alumnus and music trendsetter Zane Lowe (see story, page 40), and supplemented by artists such as Drake, St. Vincent, Elton John, Queens of the Stone Age frontman Josh Homme and even Beats co-founder Dr. Dre. The effect, amplified by social media, is that old-fashioned sensation of many people tuning in at once—a communal experience in a digital realm where personal customization is the norm.

Apple certainly isn’t the first to humanize online radio, just as it wasn’t the first to invent the MP3 player, but if the roughly $700 billion company can create as much excitement about Beats 1 as it has over iPhones, it could popularize digital radio in a way that would directly challenge the format’s largest entities, Pandora and SiriusXM. (Although the latter is commonly tagged as satellite radio, it charges a separate fee for its online streaming service, which offers exclusive programming.)

“The brilliant thing about Beats 1 is that it manages to project a very non-mainstream vibe when it is in fact under the umbrella of a very mainstream company,” says Bridget Herrmann, Midwest radio promotion manager for Crush Music (Weezer, Fall Out

HIP-HOP

BEST SHOW TO HEAR ACTOR CHRIS PRATT RAP EMINEM’S “FORGOT ABOUT DRE” VERSE
The Whoolywood Shuffle, weekends from noon to 6 p.m. on Eminem’s Shade 45 SiriusXM channel.

EDM

BEST MIX OF NEW AND CLASSIC EDM TRACKS
All Gone With Pete Tong, which the veteran DJ hosts Monday-Friday from 7 p.m. to 9 p.m. on iHeartRadio’s Evolution channel.

ROCK

THE DESTINATION FOR GARAGE-ROCK NRDS
Teenage Wasteland, Sundays from 3 p.m. to 5 p.m. on freeform indie WFMU. Bill Kelly, who has hosted the show for more than 10 years, plays the choicest DIY rock ‘n’ roll.
Who points out that Pandora’s Music service signals a promising start. But that 11 million people have signed up for a streaming subscriptions more than tripled ($7 billion in 2014, according to the RIAA. of total retail music sales, which was nearly olds. From 2013 to 2014, streaming revenue 2 percent of the U.S. population age 12 and U.S. reach of online radio has grown from 93 percent of U.S. adults listened to AM or terrestrial radio still dwarfs its online growth for digital broadcasting. Although available exclusively on Apple Music. on his show The Pharmacy that he would be releasing his first album in 15 years, Compton, in conjunction with the new N.W.A biopic Straight Outta Compton. The album is available exclusively on Apple Music. Beats 1 enters the market at a time of growth for digital broadcasting. Although terrestrial radio still dwarfs its online equivalent — according to Nielsen Audio, 13 percent of U.S. adults listened to AM or FM at least once a week in June — the gap is closing. Between 2000 and 2015, the weekly U.S. reach of online radio has grown from 2 percent of the U.S. population age 12 and older to 44 percent, according to Edison Research and Triton Digital. That number rises to 69 percent among 12- to 24-year-olds. From 2013 to 2014, streaming revenue also jumped from 21 percent to 27 percent of total retail music sales, which was nearly $7 billion in 2014, according to the RIAA. The organization also reports U.S. paid streaming subscriptions more than tripled from 1.8 million in 2011 to 7.7 million in 2014. The recent reveal by Apple senior vp Internet software and services Eddy Cue that 11 million people have signed up for a free three-month trial of its new streaming service signals a promising start. But Pandora, which boasts more than 79 million active monthly U.S. users, downplays the idea of Beats 1 as a threat. “That kind of curation has been around forever,” says Pandora co-founder/CEO Tim Westergren, who points out that Pandora’s Music Genome Project curates music using a cadre of analysts who classify songs by as many as 450 different musical attributes.

Pandora is designed to be a personalized experience as opposed to a social one, facilitated by its listeners’ nearly 60 billion “thumbs up” or “thumbs down” responses to songs. There are also no DJs talking over the music. “We try to avoid too much personality on the service; we want an individual to feel like it’s theirs,” says Westergren. “Our ethos is fundamentally less about tastemaking — this [DJ] is smarter than you. We shy away from that.” Other rivals similarly dismiss human curation as unique to Beats 1. “We have believed in the human approach from the very beginning and have now built a national music platform with more than 30 million subscribers in North America,” says Steve Blatter, head of music programming for SiriusXM, which carries 175-plus channels. “Curation is only an entry point and is fast becoming a commodity. Even my 4-year-old curates his own playlists.”

“Curation is fast becoming a commodity. Even my 4-year-old curates his own playlists.”

—STEVE BLATTER, SIRIUSXM

users, contends that the company formerly known as Clear Channel is digital radio’s original curator. “I’d argue that our human-led approach highly influenced Beats 1,” he says. His assertion is challenged by Slacker CEO Duncan Orrell-Jones, who insists that “no one else” besides his online radio company was blending “great curated music and personality” prior to Apple’s entry. (Apple executive Jimmy Iovine and Apple Music senior director Ian Rogers declined to comment for this story.) From there, digital audio purveyors’ approaches to the medium vary. Spotify, with more than 75 million active users, continues to tout human-curated “lean-back” features — in which the listener only needs to click on a playlist or type in an artist or genre — like its just-launched Discover Weekly custom playlists. Fellow on-demand services Tidal and Google Play Music rely on the human touch as well, albeit sans live DJs.

Last September, Rdio foreshadowed Beats 1 by adding a free online-radio component — that uses algorithms and human curation but no DJs — to its on-demand service, and on Aug. 12, it rolled out digital feeds for almost 500 Cumulus Media live-broadcast stations. Apple, meanwhile, reportedly has secured licensing deals with labels that grant the tech giant permission to establish up to five additional digital stations without having to renegotiate.

Whether Beats 1 becomes Apple’s next Ping — the flop social networking service supplanted by Apple Music’s Connect — or a chic HBO to SiriusXM’s Comicon will depend not only on listenership but on the station’s clout with labels. And there are early indications that Lowe and company are selling records. While label executives say Beats 1 is still finding its place within the Apple ecosystem and record promoters are still figuring out the best way to plug their product there, when Lowe spotlighted “Boys in the Street,” New York singer-songwriter Greg Holden’s poignant song about a father’s troubled relationship with his gay son, as a “Beats 1 World Record,” weekly sales of the title jumped from 150 units to more than 600, according to Warner Bros. Records.

In other good news, these same sources say Beats 1 and Apple Music so far have not accelerated the decline of iTunes downloads, a widespread fear among poll label executives. (U.S. download sales reportedly fell 11 percent in 2014, according to Nielsen Music.) “Beats 1 hopefully is going to be a new way not just to drive sales, but to break artists,” says Crush’s Herrmann, who adds that after listening to the station for the first time, she bought three songs by artists she’d never heard. If Beats 1 can spur more transactions like that with a fraction of the 800 million credit cards Apple has on file, there’s no ruling out the possibility of Beats 2 — or Beats 100.

Additional reporting by Ed Christman.
REPRESENTATION WANTED

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Dr. Dre’s Oscar-Worthy New Album

NOT SO LONG AGO, RAPPERS EQUATED their albums, songs, studio sessions, even their partying with “making a movie,” as if their life moments were epic, big-screen fare. But none — save perhaps Kanye West’s My Beautiful Dark Twisted Fantasy — has ever truly matched their Technicolor aspirations as well as Compton, billed as Dr. Dre’s third studio album, and his first in 16 years. Compton is the musical movie inspired by a real movie — the replacement of Dre’s long-delayed Detox album he was reportedly motivated to make by his participation in the N.W.A biopic Straight Outta Compton. From the subtitle (A Soundtrack by Dr. Dre) to the small overture on the album’s “Intro,” which precedes a narrator chronicling the titular city’s fall from suburban dream to war zone, Compton announces itself as a cinematic event. For those who grew up with Dr. Dre, it’s like the rush of watching a new Star Wars trailer: grandeur mixed with nostalgia and cutting-edge tech, familiar faces and new, old plotlines refreshed for 2015.

On “Talk About It,” North Carolina’s King Mez, one of the album’s handful of new Dre co-signs, rhymes, “I’m the black Eminem, I’m the humbler 50, I’m D.O.C. — who do it better?” Like everything about Dre during the past three decades, Compton is an addition to the highlight reel that relies heavily on the highlights that preceded it, making it a project both burdened and supported by its own mythology. “I remember selling instrumentals off a beeper,” rhymes Dre with characteristic self-importance on the same song, over industrial-strength instrumentation that starts and stops with trap drum rolls and explosive 808s. “Millionaire before the headphones or the speakers/I was getting money before the Internet/Still got Eminem checks I ain’t open yet.” It’s an epic boast, the kind that hip-hop
For those who grew up with Dr. Dre, it’s like the rush of watching a new Star Wars trailer. 

are 18 featured vocalists) are largely anonymous and strangely non-specific. Ice Cube and Snoop Dogg return as co-stars, but it’s not the triumphant reunion it should be: They’re almost unrecognizable. Snoop’s delivery on “One Shot One Kill” is uncharacteristically vicious; over the future-funk of “Satisfaction,” his delivery is oddly truncated. Ice Cube’s vocals on “Issues” are overlaid to the point that it’s impossible to rap along. 

But it’s like critiquing the acting in a Michael Bay movie — because look at those explosions! Here, it’s the unbridled majesty of the sonics. Though Dre co-produces only half of the album’s tracks, he’s credited with leading the mix on all, and every sound is meticulously maximized. “Genocide,” featuring low end that rumbles and a ferocious Kendrick Lamar (who provides most of the album’s standout verses), is the kind of music that almost justifies the existence of $300 headphones. At the end of “Issues,” birds chirp, sirens blare and guns pop — all blending into the other but still standing out distinctly, panning from ear to ear. “Would you look over Picasso’s shoulder and tell him about his brush strokes?” asks Dre on “Deep Water,” a masterwork filled with fractured voices and aquatic metaphors. It doesn’t matter that only three of the 18 guest stars are actually from Compton, or that the other 15 come off as a jumble of random characters. It doesn’t matter that only three of the 18

For those who grew up with Dr. Dre, it’s like the rush of watching a new Star Wars trailer.

these 13 songs, nearly half of which he co-wrote, are subtly yet significantly different from the youthful, fancy-free flings of his recording past. Storylines present adult entanglements: a dance of emotional dominance in the glissading “Razor Blade”; vows of lifelong devotion in the theatrically intimate ballad “To the Moon and Back,” a duet with Little Big Town’s dusky-voiced Karen Fairchild that would feel more sensual if it weren’t so impassively phrased. Bryan is convincing playing a guy who’s kicking himself for assuming he’d have endless chances to patch things up with a woman in “Just Over.” And he’s never come closer to smooth loverman than on “Strip It Down,” an R&B-textured, country slow jam about taking time to tenderly rekindle faded romance. On relaxed songs like that and “Love It Gone,” Bryan is more of a singer than he’s often credited for, his glottal delivery supple and expressive. 

But the album doesn’t lack his usual arena-scale moments; besides “Kick the Dust Up,” there’s the title track (a disco-fied come-on) and “Move,” a cartoonish Southern rock number about being turned on by a regional transplant who’s gone native. But even “Way Way Back,” an otherwise unremarkable, loop-propelled cut with a big hook, adds a narrative wrinkle, referring to a deeper history between the two lovebirds making for the “no-name road” to get it on like they used to. With this album, Bryan suggests that he may be able to have it both ways: stirring deeper sentiments even as he sets off massive parties.

—JEWLY HIGHT

Luke Grows Behind The Grin

NO COUNTRY SUPERSTAR

LUKE BRYAN
Kill the Lights
Capitol Nashville

is more eager to be liked than Luke Bryan. He’s goofy and game in the role of party-starter, famous for hamming it up with average-guy dance moves (and the snug jeans to accentuate them) when he sings his country bangers live. Bryan has released seven self-explanatory Spring Break EPs, the last of them in March. On the cover art for that project, and in most official photos of the 39-year-old, he’s flashing a broad grin. He rarely comes off like he’s taking himself more seriously than he should. 

For these and other reasons, Bryan is the biggest thing going in mainstream country in 2015. Ahead of fifth studio album Kill the Lights, he seemed to reassure fans that he’d keep the good times rolling. He chose “Kick the Dust Up,” with its decelerated dance groove, as the first single, which echoed “That’s My Kind of Night,” the blockbuster hit from his last album, Crash My Party. And he has been telling interviewers that now, as ever, pleasing fans matters far more to him than impressing buzzkill critics. But the fact that Kill the Lights features a pensive, black-and-white cover shot — the rare photo in which he’s not smiling even a little — is a hint: He isn’t simply going about his business-as-usual fun on this album.

The flirtatious poses Bryan strikes in many of

—KHS EX

Bryan’s fifth studio album brings a mature side to his signature party jams.
The Isley Brothers’ Many Twists

FOR A GROUP THAT CHARTED more than 70 singles during six decades, The Isley Brothers are hard to get a handle on. Were they the hell-raising rockers of “Twist and Shout”? The bed-eyed smoothies of “Don’t Say Goodnight”? The militant funk band of “Fight the Power”? The gospel-folk of “Love the One You’re With”? The last few albums collected here had Jasper emerging as a singer and arranger. After one more platinum triumph (the potent cheese of 1983’s Between the Sheets) the sextet split in half, with the younger members spinning off as Isley-Jasper-Isley, and T-Neck closed down. The box’s liner notes are a bit scant, but it’s full of treats even for aficionados: recordings by side projects (like 1969’s psych-rock one-off “Tune On, Turn In, Drop Out,” credited to The Brothers Three), single mixes and one-off “Tune On, Turn In, Drop Out,” credited to The Brothers Three), single mixes and T-Neck closed down. 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The box’s liner notes are a bit scant, but it’s full of treats even for aficionados: 2 Live Crew’s Luther Campbell (aka Uncle Luke) has been one of hip-hop’s most outspoken figures, fighting censorship all the way to the Supreme Court, helping pioneer Southern rap and even running for mayor in his native Miami. In new memoir The Book of Luke: My Fight for Truth, Justice and Liberty City (published Aug. 5 by HarperCollins), the rap vet explains how to leave a mark.

STUDY THE PAST
“Early on, I got into black history — H. Rap Brown, Marcus Garvey, Malcolm X. It made it easier when people attacked me; it was the same thing they went through.”

KNOW YOUR WORTH — EVEN IF THEY DON’T
“I’m the Rodney Dangerfield of music. I pretty much started the first label in the South. Nobody understood at the time. I was on [a tour] bus with Fresh Prince, Kool Moe Dee and Russell Simmons, and I had to tell them, ‘These major labels got you choked.’ When I broke the numbers down, they couldn’t believe it. I changed the face of black music right there. I’ll forever be blackballed in this game, because I f—ed it up for people who want it to be a slave trade.”

FIND UNLIKELY ALLIES
“Bruce Springsteen and Sinéad O’Connor both came from someplace totally different, but they were the first ones to [defend 2 Live Crew]. They understood everything we were fighting for. Guys in hip-hop? They were just chilling because we wasn’t from New York.”

FIGHT FOR YOUR RIGHTS (AND THE FUTURE’S)
“I was a freedom fighter for rap. Tipper Gore was trying to crush the industry. I fought for free speech so Lil Wayne and everybody could say what they want.”

—JEFF ROSENTHAL
CONGRATULATIONS TO FAT MIKE AND ALL AT FAT WRECK ON 25 YEARS OF PUNK ROCK SUCCESS!

FROM HUNTER AND ALL YOUR PALS AT CHAMPION BREWING COMPANY
IF YOU WANT TO KNOW HOW much Fat Wreck Chords has grown during its first 25 years, just look at its office space.

“Fat Mike” Burkett had been frontman for punk band NOFX for two years when he and his former wife Erin Kelly-Burkett started the label in the kitchen of their one-bedroom apartment in San Francisco’s Mission District. She recalls with a laugh, “You couldn’t cook — not that I could cook, anyway — because it was filled with product and orders.”

Today, the label, which releases music from 30 acts, is run out of a 7,000-square-foot facility in an office park south of the Mission District. The office atmosphere can be as frenetic as the punk rock in which Fat Wreck Chords specializes. Every other Friday, the label turns its ground-floor warehouse into a record store, offering free beer to shoppers.

“We have bands play,” says Fat Mike, 48. “It’s this f—ing cool community that comes together every other week.”

Mention punk rock, and Fat Wreck Chords will cite a source of albums by top bands in the scene including NOFX, Me First & The Gimme Gimmes, Lagwagon, Leftover Jake, Descendents, MxPx, Anti-Flag, Against Me, Rancid, Rise Against and Propagandhi.

Fat Wreck Chords has inspired fans and musicians, and pissed off parents for 25 years,” says Kevin Lyman, promoter of the annual Vans Warped Tour, which always features the label’s bands. “Oh, how time flies,” adds Lyman. “That’s why Mike dyes his hair green — it would be gray otherwise.”

Kelly-Burkett, 46, calls the company “something we started as a hobby, mostly because we wanted to put out NOFX records.” The couple were both still attending San Francisco State University; Fat Mike studying social science and human sexuality; Kelly-Burkett majoring in creative writing and working in public relations.

Confident in the market for punk, he and Kelly-Burkett took out a $20,000 loan with help from his father and established their own vision for the label.

From the outset, Fat Wreck Chords signed bands, with rare exception, to one-album deals, and never more than two at a time. And some, says Fat Mike, never even had contracts, just handshakes — if that. “We’ve had lots of bands leave to go to majors and then come back,” he says. “Every band says, ‘You’re the only label that didn’t rip us off.’”

Fat Wreck Chords has remained prolific: It released 31 albums in 2014, and 20 are on tap through Oct. 2, including the latest Fat Music compilation and Live in a Dive concert set. In 2005, the label released an album to benefit animal rights group PETA, and a favorite project of Fat Mike’s were two Rock Against Bush albums in 2004 with non-label punk luminaries like Green Day and Bad Religion that opposed the re-election of George W. Bush.

Fat Wreck Chords specializes. Every other week.”

To mark Fat Wreck Chords’ anniversary, NOFX, Lagwagon and other bands hit the road Aug. 6 for a 10-city Fat Wrecked for 25 Years Tour, while a festival in San Francisco on Aug. 22 and 23 will feature label bands past and present, preceded by an Aug. 21 screening of NOFX’s Backstage Passport 2 DVD. The label also is cooperating with filmmaker Shaun M. Colon, who’s working on a documentary called A Fat Wreck, followed by a Q&A with Fat Mike.

The company — which Fat Mike and Kelly-Burkett still run together despite divorcing earlier in 2015 after 22 years of marriage (they have a 10-year-old daughter, Darla) — is gearing up for the next 25 years, despite getting leaner, downsizing to 10 staffers from a peak of 22 to remain profitable. But its ethos remains the same.

“We didn’t start this for success. We started it to do something cool,” says Fat Mike. "Making a lot of money — that’s awesome, but that’s not the reason to do this. Our motto is just find bands that you like, and we’ve never really gone astray from that. And it’s worked for 25 years.”
ON 25 YEARS OF EXTREME FATNESS

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Top 5 Last Week

Majors

1. Dr Dre - Compton (Aftermath / Interscope)
2. Luke Bryan - Strip It Down (Capitol Nashville)
3. Duke Dumont - Ocean Drive (Astralwerks / Blasé Boys Club)
4. Tyler Farr - Better In Boots (Columbia Nashville)

Indies

1. Tim McGraw - Top Of The World (Big Machine Records)
2. Jason Aldean - Gonna Know We Were Here (Broken Bow Records)
3. EL VY - Return To The Moon (4AD)
4. Low - What Part Of Me (Sub Pop Records)
5. K's Choice - As Rock & Roll As It Gets (MPress Records)

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Billboard

SXSW 2016

Music

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Austin, TX

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Brought to you by:
NUMBERS: MAX MARTIN MOVES IN AT NO. 1

The Swedish pop powerhouse (real name: Martin Sandberg) continues his hot streak on the Billboard Hot 100 as he collects another No. 1 thanks to his work on The Weeknd’s “Can’t Feel My Face,” which he co-wrote and co-produced.

“Can’t Feel My Face” is Martin’s 21st No. 1 as a songwriter. He remains in third place among scribes with the most No. 1s in the Hot 100’s 57-year history, behind Paul McCartney (32) and John Lennon (26).

The song is also Martin’s 19th No. 1 as a producer. He’s in second place, but is quickly gaining on all-time leading producer George Martin, who has 23 chart-toppers.

Combined, Martin’s 21 No. 1s have sold 78 million downloads in the United States, according to Nielsen Music. His top seller is Katy Perry’s “Roar,” with 6.1 million. –K.C.

TOMORROW’S HITS

‘QUAN’ GOES WILD

Tennessee rapper @iHeartMemphis is riding a viral dance craze as “Hit The Quan” (Palm Tree) enters Hot R&B/ Hip-Hop Songs at No. 41. Download sales trigger the arrival: The track jumps by 26 percent to 21,000 sold, according to Nielsen Music, fueled by user-uploaded videos featuring its audio on apps like Vine, Dubsmash and Musical.ly. The hashtag #HitTheQuanChallenge is aiding its reach across social media.

MAKING WAVES

British indie rockers Circa Waves near the Alternative airplay chart with their breakthrough Virgin/ Capitol single “T-Shirt Weather.” The melodic, guitar-driven song boasts notable support from SiriusXM’s Alt Nation channel, which has played it 550-plus times since adding it in late April. Earlier that month, the band’s debut album, Young Chasers, peaked at No. 10 on the Official U.K. Albums chart.
No Zayn, No Prob: ID’s Record-Breaking Bow

The group’s first new single as a quartet bounds in at No. 3 on the Billboard Hot 100, the year’s biggest debut and the band’s best sales week yet

BY KEITH CAULFIELD

DESPITE ITS TITLE, ONE DIRECTION’S NEW single is far from a drag. The group, now a quartet after Zayn Malik’s departure in March, makes a giant splash on the Billboard Hot 100 with “Drag Me Down” — zooming in at No. 3 — the highest debut of 2015 (see page 1) and the band’s best sales week ever for a song.

The guitar-driven track — ID’s fifth top 10 Hot 100 hit — is the lead single from the group’s forthcoming fifth studio LP, due later this year on Syco/Columbia. So far in 2015, only two other singles have launched in the top 10 of the Hot 100: Selena Gomez’s “Good for You,” featuring ASAP Rocky (No. 9 on the July 11 list), and Maroon 5’s “Sugar” (No. 8, Jan. 31).

“Drag” races to its big debut thanks largely to a whopping sales sum: 350,000 download sales in its first week (ending Aug. 6, according to Nielsen Music). The total surpasses the 343,000 logged with the arrival of ID’s “Live While We’re Young” in the week ending Oct. 7, 2012.

“The reaction to ‘Drag Me Down’ has been incredible,” One Direction’s Niall Horan tells Billboard. “When we dropped the single we knew we had a good song, but we didn’t expect such a huge reaction. We definitely didn’t think it would become the highest debut on the Hot 100 this year.”

The single is the group’s first since former member Malik (who recently announced his own solo record deal with RCA Records) left 1D; a fact that almost certainly helped generate a large amount of interest in — and sales of — “Drag Me Down.” The excitement surrounding the song and the band’s slimmer lineup (Horan, Liam Payne, Harry Styles and Louis Tomlinson) bodes well for One Direction’s upcoming album, which could notch a fifth straight No. 1 debut on the Billboard 200 chart for the act. However, in the short term, watch for a significant — but expected — drop-off in sales and overall Hot 100 points in the track’s second chart week, as it will be difficult to sustain momentum after such a big debut.

“Drag” also gives One Direction its third No. 1 on the Digital Songs chart, following “Live While We’re Young” and 2013’s “Best Song Ever.” In terms of radio airplay, “Drag” moves 37-26 on Mainstream Top 40 (up 128 percent in spins for the week ending Aug. 9) after its first full week of availability. It also bounds in at No. 12 on the Streaming Songs list with 8.5 million domestic streams in the frame ending Aug. 6.

FAMILY AFFAIR

Trio Lucy Angel is percolating on the Country Airplay chart with its debut hit, “Crazy Too” (G-Force/New Revolution), as the plucky track bullets at No. 60. Comprising Kate Anderton and her daughters Lindsay and Emily, the act is featured on AXS TV’s doc-series Discovering Lucy Angel and is making the promotional rounds at country radio.

—AMAYA MENDIZABAL, GARY TRUST AND KEITH CAULFIELD

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales

<table>
<thead>
<tr>
<th>Album Category</th>
<th>2014</th>
<th>2015</th>
<th>Change</th>
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</thead>
<tbody>
<tr>
<td>Overall Unit Sales</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Albums</td>
<td>142,134,000</td>
<td>137,165,000</td>
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<tr>
<td>Digital Tracks</td>
<td>695,336,000</td>
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<td>Total</td>
<td>838,945,000</td>
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<td>Album w/TEA*</td>
<td>211,667,600</td>
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*Digital album sales are also counted within album sales

Digital Track Sales

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<td>CD</td>
<td>74,073,000</td>
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<td>Digital</td>
<td>63,014,000</td>
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Sales by Album Format

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<td>Other</td>
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Sales by Album Category

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<th>Category</th>
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Sales by Album Category

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<td>64.5 Million</td>
<td>72.7 Million</td>
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<tr>
<td>2015</td>
<td>64.5 Million</td>
<td>72.7 Million</td>
<td>72.7 Million</td>
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NetSales music counts only sales within the first six months of an album’s release (2014 is the reference year) toStatTrak andSpotify. Titles that are eligible for inclusion in the Billboard 200 and have not peaked in current. These titles account for physical catalog. The remaining is a subset of both. Online catalog for titles that are still actively sold.

For week ending August 8, 2015. Figures are rounded. Compiled from a national sample of retail and反映出 Nielsen data.  

AUGUST 22, 2015 | WWW.BILLBOARD.COM
The iconic rock band re-enters the Artist 100 at a new peak, up by 758 percent in activity, as three of its reissued classics enter the Top Album Sales top 10: In Through the Out Door (No. 3, 23,000 sold), Coda (No. 5, 21,000) and Presence (No. 6, 20,000).

<table>
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<tr>
<th>ARTIST</th>
<th>IMPRINT/DISTRIBUTING LABEL</th>
<th>PEAK POS.</th>
<th>WKS. ON CHART</th>
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<td>DRAKE</td>
<td>YOUNG MONEY/CASH MONEY/REPUBLIC</td>
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<td>58</td>
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<td>TAYLOR SWIFT</td>
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<td>54</td>
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The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio activity data as measured by Nielsen Music and streaming activity data from online music sources tracked by Nielsen Music and fan interaction on social networking sites as compiled by Next Big Sound. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Data for week of 08.22.2015
### Billboard 200 Chart Data

**Artist** | **Title** | **Peak Pos.** | **Peak Wks. On Chart** | **Prog. Week** | **Peak Pos.** | **Wks. On Chart**
--- | --- | --- | --- | --- | --- | ---
**SOUNDTRACK** | **Descendants** | 1 | 1 | 1 | 1 | 1
**N.W.A.** | **TAYLOR SWIFT** | 2 | 3 | 1 | 41 | 41
**ED SHEERAN** | **JASON ISBELL** | 4 | 41 | 1 | 49 | 49
**JILL SCOTT** | **BRANTLEY GILBERT** | 5 | 59 | 1 | 59 | 59
**SAM HUNT** | **JASON DERULO** | 6 | 1 | 2 | 53 | 53
**LIL DICKY** | **SOUNDTRACK** | 7 | 1 | 1 | 44 | 44
**TWENTY ONE PILOTS** | **LED ZEPPELIN** | 8 | 12 | 1 | 45 | 45
**DRAKE** | **MEEK MILL** | 9 | 26 | 1 | 6 | 6
**ED ZEPPELIN** | **LIVE FROM THE BRICK HOUSE** | 10 | 31 | 1 | 73 | 73
**MEGHAN TRAINOR** | **TOO FAST FOR LOVE** | 11 | 30 | 1 | 57 | 57
**SAM SMITH** | **FALL OUT BOY** | 12 | 60 | 2 | 118 | 118
**MIGOS** | **TV BY TUNE** | 13 | 72 | 2 | 62 | 62
**TYRESE** | **HOZIER** | 14 | 4 | 1 | 7 | 7
**ZAC BROWN BAND** | **ZAC BROWN BAND** | 15 | 15 | 2 | 74 | 74
**SAM TUCKER** | **JACOB WHITE** | 16 | 2 | 1 | 9 | 9
**MADONNA** | **MARVIN** | 17 | 19 | 2 | 59 | 59
**J. COLE** | **ERIC CLAPTON** | 18 | 10 | 2 | 70 | 70
**PRINCE ROYCE** | **TOO FAST FOR LOVE** | 19 | 42 | 2 | 64 | 64
**JIM FETTLETRAXX** | **JIM FETTLETRAXX** | 20 | 1 | 2 | 64 | 64
**SHAWN MENDES** | **SHAWN MENDES** | 21 | 17 | 2 | 71 | 71
**SAINT ANAIS** | **SAINT ANAIS** | 22 | 91 | 2 | 91 | 91
**RIGHTEOUS DEPUTY** | **RIGHTEOUS DEPUTY** | 23 | 1 | 2 | 94 | 94
**SHAQ** | **SHAQ** | 24 | 126 | 2 | 96 | 96
**JOYNER LIVINGSTON** | **JOYNER LIVINGSTON** | 25 | 4 | 2 | 99 | 99
**THE GOOD THE BAD & THE QUEEN** | **THE GOOD THE BAD & THE QUEEN** | 26 | 1 | 2 | 100 | 100

**NEW ARTISTS**

**ARTIST** | **Title** | **Peak Pos.** | **Peak Wks. On Chart**
--- | --- | --- | ---
**SOUNDTRACK** | **Descendants** | 1 | 1
**LIPPS INC.** | **LIPPS INC.** | 2 | 1
**TAYLOR SWIFT** | **TAYLOR SWIFT** | 3 | 1
**ED SHEERAN** | **ED SHEERAN** | 4 | 1
**JASON ISBELL** | **JASON ISBELL** | 5 | 1
**BRANTLEY GILBERT** | **BRANTLEY GILBERT** | 6 | 1
**JASON DERULO** | **JASON DERULO** | 7 | 1
**SAM HUNT** | **SAM HUNT** | 8 | 1
**LIL DICKY** | **LIL DICKY** | 9 | 1
**TWENTY ONE PILOTS** | **TWENTY ONE PILOTS** | 10 | 1
**LED ZEPPELIN** | **LED ZEPPELIN** | 11 | 1
**MEEK MILL** | **MEEK MILL** | 12 | 1
**LIVE FROM THE BRICK HOUSE** | **LIVE FROM THE BRICK HOUSE** | 13 | 1
**ZAC BROWN BAND** | **ZAC BROWN BAND** | 14 | 1
**SAM TUCKER** | **SAM TUCKER** | 15 | 1
**MIGOS** | **MIGOS** | 16 | 1
**TYRESE** | **TYRESE** | 17 | 1
**HOZIER** | **HOZIER** | 18 | 1
**ZAC BROWN BAND** | **ZAC BROWN BAND** | 19 | 1
**MAROON 5** | **MAROON 5** | 20 | 1
**MAJOR LAZER** | **MAJOR LAZER** | 21 | 1
**J. COLE** | **J. COLE** | 22 | 1
**ERIC CLAPTON** | **ERIC CLAPTON** | 23 | 1
**RIGHTEOUS DEPUTY** | **RIGHTEOUS DEPUTY** | 24 | 1
**SHAQ** | **SHAQ** | 25 | 1
**THE GOOD THE BAD & THE QUEEN** | **THE GOOD THE BAD & THE QUEEN** | 26 | 1

**DEBUTS**

**ARTIST** | **Title** | **WEEK**
--- | --- | ---
**SOUNDTRACK** | **Descendants** | 1
**LIPPS INC.** | **LIPPS INC.** | 2
**TAYLOR SWIFT** | **TAYLOR SWIFT** | 3
**ED SHEERAN** | **ED SHEERAN** | 4
**JASON ISBELL** | **JASON ISBELL** | 5
**BRANTLEY GILBERT** | **BRANTLEY GILBERT** | 6
**JASON DERULO** | **JASON DERULO** | 7
**SAM HUNT** | **SAM HUNT** | 8
**LIL DICKY** | **LIL DICKY** | 9
**TWENTY ONE PILOTS** | **TWENTY ONE PILOTS** | 10
**LED ZEPPELIN** | **LED ZEPPELIN** | 11
**MEEK MILL** | **MEEK MILL** | 12
**LIVE FROM THE BRICK HOUSE** | **LIVE FROM THE BRICK HOUSE** | 13
**ZAC BROWN BAND** | **ZAC BROWN BAND** | 14
**SAM TUCKER** | **SAM TUCKER** | 15
**MIGOS** | **MIGOS** | 16
**TYRESE** | **TYRESE** | 17
**HOZIER** | **HOZIER** | 18
**ZAC BROWN BAND** | **ZAC BROWN BAND** | 19
**MAROON 5** | **MAROON 5** | 20
**MAJOR LAZER** | **MAJOR LAZER** | 21
**J. COLE** | **J. COLE** | 22
**ERIC CLAPTON** | **ERIC CLAPTON** | 23
**RIGHTEOUS DEPUTY** | **RIGHTEOUS DEPUTY** | 24
**SHAQ** | **SHAQ** | 25
**THE GOOD THE BAD & THE QUEEN** | **THE GOOD THE BAD & THE QUEEN** | 26

**NEW ARTISTS**

**ARTIST** | **Title** | **WEEK**
--- | --- | ---
**SOUNDTRACK** | **Descendants** | 1
**LIPPS INC.** | **LIPPS INC.** | 2
**TAYLOR SWIFT** | **TAYLOR SWIFT** | 3
**ED SHEERAN** | **ED SHEERAN** | 4
**JASON ISBELL** | **JASON ISBELL** | 5
**BRANTLEY GILBERT** | **BRANTLEY GILBERT** | 6
**JASON DERULO** | **JASON DERULO** | 7
**SAM HUNT** | **SAM HUNT** | 8
**LIL DICKY** | **LIL DICKY** | 9
**TWENTY ONE PILOTS** | **TWENTY ONE PILOTS** | 10
**LED ZEPPELIN** | **LED ZEPPELIN** | 11
**MEEK MILL** | **MEEK MILL** | 12
**LIVE FROM THE BRICK HOUSE** | **LIVE FROM THE BRICK HOUSE** | 13
**ZAC BROWN BAND** | **ZAC BROWN BAND** | 14
**SAM TUCKER** | **SAM TUCKER** | 15
**MIGOS** | **MIGOS** | 16
**TYRESE** | **TYRESE** | 17
**HOZIER** | **HOZIER** | 18
**ZAC BROWN BAND** | **ZAC BROWN BAND** | 19
**MAROON 5** | **MAROON 5** | 20
**MAJOR LAZER** | **MAJOR LAZER** | 21
**J. COLE** | **J. COLE** | 22
**ERIC CLAPTON** | **ERIC CLAPTON** | 23
**RIGHTEOUS DEPUTY** | **RIGHTEOUS DEPUTY** | 24
**SHAQ** | **SHAQ** | 25
**THE GOOD THE BAD & THE QUEEN** | **THE GOOD THE BAD & THE QUEEN** | 26
SALES DATA COMPILED BY The week's most popular albums across all genres, ranked by album sales, audio on-demand streaming activity and digital album streams from albums, according to Nielsen Music. See Charts Legend on billboard.com/biz for complete rules and explanations.

V) U

Data for week of 08.22.2015 Go to BILLBOARD.COM/BIZ for complete chart data

Twenty One Pilots’ ‘Blurryface’ zooms 20–8 on the Billboard 200 with 25,000 equivalent-album units (up 45 percent) earned in the week ending Aug. 6, according to Nielsen Music. The rise is owed to the vinyl LP release of the set on July 31. The LP edition sold 7,000 copies for the week, aiding the album’s overall 75 percent sales gain (to 17,000). Meanwhile, the duo’s current single, “Teary In My Heart,” spends an eighth straight week at No. 2 (its peak) on the Alternative chart. —K.C.

Stone's seventh album, Water for Your Soul starts at No. 34 with 12,000 units and also charts new territory for the singer: It marks her debut on Reggae Albums with its No. 1 bow.

Buddy Guy - Born To Play Guitar

The veteran artist nabbed his 11th chart entry on the Billboard 200 with Born to Play Guitar (No. 9,000 units). It also earns the six-time Grammy Award winner his fifth No. 1 on Blues Albums.
Q&A

Migos

Your debut album, Yung Rich Nation, enters Top Album Sales at No. 11 and the Billboard 200 at No. 17. How did recording it differ from making your many mixtapes?

Takeoff: The process is the same, but we’re trying to get every aspect and angle. So we were going to do trap for the gangsters, do some club records, something for West Coast, East Coast, up North, down South. But we ain’t going to leave our window. Migos are trendsetters.

The album has at least two references to the 1992 movie Aladdin. What’s with all the Disney love?

Quavo: We just compare our lifestyle to movies so you can relate to them. When I say I bought a carpet from Aladdin so I could finesse and do magic, that means I had to get me a new whip, or I had to get something in disguise to work my magic, to finesse the plug to get out of here.

Takeoff: We used it in reference so the kids can know, too.

Migos’ flow has been co-opted in the past few years. Do you notice other rappers using your rhyme patterns?

Takeoff: They biting, trying to bite the style. Everybody biting ever since we made “Versace.” Y’all don’t give us credit. [Drake] bit the flow. Quavo: Oh, I know. Drizzy know he bit the flow! “Versace,” Versace, Medusa head on me like I’m Illuminati... Drizzy got on “Versace,” right? My boy Drizzy Drake got them bars from me. We ain’t tripping on boss.

—John Kennedy
Ora’s ‘Body’ Takes A Bow

On the Billboard + Twitter Top Tracks chart, Rita Ora (below) enters at No. 14 with ‘Body,’ her duet with Chris Brown. Since the pair’s sensual jam arrived Aug. 7, the official audio has collected more than 2.3 million global views on YouTube as of Aug. 11. “Body” is expected to appear on Ora’s as-yet-untitled sophomore album. Her 2012 debut, Ora, was never released stateside. Meanwhile, Robin Thicke returns to Top Tracks with “Black Together,” which drives to a No. 22 bow. The R&B crooner taps powerhouse players for the tune, enlisting Nicki Minaj for a guest verse and Max Martin to produce. “Together” is Thicke’s first single release following his lukewarmly received album Paula, which debuted and peaked at No. 8 on the Billboard 200 dated July 19, 2014 (but spent just five weeks on the list). Interest around the singer’s potential resurgence sends his Twitter mentions racing to 16,700 for the week ending Aug. 9, according to Next Big Sound, a surge of 1,300 percent.

Another hitmaking act also reappears. Macklemore & Ryan Lewis debut at No. 30 with “Growing Up (Siliana’s Song),” featuring Ed Sheeran. The duo unexpectedly released the ode ("Siliana" in the title is the name of Macklemore’s newborn daughter) as a free download on Aug. 5, and the official audio on SoundCloud has registered more than 1.4 million plays.

—Trevor Anderson
# SOCIAL 50™

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## MAINSTREAM TOP 40™

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<td>WHERE ARE YOU RIGHT NOW</td>
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**HOT COUNTRY SONGS™**

<table>
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<th>CERTIFICATION</th>
<th>PRODUCTION/SONGWRITERS</th>
<th>DEBUT</th>
<th>WEEKS ON CHART</th>
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<tr>
<td>4</td>
<td>KICK THE DUST UP</td>
<td>Luke Bryan</td>
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<td>CRASH AND BURN</td>
<td>Thomas Thett</td>
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<td>LOVING YOU EASY</td>
<td>Zac Brown Band</td>
<td>4</td>
<td>TAKE YOUR TIME</td>
<td>Sam Hunt</td>
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<td>HOUSE PARTY</td>
<td>Sam Hunt</td>
<td>4</td>
<td>BUY ME A BOAT</td>
<td>Chris Janson</td>
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<td>STRIP IT DOWN</td>
<td>Luke Bryan</td>
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<td>LIKE A WRECKING BALL</td>
<td>Eric Church</td>
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<td>SAM HUNT</td>
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<td>KISS YOU IN THE MORNING</td>
<td>Chase Rice</td>
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<td>JOHN CONOR, JOHN DEERE, JOHN 3:16</td>
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<td>JASON ALDEAN</td>
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<td>COUNTRY AIRPLAY</td>
<td>Data for week of 08.22.2015</td>
<td>Go to BILLBOARD.COM/BIZ for complete chart data</td>
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**TOP COUNTRY ALBUMS™**

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<td>Alan Jackson</td>
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<td>ANGELS AND ALCOHOL</td>
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<td>3 32</td>
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<td>I’M NOT THE ONLY ONE</td>
<td>Sam Hunt</td>
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<td>I’M NOT THE ONLY ONE</td>
<td>Sam Hunt</td>
<td>5 29</td>
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<td>SAM HUNT</td>
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<td>5 29</td>
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**HUNT, RAY SHINE**

“House Party” by Sam Hunt (above) surges 2-1 on Hot Country Songs, becoming the third No. 1 from his debut album, Montevallo. The set, meanwhile, rebounds 3-1 for a ninth consecutive week atop Top Country Albums, with 13,000 sold, according to Nielsen Music. Hunt, who previously ruled Hot Country Songs with “Leave the Night On” and “Take Your Time,” is the first act that started when I was 9 years old, playing in my grandpa’s band. “Kiss” is the third debut single to crown Country Airplay in 2015, following Kelsea Ballerini’s “Love Me Like You Mean It” and A Thousand Horses’ “Smoke.” Three introductory songs had topped the chart since 2006, when Carrie Underwood arrived with “Jesus, Take the Wheel,” followed by The Wreckers’ “Leave the Pieces” and Heartland’s “I Loved Her First.” —Jim Asker
SHUT UP AND DANCE
HOZIER
CUT THE CORD

August 22
MEM
49 0 0
30 0
AGO
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31
14
1618
12
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## HOT R&B/HIP-HOP SONGS™

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<tr>
<td>102</td>
<td>Just a Friend</td>
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## TOP R&B/HIP-HOP ALBUMS

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<td>Life's A Bitch</td>
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<td>Black Rose</td>
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<td>Migos</td>
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<td>Yung Rich Nation</td>
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<td>Water For Your Soul</td>
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<td>Blood</td>
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## RAP DIGITAL SONGS

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<td>108</td>
<td>Back to Back</td>
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<tr>
<td>109</td>
<td>Back to Back</td>
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## Chart Notes

Professional Rapper, the debut full-length by Lil Dicky, opens atop Rap Albums with 22,000 copies sold in the week ending Aug. 6, according to Nielsen Music. The comedic rapper (real name: David Burd) also enters at No. 1 on Comedy Albums and No. 7 on the Billboard 200. The album and its supporting music clips were funded in part by a Kickstarter campaign that raised $810,000.

Lil Dicky first found viral success on YouTube in 2013 after releasing a video for the track "ExBoyfriend," which has amassed nearly 11 million global views as of Aug. 11.

Meanwhile, four new Drake songs arrive on Hot R&B/Hip-Hop Songs, some of them due to his recent beef with fellow rapper Meek Mill. "Back to Back," Drake's second release targeting Mill in a Twitter-beef feud that began July 21, leads the bunch at No. 8, marking his third No. 1 debut on total 109 charted tracks.

The song sold 122,000 downloads, enough for a No. 1 on Rap Digital Songs — his fourth debut atop the chart as a lead act (and fourth overall). Drake's first diss track directed at Mill, "Charged Up," released July 22, arrives at No. 21, marking his third No. 1 debut on total 109 charted tracks.

To No. 1

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**Aug 22, 2015**

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*For the latest charts, please visit [Billboard.com](http://www.billboard.com).*
**TOP 10 L flats**

**Hot Latin Songs**

1. **Aunque Ahora Esté Con El**
   - Artist: J.R. Reyes Coipel & C. F. Felix
   - Peak: #6
   - Weeks: 1

2. **La Mordidita**
   - Artist: Joan Sebastian
   - Peak: #12
   - Weeks: 1

3. **Hilito**
   - Artist: F. Camacho Tizado
   - Peak: #28
   - Weeks: 2

4. **Bando Sinaloense MS de Sergio Lizarraga**
   - Artist: J. L. Guerra Seijas
   - Peak: #21
   - Weeks: 1

5. **El Chocho**
   - Artist: Gerardo Ortiz
   - Peak: #14
   - Weeks: 1

6. **Tiempo**
   - Artist: Los Tucanes de Tijuana Feat. Codigo FN
   - Peak: #19
   - Weeks: 1

7. **Gracias a Tí**
   - Artist: Banda El Recodo de Cruz Lizarraga
   - Peak: #17
   - Weeks: 1

8. **La Arrolladora Banda el Limon de Rene Camacho**
   - Artist: Maluma
   - Peak: #28
   - Weeks: 2

9. **El Chocho**
   - Artist: Los Tucanes de Tijuana Feat. Codigo FN
   - Peak: #19
   - Weeks: 1

10. **La Trakalosa de Monterrey**
    - Artist: Banda La Arrolladora Banda El Limon de René Camacho
    - Peak: #31
    - Weeks: 1

**Top Latin Albums**

1. **Dale**
   - Artist: Luis Miguel
   - Peak: #1
   - Weeks: 1

2. **Como Anoche (Del Super Video)**
   - Artist: J. Ramirez
   - Peak: #16
   - Weeks: 1

3. **Dios Te Curare**
   - Artist: Maluma
   - Peak: #29
   - Weeks: 1

4. **Si Tú Me Amas**
   - Artist: Luis Miguel
   - Peak: #23
   - Weeks: 1

5. **Si Tú Me Amas (Del Super Video)**
   - Artist: Luis Miguel
   - Peak: #23
   - Weeks: 1

6. **El Chelo**
   - Artist: Luis Miguel
   - Peak: #12
   - Weeks: 1

7. **Banda Bambino**
   - Artist: Los Tucanes de Tijuana Feat. Codigo FN
   - Peak: #19
   - Weeks: 1

8. **Me Necesito**
   - Artist: Luis Miguel
   - Peak: #26
   - Weeks: 1

9. **Si Tú Me Amas (Del Super Video)**
   - Artist: Luis Miguel
   - Peak: #23
   - Weeks: 1

10. **Si Tú Me Amas (Del Super Video)**
    - Artist: Luis Miguel
    - Peak: #23
    - Weeks: 1

**Regional Mexican Airplay**

1. **El Chocho**
   - Artist: Gerardo Ortiz
   - Peak: #23
   - Weeks: 1

2. **El Chocho**
   - Artist: Gerardo Ortiz
   - Peak: #23
   - Weeks: 1

3. **El Chocho**
   - Artist: Gerardo Ortiz
   - Peak: #23
   - Weeks: 1

4. **El Chocho**
   - Artist: Gerardo Ortiz
   - Peak: #23
   - Weeks: 1

5. **El Chocho**
   - Artist: Gerardo Ortiz
   - Peak: #23
   - Weeks: 1

6. **El Chocho**
   - Artist: Gerardo Ortiz
   - Peak: #23
   - Weeks: 1

7. **El Chocho**
   - Artist: Gerardo Ortiz
   - Peak: #23
   - Weeks: 1

8. **El Chocho**
   - Artist: Gerardo Ortiz
   - Peak: #23
   - Weeks: 1

9. **El Chocho**
   - Artist: Gerardo Ortiz
   - Peak: #23
   - Weeks: 1

10. **El Chocho**
    - Artist: Gerardo Ortiz
    - Peak: #23
    - Weeks: 1

**Certification**

- **曷**: Earned a Gold certification.
- **曷**: Earned a Platinum certification.
- **曷**: Earned a Double Platinum certification.
- **曷**: Earned a Triple Platinum certification.
- **曷**: Earned a 4x Platinum certification.

**HOT LATIN SONGS**

**Hot Latin Songs**

1. **Aunque Ahora Esté Con El**
   - Artist: J.R. Reyes Coipel & C. F. Felix
   - Peak: #6
   - Weeks: 1

2. **La Mordidita**
   - Artist: Joan Sebastian
   - Peak: #12
   - Weeks: 1

3. **Hilito**
   - Artist: F. Camacho Tizado
   - Peak: #28
   - Weeks: 2

4. **Bando Sinaloense MS de Sergio Lizarraga**
   - Artist: J. L. Guerra Seijas
   - Peak: #21
   - Weeks: 1

5. **El Chocho**
   - Artist: Gerardo Ortiz
   - Peak: #14
   - Weeks: 1

6. **Tiempo**
   - Artist: Los Tucanes de Tijuana Feat. Codigo FN
   - Peak: #19
   - Weeks: 1

7. **Gracias a Tí**
   - Artist: Banda El Recodo de Cruz Lizarraga
   - Peak: #17
   - Weeks: 1

8. **La Arrolladora Banda el Limon de René Camacho**
   - Artist: Maluma
   - Peak: #28
   - Weeks: 2

9. **El Chocho**
   - Artist: Los Tucanes de Tijuana Feat. Codigo FN
   - Peak: #19
   - Weeks: 1

10. **La Trakalosa de Monterrey**
    - Artist: Banda La Arrolladora Banda El Limon de René Camacho
    - Peak: #31
    - Weeks: 1

**Top Latin Albums**

1. **Dale**
   - Artist: Luis Miguel
   - Peak: #1
   - Weeks: 1

2. **Como Anoche (Del Super Video)**
   - Artist: J. Ramirez
   - Peak: #16
   - Weeks: 1

3. **Dios Te Curare**
   - Artist: Maluma
   - Peak: #29
   - Weeks: 1

4. **Si Tú Me Amas**
   - Artist: Luis Miguel
   - Peak: #23
   - Weeks: 1

5. **Si Tú Me Amas (Del Super Video)**
   - Artist: Luis Miguel
   - Peak: #23
   - Weeks: 1

6. **El Chelo**
   - Artist: Luis Miguel
   - Peak: #12
   - Weeks: 1

7. **Banda Bambino**
   - Artist: Los Tucanes de Tijuana Feat. Codigo FN
   - Peak: #19
   - Weeks: 1

8. **Me Necesito**
   - Artist: Luis Miguel
   - Peak: #26
   - Weeks: 1

9. **Si Tú Me Amas (Del Super Video)**
   - Artist: Luis Miguel
   - Peak: #23
   - Weeks: 1

10. **Si Tú Me Amas (Del Super Video)**
    - Artist: Luis Miguel
    - Peak: #23
    - Weeks: 1

**Regional Mexican Airplay**

1. **El Chocho**
   - Artist: Gerardo Ortiz
   - Peak: #23
   - Weeks: 1

2. **El Chocho**
   - Artist: Gerardo Ortiz
   - Peak: #23
   - Weeks: 1

3. **El Chocho**
   - Artist: Gerardo Ortiz
   - Peak: #23
   - Weeks: 1

4. **El Chocho**
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9. **El Chocho**
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   - Weeks: 1

10. **El Chocho**
    - Artist: Gerardo Ortiz
    - Peak: #23
    - Weeks: 1

**Certification**

- **曷**: Earned a Gold certification.
- **曷**: Earned a Platinum certification.
- **曷**: Earned a Double Platinum certification.
- **曷**: Earned a Triple Platinum certification.
- **曷**: Earned a 4x Platinum certification.
The week's top-selling current Christian albums, ranked by sales data as of August 22, 2015.

**HOT CHRISTIAN SONGS**

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**HOT GOSPEL SONGS**

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**TOP CHRISTIAN ALBUMS**

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Data for week of 08.22.2015. Go to BILLBOARD.COM/BZ for complete chart data.
**TOP DANCE/ELECTRONIC SONGS™**

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**HOT DANCE/ELECTRONIC ALBUMS™**

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**HOT DANCE/ELECTRONIC SONGS™**

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<td>Close Your Eyes</td>
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<td>Let It Be</td>
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**Certifications**

- **AG** - on Hot Dance/Electronic Songs
- **LE** - on Top Dance/Electronic Albums

---

**Certification Week**

- **AG** - 28th week
- **LE** - 28th week

---

**Top Dance/Electronic Albums**

1. Major Lazer - Peace Is The Mission
2. Aluna Bara & Galimatias - Urban Fella (EP)
3. Odesza - In Return
4. Lindsey Stirling - Shatter Me
5. Batatat - Magnifique
6. Zedd - True Colors
7. Skrillex & Diplo - Shakes And Dips
8. The Chemical Brothers - Rom Is The Echoes
9. Janie Xx - In Colour
10. Years & Years - Communion
11. Calvin Harris - For Columbia
12. David Guetta - Listen
13. Sylval Esso - Sylval Esso
14. Bassnectar - To The Sun
15. Hardwire Artists - Power Music: DJ Snake Hot & Rising Demos
18. Purity Ring - Another舆论
19. Tchio - Awake
20. FKA Twigs - LP1
21. Porter Robinson - Worlds
22. Various Artists - Pop Remixed, Vol. 1
23. Chef Fakker - Built On Glass

**Top Dance/Electronic Songs**

1. Lea Salonga & The Pink Balloons - Lea Salonga & The Pink Balloons
2. Major Lazer & DJ Snake Feat. Mo - Close Your Eyes
3. Skrillex & Diplo - You're A Monster
4. Major Lazer - Let It Be
6. Major Lazer - Power Music: 55 Smash Hits!: Running Remixes
7. Major Lazer - Power Music: 55 Smash Hits!: Running Remixes
8. Major Lazer - Power Music: 55 Smash Hits!: Running Remixes
10. Major Lazer - Power Music: 55 Smash Hits!: Running Remixes
11. Major Lazer - Power Music: 55 Smash Hits!: Running Remixes
12. Major Lazer - Power Music: 55 Smash Hits!: Running Remixes
15. Major Lazer - Power Music: 55 Smash Hits!: Running Remixes
17. Major Lazer - Power Music: 55 Smash Hits!: Running Remixes
18. Major Lazer - Power Music: 55 Smash Hits!: Running Remixes
19. Major Lazer - Power Music: 55 Smash Hits!: Running Remixes
20. Major Lazer - Power Music: 55 Smash Hits!: Running Remixes

---

**Additional Information**

- **Certification Week**
- **Top Dance/Electronic Albums**
- **Top Dance/Electronic Songs**
### Dance Club Songs™

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<td>Nathan Sykes</td>
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<td>2</td>
<td>BEAUTIFUL NOW</td>
<td>Zedd Feat. Jon Bellion</td>
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<td>HOLDING ON</td>
<td>Enclosure Feat. Gregory Porter</td>
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<td>5</td>
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<td>FIRE UNDER MY FEET</td>
<td>Leona Lewis</td>
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<td>IN MAMA DONNA</td>
<td>Matoma Feat. Noli Mijnz</td>
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<td>GG INNOCENT</td>
<td>Kelly Clarkson</td>
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<td>HONEY, I'M GOOD</td>
<td>Andy Grammer</td>
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<td>Jad Starling Feat. Di Lano</td>
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<td>Giorgio Montoro Feat. Sia</td>
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### Concert Grosses

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### U2 Wraps North American Tour

U2 makes a stop at tThe Forum in Inglewood, Calif., on its recently-concluded tour, standing at New York’s Madison Square Garden for the band’s final two cities on the tour. The band’s sold-out engagement at Madison Square Garden leaves the news Boxscore tally with 149,942 tickets sold at eight performances between July 18 and 31.

The tour total $76.1 million from 36 concerts since the May 14 launch in Vancouver, and 650,260 fans have seen the group at 10 arena dates during the North American leg of the iconic band’s Innocence & Experience Tour.

Overall sales from the tour total $76.1 million from 36 concerts since the May 14 launch in Vancouver, and 650,260 fans have seen the group at 10 arena dates during the North American leg that wrapped at the end of July. A 10-city European leg begins Sept. 4.

The band’s sold-out engagement at Madison Square Garden leaves the news Boxscore tally with 149,942 tickets sold at eight performances between July 18 and 31.

With $19.4 million in sales, the New York run set an all-time gross record for U2 at a U.S. venue, topping a $15.9 million gross earned in September 2009 from two shows at Giants Stadium in East Rutherford, N.J., during the 360° Tour.

Following in the second successive year the group’s Boston stint that generated $8.4 million in box-office sales from sold-out performances on July 10, 11, 14 and 15 at TD Garden. Among all the North American venues during the tour’s summer span, the Boston arena logged the fourth-highest gross behind MSG, Chicago’s United Center ($113.1 million) and The Forum in Inglewood, Calif. ($16.8 million).

—Bob Allen
BOYZ II MEN ALREADY HAD LANDED singles at Nos. 3 and 2 on the Billboard Hot 100 — respectively, “Motownphilly” and the a cappella ballad “It’s So Hard to Say Goodbye” from their 1991 debut album, *Cooleyhighharmony* — when the group’s next hit, “End of the Road,” arrived in June 1992. Included on the movie soundtrack to *Boomerang*, which starred Eddie Murphy, the elegiac song’s tight harmonies gave the Philadelphia quartet — Michael McCary, then 20; Nathan Morris, 21; Wanya Morris, 18; and Shawn Stockman, 19 — more than its first No. 1 single (on Aug. 15, 1992). The song set a record for what was then the longest run atop the Hot 100, at 13 weeks. Although Whitney Houston surpassed the group in 1993 when “I Will Always Love You” pushed the record to 14 weeks, “End of the Road” was just the beginning of Boyz II Men’s run of Hot 100 chart-toppers. The act would rack up four more by the end of 1997, and reclaim its record from Houston when the group’s 1995 collaboration with Mariah Carey, “One Sweet Day,” spent 16 weeks atop the chart. The achievement still stands today. In the process, Boyz II Men’s “doo-wop hip-hop” sound came to define ’90s pop and paved the way for similar acts such as Color Me Badd, All-4-One and Shai.

Boyz II Men became a trio when McCary left in 2003 and continues to tour. It last appeared on the Hot 100 in 2001, and 2014’s *Collide* reached the top 40 of the Billboard 200, raising the act’s to-date U.S. album sales to 25 million copies, according to Nielsen Music.

—GARY TRUST

**23 Years Ago**

**BOYZ II MEN BEGAN A NO. 1 STREAK WITH ‘END’**

The song was the first in a series of record-breaking singles for the Philly quartet.
TOURING CONFERENCE & AWARDS

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