Music’s MEN of STYLE

The year’s best-dressed in a stunning portfolio

STARRING
Sam Hunt, Miguel, Mark Ronson, Adam Lambert, Wiz Khalifa, Brandon Flowers, Fall Out Boy, Leon Bridges, Nick Jonas

HALSEY’S RAW POP REBELLION
‘I went through my sex, drugs, loss and existential phase at 17’

HAS PAYOLA HIT STREAMING?
Rumored bribes have the industry buzzing
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'I want to be setting trends and doing things that people don’t expect'
-Khalifa
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Mark Ronson,
Adam Lambert,
Wiz Khalifa,
Brandon Flowers,
Fall Out Boy,
Leon Bridges,
Nick Jonas

I'm not a waify little 22-year-old model, as much as I'd like to be, for fashion's sake'
-Lambert

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‘It took me a long time of studying and absorbing what fashion really is to find my own perspective’
-Miguel

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Quality is
R. City Locks In Debut Hit With Adam Levine

AFTER MAKING THEIR MARK AS SONGWRITERS, brothers Theron and Timothy Thomas are scaling the Billboard Hot 100 as artists. “Locked Away,” their new single as R. City, bounds 35-25. The reggae-pop track, featuring Maroon 5’s Adam Levine, surges to the Digital Songs top 10 (18-10; 66,000 downloads sold in the week ending Aug. 13, up 30 percent, according to Nielsen Music) and becomes the Hot 100’s top Airplay Gainer (49 million in audience, up 33 percent).

“Locked Away” is a love song inspired by real-life troubles. “The story is based on our parents,” the St. Thomas natives tell Billboard. “Our dad was locked up for five years and our mom held things down while he was gone — and still to this day. We’re happy that people are able to connect with it on different levels.”

The Thomas brothers hit No. 2 on the Hot 100 as co-writers of Iyaz’s “Replay” (2010) and Miley Cyrus’ “We Can’t Stop” (2013), and also penned top 10s for Sean Kingston and The Pussycat Dolls. Notably, “Locked Away,” co-produced by Dr. Luke, features a writing credit for Toni Tennille, thanks to its similarity to Captain & Tennille’s 1980 Hot 100 No. 1, “Do That to Me One More Time.” Its video premiered Aug. 17, ahead of R. City’s forthcoming debut album for RCA.

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—GARY TRUST
You already had a No. 1 album with "Handwritten," but "Stitches" is your first Mainstream Top 40 airplay chart hit. As an artist who blew up on social media, do you think radio still matters? Absolutely. It’s not easy to have a radio hit. You can feel the difference between "Stitches" and my other songs — when I’m opening for Taylor Swift, shows, they’ll know the song when I play it. "Stitches" is very me, and it has connected with my fans in a way I wanted it to. It’s a great feeling.

Is "Stitches" about a real-life relationship? Not exactly. It’s more about feeling heartbroken and emotionally beaten up, but that can be taken in different ways, in any type of relationship. It doesn’t have to be about a girl.

Have you ever needed to get stitches in real life? When I was 13, I cut the back of my leg open and got 14 stitches. I was trying to step over a guardrail, and it sucks because I easily could have walked around it. A week before that, I had broken my wrist, and a week after getting stitched up, I went in for appendicitis. That was a weird month.

—JASON LIPSHUTZ
### Top 100 Songs

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
<th>Peak</th>
<th>This</th>
<th>Last</th>
<th>On Chart</th>
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<tbody>
<tr>
<td>1</td>
<td>The Weeknd - Available Now</td>
<td>The Weeknd</td>
<td></td>
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<tr>
<td>2</td>
<td>High by the Beach</td>
<td>Florida Georgia Line</td>
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<tr>
<td>3</td>
<td>One Hell of an Amen</td>
<td>Big Time Rush</td>
<td></td>
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<tr>
<td>4</td>
<td>Baby Mine</td>
<td>Cameron Boyce</td>
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<tr>
<td>5</td>
<td>Cold Water</td>
<td>Calvin Harris &amp; Disciples</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>6</td>
<td>Break Up With Him</td>
<td>Old Dominion</td>
<td></td>
<td></td>
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<tr>
<td>7</td>
<td>I'm Comin' Over</td>
<td>Chris Young</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>8</td>
<td>Comfy</td>
<td>K Camp</td>
<td></td>
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<tr>
<td>9</td>
<td>The Night Is Still Young</td>
<td>Nicki Minaj</td>
<td></td>
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<tr>
<td>10</td>
<td>Real Life</td>
<td>Jake Owen</td>
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### New Songs

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<th>Position</th>
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<th>Peak</th>
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<th>Last</th>
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<tr>
<td>61</td>
<td>Break Up With Him</td>
<td>Old Dominion</td>
<td></td>
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<tr>
<td>62</td>
<td>Consequence</td>
<td>Dan + Shay</td>
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<tr>
<td>63</td>
<td>European</td>
<td>Florida Georgia Line</td>
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<tr>
<td>64</td>
<td>What You Need</td>
<td>Disclosure &amp; Jack Harries</td>
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</tr>
<tr>
<td>65</td>
<td>I'm Coming Out</td>
<td>Chef</td>
<td></td>
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</tr>
<tr>
<td>66</td>
<td>It's On</td>
<td>Raisins Alien</td>
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<tr>
<td>67</td>
<td>Nothing But Love</td>
<td>Cold War</td>
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<tr>
<td>68</td>
<td>Back The Funk Up</td>
<td>Trooper</td>
<td></td>
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<tr>
<td>69</td>
<td>I'm Not Like You</td>
<td>I'M NOT LIKE YOU</td>
<td></td>
<td></td>
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<tr>
<td>70</td>
<td>Feel It (1-800-Hotline)</td>
<td>Hotline Bling</td>
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<tr>
<td>71</td>
<td>Let Me See Ya Girl</td>
<td>Cole Swindell</td>
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### Re-Entries

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<tr>
<td>54</td>
<td>Stay</td>
<td>Black Eyed Peaces</td>
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<td></td>
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<tr>
<td>55</td>
<td>Bright Eyes</td>
<td>Panic! At The Disco</td>
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<tr>
<td>56</td>
<td>Almost Good</td>
<td>Reel Big Fish</td>
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<tr>
<td>57</td>
<td>Something in the Way</td>
<td>The Weeknd</td>
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<tr>
<td>58</td>
<td>The Hills</td>
<td>The Weeknd</td>
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<td></td>
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<tr>
<td>59</td>
<td>Therefore (A Rainy Day)</td>
<td>Nicky Jam</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>60</td>
<td>The Next Day</td>
<td>Black Eyed Peaces</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

### Producers

- S.McAllaney (M. Ramsey, T. Rosen, B. Tursi, G. Sprung, W. Sellers) RCA Nashville
- M. Knox (D. Davidson, R. Akins, A. Gorley) Broken Bow
- Nic Nac (P. M. Perez, N. Balding, M. Griffin, M. L. Kragen, C. M. Brown, M. R. Nguyen-Stevoen, J. A. Femata, G. Veikos) Wolfpack/InterScope
- D. Huff (B. Gilbert, M. Dekle, B. Da Vis) Valory
- J. Bhasker, T. Johnson (C. Ochs, T. Johnson, J. Bhasker) Arista Nashville
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BILLY JOEL
AT
THE GARDEN.
Whether they’re from Nashville or Vegas, an Idol or a JoBro, today’s best-dressed rock stars do more than blur the lines between high and low and glam and grunge — they disregard them.

In 2014, a judge ruled that Shakira’s hit “Loca” was lifted from another song. A year later, it was revealed that the original tape was a forgery.

Has old-school radio payola infiltrated online as well? Yes, according to Billboard’s investigation, which takes a look at how playlists on Spotify and elsewhere are compromised.

Meet Halsey — the blue-haired bipolar bisexual with an army of online fan girls: “I’m 20, but I feel 40.”

Luke Bryan and Dr. Dre make it a blockbuster week at the top of the Billboard 200.

Coda In 2000, Janet Jackson claimed her ninth No. 1 single on the Hot 100 with “Doesn’t Really Matter.”
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The Experiment

Nothing illustrates Kobalt’s power better than an experiment set up by Joel Martin. He is the manager of Eminem’s former production team, FBT Productions, the company behind the Universal lawsuit. In 2002 Eminem had just released “Lose Yourself”, from his movie 8 Mile, that would go on to win an Oscar. The song’s writers included Eminem, Jeff Bass and Luis Resto.

Martin split collection among three outfits: Eminem stayed with his publisher, Famous Music; Bass was represented by Universal; and Resto by Kobalt. With three accounts collecting on the same song in every territory, Martin sat back and watched. “We saw in real time what was going on,” he says. “When we collected money in Greece, say, we expected to see the same shares show up at the same time. That didn’t happen.”

What did happen was that the big publishers took twice as long to report money they collected and pay the artist, in every territory. “We would get money a full year ahead of all the major publishers through Kobalt because they were collecting and reporting it immediately,” Martin says. “The others were sitting on it. We’re talking millions of dollars here. What were they doing with it? Why were they sitting on it? They wouldn’t say.”

Multiply those millions across hundreds of artist deals and it starts to add up. But the damning part is that the uncollected royalties give the labels unfair leverage over artists. “If an artist needs money, he goes to the publisher for an advance,” Martin says. “And the publisher says, ‘OK, we’ll give you an advance, but you have to re-sign with us for another three years or whatever.’ But the artist’s own money is sitting there in the pipeline. And the publishers are playing this game. It happens all the time. No exception.”

With Kobalt, artists see money gathered in real time at the point at which it’s collected—and their account is immediately credited. Ahdritz has set it up like a cashpoint machine. “You go into the pipeline yourself, this thing you were never even allowed to see before,” he says, “and deduct your money, no strings attached.”

Read the full story at http://koba.lt/WiredExperiment

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‘PLAYOLA’ INFILTRATES THE STREAMING SERVICES

ONCE A DEMOCRATIC REALM OF TASTEMAKERS, PLAYLISTS ARE NOW BEING INFLUENCED — AND EVEN PURCHASED — BY LABELS

BY GLENN PEOPLES

As the internet has leveled many power blocs of the old music business, playlists have become valuable currency in streaming’s new world order, so much so that record companies now actively promote — and sometimes pay for — their songs to appear on such services as Spotify, Deezer and Apple Music.

Playlist promotion “is a very, very big deal,” says Daniel Glass, whose Glassnote Records (Mumford & Sons) began actively soliciting songs to streaming companies about two years ago. “It’s part of our company culture and our lingo in the hallways.”

Glassnote isn’t alone. Labels are incorporating playlist promotion into their overall marketing strategies with the knowledge that discovery through a list favored by, say, music supervisors can lead to synch licenses for a new artist. Radio also uses streaming data to inform spin cycles, with rock and pop formats in particular looking to “amplify what’s bubbling up,” says a digital music executive. “Stations don’t want to be behind what’s online.”

The practice truly went aboveground on Aug. 5, when Universal Music Group named industry veteran Jay Frank senior vp global streaming marketing (reporting to Michele Anthony, executive vp recorded music, and Andrew Kronfeld, president of global marketing) and invested in his digital marketing firm DigMark, an innovator in playlist promotion that charges label clients $2,000 for a six-week campaign.

Frank, who has a reputation among his peers as a “data guru,” is a logical hire for a corporation such as UMG. Yet sources tell Billboard that Frank’s company is among those that have adopted some of radio promotion’s unsavory practices, such as paying for placement on playlists, if not buying and thus controlling them outright. Multiple insiders allege that the major music groups — as well as DigMark and a playlist promoter — have paid influential curators to populate their playlists with their clients’ music. Some third-party users are known to request money to include songs on their playlists.

Pay for play “is definitely happening,” claims a major-label marketing executive, one of several who say that popular playlists can and have been bought. Glass says: “I’ve heard scuttlebutt about it, but I don’t have concrete evidence.”

According to a source, the price can range from $2,000 for...
a playlist with tens of thousands of fans to $10,000 for the more well-followed playlists. And these practices are not illegal, although it would be difficult to find an official policy in the fine print. In a statement to Billboard, Spotify communications head Jonathan Prince says its new terms of service, soon hitting the United States, prohibit selling accounts and playlists or “accepting any compensation, financial or otherwise, to influence ... the content included on an account or playlist.”

Yet policing, let alone enforcing, these terms could be difficult. Spotify can investigate when allegations arise, and in the case of violations, delete a playlist or remove the user from the service. But there are loopholes. DigMark, for example, believes it operates within Spotify’s rules because it pays a small amount — typically $100 to $350 — to tastemakers on a “consultancy” basis, not for placement of specific songs, according to a UMG source with knowledge of the business. The payment is meant to ensure that the playlist creator hears and considers DigMark clients’ music. (Frank would not comment.)

The practice has galled many who fear that streaming playlists will become like radio playlists: reachable only by labels and artists with the resources to afford robust promotion. (It costs upward of $300,000 to push a song to radio on a national scale. Also worth noting: The three majors are all equity partners in Spotify.)

“It takes something democratic and makes it so that money wins,” groused a digital executive. (Reps for UMG, Warner Music Group and Sony Music declined comment, although there are those within the companies who insist they do not buy or pay for placement on playlists.)

What does it mean for developing artists? A familiar uphill battle to get their music heard. Still, even if the playlist world has been compromised, many find the new boss much more palatable than the old one. “For me and the artists I manage, this presents an opportunity that’s pretty equitable,” says Charles Alexander, a digital marketer and co-founder of Streaming Promotions. “If one playlistier doesn’t like us, we go on to the next one. At consolidated radio, if someone doesn’t like us, we’re dead in the water.”

Toyota Revs Up Its Latin Music Presence

The automaker-sponsored J Balvin tour, with Becky G as special guest, launches Sept. 23 in Miami

By Leila Cobo

For its first major tour sponsorship in the U.S. Latin music market, Toyota is placing its bets on up-and-coming Colombian star J Balvin, who was named best new artist at the Billboard Latin Music Awards in April. The automaker is the official partner of the singer’s first headlining North American tour, which launches Sept. 23 in Miami with rising Mexican-American singer Becky G as guest artist on all 18 dates. The campaign will include branded content and vehicle integrations at venues, and ties into a larger strategy for the automaker that also includes sponsorship of La Banda, the TV competition seeking the next Latino boy band (which premieres Sept. 13 on Univision), and its “Musica y Destinos con Toyota” platform, which launched in 2013 and partners the brand with up-and-coming acts, initially through social media campaigns. Other artists in the program include Becky G, Natalia Lafourcade and Ximena Sarinana.

“We’ve never done anything this big in the Latin music community,” says Jim Baudino, Toyota’s engagement marketing manager.

Hispanic major-media ad spending grew 12 percent to $9.5 billion from 2013 to 2014 — far above the estimated 4.9 percent growth for overall U.S. spending, according to Ad Age. Among the list of top Hispanic media spenders, Toyota ranked at No. 15, behind only General Motors and Nissan. The company slipped from its No. 13 slot in 2013, but actually upped its Hispanic media dollars from $81.9 million to $83 million, according to Kantar Media.

Toyota’s Balvin partnership began in 2014 with activations and other programs during his tour with Enrique Iglesias and Pitbull. Baudino adds, “Our focus is artists on the rise.”

TALE OF THE TAPE: JUDGE RULES SHAKIRA IS NO COPYCAT

How new evidence led to the dismissal of a 2012 copyright infringement lawsuit over the Colombian superstar’s 2010 hit single, “Loca”

On Aug. 18, U.S. District Court Judge Alvin Hallerstein dismissed a 2012 lawsuit filed by indie publisher Mayimba Music against two Sony/ATV Latin music publishing divisions. The suit alleged Shakira’s 2010 hit “Loca,” which reached No. 32 on the Billboard Hot 100, and the tune that inspired it, Dominican singer El Cata’s “Loca Con Su Tiguere,” were illegal copies of a song (that bore the same title as El Cata’s) written by Ramon “Arias” Vasquez and allegedly recorded onto a cassette tape in 1998. In August 2014, that tape had prompted Hallerstein to rule in favor of Mayimba, but as this timeline shows, new evidence led the judge to reverse his decision.

Vasquez testifies that he wrote “Loca Con Su Tiguere,” which was recorded on a cassette in 1998 by Dominican group Joan Rabioso y Collection. He also alleges El Cata recorded a very similar version and claimed it as his own composition.
The New Upfronts

Taking a page from TV, Capitol, Epic and iHeart host splashy conferences for influencers and potential business partners

BY SHIRLEY HALPERIN

Fifty-plus years after ABC introduced the concept, upfronts are sweeping the music industry.

The TV networks’ annual programming pageants targeting tastemakers and business partners have been adopted by savvy, if not tardy, music companies. Witness the iHeartSummit, a two-day showcase by record companies, managers and artists (from Leon Bridges to Justin Bieber) for some 100 key influencers working for the radio giant, which took place Aug. 4-6 in Burbank (a winter session was held in January). There’s also the yearly Capitol Congress, a curated, daylong presentation of Universal Music Group’s current projects, interspersed with Q&As (Apple’s Beats 1 DJ Zane Lowe interviewed the surviving members of Beastie Boys) and star appearances (Katy Perry), held Aug. 5-6, and Epicfest, an afternoon session hosted by the Sony Music label on Aug. 29 and featuring acts from its roster, including Future and Ozzy Osbourne.

The idea isn’t novel. In the 1990s, major labels like Columbia Records hosted their own “roadshows,” where new records were played for staffers in an annual pep rally. During the Clive Davis era, BMG would schedule elaborate listening sessions at conferences held at hotels and resorts that were attended by up to 1,000 employees.

But what were once private events are now open to all potential partners. “We’re showcasing our goods for everyone we could possibly do business with, whether it be a brand, a TV booker or a journalist,” says Epic Records chairman/CEO Antonio “L.A.” Reid, noting that executives from Apple and Google already have RSVP’d for Epicfest.

Costs for such events vary, but are generally thought to be affordable — certainly comparable to one-on-one meetings in multiple markets. The iHeartSummit, for example, is held at the company-owned iHeart theater, while Epicfest will be staged on the Sony Pictures lot. Capitol rented out a movie theater, club and five food trucks, which prices out at around $50,000; sponsors brought in by the label’s in-house branding agencies help offset that cost (Capitol hooked up with Citi, audio company DTS and Boulevard Brewery).

Even with flights and accommodations, executives agree that the expenditure is worth it. Says Republic Records executive vp Charlie Walk of the iHeartSummit: “It’s a very strategic approach, because in that room you have a highly sophisticated group of the top 100 programmers in the United States.” Offers Capitol Music Group chairman/CEO Steve Barnett: “It’s the best investment we make all year.”

Above: Capitol’s Barnett addressed the troops at Hollywood’s ArcLight Theatre, noting that a Beastie Boys flag was flying atop the tower for the first time since Paul’s Boutique arrived in 1989. Below: Rita Ora and Justin Bieber (inset) appeared at the iHeartSummit.
EATED IN HER THIRD-FLOOR office at Universal Music Group’s headquarters in Santa Monica, Wendy Goldstein is experiencing a welcome bout of deja vu.
Last August, Ariana Grande’s MTV Video Music Awards performance helped launch the singer’s sophomore album, My Everything, which debuted at No. 1 on the Billboard 200 dated Sept. 13, 2014 and hasn’t left the top 100 since. Now, labelmate The Weeknd is poised for a similar bump when the VMAs return Aug. 30 — the same weekend the rising alternative R&B singer will release his much-anticipated third album, Beauty Behind the Madness.

It has been a hot two years for Republic and Goldstein. In addition to working with Grande and The Weeknd, the Brooklyn native has contributed to hits for Enrique Iglesias, Florida Georgia Line (the top five hit “Cruise” featuring Nelly) and newcomer Natalie La Rose. Her latest A&R project? Actress-singer Hailee Steinfeld’s debut single, “Love Myself.”

The divorced Goldstein made her industry debut at 19 when the former DJ left college on a whim to become secretary and later talent scout for late Epic Records A&R executive Bruce Harris. That $13,500-per-year gig opened the door to A&R posts with RCA, Atlantic subsidiary East West, Geffen (where she solidified her hip-hop credentials by signing The Roots, Common, GZA and Republic act The Bloodhound Gang) and Priority/Capitol before joining Republic, initially as a consultant, in 2008.

“A&R is half skill and half luck,” says Goldstein. “It’s a job you can only learn hands-on. There’s no school or manual; it’s forever changing. And that’s the fun part.”

The Weeknd was the first performer announced for the MTV VMAs. Was that planned?
It’s just the way it worked out — I’m sure that him having the No. 1 single with “Can’t Feel My Face” probably weighed in. But the VMAs are the perfect vehicle: They’re still edgy, unpredictable, exciting and geared at youth. [Republic executives] Monte Lipman, Charlie Walk and Joseph Carozza had been jockeying for the VMAs since March.

And him not doing many interviews:
Was that a strategic plan?
That is very much him. In this world where everyone will talk to anyone at any time, it’s very rare to have someone of his age, 25, be that type of person. He likes to have his music speak for itself. That’s why we’ve done listening sessions: No one has the album. The only people who actually have a copy are The Weeknd; [Republic senior vp A&R] Nate Albert, who signed him; and myself.

And no leaks?
Knock wood, not yet. Even the executives here, who have heard the record, haven’t asked for a copy.

Four of the seven No. 1 radio songs in 2015 so far are on Republic. Why is the company so strong at top 40?
As a company, we’ve become very fine-tuned at understanding what a radio record is — for this moment in time; those things change. But for the run we’re having now, there’s this certain DNA to a hit song that we know how...
to do. We’re also very strategic with our releases. People always say, “Oh, they’re a radio company,” or, “They’re a research company.” I beg to differ. We’re a very A&R-centric company. All of the successful records we’ve had, for the most part, in the last two years have been made from scratch.

How would you dissect the DNA at this point?
It’s tough to pinpoint. “Can’t Feel My Face” breaks all the rules. He’s talking about drugs, to begin with — and not soft drugs. But I think the DNA is simply

“things that are really catchy, interesting and stick with you. If you look at the common thread of a lot of our records, they’re catchy and fit the artist. A hit record is just a moment, a 3:30 version of something that stays with you forever.

With consolidation, how do you deal with bidding wars between other UMG labels?
Within the company, there aren’t really bidding wars, so to speak. If a Universal label likes something, it’s whoever puts in the offer first. We can’t pump up the price from inside. But bidding wars still happen outside the company. When something is hot, everyone tends to run after it, and sometimes throws money at it. But the acts are smarter now.

When was the last time you went in hard?
It was a company effort but Tyler Arnold, one of our assistants in the New York A&R department, signed rapper Post Malone. Tyler was there early, and he stayed with Post when he started heating up — we were actually the last label to go in.

Rap is having a moment right now with critically acclaimed albums by Kendrick Lamar, J. Cole and others. But why is R&B so challenged?
I don’t think the artists are being as innovative as they should be. Even on the hip-hop side, the records have been
dumbed down so that very few really smart records get through, like a J. Cole, Kendrick or a Big Sean. But on the singing side, it has been worse. No one has been able to pull up with a defining record that’s a game-changer. That’s what R&B needs right now. Guys that we were hoping going to be that have been very slow to get out of the box again, like Frank Ocean and Miguel. And it’s partially radio’s fault. They’re not so open to playing [adventurous] things until they’re big somewhere else.

Urban has a fundamental problem trying to find its place, and it absolutely is the fault of the system: You could cut the exact same songs with a black female singer that I cut with Ariana, and they would be nowhere as big. But I also feel that we have to get a little more adventurous in urban. When you think about groups like The Fugees and Outkast — where are those groups today? Where’s that person who has that voice like Lauryn Hill who can be as f—ing grimy and “hood” as possible, but then come out with a song like “Killing Me Softly” that was No. 1 around the world? The only true R&B that’s out there right now, I hate to say it, are legacy things. But kids know no genre-specific boundaries, so you’re getting more hybrid acts like The Weeknd or Janelle Monae, which wouldn’t necessarily sit at just R&B [radio]. At some point, you’re going to see the hybrid things break out.

What do you think of the term “urban”? It’s in your title.
It’s an antiquated term that’s not specific enough anymore to reflect the music coming out. Labeling something is functional because you have to be able to explain it, but it’s also limiting.

How challenging has it been to be a woman working in the record industry?
I never felt discriminated against, and never felt like I couldn’t do the job. I come from an era where if someone hit on you, you dealt with it — you didn’t run to HR. And the times I was told that women should be barefoot and pregnant in the kitchen, I laughed it off. If anything, it fired me up: “F— you. I’ll show you. I’ll be a boss one day.”
Sony/ATV Holds The No.1 Spot — Barely

The publisher wins its 12th consecutive No. 1 ranking by a fraction as The Weeknd’s “Earned It” helps drive runner-up Warner/Chappell to its best quarter since Billboard rankings began in 2006

BY ED CHRISTMAN

Sony/ATV has had a lock on the No. 1 spot in the publishers ranking for three years running. But the second quarter of 2015 saw the company holding its lead by just 0.3 percent — and, for the first time since Sony/ATV began administering EMI Music Publishing in July 2012, its market share dipped below 20 percent.

For the quarter ended June 30, Sony/ATV generated a 19.7 percent market share by landing 52 of the top 100 radio songs — a nearly 5 percent drop from the first quarter, when it turned in a 24.3 percent share on the strength of 55 songs. Walk the Moon’s “Shut Up and Dance,” the second quarter’s No. 2 song, was its top performer; the company also was the top country publisher.

The quarter’s big gainer? Warner/Chappell Music, which scored its highest market share of 55 songs.

BMG Chrysalis also had a big quarter, with 19.7 percent on four cuts in the top 100, including the No. 23 song, Hunt’s “Take Your Time.”

The publishers ranking measures the market share of publishing administrators, and are based on Nielsen Music rankings of the top 100 radio airplay songs for the quarter and song splits compiled by The Harry Fox Agency. Nielsen Music detects airplay on 1,569 pop radio stations and 224 country outlets.

THE TOP 10 PUBLISHERS

THE ROYALTY NETWORK

THE NO. 1 SONGWRITER

With 56 top 10 singles on the Billboard Hot 100 since 1997, Martin Karl Sandberg (aka Max Martin) is arguably the leading hitmaker of the past 20 years, and 2015 is no exception. He’s the top songwriter for both the first and second quarters, with shares in six of Q2’s top 100 radio songs: Ellie Goulding’s “Love Me Like You Do” (No. 5); Taylor Swift’s “Style” (No. 8); “Bad Blood” (No. 18), “Blank Space” (No. 22) and “Shake it Off” (No. 72); and Katy Perry’s “Dark Horse” (No. 95). And his hot streak doesn’t look to be ending any time soon: Martin recently scored his 21st Hot 100 No. 1 with The Weeknd’s “Can’t Feel My Face” — putting him closer to overtaking all-time leader Paul McCartney (32) and John Lennon (28).

THE TOP 20 SONGS

THE TOP 20 SONGS

1. Earned It (Fifty Shades of Grey)
   The Weeknd
   XO/Republic

2. Shut Up and Dance
   Walk the Moon
   RCA

3. Want to Want Me
   Jason Derulo
   Beluga Heights/Warner Bros.

4. See You Again
   Wiz Khalifa featuring Charlie Puth
   Universal Studios/Atlantic/Warner Bros.

5. Love Me Like You Do
   Ellie Goulding
   Cherrytree/Republic/Interscope

6. Uptown Funk
   Mark Ronson featuring Bruno Mars
   RCA

7. Sugar
   Maroon 5
   Big Machine/Republic

8. Style
   Taylor Swift
   Elektra/Atlantic

9. Somebody
   Natalie La Rose featuring Jeremih
   Island/Republic

10. Thinking Out Loud
    Ed Sheeran
    Sony/ATV

11. Talking Body
    Tove Lo
    Elektra

12. Trap Queen
    Fetty Wap
    RGF/300

13. Hey Mama
    David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack
    Parlophone/Atlantic

14. You Know You Like It
    DJ Snake & AlunaGeorge
    Interscope

15. One Last Time
    Ariana Grande
    Republic

16. Honey, I’m Good
   元 Grammer
    S-Curve/Hollywood

17. G.D.F.R.
    Flo Rida featuring Sage the Gemini and Lou Bega
    Sony/ATV

18. Bad Blood
    Taylor Swift
    Big Machine/Republic

19. Post to Be
    Ominion featuring Chris Brown and Jhene Aiko
    Maybach/Atlantic/RRP

20. Chains
    Nick Jonas
    Safehouse/Island/Republic
Billy Joel and wife Alexis welcomed a baby girl, Della Rose, weighing 7 pounds, 6.5 ounces.

YouTube star Michelle Phan settled with Ultra Records following a lawsuit alleging that the makeup artist had used the label’s musical compositions and recordings without license. Settlement terms were not disclosed.

Steve Martin was named the recipient of a distinguished achievement award by the International Bluegrass Music Association, to be presented on Oct. 1 in Raleigh, N.C.

NBC’s The Voice named Rihanna as a key adviser for its ninth season that debuts Sept. 21.

Republic Records vp media Beau Benton and Jessica Nadaud, a public relations manager at Uniqlo, became engaged after he proposed in New York’s Central Park.

Daryl Hall’s wife of six years, Amanda Aspinal, filed for divorce in May, Billboard has confirmed.

Shakira joined the cast of Walt Disney Animation’s Zootopia.

Bob Johnston, the iconic producer whose credits include Bob Dylan’s Highway 61 Revisited and Blonde on Blonde and Johnny Cash’s At Folsom Prison and At San Quentin, died in Nashville. He was 83.

Radiohead frontman Thom Yorke confirmed his separation from longtime partner Rachel Owen. The couple have two children together.

Artist manager Jazz Summers, whose client roster through the years included Wham, Snow Patrol, The Verve and La Roux, died after a two-year battle with lung cancer. He was 71.

Syco Entertainment elevated Tyler Brown to the newly created position of head of A&R at Syco Music.

AGI named Allison Schlueter president of digital marketing.

Veteran hip-hop journalist Rob Markman joined Genius as artist relations manager.

NYU’s Steinhardt School appointed associate professor Larry Miller director of its music business program.

Lionel Richie was named the 2016 MusiCares Person of the Year. He will be feted at the 26th annual gala, held Feb. 13, 2016 in Los Angeles.

Mary Lauren Teague joined Loeb & Loeb’s Nashville office as an associate in its music industry practice.

AEG Live acquired the 1,500-capacity Baltimore venue Rams Head Live.

NOTED

Billy Joel with daughter Della Rose

Lori Berk, marketing director at Vintage Senior Living and former publicist with MCA Records and director of publicity at Jive Records/Sony BMG, wed Geoffrey Rotal, a contractor, at Bottino’s in New York.

Swedish metal band Ghost rescheduled its sold-out Sept. 26 show at Union Transfer in Philadelphia due to impending traffic from Pope Francis’ visit to the city for the 2015 World Meeting of Families. A spokeswoman for the group condemned the visit’s “oppressive effect on Philadelphia.”

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BIRTHDAYS

Aug. 22
Howie Dorough (42)
Tori Amos (52)

Aug. 23
Julian Casablancas (37)
Jean-Michel Jarre (67)

Aug. 24
Mario (29)
Mase (38)

Aug. 25
Jeff Tweedy (48)
Billy Ray Cyrus (54)
Elvis Costello (61)
Gene Simmons (66)

Aug. 26
Cassie (29)

Aug. 27
Mario (29)

Aug. 28
LeAnn Rimes (33)
Shania Twain (50)
7 DAYS ON THE SCENE
Violinist Lindsey Stirling during her performance at The Greek Theatre in Los Angeles on Aug. 17.

James Murphy and Greta Gerwig hung out in the Boom Boom Room at the after-party for the New York premiere of *Mistress America* on Aug. 12.


Gregg Allman (left) and Warren Haynes at The Peach Music Festival in Scranton, Pa., on Aug. 14. Carlos Vives’ concert at Campin Stadium in Bogota, Colombia, on Aug. 13 attracted more than 40,000 attendees.

Lianne La Havas performed at Flow Festival in Helsinki on Aug. 14.

Johnny Depp (left) and Gene Simmons from Kiss performed at the Lucky Strike bowling alley in Los Angeles during a benefit show for Mending Kids, a charity that provides surgeries to children in need around the world.
Apollo In The Hamptons
EAST HAMPTON, N.Y., AUG. 15

MUSIC AND MOGULS HIT A HIGH NOTE AT THE ANNUAL APOLLO IN the Hamptons benefit held at The Creeks, the “party barn” on Apollo Theater vice chairman and billionaire Ron Perelman’s East Hampton estate. The ultra-exclusive event, which starts at $15,000 a ticket and can cost as much as $250,000 for a premium table, raised a record-breaking $4 million for the Apollo’s educational programs. But those willing to shell out big bucks for the cause — including Jimmy Fallon, Irving Azoff, Tommy Mottola, Charlie Walk, Calvin Klein, Donna Karan, Universal Studios’ Ron Meyer, Lewis Hamilton, Jack Nicholson, Apollo chairman Dick Parsons, New York City Mayor Bill de Blasio and New Jersey Gov. Chris Christie — were rewarded for their generosity with performances by Smokey Robinson, Jon Bon Jovi, The Roots, Jamie Foxx, Scottish singer Emeli Sande (who dueted on “Ain’t No Mountain High Enough” with Foxx), Pitbull and Christina Aguilera, who dedicated her impressive rendition of the Etta James classic “At Last” to fiancé Matt Rutler. “This is really beautiful,” said Robinson during his performance of “My Girl,” as he watched the audience sing along. “I grew up at the Apollo, and it’s not only a theater — it’s a tradition. I don’t care if they tear 125th Street down. They have to keep the Apollo Theater.”

—CARSON GRIFFITH
Teen Choice Awards
LOS ANGELES, AUG. 16

1. Aguilera onstage.
2. From left: Bon Jovi, Apollo Theater Foundation president/CEO Jonelle Procope and Fallon. Mottola with wife Thalia.
3. Robinson during his performance, which featured a duet with Bon Jovi on "Tracks of My Tears." "This is what rock 'n' roll history looks like (and) sounds like," Bon Jovi told the crowd.
4. De Blasio (left) with Roots drummer Ahmir "Questlove" Thompson.
5. Foxx (left) and Perelman.
6. iHeartMedia president of entertainment enterprises John Sykes (left) with Azoff MSG Entertainment chairman/CEO Azoff.
7. Pitbull during a wild performance of his hits "Timber" and "Fireball.

1. From left: Little Mix's Perrie Edwards, Leigh-Anne Pinnock, Jesy Nelson and Jade Thirlwall goofed around on the red carpet for the 17th annual ceremony held at USC's Galen Center.
2. Robin Thicke (left) and Flo Rida closed the show with "I Don't Like It, I Love It." "To all the teens out there watching, be fearless in your choices and don't be afraid to be yourself," said Britney Spears while accepting the Candie's Choice Style Icon honor.
5. Lucy Hale. 7. From left: Actors Scott Eastwood and Chloe Moretz with Rita Ora.
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 AM SO HUNG OVER,” CONFESSES Ashley Frangipane, brushing back a wisp of her signature blue hair. It’s a hot August afternoon in Los Angeles, where the electro-pop provocateur best-known as Halsey lives. She’s just a few days back from a two-month arena outing opening for Imagine Dragons, and had every reason to party. She’s newly single. And her pals from 5 Seconds of Summer were in town the night before. She went to bed at 7:30 a.m., woke up two hours later and has been in meetings all day. “I think I’m still drunk.”

Halsey, 20, musters a forkful of salad at Urth Caffe, a celeb fave and bastion of California organica. It’s the last bite she’ll get down during the next hour or so, but not because of the booze. The artist behind chilly electro-ballad “Ghost” (5.2 million YouTube views) and singalong “New Americana” (a generational anthem touching on gay marriage, viral fame and legal weed that is No. 22 on Billboard’s Alternative Songs chart) says she “has a lot to reflect on” — and at a clip that allows no time for snacking.

“T’m 20, but I feel 40,” says Halsey, sporting pink shades and a baseball hat that reads, “I have to get rich... We’re all gonna die.” “ Kids I grew up with are going off to college, having threesomes in bathrooms and ‘vaping’ beer, but I went through my sex, drugs, loss and existential confusion phase at 17.”

Set for an Aug. 28 release on Astralwerks/Capitol Records, Halsey’s full-length debut, Badlands — which could land in the upper reaches of the Billboard 200 with more than 75,000 equivalent-album units its first week, industry forecasters suggest — is a dystopian concept album inspired by hedonistic hubs like Las Vegas and, curiously, Star Wars planet Tatooine. (“It seems like a real place if you forget all the aliens,” she says.) “She’s entirely driven by her vision,” says Zane Lowe, DJ-programmer at Apple Music’s Beats 1, where “New Americana” was the second-most-played song in July after The Weeknd’s “Can’t Feel My Face.” “You meet people who want to make art, and then you meet people who have to do it because if they don’t, they’ll go crazy.”

On Badlands, Halsey’s larger-than-life vision combines the synthy darkness of Lorde, the neon-pop chutzpah of Miley Cyrus and the flickering film noir of Lana Del Rey. But all that escapist fantasy is fed by gritty reality. On her forearm, one of Halsey’s many tattoos reads, “These violent delights have violent ends.” It’s a line from Romeo and Juliet that reminds her to keep the vices in check. She has had friends overdose.

‘IF YOU CAN’T KEEP UP, F— YOU’

Halsey — a bipolar, bisexual “inconvenient woman” who makes art-pop and hangs with 5 Seconds of Summer — is difficult to categorize, and that’s a good thing

BY CHRIS MARTINS
PHOTOGRAPHED BY LUCY HEWETT
Halsey grew up all over New Jersey, raised by parents younger than she is now when they had her. “We moved wherever the jobs or cheap apartments were,” she recalls. She has two brothers, and attended six schools by the time she was a teen. “I’m used to packing up and leaving, to condensing myself into a digestible version because people don’t have much time to get to know me.”

But Halsey doesn’t fit neatly into a box. She’s half-black/half-white, openly bisexual (two cuts of the steamy “Ghost” video apart her lyrics for clues about her source material. Their favorite focal point is Matty Healy, of English rock band The 1975. Some surmise 2014’s Room 93 EP is named after a hotel room the pair once shared. Ask her about the nature of their relationship, and the fast-talking star gets stymied.

“We’re both attracted to characters, and we saw that in each other,” Halsey says slowly. “I spent a lot of time watching him and he spent a lot of time loving being watched. But if you think he’s the first red-wine-drinking, pretty-boy rocker in skinny jeans I’ve —” she pauses, searching “— been associated with, you’re out of your f—ing mind.”

Her more recent relationship bore fruit, too: Her ex-boyfriend, with whom she spent a lot of time watching him and he spent of people in my life freaked out. I didn’t have time to say, ‘I’m sorry, let me explain.’ It was kind of like, ‘If you can’t keep up, f— you. I have to keep going.’ ”

Halsey is hard to pin down, but if there’s a constant, it’s that trademark swath of electric blue above her face. As she sips her green tea, she responds to a compliment about her hair. “Thank you very much. I’m actually about to shave my head.”

Luke Bryan’s Birthday Boy

Luke Bryan took advantage of his recent sojourn to New York to promote the release of the Samsung Galaxy S6 Edge and Galaxy Note 5. On Aug. 13, Bryan gave an acoustic performance at the Samsung Gallery in Soho, and showed off a new guitar backstage that he bought in the city. A source tells Overheard that Bryan, who had his family in tow, celebrated his son Tate’s fifth birthday on Aug. 11 with a trip to the Statue of Liberty.

Bill Leibowitz’s ‘Miracle’ Novel

Within the music industry, Bill Leibowitz is an entertainment attorney who represents such metal bands as Iron Maiden, Atreyu and Of Mice and Men, among other clients. But in January, he self-published his first novel, the medical conspiracy thriller Miracle Man, which, he tells Overheard, has been selling 100 to 150 copies a day since February — 20,000 total to date, he claims — with minimal promotion. Miracle Man is the tale of an extraordinary genius and the corrupt forces, such as Big Pharma, that attempt to exploit and, ultimately, to destroy him. The novel has ranked as high as No. 5 in Amazon’s medical thriller category and has a 4.2 rating (out of 5) from 349 reviewers. Leibowitz recently discovered that the book is popular enough to have been offered for illegal download by more than 10 BitTorrent sites, and is in the process of sending them cease-and-desist letters.
SUMMER’S OVER: 5 SECONDS GO ‘HEAVIER, DARKER’

The chart-topping quartet tries to shake the boy band stigma on its new album

BY STEVE BALTIN

Despite tours with One Direction and legions of screaming tween fans, 5 Seconds of Summer has always denied being a boy band. And with this fall’s follow-up to its self-titled, Billboard 200-topping 2014 debut, it seems like the group is proving it. In an interview with Billboard, the Australian quartet (Luke Hemmings, Michael Clifford, Calum Hood and Ashton Irwin) revealed four exclusive details about the darker and less poppy Sounds Good, Feels Good due Oct. 23 on Hi or Hey Records/Capitol.

1. Expect less boy, more band
5SOS says that months of touring around the world in support of its first album had an effect: The new set will feature a bigger emphasis on its live-band roots. “When we did the last album, we hadn’t really recorded too much; we were still finding our sound,” says Irwin. “Now we’ve played hundreds of shows, and we wanted to articulate the music in a way that we play it live — which is heavier.”

2. The album will rock (or at least sound more like it)
With spiked hair, tattoos and ripped clothes, SSOS has often looked more rock’n’roll than it sounds. No more, says Clifford. “Our vision is to bring back rock — that’s all we’ve ever wanted to do.” Naturally, that means more guitars and distortion, like on new track “Permanent Vacation,” which the band has been playing on tour. “We always planned to push the guitars further than the first album,” says Irwin. You can hear the result on first single “She’s Kinda Hot,” which debuted at No. 22 on the Billboard Hot 100. It’s a “statement song,” says Clifford. “It’s weird that it’s on pop radio, but guitars are coming back — thank God!”

3. Pop-punk royalty helped them out
5SOS collaborated with an impressive lineup of songwriters and producers with years of experience blending pop, rock and punk: Joel and Benji Madden of Good Charlotte, who co-wrote “Hot,” former Evanescence member David Hodges, All Time Low’s Alex Gaskarth and producer Mike Green (Paramore, New Found Glory). Living in Los Angeles for three months, the band recorded most of the album at Goldfinger singer-producer John Feldmann’s residence. “It’s not work when we’re there — it’s more like home to us,” says Clifford.

4. The songs skew deeper and darker
5SOS debuted with “She Looks So Perfect,” an ode to women in American Apparel underwear. On the other hand, “She’s Kinda Hot,” despite its title, is about teenage alienation, and Clifford says there are other songs with weightier topics that might surprise fans. “There are themes of suicide, rebellion and, obviously, love. We hadn’t had that much life experience before. Now we’ve got a lot more to talk about. If ‘She’s Kinda Hot’ keeps working, we might push the boundaries even further and release some darker songs.”

LEARY: YOUR REUNION SUCKS

As a teen, actor-comedian Denis Leary learned about rock’n’roll drama firsthand. “A bunch of Boston friends became rockers, so I was always backstage or hanging out at their rehearsals,” he recalls. “Their arguments were always hilarious to me.” Those experiences inspired Sex&Drugs&Rock&Roll, his FX show that debuted July 18, which follows the up-and-down exploits of an aging frontman (played by Leary) reuniting with his former band. The 57-year-old appraises real-life musical reunions, from the euphoric to the cringe-worthy.

Best Reunion: The Who
“When they reunited and did a tour, they started to hate each other about 10 gigs in and weren’t speaking to each other 20 gigs in. At the last show they basically said ‘F— you’ to each other.”

Best Reunion: The Clash
“The best reunion that never happened was The Clash. I was a huge fan of that band and was fine when they walked away. I thought that band was over when Mick Jones left; when ‘Rock the Casbah’ came out, The Clash was already dead. Right before Joe Strummer died, they were talking about getting together again, but they never did. I was angry just hearing about it.”

Most Spiteful Reunion: The Police
“When they reunited and did a tour, they started to hate each other about 10 gigs in and weren’t speaking to each other 20 gigs in. At the last show they basically said ‘F— you’ to each other.”

Best Reunion Fashion: The Replacements
“When they were on tour, [lead singer Paul] Westerberg had those T-shirts — each night his shirt had a different letter on it. It started to dawn on the rest of the band that he was spelling out ‘I have always loved you, now I must whore my past.’ That just sums it all up: It’s never going to be as good as it was.”

—ROB LEDONNE

PLAYLIST

LEARY: YOUR REUNION SUCKS

AUGUST 29, 2015 | WWW.BILLBOARD.COM 29
“As much as that woman has accomplished, they had to put her on all fours.”
—AZEALIA BANKS
The rapper, criticizing Madame Tussauds’ recently unveiled Nicki Minaj wax figure, on Twitter.

#shesnotthatintoyou #shesnotintoyouatall

—RIHANNA
The pop star, captaining a still from a recent TMZ video with NBA player Matt Barnes in which he implied that he’s dating her, on Instagram.

“It’s not the first weird tattoo I’ve got and it won’t be the last.”
—ED SHEERAN
The artist, defending his massive new chest tattoo of a lion from critics, including Keane’s Tom Chaplin, on Twitter.

“God bless all the lost lives to police brutality ... We will not be silenced.”
—JANELLE MONAE
The singer-songwriter, at the end of a performance on NBC’s Today, which then swiftly cut her off.

“I pray for better times and better understanding.”
—DRAKE
The Toronto rapper, in an open letter following the fatal shootings of two people at his OVO Fest afterparty.

“As much as that woman has accomplished, they had to pick music or Instagram.”
—JIMMY IOVINE
The Interscope co-founder and Apple Music executive, arguing that music’s cultural importance has waned, to Wired.

“If you tell a kid, ‘You’ve got to pick music or Instagram,’ they’re not picking music.”
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—I write my own shit too dickhead
—ZAYN MALIK
The former One Direction singer, flipping out on Calvin Harris during an argument about streaming and royalties, on Twitter.

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LITA FORD ON MERYL STREEP’S RICKI

Rocking from her teen years in The Runaways through a solo career that crashed the metal world’s boys’ club, Lita Ford, 56, has an insider’s take on Meryl Streep’s performance as a guitar-slinging belter in new movie Ricki and The Flash. “This film is very close to home,” says Ford. “I live it.” Currently on a North American tour, Ford offers up her critiques of the Oscar winner’s covers on the soundtrack: “Meryl has accomplished no easy task here.”

Jenny Lewis and Johnathan Rice’s “Cold One” “This is one of her best performances on the soundtrack. She sells the song with her attitude. You can’t help but believe her when you hear her sing.”

Tom Petty & The Heartbreakers’ “American Girl” “Meryl had no problem with this song. It was a great choice. Her performance was excellent. It was a perfect vocal range for her, not pushing her so that it’s uncomfortable.”

San the Shan & The Pharaohs’ “Wooly Bully” “This was one of my favorite songs as a kid, and when I listen to Meryl’s version, she pulls everybody in with her and makes it like one big crowd singing. I love the energy, and her husky voice.”

U2’s “I Still Haven’t Found What I’m Looking For” “That song is difficult for anybody, but she pulls it off. I wish I could have helped her with her breathing. That’s a huge part of being a vocalist.”

—CHUCK ARNOLD

CRITIC

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—CHUCK ARNOLD
CHOOSE INDEPENDENCE
TuneCore Music Publishing Administration

“TuneCore has always been my solution for digital distribution of my music. And now as my publishing admin team, they’ve helped me get three song syncs. These syncs have provided me money to live and breathe and finish my album.”
— Sam Outlaw
The Agency Group

I

The Police,
in politics.

KATE DENTON,
When Capitol Music Group chief Steve Barnett hired Kate Denton away from PepsiCo in August 2013, he wanted to bring her consumer marketing expertise to the music business. Running CMG's

Fifty (named for the Capitol tower's historic Vine
des, an approach that is still "uncharted
territory." One big win: When Capitol placed a Sam

Shazam to connect users to a purchase link for

RECORDS

myself as an A&R person," says Bay-

Mars has sold — along with 2.3 million
defined them both. Mars was

2013 Artist of the Year, and earlier this

Grey's Anatomy

35

Unorthodox Jukebox

64

is the best reflection

INTERSCOPE

Aaron Bay-Schuck is

best-known for his

2009 signing of

Bruno Mars to

Atlantic. "He was

struggling to make it

as an artist; I was

struggling to define

— have

Billboard

's

'No. 2 assistant to the head

of international operations at Interscope

Geffen A&M."

be a food critic who always wished he was

catering company. I love to cook."

Smith's upcoming album, increasing click-throughs

by 600 percent. (She also bought search terms

ALEX DA KID

produced the

2010 hit "Love the

Way You Lie" for

Iovine offered him a

himself with signees Imagine Dragons,

whose debut album,

logged 105 weeks on the Billboard 200

and has sold 2.3 million copies and

another 14.4 million tracks. The band built

a profile with a series of EPs, a strategy

Alex Da Kid is now pursuing with X

Ambassadors, whose track with Jamie N

Commons, "Jungle," was featured in a

Beats World Cup ad and in the season-
two trailer for

London."

When John Janick

was named

president/CEO of

A&M in May, he

succeeded label co-

founder Jimmy

2.3

SENIOR DIRECTOR OF

to create powerful

partnerships like Austin Mahone's

$8.7 million Aquafina deal that result in a

healthy boost for both label and artist."

Working as a promotions

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

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.
Fierce Beauty

With the MTV VMAs Aug. 30, makeup guru Ozzy Salvatierra, who did Rihanna’s latest video, creates two bold looks for Billboard

BY SHANNON ADDucci and BROOKE MAZUREK
PHOTOGRAPHED BY WILL ANDERSON

AALIYAH MEETS RIHANNA

1 Massage EGYPTIAN MAGIC moisturizer into the skin and onto eyelids and lips. “This is what’s going to give you the glow,” says Salvatierra, who used the product on Rihanna for her “Bitch Better Have My Money” video. $39; egyptianmagic.com

2 Before the moisturizer sets, work liquid foundation (like COVERGIRL Queen Collection in Rich Sand) into skin, avoiding eyelids. $8; covergirl.com

3 Brush CLE DE PEAU BEAUTE concealer underneath eyes to cover dark circles. Using small strokes, brush concealer along and just below the brow bone. “It looks like I used shadow, but I’ve just played with the lid’s naturally darker color. Any more product than this, even mascara, and the look starts to get gothy.” $70, saksfifthavenue.com

4 Fill the lips with TARTE Skinny SmolderEyes waterproof liner (yes, eyeliner!) in Onyx. Then use a brush to subtly apply the product to brows. “A lip this dark instantly evokes confidence. Blondes can achieve the same effect with a dark brown; redheads can use a deep red. Plus, liner stays put for the entire night.” $19; tartecosmetics.com

THE MAKEUP INSPIRATION

Aaliyah’s 1998 “Are You That Somebody” clip (left) and Rihanna’s 2015 “Bitch Better Have My Money,” for which Salvatierra did the makeup. “It’s hard and girly, for the woman that’s quite strong,” he says of the dark-lipped look.
Celebrity hairstylist Jason Schneidman (aka the Men’s Groomer) put Mark Ronson and Bruno Mars in curlers for the “Uptown Funk!” video, but it’s Ronson’s pompadour that clients are requesting. Schneidman explains how he created a perfect one for the video, which is nominated for five MTV Video Music Awards (six, if “best hair” were a category).

**ROCK A POMP LIKE MARK RONSON**

**1 STEP**
A Good Blow-Dry
On wet, gently towel-dried hair, apply a golf-ball-size dollop of mousse. Comb it through the hair with fingers and prepare to blow-dry with a dryer that has a nozzle on the end. **Living Proof full thickening mousse, $26; sephora.com**

**2 STEP**
Create The Swoop
Hold a small round brush horizontally. Grip the front section of the hair with a brush and use a rolling motion to pull hair upward toward the forehead, blasting it with heat to create volume and the swoop shape. **The Men’s Groomer** small round brush, $30; themensgroomer.com

**3 STEP**
Make It Last
Rub a styling paste in the palms of your hands and then through the hair. Spray with dry shampoo. Blow-dry with same upward brush motion and finish with hairspray. **Dove+Men Care Styling Paste, $5.99; target.com. Oribe Superfine Strong Hairspray, $37; oribe.com**

**FOR THE GUYS**

“Don’t think the runway is where trends in makeup really start. When there’s a change, celebrity culture is usually behind it.” —Salvatierra

Though Osvaldo “Ozzy” Salvatierra has used makeup to let the natural beauty of actresses like Emma Watson and Mindy Kaling shine through, it’s his eye for the subversive that has made him a go-to for boundary-pushing musicians like Lykke Li, Courtney Love and, most recently, Rihanna. While walking Billboard through the two looks created here, the Los Angeles-based artist dished on red-carpet tips and working with RiRi.

**What was working with Rihanna like for “Bitch Better Have My Money”?**
We shot it over four days, and the whole experience felt like a movie set instead of a music video. Rihanna has such a good eye, she is always willing to try things and listen to suggestions.

**How does doing makeup for a video compare to the red carpet?**
The lighting is different, which you always have to consider. With videos, it’s like 10 HMI light stands on your face, so you need to bring color or you just look dead. On a red carpet, it’s just camera flashes.

**What makeup should people generally avoid on the carpet?**
Lip gloss. The last thing you want is to have hair stuck to your lips.

**Style • RED CARPET BEAUTY**

**1. Blend CLARINS multi-blush cream in Grenadine onto cheeks and around the edges of the eyes for a touch of drama.**

**2. Apply MAKE UP FOR EVER glitters in 3, 12 and 15 onto lids with lash glue.**

**3. If you go crazy with the eye makeup, keep the lips simple,” says Salvatierra, who applied MAC lip pencil in Cyber World all over the lips. “The matte finish looks much more sophisticated when the flash hits it.”**

**DIANA ROSS MEETS BEYONCÉ**

“This is the ‘we came to have fun’ one,” says Salvatierra, whose look references two of music’s most glamorous muses.

**JEWELRY, PAGE 1:** **PAULA MENDOZA** A Glauces black gold necklace, $650; Glauces gold necklace, $665; and Double Glauces rose gold necklace, $750; paulamendoza.com. **PAGE 2:** **MIGNONNE GAVIGAN** Le Charlot Pearl beaded silk-chiffon scarf, $425; mignonnegavigan.com. **DANNIJO** Prima choker, $495; Aldridge necklace, $578; and Belinda ear jackets, $148; dannijo.com.
The Look

IRO
Distressed Pop cotton T-shirt, $170;
barneys.com

JOHN VARVATOS
Knit pants with leather trim, $398;
johnvarvatos.com

GIUSEPPE ZANOTTI DESIGN
Calfskin and metal high-top sneakers, $995;
giuseppezanottidesign.com

Sam Hunt photographed by David Needleman on Aug. 12 at Industria Studios in New York.
Styling by Tasha Green
Whether they’re from Nashville or Vegas, an Idol or a JoBro, today’s best-dressed rock stars do more than merely blur the lines between high and low, glam and grunge, bespoke and streetwear — they disregard them altogether.

**MUSIC’S MEN OF STYLE**

*featuring*

**THE ALL-AMERICAN SAM HUNT**

*with*

- MIGUEL
- MARK RONSON
- ADAM LAMBERT
- WIZ KHALIFA
- BRANDON FLOWERS
- FALL OUT BOY
- LEON BRIDGES
- NICK JONAS
"The most flattering thing I hear is, 'I didn’t think I liked country music before I heard your record.'"
BERLUTI
Unconstructed, double-breasted wool topcoat, $5,250; berluti.com

KNOMADIK
Knomad loose cotton T-shirt, $80; shop.danielpatrick.net

AMI
Brushed wool suiting trousers, $525; eastdane.com

JIMMY CHOO
Calf-leather Jamie boot, $1,075; jimmychoo.com

YOHJI YAMAMOTO POUR HOMME
Layered henley, $900; barneys.com
3.1 PHILLIP LIM
Charcoal dolman-sleeve T-shirt, $350; 31philliplim.com

BELSTAFF
Black coated cotton moto jeans, $495; barneys.com

GIUSEPPE ZANOTTI DESIGN
Calfskin-and-metal high-top sneakers, $995; giuseppezanottidesign.com

J.CREW
Cashmere crewneck sweater, $225; jcrew.com

JOHN VARVATOS
Slim-fit wool pants, $548; johnvarvatos.com

JIMMY CHOO
Calf leather Jamie boots, $1,075; jimmychoo.com
“It’s good to be proud of your heritage and your culture, but pride can be perverted.”
LESS THAN TWO YEARS AGO, Sam Hunt toured with two guitarists and a laptop. He couldn’t afford a drummer, so the computer spat out beats while he sang. But as with real drummers, there were reliability issues: Sometimes the laptop froze, and other times his show was interrupted by the sound of a Skype call or a Facebook update.

Hunt, the hottest singer in country music, now has a drummer, but at an early-August show at an outdoor amphitheater in Charlotte, N.C., it’s clear that he’s still plotting an organized and thorough departure from tradition. One of his guitarists, Tyrone Carreker, is a black man who tonight is wearing white clamdiggers that cling to his calves. During an extended version of “Single for the Summer,” Hunt raps about a minute of “Marvin’s Room” by Drake. At other shows, he has covered Beyoncé, Mariah Carey or Whitney Houston, and he sometimes comes onstage to Jay Z and Kanye West’s “N—as in Paris.” His band is performing beneath a banner with Hunt’s name and two rows of pastel flowers, a design the singer proposed after noticing an emerging trend for floral fashions. Can you name a male country singer who’s flowery? We’ll wait.

“My route is a little bit nontraditional,” says Samuel Lowry Hunt. “A lot of the people working in Nashville, they have a model. I don’t really fit into that.”

Tonight, as on most nights, he’s wearing a baseball cap with a flat bill, per current street style. Nothing about his look says “country,” even though the 30-year-old singer grew up in small-town Georgia. “I used to wear boots and jeans,” says Hunt prior to the show, still sweaty from a pickup basketball game at a local gym. But when people in Nashville “told me I had to dress like that, I was like, ‘Wait a minute. Why?’ So I deliberately dressed differently, which has broken down stereotypes. People who might not have listened to me if they’d seen me sitting on a hay bale in a barn on the front of a record — they give the music a chance. The most flattering thing I hear is, ‘I didn’t think I liked country music before I heard your record.’ ”

When MCA Nashville released Hunt’s Montevallo in October 2014, it hit No. 1 on Billboard’s Top Country Albums chart in its first week. What has been most remarkable is his consistent sales: Hunt, Ed Sheeran, Sam Smith and Taylor Swift are the only artists who have remained in the top 30 of the Billboard 200 since the start of 2015. (Montevallo has sold 694,000 copies to date, according to Nielsen Music.) When Swift brought Hunt onstage in Chicago in July to duet on “Take Your Time,” the second of his three consecutive No. 1s on the Hot Country Songs chart, she called him “the coolest new thing that country music has going on.”

Hunt admits he had “a few more nerves than normal” before Swift’s show, due to the size of her production and the scrutiny of her 35,000 crazed fans. “I always appreciated the personal element of her songwriting. My favorite way to write is to be honest and unique, so in that regard there’s a similarity.” And Hunt is the first Nashville act since Swift to make significant inroads in other formats: “Take Your Time,” a half-spoken, half-sung ballad, has plenty of airplay at top 40 and adult contemporary radio, reaching 27 and 13, respectively.

Not everyone likes his excursions outside the boundaries of country, though. Three nights earlier, when ABC broadcast CMA Music Festival: Country’s Night to Rock, Hunt sang “House Party,” and there was plenty of skepticism about him on Twitter. “Why is there a rapper onstage?” one person wrote. “Sam Hunt dresses so ghetto!” said another. And a third told Hunt, “If you really want to be country, drop the flat bill and pick up a cowboy hat and some boots.” Hunt has heard many such complaints. “It’s good to be proud of your heritage and your culture,” he says, “but pride can be perverted.”

After some 70 years of constant, sometimes radical, change in the sound of Nashville, there are plenty of country singers with non-country
influences, and a similar skepticism arises—as it does in hip-hop or EDM—whenever fans feel the music’s purity is being compromised. Specifically, Hunt brings in influences from black culture and mixes them with modish imagery that doesn’t fit the old-fashioned norms of country masculinity, which require trucks, boots, beer and/or whiskey, and cute (but modest) girls in shorts.

Hunt can get away with scrambling codes, in part because he’s a muscular, 6-foot-3 jock who played quarterback in college. The combination of broad shoulders and brightly colored clothes makes his band difficult to pigeonhole. “I can’t tell if you guys are a football team or a boy band,” a bystander recently said to Carreker, a former college basketball player who was delighted by the comment.

“Traditionally,” says Hunt, “music has been a means of separating ourselves as people from another group of people. And now, music is starting to blend in a way that doesn’t allow us to do that as much.”

Much of his success resulted from a determined effort to “recruit a team of misfits,” with Hunt as the quarterback. The son of an insurance salesman and the oldest of three boys, Hunt grew up playing football, baseball and basketball in high school. He sang traditional hymns in a Methodist church and admits to “a mischievous side” that included being arrested: “It was nothing serious. I can still get into Canada.”

Hunt began college at Middle Tennessee State University, where the football coach had him returning punts instead of playing quarterback, then transferred to the University of Alabama at Birmingham, where he had a promising junior year (58 percent completion percentage) followed by a disappointing senior year (10 touchdowns, 15 interceptions and only two wins in 12 games). In May 2008, while his pals were graduating, Hunt tried out for the NFL’s Kansas City Chiefs as an undrafted free agent. The Chiefs saw him play and didn’t invite him to training camp. Back home, Hunt shocked his relatives by announcing he had been writing songs since he was 18.

“I wanted to sound different than everybody else,” says Hunt. From left: Taylor Swift and Hunt perform “Take Your Time” at the Chicago stop on her 1989 Tour on July 18; Hunt rolls out as University of Alabama quarterback in September 2008; Osborne, McAnally and Hunt are honored at the ASCAP #1 Party in Nashville in August 2012.

Hunt filled out his team by hiring as his manager his hometown pal John Worthington, who’s now his road manager. Worthington was Misfit No. 1. “We were scraping the bottom of the barrel for years, just trying to get by,” says Hunt.

He had some opportunities to co-write with Nashville veterans and deferred on their advice. “I kept hearing all these rules: ‘You can’t say that in country music.’ ‘You can’t use that kind of beat.’ I became so frustrated. It may have shingled me, in a rebellious way, toward doing something different.”

Like many Southerners his age, Hunt was raised in a world where hip-hop and country coexisted on people’s playlists. Because of sports, he had even more exposure to black culture. “On my teams, as a guy who grew up hunting and fishing, I was in the minority in terms of music and lifestyle. I became good friends with people who listened to R&B and rap. But it wasn’t just an issue of being around it—I was naturally drawn to it, right off the bat.”

Hunt wanted to incorporate those influences into songs, but supposed experts told him it wasn’t allowed. Then he met Shane McAnally, who had not yet become one of Nashville’s most successful songwriters. “Shane was definitely the turning point,” says Hunt.

“T was just barely starting to have success with songs that were not traditional,” recalls McAnally. Instead of warning Hunt against taking risks, “I was saying, ‘Please, let’s go further.’ ”

As McAnally points out, it took confidence for Hunt to align himself with a songwriter who wasn’t the smartest move. Today, it doesn’t take courage to work with me. Back then, he was one of a few—and definitely the only man.”

Hunt focused on working with McAnally and another writer, Josh Osborne. “We became best buddies: me, Shane and Josh. There were no rules to what we wrote.” Kenny Chesney recorded their second collaboration, “Come Over,” which became a No. 1 country hit in 2012.

McAnally and Osborne were Misfits No. 2 and 3. Hunt filled out his team by hiring as his manager Brad Belanger, a restless videographer with lots of ideas but no management experience; and by working with another Nashville novice, Zack Crowell, a producer Hunt says “had been making beats for rappers, literally selling them out of his basement for cash. He didn’t know anything about country.”

Crowell and McAnally co-produced Hunt’s debut, which includes a dubstep drop on “Break Up in a Small Town,” his next single, and turntable scratches on “House Party.”

“T is easy to focus on the stylistic digressions he takes on Montevallo, but there’s an equally important thematic difference: Women in his songs are treated very well, compared with his Nashville peers. “Respect for women was a very important part of my upbringing,” says Hunt, who shares a small house near the Nashville airport with his two guitarists and his road manager. “The women in my life demanded that from me.” He titled the album after the Alabama hometown of an ex-girlfriend he has never named, though all signs point to one Hannah Lee Fowler, a dark-haired beauty who rides horses and studied nursing. “I spent a lot of time talking to her about the songs and asking, ‘What do you think about this?’ Her perspective was a powerful part of me being able to connect with a female audience, not just a male audience.”

Hunt’s songs are often solicitous, almost courteously toward women. “Radio’s full of physical descriptions of women’s bodies. It becomes silly,” observes McAnally. “Quit calling girls ‘baby’! Sam’s songs give women a real voice.”

Hunt is now famous enough to be noticed by gossip magazines, which reported that he “hooked up” with The Bachelorette star Andi Dorfman in June, a rumor both deny. “I’m single,” says Hunt, who adds that being a music star and being an athlete are “similar in the superficial attention they draw. Both require the ability to decipher between the pure and the impure.”

He isn’t sure what his second record will sound like, though at some point he wants to make an album “that’s more purely R&B’ and also an acoustic record ‘that’s more traditional country.” His next step depends on what other Nashville artists do, and whether his digressions become the new normal. “I study what’s happening in music,” he says. “I want to sound different than everybody else. To use a football phrase, I try to zig when other people zag.”

—ROB TANNENBAUM

SAM’S STYLE FILE

Hunt on his fashion hero, his worst haircut and the boots on his bus

Describe your style in three words.

Very carefully careless.

Who are your style heroes?

Pharrell is one. He has that carefully careless vibe. He’ll wear boots, shorts and some random things that you wouldn’t normally put together.

The most regrettable item you have ever worn?

Dad jeans. Looking back, they make me cringe.

What’s the most you have ever spent on an article of clothing?

When I was in college I bought a pair of ostrich-skin boots. They were handmade, about $600. I still have them. They’re on the bus.

Worst haircut you ever had?

I had what would be considered a mullet when I played football in college.

Was it an ironic mullet?

Well, people looked at it that way.
The Look

Baja East

Ikat graffiti shearling coat, $5,995; bergdorfgoodman.com

MR Completely

Trafford jeans with hand-applied clay wax finish, $280; mrcompletelystore.com

Saint Laurent by Hedi Slimane

Black jacket and silver chain belt, price upon request; heliauthentic.com, $895; ysl.com

Pamela Love

Silver Human Heart locket, $650; diamond and gold Scorpion ring, $2,000; silver Galaxy ring, $315; pamelalovenyc.com

Miguel photographed by Miller Mobley on Aug. 3 at the Jane Hotel Ballroom in New York. Styling by Jasmine Benjamin. For behind-the-scenes videos and exclusive interviews with the Men of Style discussing their fashion dos and don'ts, go to billboard.com or billboard.com/ipad.
DON’T ASK MIGUEL JONTEL Pimentel to pick favorites. “They’re all layers of my personality; I love each of them for different reasons,” says the 29-year-old Grammy-winning R&B vocalist of the three looks he slipped into at his Billboard photo shoot in New York. There was the upscale-grunge Saint Laurent wool shirt, the sensual leather Costume National pants and salmon-hued silk button-down — but, ultimately, the “more played up” Baja East patterned shearling coat got him jumping on the Jane Hotel’s plush velvet sofa like Tom Cruise in love.

While the California-born artist’s sexy rock’n’roll aesthetic has been confidently on display as he tours in support of Wildheart, his most recent album, his sultry style has been a process of discovery. “It took me a long time of studying and absorbing what fashion really is to find my own perspective,” he says.

The end result has left Miguel, who has sold more than 1.1 million albums, according to Nielsen Music, with more than just a killer wardrobe. “It has made a tremendous impact on how much and how many people I have connected with.”

Closet He’d Raid

“’80s Miles Davis; it just doesn’t get any better. He took it there — the accessories, the colors, the boldness. And it was lived — his look wasn’t just for show, it was part of his on- and offstage life.”

Will Never Part With

“My dad’s old Levi’s denim jacket. It’s faded blue, super washed out and perfectly worn in. The lapel is all frayed, and the buttons are hanging on for dear life. It has a beautiful red and black lining that shows through on the outside because it has all these holes.”

Favorite Designer

“Ennio Capasa from Costume National. [Saint Laurent creative director] Hedi Slimane is one of the best right now, but in time Costume National is going to be a real special brand.”

Go-To Stores

“Opening Ceremony is always a good one. If I’m going shopping for leisurewear, it’s from thrift stores, which I’m never giving away. In Los Angeles, that shit is sacred.”

—JOHN ORTVED
THE SOPHISTICATE

MARK RONSON

While the Grammy-winning artist-producer, 39, may have first hit the fashion scene in a ’90s Tommy Jeans campaign, he has stayed sartorially ahead by maintaining a grip on style’s most essential tenet: fusing the old with the new.

For the “Uptown Funk!” video, which has been viewed more than 900 million times on YouTube (the song spent 14 weeks at No. 1 on the Billboard 100), Bruno Mars and Ronson mug around a New York streetscape in vintage blazers. “It’s not that different from how I dress most of the time,” says Ronson. “It’s like music: Most things look better if they’re old or they have a bit of history.”

The custom-made dark-teal suit Ronson wore for his Billboard photo shoot, which he says reminds him of “how the kid in Harold and Maude dressed,” has its own unique story. It was crafted by a designer named Kyosuke Kunimoto, whom Ronson recently met in Tokyo through mutual friend Sean Lennon. After the tailoring was complete, Kunimoto introduced Ronson to the city’s best vinyl bars, places with “7,000 records and the most amazing McIntosh tube amplifiers” where Ronson geeked out.

“It’s nice to have a good suit,” he says. “But even better when it’s made by someone you can have a beer with.”

Style Influences
“When I look at photos of myself growing up, I can tell what band I was into. When I was 24, I was wearing Puma with fat laces — I just wanted to dress like a Beastie Boy all the time.”

Best Fashion Advice
“Don’t wear that pink suit again.”

First Runway Show
“Probably Tommy Hilfiger. I used to DJ for them. I remember the first campaign: It was Kate Hudson, Q-Tip and then this young singer, Britney Spears, sitting with me on the piano bench.”

— J.O.
DAM LAMBERT, 33, ONCE flaunted cheetah prints, peacock-blue frosted hair, neon tanks and suits with spikes. But lately the *American Idol* alum — now touring the world to promote his third album, *The Original High* (which hit No. 3 on the Billboard 200) — has switched his fashion influences from glam divas to more traditional heartthrobs.

“I’ve put down a lot of the makeup. I put the flat iron in the attic. I’m looking at people like Elvis and James Dean,” says the Indianapolis native of his new look. (And yet, there’s an undeniable dose of George Michael, too.)

Lambert, an LGBT activist who says his music “is about [the] pursuit of happiness,” has landed on this style in a far less calculated way than one might think. “I’ve been asked with this album campaign, ‘Did you want to tone it down?’ It wasn’t that I was consciously [doing that], though,” he says. “It just shifted.”

Favorite Designer

“I love Margiela, how their stuff fits. Certain lines are for certain body types, and not all of Saint Laurent quite fits me. I’m not a waify little 22-year-old model, as much as sometimes I’d like to be, for fashion’s sake. Margiela is cut for, like, men.”

The Power Of Trends

“As a pop musician, [trends] are part of my job; to reflect what people like. Production and the way something sounds are very much like fashion, where for a particular season people are gravitating toward something.”

Best Fashion Advice

“Take one thing away.”

Can’t Live Without

“[My] old, white Buddhist Punk T-shirt. It’s kind of burnt out with holes all over it; it’s something I’ve had in the closet for 10 years and I keep going back to it.” —L.O.
ITH HIS TRADEMARK dreads, full-body tattoos, extra-skinny jeans and ever-present cloud of kush smoke, hip-hop artist-rapper Wiz Khalifa sees his colorful personal style as an extension of his creative output. “I want to be setting trends and doing things that people don’t expect,” says the 27-year-old, born Cameron Jibril Thomaz. Khalifa, whose “See You Again” collaboration with Charlie Puth tied for the longest-leading rap No. 1 on the Billboard Hot 100 after a 12-week reign, credits his nontraditional fashion approach to a polyglot cultural upbringing. His parents were both in the military and moved frequently before settling in Pittsburgh. “I lived in Japan when I was 13. I hung out with the Filipino kids and they wore wide-leg JNCO jeans and dyed their hair. Then, when I lived in Oklahoma during middle school, I was around a lot of Mexicans and skaters — that’s where the Americana style came from, the Dickies and the Levi’s and the Chucks or Vans. Traveling definitely opened my mind. It put me in different groups of people where I was able to blend in.”

A Look For Every Hour
“When you take your clothing serious, you have different looks throughout the day. Nobody wants to be lying around in the same clothes all day. It’s not about competing or putting on the tightest shit or the best shit; it’s about matching your moods throughout the day.”

Loves To Collect
“Levi’s jeans.”

Why Fashion Matters
“It gives people a sense of who you are as a person; fashion is part of your expression. A lot of the time it might look like I’m going out of my way or being crazy, but really, I sometimes wake up with a vision of what I want to wear, and I’ll do whatever I have to do to achieve that. I want to be as comfortable as possible, and also wear brands that I enjoy.” —MIKE SAGER

THE STREETWEAR SAVANT
WIZ KHALIFA

MUSIC’S MEN OF STYLE

48 BILLBOARD | AUGUST 29, 2015
The Look

SAINT LAURENT BY HEDI SLIMANE
Lace shirt, $990; ysl.com

DICKIES
Painter’s pant, $25; dickies.com

VANS
Sk8-Hi suede and canvas lace-up high top, $60; vans.com

JASON OF BEVERLY HILLS
Hands Rung yellow gold ring, $32,000; jasonofbh.com

Khalifa photographed by Amanda Friedman on Aug. 6 at Chef Akira Back’s Kumi Japanese Restaurant & Bar at Mandalay Bay Resort and Casino in Las Vegas. Styling by Lauren Matos.
RANDON FLOWERS IS a hometown boy whose hometown happens to be Las Vegas. The 34-year-old Killers frontman and solo artist, whose 2015 album The Desired Effect reached No. 3 on Billboard’s Alternative Albums chart, grew up in the shadow of the glitzy Strip. And while his sense of style and musical presence owe credit to some of Sin City’s most iconic frontmen — from Frank Sinatra to Elvis — the alt rocker known for his dance-friendly tracks prefers T-shirts and the occasional sequined bomber jacket to suits and ties.

Flowers, who has been known to sport statement pieces like feather-accented jackets, says he hates red carpets but admits that “style is a huge part of a musician’s image. When I think of Morrissey, I think of his pompadour. When I think of Mick Jagger, I think of scarves. Roy Orbison had his Ray-Bans. As for me, I add a dash of humor. I guess time will tell what my trademark will be.”

Favorite Designer
“The go-to guy is Hedi Slimane. Being from the Southwest, I can’t say anything in French, but I love Saint Laurent.”

Best Fashion Advice Received
“Just because it looks good on Mick Jagger doesn’t mean it’s going to look good on you.”

Style Icons
“As I’ve gotten older, I’ve come to appreciate simplicity; guys like Marlon Brando and Paul Newman. You can’t improve on the classics.”

THE HIGH FASHION REBEL
BRANDON FLOWERS

The Look
SAINT LAURENT BY HEDI SLIMANE
Embroidered sequin tuxedo jacket, price upon request; ysl.com
SAINT LAURENT BY HEDI SLIMANE
Skinny jeans, $590; ysl.com
SAINT LAURENT BY HEDI SLIMANE
Hedi zipped boots, $1,145; ysl.com

Flowers, who styled himself, photographed by David Needleman on July 30 at Electric Factory in Philadelphia.
**THE (NEWLY) Refined Rockers**

**Fall Out Boy**

N "Uma Thurman," Fall Out Boy’s most recent hit single, which reached No. 26 on the Billboard Hot 100, the band samples the theme to *The Munsters*, the playfully macabre ’60s sitcom that one could also compare to FOB’s darker approach to style. "I wear head-to-toe black all the time," Pete Wentz says. "Pharrell Williams," says Wentz. "His style is almost like a character in a film: Japanese, bohemian and streetwear all mixed together. He has someone in hip-hop should look like.”

**The Everyday Upgrade**

"I wear black tees every day but learned not to buy cheap ones. I’m not scraping together change just to buy a three-pack of Fruit of the Loom shirts anymore. Now I’m into AllSaints," says Trohman.

**Style Icon**

"Pharrell Williams," says Wentz. "His style is almost like a character in a film: Japanese, bohemian and streetwear all mixed together. He has always challenged the notion of what someone in hip-hop should look like.”

**Fashion Faux Pas**

"Throughout the early half of the last decade, I was wearing all over print hoodies and lots of crazy sneakers," says lead singer Patrick Stump, 31. "They didn’t really work for me, but I was just excited about them.”
Soul singer Leon Bridges’ music is often likened to that of Otis Redding and Sam Cooke — and his penchant for mid-century fashion would have blended right in on their album covers, too. “For inspiration, I go online and search ‘Chicago 1950s’ or ‘New York 1950s.’ I love how back then wearing a suit was the norm and the way they dressed was clean and it fit,” says Bridges, 26. “Especially compared to skinny jeans.”

Which you won’t catch him wearing anytime soon, especially as he tours nonstop to support his debut album, *Coming Home*. “I do have denim — the Levi’s 1930 and 1950 remakes — but I only wear those on rare occasions,” says the Fort Worth, Texas, native. “There’s no wearing sweatpants — I’d wear a suit every day if I could, but it’s so hot around here.”

**Color Theory**
“I’m really big on that 1950s mustard-yellow for collared shirts and sweaters. I won’t wear pink — I’m not saying it’s not masculine or anything. I just think it’s kind of cheesy.”

**Go-To Thrift Stores**
“Barrio Dandy in Los Angeles and Decades in Salt Lake City. I’m pretty set for clothes right now, but I can’t pass up a good fedora or tie pin.”

**Lost But Not Forgotten**
“I had a vintage burgundy varsity sweater that was pretty dope. I made a dumb mistake, though: I put it in the washing machine and it shrunk, the color faded and the little white stripes on the arm turned pink. I was so sad I ruined it.”

—S.Z.W.
OR 22-YEAR-OLD NICK Jonas, style has been an integral part of his trajectory, especially as he matured from a purity-ring-wearing Jonas Brother to an abs-fabulous pop heartthrob in the mold of Justin Timberlake or a young Mark Wahlberg.

“I like classic elements but with bolder statements,” says the youngest of the Jonas juggernaut, whose career as a solo artist has taken him to new heights — and new venues, from the unveiling of a Lord & Taylor holiday window to a gay club in New York’s Hell’s Kitchen. “Your clothing and approach to fashion are the visual statements you make as a performer or a songwriter.”

It doesn’t hurt when reaching out to new fan bases either. Since going solo, Jonas has sold 388,000 albums (according to Nielsen Music) with “Jealous,” the second single from his eponymous sophomore album, hitting No. 7 on the Billboard Hot 100.

While his looks vary from the maroon plaid suit he wore at the iHeartRadio Awards to the silver bomber jacket and ripped black jeans he sported at the Billboard Music Awards, Jonas has no trouble deciding what to wear at home. “In my apartment by myself, it’s usually just me in my underwear,” he says. (For the record, he prefers boxer briefs.)

Fashion Faux Pas

“Bow ties are great, but there’s a time and place for them. Bow ties for everyday wear is maybe not the best move, and I was doing that for a minute.”

Trend He’s Trying

“I’ve been getting into the fancy sweatpants trend — the sweatpants-you-can-wear-to-work kind of vibe. Public School is doing a very cool job with that.”

Every Guy Should Have

“A classic black leather jacket. Mine is Margiela and I take it everywhere I go. If it’s a two-day trip or a two-month trip, it’s with me.”

—M.S.

THE GRADUATE

NICK JONAS

AUGUST 29, 2015 | WWW.BILLBOARD.COM 53
THE WOMAN WHO PUTS RAPPERS IN LACE

BY AMINA AKHTAR

HE WORD ‘UNISEX’ BELONGS IN THE ‘90S,” SAYS ASTRID Andersen, a Danish menswear designer with a flair for the dramatic. “The younger generation doesn’t even consider the concept.” Andersen, a graduate of the Royal College of Art in London who has consulted for Nike, infuses street-wise looks with a feminine sensibility, combining joggers with crop tops, basketball jerseys with lace, skirts and kicks. It’s a radical approach given streetwear’s characteristically masculine silhouettes (baggy pants, oversize T-shirts). Yet Andersen’s critically commended collections, now in their fifth season, have been eagerly embraced by the hip-hop world. Drake, Chris Brown and ASAP Rocky are fans. And Rihanna has run with Andersen’s gender-agnostic approach, co-opting the men’s pieces for herself.

It’s not just Andersen’s post-unisex outlook that’s getting her noticed. With ready-to-wear pieces priced up to $1,000 and bespoke items costing even more, the designer known as the Queen of the Luxe Tracksuit is ushering streetwear into an economic stratum that competes with the Saint Laurents and Louis Vuittons. Her “new strand of luxury” (according to Financial Times) leads the growing segment of elevated streetwear, where similar brands now contribute to the $60 billion share of the market and have begun to garner mainstream recognition: Public School won the CFDA/Vogue Fashion Fund in 2013 (and is the new designer for DKNY) and Hood by Air nabbed the Swarovski Award for menswear at the CFDA this year. The brands are proving that the crossover between the runway and streetwear isn’t a passing trend.

“I relate to her because we are both trying to bring something new to our fields — me on the rap side, her on the fashion side,” says ASAP Ferg, who collaborated with Andersen earlier this year on a kung fu-inspired video in which he modeled her spring 2016 collection. “I love and respect tradition, but sometimes people respect tradition to the point where they don’t create new moments.”

Andersen — who declined to divulge details about her personal life, and, when asked for her age, would only say that she is in her early 30s — grew up listening to hip-hop. “Drake doesn’t want to wear suits because it doesn’t tell how he lives,” she says. “It’s hard for Gucci to [do what I do] because they have a history and a customer they have to cater to.”

54 BILLBOARD | AUGUST 29, 2015
I’m lucky to have a customer who will push his look. This season that means trench coats with flowers, neons, lace.”

Three looks from Andersen’s spring 2016 collection

“I’m inspired by the places I’ve been, and I’ve mostly been traveling to Asia these past few years. We did a show in Shanghai for the first time this year.”

A detail of Andersen’s mood board

“The Chinese blossom print, the silk flowers in the spring 2016 collection, all came from my time in Shanghai.”

“Andre 3000 has been a pioneer since before people knew what he was doing. He has been mixing everything and doing it for 20 years. And people respected him and look at him as a man. He’s one of the most masculine personas I can think of. Even when he wears a wig and a skirt, he looks like a man.”

“The video ASAP Ferg and I did let us share our creative energies. Everything in the collection is referenced somehow.”

Still from ASAP Ferg and Andersen’s 2015 video “Water”

“I’m affected by the music I grew up with, and the music I was forced to listen to. My father was fanatical about Pink Floyd. It’s such an emotional thing for me.”

“I’m super obsessed with Krept [right] and Konan. They’re two boys from London who are making sounds that are so sexy.”

“Destiny’s Child in 2000. They definitely shaped who I am as a person and how I treat a person. The Writing’s on the Wall album made me feel stronger as a woman.”

“I prefer being in London and thinking freely and coming back to Copenhagen, where things are more focused. I appreciate Copenhagen and it’s in my blood. I like to be able to bike to my office.”

“My mom, when she was my age, said that if a man was successful, he was wearing a suit. But for me, if a guy is confident and successful, he could be in a tracksuit. It comes from the street.”

From left: ASAP Rocky in a custom fur coat designed by Andersen; Brown in a classic Andersen tank; Rihanna in a fall 2014 men’s jacket.
ARTIST ANNOUNCEMENT

BLU Jazz Record’s International Recording artist Whitney Marchelle’s new CD is entitled DIG DIS. Herbie Hancock says “BRAVO” on her Giant steps take. Whitney puts a ring on Beyonce’s Single Ladies with a blues/jazz style. On her true story of Home she plays piano. The remix of Clark Terry and Wycliffe Gordon on In Walked Bud is swingin. She makes you laugh on Charlie Parker’s Chicken. Songwriting abilities on 8 of the 14 selections and all Whitney Marchelle’s arrangements. This is a great project with various styles of jazz.

www.whitneymarchelle.com and http://www.blujazz.com

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EMERGING ARTIST

Jeff Serrette
212.493.4199 or jeffrey.serrette@billboard.com
LAST SUMMER, MADDIE & TAE EXPERIENCED the sort of instantaneous breakthrough that label executives dream of. The new country duo of singer-songwriters Madison Marlow and Taylor Dye arrived with “Girl in a Country Song,” a hick-hop single expressing sweetly smart-assed exasperation at the trend — famously referred to as “bro country” by music critics — of guys like Luke Bryan and Jason Aldean scoring hits with good-time jams whose lyrics consistently cast young women in pliant, ornamental roles. Even though Marlow and Dye’s song pushed back at the male fantasies populating country radio playlists — quoting specific songs and deliberately echoing their beat-driven production — normally cautious programmers quickly tossed it into rotation. By Christmas, “Girl” had reached the top of the Country Airplay chart, a feat all the more remarkable given that no female country act had made that strong of a debut showing since the mid-2000s.

One might have expected the pair to capitalize on the momentum with an album’s worth of sass. Instead, its first full-length, Start Here, has a decidedly reflective bent with effervescent acoustic textures. Its second single, the gentle, inspirational ballad “Fly,” has been making its plodding climb up the country charts for the better part of 2015. It’s as though Marlow and Dye’s song pushed back at the male fantasies populating country radio playlists — quoting specific songs and deliberately echoing their beat-driven production — normally cautious programmers quickly tossed it into rotation. By Christmas, “Girl” had reached the top of the Country Airplay chart, a feat all the more remarkable given that no female country act had made that strong of a debut showing since the mid-2000s.

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**Reviews**

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**‘Flailing’ (Not Dancing) With...**

**ROB THOMAS**

Rob Thomas has let go of his control issues. “I got all my ego boost out on the first two solo records,” says the Matchbox 20 frontman, 43. Indeed, after those albums — *Something to Be* (2005) and Cradlesong (2009), which reached Nos. 1 and 3, respectively, on the Billboard 200 — he recruited outside songwriters like Ryan Tedder and Ricky “Wallpaper” Reed for the first time on third LP *The Great Unknown* (due Aug. 21), his most eclectic set yet.

*The Great Unknown* starts with two dance songs. How would you describe your dancing? I’m a horrible dancer. I’m more of a flailer. That’s why a lot of the music is four-on-the-floor. That way, the beat is on every beat. You don’t have to think too hard. I’m a better singer than dancer, and I’m just an OK singer. So, do that math.

There are folk and even rap elements on the LP, too. How far do you think your fans will follow along with this genre experimentation?

I have a really open audience — I don’t want to say “forgiving,” because it makes it sound like I’ve done something wrong. They want to hear a rock band, and they let me be a pop band for a minute, then a folk singer. They let me go where I want, which is nice.

Single “Hold On Forever” has serious wedding song potential.

I can see that. I once had a conversation with John Mayer, right after he put out “Daughters,” and he said, “Between ‘Daughters’ and ‘Smooth’ [Thomas’ 1999 hit with Carlos Santana], me and you are going to be played at every wedding until the end of time.” Who knows where the career could go. I could be playing weddings.

Your wife, Marisol Maldonado, recently underwent surgery for a brain lesion. How do you play shows with that on your mind?

Life is always coming at you. That two hours a night onstage is a great escape for your head. You’re going through all the songs you wrote over the last 10 or 20 years of your life, these moments of joy and pain, and you’re sharing them with a room full of strangers. Misery loves company. The worse things are in your life, the more of a relief a show can be.

How is she doing now?

We found out what’s going on. We know it’s not cancerous. When you’re dealing with these kinds of things, there’s the physical aspect, and then there’s the mental and emotional aspect of not knowing how you’re going to take care of it. Now that we know that, we’re in a much better place.

**MELANIE MARTINEZ**

Cry Baby

Atlantic

The *Voice* star’s ambitious concept album fizzes

THE TRACK LIST OF MELANIE Martinez’s debut suggests a family-friendly album from the *Voice* alum, but to say that titles “Sippy Cup,” “Milk and Cookies” and “Carousel” act as red herrings would be an understatement. *Cry Baby* is a concept record featuring Martinez subversively flipping the kiddie themes of her song names in explicit tracks about broken families, disingenuous romance and emotional abuse. Martinez is clearly cribbing from the dimly lit pop stylings of Lorde and Lana Del Rey, but while her wispy delivery strikes the same feminine fatalie poses, she lacks the subtlety of her influences. On “Dollhouse,” lines like “Mom, please wake up/Dad’s with a slut/And your son is smoking cannabis” overshadow the intriguingly cavernous arrangement. The oppressively dark “Tag, You’re It” details a sexual assault, where Martinez plays her own attacker by using a distracting mixing technique. *Cry Baby* shows that Martinez is admirably ambitious, but her insistence on sticking to the album’s central idea leaves her contorting into uncomfortable positions.

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**GRACE POTTER**

Midnight

Hollywood

★★★★☆

Americana star adds pop spic to her grass-roots sound for solo debut

FOR YEARS, AMERICANA SINGER Grace Potter has been asked whether she would make music to match her sparkly mini-dresses by going full pop a la Katy Perry. She came closer than ever on 2012’s *The Lion the Beast the Beat* with longtime backing band The Nocturnals, and on solo debut *Midnight*, she works with producer Eric Valentine (Smash Mouth) to blow out her sound even more. But Potter doesn’t totally ditch her blues-rock ways: Amid synth-y disco dalliances (“Alive Tonight”) and soul-funk workouts (“Your Girl”), she leaves room for snarling riffs on “Look What We’ve Become” and acoustic boom on “Empty Heart,” reminiscent of Sheryl Crow’s “Leaving Las Vegas.” Whether Potter’s hedging her bets or simply too Bonnie Raitt for a Britney reboot, this beat-heavy hodgepodge may not win enough new fans to replace old ones wary of the dancefloor.

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**METHOD MAN**

The Meth Lab

Hanz On Music/Tommy Boy Entertainment

★★★★★

Wu-Tang swordsman gets lost in the mix amid too many guest stars

NEARLY TWO DECADES AFTER PEAK Wu-Tang Clan mania, and almost a decade since Method Man’s last solo set, there’s no reason for a compilation album introducing his Staten Island rapper buddies to exist. But alas, that’s what *The Meth Lab*, billed as the rapper’s first LP since 2006, really is. All but one non-interlude track features guest vocalists, and a couple don’t even feature Meth at all. New guys like Hanz On (whose label is releasing the project), Kash Verrazano and Dro Pesci fail to impress; only when OGs like Redman, Raekwon and the always reliable Street Life join the fray are the guest spots justified. Luckily, when Method Man is on the mic, he defies age: Whether he’s rapping about industry shenanigans (“Bang Zoom”), trend-hoppers (“2 Minutes of Your Time”) or the pains of splitting cash with nine other Wu members (“What You Getting Into”), his clever rhymes and deft delivery sound like they’re straight out of 1994. Method’s skill and charisma are by far the highlight of *The Meth Lab*, but there’s not enough of him to make this unremarkable compilation pop.

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**JASON LIPSHUTZ**

—K.P.

**KEN PARTRIDGE**

—KEN PARTRIDGE

**PAUL CANTOR**

—PAUL CANTOR
FKA Twigs’ Unanswered Questions

FKA TWIGS’ LATEST PROJECT, M3LL155X, a surprise EP release pronounced “Melissa,” is accompanied by a 16-minute suite of videos for the first four of the record’s five songs. It’s a statement more than a gimmick, as Twigs is as much a dancer and performance artist as she is a singer, songwriter and producer.

Created with assistance from Beyoncé collaborator Boots, the music is spacious, paranoid and sultry; the lyrics are suggestive and knotted. The songs lack centers, or even hooks, and aren’t easily assimilated, but unmistakable themes emerge: Through a feverish haze of sounds and sights, themes of feminism, sex and power — a strong commentary and not always easy to penetrate women’s lives, but it does not always want them to have the power to create.

—KRIS EX

JORDIN SPARKS: ALL ABOUT ME

It has been six years — a pop eternity — since Jordin Sparks released her last studio album, Battlefield. Since then, the 2007 American Idol winner has made her Broadway debut in In the Heights, starred in the movie remake of Sparkle and had a much-publicized romance — and breakup — with Jason Derulo. Now dating rapper Sage the Gemini, the 25-year-old is back to music with her third LP, Right Here Right Now (Aug. 21, 19/Louder Than Life/RAL).

MY BIGGEST COMEBACK FEAR
“The landscape has changed so much that it was just like, ‘Is this going to work? Will people still care?’ I think it was natural to have those doubts after six years without a solo record. Everything is so different now. I had to learn the ropes again.”

MY MOST “TURNED UP” NEW TRACK
“’It Ain’t You.’ DJ Mustard had the beat, and Ty Dolla Sign had already written a song to it, but I was like, ‘There’s no way that I can say these lyrics!’ So we rewrote the verses and left the chorus. It’s my response to all those songs that are dissing me as a woman.”

MY MOST SENTIMENTAL NEW SONG
“’11:11.’ It was inspired by my mom always texting me ‘Make a wish’ at 11:11 in the morning or at night. It’s really sweet when somebody’s thinking of you like that.”

MY MUSICAL HERO
“It’s between Whitney Houston and Mariah Carey — I can’t even choose. I got to work with Whitney [on Sparkle], She was so kind, so encouraging. Before I go onstage to sing now, I hear her voice in my head: ’You got this!’”

MY FAVORITE FELLOW IDOL
“The OG, Kelly Clarkson. She’s so amazing. I remember watching her win, turning to my mom and being like, ‘I want to do that,’ not knowing that I would ever audition or that Idol would even be around that long.”

MY REBOUND
“People think that a celebrity breakup is different, and it is in the way that it’s public. But you still feel the same sort of pain and confusion. I just had to deal with it. And I played Big Sean’s ’I Don’t F— With You’ multiple times a day!”

—CHUCK ARNOLD

AUGUST 29, 2015 | WWW.BILLBOARD.COM 59
NUMBERS: 
HAILEE’S HOT DEBUT
Oscar-nominated actress-singer Hailee Steinfeld takes a bow across multiple charts with her first single, “Love Myself,” previewing her upcoming debut album for Republic, possibly due by the end of the year.

“Love Myself” sold 14,000 downloads in the week ending Aug. 13, according to Nielsen Music, aiding its No. 96 debut on the Billboard Hot 100. The track starts at No. 33 on Pop Digital Songs.

The single also debuts on the Mainstream Top 40 airplay chart at No. 27 — the highest for a female artist’s debut single (in a lead role and unaccompanied by another act) since Natalie Imbruglia bowed at No. 26 with “Torn” in 1998.

TOMORROW’S HITS
Bryan beats out Dr. Dre to earn his third No. 1 on the Billboard 200 with Kill the Lights.

Radio Meets Morgan
William Michael Morgan nears the Country Airplay chart with his refreshingly traditional “I Met a Girl” (Warner Bros./Warner Music Nashville). Sweet, romantic and full of pedal steel guitar, the song is receiving notable exposure on SiriusXM’s The Highway (31 plays in the week ending Aug. 16, according to Nielsen Music). The 22-year-old from Vicksburg, Miss., makes his debut at the Grand Ole Opry Sept. 5.

Nathaniel Rateliff & The Night Sweats’ debut single, “S.O.B.,” jumps 27-19 on Hot Rock Songs in its second week as the soulful Americana track builds at alternative and triple A radio. The band made its national TV debut Aug. 5 on NBC’s The Tonight Show Starring Jimmy Fallon (following an enthusiastic tweet from the host). The group released its self-titled debut album Aug. 21 on Stax/Concord.

RATELIFF RISES AT ROCK
The 18-year-old scored 841,000 U.S. streams for “Love Myself,” which should earn a big gain on the Sept. 5 chart (and a potential bow on Streaming Songs) following the release of its official music video on Aug. 14.

—KEITH CAULFIELD and GARY TRUST

Bryan
Morgan
Luke Bryan And Dr. Dre Bring Blockbusters Back

After a historically low-selling No. 1 on the Aug. 22 chart, the top of the Billboard 200 welcomes huge albums from two superstars

BY KEITH CAULFIELD

IT TAKES TWO TO LIVEN UP THE TOP OF the Billboard 200: Country star Luke Bryan and rap veteran Dr. Dre blow in at Nos. 1 and 2, respectively, on the chart with new albums. Bryan celebrates his third topper with Kill the Lights (345,000 equivalent-album units in the week ending Aug. 13, according to Nielsen Music, of which 310,000 are pure album sales), while Dre’s Compton starts at No. 2 (295,000 units; 276,000 in album sales).

In total, the titles moved 640,000 equivalent units and sold 596,000 albums. That sum is more than the combined sales of the albums at Nos. 3 to 32 on the Aug. 29 Billboard 200. Further, the 596,000 sales tally — which places the albums at the same positions on the Top Album Sales chart — is greater than the combined sales of the two albums have shifted at least 294,000 totals for Nos. 3 to 65 on Top Album Sales.

The new Billboard 200 marks the first time two albums have shifted at least 294,000 units in a week since the chart transitioned to ranking popularity based on overall units earned, rather than just album sales, in December 2014. Previously, the closest the chart came to that distinction was on the Feb. 28 list, when Drake’s If You’re Reading This It’s Too Late started at No. 1 with 335,000 units and the Fifty Shades of Grey soundtrack entered at No. 2 with 258,000.

This also is the first week in eight months where two albums sold at least 275,000 copies each. It last happened on the Dec. 27, 2014 chart (reflecting the sales period that ended Dec. 14), when I. Cole’s 2014 Forest Hills Drive debuted at No. 1 with 354,000 and Taylor Swift’s 1989 moved 278,000 copies at No. 2 (in its seventh week on the chart).

Bryan’s and Dre’s handsome debuts are a welcome sight, following a woeful week at the top of the Billboard 200. One week ago, the Descendants soundtrack opened at No. 1 with both the lowest overall unit total (42,000) for a chart-topping set and the smallest weekly sales figure (30,000) for a No. 1 since Nielsen Music started tracking sales in 1991. This week, the Descendants album falls to No. 8 with 30,000 units (down 27 percent).

Had Compton come out a week earlier, or nearly any other week so far this year, it would have given Dre his first No. 1 album on the Billboard 200.
Derulo darts 22-14 on the Artist 100, up by 22 percent in activity. Powering the gain, his “Want to Want Me” rebounds 50-20 on the Digital Songs chart, doubling its sales to 50,000 in the week ending Aug. 13, according to Nielsen Music, after he performed the hit as a virtual duet with new Artist 100 leader Luke Bryan on the Sing karaoke app.
**ARTIST** | **IMPRINT/DISTRIBUTING LABEL** | **PEAK POOL** | **WEEKS ON CHART**
---|---|---|---
**BRUNO MARS** | ATLANTIC/RECORDS | 10 | 59
**MEEK MILL** | WARNER/REX RECORDS | 1 | 9
**FIFTH HARMONY** | XYV/SYRE | 12 | 38
**DJ SNAKE** | FUSION | 38 | 22
**CHARLIE PUTH** | ARTIST PARTNERS GROUP/LYRIC/SONY | 30 | 20
**ERIC CHURCH** | EMN/SONY/MANAGEMENT | 33 | 58
**TWENTY ONE PILOTS** | KAIZEN ENTERTAINMENT | 2 | 17
**LANA DEL REY** | POLY/SONY/REX/REX | 16 | 33
**LED ZEPPELIN** | SONY CONCERT LIVE | 5 | 23
**RIHANNA** | WESTBURY ROAD/REX/NATION | 11 | 55
**TREY SONGZ** | T-SONG/ATLANTIC/REX | 7 | 50
**BLAKE SHELTON** | WARNER BROS./NASHVILLE/REX | 1 | 59
**IMAGINE DRAGONS** | KONN/SONY/AL/BLOCK | 2 | 59
**BIG SEAN** | G.O.O.D./DEF JAM | 2 | 43
**SIA** | MONKEY PUZZLE/REX | 5 | 59
**KATY PERRY** | CAPITOL | 6 | 59
**JASON ALDEAN** | BROMPTON/YTM/REX | 1 | 59
**ELLIE GOULDING** | CHEERY/SONY/AL | 7 | 43
**KEITH URBAN** | HT RED C/REX/REX | 55 | 27
**MICHAEL RAY** | ATLANTIC/REX | 57 | 3
**THOMAS RHETT** | VALORY/REX | 47 | 28
**RICH HOMIE QUAN** | RICH HOMIE/THANK IT'S A GAME | 59 | 31
**TOVE LO** | ISLAND | 10 | 57
**A$AP ROCKY** | A$AP WORLDWIDE/REX | 2 | 12
**LITTLE BIG TOWN** | CAPITOL/REX/REX | 17 | 35
**MAJOR LAZER** | MAD DECENT | 43 | 11
**MARK RONSON** | RCA | 5 | 39
**PITBULL** | MR 300/RANKERS/ARTIST/REX | 18 | 59
**DAVID GUETTA** | WHAT A MUSIC/REX/REX | 11 | 28

**ARTIST** | **IMPRINT/DISTRIBUTING LABEL** | **PEAK POOL** | **WEEKS ON CHART**
---|---|---|---
**KENNY CHESNEY** | BLUE CHAR/REX | 2 | 59
**X AMBASSADORS** | KOD/SONY/AL/REX/REX | 38 | 7
**R. CITY** | HYDRO/REX | 69 | 9
**N.W.A.** | RUSH/S/PRIORITY/REX/REX | 70 | 1
**KID INK** | THIS ALBUM GROUP/REX/REX | 27 | 37
**JIDENNA** | MORRIS/REX | 72 | 8
**TORI KELLY** | SONG/REX/REX | 6 | 9
**BRANTLEY GILBERT** | VALORY/REX | 18 | 36
**CHRIS JANSON** | WARNER BROS./NASHVILLE/REX | 75 | 7
**JEREMIH** | RICK SCHUTZ/REX | 30 | 55
**FLO RIDA** | POE/REX/REX | 25 | 43
**MICHAEL JACKSON** | MIND/REX | 75 | 0
**SKRILLEX** | BIG BEAT/REX/REX | 71 | 13
**OMARION** | RE/MARSHALL/REX/REX | 68 | 22
**HOZIER** | SB/R/REX/REX | 5 | 50
**JILL SCOTT** | BLUES/REX/REX | 8 | 3
**MILEY CYRUS** | RCA/REX | 25 | 41
**NICK JONAS** | SAFARI/FAR/REX | 66 | 16
**BRET ELDREDGE** | ATLANTIC | 78 | 11
**DIPLO** | MAD DECENT | 1 | 23
**MUMFORD & SONS** | GENTLEMEN OF THE ROAD/GREAT/REX/REX | 77 | 3
**ELLE KING** | REX/REX | 5 | 31
**KELLY CLARKSON** | NASHVILLE/REX/REX | 10 | 54
**TIM MCGRAW** | MGM/REX/REX | 54 | 48
**COLE SWINDELL** | BLOCKN/REX/REX | 66 | 15
**METALLICA** | WARNER BROS./REX/REX | 22 | 18
**DUSTIN LYNCH** | WARNER BROS./REX/REX | 3 | 5
**TYRESE** | WARNER BROS./NASHVILLE/REX | 81 | 8
**FRANKIE BALLARD** | SOUTHERN/TW/REX/REX | 19 | 3

**LUKE BRYAN**

Luke Bryan takes over as the top country act in the United States, soaring to No. 1 on the Billboard Artist 100. He’s the fifth country artist to top the tally since it launched in July 2014, following Blake Shelton, Jason Aldean, Florida Georgia Line and Zac Brown Band. Like those acts, Bryan bound to No. 1 thanks to a chart-topping debut on both the Billboard 200 and Top Album Sales, as Kill the Lights arrives on the latter with 320,000 in traditional album sales, according to Nielsen Music. Bryan surges by 565 percent in overall activity, with album sales accounting for 81 percent of his Artist 100 chart points. He also bests his prior No. 3 high on the Artist 100 (and has ranked in the top 10 in each of the chart’s first 15 weeks).

Meanwhile, alt-rock band Fall Out Boy (above) ranks in the Artist 100’s top 10 for the first time in six months, rising 11-5. The group peaked at No. 2 on Feb. 7, when its American Beauty/American Psycho entered Top Album Sales at No. 1. FOB returns to the Artist 100’s top 10 fueled by the set’s second single, “Uma Thurman,” which pushes 25-24 in its 15th week on the Billboard Hot 100. Digital song sales mark the band’s greatest Artist 100 points contributor, with “Uma” topping the Rock Digital Songs chart for a second week (48,000 sold).

—Gary Trust
**New Songs**

<p>| #1 | LUKE BRYAN | Kill The Lights | 1 | 1 |
| #2 | DR. DRE | Compton | 2 | 1 |
| #3 | VARIOUS ARTISTS | Dope Boyz In The House | 3 | 1 |
| #4 | TYPHUS | This Is Not A Test | 4 | 1 |
| #5 | ED SHEERAN | X | 60 | 1 |
| #6 | FUTURE | DS2 | 1 | 4 |
| #7 | SOUNDBEAT | Descendants | 2 | 1 |
| #8 | SAM HUNT | Montevallo | 42 | 3 |
| #9 | DRAKE | If You’re Reading This It’s Too Late | 1 | 27 |
| #10 | TWENTY ONE PILOTS |Blurryface | 13 | 1 |
| #11 | MEAGHAN TRAINOR | Title | 31 | 1 |
| #12 | FALL OUT BOY | American Beauty / American Psycho | 30 | 1 |
| #13 | SAM SMITH | In The Lonely Hour | 61 | 2 |
| #14 | DRAKE &amp; BROWN BAND | Jekyll + Hyde | 16 | 1 |
| #15 | SHAUN MENDES | Handwritten | 18 | 1 |
| #16 | MAJOR LAZER | Peace Is The Mission | 12 | 11 |
| #17 | JILL SCOTT | Woman | 3 | 1 |
| #18 | CHELSEA CUTLER | Please Don’t Let Me Go | 35 | 1 |
| #19 | RAYE | Black Rose | 9 | 1 |
| #20 | JASON ISBELL | Something More Than Free | 4 | 6 |
| #21 | KENDRICK LAMAR | To Pimp A Butterfly | 22 | 1 |
| #22 | N.W.A. | Straight Outta Compton | 94 | 1 |
| #23 | NICKI MINAJ | The Pinkprint | 35 | 2 |
| #24 | SIA | 1000 Forms Of Fear | 51 | 1 |
| #25 | BIG SEAN | Dark Sky Paradise | 25 | 1 |
| #26 | LITTLE BIG TOWN | Pardon Me | 43 | 7 |
| #27 | RACHEL PLATTER | Fight Song (EP) | 14 | 20 |
| #28 | HOZIER | Take Me To Church | 45 | 2 |
| #29 | JESSIE J | R.O.S.E.M.I.T.E. | 15 | 1 |
| #30 | ANGELICA JACOBS | Angels And Alcohol | 4 | 5 |
| #31 | ANDY GRAMMER | Scars | 29 | 19 |
| #32 | FLORIDA GEORGIA LINE | Anything Goes | 44 | 1 |
| #33 | RAE SREMURD | SremmLife | 32 | 5 |
| #34 | SKIRLICLE &amp; DIPLO | Idle &amp; Diplo Present Jack U | 26 | 25 |
| #35 | SOUNDBEAT | Fifty Shades Of Grey | 27 | 2 |
| #36 | DEMOTREX | Southpaw: Mind (From And Inspired By The Motion Picture Southpaw) | 5 | 3 |
| #37 | FIFTH HARMONY | Reflection | 28 | 5 |
| #38 | LUKE BRYAN | Crash My Party | 105 | 1 |
| #39 | TORI KELLY | Unbreakable Smile | 8 | 2 |
| #40 | WALK THE MOON | Talking Is Hard | 37 | 14 |
| #41 | MISS MAY I | Deathless | 49 | 1 |
| #42 | KIDZ BOP KIDS | KIDZ BOP 29 | 4 | 5 |</p>
<table>
<thead>
<tr>
<th>ARTIST/ARTIST SPAN</th>
<th>Title</th>
<th>WEEKS ON CHART</th>
<th>POS.</th>
<th>LAST WEEK</th>
<th>WEEKS</th>
<th>PEAK POS.</th>
<th>TOTAL WEEKS</th>
</tr>
</thead>
</table>
| **TOP 40**<br>1. KACEY MUSGRAVES<br>2. BLAKE SHELTON<br>3. JASON ISBELL<br>4. JOHNNY CASH<br>5. CIARA<br>6. AMERICAN IDOL<br>7. NICK JONAS<br>8. LADY ANTEBELLUM<br>9. MIRANDA LAMBERT<br>10. KATY PERRY<br>11. LED ZEPPELIN<br>12. JOHN MAYER<br>13. METALLICA<br>14. KARI JOBB<br>15. JOSH GROBAN<br>16. ELTON JOHN<br>17. TAYLOR SWIFT<br>18. FALLOUT BOY<br>19. BECK<br>20. JOSH GROBAN<br>21. BLURE GLENN<br>22. LEON BRIDGES<br>23. FALL OUT BOY<br>24. BILLY JOEL<br>25. METALLICA<br>26. BRIAN ADAMS<br>27. KELLY CLARKSON<br>28. JASON DERULO<br>29. KATY PERRY<br>30. ADAM LAMBERT<br>31. JORDAN ROYAL<br>32. BRUNO MARS<br>33. JAMES BAY<br>34. MARILYN MANSON<br>35. KELLEY CLARKSON<br>36. MIKE NAZ<br>37. SHEET MUSIC<br>38. VARIOUS ARTISTS<br>39. VARIOUS ARTISTS<br>40. KARMA MARKET<br>**VARIETY**

The new Now 55 compilation debuts at No. 3 on the Billboard 200 with 76,000 units earned (all from album sales) in the week ending Aug. 13, according to Nielsen Music. The arrival continues the long-running Now That’s What I Call Music! series’ hit track record, as every numbered Now title has reached the top 10. Now 55 is one of two new Now bows on the Aug. 29 tally, joining Now That’s What I Call New Wave ’80s at No. 106 (which is the 107th Now album to chart). –K.C.
Q&A
TobyMac

Your new album, This Is Not a Test, debuts at No. 4 on the Billboard 200 and Top Album Sales and No. 1 on Top Christian Albums (see page 73). A commercially relevant rapper at age 50? Aside from Dr. Dre, that’s unheard of. There’s two things you can do with your life in music: remain in this moving river, or get out at a certain era and start camp on the riverbank. I’m moving with the current, because I love music that is now and this river called music.

Are there any mainstream artists who inspire you? The first person that comes to mind is Justin Timberlake. He’s setting himself up to be a classic. He’s not thinking, “Oh, this star’s going to dim soon. I’ve got to hurry and do this.” He’s taking his time to do things right. That’s impressive. And Bruno Mars knows how to write a modern hook and pay homage to the old-school soul. I don’t agree with all his lyrics, but he’s a great lyricist.

What do you think of the Supreme Court’s ruling on gay marriage? My music is for everybody. It’s music about loving people right where they are. I want it in every home, falling on open ears listening to the beautiful story of grace.

—Deborah Evans Price
Good Debut For MKTO’s ‘Bad Girls’

Pop duo MKTO (below) earns its Billboard + Twitter Top Tracks debut as “Bad Girls” enters at No. 18. The Columbia Records pair — Malcolm Kelley (right) and Tony Oller — score the impressive arrival with help from labelmate Liam Payne of One Direction. He called the tune “a great song” on Twitter on Aug. 8. “Girls” is the title track from the duo’s Bad Girls EP, which arrived July 24. The set follows MKTO’s self-titled debut album, whose breakthrough hit “Classic” reached No. 14 on the Billboard Hot 100.

Elsewhere on the list, legendary heavy metal band Iron Maiden pops onto the survey for the first time at No. 23 with “Speed of Light.” The title reach the survey in large part through its music video, which pays tribute to several eras of video games from the 1970s to present. “Light” previews The Book of Souls, the group’s first double studio album and first studio set since The Final Frontier in 2010. Iron Maiden’s return finds a welcome audience, with Twitter mentions rising to 16,000 for the week ending Aug. 16, according to Next Big Sound (up 259 percent). Meanwhile, Janell Monae bows at No. 30 with “Hell You Talmbout,” a track inspired by the #BlackLivesMatter movement. The cut has collected more than 276,000 global plays (through Aug. 18) since Monae posted the song on SoundCloud on Aug. 10. “Talmbout” continues the recent trend of socially conscious tracks addressing police brutality to reach Billboard + Twitter Top Tracks, including Kendrick Lamar’s “ Alright” and Prince’s “Baltimore.” —Trevor Anderson

Beyoncé: Vogue’s Her Way Up Chart

Beyoncé (above) bounds 37-13 on the Social 50 with a little help from her daughter Blue Ivy. The star posted five photos and a video clip on Instagram during the tracking week ending Aug. 16 from her recent cover shoot for the September issue of Vogue. (This is Beyoncé’s third time on the cover of the fashion bible.) The artist posted two “flashback Friday” pictures of her March 2013 cover, including a shot with Blue Ivy at 11 months old. That snap has garnered 13 million likes and more than 38,000 comments alone (through Aug. 18). In total, Beyoncé gathered 8.4 million-plus mentions on the platform during the tracking week, a 548 percent increase, according to Next Big Sound. Beyoncé also posted pictures of the cover shoot on her Tumbi, where she received more than 41,000 notes (up 71 percent).

Further down the list, the highest debut of the week is K-pop act VIXX at No. 16. It arrives following promotion tied to the release of the single “Beautiful Liar” by the group’s Lee and Ravi. (As a duo, they are known as LR.) Teaser clips of the song were issued during the tracking week, leading to its music video premiere on Aug. 16. As a result, VIXX sees a surge in Twitter activity: 170,000 reactions (a 71 percent increase) and 78,000 mentions (up 70 percent). —Emily White
Hey Mama, she's kinda hot.

Take your time.

Beautiful now.

Someone new.

BUDAPEST.

Go big or go home.

Good for you.

The Weeknd.

The Hills.

Fashion Harmony Feat. Kid Ink.

Shut up and dance.

Destin Power.

Rihanna.

Wiz Khalifa.

Shakira.

Auston Mahone.

Sam Smith.

Zedd.

The Weeknd.

Lana Del Rey.

Destin Power.

Bea Miller.


Ice Cube.

Moe.

Justin Timberlake.

Eminem.

JESSIE J.

JACOB WHITETIDES.

SNOOP DOGG.

THE VAMPS.

TROY SIVAN.

Martin Garrix.

Jennifer Lopez.

Skrillex.

NICK JONAS.

Tori Kelly.

FALL OUT BOY.

RITA ORA.

KAT GRAHAM.

SOCIAL 50™

ARTIST

1. JUSTIN BIEBER

2. ARIANA GRANDE

3. TAYLOR SWIFT

4. NIcki MINAJ

5. MILEY CYRUS

6. SHAWN MENDES

7. DEMI LOVATO

8. SELENA GOMEZ

9. LUCY HALE

10. CHRIS BROWN

11. BEYONCE

12. LITTLE MIX

13. LADY GAGA

14. VIXX

15. KYARY PAMYU PAMYU

16. FIFTH HARMONY

17. ED SHEERAN

18. DRAKE

19. BEEK G

20. RIHANNA

21. WIZ KHALIFA

22. SHAKIRA

23. AUSTIN MAHONE

24. SAM SMITH

25. ZENDAYA

26. THE WEEKND

27. LANA DEL REY

28. BEA MILLER

29. LUKE BRYAN

30. ICE CUBE

31. NOVEMBER

32. JUSTIN TIMBERLAKE

33. EMINEM

34. JESSIE J

35. JACOB WHITETIDES

36. SNOOP DOGG

37. THE VAMPS

38. TROY SIVAN

39. MARTIN GARRIX

40. JENNIFER LOPEZ

41. SKRILLEX

42. NICK JONAS

43. TORI KELLY

44. FALL OUT BOY

45. RITA ORA

46. KAT GRAHAM

MAINSTREAM TOP 40™

ARTIST

1. CAN’T FEEL MY FACE

2. CHEERLEADER

3. LEAN ON

4. BAD BLOOD

5. CRIPPLE FOR YOU

6. WORTH IT

7. WHERE ARE U NOW

8. FIGHT SONG

9. PHOTOGRAPH

10. BAD BLOOD

11. SHUT UP AND DANCE

12. RUNAWAY

13. LOCKED AWAY

14. SEE YOU AGAIN

15. SHOULD’VE BEEN US

16. SEE YOU AGAIN

17. GOOD AS YOU

18. BEAUTIFUL NOW

19. WATCH ME

20. DRAG ME DOWN

21. CHEERLEADER

22. FORTUNATE LURE

23. MARVIN GAYE

24. POST TO BE

25. GHOST TOWN

26. SUGAR

27. THINKING OUT LOUD

28. LOVE ME LIKE YOU DO

29. FIGHT SONG

30. STYLE

31. BLOOD

32. WANT TO WANT ME

33. FIGHT SONG

34. HOVER, I’M GOOD.

35. UPTOWN FUNK

36. HEARTBEAT SONG

37. BAD BLOOD

38. WANT TO WANT ME

39. FIGHT SONG

40. SEE YOU AGAIN

41. CHEERLEADER

42. CHEERLEADER

43. TAKE YOUR TIME

44. LARDED (FIFTY SHADES OF GREY)

45. RUDAPEST

46. LIKE I CAN

47. BRIGHT

48. INVISIBLE

49. IF I HAVE TO

50. CAN’T FEEL MY FACE

51. UMA THURMAN

52. I MET A GIRL WHO

53. EX’S & OH’s

54. BROTHER

55. WORTH IT

56. SOMEONE NEW

ADULT CONTEMPORARY™

ARTIST

1. CAN’T FEEL MY FACE

2. CHEERLEADER

3. LEAN ON

4. BAD BLOOD

5. CRIPPLE FOR YOU

6. WORTH IT

7. WHERE ARE U NOW

8. FIGHT SONG

9. PHOTOGRAPH

10. BAD BLOOD

11. SHUT UP AND DANCE

12. RUNAWAY

13. LOCKED AWAY

14. SEE YOU AGAIN

15. SHOULD’VE BEEN US

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18. BEAUTIFUL NOW

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36. HEARTBEAT SONG

37. BAD BLOOD

38. WANT TO WANT ME

39. FIGHT SONG

40. SEE YOU AGAIN

41. CHEERLEADER

42. CHEERLEADER

43. TAKE YOUR TIME

44. LARDED (FIFTY SHADES OF GREY)

45. RUDAPEST

46. LIKE I CAN

47. BRIGHT

48. INVISIBLE

49. IF I HAVE TO

50. CAN’T FEEL MY FACE

51. UMA THURMAN

52. I MET A GIRL WHO

53. EX’S & OH’s

54. BROTHER

55. WORTH IT

56. SOMEONE NEW

ADULT TOP 40™

ARTIST

1. CAN’T FEEL MY FACE

2. CHEERLEADER

3. LEAN ON

4. BAD BLOOD

5. CRIPPLE FOR YOU

6. WORTH IT

7. WHERE ARE U NOW

8. FIGHT SONG

9. PHOTOGRAPH

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11. SHUT UP AND DANCE

12. RUNAWAY

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14. SEE YOU AGAIN

15. SHOULD’VE BEEN US

16. GOOD AS YOU

17. BEAUTIFUL NOW

18. BEAUTIFUL NOW

19. WATCH ME

20. DRAG ME DOWN

21. CHEERLEADER

22. FORTUNATE LURE

23. MARVIN GAYE

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35. UPTOWN FUNK

36. HEARTBEAT SONG

37. BAD BLOOD

38. WANT TO WANT ME

39. FIGHT SONG

40. SEE YOU AGAIN

41. CHEERLEADER

42. CHEERLEADER

43. TAKE YOUR TIME

44. LARDED (FIFTY SHADES OF GREY)

45. RUDAPEST

46. LIKE I CAN

47. BRIGHT

48. INVISIBLE

49. IF I HAVE TO

50. CAN’T FEEL MY FACE

51. UMA THURMAN

52. I MET A GIRL WHO

53. EX’S & OH’s

54. BROTHER

55. WORTH IT

56. SOMEONE NEW

Go to BILLBOARD.COM/BIZ for complete chart data

Data for week of August 29, 2015
HOT COUNTRY SONGS™

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TOP COUNTRY AIRPLAY™

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Note: This list reflects the top 50 country songs based on radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored. For complete rules and explanations, © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.
### HOT ROCK SONGS™

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### TOP R&B/HIP-HOP ALBUMS

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**Latin Airplay**

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Data for week of 08.29.2015

Go to BILLBOARD.COM/BIZ for complete chart data 73

TobyMac’s This Is Not A Test Debuts On Top

TobyMac’s This Is Not A Test debuts on Top Christian Albums No. 1, selling 35,000 copies in its first week, according to Nielsen Music. The sum is also good for No. 4 on it’s Billboard Top 200 and Top Albums Sales charts (see page 66). This is Not A Test, TobyMac’s fourth Top Christian Albums No. 1, logs the second-largest sales week on the list in 2015. Hillsong United’s Empires launched with 47,000 on June 13. “Every record, I start out writing about my experiences: the good, bad and ugly of my own life,” TobyMac tells Billboard. "My hope is that people discover something they did not expect. We all need hope. I’m so grateful to see my music resonating with people and honored by those who went out and represented in the first week. I can only hope these songs stir something up in them that makes their lives rich.”

Test is fueled by “Feel It” (featuring Mr. Talkbox), which steps in Hot Christian Songs. The single becomes TobyMac’s fifth Hot Christian Songs top 10. He remains in fifth place for the most top 10s in the chart’s 12-year history, following leaders Casting Crowns, MercyMe, and Chris Tomlin, each with 21, and Jeremy Camp (18). Also on Top Christian Albums, Gungor’s One Wild Life: Soul soars on the No. 2 (3,000,000 sold). It’s the worship group’s band’s ranking among three top 10s, surpassing to No. 3 rank of 2015’s Ghosts Upon the Earth. —Jim Asker
## HOT DANCE/ELECTRONIC SONGS™

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<td>With Justin Bieber</td>
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## TOP DANCE/ELECTRONIC ALBUMS™

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## DANCE/MIX SHOW AIRPLAY™

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<td>Tell Me</td>
<td>2 Chainz feat. Camila Cabello</td>
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## Dance/Electronic

Robyn Rules (above right) scores her second No. 1 on Top Dance/Electronic Albums with the EP ‘Love Is Free,’ recorded with duo La Bagatelle Magique – keyboardist Markus Jagerstedt (above left) and late-producer Christian Falk. The set, completed after Falk’s death in 2014, opens atop the chart with 2,000 units, according to Nielsen Music. Notably, the sum is far short of the 15,000 that Robyn’s first No. 1, her joint EP with Royksopp, Do It Again, sold in its debut week (June 14, 2013). Four of the Swedish singer’s six albums (all top 10s) have been EPs; only Body Talk (2010) is a full-length. “Love Is Free,” featuring vocals from Måns Zelmerlöw (above left), leaps nine spots on Dance Club Songs (50–41). On Hot Dance/Electronic Songs, Calvin Harris & Disciples continue to build with “How Deep Is Your Love” (7–6). The track boasts Streaming Gainer honors following the first full tracking week after its Aug. 6 official video premiere (3.3 million U.S. streams, up 20 percent, including a 42 percent increase in Vevo views on YouTube). “Deep” also charts in Dance/Mix Show Airplay (2–1). The track, which becomes Zedd’s sixth top five on Dance/Mix Show Airplay (7–5), has logged 48 percent in views on YouTube with remixes from such artists as Dirty South, Marshmello and Zonderling.

—Gordon Murray

Data for week of 08.29.2015

Go to BILLBOARD.COM/BIZ for complete chart data
**DANCE CLUB SONGS™**

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**CONCERT GROSSES**

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**Joel’s Nassau Closer:** $1.7M

Billy Joel (above) isn’t the only musical giant to hail from the greater New York City area, but he seems to be the go-to guy when it’s time to close a major performance venue in the market.

On Aug. 4, a few miles from where he grew up on Long Island, Joel performed the final concert at Nassau Veterans Memorial Coliseum. The sold-out show (No. 1 on the Boxscore chart) grossed $1.7 million with an attendance of 16,971.

The 43-year-old arena has closed to undergo extensive renovations, and the Piano Man was tapped to headline the venue’s final show (bolstered by guests Paul Simon and Kevin James) before shuttering Joel’s concert followed his two-starring lead at Shea concerts in July 2008. He was the final headliner to play Shea Stadium, the former home of Major League Baseball’s New York Mets. He grossed $12.8 million from two sellouts with more than 117,000 tickets sold. Those gigs led to the release of his live album Live at Shea Stadium, which peaked at No. 35 on the Billboard 200 in 2011.

As for Nassau Coliseum, the many changes planned for the property include a reduced seating capacity, downsizing from 18,000 to 13,000. The reopening is planned for late 2016. —Bob Allen
JANET JACKSON BATTLED MADONNA

ON AUG. 26, 2000, JANET Jackson claimed her ninth No. 1 single on the Billboard Hot 100 with “Doesn’t Really Matter” and became the first artist to summit the chart in the 1980s, 1990s and 2000s, with a brand of street pop that was sexually confident and socially aware. (Madonna would match the feat just three weeks later when “Music” knocked Jackson from the top spot.)

“Doesn’t Really Matter” was featured on the soundtrack to Nutty Professor II: The Klumps, in which Jackson co-starred with Eddie Murphy. Then 34, the youngest of the musically talented Jackson children had wrapped the ’90s with 18 top 10 Hot 100 hits, second only to Mariah Carey’s 19.

Following the success of “Doesn’t Really Matter,” Jackson scored another No. 1 single in 2001 with “All for You,” but her momentum came to a halt on Feb. 1, 2004 when, during a halftime performance at Super Bowl XXXVIII, Justin Timberlake tore open Jackson’s costume, exposing one of her breasts to 140 million TV viewers. The infamous “wardrobe malfunction” led to a media firestorm and FCC investigation, and Jackson hasn’t cracked the top 10 of the Hot 100 since. She did, however, top the Billboard 200 in 2008 with her album Discipline.

At the conclusion of a 2011 tour, Jackson stepped away from the spotlight and married billionaire businessman Wissam Al Mana in 2012. In June, she re-emerged to announce an upcoming world tour and a new album (its title has yet to be announced), her first studio recording in seven years. Debut single “No Sleep” returned Jackson to the Hot 100 for the first time since 2008, marking her 40th chart hit.-TREVOR ANDERSON
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