PHILANTHROPY 2015
WE CAN BE HEROES

LADY GAGA AND ELTON JOHN LEAD THE PACK OF ARTISTS AND MUSIC EXECUTIVES WHO OPEN THEIR HEARTS — AND WALLETS — TO THOSE IN NEED: ‘THIS IS MY LIFE’S PURPOSE’

A PHOTO PORTFOLIO ALSO STARRING ARIANA GRANDE, WILLIE NELSON, JUANES, LUDACRIS AND MORE
FOR YOUR GRAMMY® CONSIDERATION

The Weeknd

“POP HEAVYWEIGHT”
- FADER

“POP MUSIC’S NEWEST CONQUISTADOR”
- PITCHFORK

“THIS GUY’S CAREER IS ON FIRE!”
- TIME

“A COMPELLING ARTIST”
- ENTERTAINMENT WEEKLY

“…INSTANT CLASSICS.”
- PEOPLE

“HIGH-END POP CRAFTSMANSHIP”
- THE NEW YORK TIMES

“THE WEEKND IS A TRUE STAR, AND A STAR OF HIS OWN MAKING.”
- BILLBOARD

“…A STAR WITH SOMETHING TO SAY. WE DON’T HAVE ENOUGH OF THOSE, AND WE’RE LUCKY TO HAVE HIM.”
- STEREOGUM
“MUSIC FROM A TRANSFORMATIVE, UNIQUELY TALENTED, AND INFLUENTIAL ARTIST OPERATING AT THE PEAK OF HIS POWERS”
- TIME

“HIS MOST CONSISTENTLY REWARDING FULL-LENGTH YET”
- ENTERTAINMENT WEEKLY

“THE GLOVES ARE OFF, AND DRAKE HAS NEVER SOUNDED BETTER.”
- COMPLEX

“...DARKER AND GRITTIER, WITH A MIX OF LYRICS AND TONE ... "IF YOU’RE READING THIS IT’S TOO LATE" LAYS DOWN PROMISING GROUND WORK.
- THE NEW YORK TIMES

“THE 17 TRACKS...HIT HARDER AND HOLD TOGETHER MORE COHERENTLY THAN MOST BIG-BUDGET EVENT ALBUMS.”
- ROLLING STONE

“THERE AREN’T ANY TRICKS UP DRAKE’S SLEEVE ON IF YOU’RE READING THIS, WHICH IS WHERE THE MAGIC HAPPENS.”
- VIBE
“...THE MOST INFLUENTIAL FEMALE RAPPER OF ALL TIME.”
– THE NEW YORK TIMES

“IN THE MUSIC INDUSTRY, HER NAME CARRIES WEIGHT”
– TIME

“MINAJ IS THE MOST GLOBALLY VISIBLE FEMALE RAPPER OF ALL TIME.
– VOGUE

“The Pinkprint is both miles ahead in maturity while still acknowledging her gritty start...it’s safe to say it’s her best album to date. Minaj was finally able to out-rap herself and purge issues she’s struggled with in private in her most exposed fashion yet.”
– BILLBOARD

“NICKI MINAJ PACKS A PUNCH COMMERCIALY AND ARTISTICALLY...
– LA TIMES
TAYLOR SWIFT

“She has set herself apart and, implicitly, above...Ms. Swift is aiming somewhere even higher, a mode of timelessness”
— NEW YORK TIMES

“Deeply weird, feverishly emotional, wildly enthusiastic”
— ROLLING STONE

“Swift's best work”
— BILLBOARD

“The really striking thing about 1989 is how completely Taylor Swift dominates the album”
— THE GUARDIAN

“At her best...she’s the most vivid songwriter of her generation”
— ENTERTAINMENT WEEKLY

“The new album garners mega-sales by the standards of any era, as well as the most rhapsodic critical response of her career”
— HITS DAILY DOUBLE
FOR YOUR GRAMMY® CONSIDERATION

"SOLO GOLD FROM KEITH RICHARDS"
- ROLLING STONE

“(KEITH RICHARDS) PROVES A WORTHY GUIDE TO GRITTY ROCK INSPIRED BY HIS EXTRAORDINARY PREDECESSORS. OLD SCHOOL IN THE BEST POSSIBLE WAY.”
- THE WALL STREET JOURNAL

“RICHARDS’ RASPY VOICE AND SIGNATURE HOOK-HEAVY GUITAR WORK ARE FRONT AND CENTER ON ‘CROSSEYED HEART’”
- LA TIMES

“...ENDURING, EFFORTLESS COOL IS ROOTED AND REFLECTED IN HIS BLUES-BASED PLAYING: MUSCULAR BUT NOT FLASHY, INSTINCTIVELY GROOVY, CAPABLE OF BROODING OR STINGING BUT ALSO OF EXPRESSING PLAYFULNESS AND JOY...THOSE QUALITIES ARE ALL EVIDENT ON HEART, RICHARDS’ FIRST SOLO OUTING SINCE 1992.”
- USA TODAY
“JAMES BAY BREAKS: OUR CHOICE FOR EARLY FRONTRUNNER IN THE BEST NEW ARTIST GRAMMY CATEGORY”
– HITS DAILY DOUBLE

“BRITISH SINGER-SONGWRITER JAMES BAY HAS HIT ON THE FORMULA THAT MAKES GRAMMY VOTERS SWOON AND CRITICS OF A CERTAIN AGE TAKE NOTICE”
– NEWSDAY

“…THE VARIETY OF BRITISH SINGER-SONGWRITERS HAS GROWN TO ENCOMPASS SOUL CROONERS, FOLK HOWLERS AND MODEST WHISPERERS. SOMEHOW, JAMES BAY IS ALL OF THOSE THINGS, AND MORE.”
– NEW YORK TIMES

“YET ANOTHER GOOD LOOKING BRITISH BOY WITH A DEEP UNCANNY VOICE… THE REAL STAR REMAINS IN HIS OTHERWORLDLY CROON.”
– PEOPLE MAGAZINE

“It’s always been him, his guitar, and his soul-barring sound.”
– TEEN VOGUE

“(JAMES BAY) HAS BREAKOUT SINGER – SONGWRITER’S RISING STAR STATUS… THIS IS PURE MUSIC MAGIC”
– NYLON

“…A LIKELY HEIR TO THE BRIT-FOLK-POP THRONE…”
– YAHOO
OF MONSTERS AND MEN

“(BENEATH THE SKIN) ONE OF THE BIGGEST ALBUMS OF THE SUMMER”
— ENTERTAINMENT WEEKLY

“(OF MONSTERS AND MEN)...SENSITIVE ACOUSTIC BALLADRY AKIN TO ARCADE FIRE AND THE DECEMBERISTS.”
— THE NEW YORK TIMES

“(I OF THE STORM) ...SO POWERFUL”
— RADIO.COM

“ON THE NEW RECORD, (OF MONSTERS AND MEN) DISPLAY A NEWFOUND SENSE OF INTIMACY”
— ROLLING STONE

“...ENTRANCING VOCALS AND CLIMACTIC BUILD TO A CHORUS WHERE VOICES RAIN DOWN FROM ON HIGH”
— USA TODAY

“THIS 11-TRACK OPUS...FEATURES MORE OF THE HEARTFELT ANTHEMS THAT HAVE MADE OF MONSTERS AND MEN ONE OF THE BIGGEST BREAKOUT ACTS OF THE LAST FIVE YEARS.”
— NYLON

“EPIC INDIE-POP CHILLS”
— NME
FOR YOUR GRAMMY® CONSIDERATION

FLORENCE + THE MACHINE

“FLORENCE AND THE MACHINE HITS TOP SPOT [#1]”
- NEW YORK TIMES

“‘LOLLAPALOOZA: BEST OF THE FEST. SHE’S BACK AND STRONGER THAN EVER...’”
- ROLLING STONE

“CAPTIVATING”
- USA TODAY

“...HER VOICE HAS NEVER BEEN BETTER”
- LA TIMES

“FLORENCE AND THE MACHINE ELECTRIFIES...”
- THE HUFFINGTON POST

“RIVETING”
- ENTERTAINMENT WEEKLY
FOR YOUR GRAMMY® CONSIDERATION

S E T H  M a c F A R L A N E

“VOCALLY RELAXED... PERFECT PITCH AND PLAYS IT COOL”
- NEW YORK TIMES

“CALL SETH MacFARLANE A RENAISSANCE MAN...”
- BILLBOARD

“...PUT HIM UP THERE WITH NAT, BING, AND FRANK...”
- ELLE

“EXTRAVAGANTLY TALENTED...”
- VANITY FAIR

“MacFARLANE EXHIBITS AN EASY COMMAND OF SINATRA-LIKE Swagger...”
- LA TIMES

“... THE ONE THING HE JUST MIGHT BE SERIOUS ABOUT IS CLASSIC POP MUSIC OF THE GREAT AMERICAN SONGBOOK ERA.”
- LA TIMES

“This guy can really sing!”
- ENTERTAINMENT TONIGHT

“SETH MacFARLANE IS ONE INCREDIBLY TALENTED GENTLEMAN.”
- HUFFINGTON POST
“...THE CREATIVITY ON JEKYLL + HYDE IS ASTONISHING”
- USA TODAY

“They’re music lovers with a broad range of influences, and they don’t let pre-determined musical genres limit their scope.”
- ASSOCIATED PRESS

“ZAC BROWN BAND’S COCKTAIL OF SOUL, ROCK, JAZZ AND MORE IS TASTY...”
- ROLLING STONE

“INDISPUTABLY ONE OF THE MOST SONICALLY ADVENTUROUS ARTISTS...”
- ENTERTAINMENT WEEKLY

“IT SN Risk-taking is its most admirable feature.”
- CONSEQUENCE OF SOUND

“CROSS-OVER WIZARDS...”
- ROLLING STONE
FOR YOUR GRAMMY® CONSIDERATION

FI FIFTY SHADES OF GREY

“...THIS COMPANION TO ‘FIFTY SHADES OF GREY’ IS A BLOCKBUSTER IN ITS OWN RIGHT.”
- ROLLING STONE

“‘FIFTY SHADES OF GREY’ SOUNDTRACK HITS HARD ENOUGH TO LEAVE A LASTING MARK”
- BILLBOARD

“SEXIEST SOUNDTRACK EVER”
- US WEEKLY

“‘GREY’ ALREADY GENERATING HEAT OVER ITS MUSIC”
- USA TODAY

“HERE’S A SOUNDTRACK THAT DOUBLES YOUR PLEASURE.”
- US WEEKLY

“16 SHADES OF SEXY”
- ENTERTAINMENT WEEKLY

“PREPARE TO GET CRAZY IN LOVE, IN LUST AND EVERYTHING IN BETWEEN.”
- ASSOCIATED PRESS
FOR YOUR GRAMMY® CONSIDERATION

“A REMARKABLE DOCUMENTARY ABOUT AMY WINEHOUSE’S TRAGICALLY SHORT LIFE.”
- VANITY FAIR

“AN UNFORGETTABLE PORTRAIT OF THE CULT OF CELEBRITY IN THE IPHONE ERA.”
- VARIETY

“A RUSH OF JOY AND GRIEF.”
- VILLAGE VOICE

“BEAUTIFULLY CELEBRATES A WONDERFUL AND TRAGIC LIFE.”
- TWITCH FILM

“AN EXTRAORDINARY, POWERFUL WORK.”
- INDIEWIRE

“A STAR IS BORN ALL OVER AGAIN.”
- THE GUARDIAN
8 SONGS. 8 STUDIOS. 8 CITIES.

8 EPISODES OF THE ACCLAIMED HBO DOCUSERIES DIRECTED BY DAVE GROHL.

2 EMMYS.

2 MILLION+ TICKETS SOLD ON THE FOOFIGHTERS’ SONIC HIGHWAYS TOUR.

CERTIFIED GOLD ALBUM.

#1 ROLLING STONE 2014 READERS POLL

#1 MOST PLAYED ALTERNATIVE RADIO ARTIST 2015

#2 MOST PLAYED ROCK RADIO ARTIST 2015

“SOMETHING FROM NOTHING” #1 FOR 8 WEEKS AT ALTERNATIVE AND ROCK RADIO.

FOO FIGHTERS 20TH #1 ROCK SMASH.

“Dave Grohl, the great drummer, inspirational songwriter, former member of Nirvana and current leader of the Foo Fighters, recently discovered the extent to which he is an American musician... Writing songs that work up to emotionally hot choruses is one of Mr. Grohl’s great skills... They’re about risk, inspiration, faith and heroism.”

—THE NEW YORK TIMES

“Dave Grohl Steps Up as Rock’s ‘Sonic’ Ambassador”

—USA TODAY

“Twenty years into their career and the Foo Fighters are as hard as ever... ‘Something From Nothing’... gets a little extra firepower thanks to Cheap Trick guitarist Rick Nielsen... a chugging rock anthem about rising to the top”

—BILLBOARD

“The band poised to become one of the most significant in music history”

—AMERICAN SONGWRITER

“The most ambitious album Foo Fighters have made in their 20-year career. Whether they’re celebrating Buddy Guy in Chicago or getting in touch with their punk-rock roots in D.C., the bedrock force remains their anthemic guitar charge. By now, that’s a classic American sound in its own right.”

—ROLLING STONE
Selena, Taylor And Elle Crash The Boys’ Club

Even so, women in addition to Swift are scoring chart victories in 2015, including Selena Gomez, who netted her highest Hot 100 rank (No. 9) with “Good for You” (featuring ASAP Rocky), and Elle King, who cracks the top 20 with her breakthrough “Ex’s & Oh’s” (22-20).

What is behind the male domination? Sharon Dastur, iHeartMedia senior vp of programming integration, says it’s a coincidence, not a trend. “Last year, we didn’t see a lot of the guys,” she says. “We went a lot of years without alternative songs crossing to pop. It’s all just cyclical. We have some big projects to come: Adele, Ariana Grande and Ellie Goulding. It’ll bring a balance.”

—GARY TRUST
“Gonna Wanna Tonight” is surprisingly sensual, given your country-rock catalog. What made you go there?

I'm not that sweet, romantic guy too often. What made you go there? I don't have to sing a word. As soon as I don't have to sing a word. As soon as I do it, I'm not that sweet, romantic guy too often. What made you go there?

I'm not that sweet, romantic guy too often. What made you go there? I don't have to sing a word. As soon as I don't have to sing a word. As soon as I do it, I'm not that sweet, romantic guy too often. What made you go there?

I’m not that sweet, romantic guy too often. What made you go there?

Eric Church’s “Like a Wrecking Ball.” Why do you think that is? Because sex is great. It’s as simple as that. I’m here because of sex; you’re here because of sex. I don’t know about anyone else, but I love pushing the boundary. How do your fans react to it live? I don’t want to sing a word. As soon as I start playing, the crowd screams like crazy. It’s kind of a chick song, but last night I pulled a little kid onstage. He sang every word into the microphone for the chorus. It was one of the coolest moments I’ve had onstage. —ELIAS LEIGHT
FEATURING "COOL FOR THE SUMMER" & "CONFIDENT"

AVAILABLE NOW

PERFORMING ON
SATURDAY NIGHT LIVE
OCTOBER 17
WITH HOST TRACY MORGAN
### Billboard Hot 100

**Title** | **Artist** | **Weeks to Date** | **Peak Position** | **Peak Date** |
--- | --- | --- | --- | --- |
**Antidote** | Travis Scott | 51 | 5 | 10.24.2015 |
**Big Rings** | Future & Drake | 52 | 3 | 10.24.2015 |
**White Iverson** | Post Malone | 52 | 5 | 10.24.2015 |
**Break Up With Him** | Old Dominion | 53 | 14 | 10.24.2015 |
**Diamonds Dancing** | Future & Drake | 53 | 3 | 10.24.2015 |
**Burning House** | Cam | 56 | 13 | 10.24.2015 |
**Save It For A Rainy Day** | Kenny Chesney | 56 | 12 | 10.24.2015 |
**El Perdón (Forgiveness)** | Nicky Jam & Enrique Iglesias | 56 | 29 | 10.24.2015 |
**I'm Comin' Over** | Chris Young | 57 | 15 | 10.24.2015 |
**House Party** | Sam Hunt | 26 | 19 | 10.24.2015 |
**Liquor** | A Thousand Horses | 61 | 6 | 10.24.2015 |
**Right Hand** | Drake | 58 | 4 | 10.24.2015 |
**No Role Modelz** | J. Cole | 66 | 8 | 10.24.2015 |
**RGF Island** | Fetty Wap | 67 | 3 | 10.24.2015 |
**Smoke Break** | Carrie Underwood | 43 | 7 | 10.24.2015 |
**Die A Happy Man** | Thomas Rhett | 69 | 3 | 10.24.2015 |
**Fly** | MacDill & Tae | 61 | 13 | 10.24.2015 |
**Digital Dash** | Drake & Future | 62 | 3 | 10.24.2015 |
**Scholarships** | Drake & Future | 69 | 3 | 10.24.2015 |
**Gonna Wanna Tonight** | Chase Rice | 73 | 9 | 10.24.2015 |
**Let Me See Ya Girl** | Cole Swindell | 74 | 10 | 10.24.2015 |
**Buy Me A Boat** | Chris Janson | 41 | 20 | 10.24.2015 |
**Nothin' Like You** | Dan + Shay | 75 | 9 | 10.24.2015 |
**This Could Be Us** | Rae Sremmurd | 49 | 18 | 10.24.2015 |
**I'm The Plug** | Drake & Future | 26 | 3 | 10.24.2015 |
**Blase Ty Dolla $ign feat. Future & Rae Sremmurd** | 80 | 4 | 10.24.2015 |

**THE WEEKND The Hills**

The Weeknd breaks his own just-set personal record as “The Hills” rules the Billboard Hot 100 for a fourth week. The R&B/pop star previously led for three weeks with his first No. 1, “Can’t Feel My Face.” Can “The Hills” keep rolling at the summit? Helping its cause are its two newly released remixes, one featuring Nicki Minaj, who joined The Weeknd for his performance of the song on NBC’s Saturday Night Live (Oct. 10), and the other featuring Eminem. (All versions of the track will count toward its singular Hot 100 rank.)

—G.T.
“IT'S BEEN A LONG DAY WITHOUT YOU, MY FRIEND, AND I’LL TELL YOU ALL ABOUT IT WHEN I SEE YOU AGAIN.”

FOR YOUR CONSIDERATION

BEST ORIGINAL SONG

“SEE YOU AGAIN”

WIZ KHALIFA FEAT. CHARLIE PUTH

FURIOUS7
“Tove Lo is a pop adept...for sheer sucker-punch verse-slinging, no one’s touching her, as showcased on this smartly produced arc-of-a-love-affair LP.”

- ROLLING STONE

“Swedish Pop’s Janis Joplin...the brazenly honest voice that pop needs right now.”

- NOISEY

“the next best thing...her candid lyrics are assuring and empowering.”

- PAPER MAG

<table>
<thead>
<tr>
<th>“HABITS” (STAY HIGH)</th>
<th>Sold Out Headline Tour</th>
</tr>
</thead>
<tbody>
<tr>
<td>Certified 3x Platinum</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>“TALKING BODY”</th>
<th>Over One Million U.S. Adjusted Album Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>Certified 2x Platinum</td>
<td></td>
</tr>
</tbody>
</table>
N I C K  J Ô N A S

"It’s a success..." – NEW YORK TIMES

"Nick Jonas has been on an undeniable winning streak lately." – COMPLEX

"On his self-titled solo effort, the Jersey singer smashes expectations, oozing sex and charm while slithering his way onto pop radio." – SPIN

"Jonas shines all over this album." – THE FADER

Over 500 Million Streams
In the U.S.

Approaching One Million
U.S. Adjusted Album Sales

"Jealous"
Certified 2X Platinum

"Chains"
Certified Platinum
FOR YOUR GRAMMY® CONSIDERATION

SHAWN MENDES

“SHAWN MENDES IS A MODERN POP STAR” – BILLBOARD

“IT’S OFFICIAL: SHAWN MENDES IS THE REAL DEAL. HE’S JUST THAT GOOD” – TEEN VOGUE

“A BRIGHT FUTURE FOR MENDES SEEMS GUARANTEED” – NY DAILY NEWS

“MENDES DEBUT GOES WELL BEYOND WHAT YOU’D EXPECT FROM YOUR AVERAGE TEEN SENSATION.” – NY DAILY NEWS

Debut Album
HANDWRITTEN
#1 on the Billboard Top 200 Chart

“STITCHES”
Certified Platinum

“LIFE OF THE PARTY”
Certified Platinum

“SOMETHING BIG”
Certified Gold

Toured with Taylor Swift
Sold out Headline Shows
FOR YOUR GRAMMY® CONSIDERATION

FALL OUT BOY

“American Beauty/American Psycho… reveals them as perhaps the only current mainstream rock combo capable of making big-venue sing-alongs that also reward deep headphone analysis. Against all odds, [Fall Out Boy] have claimed an elusive status as elder statesmen who still have both ideas in their skulls and fire in their bellies.” —ENTERTAINMENT WEEKLY

“American Beauty/American Psycho is Fall Out Boy continuing to create its own musical reality — and inviting everyone else to catch up if they can.” —AV CLUB

American Beauty/American Psycho
#1 on the Billboard Top 200 Chart
Top 5 Best Selling Album of the Year

“Centuries”
Certified 3x Platinum

“Uma Thurman”
Certified Platinum

New single “Irresistible” Out Now

fall out boy
FOR YOUR GRAMMY/L63456
CONSIDERATION

ISLANDRECORDS.COM
FEATURES

60 Philanthropy 2015 Music can move millions of dollars, and it can also move an entire generation toward action. As these artists and executives who tell their personal stories in Billboard’s inaugural issue prove, there is no greater deed than using a high profile for a higher purpose.

82 Pre-Gaming The Grammys Right Now It’s the 2016 kickoff! All the eligible music is on the market, the ballots are in the mail, and Taylor Swift can’t win everything (right?).

THE BILLBOARD HOT 100
11 Men have dominated the chart all year, but women are taking the fourth quarter.

TOPLINE
27 As Sony/ATV Publishing’s buy/sell drama unfolds, who will succeed longtime chairman/CEO Martin Bandier?
28 Amoeba Music eyes adding a pot dispensary at its store in Berkeley, Calif.

7 DAYS ON THE SCENE
42 Parties Living Legends Foundation Awards, Latin American Music Awards

THE BEAT
49 A cappella kings Pentatonix aren’t interested in being considered a novelty act.
52 Travis Barker opens up about drug addiction and surviving a near-fatal plane crash.

STYLE
57 Rock stars are (once again) embracing leopard. Plus: Designer Kyosuke Kunimoto is fashion’s best-kept secret.

REVIEWS
91 Demi Lovato, The Game, Christine & The Queens.

BACKSTAGE PASS
97 The 25 executives who make up music’s digital elite.
109 Southside Johnny & The Asbury Jukes’ 40th anniversary.

CHARTS
126 Janet Jackson notches her lucky seventh No. 1.
122 Charts
152 Coda In 1985, Gloria and Emilio Estefan reigned supreme with Miami Sound Machine.

ON THE COVER
Elton John and Lady Gaga photographed by Paola Kudacki on April 17 at Milk Studios in Los Angeles.
Ariana Grande, Andromeda (far left) and Ziggy photographed Sept. 28 in New York.

PHOTOGRAPHED BY ERIC OGEN
Reinvented from the inside out.

Introducing the all-new GLC. Starting at $38,950.* With its dynamic, intelligent new design, the GLC almost looks like it’s thinking. In fact, it is. With a 360° array of radars, cameras, and sensors linked to an onboard computer, the GLC is constantly processing, monitoring, and adjusting to the road as you drive. “All-new” in every sense, the GLC resets the bar for the luxury SUV. MBUSA.com/GLC

Mercedes-Benz
The best or nothing.
Introducing the all-new GLC. Starting at $38,950.* Before you even step on the gas, the GLC takes your breath away. The artful décor and seating—every stitch Mercedes-Benz. A touchpad-operated infotainment system—so smart, it reads your handwriting. And DYNAMIC SELECT—transforms the experience with multiple driving modes. “All-new” in every sense, the GLC resets the bar for the luxury SUV. MBUSA.com/GLC

Reinvented from the outside in.
VOTE 58TH
For GR
WARNER BROS
ADAM LAMBERT 'THE ORIGINAL HIGH,' "GHOST TOWN"
BETTE MIDLER 'IT'S THE GIRLS,' "BABY IT'S YOU" • DISTURBED 'GROWING PROCESS'
DURAN DURAN 'PAPER GODS,' "PRESSURE"
ECHOSMITH "BRIGHT" • GARY CLARK JR 'HAND HEART," "LIAR"
HOPSIN 'POUND SYNDROME' "OUR LOVE," "WINGS," "CHURCH"
JENNY LEWIS "SHE'S NOT ME" • JR JR 'WANT TO WANT ME'
KASKADE 'AUTOMATIC' • KID ROCK 'FIRST KISS,' "FIRST KISS"
MUSE 'DRONES,' "MERCY" • NEIL YOUNG 'STORYTONE,' 'THE ROYAL BLOOD "LITTLE MONSTER" • SEAL "EVERY TIME I'M WITH
ANDRA DAY ‘CHEERS TO THE FALL,’ “RISE UP”
DIZZY WRIGHT ‘THE IMMORTALIZED,’ “THE VENGEFUL ONE”
DWIGHT YOAKAM ‘SECOND HAND HEART,’ “SECOND FIRE OFF”
JASON DERULO ‘EVERYTHING IS 4,’ “THE STORY OF SONNY BOY SLIM,” “THE HEALING,” “GRINDER,” “ILOVEMAKONNEN”
MAC MILLER ‘GO:OD AM,’ “100 GRANDKIDS,” “WEEKEND”
JOSH GROBAN ‘STAGES,’ “OVER THE RAINBOW”
MAC MILLER ‘GO:OD AM,’ “100 GRANDKIDS,” “WEEKEND”
NICO & VINZ ‘BLACK STAR ELEPHANT’
TWIN SHADOW ‘ECLIPSE’

From Burbank with love!
TO PIMP A BUTTERFLY

AN ALBUM THAT ASKS QUESTIONS AS BIG AS THIS ONE DOES, [IS] A DARE TO RIDE ALONG, A DARE TO BE DIFFERENT, A DARE TO BE GREAT"
- New York Times

"IT'S HARD TO IMAGINE THERE WILL BE A SMARTER OR MORE AMBITIOUS RAP ALBUM THIS YEAR THAN 'BUTTERFLY.' IT'S A DIZZY-INDING DEEP-DIVE EXAMINATION...AT ALMOST 80 MINUTES LONG, IT NEVER FLAGS."
- Washington Post

"THE COMPTON MC'S SECOND MAJOR-LABEL ALBUM IS A MASTERPIECE OF FIERY OUTRAGE, DEEP JAZZ AND RUTHLESS SELF-CRITIQUE...LAMAR STRAIGHT UP OWNS RAP RELEVANCY ON BUTTERFLY."
- Rolling Stone

"TO PIMP A BUTTERFLY IS A CELEBRATION"
- Pitchfork
WHEN SONY ENTERTAINMENT CEO Michael Lynton announced on Oct. 8 the company had initiated a buy/sell process for Sony/ATV Music Publishing — in which one of Sony/ATV’s two joint owners, Sony Corp. and the Michael Jackson estate, is obligated to buy out the other or open up the bidding to additional parties — all eyes turned to veteran chairman/CEO Martin Bandier. Would the 74-year-old head of the country’s top music publisher survive a changing of the ownership guard?

While both Lynton and Bandier sent reassuring memos to their staffs — with Bandier’s boasting “our best years are still ahead of us” — the buy/sell takes place against a backdrop that includes a new contract negotiation for Bandier (sources say his deal is up at the end of March 2016 and he’s pushing for an extension) and Lynton’s weariness with what insiders describe as a prima-donna attitude displayed by Sony Music executives in general and Bandier in particular. (Bandier declined comment for this article.)

In fact, sources say one reason Sony would want to sell its lucrative publishing business, which has an estimated value of $2 billion (its songwriters include Taylor Swift, Lady Gaga, Ed Sheeran, Lennon & McCartney and Leiber & Stoller) and has ranked as Billboard’s top publisher for more than three years, is because there is no succession plan in place for Bandier, who has spent his 40-year career in publishing.

Prior to taking the top job at Sony/ATV in 2007, Bandier spent 18 years at the helm of EMI Music Publishing and, in 2012, helped engineer the acquisition of his former employer. (Sony’s share of EMI is not a part of the buy/sell.)

Bandier has mentored a generation of top publishing executives during his decades as Sony/ATV Mulls Sale, Succession Questions Arise

DESPITE RECORD EARNINGS, THE PUBLISHING GIANT, RUN BY MARTIN BANDIER AND CO-OWNED BY THE MICHAEL JACKSON ESTATE, COULD BE CHANGING HANDS. WHAT HAPPENS NEXT?

BY ED CHRISTMAN

THE OVER UNDER

Taylor Swift tops The Weeknd and Ed Sheeran by landing six American Music Awards noms, including artist of the year.

Rapper T.I. says he “can’t vote for the leader of the free world to be a woman,” then quickly backtracks.

Pitchfork Media founder/CEO Ryan Schreiber joins the mainstream as his company is acquired by Condé Nast.
in the business, and his top proteges, Jody Gerson and Jon Platt, are now running two of his competitors — respectively, Universal Music Publishing Group (with revenue of about $1 billion) and Warner/Chappell Music (revenue of about $500 million). This, says an insider, leaves no obvious successor at Sony/ATV and reminds Sony upper management of the sting of Gerson’s departure in 2014 — an exit many viewed as a failing on Bandier’s part.

Insiders point to several possible heirs apparent. Guy Moot, who serves as Sony/ATV’s president of U.K. and European creative, is said to be Bandier’s favorite. Other front-runners include Sony/ATV U.S. co-presidents Rick Krim and Danny Strick, CFO Joe Puzio, executive vp business and legal affairs Peter Brodsky and executive vp advertising, film and TV Brian Monaco. Another contender is John Branca, a trustee of the Jackson estate with John McClain. “Branca really wants to take this over,” says a source. While Branca’s relationship with Bandier had been close, a source says it has become strained in recent months due to Bandier quashing the estate’s voice in the Sony/ATV dealings. (Reps for Sony Corp. of America, Sony/ATV and the Jackson estate declined comment.)

Although it’s no secret within Sony that Lynton is not a fan of Bandier, sources say the latter’s contract to be at least partially extended for the sake of continuity. “If you are launching this process, there are already enough moving parts,” says one insider.

**Amoeba Looks To House Pot Dispensary**

Staffers at the California record retailer may soon ask customers: “Sour Diesel with your *Dark Side of the Moon*?”

Amoeba Records in Berkeley, Calif., has a novel approach to stave off declining revenue: pot. “It’s one productive brick-and-mortar retailer can get into,” says store co-founder Marc Weinstein, who has applied to open a dispensary in Amoeba’s Telegraph Avenue location (medical marijuana is legal, though limited in certain jurisdictions, throughout the state). “With companies like Amazon dominating the [music] market, we’ve added T-shirts and merchandise to our product mix, and it barely pays our expenses.” (The Berkeley shop earns half of what it did in 2008, and its staff is down from 90 to 35 people.)

**BRAD PAISLEY HEADS TO COLLEGE**

**The Country Nation Tour will soundtrack NCAA football season with nine free on-campus shows**

Brad Paisley is hitting nine football-crazed campuses this fall (Sept. 10 to Oct. 15) for a tour that will play to about 120,000 people, most of them between the ages of 18 and 24. “It’s a demographic every single artist, brand and sponsor wants,” says William Morris Endeavor Nashville co-head Rob Beckham, who brokered the deal. (Financial details were not disclosed, but the concerts are all billed as free.)

The concept behind *Country Nation*: Coordinate a branded outing that capitalizes on the frenzy surrounding NCAA football but brings the tailgate onto campus. Paisley, 42 — whose current single, “Country Nation” (from the Sony album *Moonshine in the Trunk*), name-checks 18 schools — turned out to be the perfect partner. Zaxby’s, a chicken restaurant chain that has more than 700 locations in 16 states and airs commercials regularly during college football telecasts, came in as a sponsor to help defray the cost of production. The trek’s synergies also extended to IMG, a company that would be eager to take on a huge amount of debt, or another equity partner, to finance the acquisition, rather than receiving a payout of at least $1 billion. However, other sources say the estate is “bullish” about buying Sony/ATV. After cleaning up the estate’s financial problems, Branca and McClain could likely raise capital from a private equity firm or even the non-Sony owners of EMI Music.

**WHY SONY WOULD SELL**

Sony corporate’s impatience extends beyond Bandier: Sources say management doesn’t like the complicated ownership structure of Sony/ATV. The company would bring clarity to the ownership of both a publishing and a recorded music company.

**WHY THE JACKSON ESTATE WOULD SELL**

It seems unlikely that the estate would be eager to take on a huge amount of debt, or another equity partner, to finance the acquisition, rather than receiving a payout of at least $1 billion. However, other sources say the estate is “bullish” about buying Sony/ATV. After cleaning up the estate’s financial problems, Branca and McClain could likely raise capital from a private equity firm or even the non-Sony owners of EMI Music.
24 SOLD OUT SHOWS ... UNPRECEDENTED!

447,000 TICKETS ... $50 MILLION GROSS ...
Thank you Billy Joel

& thank you Dennis Arfa and AGI
for making us part of the team.

Jay, Debra, Kathi, Derek & your AEG Live Family
Tony Martell’s 40-Year Quest To Conquer Cancer

The veteran music exec has raised $270 million in his son’s name

BY FRANK DIGIACOMO

FORTY YEARS AGO, TONY MARTELL promised his terminally ill 21-year-old son, T.J., and the physician treating him, James F. Holland, that he would raise $1 million for cancer research. It took Martell three years to fulfill that promise — but, he tells Billboard, his philanthropical quest was far from over. Holland “took me around to several patients to more or less lay a guilt trip on me.” One of those patients, recalls Martell, told him something that convinced him to stay in the game. “He said, ‘You can live 30 days without food, seven days without water. But you can’t live 60 seconds without hope.’”

When the T.J. Martell Foundation celebrates its 40th anniversary at its Top 40 Gala at Cipriani Wall Street in New York, scheduled for Oct. 15, the organization, named in memory of Martell’s son, will have raised a total of $270 million during that time period and funded breakthroughs in the research and treatment of leukemia, prostate, bladder and other cancers. “There is a cure for everything,” says Martell. “We just have to find it.”

The gala, which was set to feature performances by REO Speedwagon, Foreigner, Train’s Pat Monahan and Australian singer-songwriter Grace, will pay special tribute to its founder and chairman and also honor Palm Restaurant Group co-chairs/co-owners Bruce Bozzi Sr. and Wally Ganzl, Harman International chairman/president/CEO Dinesh Paliwal, fashion designer John Varvatos and Guggenheim Media Entertainment Group co-president/chief creative officer Janice Min and co-president John Amato.

Martell, a former CBS Records executive and longtime A&R man who signed Electric Light Orchestra, Joan Jett, Ozzy Osbourne and Stevie Ray Vaughan and worked with The Isley Brothers and The O’Jays, declined to divulge the total raised from this year’s event but says it was a record. “The question is always ‘How much have you raised?’, when we should be asking ‘How many lives have you saved?’” he says. The two-time cancer survivor prefers to talk about advancements such as an approach to blood testing, funded by the Martell Foundation and developed by New York-Presbyterian Hospital/Columbia urologist-in-chief Mitchell Benson and other researchers, that “not only detects prostate cancer but [determines] who needs treatment right away,” says Martell.

He also is excited about his foundation’s funding of organoid growing, a process in which cancer cells are harvested from a patient’s body, grown in vitro and used to determine the most effective path for treatment. “We let our researchers go off the beaten path to find new approaches,” says Martell, adding the foundation annually brings together approximately 30 researchers and doctors to exchange ideas and generate new ones at its annual Scientific Consortium.

The organization will announce at the gala that its annual $50,000 Clive Davis Research Fellow Award will go to a scientist or medical professional in the field of leukemia research, the disease that claimed Martell’s son. Martell, who lives in Madison, N.J., says he was in a grocery store recently when an elderly man approached him and said, “I want to thank your son for saving my life.” That, he says, “made me feel so good.”

THROUGHOUT HIS 40-YEAR QUEST TO A CURE FOR EVERYTHING, THERE HAVE BEEN SEVERAL TEAMS OF PATIENTS WHO HAVE CONTRIBUTED TO THE FOUNDATION'S FUNDING.
FOR YOUR GRAMMY® CONSIDERATION

BIG SEAN
DARK SKY PARADISE

PLATINUM ALBUM CONSUMPTION
500,000,000 GLOBAL STREAMS
2 MULTI PLATINUM SINGLES
OVER 10,000,000 SINGLES SOLD WORLDWIDE
WINNER OF 3 BET AWARDS
"ONE MAN CAN CHANGE THE WORLD"
WINNER OF 2015 VIDEO MUSIC AWARD
The dance music veteran on 20 years of Ultra, OMI’s global success and why, unlike many of his peers, he’s happy to see EDM go mainstream

**Patrick Moxey**

The timing of that event was serendipitous, as 2015 represents the imprint’s 20th anniversary. Founded by Moxey after a stint in artist management (Moby, DJ “Little” Louie Vega) and label jobs at PolyGram and Virgin, Ultra’s hallmark has been its versatility and continued relevance — from nurturing the North American followings of ‘90s rave icons Sasha & Digweed to breaking a new generation of stars like David Guetta, Calvin Harris and Deadmau5 during the subsequent stateside boom. It’s also a label where Pitbull’s breakthrough hit, “I Know You Want Me (Calle Ocho),” can coexist with German techno stalwart Loco Dice’s forthcoming Underground Sound Suicide LP.

In 2013, Moxey steered Ultra into a strategic partnership with Sony that significantly bolstered its distribution and global marketing muscle. The results already have been apparent: Ultra notched a top 15 hit with the Robin Schulz remix of Mr. Probz’s “Waves” and won a heated bidding war for viral streaming sensation Kygo in 2014, while its A&R cross-pollination with Sony yielded Chris Brown and Deorro’s successful “Five More Hours” collaboration. With OMI set to release debut album *Me for You* on Oct. 16, Moxey is unsurprisingly bullish on dance music and his label’s ability to stay on top of the genre’s lightning-fast changes. “We’ve been involved with the constantly evolving flow of dance music sounds, whether it’s tropical house, melodic house, deep house or trap,” he says. “But great songs are the most important thing.”

**How did you get your start in dance?**

I started a radio show at the University of Chicago and ended up DJ’ing at a club called Smartbar. In the mid-1980s, there...
WHAT AN AMAZING YEAR!

#1 ALBUM BLURRYFACE (OVER 133,000 SOLD FIRST WEEK)

OVER 150 MILLION ALBUM STREAMS TO DATE

SOLD OUT US TOUR, HEADLINING ARENAS IN SUMMER 2016

EXPLORATIVE SMASHES AT MODERN ROCK
‘TEAR IN MY HEART’ AND ‘STRESSED OUT’

BEST ALTERNATIVE BAND 2015 MTV EMA NOMINATION
was [the influential Chicago record store and dance label] Wax Trax Records, which was run by these goth guys who all wore black and were working with [industrial] artists in Belgium like Front 242, but they also were meeting the South Side [house music] guys like Larry Heard and Marshall Jefferson. I remember a big holiday party in a warehouse where they had the industrial guys from Europe and the South Side guys both playing — they were feeding off of each other’s sounds. I was just a kid in the corner, and it was blowing my mind.

**How did that lead you to hosting warehouse parties in New York?**

I originally came for graduate film school at New York University. I attended class for about two weeks and thought, “If I do this, I’m going to end up being a professor like my dad.” So I took a menial job proofreading advertising copy and started working for a warehouse party by night, and eventually started throwing my own. It was a whole culture of warehouse events that’s hard to imagine now because the city’s all cleaned up, but then, the police were more concerned about murders. They didn’t care that you were throwing a party with 2,000 people.

**You basically started Ultra while you were working at PolyGram?**

I was working for Russell Simmons and that led to my first label, Payday Records, a hip-hop label through PolyGram. I signed Jeru the Damaja and managed [MC] Guru and DJ Premier from Gang Starr at the time. I was really getting a window into that scene — I was in the studio with Notorious B.I.G. when Premier was doing records with him; I met Tupac. But I also loved dance music, so I went to my boss and said, “Look, I think dance music is really on the way up.” He’s like, “Whatever you do, just keep it out of the building.” So I started pressing up 12-inches — almost moonlighting from my job running Payday. Roger Sanchez’s “Transatlantic Soul” was the first Ultra record.

**How did the “Cheerleader” remix come about?**

I was in Montreal and heard the song in its reggae form — I was in the car with my top 40 promoter, and he had it on a mixtape. I really liked it and tracked it down. I knew there was something missing, so I had it mixed in Germany by Felix Jaehn, and it just fit perfectly. That was sort of moving a great song 180 degrees to open it up to the world, and now it has been No. 1 in 65 countries. It’s our best-selling record to date.

**Kygo is one of your up-and-coming acts. Are you seeing that melodic, tropical sound he champions cross over into the mainstream?**

Yeah; it’s exciting. I remember when Britney Spears [her 2011 hit “Hold It Against Me”] did a dubstep bridge — that was a moment where dubstep went overground. I felt the same when I heard Justin Bieber’s “What Do You Mean?” with the tropical flavors. But I guess that’s just a tribute to the quality. The mainstream has to incorporate it to be relevant.

**“DJ culture peaked in 2013 — now, you’ve got to be a real artist.”**

Were there any cultural challenges in going from working with indies to being part of a major like Sony? It actually has worked surprisingly well. At first there was a certain amount of skepticism to working singles-driven dance acts — it was like, “Well, where’s the album?” — but to some extent dance music is the closest thing to the 1950s, where you have the excitement of people buying singles. You can have a huge dance single every week — why not be the best at that?

As dance music moves toward oversaturation, what are some challenges you see to its relevance and growth? Right now, there’s almost a white noise of dance music. Everyone is making it — anyone with a laptop can make it. There’s no barrier to entry like there used to be, like paying $1,000 to go into a studio. The challenge is going to be reinvention, and reinvention requires musicality. That’s why I think the DJ culture peaked in 2013, and now we’ve moved to electronic artists, from your live show to playing instruments. There’s no room for somebody to get up and just play a couple of records anymore. Think about how ahead of his time Moby was with his [1999] Play album, with all those deep Southern chants. That’s the type of innovation that will help build artists at this point, and that’s the kind of musical curiosity that dance music artists need to keep growing.
JANET IS... UNBREAKABLE

Congratulations On Your Seventh #1 Billboard 200 Album
and Rock and Roll Hall of Fame Nomination

"Jackson finally seems like herself again -- actually
an even wiser version of herself." - Newsday

"...the productions provide lushness, clarity and
some sly reminders of sounds from Ms. Jackson's
hits" - New York Times

"Triumphant." - People Magazine

"Unbreakable is a collection of songs about
resilience and finding love both outwardly and from
within. In keeping with her best work, it's full of
bravado and soul-searching." - TIME

"Ms. Jackson proves her significant talent remains
undiminished..." - The Wall Street Journal

"Like Janet, it's timeless." - Pitchfork
John Berg, the Columbia Records art director who designed album covers for Bob Dylan and Bruce Springsteen, died following a battle with pneumonia in Southampton, N.Y. He was 83.

Carey Lander, keyboardist for Scottish indie-pop band Camera Obscura, died following a battle with osteosarcoma, a rare form of bone cancer. She was 33.

Pittsburgh police cited Wiz Khalifa for public urination outside a bar called The Flats.

Global Music Publishing signed writer-producer Jeff “Gitty” Gitelman to a worldwide co-publishing deal.

Big Deal Music elevated Casey Robison to partner/senior vp.

John Legend and wife Chrissy Teigen announced on Instagram that they are expecting their first child.


Sony/ATV Music Publishing signed Pentatonix to a worldwide deal.

**BIRTHDAYS**

Oct. 16  
John Mayer (38)  
Wendy Wilson (46)  
Flea (53)  
Bob Weir (68)  
Eminem (43)  
Wynton Marsalis (54)  
Chuck Berry (89)  
Oct. 17  
Ermn (43)  
Wyclef Jean (46)  
Oct. 18  
N-E-Yo (36)  
Tom Petty (65)  
Oct. 21  
Jon Carin (51)

Betal Frederick, former vice president at Complex, joined Genius as director of content.

BET announced that Snoop Dogg, Birdman, Jermaine Dupri and entrepreneur Damon Dash will star in a reality series titled Music Moguls.
“THE BEST BROADWAY MUSICAL IN YEARS
BOASTS AN EQUALLY THRILLING CAST RECORDING.”
BILLBOARD

HIGHEST-DEBUTING CAST RECORDING
ON THE BILLBOARD TOP 200 IN OVER 50 YEARS

#1 BROADWAY CAST ALBUM

#3 RAP ALBUM IN THE COUNTRY

BILLBOARD’S FIRST EVER 5 STAR ALBUM REVIEW

ORIGINAL BROADWAY CAST RECORDING • HAMILTONBROADWAY.COM
FOR YOUR CONSIDERATION IN THE 58TH GRAMMY® AWARDS

DAVE CROSSLAND - MOTHER ★ COUNTRY

NILSON MATTA - East Side Rio Drive

MOTHER **CEHDITY

ERRI
g

MOORING:

111111Y1

Relit. [SHAW

GISGL

OR41.16

WIG PRI11111011

VINCG CHGRICII

MOTHER *CEHDITRY

7,:reflgjAD

/ [d

LORRAINE FEATHE

EISVT

jeff oster

-Ng

DANGEROUS GAMBLERS

J. H. SANDERSON

NARRATED BY TREVOR SEWELL

ADEFIANTE

lucky diaz and the family jam band

MUSIC FOR THE TUDOR QUEENS

POMERIUM

FOR ALL OF YOUR STRATEGY SOLUTIONS
KERRYGOGAN@GMAIL.COM
FOR YOUR GRAMMY® CONSIDERATION
BEST CONTEMPORARY INSTRUMENTAL ALBUM

jeff oster

next

"...FANTASTIC...TIGHT, MINIMALIST." - VICE

"...BRILLIANT..." - NILE RODGERS

"LISTEN TO THIS...IT MATTERS" - WILL ACKERMAN

PRODUCED BY WILL ACKERMAN, TOM EATON AND JEFF OSTER
MIXED BY TOM EATON
Future made a surprise performance complete with pyrotechnics at Centennial Olympic Park in his Atlanta hometown on Oct. 7. The concert was taped for the BET Hip Hop Awards, for which the rapper was nominated seven times.
1 From left: Republic Records chairman/CEO Monte Lipman, Tony Sal of XO, The Weeknd, Billboard co-president John Amato, Amir “Cash” Esmailian of XO and Republic Records executive vp Charlie Walk backstage at the taping of Saturday Night Live in New York on Oct. 10. 2 Kanye West landed himself a ticket to Hollywood when he surprise-auditioned for the final season of American Idol in San Francisco on Oct. 10. 3 “He’s a genius, he’s an artist, and he sees things beyond the surface,” said Rihanna of collaborating with artist Roy Nachum on the art for her eighth album, Anti, which was revealed at MAMA Gallery in Los Angeles on Oct. 7. 4 Garbage’s Shirley Manson in concert at The Greek Theatre in Los Angeles on Oct. 8. 5 Walk the Moon at weekend two of the Austin City Limits Music Festival at Zilker Park on Oct. 10.

Singer-songwriter Alexa Ray Joel (left), the daughter of Billy Joel and model Christie Brinkley (right), was the first artist to perform at the Barclays Center’s new Billboard Lounge in Brooklyn. “My songbird!” Brinkley captioned this photo on Instagram. “You made us all proud!”
Latin American Music Awards

LOS ANGELES, OCT. 8

THE INAUGURAL LATIN AMERICAN MUSIC AWARDS took over Hollywood Boulevard with a red carpet that completely shut down the street. Airing live on Telemundo from the Dolby Theatre, the ceremony featured the kind of daring premieres, new collaborations and performances that kept the audience and participants enthralled. “I’m still shaking, I was so nervous,” said DJ Alex Sensation, who debuted his song “Bailame” with Shaggy, Yandel and Gene Noble in what was his first televised performance. “I walked offstage, and my mom had texted me, in tears. I started crying too.”

Although the big winners of the night — Enrique Iglesias and Nicky Jam — weren’t in attendance, the enthusiasm was not dampened. “We’re making history,” said Daddy Yankee. “Tonight is the first-ever Latin American Music Awards. Every time we look back in history, they’ll say Daddy Yankee was in the first show.” Audiences certainly responded to the novelty. The Latin AMAs reached 3.8 million total viewers, according to Nielsen, and ranked No. 1 in its time period in Miami and Houston among adults 18 to 49, regardless of language.

—LEILA COTO
Thank you, Ed Sheeran
Sold Out!
Miami 9-15-15

From your friends at American Airlines Arena
A Special Thanks To: Messina Touring Group, Paradigm Talent Agency and Rocket Music
The Living Legends Foundation Awards

HOLLYWOOD, OCT. 9

THE 19TH ANNUAL LIVING LEGENDS FOUNDATION AWARDS, honoring the trailblazing contributions of African-Americans in the music industry, toasted 11 distinguished individuals and one radio broadcast company at the Taglyan Complex in Hollywood. Among the power players saluted during the three-hour fete: Atom Factory founder/CEO Troy Carter, Universal Music general counsel/executive vp Jeffrey Harleston, SESAC vice president James Leach, and Carter Broadcast Group and Gospo Centric/B-Rite Music founders Vicki Mack Latallade and Claude Latallade. KRRL (Real 92.3) Los Angeles morning host Big Boy — honored with the Jerry Boulding Radio Executive/Personality Award — characteristically kept things comical. “I thought this was a mistake, that they were talking about honoring Big Boi from Outkast,” he said jokingly. Punctuating the jubilant atmosphere and underscoring the foundation’s mission were references to event co-chairman Jon Platt’s pioneering promotion to CEO of Warner/Chappell. Declared Atom Factory’s Carter, “We’ve got to give back, kick down more doors. We need to create the next Ethiopia Habtemariam, the next Jeff Harleston and the next Jon [Platt].”

—GAIL MITCHELL and DAHVI SHIRA

1 Rappers Lil Kim (left) and King Los at the awards, held at the Atlanta Civic Center. 2 2 Chainz. 3 Artists gathered backstage for a group photo. In the back, from left: J-Doe, Busta Rhymes, Rich Homie Quan, Yo Gotti, Sway, Rick Ross and DJ Khaled. In the front are O.T. Genasis (left) and Busy Bee. 4 Travis Scott during his performance.

BET Hip Hop Awards

ATLANTA, OCT. 9

1 From left: Living Legends Foundation chairman David Linton; event co-chairs Platt and Brenda Andrews, former senior vp at Rondor Music International; and LLF co-founder Ray Harris. 2 Grammy Award-nominated singer Angie Fisher performed. 3 Honoree Harleston (left) with Habtemariam.
#1 DEBUT BILLBOARD TOP 200

ALABAMA SHAKES
SOUND & COLOR

BEST ALBUMS OF 2015 (SO FAR)
CONSEQUENCE OF SOUND
ENTERTAINMENT WEEKLY
ESQUIRE
FLAVORWIRE
FUSE
MUSIC TIMES
NME
NPR MUSIC
PASTE
RELIX
ROLLING STONE
SPIN
THE LOS ANGELES TIMES
AND MANY MORE!

BEST SONGS OF THE YEAR (SO FAR)
“DON’T WANNA FIGHT”
NPR MUSIC
MUSIC.MIC
MUSIC TIMES
SPEAKERS IN CODE
WINNER! SONG OF THE YEAR – 2015 FMQB Triple A Conference Awards

“strange, mystical and unexpected... they invent their own genesis here”
PITCHFORK

“unstoppable force of nature”
THE NEW YORK TIMES

“a rightful contender for Album of the Whole Damn Year”
ESQUIRE
TO ONE DIRECTION,
CONGRATULATIONS ON THE RELEASE OF MADE IN THE A.M.

WE’LL BE HERE LONG AFTER THE LIGHTS HAVE DIMMED AND THE SCREAMS HAVE SUBSIDED.

“AN ARTIST IS NOTHING WITHOUT FANS AND A FAN IS NOTHING WITHOUT AN ARTIST.”

THANK YOU FOR BEING OUR EVERYTHING!

FOREVER,
DIRECTIONERS WORLDWIDE
#TilTheEnd
“We want to be considered a band, like Maroon 5 or Coldplay,” says Kevin Olusola of Pentatonix, photographed Sept. 30 at Palihouse in West Hollywood. From left: Avi Kaplan, Kirstie Maldonado, Scott Hoying, Mitch Grassi and Olusola. For an exclusive video with the band, go to Billboard.com or Billboard.com/ipad.

BY CHRIS MARTINS
PHOTOGRAPHED BY MIKE ROSENTHAL

OCTOBER 24, 2015  |  WWW.BILLBOARD.COM 49

Grammy-winning a cappella kings Pentatonix don’t want to be seen as a novelty anymore: “We’re competing with Rihanna and Taylor Swift.”

THE PULSE OF MUSIC RIGHT NOW

IT ALWAYS HAPPPENES TO ME WHEN I’M IN an Uber,” says Scott Hoying, the towering baritone lead of Pentatonix, a pop group with a very unusual twist. With his blond coif and square jaw, the 24-year-old looks beamed into 2015 from a 2000s boy band. “The driver will ask what type of band I’m in, and I always feel like I have to defend it: ‘A cappella, but, like, cool a cappella.’ And they’re like, ‘So... you do weddings?’”

As a pop property, Hoying’s act should be a hard sell. Pentatonix employs no effects or instruments, and comprises five people with niche skills who named themselves after a musical scale. And yet, the Los Angeles group’s triumphs seat it firmly in the mainstream: more than 1 billion YouTube views; the highest-charting Christmas album by a group since 1962 (No. 2 on the Billboard 200, 1.1 million sold, according to Nielsen Music); appearances on Ellen, Today and Access Hollywood; and perhaps best of all, in February, a Grammy for its viral...
We were the choir nerds, says Avi Kaplan, 26, a basso profondo with an intense stare and well-shaped goatee. He, Hoying and their three bandmates, sitting in the lobby of West Hollywood’s Palihouse hotel, exude a style and charisma that belie the geekery inherent to their craft. Kevin Olusola, 26, is a kind-faced beatbox wizard in a sharp blazer. Mitch Grassi, 23, has colorful tattoos and a sassiness that complements his high, vibrant tenor. Mezzo-soprano Kirstie Maldonado, 23, wears steep Louboutins that clash with her mellow vibe. “We still watch the barbershop quartet finals,” says Hoying.

Considering the popularity of Glee and Pitch Perfect, it now seems inevitable that the obsession with the fringe but time-honored tradition of a cappella would generate some sort of choral Justice League. Pentatonix actually appears in Pitch Perfect 2 — as Journey-singing, khaki-wearing Canadians — and they formed for a TV show, NBC’s The Sing-Off, in 2011. Their jaw-dropping vocal arrangements of contemporary songs from Psy’s “Gangnam Style” to Lorde’s “Royals” have found a massive audience with ease.

“Pentatonix is Nirvana — they’re breaking the glass ceiling,” says a cappella singer-guru Deke Sharon, who’s often credited with pioneering the modern style of the genre; he worked as producer on The Sing-Off and arranger for Pitch Perfect. “A cappella was a punchline 10 years ago. What’s happening now is more dynamic. As pop gets more mechanized, nothing’s more expressive than the human voice. You can touch hearts in a way that’s impossible with all the Pro Tools plug-ins in the world.”

But Pentatonix is still a huge gamble. Unlike three previous EPs (each of which has sold 200,000 copies) or its blockbuster That’s Christmas to Me, the record will feature almost all originals, penned by Pentatonix with help from songwriters: “Probably 30 different people; it was like a blind date every day,” says Hoying. First single “Can’t Sleep Love” isn’t yet a chart hit, but it is a sugary R&B earworm that would make a fine Justin Timberlake song, and has a remix featuring a rap verse from Timbaland protege Tink.

“We want to be considered a band, like Maroon 5 or Coldplay,” says Olusola. Adds Hoying: “The second we were done on The Sing-Off, we were like, ‘All right, now we’re competing with Rihanna and Taylor Swift.’ We’ve always set the bar high. We want a hit.”

Sharon points out that while it wasn’t rare to hear a cappella songs by the likes of Boyz II Men on the airwaves in the early ‘90s (see sidebar, left), it has been a “vast desert” for the genre since. But Pentatonix’s recent tourmate Kelly Clarkson sees Pentatonix’s rarity as a boon. “We don’t need another pop band that has the same formula as everyone else,” she says. “We need people like Pentatonix who push the boundaries and inspire radio to embrace talent, not repetition. That’s what will bring them longevity.”

Hoying, Grassi and Maldonado have been friends since childhood; they grew up a few miles apart in Arlington, Texas, and in high school covered Nirvana’s “Smells Like Teen Spirit.” Today, the men live together in Beverly Hills. The fact that they’re both openly gay has inspired fan fiction, but they’ve clarified their BFF status on their popular YouTube comedy show, Superfruit. Grassi is clearly the jester of the group; when Hoying cops to being the wild one, Grassi hooks a thumb at his male buddy and quips, “She likes to have fun.” Maldonado is the sweet one; she lives in West Los Angeles with her boyfriend, singer Jeremy Michael Lewis, and a dog with his own Instagram account (@olafthehusky; 64,000 followers and counting).

Olusola is the prodigy. The Kentucky-raised son of Nigerian immigrants, he speaks fluent Mandarin, completed Yale pre-med and has mastered several instruments; his “cello-boxing” YouTube mashups inspired the Texas trio to reach out. He lives with Kaplan, a California native who already had a rep in the a cappella scene when a mutual friend connected him to the band; everyone agrees he’s the serious one. He and Olusola only met each other and the rest of Pentatonix the day before their audition for The Sing-Off, but the five clicked immediately, winning the show’s third season.

Still, Maldonado admits the unlikely group has its spats. “We are all so different, and stubborn, about the kinds of music we like,” she says. Hoying adds: “But like a married couple. We’re honest with each other, and it’s very democratic.”

Another thing keeping Pentatonix together as it takes on the pop world? They still impress each other. “Sometimes I’ll look over while Mitch is killing a high note onstage and just be amazed,” says Hoying. “Even though I’ve seen him do it 500 million times since I was 8, it never gets old.”

**OVERHEARD**

**BY SELMA FONSECA**

* **Cee Lo Lay Low? Hell No!**
  The 2014 controversy over Cee Lo Green’s tweets about date rape do not seem to have hurt the “F— You” singer’s ability to attract female attention. Nightclubbers leaving Nikki Leonti & The Honest Cheaters’ performance at The Loft atop the W Hollywood Hotel on Oct. 11 watched a series of women approach Green as

**Chaz-le Dazzle**

Chaz Bono has a singing voice that’s more Sonny than Cher, but he had the crowd cheering as he sang and danced his way through “Razzle Dazzle,” from the musical Chicago, at the Les Girls Cabaret benefit for the National Breast Cancer Coalition fund at Avalon Hollywood on Oct. 11. *Mad Men* actor Bryan Batt also got a big hand when he donned a wig and parodied another Chicago tune, “All I Care About,” as Donald Trump, singing, “Turn off your brain and vote for Donald Trump.”

---

Image credit: Eric Charbonneau/Invision/AP. 

---

**Daft Punk** covers medley. And all before releasing its first full-length, non-covers studio album, *Pentatonix*, which arrives Oct. 16 on RCA.

“We were the choir nerds,” says Avi Kaplan, 26, a basso profondo with an intense stare and well-shaped goatee. He, Hoying and their three bandmates, sitting in the lobby of West Hollywood’s Palihouse hotel, exude a style and charisma that belie the geekery inherent to their craft. Kevin Olusola, 26, is a kind-faced beatbox wizard in a sharp blazer. Mitch Grassi, 23, has colorful tattoos and a sassiness that complements his high, vibrant tenor. Mezzo-soprano Kirstie Maldonado, 23, wears steep Louboutins that clash with her mellow vibe. “We still watch the barbershop quartet finals,” says Hoying.

Considering the popularity of Glee and Pitch Perfect, it now seems inevitable that the obsession with the fringe but time-honored tradition of a cappella would generate some sort of choral Justice League. Pentatonix actually appears in Pitch Perfect 2 — as Journey-singing, khaki-wearing Canadians — and they formed for a TV show, NBC’s The Sing-Off, in 2011. Their jaw-dropping vocal arrangements of contemporary songs from Psy’s “Gangnam Style” to Lorde’s “Royals” have found a massive audience with ease.

“Pentatonix is Nirvana — they’re breaking the glass ceiling,” says a cappella singer-guru Deke Sharon, who’s often credited with pioneering the modern style of the genre; he worked as producer on The Sing-Off and arranger for Pitch Perfect. “A cappella was a punchline 10 years ago. What’s happening now is more dynamic. As pop gets more mechanized, nothing’s more expressive than the human voice. You can touch hearts in a way that’s impossible with all the Pro Tools plug-ins in the world.”

But Pentatonix is still a huge gamble. Unlike three previous EPs (each of which has sold 200,000 copies) or its blockbuster That’s Christmas to Me, the record will feature almost all originals, penned by Pentatonix with help from songwriters: “Probably 30 different people; it was like a blind date every day,” says Hoying. First single “Can’t Sleep Love” isn’t yet a chart hit, but it is a sugary R&B earworm that would make a fine Justin Timberlake song, and has a remix featuring a rap verse from Timbaland protege Tink.

“We want to be considered a band, like Maroon 5 or Coldplay,” says Olusola. Adds Hoying: “The second we were done on The Sing-Off, we were like, ‘All right, now we’re competing with Rihanna and Taylor Swift.’ We’ve always set the bar high. We want a hit.”

Sharon points out that while it wasn’t rare to hear a cappella songs by the likes of Boyz II Men on the airwaves in the early ’90s (see sidebar, left), it has been a “vast desert” for the genre since. But Pentatonix’s recent tourmate Kelly Clarkson sees Pentatonix’s rarity as a boon. “We don’t need another pop band that has the same formula as everyone else,” she says. “We need people like Pentatonix who push the boundaries and inspire radio to embrace talent, not repetition. That’s what will bring them longevity.”

Hoying, Grassi and Maldonado have been friends since childhood; they grew up a few miles apart in Arlington, Texas, and in high school covered Nirvana’s “Smells Like Teen Spirit.” Today, the men live together in Beverly Hills. The fact that they’re both openly gay has inspired fan fiction, but they’ve clarified their BFF status on their popular YouTube comedy show, Superfruit. Grassi is clearly the jester of the group; when Hoying cops to being the wild one, Grassi hooks a thumb at his male buddy and quips, “She likes to have fun.” Maldonado is the sweet one; she lives in West Los Angeles with her boyfriend, singer Jeremy Michael Lewis, and a dog with his own Instagram account (@olafthehusky; 64,000 followers and counting).

Olusola is the prodigy. The Kentucky-raised son of Nigerian immigrants, he speaks fluent Mandarin, completed Yale pre-med and has mastered several instruments; his “cello-boxing” YouTube mashups inspired the Texas trio to reach out. He lives with Kaplan, a California native who already had a rep in the a cappella scene when a mutual friend connected him to the band; everyone agrees he’s the serious one. He and Olusola only met each other and the rest of Pentatonix the day before their audition for The Sing-Off, but the five clicked immediately, winning the show’s third season.

Still, Maldonado admits the unlikely group has its spats. “We are all so different, and stubborn, about the kinds of music we like,” she says. Hoying adds: “But like a married couple. We’re honest with each other, and it’s very democratic.”

Another thing keeping Pentatonix together as it takes on the pop world? They still impress each other. “Sometimes I’ll look over while Mitch is killing a high note onstage and just be amazed,” says Hoying. “Even though I’ve seen him do it 500 million times since I was 8, it never gets old.”

---

**OVERHEARD**

**BY SELMA FONSECA**

* **Cee Lo Lay Low? Hell No!**
  The 2014 controversy over Cee Lo Green’s tweets about date rape do not seem to have hurt the “F— You” singer’s ability to attract female attention. Nightclubbers leaving Nikki Leonti & The Honest Cheaters’ performance at The Loft atop the W Hollywood Hotel on Oct. 11 watched a series of women approach Green as
Linda Perry + Sara Gilbert’s
deer sounds

FOR YOUR GRAMMY® CONSIDERATION
BEST CHILDREN’S ALBUM

The family music project featuring:
"Wake up, Wake up, Wake up," "Road trip,"
"Body Parts" and "Butterflies"

www.deersoundsmusic.com
@deersoundsmusic  /deersoundsmusic

CUSTARD MEDIA INC  3DG  RED
‘I WALKED AWAY FROM DEATH’
Drummer Travis Barker battled drug addiction, survived a deadly plane crash and came out on the other side

BY STEVEN J. HOROWITZ

From gang-related shootings to near overdoses, Travis Barker has consistently cheated death. The 39-year-old drummer, a human metronome who has manned the kit for Blink-182, +44 and The Transplants, has survived armed robberies, pill addiction and a plane crash in 2008 that killed four and left him with burns on 65 percent of his body. After the accident, he battled post-traumatic stress disorder, survivor’s guilt and, at his lowest point, suicidal thoughts. (Ailing in his hospital bed after the crash, he begged Transplants vocalist Rob Aston to bring a gun and end it all.) Less than a year later, the only other crash survivor, Barker’s best friend Adam “DJ AM” Goldstein, was found dead from a suspected drug overdose. Barker’s past still haunts him, but today, he’s in a better space: He’s eight years sober from hard drugs and is focusing on his career and raising his three children as a single father. The California native recounts it all in his riveting, brutally honest memoir Can I Say (HarperCollins, Oct. 20), co-authored with Gavin Edwards. Barker touches on his two divorces, flings with Paris Hilton and Lindsay Lohan, substance abuse and that fateful day that changed everything.

You openly discuss your substance abuse in the book. What was your lowest point?
When I was 19, playing in the band Aquabats, I was drunk at my manager’s house and told him I was going to die in a plane crash, which is really weird. Fast-forward to being in a successful band [Blink-182] where you fly two or three times a day, I had to medicate myself to get on flights. And to stay gone for three months at a time without my kids, that was hard. That lead to extreme abuse. In Australia (in 2004), it was to the point where I was so addicted to OxyContin that I had security that would sleep during the day and then stay up at night to make sure I was breathing. That was pathetic. I identified myself as a dumpster, and I wasn’t proud of it.

You wrote that on the day of the crash, you had reservations about getting on the plane. Do you trust your gut more these days?
One hundred percent, yeah. We got [to the airport], and I did my normal thing: I’m medicating. I called my dad. I don’t know what it was, but I said, “Pops, I have a really strange feeling about this one. Something just tells me it’s not right.” And I’d walked off planes before. But I said, “I love you, and if anything happens, make sure the kids are taken care of.” And then, sure enough...

What made you get sober after the crash, even though you were prescribed painkillers?
My bones were so brittle from so much painkiller use. I paid the price for it, self-medicating for so long. I woke up during 11 of my 27 surgeries [after the crash]. Adam would always say, “If you died today, would you be the man that you would want your kids to look up to?” Once I was clear-headed, and I hadn’t been clear-headed in so long, I was like, “I can never go back.”

How did the death of DJ AM affect you?
[He] was my best friend. We were each other’s support systems. It was like there was only one other person in the world. And then losing him and wondering, “Is there something I could have done?” Unless you’ve gone through something like [the crash], you don’t know how it feels. For a long time, I’d see people walking through their day and they don’t realize they’ve never looked death in the face. Even on the tour bus, I wait for impact sometimes, and people are like, “Everything’s OK, man, chill.” Every day since the crash is another day I walked away from death.

How are you doing now?
I have the best support system. I have the most amazing kids. I’m not on any medications. I get so much love and happiness out of music, playing the drums and my kids. There’s nothing better.
OUR FLIGHTS HAVE ONE STOP.

YOUR DESTINATION.

Three nonstop flights from LA to London every day.
“Do you really think this country is going to elect a black guy from the South Side of Chicago with a funny name?”
—BARACK OBAMA
The president, on Kanye West’s possible plans to run in 2020, at a fundraiser featuring the rapper.

“I’m trying to take something that maybe is negative and turn it into a positive.”
—SELENA GOMEZ
The “Good for You” singer, on Today, after publicly announcing her diagnosis with lupus in Billboard.

“I’ll give it to my family, I’ll give it to my work — but I will not give it to a man right now.”
—RIHANNA
The singer, discussing her limited personal time with author Miranda July, in The New York Times.

Q&A
Steve Martin’s EGOT Dream
If actor-comedian-banjoist Steve Martin wins a Tony for Bright Star, the new musical he wrote with singer-songwriter Edie Brickell, the 70-year-old will complete his EGOT — the grand slam of showbiz accolades. “I have an EGO,” Martin tells Billboard, referencing — with perfect comedic timing — the Emmy, five Grammys and one honorary Oscar already in his trophy case. Either way, he’s on a roll, prepping both the Broadway show (premiering in 2016) and So Familiar (Oct. 30), his second album of Americana songs with Brickell.

Is it hard for you and Edie to write songs that feel old-fashioned but not anachronistic? It’s our wheelhouse. If it had to be more of a nightclub sound, I wouldn’t do well. I have a feeling for the way I want the music to sound. I find it emotional and always have.

People expect you to be funny. Was it a conscious decision to make Bright Star a drama? It’s just what happened. With a musical that’s got my name on it, there might be the expectation of comedy. We’re cautious in the first 10 minutes to let the audience know that even though it’s lighthearted, it’s still a serious show.

Your music tends to be collaborative. Does that come naturally? I started in my professional life writing for network television, and we were always collaborating. That was the thing I loved and still do. If you’re open to it, you get something completely original and off the wall.

As a longtime fan and player of bluegrass, what did you think when bands like Mumford & Sons took it mainstream? It has been waiting to happen. Music can’t all sound the same for 30 years. This was a new sound for the audience, although it has been around a very long time. The banjo has such a beautiful tone. It just needed the opportunity to get out there.
—KENNETH PARTRIDGE
AS PERFORMING ARTISTS, THE ROOTS ARE FOREVER GRATEFUL TO SOUNDEXCHANGE FOR PROTECTING OUR RIGHTS AND ROYALTIES.

THE ROOTS
SoundExchange
Members since 2003
**FOR YOUR CONSIDERATION**

**IN RETURN TOUR FALL 2015 NORTH AMERICA**

<table>
<thead>
<tr>
<th>Date</th>
<th>City, State</th>
<th>Venue</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.30</td>
<td>NEW ORLEANS, LA</td>
<td>Joy Theater</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>11.03</td>
<td>ATLANTA, GA</td>
<td>Masquerade</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>11.04</td>
<td>ATLANTA, GA</td>
<td>Masquerade</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>11.05</td>
<td>RALEIGH, NC</td>
<td>The Ritz</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>11.06</td>
<td>RICHMOND, VA</td>
<td>The National</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>11.07</td>
<td>WASHINGTON, DC</td>
<td>9:30 Club East</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>11.07</td>
<td>WASHINGTON, DC</td>
<td>9:30 Club Late</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>11.11</td>
<td>PHILADELPHIA, PA</td>
<td>Union Transfer</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>11.11</td>
<td>PHILADELPHIA, PA</td>
<td>Union Transfer</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>11.12</td>
<td>NEW YORK, NY</td>
<td>Terminal 5</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>11.13</td>
<td>NEW YORK, NY</td>
<td>Terminal 5</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>11.14</td>
<td>BOSTON, MA</td>
<td>House Of Blues</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>11.15</td>
<td>NEW YORK, NY</td>
<td>Terminal 5</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>11.18</td>
<td>MONTREAL, QC</td>
<td>Olympia</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>11.19</td>
<td>TORONTO, ON</td>
<td>Sound Academy</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>11.20</td>
<td>DETROIT, MI</td>
<td>Masonic Temple</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>11.21</td>
<td>CHICAGO, IL</td>
<td>Aragon Ballroom</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>11.22</td>
<td>MADISON, WI</td>
<td>Orpheum Theater</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>11.23</td>
<td>MINNEAPOLIS, MN</td>
<td>First Avenue</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>11.24</td>
<td>MINNEAPOLIS, MN</td>
<td>First Avenue</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>11.28</td>
<td>CALGARY, AB</td>
<td>Flames Central</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>12.01</td>
<td>VANCOUVER, BC</td>
<td>Commodore Ball</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>12.02</td>
<td>VANCOUVER, BC</td>
<td>Commodore Ball</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>12.03</td>
<td>PORTLAND, OR</td>
<td>Roseland Theater</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>12.04</td>
<td>PORTLAND, OR</td>
<td>Roseland Theater</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>12.05</td>
<td>SEATTLE, WA</td>
<td>Paramount Theatre</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>12.06</td>
<td>SEATTLE, WA</td>
<td>Paramount Theatre</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>12.07</td>
<td>SEATTLE, WA</td>
<td>Paramount Theatre</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>12.10</td>
<td>SAN FRANCISCO, CA</td>
<td>Bill Graham</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>12.11</td>
<td>SAN FRANCISCO, CA</td>
<td>Bill Graham</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>12.12</td>
<td>LOS ANGELES, CA</td>
<td>Shrine Expo Ho</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>12.13</td>
<td>LOS ANGELES, CA</td>
<td>Shrine Expo Ho</td>
<td>SOLD OUT</td>
</tr>
<tr>
<td>12.14</td>
<td>LOS ANGELES, CA</td>
<td>Shrine Expo Ho</td>
<td>SOLD OUT</td>
</tr>
</tbody>
</table>
When it comes to the rock star pattern of choice, a little leopard print is suddenly spot on.

**Welcome To The Jungle**


BY SHANNON ADDUCCI
PHOTOGRAPHED BY TRAVIS RATHBONE
Stars Jet To Japan For This Designer

Bespoke suits by Kyosuke Kunimoto have earned him a following of cult artists, from St. Vincent to Mark Ronson

BY SARAH Z. WEXLER
PHOTOGRAPHED BY KEITH NG

KYOSUKE KUNIMOTO might just be fashion’s best-kept secret. Instagram posts on the Tokyo-based designer’s account sometimes garner a mere dozen likes, but look a little closer and you’ll realize that some of those Instagram hearts come directly from clients like Mark Ronson and Annie Clark (aka St. Vincent) who covet his crisply tailored, one-of-a-kind suits and accessories crafted from rare fabrics. Longtime customer Sean Lennon, whose collection of suits includes a navy one with a red crushed-velvet lapel, was responsible for introducing mom Yoko Ono and Ronson to the designer’s work. Other fans include Wilco members Nels Cline and Pat Sansone, Cibo Matto’s Yuka Honda and Frank Ocean, for whom Kunimoto is next planning to craft pieces.

“I wanted to be a fashion designer since I was 8 or 9,” Kunimoto, 43, recalls during a phone call from the nook of an old tailoring shop where he typically meets with clients. The obsession, he adds, began with the pages of his mother’s European Vogue magazines. She also wanted to be a designer, but, says Kunimoto, “my grandmother was strict, thinking that women should stay in the kitchen.” While his mom never did pursue fashion as a career, she fully supported her son’s dream.

After graduating from London’s prestigious Central Saint Martins College of Arts and Design in 1996, Kunimoto made a collection of 24 pairs of ’60s-style men’s Beatle boots out of rare vintage fabrics, like 200-year-old printed French cotton and 100-year-old German velvet that’s typically used for sofas. Unsure of how to connect with creative celebrities who might want to wear them, he reached out to Vincent Gallo through an email listed on the actor-musician’s website. “I sent him a picture of my collection and said, ‘If you like any of it, I’m happy to make some clothes for you,’ ” recalls Kunimoto. The shot in the dark worked: Gallo is now both a repeat client and friend. These days, Kunimoto will create a custom suit for any buyer (the process takes a month-and-a-half, can be done remotely and ranges from $2,000 to $5,000), but he especially loves making clothes for musicians. “I’m a big fan of music, from Mozart to The Beatles. I collect vinyl and love going to record stores,” he says. “I don’t play an instrument or compose myself, so I adore people who do. It inspires me.”

Kunimoto particularly loves working with English tonic wool (above). “It isn’t produced anymore, but it’s the best for men’s suits,” he says. Right: One of Kunimoto’s custom-made double-breasted blazers.

“I went through photos of Mark and noticed he looks good in green — it’s nice with his hair,” says the designer, who took Ronson to local record stores when they met. “I actually made him the exact same suit in beige, but he wears the green one more.”

KYOSUKE’S A-LIST FAN CLUB

St. Vincent
“I wanted to make a women’s style but use the techniques and fabrics that are (geared toward) men for a balance. For her suit, I used different-shaped Czechoslovakian buttons from the 1920s. There are six buttons in the front and six on each sleeve.”

Sean Lennon
“When he formed his group The Ghost of a Saber Tooth Tiger, Sean asked me to make suits for their first tour. I immediately wanted to use old velvets — deep greens, dark reds. He was in Japan before the shows started, so we did a proper fitting.”

Mark Ronson
“I went through photos of Mark and noticed he looks good in green — it’s nice with his hair,” says the designer, who took Ronson to local record stores when they met. “I actually made him the exact same suit in beige, but he wears the green one more.”
Kobalt's unique service model ensures that today's music creators always come first.

With industry-leading technology, creative services, and total transparency, Kobalt empowers creators to focus on what they do best—make music.

Learn more at kobaltmusic.com

Kobalt
MUSIC CAN MOVE MILLIONS OF DOLLARS AS WELL AS PEOPLE, AND IT CAN MOVE AN ENTIRE GENERATION TOWARD ACTION — ON BEHALF OF TEEN ADVOCACY, ANIMAL RIGHTS OR AIDS RESEARCH. AS THE ARTISTS AND EXECUTIVES WHO TELL THEIR PERSONAL STORIES ON THESE PAGES PROVE, THERE IS NO GREATER DEED THAN USING A HIGH PROFILE FOR A HIGHER PURPOSE.
Elton John and Lady Gaga photographed by Paola Kudacki on April 17 at Milk Studios in Los Angeles. “He looks out for me,” says Gaga, who is godmother to John’s young sons with 52-year-old husband David Furnish, Zachary, 4, and Elijah, 2. “It’s his openness with me — about his past drug abuse and his own sadness — that I cherish the most.”
The music industry has the unique abilities to unite people and to inspire profound social change. That’s why I’m so honored to participate in Billboard’s first philanthropy issue. Through the years, I’ve done my best to use the incredible platform that I’ve been blessed with to make a difference, particularly in the fight against AIDS.

When it first appeared in the 1980s, AIDS was seen as a “gay disease.” Tens of thousands of gay men were dying and it seemed like no one cared. People who contracted HIV/AIDS were shunned by their own families, turned away from medical providers and treated like they weren’t even human. Dozens and dozens of my close friends and many colleagues in the music industry became HIV positive. They suffered and died, and it was the most horrible feeling, losing loved ones and knowing there was nothing I could do to help.

But I knew I had to help. I needed to do something. I started small by volunteering and lending my voice to the growing chorus of activists speaking out about the crisis. But I quickly realized that wasn’t enough. And not only that, I realized I could do so much more, thanks to the incredible reach of the music industry and the power of music in our culture.

So in 1992, I created the Elton John AIDS Foundation in the United States and, a year later, in the United Kingdom. We weren’t looking for a cure — we simply wanted to help people, provide care and support and comfort, and fight the injustices faced by those living with HIV/AIDS. Most of all, we wanted them to know they mattered and that someone cared.

My foundation became part of a close-knit movement of people and organizations that were motivated by the same drive to help people in need and to fight the horrible
stigma and discrimination associated with HIV/AIDS. I joined countless philanthropists and activists whose names we all know for their limitless generosity—Larry Kramer and Elizabeth Taylor. I also worked alongside those whose names you might not know, people working tirelessly on the front lines of the crisis in communities most vulnerable to the epidemic and in research laboratories that were desperately searching for treatments and maybe even a cure.

Every one of those people refused to let the world ignore a public health crisis caused by discrimination and homophobia, a crisis driven by stigma. They advocated, relentlessly and compassionately, in the fight against HIV. Together, they changed the course of history and saved countless millions of lives. I’m proud and honored to have worked alongside them.

It might be hard to believe in 2015, but not long ago, AIDS was the biggest public health crisis in the world. By 1992, AIDS was the No. 1 cause of death for men ages 25-44 in the United States. Tens of millions of people died around the world. But today, 25-44 in the United States. Tens of millions of lives. I'm proud and honored to have worked alongside them.

There are too many people who lack access to critical treatment and prevention programs. There is still a dangerous lack of compassion for those living with HIV and those at risk of contracting it. As a result, there is a lack of social services and sexual health education, especially in minority, rural and gay communities. But despite all these challenges, I truly believe that we have the power to achieve an AIDS-free generation, because I’ve seen with my own eyes the incredible progress we’ve made during the past three decades. I never thought we’d get this far, this close to ending the epidemic. And my greatest hope is to live to see the day when we win the fight once and for all.

That’s why my foundation continues to work with communities and organizations made up of individuals who share our passion for fighting the stigma that drives this disease. We’re committed to securing the basic human rights of those living with or at risk of contracting HIV.

I look back over the past three decades, and I vividly recall the pain, the suffering and the loss. It is unimaginable. It is unforgettable. But I also feel more hope and confidence and excitement than ever before, because we all have the power to make a difference—each and every one of us. We’ve seen it time and again. All that’s required is for enough people to stand up, join hands and fight for what they believe in.

I urge you to be one of those people. You really can make a difference, and not just when it comes to the AIDS epidemic. There are countless ways and places to give, to volunteer and to be an activist for the issues you are most passionate about. Some of us can contribute money, others can give time. But whatever form and whatever size your philanthropy takes, I promise you it will bring us closer to the compassionate and loving world that we all dream about for our children.

If we continue to harness passion and commitment—the energy of individuals, working tirelessly, doing whatever they can to make a difference—then I believe with all my heart that in my lifetime I will have seen the very first day, and also the very last day, of the AIDS epidemic.

To learn more about the Elton John AIDS Foundation or how to help, go to EJAF.org.
Lady Gaga’s Plan To Save Troubled Teens

“I’ve suffered through depression and anxiety my whole life,” says the pop icon, who has drawn on her own experience (and inspiration from Elton John) to help marginalized youth with her Born This Way Foundation

Amey Rodemeyer was a gay Lady Gaga fan from New York state. Bullied for his sexuality, the 14-year-old became a kind of online activist against harassment, even filming an “It Gets Better” video. Then, on Sept. 18, 2011, he tweeted at Gaga before taking his own life: “Bye mother monster, thank you for all you have done.”

Kids like Rodemeyer moved Gaga, 29, to establish the Born This Way Foundation, a nonprofit determined to show disenfranchised teens they weren’t alone — the pop star herself had openly discussed her struggles with depression. “So many young people were saying, ‘How did you do it, Gaga?’ ” says her mother, Cynthia Germanotta, 61, who serves as president. “ ‘How did you overcome the issues you had?’ ”

Why did you create Born This Way?

This foundation was born from the years I spent watching my fans grow up. Many of them were really young: 11- to 17-year-olds in very tumultuous times. They would tell me their stories — and many of them were very dark. As I began to see myself in them, I felt that I had to do something that would remind kids they’re not alone. When they feel isolated, that’s when it leads to suicide.

When you’re hearing these kids’ stories, what’s the fundamental problem?

Depression and anxiety link them. There is something in the way we are now, with our cellphones and not being in the moment with each other, that makes kids feel isolated. They read all of this extremely hateful language on the Internet.

“When I’m with Elton, I just want to be a part of his genius plan to save the world.”

The Internet is a toilet. It is. It used to be a fantastic resource — it still is, in a way — but you have to sort through shit to find the good stuff.

These kids just want to feel human, but they feel like robots. They don’t understand why they’re so sad. There are scientific reasons, which the foundation researches, why you feel sad when you look at your phone all day. I’ve suffered through depression and anxiety my entire life — I still suffer with it every single day — and I want these kids to know the depth they feel as humans is normal. This new thing, where everyone is feeling shallow and less connected? That’s not human.

What makes you proudest about Born This Way?

When I see the friendships these kids have built. When I see a child with an eating disorder sit down with somebody who has a lifelong terminal illness and somebody who’s in transition — that makes me feel like we’re doing something no one else is. This is my life purpose, this foundation.

Your persona recently has become more traditional. How can you still be a voice for outsiders when you look — Glamorous? (Laughs.) There’s always a dichotomy within me. If you see me dressing really out there, I tend to be self-deprecating inside. When I dress

Released Sept. 18 in conjunction with the 2015 campus-rape documentary The Hunting Ground, the devastatingly personal ballad draws upon the sexual assault the artist suffered at the age of 19. “We don’t have to be victims,” says Gaga. “If we share our stories and stick together, we’re stronger.”

Your persona recently has become more traditional. How can you still be a voice for outsiders when you look — Glamorous? (Laughs.) There’s always a dichotomy within me. If you see me dressing really out there, I tend to be self-deprecating inside. When I dress
like a lady, I tend to be feeling very wild and confident. That sounds bizarre, but I get a lot of shit done with that blond hair. I haven’t changed. It’s just that I’m almost 30. I’m learning how to function effectively in society.

And pretend to play by the rules? In fact, no: People expect me to show up doing something wild. The thing is, I’ll do what I want when I want to do it. Right now, I want to help young kids come together and be friends. If I need to get the president’s attention — whatever I have to do — I’ll do it.

You met with President Obama in 2011 to discuss bullying in schools. What did you learn?
That he really, deeply cared. I hear from [White House senior adviser] Valerie Jarrett a lot. Even with “Til It Happens to You,” Valerie said, “The video was hard to watch, but I liked how graphic [the approach] was.” That’s another thing Born This Way does: Rape survivors, abuse survivors come to us. I’ve met a lot of kids who have been sexually abused.

What were the personal stakes in recording “Til It Happens to You”? Never higher. It’s hard to listen to the song; it’s hard to watch the video. [Co-writer] Diane Warren really held my hand. It was extremely cathartic to know that not only am I not alone, but that other men and women aren’t alone — we all have each other. Even outside of rape culture, there are a lot of people silently in pain about extremely traumatic things.

You broke down a few times recording. Oh, yeah, the whole thing. Me and Diane holding one another. The vocals on that record, I’m just crying the whole time. The hardest part for me was the self-acceptance. There’s an inability to acknowledge to yourself, “Not only did this happen, but I’m pretty f—ed up about it.” And nobody knows how you feel. I didn’t tell anyone [about my rape] for years because I didn’t tell myself for years.

You’re very close with Elton John. How has he influenced Born This Way?
He inspires me in ways I could not even begin to list properly. He is my friend; he is like a parent. He was there for me during the hardest times in my life. Everything he has done for AIDS, everything he has done for the LGBT community — he is just everything. When I’m with him, I just want to be a part of his genius plan to save the world. —CAMILLE DODERO

To learn more about the Born This Way Foundation, go to bornthisway.foundation.

OCTOBER 24, 2015 | WWW.BILLBOARD.COM

Lucian Grainge On Making ‘A Real Dent’ In The World’s Ills

The Universal Music Group chairman/CEO reveals his personal reasons for supporting City of Hope

Has your philanthropic work been shaped by personal experience?
Absolutely. My parents played a central role. They instilled the values of philanthropy: both giving and acting to better the world. Regarding City of Hope, like so many people, I have been personally affected by incurable disease, having lost both my parents to cancer.

What is particularly impressive about City of Hope?
Hands down, their work in linking research and trials with treatments. You can see their work in the patients they treat. The technology they are developing has the very real possibility of impacting the lives of the 40 percent of people in this country who will be diagnosed with cancer at some point in their lives. And it’s not just cancer. City of Hope is working on treatments for diabetes, HIV/AIDS and other life-threatening diseases.

Why would you recommend that others get involved with City of Hope?
Have you been to the campus [in Duarte, Calif.]? Once you see what they do every day for so many people, you can understand why I’m so thrilled to be a part of this and urging others to do the same. I should also point out that City of Hope is one of many organizations that UMG more broadly is proud to support. As a company, we’ve been longtime supporters of organizations including MusiCares, Musicians on Call, UJA, T.J. Martell and our own EMI Music Sound Foundation.

Are there any breakthroughs that you’re particularly excited about?
Creative brilliance isn’t limited to the arts. Some of the techniques they are developing — studying how immune cells can be reprogrammed to fight cancer throughout the body and prevent recurrence — are truly groundbreaking. Again, it’s not just theoretical. We have employees and their family members whose lives have been saved by their treatments.

Do you have any specific philanthropic goals?
It’s premature to announce today, but let me just say that we are in the final stages of putting in place a comprehensive global strategy that will enable us to measurably increase the impact we are having in our social responsibility efforts. For the first time in our company’s history, we will be working together — artists and employees — to try and make a real dent in some of the toughest problems the world is facing. My hope is that over time this can become an industrywide effort. Stay tuned. —FRANK DIGIACOMO

Learn about how to volunteer at City of Hope and fundraising opportunities at cityofhope.org.
Ariana Grande’s Puppy Love

The singer, 22, owns five rescue dogs, but tells Billboard “you don’t have to be Ace Ventura” to make a difference.

I got involved with dog rescues by simply loving animals. Dogs are the most harmless, sweetest babies in the world. They show nothing but unconditional love, so they deserve that in return. According to the ASPCA, 1.2 million dogs and 1.4 million cats are euthanized every year, and 80 percent of them are healthy! The thought of a sweet, loving angel going without a home or being killed simply because there’s no one who will come and claim him is heartbreaking. I want to help spread the word as much as I can, and I’ve been able to work with amazing organizations, including BarkBox, which partners with shelters, and The Humane Society. My mission is to help as many homeless dogs as I can find loving families who will cherish them. Through BarkBox, on my Honeymoon Tour we had puppy trucks filled with pups in need of homes come to the venues in different cities. I paid for the adoption fees and sponsored their adoptions, so my fans and their families were able to rescue when they came to my show. All the pups I sponsored got homes!

But if you’re not in a position to rescue, follow your local shelters on Facebook and Instagram and share the posts of the pups that are having trouble finding homes. I love my dogs and I love my fans as if they were family, so introducing the two and knowing that I helped some of my fans to have a new, unconditionally loving friend in their life makes me very happy. Making music, performing and acting are fun, but without using my voice, I’ll feel like I’m doing this for no reason.

Go to BarkBox.com to learn more about BarkGood, which supports rescue organizations across the United States, and visit HumaneSociety.org to find a local shelter.
Grande photographed by Eric Ogden on Sept. 28 in New York, with (from left) Sam, Ziggy, Bowie and Gus—rescue pups placed in forever homes by Bark & Co. “I have this platform, and my fans watch and see every move I make, so I’m going to speak out about things I’m passionate about.”
Global Citizen Festival co-founder Evans photographed by Robert Ascroft at Pearl Jam’s sound check on Sept. 25 in New York. “No movement is about an individual,” says Evans of his organization’s social media mission. “It’s about an amazing group of people coming together from different backgrounds.”
HAT A F—ING DAY IT HAS BEEN,” SAID Pearl Jam frontman Eddie Vedder, addressing the crowd of 60,000 at the Global Citizen Festival in New York’s Central Park on Sept. 26. “Never before have we played for an audience that was 100 percent made up of activists.” It may have been a first for the Seattle rockers, but the fourth annual event has become a must-attend for music fans-turned-change agents, most given free tickets after going onto its website and completing nine specific “action journeys,” a series of tasks like petitioning world leaders to prioritize polio eradication or tweeting about making education accessible to girls around the globe all in an effort to end extreme poverty by 2030.

Pearl Jam capped a star-studded spectacle of donated performances from co-headliners Beyoncé, Ed Sheeran and Coldplay, plus side-stage sets by Common, Sting and Tori Kelly. Nonmusicians from first lady Michelle Obama and Vice President Joe Biden to Hugh Jackman and Bill Gates appeared, demanding gender equality, clean-water mandates and climate-change legislation.

“All lives are created equal,” says Hugh Evans, the 32-year-old mastermind and CEO of 501(c)(3) nonprofit Global Poverty Project, who conceptualized and helped launch the Global Citizen Festival in 2012 as a way to encourage activism and pressure world leaders to ramp up financial contributions to good works. (This year at the concert, for example, the European Commission pledged €500 million to aid the Syrian refugee crisis.)

“We’re acting not just for charity but for justice,” says Evans, an Australia native who started a nonprofit youth organization called The Oaktree Foundation, which helped drive education initiatives in developing countries. At 18, he began staging awareness-raising concerts — Bono dropped by one show to jam — spurring the Aussie government to double its foreign aid levels. After establishing GPP with community education expert Simon Moss in 2009, he teamed with Pearl Jam manager Kelly Curtis and Universal Music Group executive vp U.S. recorded music Michele Anthony, among others, to throw the first Global Citizen Festival, which has since hosted performances from Jay Z, Foo Fighters, Neil Young and Stevie Wonder.

Its impact? According to Evans, there were 2 million global “actions” taken on the night of the 2015 festival. As Anthony says, “For [attendees] to be involved in helping to effect change daily, that speaks to a different form of activism than perhaps this generation has seen — and that we haven’t seen in a long time.”

—STEVEN J. HOROWITZ

Visit GlobalCitizen.org to learn how to take action online and to qualify for the chance to attend a Chvrches show at the end of November.

UJA’s Music Visionaries

For 15 years, the United Jewish Appeal has honored the industry’s most philanthropic executives. For the first time ever, Billboard organized a class photo featuring 17 of the past 27 award winners from Justin Timberlake working his Borscht Belt comedy chops to performances by artists like Rihanna and The Weeknd, the annual UJA-Federation Music Visionary of the Year Awards luncheon has become the music industry’s hot-ticket charity event. With proceeds going to the largest local philanthropic organization in the world (United Jewish Appeal-Federation of Jewish Philanthropies of New York, founded in 1917), top executives are happy to fork it over during the high-profile gathering.

“Our music visionaries are the most important carriers of our message,” says UJA-Federation of New York CEO Eric S. Goldstein, 55. “We look for individuals who have a strong sense of community. Our honorees also tend to be bold and compelling leaders.” Each recipient has received the award for his or her lifelong contributions to any number of charities (including those not directly linked to UJA). Not only do the music-industry heavyweights help amplify UJA’s message, proceeds from the fundraiser — the 2015 event raised in more than $1 million — go to support nearly 100 not-for-profit organizations in UJAs “network,” with both Jewish and non-Jewish affiliations that target issues from homelessness to food insufficiency, with a percent annually earmarked for the New York-based Music for Youth.
17 Visionaries On Giving Back, The Charities They Support And Their Love For UJA

1. Julie Greenwald, chairman/COO, Atlantic Records (honored in 2010)
“Each year the public schools have cutbacks on money for their music programs, and the UJA provides instruments, buildings, teachers and lessons, and gives the kids vital access to music.”

“The nonprofit organization I co-founded, LIFEbeat, is the music industry’s organization fighting HIV/AIDS, because we saw our colleagues in the music business getting sick and there wasn’t any existing place or charity in our industry that could help them.”

“When I was honored by the UJA, my friends Brooks & Dunn performed at the sold-out event. The dress code was ‘Southern comfortable’ — jeans on bottom and formal on top.”

“As the leader of MusiCares, the Grammy Foundation and chair of the board for the Grammy Museum, their missions — of helping music people in times of need or crisis, ensuring our young people are exposed to music in school and archiving and preserving our musical history — are all of paramount importance and a personal passion.”

“I shall never forget when Michael Bolton came out from stage right and sang ‘Lean on Me’ [when I was honored]. It was a total surprise and meant so much to me.”

“I know how much music meant to me as a child — the ability to express myself, the confidence it gave me, a mental space all my own. I want every child to have that.”

“Tikkun olam is a Hebrew phrase that signifies humanity’s shared responsibility to heal, repair and transform the world. It connotes social action and the pursuit of social justice.”

“The UJA has helped to create a community within the music business, and it allows me the best outlet to fulfill my obligation to the Jewish/Israeli community. We all have to give back.”

“I believe in [and support] the All Stars Project. Their mission is transforming the lives of youth and underprivileged communities through the power of performance.”

“My father told me, ‘Do whatever you want, but make the world a better place. That is the definition of success.’ One of the main reasons why I am still working is because I want to give money to causes I care about.”

“I’m involved with Hope for Heroism, which is an organization that supports Israeli soldiers wounded in combat. Most of their injuries have healed but the debilitating effects of PTSD linger for years.”

“Our business allows us to make a significant impact on pop culture with the opportunity to change social consciousness. Whether we like it or not, we have a responsibility to the community.”

“With success comes responsibility. I’ve never been the guy to just write a check. When you see kids who want to break the cycle of a lack of education and poverty, and all they need is a chance, I’m up for the job.”

“Without musicians, there would be no music business, so it’s essential that we support efforts to nurture the next generation of artists.”

“I grew up in a home where we didn’t have the means to be philanthropic. I made a point that when I started to make some real money, I would set an example for my own children of how important it is to give back.”

16. Lyor Cohen, 55, CEO, 300 Entertainment (2001)
“For over a decade, my favorite charity has been The Boys & Girls Harbor, which invests in children primarily in East Harlem. It empowers them through education, cultural enrichment and performing arts.”

“I am a national board member for the T.J. Martell Foundation, which over the past 40 years has raised over $250 million for cancer, AIDS and leukemia research.”

“The UJA assists those in need and less fortunate without any discrimination.”
— MONTE LIPMAN

For information on how to help UJA-funded efforts, go to ujafedny.org.
FLYING LOTUS
YOU’RE DEAD!

FEATURING: KENDRICK LAMAR, SNOOP DOGG, THUNDERCAT, HERBIE HANCOCK, KAMASI WASHINGTON AND MORE

“AN ELECTRONIC OPUS OF IRREDUCIBLE AMBITION AND IMMERSIVE DETAIL, BUT THE ALBUM’S SCALE AND AUTHORITY PLACE IT ON ANOTHER TIER OF ACCOMPLISHMENT.”
— NEW YORK TIMES

“TWO OF THE MOST IMPORTANT FIGURES IN THE CONTEMPORARY L.A. RAP SCENE, KENDRICK LAMAR AND FLYING LOTUS.”
— ENTERTAINMENT WEEKLY (REGARDING “NEVER CATCH ME”)

“ELLISON MAKES THE BOLDEST, MOST FULLY ENGAGED FUSION OF THE HIP-HOP-LAPTOP ERA.”
— ROLLING STONE

“DISTINCTLY MODERN BREW OF HIP-HOP, FOOTWORK, AND FUSION THAT’S KINETIC AND VIBRANT.”
— PITCHFORK
Juanes Rebuilds His Country

As Colombia’s civil war winds down, the Latin rocker, 43, shares with Billboard his hopes for his Mi Sangre foundation, which has provided support for thousands of landmine victims since 2006.

The name Mi Sangre [My Blood] is inspired by the same sentiment behind my [2004] album of the same name: It’s about my children, my land, my roots. It’s what hurts and what’s important to me. When I wrote [2000’s] “Fijate Bien” about landmine victims, I was living in Los Angeles; I would speak to my mother every day, as I still do, about what was going on back home in Colombia. But it wasn’t until I went and talked to people face-to-face that I understood the gravity of the situation. I remember being invited to sing for wounded soldiers. Hearing firsthand the stories of people who had been directly affected by the conflict, it moved me to the point that I said, “I want to do something.”

Colombia’s transition toward a peaceful society is our priority. The government is negotiating for peace with [left-wing guerrilla group] FARC. After nearly 60 years of fighting, so much blood has been spilled, but it’s a historic moment because we will be able to start a new chapter based on forgiveness and reconciliation.

Everyone always talks about the war, but no one is talking about the people, which is the richest resource any country has. So investing in them, that’s what we’re focused on. First, there’s the psychosocial support for children who have been victims of landmines or any form of violence from the conflict. Then there’s the educational part, which uses art to transform individuals into peace-building citizens. We identify leaders in at-risk communities and give them the tools so they can transcend their role as victims and become agents of change. Sometimes we think society changes slowly, but from what I’ve seen with Mi Sangre, it’s almost immediate. We have people who are committed on the ground, and it works. —AS TOLD TO ANGIE ROMERO

To learn more about Mi Sangre’s programs and how to volunteer, go to FundacionMiSangre.org.
THE YEAR WE GOT TO KNOW
SAM HUNT

"MONTEVALLO... deceptively original and flat-out best album of the year" - The Washington Post

"Boldly paving his own way" - FADER

"The coolest thing country music has going on" - TAYLOR SWIFT

2015 ASCAP "Breakthrough Artist Of The Year" First Country Spotify Emerge Winner

Debut Album MONTEVALLO
#1 Country and #3 Overall Debut
Top 10 Selling Album for 2015 - All Genres
Highest Selling Solo Country Album Since Release
18 Consecutive Weeks in Top 20 on Billboard Top 200
Over 1.3 million units sold (with TEA)
Three consecutive #1 singles and over 5 million tracks sold
450+ Million Total Streams
Luda’s Gift To The ATL

In this photo diary, the star shares stories from his celeb-filled 10th annual weekend charity festival

T’S LABOR DAY WEEKEND EVE AT BOWLMOR LANES in suburban Atlanta, and sitting together in Lane 28 are ATL kings Ludacris and Usher. For 10 years, the two artists, along with their A-list pals, have met up to bowl with fans as part of LudaDay Weekend, a multiday, citywide fundraiser that benefits the Ludacris Foundation. The nonprofit, founded by the rapper and his mother, Roberta Shields, in 2001, was established to inspire young people to live their dreams by promoting leadership, education and healthy lifestyles. In 2015 alone, the organization has raised $250,000. “Each year it feels like a homecoming,” Ludacris, 38, told Billboard. “This has always been about helping the community and the next generation of kids coming up.”

Follow Ludacris’ good deeds and learn how to help on Instagram (@ludacrisfdtn) and at Facebook.com/Ludakids.

Luda’s Gift To The ATL

Basketball is his real job,” Luda joked of Chris Brown (left). “He was out there going head-to-head with NBA players! It’s one of his favorite pastimes.”

Luda brings together people from different walks of life to shed their light,” Usher (below, left) told Billboard. “For us, philanthropy isn’t an obligation — it’s a passion.”

Some years I win, some years I lose, but it was great to be able to triumph for our 10th anniversary,” said Luda of his basketball team’s win over Team Breezy (121-117).

“We like to find artists [to perform] who have their finger on the pulse of the street and are about to flourish,” said Luda of rappers Street Money Boochie (above, left) and Bankroll Fresh. Below: Comedian DC Young Fly entertained kids in the crowd.

Follow Ludacris’ good deeds and learn how to help on Instagram (@ludacrisfdtn) and at Facebook.com/Ludakids.


Luda’s Gift To The ATL

Basketball is his real job,” Luda joked of Chris Brown (left). “He was out there going head-to-head with NBA players! It’s one of his favorite pastimes.”

Luda brings together people from different walks of life to shed their light,” Usher (below, left) told Billboard. “For us, philanthropy isn’t an obligation — it’s a passion.”

Some years I win, some years I lose, but it was great to be able to triumph for our 10th anniversary,” said Luda of his basketball team’s win over Team Breezy (121-117).

“We like to find artists [to perform] who have their finger on the pulse of the street and are about to flourish,” said Luda of rappers Street Money Boochie (above, left) and Bankroll Fresh. Below: Comedian DC Young Fly entertained kids in the crowd.

Follow Ludacris’ good deeds and learn how to help on Instagram (@ludacrisfdtn) and at Facebook.com/Ludakids.

HONEY, I’M GOOD.

- RIAA Certified TRIPLE Platinum
- Top 10 iTunes 13 Weeks Straight
- billboard #1 Adult Pop, Top 10 Pop, #1 Dance
- Top 10 Shazam 10 Weeks Straight
- Top 10 billboard Hot 100

MAGAZINES OR NOVELS DELUXE EDITION COMING 11.20.15

ANDYGRAMMER.COM | @ANDYGRAMMER
T all began with a few words from Bob Dylan onstage at the Live Aid concert in July 1985, asking: Couldn’t some of the money raised go to help American farmers?

“The question hit me like a ton of bricks,” remembers Willie Nelson, who was on the road that day, watching the event on his tour-bus TV. He immediately began looking into the state of American agriculture. This was a time when family farmers were suffering mightily. Thousands were being forced off their land and driven into bankruptcy.

Enter Nelson, who, a few days after Dylan’s remarks, met with his friend Jim Thompson, the then governor of Illinois, at the St. Louis Fair. With Thompson’s help — and the collaboration of John Mellencamp and Neil Young — the first Farm Aid concert took place that same summer, on Sept. 22 at the University of Illinois’ Memorial Stadium in Champaign. More than $7 million was raised. Thirty years later, Farm Aid, an annual and much beloved American institution, has grown that number to $48 million.

Today, the 82-year-old Nelson remains fervently committed to the nonprofit that he helped to create.

What are your earliest memories of giving back?
Church. Ours was the United Methodist in the little town of Abbott, Texas, where I grew up. We had a collection box, and even though we were struggling financially, I knew there were folks with far greater struggles. As part of a loving community, I was taught the moral responsibility of helping those in need.

Of all the causes you might have championed, why Farm Aid?
Farming was my first job. I picked cotton. I pulled corn. I knew firsthand what it meant to farm. I knew damn well how tough it was. In high school, I was a proud member of Future Farmers of America. My farm roots are deep-seated in the soil of my personal story.

In Farm Aid’s three decades, what is your most memorable moment?
It might have been that first one, because back then there was still uncertainty. Who knew if the idea would work? So it was a real thrill when the show sold out and 80,000 fans showed up. Beyond Dylan, Young and Mellencamp, we had B.B. King, Waylon Jennings, Bonnie Raitt, Kris Kristofferson, Roy Orbison, Johnny Cash and a slew of others. Everyone was eager to pitch in.

Through Farm Aid’s history, what is your proudest accomplishment?
The fact that we’ve raised the public consciousness. There’s awareness today...
Laura Dickinson’s debut album, One for My Baby – To Frank Sinatra With Love, showcases the powerhouse vocals that have won her countless accolades in TV and Film (Phineas and Ferb, Pitch Perfect 1 & 2, Sofia The First) along with her talents as an arranger, multi-instrumentalist and producer. She’s pulled together a loving tribute comprised of many of the Los Angeles area’s foremost jazz musicians, with arrangements by a who’s who of dependable craftsmen.

Best New Artist

Best Arrangement, Instruments and Vocals
Alan Steinberger - You Go To My Head
James A. McMillen - Come Fly With Me
Laura Dickinson - My Funny Valentine
Elliot Deutsch - I’m Gonna Live Till I Die

Best Improvised Jazz Solo
Neil Stubenhaus - My Funny Valentine

www.lauradickinson.com
Do you believe the plight of the farmer has significantly improved? There’s a lot of work still to be done, but yes, I do believe real progress has been made. The proliferation of social media, for example, has been a good thing. All forms of communication help, especially when communication starts at the grassroots level. Corporate-owned newspapers and magazines can be biased, but nowadays folks are looking beyond that; they’re hungry for the truth. Consumers are educating themselves about where and how food is grown.

In addition to Farm Aid, for years you have been involved in the fight to legalize marijuana and recognize the benefits of hemp products. Are you still passionate about that cause? More passionate than ever. I was recently encouraged to read about parents traveling to Colorado and Oregon where they could legally obtain marijuana so that, under a doctor’s care, their children’s seizures could be effectively treated. When it comes to pot, the dark ages may finally be behind us. It has been 23 years since I campaigned for Gatewood Galbraith, a Lexington, Ky., lawyer running for governor with a let’s-legalize-pot policy. We lost that battle, but now it looks like we’re winning the war. The decriminalization of marijuana is a growing and unstoppable movement. The good uses of hemp — for agriculture, clothing or the relief of serious pain — are well documented and irrefutable. Old prejudices die hard, but the anti-pot bias of a misinformed establishment is not long for this world.

Do you think the world of today is a more charitable one than the world you knew as a younger man? I’d like to think so, but I’m no social scientist. I’m just a picker from Hill County, Texas, who has led a very fortunate life. When I look back on that life, I remember acts of remarkable charity. My grandmother, the woman who raised me, was the most giving woman I’ve ever known. And of course during the different wars, you had many artists donating their services to entertain our troops abroad. But the advent of Farm Aid and many of the causes that followed brought on something new, something I hadn’t seen before.

Artists began banding together around urgent sociopolitical causes. In the past 30 years, that impulse — to address the pressing issues of our times — has strengthened. It goes beyond respecting the folks who grow our food. It even goes beyond the quality of the food itself. It’s about loving Mother Earth. Because we love her, we study her. And that study reveals her desperate state. It demands that we protect her from greedy and lethal exploitation. We need to be proactive about championing the causes that will preserve our natural resources and maintain a high quality of human and animal life. It’s a monumental task, but I have a deep belief in humanity. There are millions of good people committed to doing the right thing. It’s just a matter of harnessing our energy, staying positive, remaining organized and fighting the good fight. Man, I’m ready to go!

FarmAid.org offers concert videos, in-depth news on food issues and a donation link.
FOR YOUR CONSIDERATION - BEST NEW ARTIST

JOEY ALEXANDER

MY FAVORITE THINGS

CONGRATULATIONS ON YOUR ASTONISHING DEBUT!

FEATURED ON:
NEW YORK TIMES FRONT PAGE • CNN
NBC’S THE TODAY SHOW AND NIGHTLY NEWS
60 MINUTES (AIRING NOVEMBER 2015)

"ON HIS WAY TO BECOMING ONE OF THE GREATEST JAZZ ARTISTS OF OUR TIME."
- LESTER HOLT, THE TODAY SHOW

ALSO FOR YOUR CONSIDERATION FROM MOTÉMA

CUBA
ARTURO O'FARRILL

KARRIN ALLYSON

CHARENEE WADE

MARC CARY
It’s the 2016 kickoff! All the eligible music is on the market, the ballots are in the mail, and Taylor Swift can’t win everything (right?). Now, with 12 months of hits that matter, Billboard sizes up the best chances for gold among the big four categories.

BY ALAN LIGHT

ILLUSTRATIONS BY THOMAS KUHLENBECK

THE RECORDING ACADEMY HAS COMPLETED ITS ANNUAL Grammys screening process, so it’s time again to consider which artists and industry figures will be recognized by their peers at the 58th annual awards on Feb. 15. (To be eligible this year, all recordings must be released between Oct. 1, 2014 and Sept. 30, 2015.) With 83 categories in 30 fields, there is no shortage of potential nominees, but for the sake of brevity — and sanity — Billboard takes an early look at possible contenders in the general-field categories, otherwise known as the Big Four. Nominations will be announced Dec. 7.

ALBUM OF THE YEAR

From squad goals to world-tour guests, from Apple Music to MTV’s Video Music Awards, Taylor Swift never left the spotlight this year, and there’s every reason to believe that this domination will continue on Grammy night. While “Shake It Off” came out in time for the 2014 awards (nominated in three categories, it was shut out), 1989’s October 2014 release qualifies the 5.2 million-seller as practically a lock for an album of the year slot.

The other surest nomination bets come from rap and R&B: Kendrick Lamar, whose To Pimp a Butterfly was 2015’s most acclaimed and most accomplished hip-hop project; The Weeknd’s Beauty Behind the Madness spun off two No. 1 singles (“The Hills” and “Can’t Feel My Face”) and marked the real arrival of a star who has been rising for a few years.

From the rock world, Alabama Shakes took a major step forward with Sound + Color, but the omnipresent Dave Grohl...
and his band Foo Fighters, having staked out a spot as the most visible carriers of the rock’n’roll flame, would seem to be in pole position with the Sonic Highways album. (Not to discount Swift’s massive year, but it’s worth noting that three of the last five album of the year honors went to alternative rock acts Beck, Mumford & Sons and Arcade Fire.)

Both James Taylor and Don Henley had their highest-charting albums ever on the Billboard 200 in 2015: Taylor’s Before This World became his first No. 1, and Henley’s Cass County started at No. 3. But it has been almost a decade — all the way back to Paul McCartney’s Chaos and Creation in the Backyard in 2006 — since a baby-boomer icon has made the cut in this category. Don’t count out Carly Rae Jepsen as a surprise contender for her bubble-gum gem Emotion, or D’Angelo & The Vanguard for the neo-soul singer’s long-awaited December 2014 Black Messiah. And the phenomenon surrounding Lin-Manuel Miranda’s hip-hop-history musical Hamilton could give its cast album a nomination.

**RECORD OF THE YEAR**

It’s tough to say which of Swift’s singles will be the pick here, though there’s little doubt that one of them will be "Blank Space" probably has a slight edge over "Bad Blood" — unless the latter’s epic all-star video and remix featuring Lamar sways a few voters. But T-Swizz may not be the favorite in this category, since "Uptown Funk!" by Mark Ronson featuring Bruno Mars was truly ubiquitous in 2015, spending 14 weeks at No. 1 on the Billboard Hot 100 with a video viewed more than 1 billion times. From pro football games to bar mitzvah parties, Ronson’s throwback to Gap Band/The Time/Earth, Wind & Fire-style R&B was bumping everywhere you turned.

Ed Sheeran is developing into the kind of act that becomes a Grammy dynasty, and though he has no new eligible album this year, “Thinking Out Loud” is likely to pick up some nominations. The Weeknd also makes it on the short list, it will put the production team of Max Martin and Shellback up against themselves.)

On the straight-up pop side, Jason Derulo’s time may have come with "Want to Want Me," along with OMI’s sweet "Cheerleader" and Walk the Moon’s "Shut Up and Dance." Out of Nashville, Little Big Town’s spare, haunting "Girl Crush" (with a gorgeous lead vocal by Karen Fairchild) and Sam Hunt’s rhythm-driven "Take Your Time" are also in the running. And the unlikely pairing of Justin Bieber with EDM superduo Jack U (Skrillex and Diplo) produced top 10 hit "Where Are U Now," the most emotional, mature song any of them have yet created.

**SONG OF THE YEAR**

Here’s your annual reminder: Song of the year is an award given to songwriters. In theory, it should be a very different honor from record of the year, which is given to performers and producers, but that’s not always the case — last year, four out of five nominees overlapped. Expect more or less the same this time around: Look for "Blank Space," "Uptown Funk!" and one of The Weeknd’s songs to get tapped. "Thinking Out Loud" would mark Sheeran’s return to this category, following his nod for "The A Team" in 2013.

For its clever, slightly edgy lyrics, “Girl Crush” may be a better bet here than for record of the year. Also in contention: John Legend and Common’s Oscar-winning collaboration...
NEW YORK, NY | Terrace Lover’s Dream Penthouse
web: 0137973 | $12,850,000
Downtown Manhattan Brokerage
P. McCarthy 212.810.4954, J. Judge 212.431.2476

PACIFIC PALISADES, CA | Stunning Architectural
web: 0343698 | $9,950,000
Pacific Palisades Brokerage
Paula Ross Jones 310.880.9750

NEW YORK, NY | 25 North Moore St., 10/11C
web: 0138092 | $9,150,000
Downtown Manhattan Brokerage
J. V. Stein 212.431.2427, J. Lanza 212.810.4960

Camarillo, CA | Exquisite Contemporary
web: 0423530 | $3,999,000
Westlake Village Brokerage
M. Ouellette 805.427.1333, B. Carter 818.378.0952

NEW YORK, NY | West Village Dream Come True
web: 0138048 | $3,500,000
Downtown Manhattan Brokerage
Mara Flash Blum 212.431.2447

SOLVANG, CA | 20± Acre Wooded Estate
web: 0621610 | $3,450,000
Santa Ynez Valley Brokerage
Mary Ann Foss 805.455.1476

HOLLYWOOD HILLS, CA | 8787 Appian Way
web: 0308492 | $2,850,000
Sunset Strip Brokerage
Brian Ades 310.503.8080

WESTWOOD, CA | Timeless Gated Traditional
web: 0308486 | $1,995,000
Sunset Strip Brokerage
Nina 310.993.2036, Sharona 310.888.3708

SILVER LAKE, CA | 1855 Redcliff Street
web: 0286302 | $1,895,000
Los Feliz Brokerage
Robert Kallick 323.775.6305

SUNLAND, CA | 11345 Riverwood Drive
web: 0308485 | $1,575,000
Sunset Strip Brokerage
Brian Ades 310.503.8080

LOS FELIZ, CA | 3319 Clayton Avenue
web: 0308490 | $1,100,000
Sunset Strip Brokerage
Brian Ades 310.503.8080

PLAYA DEL REY, CA | Resort Living at Pacific Club
web: 0027311 | $659,000
Beverly Hills Brokerage
Janine Maples 310.261.8019

HOLLYWOOD HILLS, CA | 17322 Woodrow Wilson Dr.
web: 0308483 | $13,000 per month
Sunset Strip Brokerage
Brian Ades 310.503.8080

Beverly Hills | Cape Cod | Greenwich | Hamptons | Houston | Los Angeles | Malibu | Montecito | Monterey Peninsula | New York City
Palm Beach | Pasadena | San Francisco Bay Area | Santa Barbara | Santa Fe | Santa Ynez | Sonoma - Napa Wine Country | Ventura
sothebyshomes.com

Visit onlywithus.com to discover the benefits available through us alone.

Sotheby’s International Realty and the Sotheby’s International Realty logo are registered (or unregistered) service marks used with permission. Operated by Sotheby’s International Realty, Inc. Real estate agents affiliated with Sotheby’s International Realty, Inc. are independent contractor sales associates and are not employees of Sotheby’s International Realty, Inc.
“Glory,” which has the kind of powerful emotion and big statement that plays well for this award. Outside shots for newcomers with positive messages: Andy Grammer’s “Honey, I’m Good” and Rachel Platten’s “Fight Song.” And the Lady Gaga and Diane Warren-penned “Til It Happens to You” also has been getting late buzz.

Since moving up Eminem and Kanye West to this level a few years back, song of the year hasn’t made much space for hip-hop (Macklemore & Ryan Lewis’ “Same Love” is the only rap nominee in the past three years), but if anything might catch voters’ attention, it could be “FourFiveSeconds,” an efficient means of recognizing the cross-genre appeal of West’s Rihanna and McPherson collaboration, Lamar’s “Alright” or Furious 7’s “See You Again” by Wiz Khalifa featuring Charlie Puth.

**BEST NEW ARTIST**

Historically the most perverse Grammy category, best new artist is often the toughest to predict, especially in the absence of a breakout blue-eyed-soul British singer from England, the favorite combination in recent years (Amy Winehouse, Adele, Sam Smith). Though “All About That Bass” was up for record and song of the year in 2014, Meghan Trainor herself wasn’t eligible because her album wasn’t released before the deadline; with Title hitting No. 1 on the Billboard 200, now it’s her turn. Hozier has a similarly delayed opportunity here — his self-titled debut came out in October 2014. Hunt shook up country music but there were a few smartly timed arrivals. On Sept. 25, Fetty Wap’s self-titled debut hit stores, possibly to capitalize on the New Jersey rapper’s white-hot summer. That same day Hamilton’s original cast recording was released digitally, qualifying the Broadway soundtrack for a possible album of the year nomination. Ryan Adams’ Taylor Swift tribute, 1989, also came out that week — theoretically, two versions of the same record could compete for album of the year. Grammy rules dictate that recordings must be available for national commercial distribution to be eligible, and preorder don’t count. In the past, acts like U2, Diana Krall and Muse satisfied that requirement without cannibalizing their Billboard 200 potential by issuing early vinyl versions in limited quantities — ensuring the LPs wouldn’t sell enough units to chart. In 2014, RCA went even further with that scheme, making Aretha Franklin Sings the Great Diva Classics available on vinyl at select FYE outlets — about 30 of the chain’s 320 stores — in September, weeks before its release. In the end, Franklin’s 38th album wasn’t nominated. This year, it appears Janet Jackson’s Unbreakable tried to burn-rush the deadline. Oct. 2 was its street date, but according to sources, BMG quietly put physical versions on sale at a national retail website a few days earlier. Nielsen Music supports that claim, recording fewer than 100 copies scanned for the week ending Oct. 1, the period before Unbreakable’s official release. Through a statement to Billboard, The Recording Academy says Unbreakable Smile is ineligible for 2016 album nominations (though June-released lead single “No Sleep” is eligible in relevant song categories). BMG declined to comment.

The old-school R&B of Leon Bridges could be a stand-in for the academy’s Brit-soul sweet spot, and Tori Kelly hit big with Unbreakable Smile and some very memorable TV appearances. Walk the Moon and Twenty-One Pilots both connected in 2015 but may have too much history to feel like “new artists.” (Talking Is Hard is Walk the Moon’s third album.) Elle King had a smash with “Ex’s And Oh’s,” Nathaniel Rateliff & The Night Sweats’ debut broke through thanks to the gospel-soul revivalists’ barn-burning performance on The Tonight Show Starring Jimmy Fallon, and young duo Maddie & Tae hit with “Girl in a Country Song,” a smart and timely retort to the genre’s pervasive “bro country” clichés.

**THE CRAFTY GAME OF LAST-MINUTE MANEUVERING**

Ryan Adams, Fetty Wap and Hamilton released records just before the Grammys’ deadline, but did Janet Jackson attempt (and fail) an 11th-hour bum-rush?

**BY ED CHRISTMAN**

The industry’s grand tradition of rushing out albums to meet the Grammys’ end-of-September deadline may have seemed like a quieter-than-usual affair this year, but there were a few smartly timed arrivals. On Sept. 25, Fetty Wap’s self-titled debut hit stores, possibly to capitalize on the New Jersey rapper’s white-hot summer. That same day Hamilton’s original cast recording was released digitally, qualifying the Broadway soundtrack for a possible album of the year nomination. Ryan Adams’ Taylor Swift tribute, 1989, also came out that week — theoretically, two versions of the same record could compete for album of the year. Grammy rules dictate that recordings must be available for national commercial distribution to be eligible, and preorder don’t count. In the past, acts like U2, Diana Krall and Muse satisfied that requirement without cannibalizing their Billboard 200 potential by issuing early vinyl versions in limited quantities — ensuring the LPs wouldn’t sell enough units to chart. In 2014, RCA went even further with that scheme, making Aretha Franklin Sings the Great Diva Classics available on vinyl at select FYE outlets — about 30 of the chain’s 320 stores — in September, weeks before its release. In the end, Franklin’s 38th album wasn’t nominated. This year, it appears Janet Jackson’s Unbreakable tried to burn-rush the deadline. Oct. 2 was its street date, but according to sources, BMG quietly put physical versions on sale at a national retail website a few days earlier. Nielsen Music supports that claim, recording fewer than 100 copies scanned for the week ending Oct. 1, the period before Unbreakable’s official release. Through a statement to Billboard, The Recording Academy says Unbreakable Smile is ineligible for 2016 album nominations (though June-released lead single “No Sleep” is eligible in relevant song categories). BMG declined to comment.
"Wherever Barnett ends up, we're going to want to go with her. She's a talent we'll be following for decades."
- Jon Dolan, Rolling Stone

"You can feel Barnett deriving strength from every wry observation and piece of wordplay. She has a way of making listlessness feel vital."
- Jamieson Cox, Time

"A recognized indie star" - Benjamin Shapiro, The New Yorker

9 ARIA NOMINATIONS, THE MOST OF ANY ARTIST, INCLUDING ALBUM OF THE YEAR, AND BEST ALBUM ARTWORK OF THE YEAR

SOLD OUT HEADLINE TOUR + PITCHFORK FESTIVAL, BONNAROO, SXSW, & NEWPORT FOLK + HOLLYWOOD BOWL AND MADISON SQUARE GARDEN AS SPECIAL GUEST OF BLUR

#1 ON FMQB: SUB MODERN SINGLES FOR 5 WEEKS
#1 ON THE CMJ TOP 200 FOR 4 WEEKS

"Don't stop listening, I'm not finished yet..."
With new releases from Kendrick, Nicki, Dre, Drake and Future (plus a collab from the latter two), the best rap album category already looks like a fierce competition

BY MEAGHAN GARVEY

MORE THAN A MONTH-AND-A-HALF AHEAD OF THE DEC. 7 announcement of the 2016 Grammy nominees, the only real certainty is that the impending best rap album award is bound to be unusually competitive, even by the two-decade-old category’s typically fierce standards. Within this year’s eligibility period (Oct. 1, 2014 to Sept. 30, 2015), there has been an abundance of excellent hip-hop full-lengths from long-established veterans and underdog newcomers alike.

Those who have followed the past year’s most prominent rap releases shouldn’t be surprised at the three most likely contenders to clinch a nomination: Drake’s *If You’re Reading This It’s Too Late*, Kendrick Lamar’s *To Pimp a Butterfly* and Dr. Dre’s *Compton* are practically shoo-ins for the category. No matter that Drake’s blustery surprise release exists in some semantic gray area between album and mixtape — all three of Aubrey Graham’s studio full-lengths have received best rap album nods (including a 2013 win for *Take Care*), so it seems likely that even his stopgap “commercial mixtape” would be a sure shot. Lamar’s third studio album received widespread critical acclaim: a dense thicket of heady jazz by way of West Coast gangsta rap, its staunchly pro-black politics and barely contained fury felt like the necessary accompaniment to a year when America’s racial inequities glared more blindingly than ever. It would be Lamar’s second nomination, and one that is all but guaranteed, not only as a measure of excellence, but to compensate for any lingering unease over Macklemore’s best rap album upset over Lamar’s *Good Kid, M.A.A.D City* in 2014. And no rap release commandeered the zeitgeist this past year quite like Dre’s *Compton*, a substitute for the elusive *Detox*, which has long seemed like hip-hop’s white whale. Sixteen years after the Beats billionaire’s last album,
2001 (for which he received a nomination at the 43rd annual Grammys), and released in tandem with this summer’s blockbuster *Straight Outta Compton*, the album is an easy contender.

Nicki Minaj hasn’t been nominated for best rap album since her 2010 debut, *Pink Friday*, but her third and most mature album — December 2014’s *The Pinkprint* — would seem a likely fit. On similar footing is J. Cole: Though the Roc Nation rapper is a newcomer to the category, his 2014 *Forest Hills Drive* was widely acclaimed. And though the Grammys don’t often acknowledge more overtly street-oriented rap releases, it’s practically impossible to ignore Future’s tremendous year. After a trifecta of redemptive mixtapes, his murky *Dirty Sprite 2* album established the Atlanta native as Southern rap’s most indomitable force.

For further proof, there’s his recent joint project with Drake, *What a Time to Be Alive*: Though it is a lesser work than either of the duo’s solo projects this year, the union of 2015’s two biggest trendsetters shouldn’t be counted out.

Though they haven’t been as central to the conversation this past year, there’s still a chance for Big Sean’s third studio full-length, *Dark Sky Paradise*; Meek Mill’s sophomore album, *Dreams Worth More Than Money*; and ASAP Rocky’s *At.Long.Last. ASAP*. None of the three ascendant rappers has been previously nominated for the award, but each firmly established themselves as mainstays rather than passing phases in 2015. And though it is not the most likely nominee, duo Rae Sremmurd’s self-titled debut spawned an unexpected bounty of hit singles (“No Flex Zone,” “No Type”), and Long Beach, Calif., old soul Vince Staples’ gut-punch of a double-album, *Summertime ’06*, is an immensely impressive dark-horse contender. Suffice to say, this may be the most contentious best rap album Grammy in years.

---

### MUSIC’S BIGGEST NIGHT, BY THE NUMBERS

Beyoncé, Adele, Kanye — and Georg Solti? A breakdown of top Grammy winners, performers and disruptors

**BY LINDSEY SULLIVAN**

<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>83</td>
<td>Number of 2015 Grammy award categories</td>
</tr>
<tr>
<td>13</td>
<td>Most all-time Grammy wins for a female artist: <strong>Alison Krauss</strong></td>
</tr>
<tr>
<td>27</td>
<td>Most Grammy wins in a single night: <strong>Michael Jackson</strong> in 1984 and <strong>Santana</strong> in 2000*</td>
</tr>
<tr>
<td>8</td>
<td>Most Grammy wins in a single night by a female artist is a tie between <strong>Beyoncé</strong> — who took home six Grammys at the 2010 ceremony, including song of the year for “Single Ladies (Put a Ring on It)” — and <strong>Adele</strong>, who won album of the year for 21 and five more categories at the 2012 awards*</td>
</tr>
<tr>
<td>31</td>
<td>Times <strong>Kanye West</strong> protested an artist’s Grammy win</td>
</tr>
<tr>
<td>36%</td>
<td>Approximate sales bump for Beck’s <em>Morning Phase</em> after his 2015* album of the year win: 169,000 of 470,000** albums sold following the Feb. 8 awards</td>
</tr>
<tr>
<td>25.3M</td>
<td>Viewers watched the 57th annual Grammy Awards broadcast in 2015</td>
</tr>
</tbody>
</table>

*Refers to the year of the Grammy ceremony, not the year the artist was nominated. **Based on Nielsen Music sales figures.
CONGRATULATIONS TO

JACK TEMPCBIN

FOR THE CRITICAL SUCCESS OF

LEARNING TO DANCE

"THE RESULT IS A DOZEN SONGS - EACH PERFORMED AND RECORDED WITH IMPECCABLE TASTE - THAT SUBTLY UNFOLD WITH REPEATED LISTENINGS. MATTERS OF THE HEART PREDOMINATE."

GEORGE VARGA | SAN DIEGO UNION-TRIBUNE

"THE THREADS THAT WEAVE THROUGH TEMPLCHIN'S EARLIER WORK AND HIS NEWER MATERIAL ARE THE QUALITY OF HIS NARRATIVE STORYTELLING AND THE CRYSTALLINE MUSICAL SOUND OF EVERY ONE OF THE SONGS."

HENRY CARRIGAN | NO DEPRESSION

"HE'S WRITTEN SOME OF THE MOST BELOVED SONGS FOR SOME OF THE BIGGEST ACTS IN THE WORLD... SO MANY OF THE SONGS ON LEARNING TO DANCE ENVELOP THE LISTENER IN A, WELL, PEACEFUL EASY FEELING."

JIM VILLANUEVA | ALL ACCESS MUSIC

"JACK TEMPCBIN IS A PRODUCT OF A TIME WHEN SONGS WERE EXPECTED TO TELL STORIES, AND THE SONGWRITERS WHO WERE MASTERS OF STORYTELLING WERE SOUGHT AFTER AS AGGRESSIVELY AS ANY FIRST-ROUND QUARTERBACK. TEMPCBIN'S TUNES HAVE LIFTED SO MANY HEARTS IN THE DECADES SINCE HE WROTE PEACEFUL EASY FEELING AND ALREADY GONE FOR THE EAGLES. THE PROLIFIC SONGWRITER'S MUSIC CONTINUES TO FILL ARENAS AND SELL MILLIONS OF ALBUMS FOR OTHERS. IT'S BEEN ALL ABOUT THE SONGS, NOT THE MAN."

JENNIFER CARNEY | "JACK TEMPCBIN: THE TVD INTERVIEW"
Demi Lovato Lays It All Bare

Since her emancipation from the Disney Channel’s clutches, Demi Lovato has become one of pop’s leading motivational figures, wailing songs about self-empowerment and talking to Congress about destigmatizing mental illness. Openly discussing her struggles with bipolar disorder, bulimia and substance abuse, she has settled into herself in a manner similar to put-it-all-out-there pop stars like Miley Cyrus and Pink. Even the 23-year-old’s winking sapphic smash “Cool for the Summer,” the first single from her fifth album, Confident, operates in be-yourself mode.

Lovato’s sultry growling about “something that we want to try” and the pulsing track’s tinkling piano bring heat as the days grow shorter, but “Summer” is a somewhat deceptive lead-in to Confident. Befitting Lovato’s rough journey, the songs are moodier and heavier; even uptempo cuts like the defiant “Old Ways” and the swinging title track have darkness lurking underneath, like they’re sonically rebuking anyone who wants to get in Lovato’s way.

In some ways, Confident updates the adult-contemporary album archetype for tween graduates. Throughout, Lovato’s clarion voice is front and center on midtempo tracks that assert her stronger-than-yesterday bona fides. The majestic devotional “For You” has a backup choir singing “For you I would do anything” as Lovato sings about summoning strength, her performance making her inner power even more plain.

“Stone Cold,” a post-breakup love letter, puts Lovato squarely in Adele mode; she’s belting out the verses but downright wistful when she drops her voice and breathes “I’m happy for you” to her former lover, who has found comfort in another. The Ryan Tedder/StarGate collaboration “Wildfire” is a little more forward-sounding, with pillowy synths and snaps floating around her voice. At times the pace can be a bit monotonous, but Lovato’s strong alto keeps things tight.

Lovato invited only female MCs to guest, an admirable gesture in line with the girl-power message that drives Confident. But the album’s overall statement might have been stronger had she gone totally solo. Iggy Azalea’s underwhelming comeback verse (“Gather ‘round, now I’m back from my holiday/Long live the queen what the people say”) drags down “Kingdom Come,” while rapper Sirah’s breathy contribution to the vengeful “Waitin’ for You” blunts the song’s stark effect.

Confident closes with “Father,” a choir-assisted elegy for Lovato’s biological father, who died in 2013. He and Lovato had been estranged for six years prior to his death, and the lyrics are a raw trip through psychiatrist Elizabeth Kubler-Ross’ five stages of grief. On it, Lovato sings about regret and guilt, about clung-to anger and, eventually, the hope that he’s in a more peaceful place. It’s a jaw-dropping finale and makes Confident more than just an album title. Lovato not only channels her mourning, she exposes its uglier side (“You did your best/Or did you?/Sometimes I think I hate you,” she sings at one point).

Lovato’s growth since her debut as a tween TV star has been public, and it hasn’t been without stumbles. But her willingness to own every step and misstep, and to show her audience how the rough times helped her become the woman she is, makes Confident a surprisingly compelling listen.
The Game’s Strong Sequel

THE GAME WORKS BEST WHEN left for dead. See his classic debut, 2005’s The Documentary, where Compton, Calif.’s Jayceon Taylor survived a homicide attempt to become rap’s T-1000, an android assassin shape-shifting to channel past West Coast greats. And when benefactors Dr. Dre, Jimmy Iovine and 50 Cent abandoned him on his sophomore set, most figured he would brick. Instead, Game delivered The Doctor’s Advocate, his second straight Billboard 200 No. 1 and arguably his most creatively vital work.

But in the ensuing decade, Mr. “Hate It or Love It” has mostly elicited ambivalence. His last four albums exhibited flashes of greatness, but were overshadowed by publicity stunts, arrests, reality shows and ephemeral feuds, as though his artistry was trumped by a desire to bridge the gap between Grand Theft Auto and WorldStarHipHop.

With his relevance at a low ebb, his new project, The Documentary 2, succeeds by reminding you what made the original so memorable. At his core, Game, 35, is a Compton hip-hop traditionalist, often reverent of the past to a fault. But at his best, he’s a powerful and deceptively agile rapper with an impeccable ear for beats and a contact list any A&R would envy. And he still has a lot to say: A week after dropping the 19-track sequel, The Game is releasing The Documentary 2.5, which he’s calling the second installment of a double-disc set.

In many ways, this is his version of Dr. Dre’s Compton album. It circles back to his beginning, adding crucial details lost in the quest for self-mythology. On “Dollar and a Dream,” Game admits he went from “underdog to watching Top Dawg and Kendrick rise.” And like Compton, The Game assembles his own Cooperstown of collaborators to retell his saga, including Kendrick Lamar, Ice Cube, Dr. Dre, Future, Drake, Kanye West, Snoop Dogg and Sean “Diddy” Combs — on the first disc alone.

From DJ Quik’s “grooves” and Snoop’s WBallz interludes to “Don’t Trip” (featuring Los Angelenos Cube, Dre and Will.i.am over a classic J.B.’s sample), this might be the most elaborate homage to the Cali hip-hop Game worship. You can question its originality, but the music hits hard — even with the inevitable bloat and sequencing issues that come with 36 songs, as well as outlier cameos that derail the album’s focus (Dre’s “100”).

The first Documentary was actually an action movie; a genre in which entertainment often trumps substance. Its sequel can’t re-create the same big explosions, but it cogently proves why its anti-hero has managed to stay alive, 10 years later.

Lorde-approved-duo’s second album finds beauty in raw honesty

WHEN MAJICAL CLOUDZ WERE handpicked by Lorde to open a month of dates on her 2014 North American arena tour, the Montreal duo, with its handheld mic and a keyboard perched on an ironing board, was almost comically dwarfed by the venues and the headliner’s stage sets. But in a way, it was the perfect setting for singer Devon Welsh and instrumentalist Matthew Otto’s hauntingly sparse synth pop (a fitting description they’re guaranteed to loathe). Sophomore album Are You Alone? is built on church-organ-like keys and almost inaudible percussion that lay bare Welsh’s uncomfortably vulnerable lyrics, which are like conversations you overhear and wish you hadn’t (“Red wine and sleeping pills/You’re gonna die so you say, but you’re here still,” from the title track). It’s evocative and vivid, recalling early Red House Painters, or even The Blue Nile.

—JEFF WEISS

DEERHUNTER
Fading Frontier
4AD

Veteran indie rock quartet breaks new ground with best album yet

OVER THE COURSE OF FIVE ALBUMS and multiple side projects, Deerhunter has unassumingly established itself as one of the most reliably great rock bands of the past decade. Ten years into that prolific career, the Atlanta quartet has produced its most accessible, consistent and possibly best work yet with sixth full-length Fading Frontier. Setting aside the distortion and aggression of 2013’s Monomania, the group focuses its keen pop songwriting sensibilities on concise, memorable tunes that are gently blunted by a soft-focus psychedelic approach, reminiscent of Soft Bulletin-era Flaming Lips. The band roughs things up a bit along the way (the vaguely funky “Snakeskin”) and for the first time incorporates the lead vocals of guitarist Lockett Pundt alongside frontman Bradford Cox. In some ways, the lysergic “Breaker” and moody opener “All the Same” mark a return to the dreampop of 2010’s fan favorite Halcyon Digest, but Deerhunter isn’t repeating itself: This creatively restless group doesn’t stand still for long.

—J.A.
Billboard and Rolling Stone's Hip Hop Album of the Year.
Pitchfork and Stereogum's Album of the Year.

Run The Jewels 2 is eligible for Album of the Year & Best Rap Album.
Elvis Costello Looks Back

PUBLISHER BLUE RIDER PRESS
touts Elvis Costello’s Unfaithful Music & Disappearing Ink as on par with Patti Smith’s Just Kids and Keith Richards’ Life, widely considered (along with Bob Dylan’s Chronicles) as the best rock memoirs. The brainy Costello — known for inventive albums (Armed Forces, Imperial Bedroom), eclectic collaborations (Kid Rock to Ruben Blades) and deep-cut knowledge of music history — invites such comparisons.

Unfaithful Music doesn’t live up to those expectations, though there are flashes of brilliance. Costello has an eye for capturing a person with one quick observation: Bruce Springsteen “laughed Costello’s attempts to come to terms with their relationship.

It’s a pity he doesn’t bring the same depth and self-awareness to his other relationships. Buell gets barely a paragraph. His 16-year marriage to Pogues bassist Cait O’Riordan comes and goes in a blink, recounted in an impressionistic fashion that substitutes poetic turns of phrase for actual details. (Readers may find themselves repeatedly reaching for Google to clarify things.) Other well-known events — most notably, the infamous performance that got him banned from Saturday Night Live in 1977, and an out-of-character drunken, racist rant in 1979 — read more like dreams than real stories. Add to that neck-snapping time jumps — the book goes from the ’70s to the ’20s and back to the present in just a few short chapters — that are so erratic they practically induce vertigo. The whole thing is just a little too clever for its own good. As Costello sang on his 1977 debut, My Aim Is True, “Imagination is a powerful deceiver.” —ANDY LEWIS

### Reviews

**Confronting The Past With...**

**RHYMEFEST**

One of hip-hop’s top songwriters, Rhymefest helped pen tracks like Kanye West’s “Jesus Walks” and John Legend and Common’s Oscar-winning “Glory.” But his most compelling work yet isn’t a rap verse — it’s a documentary, In My Father’s House. The film, which hit select theaters on Oct. 9, follows the 39-year-old Chicaguan as he tries to save his estranged father from alcoholism and homelessness.

**What inspired you to reconnect with your father?**

My uncle was selling his house, and I decided to buy it — it was where my father grew up. I realized I’m haunted by the spirits of family I never even knew. My wife said, “Why don’t you find your father?” I didn’t know if he was dead. I hadn’t seen him in 30 years. So I went on this journey and found him. He had been homeless for 27 years. I went through this honeymoon phase, like, “I’m going to clean him up, and he’s going to be the father I never had.” Then I realized what a disease alcoholism is and how addiction can tear a family apart.

**How are things with you two now?**

The same place they left off in the movie: an ongoing, day-to-day struggle. There are habits he learned in the past three decades that we had to retrain. I had to become the parent.

**The film is also frank about your own failures as a parent and musician. What was it like watching that?**

How was it for me to put out that my album flopped? How was it to put out the money troubles, that I was behind on child support? There was a question of whether I was a father to a daughter that I didn’t want to be a father to. It doesn’t matter if I’m seeing that for the first time or the fifth time, I’m like, “Man, I’m an asshole.” I saw lots of things that I didn’t want to be a father to. It doesn’t matter if I was a father to a daughter or a son. What did you learn from the film?

How was it for me to put out that my album flopped? How was it to put out the money troubles, that I was behind on child support? There was a question of whether I was a father to a daughter that I didn’t want to be a father to. It doesn’t matter if I’m seeing that for the first time or the fifth time, I’m like, “Man, I’m an asshole.” I saw lots of things that I need to change. I realized there are second chances, but only in truth.

**What did you learn from the film?**

That walking away isn’t an option, and that’s with anything: children, parents, life. Getting involved seems harder, but you’ll be more fulfilled for it. —ALEX GALE

---

**KACY HILL**

**ARM’S LENGTH**

GOOD MUSIC/DEF JAM

Kacy Hill, signed by Kanye West after a stint as his backup dancer, mines a haunting James Blake vibe all over debut EP Bloo. Hill’s “Arm’s Length” is more Adele, with Hill’s crystalline voice flying over a piano romp, hinting that the 21-year-old could jump from critical curio to alt-pop star. —A.G.

| CIARA |
| "PAINT IT BLACK" |
| EPIC |

After going middle-of-the-road with Jackie earlier this year, Ciara takes a refreshing leap outside of her comfort zone with a stringy, downtempo cover of The Rolling Stones’ “Paint It Black” for the Last Witch Hunter soundtrack. While her voice occasionally err on thin, Ciara delivers an appropriately bewitching performance. —STEVEN J. HOROWITZ

| THE 1975 |
| "LOVE ME" |
| INTERSCOPE |

"Love Me," the first single from British quartet The 1975’s second album, is a spirited step away from the radio-friendly teen rock of its debut. An impressive coming-of-age shift, the song sounds like classic Peter Gabriel, while frontman Matt Healy embraces a newfound rock-star growl. —N.W.
AR Rahman presents:
Navaratna: Nine Musical Gems
by ILA PALIWAL

Best World Music Album
58th Annual GRAMMY Awards®

facebook.com/ilapaliwalmusic
instagram.com/ilapaliwalmusic
contactilapaliwal@gmail.com
www.ilapaliwal.com

#1 best seller on Amazon.com on Asian subcontinent one week after its release in March 2015

Quincy Jones on Ila Paliwal:
Working with Ila makes my soul smile... I'm very excited about Navaratna, "nine precious gems," and I like that analogy. We all walk on the same parallel paths of cultural diversity and coming together: the whole world as one. And that’s where her soul is. And I love her for that.

Peter Asher on Ila Paliwal:
Navaratna is a beautiful record both in intention and in content. Ila’s singing is as precisely skilled as one would expect from one so well trained in the classical tradition, but she still sounds emotional and joyous rather than overly earnest. The music may have a spiritual centre but it is just so much fun to listen to! Beautifully played and sung under the immaculate production guidance of maestro AR Rahman it is a unique treasure. Never have the hackneyed but essential and eternal goals of peace and harmony been promoted with such style, joy, musical appeal and such a real sense of celebration.

AR Rahman on Ila Paliwal:
The reason why I supported Ila Paliwal and the Navaratna album unconditionally because it’s got a festive mood and it is based on raagas; and it is done with pride and passion. And she’s got a great voice which leads and really comes out. On top of all these heavy arrangements, her voice still soars.

Frank Filipetti on Ila Paliwal:
On Navaratna, Ila's voice and arrangements are stunning. The music is joyous and she sings with amazing joy and artistry.
CONGRATULATIONS TO
ALICE KIM
ASCAP CHIEF STRATEGY & DEVELOPMENT OFFICER
BILLBOARD 2015 DIGITAL POWER PLAYER
ASCAP WHERE TECHNOLOGY & MUSIC WORK TOGETHER.

550,000
OF THE WORLD'S BEST SONGWRITER,
COMPOSER AND PUBLISHER MEMBERS

10 Million
MUSICAL WORKS

700,000+
MUSIC-LOVING LICENSEES

500 Billion
PERFORMANCES PROCESSED
ANNUALLY

$883.5 Million
IN PERFORMANCE ROYALTIES
THE MOST EVER DISTRIBUTED
IN A SINGLE YEAR

ASCAP WE CREATE MUSIC
Music’s Digital Elite
The 25 executives leading the industry into its brave new cloud-based world

WELCOME TO LIFE IN THE CLOUD.
Digital music now accounts for nearly three-quarters of the U.S. music industry’s $4.9 billion in revenue, according to the most recent full-year figures from the IFPI, the global music industry trade group.
Downloads make up 55 percent of the digital market, but subscription streaming in 2014 jumped 21 percent — and that was before the June 30 launch of Apple Music.
The rapid change behind these numbers drives the daily work of the 25 executives on Billboard’s Digital Power Players list.
Chosen for their roles at companies and organizations that are, collectively, determining how the music business will survive and thrive in the online age, these are the digital leaders at record labels, streaming services, music publishers, concert promoters, booking agencies, rights organizations and more.

Record Groups

FRANCIS KEELEING, 42
Global head of digital business, Universal Music Group

As music subscription services continue to grow, Keeling has spent the past year working with Universal Music Group’s partners to find — and keep — subscribers. “Is it trials? It is bundles? Is it free? What is the right on-ramp, not just for subscriptions but in the best interest of the artists, royalties, label and the platform as well,” says the London-based father of two. Some answers,

DENNIS KOOKER, 48
President, global digital business and U.S. sales, Sony Music Entertainment

Kooker is in charge of driving commerce for Sony Music Entertainment, with responsibility for its global digital business, U.S. physical and digital sales, and direct-to-consumer sales. He wants to ensure that Sony finds the right opportunities for its labels to bring its artists’ music to consumers. That is what led Kooker to guide Sony’s acquisition of The Orchard, a top independent digital distributor, which also owns a label and produces annual revenue of about $230 million. Sony bought a 51 percent stake in the company in 2012 and completed its acquisition in March. Kooker, a father of two, says the latest evolution of the industry is its most dramatic yet. “We thought it was a sea change going from physical to digital. But moving from owning music to accessing it may even be a greater sea change.”

MOST TREASURED POSSESSION “Depends on the time of year — either my bike or my skis.”
wowed holdout Universal Music Group, bringing acts including Taylor Swift, Katy Perry, The Weeknd and Luke Bryan to its streaming service for Amazon Prime members. The father of three and a Harvard Law School graduate, Boom emphasizes what sets Amazon Prime apart, claiming an appeal to fans of acts he says are underrepresented at the competition (“country is not really a central genre in a lot of these other services”), specialty compilations, its Prime Stations radio and compatibility with the new Amazon Echo voice-activated speaker. Boom won’t reveal Amazon Prime’s total customer base, but expansion into the United Kingdom this past July likely drove that number higher.

**HARDEST BUSINESS LESSON LEARNED** “Maybe this comes with being in my late 40s, but this whole thing is a marathon and not a sprint, which means being patient and seeing the long term.”

**ROBERT KONDRK, 53**
*Itunes vp content, Apple*

While Jimmy Iovine and Eddy Cue take the spotlight for guiding Apple’s music strategy, Kondrk is the guy making things happen at the iTunes store and Apple Music streaming service. On Dec. 16, 2014, when Madonna wanted to combat the leak of demos for her Rebel Heart album by issuing some finished tracks before the iTunes store froze for the year on Dec. 19, her team turned to Kondrk (who was on vacation in Mexico) to get it done. At Apple Music, Kondrk and his staff are the go-to contacts for those seeking play on the service, as the end of its free trial period puts it in direct competition with Spotify. While streaming rises and downloads fall, Apple still commands about a 40 percent share of the U.S. music market, which makes Kondrk’s iTunes store four times larger than the next biggest account.

**BEYOND HIS JOB TITLE** Kondrk is said to be involved in all aspects of Apple’s music effort including its economic model and business development.

**STEVE SAVOCA, 47**
*Vp content and distribution, Spotify*

Savoca spent the past year preaching Spotify’s ability to help break artists. Initiatives including an editorial team, playlist programming and 75 million monthly listeners worldwide make Spotify a powerful platform for artist development, says the native of New York’s suburban Westchester County. For example, a coordinated effort pushed Major Lazer’s “Lean On” to the top of Spotify’s global chart. Savoca also convinces artists and labels to use worldwide releases to best capture global buzz. Case in point: One Direction’s surprise release of “Drag Me Down,” which set a single-day record of 4.75 million streams. The old ways of doing things are becoming obsolete, says Savoca. “We are in an unprecedented transition (in the music business) from transaction to consumption,” says Spotify’s Savoca (right), who met with country star Jake Owen at a Spotify showcase in Nashville in November.

“**We are in an unprecedented transition (in the music business) from transaction to consumption,” says Spotify’s Savoca (right), who met with country star Jake Owen at a Spotify showcase in Nashville in November.**

**MUSIC CAREER INSPIRATION** “I saw The Police in Salt Lake City in August 1982. I loved the show so much that I wrote a review of that concert for an arts weekly. That was the beginning of my career in music.”

**MICHAEL NASH, 58**
*Adviser to the CEO, Warner Music Group*

Digital media consultant Nash rejoined Warner Music Group just three months ago, with the goal of helping CEO Stephen Cooper refine the company’s digital strategy. Nash has a track record of success: During his first tenure at WMG (2000 to 2011), the company’s digital revenue grew from zero to nearly 35 percent of worldwide revenue. Now “it’s hard to say there’s a single metric” of success, says the New York resident and former Air Force brat. “You judge digital by the success of the company. It doesn’t matter what individual departments achieve if the overall company isn’t successful.”

**MUSIC CAREER INSPIRATION** “I saw The Police in Salt Lake City in August 1982. I loved the show so much that I wrote a review of that concert for an arts weekly. That was the beginning of my career in music.”

**STEVE BOOM, 47**
*Vp digital, Amazon*

Boom scored a coup in late September as Amazon...
CONGRATULATIONS
DAVID LEVIN
ON BEING NAMED ONE OF
BILLBOARD’S DIGITAL POWER PLAYERS

OUR THANKS TO YOU AND THE
ENTIRE DIGITAL LICENSING TEAM
FOR BMI’S RECORD-SETTING YEAR!

WRITE ON.
Backstage Pass /
Digital Power Players

an unprecedented transition from transaction to consumption, which requires new thinking, understanding, structure — a whole new rulebook."

**BUSINESS MANTRA** “Artists are the only true stars, not the executives who bring them to market. Hits are made in the studio.”

**Publishers**

**PETER BRODSKY,** 52
Executive vp business affairs and legal, Sony/ATV Music Publishing

Sony/ATV has been a leader in efforts to get the U.S. Department of Justice to revise the nearly 70-year-old consent decree hobbling music publishing, and Brodsky is at the forefront of that fight. A resident of Manhattan’s Upper West Side and father of two, he oversees the business deals of Sony/ATV’s $1.3 billion publishing portfolio, and has been involved in several large direct licensing deals including one with Pandora. That pact helped lead to a decision by a rate court judge in May requiring Pandora to pay $2.5 percent of its revenue to BMI, an increase from 1.75 percent. If plans proceed for a possible buyout of the 50 percent share of Sony/ATV owned by Michael Jackson’s estate, look for Brodsky to be involved in those negotiations.

**FAVORITE BUSINESS APP** “Candy Crush, because it helps keep me focused.”

**MARCI CIMINO,** 44
COO, Universal Music Publishing Group

As the first executive appointment by Jody Gerson after she took the UMPG reins in January, Cimino helps execute all of the publishing company’s activities, including digital, throughout its 43 offices in 36 countries. The Brooklyn-born, New Jersey-raised father of three now guards the interests of UMPG’s 3 million copyrights as new digital uses arise. “As much as we want to facilitate new technology, it’s difficult to do when you are lacking control of how your content is exploited,” he says. One area fully under UMPG’s control is its Royalty Window online payment-tracking system. Cimino lauds 2015 updates to the 7-year-old program that now allows songwriters to check daily balances of their earnings and execute one-click royalty advances.

**MUSIC CAREER INSPIRATION** “I’m from the Jersey Shore. If you ask anyone who comes from there, their life changed the day they saw Bruce Springsteen live. It was in high school for me. My wife and I stumbled into a bar in Asbury Park and he played a two-hour set for 300 people.”

**CLARK MILLER,** Executive vp North America operations, Warner/Chappell Music

**ES 175,** Miller took on his current role at Warner/Chappell in January. The move reunited him with Warner/Chappell CEO Jon Platt: They worked together for nearly two decades at EMI Music Publishing. Traveling to work from homes in both West Orange, N.J., and the Westwood neighborhood of Los Angeles, Miller says his work in the digital realm for Warner/Chappell is guided by clear strategy: “Simply put, the services that bring value to our songs and songwriters are always welcome here,” he says. “And services that undermine that value really have no place in our business. History has proven that technology and devices come and go. But great music does not. It endures. Period.”

**HARDEST BUSINESS LESSON LEARNED** “It’s that, occasionally, I am wrong.”

**RICHARD SANDERS**
President, Kobalt Music Group

While Kobalt Music Group founder Willard Ahdrizt brings the vision behind the company’s multiplatformed strategy, Sanders is the one often charged with executing that vision. The 50-year-old of the music industry joined Kobalt in 2012 after heading up global marketing for Sony Music International. He has been with Kobalt streaming music competition. “As our reach gets bigger, we have the ability to influence the music tastes of even more people,” says Blatter, citing SiriusXM’s role in breaking such acts as Elle King, George Ezra and OMI. The Brooklyn-born father of two says a new partnership with YouTube to co-produce shows and share data is key to talent discovery. “We’re able to see what’s bubbling under on YouTube at an incredibly early stage,” he says.

**BUSINESS MANTRA** “If you have more than three priorities, then you don’t have any.” That’s a quote from [business book author] Jim Collins and something I preach to my team.”

**SARA CLEMENS,** 44
Chief strategy officer, Pandora

Three years ago, Pandora was vilified in the creative community for pushing royalty-lowering legislation. Now the digital service is trying to mend fences by giving artists access to its 80 million listeners. “Building up the Artist Marketing Platform (AMP) has been our singular focus,” says Sara Clemens, Pandora’s New Zealand-born chief strategy officer and leader of its artist-facing team. AMP is an online portal that allows artists to deliver audio messages that direct fans to ticket links or, on the Pandora platform, mixtapes and prerelease premieres. “We really feel like this is a unique conversation between the artist and the fan,” says Clemens. The company’s $350 million purchase this month of the San Francisco-based ticketing company Ticketfly will further strengthen its ties to the artist community.

**HARDEST BUSINESS LESSON LEARNED** “Failure is a part of growth. As you get on in your career, it’s a useful thing to realize.”

**Video**

**ERIK HUGGERS,** 42
CEO, Vevo

Since Vevo’s launch in 2009, it has brought some 140,000 high-definition music videos, concerts and original programs to a global audience. But unsuccessful efforts in 2014 to sell the company led to the departure of then-CEO Rio Caraeff and the arrival in March of Huggers, a Dutch native and father of two with significant experience guiding companies (like the BBC and Verizon) —CLARK MILLER, WARNER/CHAPPELL MUSIC

**“SIMPLY PUT, THE SERVICES THAT BRING VALUE TO OUR SONGS AND SONGWRITERS ARE ALWAYS WELCOME HERE. AND SERVICES THAT UNDERMINE THAT VALUE REALLY HAVE NO PLACE IN OUR BUSINESS.”**

**—CLARK MILLER, WARNER/CHAPPELL MUSIC**

**Radio**

**STEVE BLATTER,** 49
Senior vp Blatter, Warner/Chappell

SiriusXM gained 913,000 new paying customers in the first half of the year (not counting those with promotional deals), bringing its subscriber base to 18.4 million as of June, despite increased

**BUSINESS MANTRA** “Supporting the needs of the artist has always been my focus.”
Congrats Savoca from the whole team at Spotify!
into the future of video. Calling Vevo “one of the leading video assets on the planet,” Huggers is convinced it has room to grow. “An audience in the millions and millions, consuming video at ever-increasing rates — it continues to shock me how much time people have for video.”

**POSSIBLE NEXT MOVE** Vevo was reported to be negotiating to add videos from Warner Music Group, the sole major not aligned with the service.

**ROBERT KYNCL, 45**
Chief business officer, YouTube

“User engagement, which means getting as many people around the world to watch as much video on YouTube as possible — that’s goal No. 1,” says Kyncl, who’s looking beyond the service’s current levels: more than 1 billion users, 4 billion views per day and 300 hours of video uploaded every minute. A native of the former Czechoslovakia, Kyncl says overall visits to YouTube are up 40 percent since March 2014, and he continues to focus on driving revenue to the company, its content creators and a growing tide of advertisers. “We’ve seen a great acceleration of the ad business. The technology tools and ad-buying tools we’re providing are giving them access at scale, and that’s hugely attractive to them.”

**FAVORITE LEISURE APP** “I like using Clipboards to read. It’s my favorite downtime activity. I have all of my favorite magazines tied into it.”

**LIVE**

**COLE GAHAGAN, 38**
Chief revenue officer, Ticketmaster

“I’m tired of going to concerts and seeing moms and little girls standing outside of Taylor Swift shows who can’t get in because they bought a fraudulent PDF ticket,” says Gahagan, a Dallas-based father of two who’s on a mission to stop ticket fraud. Ending such incidents would be one benefit to Ticketmaster’s drive toward mobile ticketing, which has required selling client venues and concertgoers on the advantages of that system. Those efforts are paying off. The company this year expects to scan more than 6 million mobile tickets across its North American client venues, a 160 percent increase over 2014.

**HARDEST BUSINESS LESSON LEARNED** “The importance of timely feedback from people that not just work for you, but you work with — particularly the stuff that’s hard to say.”

**JOYCE SZUDZIK, 44**
Vp digital marketing, AEG Live

Szudzik heads up AEG Live’s 17-person team that figures out the best digital strategies to support tours, and rolls out digital tools to AEG’s regional offices. “My goals are to strengthen our capabilities — in personalization, localization, advertising optimization and data analytics — so that concert fans can get what they want, when they want it and on their preferred device, all while keeping things simple,” she says. Szudzik proudly notes that she joined AEG Live in 2003 as one of the concert promotion company’s first 50 employees. A self-described “startup brat” (“my dad moved us around while working for many great new companies that did, or didn’t, get off the ground”), she now lives in Hermosa Beach, Calif., as “a beach girl for life,” she says.

**BUSINESS MANTRA** “KISS — not the band, but Keep It Simple, Stupid. I’ve switched it to Keep It Short and Simple. People need something simple and efficient.”

**MEASURING THE BUSINESS OF DIGITAL MUSIC**

- 4.75M: The single-day record for streams on Spotify, set by One Direction’s surprise release of “Drag Me Down” on July 31
- 80M: Number of active users of Pandora
- 75M: Number of listeners worldwide using Spotify
- 40%: Share of the download market commanded by Apple’s iTunes
- 300 hours: Amount of video uploaded every minute to YouTube
- 50%: Digital share of recorded-music revenue at Universal Music Group, the world’s largest music company, up from 44 percent since 2014
- 75+: The age of the consent decree, which governs how BMI and ASCAP can license music for digital use

**JORDAN ZACHARY, 33**
Chief strategy officer, Live Nation Entertainment

Although Zachary officially joined the Live Nation team in the spring, his ties to the live entertainment giant go back further. As a board member of C3 Presents and Viceland, the New York-based father of one worked closely with Live Nation chief Michael Rapino to lock down new deals with those two companies in late 2014. At Live Nation, his first music industry job, Zachary says he will continue working with the company’s digital streaming partners like Yahoo, Apple and Snapchat to expand the live experience for fans and boost ad revenue. “We’re ready to build this new layer of digital activity,” he says.

**GREATEST RECENT ACHIEVEMENT** “With over 100 million streams of our live shows across our platform partners, it was exciting to see a growing and meaningful portion coming from outside of the United States.”

**AGENCIES**

**KENNY LAYTON, 33**
Agent, digital and personal appearance department, William Morris Endeavor

At William Morris Endeavor, Layton leads the digital and personal appearance department in a booking realm so new that it has its own acronyms. “It’s my job to oversee all the agents and to help grow native digital talent footprints in the traditional touring world, taking them off their digital platforms and putting them IRL” — or, in real life. The Santa Monica resident draws parallels between the potential of digital stars and the rise of EDM, whose DJs have grown into major live draws. He has turned to promoters, labels and managers (“everyone else who has seen the rise of traditional music or EDM in the past”) to support the offline opportunities of WME digital clients, including Rachel Brathen, Andie Case, Cameron Dallas, Grace Helbig, Kurt Hugo Schneider, Lilly Singh and Veritasium. “Growing all of those relationships was probably the most difficult thing, but it has had a snowball effect,” he says. “The department has booked over 1,000 shows or appearances for digital clients in the past year and a half.”

**MUSIC CAREER INSPIRATION** “I was in four bands and four choirs in high school, so it kind of wasn’t even a decision to go into the music business. It was just, ‘Well, I have to do this, right?’ ”

**JONATHAN PERELMAN, 34**
Head of digital ventures, ICM Partners

Perelman brought digital credibility to his new role at ICM from his previous gig as vp motion pictures at BuzzFeed, where his work helped bring in 1.5 billion monthly views on 75 original pieces per week. The Brentwood, Calif., resident
CONGRATULATIONS

PETER BRODSKY

ON HELPING TO SHAPE MUSIC PUBLISHING’S FUTURE AND ON BEING NAMED ONE OF BILLBOARD’S DIGITAL POWER PLAYERS

FROM MARTIN BANDIER AND ALL OF YOUR SONY/ATV COLLEAGUES
and father of two boys aims to make ICM “the most digitally advanced agency in the business” by identifying opportunities and potential investments in technology and new media. That goal involves digital integration across the company, he says. “We have a strategy to make every department as digitally savvy as possible.”

**MOST TREASURED POSSESSION** “My grandfather was in World War II and I have this — for lack of a better word — handkerchief made of silk. It has the American flag on it and a [phrase in a] dozen different languages that says, ‘I’m an Allied fighter and I come in peace.’”

**MARGO PLOTKIN, 37, Executive of digital packaging and talent, Creative Artists Agency**

Plotkin has helped some of music’s biggest digital stars cross over into traditional media during her four years at Creative Artists Agency, repping Pentatonix, Charlie Puth, Troye Sivan, Epic Rap Battles of History and others. Deals with Johnson & Johnson products, tie-ins with the hit show Empire and Pentatonix’s platinum album with RCA are examples of the Laurel Canyon resident’s emphasis on brand-building through partnerships, leveraging her clients’ collective social media reach of nearly 85 million followers. It’s largely uncharted territory, which she likes. “We’re so fortunate to have clients who want to be pioneers and aren’t afraid to take risks — because that’s the only way.”

**FAVORITE LEISURE APP** “Next Issue: you pay a monthly subscription and have access to almost every magazine. As someone who travels a lot, I would go to the store before I’d board a plane and get weighed down with 20 pounds of magazines. Now you just have every one on your iPad.”

**Industry Association**

**STEVEN MARKS, 48, Chief of digital business and general counsel, RIAA**

In his role at the principal trade group of the U.S. record business, Marks focuses on protecting the value of a record label’s intellectual property. Three years ago, the Florida native and father of three helped the RIAA beat back legislation that would have resulted in lower royalties paid by many digital music services. This year, along with record-label attorneys, Marks helped give the majors Christmas in June: a $210 million settlement with SiriusXM over unpaid royalties on pre-1972 recordings. It was the first time a service set with record-label attorneys, Marks helped give the RIAA beat back legislation that would have resulted in lower royalties paid by many digital music services. This year, along with record-label attorneys, Marks helped give the majors Christmas in June: a $210 million settlement with SiriusXM over unpaid royalties on pre-1972 recordings. It was the first time a service...

**HARDEST BUSINESS LESSON LEARNED**

“Relationships are as, or more, important than believing you are right about something.”

**Performing Rights**

**J.D. CONNELL, 59, Vp new media licensing, SESAC**

“SESAC is better-described now as a ‘music rights organization’ rather than a ‘performance rights organization,’” says Connell, whose job — licensing music in the digital space — reflects the PRO’s rapidly evolving structure. The Memphis native has worked closely this past year with such digital content providers as Amazon, Hulu and Netflix as SESAC integrated recent acquisitions including mechanical rights management firm The Harry Fox Agency and Rumblefish, which focuses on “micro-licensing” for digital uses. “We’re trying to be innovative and we’re moving fast,” says Connell, “and it makes my job very exciting.”

**FAVORITE LEISURE APP** “I’m constantly on Instagram.”

**MICHAIL HUPPE, 47, President/CEO, SoundExchange**

As head of SoundExchange, Huppe leads the performing rights organization that collects billions of micro-royalties from statutory digital services like Pandora and SiriusXM and distributes them to record labels and artists. The Delaware-born father of two now oversees 22 percent of all wholesale record-label revenue and 46 percent of streaming and digital radio revenue. SoundExchange also represents labels and artists in current court proceedings that will set webcasting royalty rates for the next five years. “SoundExchange has probably delivered more innovation in the last 12 months than at any point in the organization’s history,” he says. “We have made changes in our process and platform, and approach to data, that have helped us become the most efficient, most transparent organization at what we do.”

**MOST TREASURED POSSESSION** “After college, I went around Europe with a buddy. At one point, we chiseled out parts of the Berlin Wall. It’s a reminder of trying to break through, so the right way of thinking and the right way of living can spread.”

**ALICE KIM, 44, Executive vp/chief strategy and development officer, ASCAP**

In six months as ASCAP’s first executive vp of strategic development, Kim has set the stage for the performing rights organization’s transformation. The mother of three (including two tech-savvy 5-year-old twins), Kim cut her teeth in the Wild West of tech startups and venture capital, and is focused at ASCAP on key executive hires, implementing tech innovations and increasing transparency for an organization that in 2014 earned a record-breaking $1 billion in revenue and distributed $883 million. “We crossed a really important threshold in our digital licensing with $100 million [in revenue].”

**DAVID LEVIN, 44, Vp digital licensing, BMI**

“We had our biggest year ever,” says BMI’s Levin. “We crossed a really important threshold in our digital licensing with $100 million [in revenue].”

The father of a 12-year-old daughter, Levin credits several factors for the digital licensing revenue growth, including the expansion of music streaming and the growth of video services like Netflix, Hulu and Amazon Prime (which brokered its first deal with BMI this year). But there was also a legal victory that bolstered BMI’s bottom line. “A big part of our 2015 success was the Pandora court case we litigated and prevailed in,” says Levin of the ruling that boosted BMI’s fees from the digital radio service to 2.5 percent of Pandora’s revenue, up from 1.75 percent.

**HARDEST BUSINESS LESSON LEARNED** “You have to be able to distinguish between what you can and cannot control.”

Our digital power players were chosen by identifying the top companies across multiple industry sectors, using market share, chart performance and other metrics, then determining the executives at those companies with top digital responsibilities. Contributors: Rich Appel, Cathy Applefeld Olsson, Ed Christman, Andy Gensler, Gail Mitchell, Melinda Newman, Mitchell Peters, Glenn Peoples, Colin Stutz
CONGRATULATIONS

COLE & JORDAN GAHAGAN & ZACHARY

FOR BEING HONORED AS 2015 DIGITAL POWER PLAYERS

FROM YOUR FRIENDS AT LIVE NATION ENTERTAINMENT®
Congratulations to Uncle Johnny

Love, Your Nieces

Vassileia, Sophia, April Rose and Gianna

CONGRATULATIONS,

JOHNNY . . .

KEEP REACHING UP

AND TOUCH

THE SKY! . . .

CAROL ROSS
Congratulations Steve Marks On Being Recognized As One of Billboard’s Digital Power Players

You have always been a power player to us.

From your friends and colleagues at the RIAA.

---

shellybay

Congratulations Southside Johnny and the Asbury Jukes
Keep us “SPINNING” for another 40 years!
We are honored to be your publishing administrator.
—Michelle Bayer and the The Shelly Bay Music team

BOULEVARD PRO

Happy 40th Anniversary to Southside Johnny & the Asbury Jukes!
Thanks for taking us along for the ride “We don’t want to go home!”
FIRST ALL NEW STUDIO ALBUM IN 5 YEARS

I’VE BEEN WAITING FOR SOUTH SIDE JOHNNY TO MAKE THIS ALBUM FOR ALMOST 40 YEARS. It’s the best record of his entire career. If you really have soul, no further explanation necessary.

— Dave Marsh, SiriusXM/E Street Channel Host

SOUL MUSIC IS NOT A GENRE — IT IS A WAY OF LIFE. Southside Johnny and the Asbury Jukes keep the classic R&B clock spinning hot and forward on Soultime!, one of their best records since they first burst out of that New Jersey night.

— David Fricke

HAVE ONE ON US: FREE DOWNLOAD AT
www.southsidejohnny.com/lookingforagoodtime

For Physical Distribution inquiries, please contact MVD Entertainment Group / Sales@mvd2b.com / 800-888-0486

After 40 years, we’re still havin’ a party!
Southside Johnny’s Boardwalk Empire

The Jersey rocker and his ever-changing Asbury Jukes play fairs, not arenas, but count Bon Jovi and The Boss among their fans

BY WAYNE ROBINS

AT THE FAIRGROUNDS IN WEST SPRINGFIELD, Mass., past the gaudy bright lights of stands selling fried-dough funnel cakes and cream puffs so big they come with instructions on how to eat them (twist gently), Southside Johnny & The Asbury Jukes are doing a sound check in the sun on a recent Saturday afternoon.

Here at the Eastern States Exposition (“New England’s greatest fair”), the members of the band have to keep reminding those passing by or seated early for the upcoming 3 p.m. set that this was just a sound check. There will also be another 45-minute set at 8 p.m. on Saturday, Sunday and Monday, six sets in all, free with admission to the fair. In the building behind the stage — where the nine band members and a handful of crew shared a cramped dressing room — an equestrian competition is taking place; a short walk from there, stage right, is “Farm-O-Rama,” come see the llama.

Lesser acts might be cynical, but for 40 years Southside Johnny & The Asbury Jukes have been performing a now formidable, largely original, always changing repertoire of American music: R&B, blues, roots rock ’n’ roll. John Lyon, 66, and his bandmates (more than 130 members have worn the Asbury Jukes logo through the years, says Southside, sitting at a picnic table between sets) never had the popular success of Jersey Shore mates such as Bruce Springsteen & The E Street Band or Bon Jovi.

But if you ask him, he’ll tell you he’s fine with all that. And more importantly, he really means it.

“Bruce and Jon [Bon Jovi], they’re good friends of mine, have made huge successes,” says Southside, who has frequently collaborated with E Street Band guitarist Steven Van Zandt. But he identifies more with artists in it for the long haul who don’t need gold records and stadium shows — “people like Ry Cooder and Bonnie Raitt, admired musicians who are comfortable with the level they’re on,” he says. “No huge pressure to make hits; they make a good living. They’re allowed to do whatever they want to do. And if something works out, great. That’s where I always wanted to be. I’ve seen what it’s like to walk down the boardwalk with Bruce; I’ve been places with Jon. I wouldn’t like that at all. I’m self-conscious enough! I like to buy my own groceries.”

Bon Jovi’s admiration for Southside runs deep. Among the rockers of the Jersey Shore, he says, “Johnny has his place in the Holy Trinity. Bruce, Steven and Johnny were that to me.”

After four decades on the road, there’s no mansion on the hill to come home to for Southside. “John is the least materialistic man I’ve ever met,” says Jeff Kazee, 48, the Jukes’ keyboardist, Southside’s writing partner and frequent co-producer. In Kazee’s basement in New York’s Queens borough, he and Southside composed the music for the act’s latest CD, Soultime!, inspired more by late-’70s soul than other Jukes albums. Southside lives in a rented cottage in Ocean Grove, N.J., a quiet area that shares a boardwalk with Asbury Park, where it all began.
Congratulations, Southside!
— David & Pam Zaslav
AFTER FORTY YEARS, STILL
HAVIN’ A PARTY.

TOGETHER WITH E STREET RADIO, SIRIUSXM CONGRATULATES SOUTHSIDE JOHNNY AND THE ASBURY JUKES ON 40 YEARS OF MAKING GREAT MUSIC. KEEP ON ROCKING, BECAUSE WE DON’T WANT TO GO HOME.
What Southside does share with his compatriots are roots in the teenage nightclubs of Asbury Park, off the beaten track enough to let them develop and distill their own sound based on their musical passions. “There were top 40 bands who played Friday and Saturday nights, who played all the latest hits,” recalls Southside. “We didn’t do that, me and Bruce and Steve Van Zandt and [E Street Band bassist] Garry Tallent. We had a place called the Upstage Club, open until 5 a.m., that didn’t serve alcohol, so teenagers could hang out. It had built-in amps, microphones, a set of drums and an organ, so all you had to bring was your guitar or bass, or in my case, just my voice. I liked Chicago blues, so the audience got used to hearing Elmore James. Steve liked reggae; Bruce liked all that ‘Telstar’ stuff. We were left alone long enough to gestate into what each individual person wanted to hear [themselves play] from all the different kinds of music we combined.”

Southside’s career could have been an endless loop of nostalgia shows, based on the lasting appeal, if not hit power, of songs from his first three Epic albums, beginning with Van Zandt’s title composition from the 1976 debut, I Don’t Wanna Go Home, and Springsteen’s song “The Fever,” as well as Springsteen- and Van Zandt-penned tracks on This Time It’s for Real and Hearts of Stone. Those albums earned fervent early support from key radio programmers like Kid Leo, then-program director of influential WMMS in Cleveland and former Columbia Records executive, who today says he “quite often” plays Southside’s music as host of Little Steven’s Underground Garage on SiriusXM.

But Southside never had that breakout hit, not with Epic, Mercury, Atlantic or other major-label imprints. Instead of folding, however, he kept recording and touring, moving around (including five years in Nashville in the 1990s), stretching his interests. In recent years he has independently released CDs ranging from live sets cut at Asbury Park’s famed Stone Pony club to Grapefruit Moon: The Songs of Tom Waits. He now has his own label, Leroy Records. And while some lament the demise of the major labels, it couldn’t have come too soon for Southside, who says he has never seen royalties from any of those albums. “I’m not a millionaire or anything like that, but I’m happy with what I’ve got,” he says. “I don’t have any children, I live alone and I like it.”

Southside wouldn’t reveal how much it cost to record Soultime! except to say, almost out of habit, “more than we make back.” Then again, that has never been the point. “It’s not about making money from an album. It’s having material to play live. We do 80 to 100 shows a year, and that’s where you make your money. We change the show every night; we don’t know what’s going to happen. We have fun onstage, and audiences come to see bands have a great time. There’s a body of songs fans relate to, and we try to give them that while doing what we want too.

“It sounds like a facile thing to say,” he adds, “but it’s really true in our case. On a given night, we’ll give them everything we have.”

More than 130 musicians have been members of The Asbury Jukes since their 1976 debut, says Southside.
“JUKES LIVE” AT THE BOTTOM LINE

Mazel Tov!

- Harvey Fucking Leeds
<table>
<thead>
<tr>
<th>Date</th>
<th>Act(s)</th>
<th>Date</th>
<th>Act(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAY 15</td>
<td>HALESTORM</td>
<td>PRETTY RECKLESS</td>
<td>JULY 26</td>
</tr>
<tr>
<td>MAY 23</td>
<td>PIXIES</td>
<td>TV ON THE RADIO</td>
<td>JOHN GRANT</td>
</tr>
<tr>
<td>JUNE 26</td>
<td>GOGOL BORDELLO</td>
<td>FLOGGING HOLLY</td>
<td>MARIACHI EL BRONX</td>
</tr>
<tr>
<td>JUNE 13</td>
<td>THIRD EYE BLIND</td>
<td>DASHBOARD CONFESSIONAL</td>
<td>AUG 14</td>
</tr>
<tr>
<td>JULY 3</td>
<td>SOUTHSIDE JOHNNY &amp; THE ASBURY JUKES</td>
<td>THE WEEKLINGS WITH GLEN BURTNIK</td>
<td>AUG 16</td>
</tr>
<tr>
<td>JULY 10</td>
<td>CAKE</td>
<td></td>
<td>AUG 21</td>
</tr>
<tr>
<td>JULY 11</td>
<td>SLIGHTLY STOOPID</td>
<td>THE DIRTY HEADS</td>
<td></td>
</tr>
<tr>
<td>JULY 17</td>
<td>UMPHREY’S McGEE</td>
<td>LETTUCE</td>
<td></td>
</tr>
<tr>
<td>JULY 18</td>
<td>311</td>
<td>THE GREEN</td>
<td></td>
</tr>
<tr>
<td>JULY 24</td>
<td>PRIMUS</td>
<td>DINOsaUR JR.</td>
<td>THE GHOST OF A SABER TOOTH TIGER WITH SEAN LEMONN</td>
</tr>
</tbody>
</table>
Congratulations

SOUTHSIDE JOHNNY

for 40 Incredible Years

FROM YOUR FAMILY AT

PIEMONTE

BUSINESS MANAGERS OF LEGENDARY TALENT
“SMART, WITTY AND A HUGE PAIN IN THE ASS”

Jon Bon Jovi offers memories of his career-long friendship with Southside Johnny

How did you become a fan of Southside Johnny & The Asbury Jukes?
I first listened to Hearts of Stone, which was released in 1978. I remember holding the sleeve, flipping it over to see Johnny reading the racing form in his shades, wearing the leather jacket. The songs spoke to me. I learned how to play them and to sing them. I had a band that emulated The Jukes, called The Atlantic City Expressway.

Describe their influence on you.
It was 1979 when I started to go to Asbury Park to breathe the air where the songs of Bruce [Springsteen] and Steven [Van Zandt] came from. Groups came from all over the tristate area to play in cover bands, but more importantly to play in original bands at clubs that only played original music. Imagine at 18 years old wanting to be in a band, to emulate your heroes, then going to that place and actually seeing them.

It’s a bit funny but true that with 10 Asbury Jukes, chances were you were going to run into at least one of them in some bar or on the boardwalk. Richie “LaBamba” Rosenberg, the trombone player, was amazing to my band as a kid. He used to drive up to Sayreville [N.J.] to show us the right chords to play some classic R&B. Kevin Kavanaugh, the keyboard player, was the most supportive of my band’s live performances.

Then there’s Johnny...
He produced the first original band I was part of, called The Rest. Johnny let us open for him several times while I was still in high school and in the years shortly thereafter. I learned a lot of my stage banter from him, and I like to say it’s his fault I can’t dance.

How would you describe your relationship?
He and I have been close for 35 years. He is a complicated guy — beyond smart, witty, and a huge pain in the ass.

How is Southside viewed by other musicians?
They better say “with respect,” or they have to answer to me.

—RAY WADDELL
FOR BETTER OR WORSE
THERE WOULD BE NO ME WITHOUT YOU.

You’re still my hero. And always my friend. Thanks, Southside.

– Jon Bon Jovi

Photo by Kevin Mazur

Photo by Theo Wargo

Photo by John Atashian / www.concertphotos.com

Photo by John Cavanaugh
Southside Johnny
The Real Deal

Respect and Love . . .

David Sonenberg

DAS COMMUNICATIONS LTD
Southside Johnny, Congratulations on 40 years!

It’s our honor to represent you!

from Tim Drake, Art Fegan and the entire Roots Agency staff.

www.therootsagency.com

The Roots Agency® is a Trademark of The Roots Agency, LLC
Spanish singer-songwriter Alvaro Soler, 24, scales Billboard’s Latin charts with the Jennifer Lopez-assisted version of his breakout hit “El Mismo Sol” (UMLE). The track, which first took hold in Europe earlier in 2015, bounds 50-25 in its second week on Latin Airplay, while leaping 44-34 on Hot Latin Songs. The duet also boasts an English version, “El Mismo Sol (Under the Same Sun).”

Badlands has shifted 233,000 equivalent-album units since its Aug. 28 release, with 161,000 of those being pure album sales. It’s the top-selling debut full-length alternative album released in 2015.—KEITH CAULFIELD

NUMBERS: HALSEY’S ‘NEW’ SUCCESS

Following the No. 2 arrival of her debut album, Badlands, on the Billboard 200, Halsey is now finding success with her single “New Americana.” The track makes its way onto Mainstream Top 40 and hits the Alternative chart’s top 20.

“New Americana” enters at No. 40 on Mainstream Top 40, with a 24 percent gain in spins at the format in the week ending Oct. 11, according to Nielsen Music. Leading supporters include KSXY Santa Rosa, Calif. (63 plays).

The single’s climb into the top 20 on Alternative (23-18, up 9 percent in spins) makes it the third female-led track in the region, joining Elle King’s “Ex’s & Oh’s” (3-2) and Florence & The Machine’s “Ship to Wreck” (11-14).

TOMORROW’S HITS

SOLER SHINES, WITH I.LO

On the Way ‘Up’

Shy Carter bullets at No. 39 on Rhythmic with his brass-infused debut hit, “Back It Up,” featuring Alleeo Craft (Latium/RCA). Carter, who has penned songs for rap and R&B artists like Nelly and Ashanti, previously made his chart mark as a writer—and in other genres. He co-wrote Rob Thomas’ 2010 Adult Top 40 No. 1 “Someday” and Sugarland’s No. 2 Hot Country Songs hit “Stuck Like Glue” (also in 2010).
Janet Jackson Makes History With Seventh No. 1

The icon joins Barbra Streisand and Bruce Springsteen as the only acts with albums topping the Billboard 200 in every decade since the ‘80s

BY KEITH CAULFIELD

JANET JACKSON IS BACK IN CONTROL. THE iconic singer debuts at No. 1 on the Billboard 200 with her new album Unbreakable, her seventh chart-topper, making her just the third artist to achieve No. 1 releases in each of the last four decades. Unbreakable, released Oct. 2, arrives atop the chart with 116,000 equivalent-album units earned in the week ending Oct. 8, according to Nielsen Music. Of that sum, the set sold 109,000 in pure album sales.

Unbreakable is Jackson’s first studio album since 2008’s Discipline, which also debuted at No. 1. The 49-year-old previously led the list with All For You (2001), The Velvet Rope (1997), Janet. (1993), Janet Jackson’s Rhythm Nation 1814 (1989) and Control (1986). Jackson now has the third-most No. 1 albums by a woman: Only Barbra Streisand (with 10) and Madonna (eight) have more.

Somewhat unusually, Unbreakable hit No. 1 without the benefit of a single press interview to promote the album. But Jackson has been active elsewhere with her Unbreakable World Tour (it launched Aug. 31) and appeared at the BET Awards to accept the Ultimate Icon Award (June 28). She also released a video for first single “No Sleeep,” featuring J. Cole, which spends an eighth week at No. 1 on Adult R&B. It previously peaked at No. 63 on the Billboard Hot 100, marking her 40th hit on the list.

Along with Streisand and Bruce Springsteen, Jackson is in rare company: The three performers are the only artists to top the tally in 2014 with Partners, and has collected No. 1s in each of the last six decades, since the 1960s. Springsteen, like Jackson, has claimed No. 1 in the past four decades, and has 11 chart-topping albums total.

Notably, Unbreakable is Jackson’s first independently distributed album — released on her own Rhythm Nation label through BMG — after years on Island, Virgin and A&M. The set also starts at No. 1 on the Independent Albums chart.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales

<table>
<thead>
<tr>
<th>Album Sales</th>
<th>Digital Album Sales</th>
<th>Digital Track Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>This Week</strong></td>
<td><strong>Last Week</strong></td>
<td><strong>Change</strong></td>
</tr>
<tr>
<td>3,692,000</td>
<td>3,853,000</td>
<td>-4.2%</td>
</tr>
<tr>
<td>1,453,000</td>
<td>1,462,000</td>
<td>-0.7%</td>
</tr>
</tbody>
</table>

YEAR-TO-DATE

Overall Unit Sales

<table>
<thead>
<tr>
<th>Year-End Sales</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>180,062,000</td>
</tr>
<tr>
<td>2015</td>
<td>171,991,000</td>
</tr>
</tbody>
</table>

Digital Track Sales

<table>
<thead>
<tr>
<th>Track Sales</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>866,7 Million</td>
</tr>
<tr>
<td>2015</td>
<td>770,8 Million</td>
</tr>
</tbody>
</table>

Sales by Album Format

<table>
<thead>
<tr>
<th>Format Sales</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>94,076,000</td>
</tr>
<tr>
<td>2015</td>
<td>84,531,000</td>
</tr>
</tbody>
</table>

Sales by Album Category

<table>
<thead>
<tr>
<th>Category Sales</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current</td>
<td>88,438,000</td>
</tr>
<tr>
<td>Catalog</td>
<td>91,624,000</td>
</tr>
<tr>
<td>Deep Catalog</td>
<td>75,448,000</td>
</tr>
</tbody>
</table>

Current Album Sales

<table>
<thead>
<tr>
<th>Album Sales</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>88.4 Million</td>
</tr>
<tr>
<td>2015</td>
<td>81.4 Million</td>
</tr>
</tbody>
</table>

Catalog Album Sales

<table>
<thead>
<tr>
<th>Album Sales</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>91.6 Million</td>
</tr>
<tr>
<td>2015</td>
<td>90.5 Million</td>
</tr>
</tbody>
</table>
Drake dominates the Artist 100 for a fifth week. On the Billboard Hot 100, his “Hotline Bling” bumps 3-2, matching his debut hit, 2009’s “Best I Ever Had,” for his highest rank as a lead artist. “Bling” also crowns the Digital Songs chart (121,000 sold, up 19 percent).

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT/DISTRIBUTING LABEL</th>
<th>PEAK POS.</th>
<th>WKS. ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drake</td>
<td>YOUNG MONEY/CASH MONEY/REPUBLIC</td>
<td>1</td>
<td>67</td>
</tr>
<tr>
<td>The Weeknd</td>
<td>XO/REPUBLIC</td>
<td>2</td>
<td>37</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>BIG MACHINE/REMG</td>
<td>3</td>
<td>33</td>
</tr>
<tr>
<td>Fetty Wap</td>
<td>RHYTHM NATION/MG</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Janet</td>
<td>RHYTHM NATION/MG</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Justin Bieber</td>
<td>SCHOOLS/EVE/NEND/BRAIN/DIST/SA</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Future</td>
<td>ATLANTIC/CEOPIC</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>BIG MACHINE/REMG</td>
<td>8</td>
<td>12</td>
</tr>
<tr>
<td>Selena Gomez</td>
<td>INTERSCO/USA</td>
<td>9</td>
<td>54</td>
</tr>
<tr>
<td>Shawn Mendes</td>
<td>ISLAND</td>
<td>10</td>
<td>38</td>
</tr>
<tr>
<td>Luke Bryan</td>
<td>CAPITAL NASHVILLE/LONDON</td>
<td>11</td>
<td>67</td>
</tr>
<tr>
<td>Thomas Rhett</td>
<td>VALLEY/REMG</td>
<td>12</td>
<td>33</td>
</tr>
<tr>
<td>One Direction</td>
<td>SCOTLAND/REMG</td>
<td>13</td>
<td>55</td>
</tr>
<tr>
<td>Tamar Braxton</td>
<td>STREAM/EG/REMG</td>
<td>14</td>
<td>1</td>
</tr>
<tr>
<td>Meghan Trainor</td>
<td>EPIC</td>
<td>15</td>
<td>35</td>
</tr>
<tr>
<td>Ellie Goulding</td>
<td>CHERRYTREE/INTERSCO/USA</td>
<td>16</td>
<td>41</td>
</tr>
<tr>
<td>Sam Hunt</td>
<td>MCA NASHVILLE/LONDON</td>
<td>17</td>
<td>67</td>
</tr>
<tr>
<td>Demi Lovato</td>
<td>SKEW/IES/ELE/M/L/HOLLYWOOD</td>
<td>18</td>
<td>3</td>
</tr>
<tr>
<td>Silento</td>
<td>BOLD/CAPITOL</td>
<td>19</td>
<td>32</td>
</tr>
<tr>
<td>Maroon 5</td>
<td>222/INTERSCO/USA</td>
<td>20</td>
<td>33</td>
</tr>
<tr>
<td>Fall Out Boy</td>
<td>DC2/ISLAND</td>
<td>21</td>
<td>1</td>
</tr>
<tr>
<td>Elle King</td>
<td>RCA</td>
<td>22</td>
<td>6</td>
</tr>
<tr>
<td>Sam Smith</td>
<td>RCA</td>
<td>23</td>
<td>67</td>
</tr>
<tr>
<td>Chris Brown</td>
<td>RCA</td>
<td>24</td>
<td>1</td>
</tr>
<tr>
<td>George Strait</td>
<td>MCA NASHVILLE/LONDON</td>
<td>25</td>
<td>67</td>
</tr>
<tr>
<td>R. City</td>
<td>RENOS/B/CAPITOL</td>
<td>26</td>
<td>19</td>
</tr>
<tr>
<td>J. Cole</td>
<td>DREAMVILLE/DISC/NATION/COLUMBIA</td>
<td>27</td>
<td>5</td>
</tr>
<tr>
<td>Shawn Mendes</td>
<td>ISLAND</td>
<td>28</td>
<td>7</td>
</tr>
<tr>
<td>Luke Bryan</td>
<td>CAPITAL NASHVILLE/LONDON</td>
<td>29</td>
<td>1</td>
</tr>
<tr>
<td>Thomas Rhett</td>
<td>VALLEY/REMG</td>
<td>30</td>
<td>35</td>
</tr>
<tr>
<td>One Direction</td>
<td>SCOTLAND/REMG</td>
<td>31</td>
<td>1</td>
</tr>
<tr>
<td>Tamar Braxton</td>
<td>STREAM/EG/REMG</td>
<td>32</td>
<td>35</td>
</tr>
<tr>
<td>Meghan Trainor</td>
<td>EPIC</td>
<td>33</td>
<td>38</td>
</tr>
<tr>
<td>Ellie Goulding</td>
<td>CHERRYTREE/INTERSCO/USA</td>
<td>34</td>
<td>1</td>
</tr>
<tr>
<td>Sam Hunt</td>
<td>MCA NASHVILLE/LONDON</td>
<td>35</td>
<td>67</td>
</tr>
<tr>
<td>Demi Lovato</td>
<td>SKEW/IES/ELE/M/L/HOLLYWOOD</td>
<td>36</td>
<td>3</td>
</tr>
<tr>
<td>Selena Gomez</td>
<td>INTERSCO/USA</td>
<td>37</td>
<td>54</td>
</tr>
<tr>
<td>Shawn Mendes</td>
<td>ISLAND</td>
<td>38</td>
<td>38</td>
</tr>
<tr>
<td>Luke Bryan</td>
<td>CAPITAL NASHVILLE/LONDON</td>
<td>39</td>
<td>67</td>
</tr>
<tr>
<td>Thomas Rhett</td>
<td>VALLEY/REMG</td>
<td>40</td>
<td>35</td>
</tr>
<tr>
<td>One Direction</td>
<td>SCOTLAND/REMG</td>
<td>41</td>
<td>1</td>
</tr>
<tr>
<td>Tamar Braxton</td>
<td>STREAM/EG/REMG</td>
<td>42</td>
<td>35</td>
</tr>
<tr>
<td>Meghan Trainor</td>
<td>EPIC</td>
<td>43</td>
<td>38</td>
</tr>
<tr>
<td>Ellie Goulding</td>
<td>CHERRYTREE/INTERSCO/USA</td>
<td>44</td>
<td>1</td>
</tr>
<tr>
<td>Sam Hunt</td>
<td>MCA NASHVILLE/LONDON</td>
<td>45</td>
<td>67</td>
</tr>
<tr>
<td>Demi Lovato</td>
<td>SKEW/IES/ELE/M/L/HOLLYWOOD</td>
<td>46</td>
<td>3</td>
</tr>
<tr>
<td>Selena Gomez</td>
<td>INTERSCO/USA</td>
<td>47</td>
<td>54</td>
</tr>
<tr>
<td>Shawn Mendes</td>
<td>ISLAND</td>
<td>48</td>
<td>38</td>
</tr>
<tr>
<td>Luke Bryan</td>
<td>CAPITAL NASHVILLE/LONDON</td>
<td>49</td>
<td>67</td>
</tr>
<tr>
<td>Thomas Rhett</td>
<td>VALLEY/REMG</td>
<td>50</td>
<td>35</td>
</tr>
<tr>
<td>One Direction</td>
<td>SCOTLAND/REMG</td>
<td>51</td>
<td>1</td>
</tr>
<tr>
<td>Tamar Braxton</td>
<td>STREAM/EG/REMG</td>
<td>52</td>
<td>35</td>
</tr>
<tr>
<td>Meghan Trainor</td>
<td>EPIC</td>
<td>53</td>
<td>38</td>
</tr>
<tr>
<td>Ellie Goulding</td>
<td>CHERRYTREE/INTERSCO/USA</td>
<td>54</td>
<td>1</td>
</tr>
<tr>
<td>Sam Hunt</td>
<td>MCA NASHVILLE/LONDON</td>
<td>55</td>
<td>67</td>
</tr>
<tr>
<td>Demi Lovato</td>
<td>SKEW/IES/ELE/M/L/HOLLYWOOD</td>
<td>56</td>
<td>3</td>
</tr>
<tr>
<td>Selena Gomez</td>
<td>INTERSCO/USA</td>
<td>57</td>
<td>54</td>
</tr>
<tr>
<td>Shawn Mendes</td>
<td>ISLAND</td>
<td>58</td>
<td>38</td>
</tr>
<tr>
<td>Luke Bryan</td>
<td>CAPITAL NASHVILLE/LONDON</td>
<td>59</td>
<td>67</td>
</tr>
<tr>
<td>Thomas Rhett</td>
<td>VALLEY/REMG</td>
<td>60</td>
<td>35</td>
</tr>
<tr>
<td>One Direction</td>
<td>SCOTLAND/REMG</td>
<td>61</td>
<td>1</td>
</tr>
<tr>
<td>Tamar Braxton</td>
<td>STREAM/EG/REMG</td>
<td>62</td>
<td>35</td>
</tr>
<tr>
<td>Meghan Trainor</td>
<td>EPIC</td>
<td>63</td>
<td>38</td>
</tr>
<tr>
<td>Ellie Goulding</td>
<td>CHERRYTREE/INTERSCO/USA</td>
<td>64</td>
<td>1</td>
</tr>
<tr>
<td>Sam Hunt</td>
<td>MCA NASHVILLE/LONDON</td>
<td>65</td>
<td>67</td>
</tr>
<tr>
<td>Demi Lovato</td>
<td>SKEW/IES/ELE/M/L/HOLLYWOOD</td>
<td>66</td>
<td>3</td>
</tr>
<tr>
<td>Selena Gomez</td>
<td>INTERSCO/USA</td>
<td>67</td>
<td>54</td>
</tr>
<tr>
<td>Shawn Mendes</td>
<td>ISLAND</td>
<td>68</td>
<td>38</td>
</tr>
<tr>
<td>Luke Bryan</td>
<td>CAPITAL NASHVILLE/LONDON</td>
<td>69</td>
<td>67</td>
</tr>
<tr>
<td>Thomas Rhett</td>
<td>VALLEY/REMG</td>
<td>70</td>
<td>35</td>
</tr>
<tr>
<td>One Direction</td>
<td>SCOTLAND/REMG</td>
<td>71</td>
<td>1</td>
</tr>
<tr>
<td>Tamar Braxton</td>
<td>STREAM/EG/REMG</td>
<td>72</td>
<td>35</td>
</tr>
<tr>
<td>Meghan Trainor</td>
<td>EPIC</td>
<td>73</td>
<td>38</td>
</tr>
<tr>
<td>Ellie Goulding</td>
<td>CHERRYTREE/INTERSCO/USA</td>
<td>74</td>
<td>1</td>
</tr>
<tr>
<td>Sam Hunt</td>
<td>MCA NASHVILLE/LONDON</td>
<td>75</td>
<td>67</td>
</tr>
</tbody>
</table>

Data for week of 10.24.2015

Go to BILLBOARD.COM/BIZ for complete chart data
WHAT IF THE COLD WAR WENT HOT AND YOUR FATE RESTED IN THE HANDS OF A ‘70s COVER BAND?

DANGEROUS GAMBLES

J. H. SANDERSON

NARRATED BY TREVER SEWELL

ONE OF 2015’s MOST COMPPELLING NARRATIONS - TREVER SEWELL ROCKS THE ROADHOUSE SONS SERIES!

“The plot line is fantastic and the author has crafted each aspect with such authority that it is impossible not to be completely taken in by the end of the first page. Well done.”

— Jacob Cleveland, Literary Critic

SEWELL’S NEW ALBUM SHATTERS THE MOLD OF CONVENTIONAL BLUES!

Described by Stuart Epps (Led Zeppelin, Elton John) as a brilliant musician with a fresh approach to the Blues, The Hollywood Music in Media Award-winning guitarist has since gained a prestigious British Blues Award, fresh nominations in Hollywood, and a No. 1 album on the American Blues scene charts.

WINNER: Two Global Music Awards

“Kochi is a pleasure from beginning to end, and I give my highest endorsement.”

— Paul Horrmick, San Diego Troubadour

“Stunning!” — WCMU Radio

#7 Billboard: Heatseeker-Pacific

“An award winning album of total quality.”

— Steve Sheppard, One World Music

“Mazel Tov!” — L’Chaim Magazine

#1 Amazon: Hot New Hits World Music

A MUSICAL MASTERPIECE ... #3 DEBUT BILLBOARD WORLD MUSIC

KOCHI

The San Diego Jewish Men’s Choir

A Musical Journey
Celebrating the History of the Jews in India

Winner: Two Global Music Awards

“Kochi is a pleasure from beginning to end, and I give my highest endorsement.”

— Paul Horrmick, San Diego Troubadour

“Stunning!” — WCMU Radio

#7 Billboard: Heatseeker-Pacific

“An award winning album of total quality.”

— Steve Sheppard, One World Music

“Mazel Tov!” — L’Chaim Magazine

#1 Amazon: Hot New Hits World Music

For Your Consideration
Dance Recording
“Dance Shout Turn Around”

Joe T. Vannelli

feat.

Helen Bruner & Terry Jones

Winner: Two Global Music Awards

“Kochi is a pleasure from beginning to end, and I give my highest endorsement.”

— Paul Horrmick, San Diego Troubadour

“Stunning!” — WCMU Radio

#7 Billboard: Heatseeker-Pacific

“An award winning album of total quality.”

— Steve Sheppard, One World Music

“Mazel Tov!” — L’Chaim Magazine

#1 Amazon: Hot New Hits World Music

A Musical Journey
Celebrating the History of the Jews in India

Winner: Two Global Music Awards

“Kochi is a pleasure from beginning to end, and I give my highest endorsement.”

— Paul Horrmick, San Diego Troubadour

“Stunning!” — WCMU Radio

#7 Billboard: Heatseeker-Pacific

“An award winning album of total quality.”

— Steve Sheppard, One World Music

“Mazel Tov!” — L’Chaim Magazine

#1 Amazon: Hot New Hits World Music

For Your Consideration
Dance Recording
“Dance Shout Turn Around”

Joe T. Vannelli

feat.

Helen Bruner & Terry Jones

Winner: Two Global Music Awards

“Kochi is a pleasure from beginning to end, and I give my highest endorsement.”

— Paul Horrmick, San Diego Troubadour

“Stunning!” — WCMU Radio

#7 Billboard: Heatseeker-Pacific

“An award winning album of total quality.”

— Steve Sheppard, One World Music

“Mazel Tov!” — L’Chaim Magazine

#1 Amazon: Hot New Hits World Music

A Musical Journey
Celebrating the History of the Jews in India

Winner: Two Global Music Awards

“Kochi is a pleasure from beginning to end, and I give my highest endorsement.”

— Paul Horrmick, San Diego Troubadour

“Stunning!” — WCMU Radio

#7 Billboard: Heatseeker-Pacific

“An award winning album of total quality.”

— Steve Sheppard, One World Music

“Mazel Tov!” — L’Chaim Magazine

#1 Amazon: Hot New Hits World Music

For Your Consideration
Dance Recording
“Dance Shout Turn Around”

Joe T. Vannelli

feat.

Helen Bruner & Terry Jones

Winner: Two Global Music Awards

“Kochi is a pleasure from beginning to end, and I give my highest endorsement.”

— Paul Horrmick, San Diego Troubadour

“Stunning!” — WCMU Radio

#7 Billboard: Heatseeker-Pacific

“An award winning album of total quality.”

— Steve Sheppard, One World Music

“Mazel Tov!” — L’Chaim Magazine

#1 Amazon: Hot New Hits World Music
**Silento’s Mighty Move**

Rapper Silento (above) rebounded 24-19 on this week’s Billboard Artist 100, up 11 percent in overall activity. Most notably, he gains by 28 percent in streaming (according to Nielsen Music), aided by an unlikely source. His No. 3-peaking hit Billboard Hot 100 hit, “Watch Me,” rises 7-4 on the chart after reaching No. 3 with top Streaming Gainer honors (surging to 22.4 million U.S. streams), thanks in part to the Milford (Mass.) Mighty Mites youth football team, which danced to the track at halftime during a recent varsity game. The clip has gone viral, with non-Vevo YouTube clicks for “Watch Me” nearly doubling during the tracking week. Also sparking the song’s user-generated YouTube momentum: a video of an expectant mother showing off her dance moves to it (between contractions).

---

**Top 10 Hits of the Week**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>PEAK POS.</th>
<th>BILLBOARD HOT 100 CHART</th>
<th>WKS ON AIRPLAY/STREAMING/SALES</th>
</tr>
</thead>
<tbody>
<tr>
<td>RICH HOMIE QUAN</td>
<td>53</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td>BIG SEAN</td>
<td>2</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td>PAUL MCCARTNEY</td>
<td>37</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>CARRIE UNDERWOOD</td>
<td>9</td>
<td>54</td>
<td></td>
</tr>
<tr>
<td>DJ SNAKE</td>
<td>38</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>JASON ALDEAN</td>
<td>1</td>
<td>67</td>
<td></td>
</tr>
<tr>
<td>KENNY CHESNEY</td>
<td>2</td>
<td>67</td>
<td></td>
</tr>
<tr>
<td>KEITH URBAN</td>
<td>55</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td>METALLICA</td>
<td>66</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>SHINEDOWN</td>
<td>14</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>COLLECTIVE SOUL</td>
<td>83</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>QUEENSROYCE</td>
<td>84</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>PANIC! AT THE DISCO</td>
<td>46</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>A$AP ROCKY</td>
<td>2</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>JOHN LEGEND</td>
<td>15</td>
<td>53</td>
<td></td>
</tr>
<tr>
<td>ADAM LEVINE</td>
<td>83</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>ERIC CHURCH</td>
<td>33</td>
<td>66</td>
<td></td>
</tr>
<tr>
<td>FIVE FINGER DEATH PUNCH</td>
<td>3</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>MICHAEL JACKSON</td>
<td>25</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td>FIFTH HARMONY</td>
<td>12</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td>MADDIE &amp; TAE</td>
<td>26</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>TOVE LO</td>
<td>10</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td>OLD DOMINION</td>
<td>90</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>CALVIN HARRIS</td>
<td>9</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>DISCLOSURE</td>
<td>19</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>COLE SWINDELL</td>
<td>54</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td>THE WINERY DOGS</td>
<td>99</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>TREY SONGZ</td>
<td>1</td>
<td>67</td>
<td></td>
</tr>
</tbody>
</table>
bappi lahiri

SLUM STARS

TAAL TARANG

bappi lahiri brings to you for the first time ever a new sensational band of singers

TAAL TARANG

for your GRAMMY® consideration

www.AlanHewittAndOneNation.com

Global Music Awards

• Best Contemporary Instrumental Album
• Best Jazz Instrumental Album
• Best Producer Of The Year, Non-Classical

www.AlanHewittAndOneNation.com

NOW, ONE WEEKLY EDITION, EVERY MONDAY

billboard

Country Update

Sign up for FREE delivery every Monday

www.billboard.com/newsletters
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>CERTIFICATION</th>
<th>TITLE</th>
<th>PLACED ON CHART</th>
<th>WKS ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>JANET</td>
<td></td>
<td>Unbreakable</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td>THE WEEKND</td>
<td></td>
<td>Beauty Behind The Madness</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>21</td>
<td>DRAKE &amp; FUTURE</td>
<td></td>
<td>What A Time To Be Alive</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>22</td>
<td>FETTY WAP</td>
<td></td>
<td>Fetty Wap</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>23</td>
<td>Tamar Braxton</td>
<td></td>
<td>Calling All Lovers</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>18</td>
<td>Taylor Swift</td>
<td></td>
<td>1989</td>
<td>1</td>
<td>50</td>
</tr>
<tr>
<td>20</td>
<td>Thomas Rhett</td>
<td></td>
<td>Tangled Up</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>24</td>
<td>George Strait</td>
<td></td>
<td>Cold Beer Conversation</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>25</td>
<td>Luke Bryan</td>
<td></td>
<td>Kill The Lights</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>26</td>
<td>Don Henley</td>
<td></td>
<td>Cass County</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>27</td>
<td>Clutch</td>
<td></td>
<td>Psychic War</td>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>19</td>
<td>Ed Sheeran</td>
<td></td>
<td>X</td>
<td>1</td>
<td>68</td>
</tr>
<tr>
<td>28</td>
<td>Sevendust</td>
<td></td>
<td>Kill The Flame</td>
<td>1</td>
<td>13</td>
</tr>
<tr>
<td>29</td>
<td>Future</td>
<td></td>
<td>DS2</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>30</td>
<td>Shawn Mendes</td>
<td></td>
<td>Handwritten</td>
<td>1</td>
<td>26</td>
</tr>
<tr>
<td>31</td>
<td>Halsey</td>
<td></td>
<td>Badlands</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>32</td>
<td>Avicii</td>
<td></td>
<td>Stories</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>33</td>
<td>Sam Hunt</td>
<td></td>
<td>Montevallo</td>
<td>1</td>
<td>50</td>
</tr>
<tr>
<td>34</td>
<td>Trivium</td>
<td></td>
<td>Silence In The Snow</td>
<td>1</td>
<td>19</td>
</tr>
<tr>
<td>35</td>
<td>Drake</td>
<td></td>
<td>If You're Reading This It's Too Late</td>
<td>1</td>
<td>35</td>
</tr>
<tr>
<td>36</td>
<td>Bryson Tiller</td>
<td></td>
<td>Trapsoul</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>37</td>
<td>Meghan Trainor</td>
<td></td>
<td>Title</td>
<td>1</td>
<td>39</td>
</tr>
<tr>
<td>38</td>
<td>Twenty One Pilots</td>
<td></td>
<td>Blurryface</td>
<td>1</td>
<td>21</td>
</tr>
<tr>
<td>39</td>
<td>Sam Smith</td>
<td></td>
<td>In The Lonely Hour</td>
<td>1</td>
<td>69</td>
</tr>
<tr>
<td>40</td>
<td>Collective Soul</td>
<td></td>
<td>See What You Started By Continuing</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>41</td>
<td>Lana Del Rey</td>
<td></td>
<td>Honeymoon</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>42</td>
<td>Queensryche</td>
<td></td>
<td>Condition Human</td>
<td>1</td>
<td>27</td>
</tr>
<tr>
<td>43</td>
<td>Mac Miller</td>
<td></td>
<td>Go:OMAD</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>44</td>
<td>Cole Swindell</td>
<td></td>
<td>2014 Forest Hills Drive</td>
<td>1</td>
<td>44</td>
</tr>
<tr>
<td>45</td>
<td>The Winery Dogs</td>
<td></td>
<td>Hot Streets</td>
<td>1</td>
<td>30</td>
</tr>
<tr>
<td>46</td>
<td>Elle King</td>
<td></td>
<td>Love Stuff</td>
<td>1</td>
<td>31</td>
</tr>
<tr>
<td>47</td>
<td>Five Finger Death Punch</td>
<td></td>
<td>Pretty War</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>48</td>
<td>Gateway Worship</td>
<td></td>
<td>Walls</td>
<td>1</td>
<td>33</td>
</tr>
<tr>
<td>49</td>
<td>Travis Scott</td>
<td></td>
<td>Rodeo</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>50</td>
<td>Shinedown</td>
<td></td>
<td>Threat To Survival</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>51</td>
<td>Hozer</td>
<td></td>
<td>Hozer</td>
<td>1</td>
<td>23</td>
</tr>
<tr>
<td>52</td>
<td>Chvrches</td>
<td></td>
<td>Every Open Eye</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>53</td>
<td>Disclosure</td>
<td></td>
<td>Caracal</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>54</td>
<td>Fall Out Boy</td>
<td></td>
<td>American Beauty</td>
<td>1</td>
<td>38</td>
</tr>
<tr>
<td>55</td>
<td>Ryan Adams</td>
<td></td>
<td>1989</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>56</td>
<td>Various Artists</td>
<td></td>
<td>NOW 55</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>57</td>
<td>Major Lazer</td>
<td></td>
<td>Peace Is The Mission</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>58</td>
<td>Matt Nathanson</td>
<td></td>
<td>Show Me Your Fangs</td>
<td>1</td>
<td>43</td>
</tr>
<tr>
<td>59</td>
<td>Goo Goo Dolls</td>
<td></td>
<td>Sway</td>
<td>1</td>
<td>24</td>
</tr>
<tr>
<td>60</td>
<td>New Years Day</td>
<td></td>
<td>Malicevolence</td>
<td>1</td>
<td>41</td>
</tr>
<tr>
<td>61</td>
<td>Lauren Daigle</td>
<td></td>
<td>Highway to Home</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>62</td>
<td>Alessia Cara</td>
<td></td>
<td>Four Walls</td>
<td>1</td>
<td>31</td>
</tr>
<tr>
<td>63</td>
<td>X Ambassadors</td>
<td></td>
<td>VHS</td>
<td>1</td>
<td>15</td>
</tr>
<tr>
<td>64</td>
<td>Rae Sremmurd</td>
<td></td>
<td>SremmLife</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>65</td>
<td>Maroon 5</td>
<td></td>
<td>V</td>
<td>1</td>
<td>58</td>
</tr>
</tbody>
</table>

Data for week of 10.24.2015
No other drummer has impacted jazz and popular music like STEVE GADD. Nobody.

“IT'S a given that any Gadd project will groove. 70 Strong offers more; a confidence and mutual trust that exudes patience, warmth and openness” —Jeff Potter, Downbeat

Produced by Steve Gadd www.bfmjazz.com

A stunning new big band project by one of the most treasured composers and arrangers of our time.

PATRICK WILLIAMS HOME SUITE HOME

FEATURING
PATTI AUSTIN · FRANK SINATRA JR.
TIERNEY SUTTON · DAVE GRUSIN · TOM SCOTT
ARTURO SANDOVAL · PETER ERSKINE

PRODUCED BY PATRICK WILLIAMS AND JASON LEE
RECORDED BY AL SCHMITT, STEVE GENEWICK, JASON LEE
MIXED BY AL SCHMITT
WWW.PATRICKWILLIAMS.COM
WWW.BFMJAZZ.COM

“Across genres, we’ve seen great ROI. When data and music affinity combine, good things happen - Bandsintown powers that.”

Bandsintown Promoter is the first self-serve email marketing platform for promoters to spread the word about their events both locally and by affinity artists. Through our portal, you can directly alert fans who are most likely to buy tickets and attend shows.

Get Started at promoters.bandsintown.com
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS ON CHART</th>
<th>WEEKLY SALES</th>
<th>TOTAL SALES</th>
</tr>
</thead>
<tbody>
<tr>
<td>108</td>
<td>Welcome To Cam Country (EP)</td>
<td>CAM</td>
<td>13</td>
<td>2,597</td>
<td>2,597</td>
</tr>
<tr>
<td>144</td>
<td>Trigga</td>
<td>TREY SONGZ</td>
<td>6</td>
<td>2,697</td>
<td>2,697</td>
</tr>
<tr>
<td>113</td>
<td>What I Think</td>
<td>ADDELL</td>
<td>2</td>
<td>2,422</td>
<td>2,422</td>
</tr>
<tr>
<td>131</td>
<td>Wilder Mind</td>
<td>MUMFORD &amp; SONS</td>
<td>23</td>
<td>2,211</td>
<td>2,211</td>
</tr>
<tr>
<td>111</td>
<td>Crash My Party</td>
<td>LUKE BRYAN</td>
<td>133</td>
<td>2,056</td>
<td>2,056</td>
</tr>
<tr>
<td>123</td>
<td>Thrive</td>
<td>CASTING CROWNS</td>
<td>46</td>
<td>2,186</td>
<td>2,186</td>
</tr>
<tr>
<td>129</td>
<td>Empire: Original Soundtrack From Season I</td>
<td>SOULFLY</td>
<td>28</td>
<td>2,075</td>
<td>2,075</td>
</tr>
<tr>
<td>126</td>
<td>Start Here</td>
<td>MADDIE &amp; TAE</td>
<td>7</td>
<td>2,166</td>
<td>2,166</td>
</tr>
<tr>
<td>122</td>
<td>Brave New World</td>
<td>AMANDA COOK</td>
<td>6</td>
<td>2,186</td>
<td>2,186</td>
</tr>
<tr>
<td>133</td>
<td>Greatest Hits</td>
<td>FOO FIGHTERS</td>
<td>11</td>
<td>2,374</td>
<td>2,374</td>
</tr>
<tr>
<td>128</td>
<td>Doo-Wops &amp; Hooligans</td>
<td>BRUNO MARS</td>
<td>247</td>
<td>2,266</td>
<td>2,266</td>
</tr>
<tr>
<td>146</td>
<td>Fifty Shades Of Grey</td>
<td>SOUNDTRACK</td>
<td>35</td>
<td>2,352</td>
<td>2,352</td>
</tr>
<tr>
<td>110</td>
<td>1000 Forms Of Fear</td>
<td>SIA</td>
<td>63</td>
<td>2,096</td>
<td>2,096</td>
</tr>
<tr>
<td>148</td>
<td>Fight Song (EP)</td>
<td>RACHEL PLATTEN</td>
<td>22</td>
<td>2,146</td>
<td>2,146</td>
</tr>
<tr>
<td>149</td>
<td>Red</td>
<td>TAYLOR SWIFT</td>
<td>130</td>
<td>1,941</td>
<td>1,941</td>
</tr>
<tr>
<td>102</td>
<td>Dark Before Dawn</td>
<td>BREAKING BENJAMIN</td>
<td>16</td>
<td>2,067</td>
<td>2,067</td>
</tr>
<tr>
<td>78</td>
<td>Repentless</td>
<td>SLAYER</td>
<td>4</td>
<td>2,175</td>
<td>2,175</td>
</tr>
<tr>
<td>119</td>
<td>Here’s To The Good Times</td>
<td>FLORIDA GEORGIA LINE</td>
<td>49</td>
<td>2,245</td>
<td>2,245</td>
</tr>
<tr>
<td>126</td>
<td>“Greatest Hits: Decade #1”</td>
<td>CARRIE UNDERWOOD</td>
<td>44</td>
<td>2,199</td>
<td>2,199</td>
</tr>
<tr>
<td>129</td>
<td>“Changes To Our Greatest Hits”</td>
<td>PHILADELPHIA BONYHALL</td>
<td>22</td>
<td>2,245</td>
<td>2,245</td>
</tr>
<tr>
<td>128</td>
<td>Greatest Hits So Far...</td>
<td>JAC ZUCCHERI BAND</td>
<td>48</td>
<td>2,204</td>
<td>2,204</td>
</tr>
<tr>
<td>138</td>
<td>Black Rose</td>
<td>TYRESE</td>
<td>13</td>
<td>2,130</td>
<td>2,130</td>
</tr>
<tr>
<td>117</td>
<td>My Everything</td>
<td>ARIANA GRANDE</td>
<td>59</td>
<td>2,146</td>
<td>2,146</td>
</tr>
<tr>
<td>91</td>
<td>Straight Outta Compton</td>
<td>N.W.A.</td>
<td>92</td>
<td>2,154</td>
<td>2,154</td>
</tr>
<tr>
<td>116</td>
<td>Pain Killer</td>
<td>LITTLE BIG TOWN</td>
<td>7</td>
<td>2,075</td>
<td>2,075</td>
</tr>
<tr>
<td>123</td>
<td>“The Hits”</td>
<td>EMINEM</td>
<td>262</td>
<td>2,266</td>
<td>2,266</td>
</tr>
<tr>
<td>104</td>
<td>Smoke + Mirrors</td>
<td>IMAGINE DRAGONS</td>
<td>34</td>
<td>2,221</td>
<td>2,221</td>
</tr>
<tr>
<td>129</td>
<td>It Was You</td>
<td>K CAMP</td>
<td>5</td>
<td>2,186</td>
<td>2,186</td>
</tr>
<tr>
<td>141</td>
<td>Night In New York</td>
<td>CHASE RICE</td>
<td>58</td>
<td>2,199</td>
<td>2,199</td>
</tr>
<tr>
<td>133</td>
<td>“Just As I Am”</td>
<td>BRANTLEY GILBERT</td>
<td>73</td>
<td>2,186</td>
<td>2,186</td>
</tr>
<tr>
<td>170</td>
<td>Coming Home</td>
<td>LEON BRIDGES</td>
<td>131</td>
<td>2,186</td>
<td>2,186</td>
</tr>
<tr>
<td>160</td>
<td>“The Essential Michael Jackson”</td>
<td>MICHAEL JACKSON</td>
<td>130</td>
<td>2,186</td>
<td>2,186</td>
</tr>
<tr>
<td>135</td>
<td>“Gambles, Dollas, N Long Johns”</td>
<td>GARY CLARK JR.</td>
<td>262</td>
<td>2,266</td>
<td>2,266</td>
</tr>
<tr>
<td>191</td>
<td>“Black &amp; Blue”</td>
<td>KELSEA BALLERINI</td>
<td>257</td>
<td>2,221</td>
<td>2,221</td>
</tr>
<tr>
<td>177</td>
<td>“The First Time”</td>
<td>KELSEA BALLERINI</td>
<td>31</td>
<td>2,146</td>
<td>2,146</td>
</tr>
<tr>
<td>159</td>
<td>Cole Swindell</td>
<td>COLE SWINDELL</td>
<td>55</td>
<td>2,221</td>
<td>2,221</td>
</tr>
<tr>
<td>168</td>
<td>“The Big Revival”</td>
<td>KENNY CHESSNEY</td>
<td>28</td>
<td>2,199</td>
<td>2,199</td>
</tr>
<tr>
<td>180</td>
<td>Frozen</td>
<td>SOUNDBLACK</td>
<td>98</td>
<td>2,199</td>
<td>2,199</td>
</tr>
<tr>
<td>167</td>
<td>Wanted On Voyage</td>
<td>GEORGE EZRA</td>
<td>37</td>
<td>2,199</td>
<td>2,199</td>
</tr>
<tr>
<td>139</td>
<td>The Essential Michael Jackson</td>
<td>STEVIE WONDER</td>
<td>32</td>
<td>2,199</td>
<td>2,199</td>
</tr>
<tr>
<td>141</td>
<td>The Essential Collection</td>
<td>VARIOUS ARTISTS</td>
<td>30</td>
<td>2,266</td>
<td>2,266</td>
</tr>
<tr>
<td>138</td>
<td>Long Live.A$AP</td>
<td>A$AP ROCKY</td>
<td>50</td>
<td>2,186</td>
<td>2,186</td>
</tr>
<tr>
<td>190</td>
<td>Big Machine</td>
<td>VARIOUS ARTISTS</td>
<td>38</td>
<td>2,266</td>
<td>2,266</td>
</tr>
<tr>
<td>169</td>
<td>“The Essential”</td>
<td>EMINEM</td>
<td>108</td>
<td>2,221</td>
<td>2,221</td>
</tr>
<tr>
<td>187</td>
<td>AM</td>
<td>ARCTIC MONKEYS</td>
<td>179</td>
<td>2,266</td>
<td>2,266</td>
</tr>
<tr>
<td>176</td>
<td>“Greatest Hits”</td>
<td>BILLY JOEL</td>
<td>192</td>
<td>2,266</td>
<td>2,266</td>
</tr>
<tr>
<td>175</td>
<td>“Greatest Hits”</td>
<td>BILLY JOEL</td>
<td>187</td>
<td>2,266</td>
<td>2,266</td>
</tr>
<tr>
<td>174</td>
<td>“The Essential Billy Joel”</td>
<td>BILLY JOEL</td>
<td>172</td>
<td>2,266</td>
<td>2,266</td>
</tr>
<tr>
<td>173</td>
<td>“Essential Vol. 2”</td>
<td>ARRESTED DEVELOPMENT</td>
<td>167</td>
<td>2,266</td>
<td>2,266</td>
</tr>
<tr>
<td>172</td>
<td>“The Essential”</td>
<td>ARRESTED DEVELOPMENT</td>
<td>162</td>
<td>2,266</td>
<td>2,266</td>
</tr>
<tr>
<td>171</td>
<td>“The Essential”</td>
<td>ARRESTED DEVELOPMENT</td>
<td>157</td>
<td>2,266</td>
<td>2,266</td>
</tr>
<tr>
<td>170</td>
<td>“The Essential”</td>
<td>ARRESTED DEVELOPMENT</td>
<td>152</td>
<td>2,266</td>
<td>2,266</td>
</tr>
<tr>
<td>169</td>
<td>“The Essential”</td>
<td>ARRESTED DEVELOPMENT</td>
<td>147</td>
<td>2,266</td>
<td>2,266</td>
</tr>
<tr>
<td>168</td>
<td>“The Essential”</td>
<td>ARRESTED DEVELOPMENT</td>
<td>142</td>
<td>2,266</td>
<td>2,266</td>
</tr>
</tbody>
</table>

**SEVENDUST** is one of the 10 top set still eludes Sevendust, despite 13 entries. **Kill the Flaw** is one of six new rock albums that start in the chart’s top 30. –K.C.
YOUR ACADEMY

YOU SET THE GRAMMY® STANDARD

First-round ballots are due November 4.
Q&A
Deafheaven’s George Clarke

Your third album, New Bermuda, which bows at No. 63 on the Billboard 200 and No. 36 on the Top Album Sales chart, unites black and death metal with melodic, drifting passages. Why does that mix appeal to you?

We wanted things that were equally frustrating or depressing as they can be something that you learn from or that’s even uplifting toward the end.

You and guitarist Kerry McCoy dealt with significant debt following your debut album, Roads to Judah, by living with six other people in an apartment. Why didn’t you end Deafheaven?

Everything else around just ended up being background noise to what our ultimate goal was, which was to live comfortably doing music, and so we just persevered.

Deafheaven has been described as “dark gaze.”

Oh, I don’t know. When it comes to creating and naming genres, it isn’t really our job. Whatever makes things easiest for people. It can be a little overwhelming sometimes. I don’t understand why people put us on a pedestal on occasion, but as long as it’s healthy and creates interest, it doesn’t bother me at all.

—Christa Tius

October 25, 2015
KNOW YOUR FANS

Discover your most valuable consumers and monetize their fanship with NIELSEN MUSIC 360

CONTACT KNOW@NIELSEN.COM TO GET THE NIELSEN MUSIC 360 REPORT

WWW.NIELSEN.COM/MUSIC360

THE DEFINITIVE STUDY OF U.S MUSIC FANS
**Lavato, Gomez Surge To The Top**

Demi Lavato’s “Confident” struts in at No. 1 on Billboard’s Twitter Top Tracks, giving the pop star her second straight No. 1. Prior single “Cool for the Summer” crowned the July 25 chart. “Confident” rises thanks to the buzz generated by the release of its music video on Oct. 9. The action-packed clip stars actress Michelle Rodriguez and was directed by Robert Rodriguez. The video has picked up more than 6.3 million global views on YouTube through Oct. 13. Meanwhile, Lavato scores another top five hit as “Stone Cold” enters at No. 4. In an interview with Complex, the singer expressed hope that it would produce her first Grammy nod. “I just want to be nominated for one,” said Lavato. “That was a huge goal for the album.” Both songs appear on Lavato’s album Confident, which arrived on Oct. 16. Elsewhere, Selena Gomez’s Revival release on Oct. 9 leads to several of its album cuts populating the chart. Seven new tracks enter the survey, led by “Kill Em With Kindness” at No. 25. The set’s previous releases also benefit from Twitter excitement, as new single “Same Old Love” rakes in 12-13 and lead single “Good For You” (featuring ASAP Rocky) darts 34-19. The arrival of Revival powers Gomez’s Twitter mentions (825,000) and reactions (469,000) for the week ending Oct. 11, according to Next Big Sound, with surges of 270 and 544 percent, respectively. That helps Gomez rise 9-3 on the Social 50 chart.

—Trevor Anderson

---

**Weekly Top Tracks**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>No. of SHS</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONFIDENT</td>
<td>Demi Lovato</td>
<td>4</td>
</tr>
<tr>
<td>HEY EVERYBODY!</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>WHAT DO YOU MEAN?</td>
<td>Justin Bieber</td>
<td>11</td>
</tr>
<tr>
<td>STONE COLD</td>
<td>Demi Lovato</td>
<td>1</td>
</tr>
<tr>
<td>DRAG ME DOWN</td>
<td></td>
<td>11</td>
</tr>
<tr>
<td>WAKE UP</td>
<td>The Vamps</td>
<td>3</td>
</tr>
<tr>
<td>JET BLACK HEART</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>PERFECT</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>INFINITY</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>ACT MY AGE</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>DROWN</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>SAME OLD LOVE</td>
<td>Selena Gomez</td>
<td>5</td>
</tr>
<tr>
<td>FOCUS</td>
<td>Ariana Grande</td>
<td>1</td>
</tr>
<tr>
<td>FLY AWAY</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>STITCHES</td>
<td>Shawn Mendes</td>
<td>19</td>
</tr>
<tr>
<td>CAN I</td>
<td>Drake Feat.</td>
<td>2</td>
</tr>
<tr>
<td>THE HILLS</td>
<td></td>
<td>20</td>
</tr>
<tr>
<td>COOL FOR THE SUMMER</td>
<td>Demi Lovato</td>
<td>15</td>
</tr>
<tr>
<td>GOOD FOR YOU</td>
<td>Selena Gomez</td>
<td>17</td>
</tr>
<tr>
<td>WORTH IT</td>
<td>Fifth Harmony Feat. Kid Ink</td>
<td>32</td>
</tr>
<tr>
<td>WILDEST DREAMS</td>
<td>Taylor Swift</td>
<td>9</td>
</tr>
<tr>
<td>SEE YOU AGAIN</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>ANOTHER LONELY NIGHT</td>
<td>Adam Lambert</td>
<td>1</td>
</tr>
<tr>
<td>BROKENHEARTED</td>
<td>Kalin &amp; Myles</td>
<td>2</td>
</tr>
<tr>
<td>KILL EM WITH KINDNESS</td>
<td>Selena Gomez</td>
<td>1</td>
</tr>
<tr>
<td>NOBODY</td>
<td>Selena Gomez</td>
<td>1</td>
</tr>
<tr>
<td>BODY HEAT</td>
<td>Selena Gomez</td>
<td>1</td>
</tr>
<tr>
<td>LOCKED AWAY</td>
<td>R. City Feat. Adam Levine</td>
<td>8</td>
</tr>
<tr>
<td>HANDS TO MYSELF</td>
<td>Selena Gomez</td>
<td>1</td>
</tr>
<tr>
<td>SURVIVORS</td>
<td>Selena Gomez</td>
<td>1</td>
</tr>
<tr>
<td>COLOGNE</td>
<td>Selena Gomez</td>
<td>1</td>
</tr>
<tr>
<td>LOVE ME</td>
<td>The 1975</td>
<td>1</td>
</tr>
<tr>
<td>ON MY MIND</td>
<td>Ellie Goulding</td>
<td>4</td>
</tr>
<tr>
<td>PHOTOGRAPH</td>
<td>Ed Sheeran</td>
<td>26</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>FLASHCUT</td>
<td>Jessie J</td>
<td>24</td>
</tr>
<tr>
<td>CAN’T FEEL MY FACE</td>
<td>The Weeknd</td>
<td>18</td>
</tr>
<tr>
<td>LEAN ON</td>
<td>Major Lazer &amp; DJ Snake Feat. MO</td>
<td>30</td>
</tr>
<tr>
<td>FIGHT SONG</td>
<td>Rachel Platten</td>
<td>19</td>
</tr>
<tr>
<td>BLACK MAGIC</td>
<td>Little Mix</td>
<td>18</td>
</tr>
<tr>
<td>CAN’T SLEEP LOVE</td>
<td>Pentatonix</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC TO WATCH BOYS</td>
<td>Lana Del Rey</td>
<td>5</td>
</tr>
<tr>
<td>ZERO</td>
<td>Chris Brown</td>
<td>4</td>
</tr>
<tr>
<td>HOTLINE BLING</td>
<td>Drake</td>
<td>1</td>
</tr>
<tr>
<td>RISE</td>
<td>Selena Gomez</td>
<td>1</td>
</tr>
<tr>
<td>SHE’S KINDA HOT</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>KISS ME</td>
<td>Olly Murs</td>
<td>1</td>
</tr>
<tr>
<td>HIGH BY THE BEACH</td>
<td>Lana Del Rey</td>
<td>8</td>
</tr>
<tr>
<td>SOBER</td>
<td>Childish Gambino</td>
<td>4</td>
</tr>
</tbody>
</table>

**Emerging Artists**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>No. of SHS</th>
</tr>
</thead>
<tbody>
<tr>
<td>FORBIDDEN KNOWLEDGE</td>
<td>Wiz Khalifa Feat. Nicki Minaj</td>
<td>30</td>
</tr>
<tr>
<td>DESSERT</td>
<td>Dawn</td>
<td>15</td>
</tr>
<tr>
<td>SONG ME (LIVE AT MIDNIGHT)</td>
<td>Nicki Minaj Feat. Jhene Aiko</td>
<td>24</td>
</tr>
<tr>
<td>COLD STAIRS</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>FIGHT</td>
<td>Nicolas Jaar</td>
<td>1</td>
</tr>
<tr>
<td>YOUR LOVE</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>LA GOIZAIZA</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>LIPSTICK</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>DON’T WORRY</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>BALL IS LIFE</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>BILLS</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>ADORE</td>
<td></td>
<td>13</td>
</tr>
<tr>
<td>DRAMA</td>
<td></td>
<td>13</td>
</tr>
<tr>
<td>DOING THE RIGHT THING</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>NO WORDS</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>BABY I</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>SLAUGHTERHOUSE</td>
<td></td>
<td>25</td>
</tr>
<tr>
<td>REWIND</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>WALK</td>
<td></td>
<td>56</td>
</tr>
<tr>
<td>STAY A LITTLE LONGER</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>SOME THINGS NEVER CHANGE</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>MINING</td>
<td></td>
<td>13</td>
</tr>
<tr>
<td>WHIP IT</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>WISH YOU WERE MINE</td>
<td></td>
<td>14</td>
</tr>
<tr>
<td>DEAD FRIENDS</td>
<td></td>
<td>35</td>
</tr>
<tr>
<td>CIGARETTE SONG</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>DADDY</td>
<td></td>
<td>11</td>
</tr>
<tr>
<td>ELECTRIC LOVE</td>
<td></td>
<td>11</td>
</tr>
<tr>
<td>DEEP LOW</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>OPEN SEASON</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>LOSE IT</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>PARTY 101</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>WAKE UP CALL</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>MOVE LIKE THIS</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>STAND BY YOU</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>ALL WE DO</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>KYLIE JENNER</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>CHANGE</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>ALIVE</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>ALL TIME LOW</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>DEAD BODY</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>WALKED IN</td>
<td></td>
<td>3</td>
</tr>
</tbody>
</table>

**Social 50**

Justin Bieber extends his record run of 117 consecutive weeks at No. 1 on the Social 50 as he posts a 10 percent gain in chart points for the week ending Oct. 11. After sharing the cover art of his new album Purpose (due Nov. 13) on Instagram, he added nearly 29 million hearts (likes) and comments (a 67 percent increase) during the week, according to Next Big Sound. The art was revealed one photo at a time in a nine-part reveal on Oct. 9. He also adds nearly 473,000 followers on Instagram, where he shared multiple photos during the tracking week (Oct. 5-11) racking up more than 1 million hearts each, including a few pictures from his vacation in Bora Bora. On Oct. 11, Bieber shared a short videoclip of some choreography with the caption “Is it Too Late To Say I’m Sorry Now?” — presumably a song title on the forthcoming album. Further down the list, rock band The 1975 debut at No. 33. The British act announced on Oct. 8 that its second studio album, It’s A Sin When You Sleap for You Are So Beautiful Yet So Unaware of It, is due in February 2016. That announcement, along with the debut of new song “Love Me” on BBC Radio 1, earned the group 89,000 Twitter reactions as well as 50,000 mentions on the platform, where The 1975 spent 14 days counting down to the news. The band also collects 1.2 million Instagram reactions with the single’s artwork totaling nearly 82,000 hearts.

—Emily White
OCTOBER 21, 2015 THROUGH FEBRUARY 15, 2016

WWW.GRAMMYMUSEUM.ORG
# Music Charts

### Social 50™

<table>
<thead>
<tr>
<th>#</th>
<th>Sheet Music Title</th>
<th>Artist(s)</th>
<th>Publisher/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Jesus Bieber</td>
<td>Justin Bieber</td>
<td>RCA SBK/REVENGE/REGENCY MUSIC</td>
</tr>
<tr>
<td>2</td>
<td>S 5 Seconds Of Summer</td>
<td>5 Seconds Of Summer</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>3</td>
<td>Selena Gomez</td>
<td>Selena Gomez</td>
<td>Sony Records A/B</td>
</tr>
<tr>
<td>4</td>
<td>Ariana Grande</td>
<td>Ariana Grande</td>
<td>REVENGE/REGENCY MUSIC</td>
</tr>
<tr>
<td>5</td>
<td>Taylor Swift</td>
<td>Taylor Swift</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>6</td>
<td>Demi Lovato</td>
<td>Demi Lovato</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>7</td>
<td>One Direction</td>
<td>One Direction</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>8</td>
<td>Shawn Mendes</td>
<td>Shawn Mendes</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>9</td>
<td>Niki Minaj</td>
<td>Niki Minaj</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>10</td>
<td>Drake</td>
<td>Drake</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>11</td>
<td>Becky G</td>
<td>Becky G</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>12</td>
<td>Fifth Harmony</td>
<td>Fifth Harmony</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>13</td>
<td>ED Sheeran</td>
<td>ED Sheeran</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>14</td>
<td>The Weeknd</td>
<td>The Weeknd</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>15</td>
<td>Little Mix</td>
<td>Little Mix</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>16</td>
<td>Ellie Goulding</td>
<td>Ellie Goulding</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>17</td>
<td>Snoop Dogg</td>
<td>Snoop Dogg</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>18</td>
<td>Eminem</td>
<td>Eminem</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>19</td>
<td>LUCY HALE</td>
<td>LUCY HALE</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>20</td>
<td>Skrillex</td>
<td>Skrillex</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>21</td>
<td>J J Project</td>
<td>J J Project</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>22</td>
<td>Jennifer Lopez</td>
<td>Jennifer Lopez</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
</tbody>
</table>

### Mainstream Top 40™

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fight Song</td>
<td>Rachel Platten</td>
<td>RCA SBK/REVENGE/REGENCY MUSIC</td>
</tr>
<tr>
<td>2</td>
<td>Shut Up And Dance</td>
<td>Walk The Moon</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>3</td>
<td>Honey, I'm Good</td>
<td>Andy Grammer</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>4</td>
<td>Sugar</td>
<td>Maroon 5</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>5</td>
<td>THINKING OUT LOUD</td>
<td>Ed Sheeran</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>6</td>
<td>Style</td>
<td>Taylor Swift</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>7</td>
<td>Love Me Like You Do</td>
<td>Ellie Goulding</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>8</td>
<td>Want To Want Me</td>
<td>Jason Derulo</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>9</td>
<td>Uptown Funk</td>
<td>Mark Ronson feat. Bruno Mars</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
</tbody>
</table>

### Rhythm™

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>What Do You Mean</td>
<td>Justin Bieber</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>2</td>
<td>I'm Not The Only One</td>
<td>Sam Smith</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>3</td>
<td>Sugar</td>
<td>Maroon 5</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>4</td>
<td>Thinking Out Loud</td>
<td>Ed Sheeran</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>5</td>
<td>Style</td>
<td>Taylor Swift</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>6</td>
<td>Love Me Like You Do</td>
<td>Ellie Goulding</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>7</td>
<td>Want To Want Me</td>
<td>Jason Derulo</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
</tbody>
</table>

### Pop/Rhythm/Adult

### Social 50™

<table>
<thead>
<tr>
<th>#</th>
<th>Sheet Music Title</th>
<th>Artist(s)</th>
<th>Publisher/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>Songs That You Used To Know</td>
<td>Adele</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>25</td>
<td>Havana</td>
<td>Camila Cabello</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>26</td>
<td>Boo</td>
<td>Sam Smith</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>27</td>
<td>Cool For The Summer</td>
<td>Demi Lovato</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
</tbody>
</table>

### Mainstream Top 40™

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fight Song</td>
<td>Rachel Platten</td>
<td>RCA SBK/REVENGE/REGENCY MUSIC</td>
</tr>
<tr>
<td>2</td>
<td>Shut Up And Dance</td>
<td>Walk The Moon</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>3</td>
<td>Honey, I'm Good</td>
<td>Andy Grammer</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>4</td>
<td>Sugar</td>
<td>Maroon 5</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>5</td>
<td>THINKING OUT LOUD</td>
<td>Ed Sheeran</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>6</td>
<td>Style</td>
<td>Taylor Swift</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>7</td>
<td>Love Me Like You Do</td>
<td>Ellie Goulding</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>8</td>
<td>Want To Want Me</td>
<td>Jason Derulo</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
</tbody>
</table>

### Rhythm™

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>What Do You Mean</td>
<td>Justin Bieber</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>2</td>
<td>I'm Not The Only One</td>
<td>Sam Smith</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>3</td>
<td>Sugar</td>
<td>Maroon 5</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>4</td>
<td>Thinking Out Loud</td>
<td>Ed Sheeran</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>5</td>
<td>Style</td>
<td>Taylor Swift</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
</tbody>
</table>

### Pop/Rhythm/Adult

### Social 50™

<table>
<thead>
<tr>
<th>#</th>
<th>Sheet Music Title</th>
<th>Artist(s)</th>
<th>Publisher/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>Songs That You Used To Know</td>
<td>Adele</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>25</td>
<td>Havana</td>
<td>Camila Cabello</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>26</td>
<td>Boo</td>
<td>Sam Smith</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>27</td>
<td>Cool For The Summer</td>
<td>Demi Lovato</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
</tbody>
</table>
JOIN OUR MUSIC, FILM AND ENTERTAINMENT INDUSTRY AT CITY OF HOPE'S 2015 SPIRIT OF LIFE® GALA NOVEMBER 5, 2015 | SANTA MONICA CIVIC | 7PM

HOPE IS UNIVERSAL

Honoring
LUCIAN GRAINGE CBE
Chairman and CEO
Universal Music Group

A CELEBRATION WITH COCKTAILS, CONVERSATION AND GOURMET CUISINE. Tickets are selling quickly, purchase your ticket today! For sponsorship opportunities or ticket information, contact Gabriela Giannelli at mfei@coh.org or 626-218-6313.

cityofhope.org/mfei-spirit
### HOT COUNTRY SONGS™

<table>
<thead>
<tr>
<th>#1 WKS</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>37</td>
<td>Thomas Rhett</td>
<td>Die a Happy Man</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>36</td>
<td>Dierks Bentley</td>
<td>What the Hell</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>35</td>
<td>Thomas Rhett</td>
<td>Life is a Highway</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>34</td>
<td>Carrie Underwood</td>
<td>Love You Like I Used To</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>33</td>
<td>Sam Hunt</td>
<td>You Make It Feel Like Love</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>32</td>
<td>Thomas Rhett</td>
<td>Craving You</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>31</td>
<td>Dierks Bentley</td>
<td>From a Corner</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>30</td>
<td>Carrie Underwood</td>
<td>Make You Miss Me (I'm Drunk)</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>29</td>
<td>Thomas Rhett</td>
<td>Get it Right</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>28</td>
<td>Sam Hunt</td>
<td>We're Going Out</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>27</td>
<td>Dierks Bentley</td>
<td>Drunk on You</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>26</td>
<td>Sam Hunt</td>
<td>South Bound</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>25</td>
<td>Dierks Bentley</td>
<td>They Don't Know You're Wrong</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>24</td>
<td>Sam Hunt</td>
<td>Wildflower</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>23</td>
<td>Dierks Bentley</td>
<td>Backroad Girl</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>22</td>
<td>Thomas Rhett</td>
<td>Get It Together</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>21</td>
<td>Sam Hunt</td>
<td>Runaway</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>20</td>
<td>Dierks Bentley</td>
<td>Certified screws</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>19</td>
<td>Sam Hunt</td>
<td>We're Getting Saved</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>18</td>
<td>Dierks Bentley</td>
<td>I Thought She Said</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>17</td>
<td>Sam Hunt</td>
<td>Big &amp; Rich</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>16</td>
<td>Dierks Bentley</td>
<td>Maybe It Was Just You</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>15</td>
<td>Sam Hunt</td>
<td>Breakin' Up Bicycles</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>14</td>
<td>Dierks Bentley</td>
<td>Where the sidewalk ends</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>13</td>
<td>Sam Hunt</td>
<td>Talkin' Bout a Broken Heart</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>12</td>
<td>Dierks Bentley</td>
<td>Wild West Cowboy</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>11</td>
<td>Sam Hunt</td>
<td>One For You</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>10</td>
<td>Dierks Bentley</td>
<td>My Day</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>9</td>
<td>Sam Hunt</td>
<td>Southern Girl</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>8</td>
<td>Dierks Bentley</td>
<td>Hard to Forget</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>7</td>
<td>Sam Hunt</td>
<td>Here Today Gone Tomorrow</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>6</td>
<td>Dierks Bentley</td>
<td>We're Gonna Hold On</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>5</td>
<td>Sam Hunt</td>
<td>Runaway</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>4</td>
<td>Dierks Bentley</td>
<td>Dark horse</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>3</td>
<td>Sam Hunt</td>
<td>Walkaway</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>2</td>
<td>Dierks Bentley</td>
<td>We're Gonna Hold On</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>1</td>
<td>Sam Hunt</td>
<td>Runaway</td>
<td>MCA/Imagine</td>
</tr>
</tbody>
</table>

### TOP COUNTRY ALBUMS™

<table>
<thead>
<tr>
<th>#1 WKS</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>Kacey Musgraves</td>
<td>Golden Hour</td>
<td>Republic/WMN</td>
</tr>
<tr>
<td>11</td>
<td>Carrie Underwood</td>
<td>Storyteller</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>10</td>
<td>Tim McGraw</td>
<td>Set This Circus Down</td>
<td>Republic/WMN</td>
</tr>
<tr>
<td>9</td>
<td>Jason Aldean</td>
<td>They Don't Know You're Wrong</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>8</td>
<td>Dierks Bentley</td>
<td>What the Hell</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>7</td>
<td>Thomas Rhett</td>
<td>Life is a Highway</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>6</td>
<td>Sam Hunt</td>
<td>You Make It Feel Like Love</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>5</td>
<td>Thomas Rhett</td>
<td>Craving You</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>4</td>
<td>Dierks Bentley</td>
<td>From a Corner</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>3</td>
<td>Sam Hunt</td>
<td>We're Going Out</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>2</td>
<td>Dierks Bentley</td>
<td>They Don't Know You're Wrong</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>1</td>
<td>Sam Hunt</td>
<td>Wildflower</td>
<td>MCA/Imagine</td>
</tr>
</tbody>
</table>

### COUNTRY AIRPLAY™

<table>
<thead>
<tr>
<th>#1 WKS</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>37</td>
<td>Dierks Bentley</td>
<td>What the Hell</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>36</td>
<td>Thomas Rhett</td>
<td>Life is a Highway</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>35</td>
<td>Thomas Rhett</td>
<td>Get it Right</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>34</td>
<td>Carrie Underwood</td>
<td>Make You Miss Me (I'm Drunk)</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>33</td>
<td>Sam Hunt</td>
<td>You Make It Feel Like Love</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>32</td>
<td>Dierks Bentley</td>
<td>From a Corner</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>31</td>
<td>Sam Hunt</td>
<td>Runaway</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>30</td>
<td>Dierks Bentley</td>
<td>They Don't Know You're Wrong</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>29</td>
<td>Sam Hunt</td>
<td>Big &amp; Rich</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>28</td>
<td>Dierks Bentley</td>
<td>Maybe It Was Just You</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>27</td>
<td>Sam Hunt</td>
<td>One For You</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>26</td>
<td>Dierks Bentley</td>
<td>Southern Girl</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>25</td>
<td>Sam Hunt</td>
<td>Here Today Gone Tomorrow</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>24</td>
<td>Dierks Bentley</td>
<td>We're Gonna Hold On</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>23</td>
<td>Sam Hunt</td>
<td>Runaway</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>22</td>
<td>Dierks Bentley</td>
<td>Dark horse</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>21</td>
<td>Sam Hunt</td>
<td>We're Gonna Hold On</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>20</td>
<td>Dierks Bentley</td>
<td>We're Gonna Hold On</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>19</td>
<td>Sam Hunt</td>
<td>Runaway</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>18</td>
<td>Dierks Bentley</td>
<td>We're Gonna Hold On</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>17</td>
<td>Sam Hunt</td>
<td>Runaway</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>16</td>
<td>Dierks Bentley</td>
<td>They Don't Know You're Wrong</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>15</td>
<td>Sam Hunt</td>
<td>Runaway</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>14</td>
<td>Dierks Bentley</td>
<td>They Don't Know You're Wrong</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>13</td>
<td>Sam Hunt</td>
<td>Runaway</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>12</td>
<td>Dierks Bentley</td>
<td>They Don't Know You're Wrong</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>11</td>
<td>Sam Hunt</td>
<td>Runaway</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>10</td>
<td>Dierks Bentley</td>
<td>They Don't Know You're Wrong</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>9</td>
<td>Sam Hunt</td>
<td>Runaway</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>8</td>
<td>Dierks Bentley</td>
<td>They Don't Know You're Wrong</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>7</td>
<td>Sam Hunt</td>
<td>Runaway</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>6</td>
<td>Dierks Bentley</td>
<td>They Don't Know You're Wrong</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>5</td>
<td>Sam Hunt</td>
<td>Runaway</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>4</td>
<td>Dierks Bentley</td>
<td>They Don't Know You're Wrong</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>3</td>
<td>Sam Hunt</td>
<td>Runaway</td>
<td>MCA/Imagine</td>
</tr>
<tr>
<td>2</td>
<td>Dierks Bentley</td>
<td>They Don't Know You're Wrong</td>
<td>Capitol/FSR</td>
</tr>
<tr>
<td>1</td>
<td>Sam Hunt</td>
<td>Runaway</td>
<td>MCA/Imagine</td>
</tr>
</tbody>
</table>
THANK YOU
FOR MAKING THIS YEAR’S GALA
A HUGE SUCCESS!

T.J. MARTELL TOP 40
FOUNDATION
GALA
COMMEMORATING THE FOUNDATION’S GREATEST HITS 1975 – 2015

HONORING

JOHN AMATO
Billboard
SPIRIT OF EXCELLENCE AWARD

WALLY GANZI
The Palm Restaurants
LIFETIME BUSINESS LEADERSHIP AWARD

BRUCE BOZZI, SR.
The Palm Restaurants
LIFETIME BUSINESS LEADERSHIP AWARD

JANICE MIN
Billboard
SPIRIT OF EXCELLENCE AWARD

DINESH PALIWAL
HARMAN International
MUSIC INNOVATION AWARD

WALLY GANZI
The Palm Restaurants
LIFETIME BUSINESS LEADERSHIP AWARD

JANICE MIN
Billboard
SPIRIT OF EXCELLENCE AWARD

JOHN VARVATOS
CULTURAL ICON AWARD

PRESENTED BY
HARMAN

SPECIAL GUEST HOSTS:
ORIGINAL MTV VJs
NINA BLACKWOOD
MARK GOODMAN
ALAN HUNTER
# HOT ROCK SONGS

**Title** | Artist | Certification | Week On Chart | Week On Billboard
--- | --- | --- | --- | ---

**1** | Shut Up And Dance | Walk The Moon | 1 | 57
**2** | Centuries | The xx | 2 | 57
**3** | Fall Out Boy | Fall Out Boy | 3 | 29
**4** | Liar | Panic! at the Disco | 4 | 27
**5** | Fire And The Flood | Imagine Dragons | 5 | 26

**6** | Europa | Eagles of Death Metal | 6 | 18
**7** | Angels Fall Apart | My Chemical Romance | 7 | 17
**8** | Outta My Mind | WALK THE MOON | 8 | 16
**9** | Boys Like Girls | Boys Like Girls | 9 | 15

**10** | Sleepwalking | A Thousand Horses | 10 | 14
**11** | The Replacements Don't Tell Me What To Do | The Replacements | 11 | 13
**12** | Day YouQuit | Imagine Dragons | 12 | 12
**13** | Vices | Twenty One Pilots | 13 | 11

**14** | I Am | Daughtry | 14 | 11
**15** | Footsteps | OneRepublic | 15 | 10
**16** | Signs | Imagine Dragons | 16 | 9
**17** | Shoes | The Script | 17 | 8

**18** | Beautiful Girls | Imagine Dragons | 18 | 7
**19** | Your Love Is A Weapon | Fall Out Boy | 19 | 6
**20** | Gotta Get Out Of This Place | Foals | 20 | 5

# TOP ROCK ALBUMS

**Title** | Artist | Certification | Week On Chart | Week On Billboard
--- | --- | --- | --- | ---

**1** | Psychedelic Warrior | The War on Drugs | 1 | 36
**2** | Kill The Flaw | Sevendust | 2 | 31
**3** | Silence In The Snow | Trivium | 3 | 26
**4** | Condition Human | Queens of the Stone Age | 4 | 21
**5** | Holy Moly | Collective Soul | 5 | 17

**6** | Welcome To The Machine | Pink Floyd | 6 | 13
**7** | Every Open Eye | CHVRCHES | 7 | 9
**8** | Blurryface | Twenty One Pilots | 8 | 5
**9** | Every Open Eye | CHVRCHES | 9 | 5

**10** | Never Mind The Bollocks Here's The Sex Pistols | Sex Pistols | 10 | 4

**11** | Show Me Your Fangs | Twenty One Pilots | 11 | 4
**12** | Every Open Eye | CHVRCHES | 12 | 3
**13** | Can I Feel It | Black Sabbath | 13 | 3

**14** | Every Open Eye | CHVRCHES | 14 | 3

# TRIPLE A

**Title** | Artist | Certification | Week On Chart | Week On Billboard
--- | --- | --- | --- | ---

**1** | Numb | Linkin Park | 1 | 13
**2** | We Found Love | Rihanna | 2 | 7
**3** | We Found Love | Rihanna | 3 | 7

**4** | We Found Love | Rihanna | 4 | 7

**5** | We Found Love | Rihanna | 5 | 7

**6** | We Found Love | Rihanna | 6 | 7

**7** | We Found Love | Rihanna | 7 | 7

**8** | We Found Love | Rihanna | 8 | 7

**9** | We Found Love | Rihanna | 9 | 7

**10** | We Found Love | Rihanna | 10 | 7

**11** | We Found Love | Rihanna | 11 | 7

**12** | We Found Love | Rihanna | 12 | 7

**13** | We Found Love | Rihanna | 13 | 7

**14** | We Found Love | Rihanna | 14 | 7

**15** | We Found Love | Rihanna | 15 | 7

**16** | We Found Love | Rihanna | 16 | 7

**17** | We Found Love | Rihanna | 17 | 7

**18** | We Found Love | Rihanna | 18 | 7

**19** | We Found Love | Rihanna | 19 | 7

**20** | We Found Love | Rihanna | 20 | 7

**21** | We Found Love | Rihanna | 21 | 7

**22** | We Found Love | Rihanna | 22 | 7

**23** | We Found Love | Rihanna | 23 | 7

**24** | We Found Love | Rihanna | 24 | 7

**25** | We Found Love | Rihanna | 25 | 7

**26** | We Found Love | Rihanna | 26 | 7

**27** | We Found Love | Rihanna | 27 | 7

**28** | We Found Love | Rihanna | 28 | 7

**29** | We Found Love | Rihanna | 29 | 7

**30** | We Found Love | Rihanna | 30 | 7

**31** | We Found Love | Rihanna | 31 | 7

**32** | We Found Love | Rihanna | 32 | 7

**33** | We Found Love | Rihanna | 33 | 7

**34** | We Found Love | Rihanna | 34 | 7

**35** | We Found Love | Rihanna | 35 | 7

**36** | We Found Love | Rihanna | 36 | 7

**37** | We Found Love | Rihanna | 37 | 7

**38** | We Found Love | Rihanna | 38 | 7

**39** | We Found Love | Rihanna | 39 | 7

**40** | We Found Love | Rihanna | 40 | 7

**41** | We Found Love | Rihanna | 41 | 7

**42** | We Found Love | Rihanna | 42 | 7

**43** | We Found Love | Rihanna | 43 | 7

**44** | We Found Love | Rihanna | 44 | 7

**45** | We Found Love | Rihanna | 45 | 7

**46** | We Found Love | Rihanna | 46 | 7

**47** | We Found Love | Rihanna | 47 | 7

**48** | We Found Love | Rihanna | 48 | 7

**49** | We Found Love | Rihanna | 49 | 7

**50** | We Found Love | Rihanna | 50 | 7

**51** | We Found Love | Rihanna | 51 | 7

**52** | We Found Love | Rihanna | 52 | 7

**53** | We Found Love | Rihanna | 53 | 7

**54** | We Found Love | Rihanna | 54 | 7

**55** | We Found Love | Rihanna | 55 | 7

**56** | We Found Love | Rihanna | 56 | 7

**57** | We Found Love | Rihanna | 57 | 7

**58** | We Found Love | Rihanna | 58 | 7

**59** | We Found Love | Rihanna | 59 | 7

**60** | We Found Love | Rihanna | 60 | 7

**61** | We Found Love | Rihanna | 61 | 7

**62** | We Found Love | Rihanna | 62 | 7

**63** | We Found Love | Rihanna | 63 | 7

**64** | We Found Love | Rihanna | 64 | 7

**65** | We Found Love | Rihanna | 65 | 7

**66** | We Found Love | Rihanna | 66 | 7

**67** | We Found Love | Rihanna | 67 | 7

**68** | We Found Love | Rihanna | 68 | 7

**69** | We Found Love | Rihanna | 69 | 7

**70** | We Found Love | Rihanna | 70 | 7

**71** | We Found Love | Rihanna | 71 | 7

**72** | We Found Love | Rihanna | 72 | 7

**73** | We Found Love | Rihanna | 73 | 7

**74** | We Found Love | Rihanna | 74 | 7

**75** | We Found Love | Rihanna | 75 | 7

**76** | We Found Love | Rihanna | 76 | 7

**77** | We Found Love | Rihanna | 77 | 7

**78** | We Found Love | Rihanna | 78 | 7

**79** | We Found Love | Rihanna | 79 | 7

**80** | We Found Love | Rihanna | 80 | 7

**81** | We Found Love | Rihanna | 81 | 7

**82** | We Found Love | Rihanna | 82 | 7

**83** | We Found Love | Rihanna | 83 | 7

**84** | We Found Love | Rihanna | 84 | 7

**85** | We Found Love | Rihanna | 85 | 7

**86** | We Found Love | Rihanna | 86 | 7

**87** | We Found Love | Rihanna | 87 | 7

**88** | We Found Love | Rihanna | 88 | 7

**89** | We Found Love | Rihanna | 89 | 7

**90** | We Found Love | Rihanna | 90 | 7

**91** | We Found Love | Rihanna | 91 | 7

**92** | We Found Love | Rihanna | 92 | 7

**93** | We Found Love | Rihanna | 93 | 7

**94** | We Found Love | Rihanna | 94 | 7

**95** | We Found Love | Rihanna | 95 | 7

**96** | We Found Love | Rihanna | 96 | 7

**97** | We Found Love | Rihanna | 97 | 7

**98** | We Found Love | Rihanna | 98 | 7

**99** | We Found Love | Rihanna | 99 | 7

**100** | We Found Love | Rihanna | 100 | 7

---

**October 24, 2015:**

Two decades into its career, Clutch (label) claims its first No. 1 on Top Rock Albums as Psycho Warfare starts with a career-best 26,000 sold, according to Nielsen Music. The LP passes Clutch’s previous weekly sales peak of 12,000, Earth Rocker opened at No. 6 with 22,000 (April 6, 2013). The new set also marks the band’s best Billboard 200 standing (No. 17) and starts as its second No. 1 on Hard Rock Albums (following Earth Rocker).
TRICK-OR-TREAT FOR UNICEF

JOIN CHARLIE BROWN, SNOOPY AND THE PEANUTS MOVIE GANG THIS FALL. BE THE HERO BY HELPING KIDS IN NEED.

VISIT TRICKORTREATFORUNICEF.ORG TO GET STARTED!
HOT R&B/HIP-HOP SONGS™

<table>
<thead>
<tr>
<th>#</th>
<th>WEEK</th>
<th>TITLE</th>
<th>CERTIFICATION PROGRAM SIGNIFICANT</th>
<th>ARTIST</th>
<th>WEEK</th>
<th>CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>&quot;The Hills&quot;</td>
<td>The Weeknd</td>
<td>The Weeknd</td>
<td>20</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>&quot;AG&quot; HOTLINE BLING</td>
<td>Drake</td>
<td>Young Money/Cash Money</td>
<td>15</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>&quot;Silento&quot;</td>
<td>Fetty Wap</td>
<td>Remy Boyz</td>
<td>10</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>&quot;My Way&quot;</td>
<td>Future feat. Drake</td>
<td>A-1/FreeBandz</td>
<td>9</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>&quot;Antidote&quot;</td>
<td>Travie Scott</td>
<td>32-1</td>
<td>8</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>&quot;Right Hand&quot;</td>
<td>Drake</td>
<td>26-2</td>
<td>23-7</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>&quot;21&quot;</td>
<td>Fetty Wap feat. French Montana</td>
<td>Young Money/Cash Money</td>
<td>6</td>
<td>9</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>&quot;Digital Dash&quot;</td>
<td>Drake &amp; Future</td>
<td>Young Money/Cash Money</td>
<td>5</td>
<td>11</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>&quot;Diary of a Mad Man&quot;</td>
<td>Future feat. Drake</td>
<td>Schoolboy Q</td>
<td>4</td>
<td>11-1</td>
</tr>
</tbody>
</table>
TOURING CONFERENCE & AWARDS 2015

November 18-19
The Roosevelt Hotel, New York

Contemporary Artist Management and the Art of the 3 a.m. Call

Speakers:
Adam Alpert, Disruptor Records & Management
Jonathan Azu, Red Light Management
Shawn Gee, Maverick

David Leeks, Street Execs Management
Michael McDonald, Mick Management
Clarence Spalding, Maverick

REGISTER TODAY
BillboardTouringConference.com

FOR SPONSORSHIP OPPORTUNITIES
Lee Ann Photoglo • 615 376 7931 • lpaphotoglo@gmail.com
Cynthia Mellow • 615 352 0265 • cmellow@comcast.net

Visit billboardtouringconference.com for the latest info or contact conferences@billboard.com.
HOT LATIN SONGS™

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>CERTIFICATION</th>
<th>Artist</th>
<th>Label</th>
<th>WEEK IN CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>GINEZA</td>
<td>DG</td>
<td>J Balvin</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>1</td>
<td>EL PERDON</td>
<td>J Balvin &amp; Nicky Jam</td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>PROTESTA INDECENTE</td>
<td>Romeo Santos &amp; Michael Jackson</td>
<td></td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>SUNSET</td>
<td>DD</td>
<td>Farruko Featuring Shaggy &amp; Nicky Jam</td>
<td></td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>LA GOZADERA</td>
<td>Gentle of Zona Featuring Marc Anthony</td>
<td></td>
<td></td>
<td>24</td>
</tr>
<tr>
<td>5</td>
<td>BORRO CASSETTE</td>
<td>Maluma Featuring J Balvin</td>
<td></td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td>TE METISTE</td>
<td>Arel Camacho &amp; Los Pirules del Rancho</td>
<td></td>
<td></td>
<td>33</td>
</tr>
<tr>
<td>7</td>
<td>HILITO</td>
<td>DG</td>
<td>Romeo Santos</td>
<td></td>
<td>43</td>
</tr>
<tr>
<td>8</td>
<td>PIENSALO</td>
<td>MG</td>
<td>Banda Sinaloense MS de Sergio Lizarraga</td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>9</td>
<td>CUAL ADIOS</td>
<td>MG</td>
<td>Banda Clave Nueva de Max Peraza</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>10</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>11</td>
<td>DESPUES DE TI QUIEN</td>
<td>La Adictiva Banda San Jose de Mesillas</td>
<td></td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>12</td>
<td>AUNQUE HAYA ESTAS CON EL</td>
<td>Calibre 50</td>
<td></td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>13</td>
<td>PONGAMOS DE ACUERDO</td>
<td>Julián Almonte &amp; Su Norteña Banda</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>14</td>
<td>SE VA MURIENDO MI ALMA</td>
<td>La Septima Banda</td>
<td></td>
<td></td>
<td>18</td>
</tr>
<tr>
<td>15</td>
<td>NO VALORASTE</td>
<td>Roberto Tapia</td>
<td></td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>16</td>
<td>MI VICO MAS GRANDE</td>
<td>Banda El Recodo de Cruz Lizarraga</td>
<td></td>
<td></td>
<td>24</td>
</tr>
<tr>
<td>17</td>
<td>BADDEST GIRL IN TOWN</td>
<td>Pitbull Featuring Mohombi &amp; Wisin</td>
<td></td>
<td></td>
<td>23</td>
</tr>
<tr>
<td>18</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>19</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>20</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>21</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>22</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>23</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>24</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>25</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>26</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>27</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>28</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>29</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>30</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>31</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>32</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>33</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>34</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>35</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>36</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>37</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>38</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>39</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>40</td>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td></td>
<td></td>
<td>16</td>
</tr>
</tbody>
</table>

LATIN POP DIGITAL SONGS™

<table>
<thead>
<tr>
<th>TITLE</th>
<th>CERTIFICATION</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIME LO MEJOR</td>
<td>Lo Mejor de...</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>MARC ANTHONY</td>
<td>3.00</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>JEREMIAS</td>
<td>3.00</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>RICKY MARTIN</td>
<td>Personalidad</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>RICKY MARTIN</td>
<td>A Que Quiero Escuchar</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>JOSUE CAMACHO FLORES DEL RANCH</td>
<td>El Ruido</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>JAY ALMENDRAL Y SU BANDA BANDITOS</td>
<td>El Escándalo</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>JUAN SEBASTIAN</td>
<td>El Cobarde de la Asesinato</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>ERIQUE CAMACHO FLORES DEL RANCH</td>
<td>El Loco</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>JAY ALMENDRAL Y SU BANDA BANDITOS</td>
<td>El Ruido</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>JUAN JOSE GUTIERREZ</td>
<td>El Cobarde de la Asesinato</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>SAYO</td>
<td>El Alcalde</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>MARC ANTHONY</td>
<td>El Alcalde</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>JOSUE CAMACHO FLORES DEL RANCH</td>
<td>El Loco</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>JAY ALMENDRAL Y SU BANDA BANDITOS</td>
<td>El Ruido</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>JUAN SEBASTIAN</td>
<td>El Cobarde de la Asesinato</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>SAYO</td>
<td>El Alcalde</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>MARC ANTHONY</td>
<td>El Alcalde</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>JOSUE CAMACHO FLORES DEL RANCH</td>
<td>El Loco</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>JAY ALMENDRAL Y SU BANDA BANDITOS</td>
<td>El Ruido</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>JUAN SEBASTIAN</td>
<td>El Cobarde de la Asesinato</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>SAYO</td>
<td>El Alcalde</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>MARC ANTHONY</td>
<td>El Alcalde</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>JOSUE CAMACHO FLORES DEL RANCH</td>
<td>El Loco</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>JAY ALMENDRAL Y SU BANDA BANDITOS</td>
<td>El Ruido</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>JUAN SEBASTIAN</td>
<td>El Cobarde de la Asesinato</td>
<td>Calibre 50</td>
<td></td>
</tr>
</tbody>
</table>

TOP LATIN ALBUMS™

<table>
<thead>
<tr>
<th>TITLE</th>
<th>CERTIFICATION</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>FIESTA [REMIX]</td>
<td>Bomba Estéreo &amp; Will Smith</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>VIVIR MI VIDA</td>
<td>Marc Anthony</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>YO AL VIO</td>
<td>Reik</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>LA MORDIDITA</td>
<td>Ricky Martin feat. Noel</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>HIPS DON'T LIE</td>
<td>Shaggy feat. Wyclef Jean</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>LA MORDIDITA</td>
<td>Ricky Martin feat. Noel</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>Y O TE VAS</td>
<td>Christian Daniel</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>ENRIQUE IGLESIAS</td>
<td>Enamórate</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>MI MISMO SÓLO</td>
<td>Enamórate</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>EL MÁS MÓVIL</td>
<td>Enamórate</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>MI MÁS MÓVIL</td>
<td>Enamórate</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>EL MÁS MÓVIL</td>
<td>Enamórate</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>MI MÁS MÓVIL</td>
<td>Enamórate</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>EL MÁS MÓVIL</td>
<td>Enamórate</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>MI MÁS MÓVIL</td>
<td>Enamórate</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>EL MÁS MÓVIL</td>
<td>Enamórate</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>MI MÁS MÓVIL</td>
<td>Enamórate</td>
<td>Calibre 50</td>
<td></td>
</tr>
<tr>
<td>EL MÁS MÓVIL</td>
<td>Enamórate</td>
<td>Calibre 50</td>
<td></td>
</tr>
</tbody>
</table>

Will Smith Returns

Will Smith gets the party started as his album, "Brazil," spurs a Sony/Bombastico Music release. Smith's new album "Brazil" has been a long time coming, and the label is hoping that the album will catch on with fans. The album features a mix of Latin and hip-hop tracks, and is expected to be released in the near future. Will Smith is known for his chart-topping hits, including "Switch," which was a huge hit in the late 1990s. The album is set to feature collaborations with some of the biggest names in Latin music, and is expected to be a major hit. Will Smith is also set to make a comeback on the small screen, with a new series set to premiere later this year. The series is expected to be a ratings hit, and is set to feature Will Smith in a lead role. Will Smith has been a force in the music industry for many years, and is expected to continue to be a major player in the industry for years to come. The album is set to be released later this year, and is expected to feature some of the biggest names in Latin music. Will Smith is known for his catchy songs and lively performance style, and is expected to bring the same energy to his new album. The album is set to feature a mix of Latin and hip-hop tracks, and is expected to be a major hit. Will Smith is also set to make a comeback on the small screen, with a new series set to premiere later this year. The series is expected to be a ratings hit, and is set to feature Will Smith in a lead role. Will Smith has been a force in the music industry for many years, and is expected to continue to be a major player in the industry for years to come. The album is set to be released later this year, and is expected to feature some of the biggest names in Latin music.
On October 30, Billboard will publish a

Stephen Sondheim: Seven Decades of Musical Theatre

special feature celebrating this incomparable theatre icon during his 85th birthday year. A Pulitzer Prize, multiple-Grammy and Academy Award winner and Kennedy Center Honoree, Sondheim has received nine Tony Awards (including a special 2008 Lifetime Achievement Tony) and is recognized the world-over as Musical Theatre’s preeminent composer and lyricist.

Please join Billboard in congratulating Mr. Sondheim’s extraordinary achievements as he is commemorated with this special feature.

CONTACTS
Joe Maimone / 212.493.4427 / joe.maimone@billboard.com
Aki Kaneko / 323.525.2299 / aki.kaneko@billboard.com
Read by the people who run the music industry.

Billboard Magazine, written for industry insiders with insightful business analysis, data, exclusive executive and artist features, world class photography and week in review analysis.

WHAT YOU GET:
- In-depth industry analysis
- Access to over 200 charts, including more than 70 in book
- Marquee special issues like Year in Music, Power 100, Women in Music
- Daily bulletin newsletter

billboard.com/grm
Offer ends November 15, 2015
**TOP DANCE/ELECTRONIC ALBUMS™**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>VEI</th>
<th>REC</th>
<th>Label</th>
<th>Chart Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Avicii</td>
<td>Stories</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>12/26/17</td>
</tr>
<tr>
<td>2</td>
<td>Caracal</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Automatic Stories</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Kaskade</td>
<td>Automatic</td>
<td>4</td>
<td>12</td>
<td>2</td>
<td>10/29/17</td>
</tr>
<tr>
<td>5</td>
<td>Porter Robinson</td>
<td>Worlds</td>
<td>5</td>
<td>19</td>
<td>3</td>
<td>10/29/17</td>
</tr>
<tr>
<td>6</td>
<td>Major Lazer</td>
<td>Peace Is The Mission</td>
<td>6</td>
<td>23</td>
<td>4</td>
<td>10/29/17</td>
</tr>
<tr>
<td>7</td>
<td>Rudimental</td>
<td>We The Generation</td>
<td>7</td>
<td>27</td>
<td>5</td>
<td>10/29/17</td>
</tr>
<tr>
<td>8</td>
<td>Aluna Bara &amp; Galimatias</td>
<td>Urban Flava (EP)</td>
<td>8</td>
<td>31</td>
<td>6</td>
<td>10/29/17</td>
</tr>
<tr>
<td>9</td>
<td>Lindsey Stirling</td>
<td>Shatter Me</td>
<td>9</td>
<td>35</td>
<td>7</td>
<td>10/29/17</td>
</tr>
<tr>
<td>10</td>
<td>Odesza</td>
<td>In Return</td>
<td>10</td>
<td>39</td>
<td>8</td>
<td>10/29/17</td>
</tr>
<tr>
<td>11</td>
<td>Borgore</td>
<td>Keep It Sexy (EP)</td>
<td>11</td>
<td>43</td>
<td>9</td>
<td>10/29/17</td>
</tr>
<tr>
<td>12</td>
<td>Various Artists</td>
<td>All Trap Music, Vol. 4</td>
<td>12</td>
<td>47</td>
<td>10</td>
<td>10/29/17</td>
</tr>
<tr>
<td>13</td>
<td>Various Artists</td>
<td>All Trap Music, Vol. 3</td>
<td>13</td>
<td>51</td>
<td>11</td>
<td>10/29/17</td>
</tr>
<tr>
<td>14</td>
<td>Various Artists</td>
<td>All Trap Music, Vol. 2</td>
<td>14</td>
<td>55</td>
<td>12</td>
<td>10/29/17</td>
</tr>
</tbody>
</table>

**HOT DANCE/ELECTRONIC SONGS™**

<table>
<thead>
<tr>
<th>2nd Week</th>
<th>Title</th>
<th>Artist</th>
<th>Genre</th>
<th>Top Charts</th>
<th>Peak</th>
<th>VEI</th>
<th>Airplay</th>
</tr>
</thead>
<tbody>
<tr>
<td>WEEK</td>
<td>NEW</td>
<td>TITLE</td>
<td>ARTIST(S)</td>
<td>BILLBOARD.COM/BIZ</td>
<td>CONCERT GROSSES</td>
<td>GROSS PER TICKET PRICE</td>
<td>ARTIST</td>
</tr>
<tr>
<td>------</td>
<td>-----</td>
<td>-------</td>
<td>-----------</td>
<td>-------------------</td>
<td>-----------------</td>
<td>----------------------</td>
<td>--------</td>
</tr>
</tbody>
</table>
| 46   | 28  | LA JUNGLA | 42       | $1,223,091 | 28 LA JUNGLA | $1,223,091 | \$75 | 19,922 | 29
| 48   | 45  | RED LIPS | 45       | $1,115,000 | 45 RED LIPS | $1,115,000 | \$78 | 33,864 | 34
| 48   | 36  | 41      | 36       | $1,397,180 | 36 41      | $1,397,180 | \$75 | 19,922 | 29
| 49   | 48  | 49      | 48       | $1,182,597 | 48 49      | $1,182,597 | 119 | 1,093 | 34
| 50   | 50  | 50      | 50       | $1,112,891 | 50 50      | $1,112,891 | 118 | 1,093 | 34
| 51   | 51  | 51      | 51       | $1,423,320 | 51 51      | $1,423,320 | 119 | 1,093 | 34
| 52   | 52  | 52      | 52       | $1,397,180 | 52 52      | $1,397,180 | 119 | 1,093 | 34

**CONCERT GROSSES**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>NEW</th>
<th>TITLE</th>
<th>ARTIST(S)</th>
<th>BILLBOARD.COM/BIZ</th>
<th>CONCERT GROSSES</th>
<th>GROSS PER TICKET PRICE</th>
<th>ARTIST</th>
<th>AVERAGE CapacTY</th>
<th>PROMOTER</th>
</tr>
</thead>
</table>
| 46   | 28  | LA JUNGLA | 42       | $1,223,091 | 28 LA JUNGLA | $1,223,091 | \$75 | 19,922 | 29
| 48   | 45  | RED LIPS | 45       | $1,115,000 | 45 RED LIPS | $1,115,000 | \$78 | 33,864 | 34
| 48   | 36  | 41      | 36       | $1,397,180 | 36 41      | $1,397,180 | \$75 | 19,922 | 29
| 49   | 48  | 49      | 48       | $1,182,597 | 48 49      | $1,182,597 | 119 | 1,093 | 34
| 50   | 50  | 50      | 50       | $1,112,891 | 50 50      | $1,112,891 | 118 | 1,093 | 34
| 51   | 51  | 51      | 51       | $1,423,320 | 51 51      | $1,423,320 | 119 | 1,093 | 34
| 52   | 52  | 52      | 52       | $1,397,180 | 52 52      | $1,397,180 | 119 | 1,093 | 34

**LEGEND**

- Markets indicate titles with significant TMC weeks.
- Album Charts
  - Recording Industry Assn. of America (RIAA) certification symbol indicates physical shipments & digital downloads where 100,000 units (Gold). Numeral noted with Gold symbol indicates album’s multi-platinum level.
  - RIAA certification for physical shipments & digital downloads of 500,000 albums (Platinum). Numeral noted with Platinum symbol indicates album’s multi-platinum level.
  - RIAA certification for physical shipments & digital downloads of 1 million units (Double Platinum). Numeral noted with Double Platinum symbol indicates album’s multi-platinum level.
  - RIAA certification for physical shipments & digital downloads of 2 million units (Tri-Platinum). Numeral noted with Tri-Platinum symbol indicates album’s multi-platinum level.
  - RIAA certification for physical shipments & digital downloads of 5 million units (Super-Platinum). Numeral noted with Super-Platinum symbol indicates album’s multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 100,000 units (Platino). Numeral noted with Platino symbol indicates album’s multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 200,000 units (Oro). Numeral noted with Oro symbol indicates album’s multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 500,000 units (Platino). Numeral noted with Platino symbol indicates album’s multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 1 million units (Dorado). Numeral noted with Dorado symbol indicates album’s multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 2 million units (Triplata). Numeral noted with Triplata symbol indicates album’s multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 5 million units (Sesquiplatino). Numeral noted with Sesquiplatino symbol indicates album’s multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 10 million units (Quintiplatino). Numeral noted with Quintiplatino symbol indicates album’s multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 25 million units (Sesquiplatino). Numeral noted with Sesquiplatino symbol indicates album’s multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 50 million units (Quintiplatino). Numeral noted with Quintiplatino symbol indicates album’s multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 100 million units (Superplatino). Numeral noted with Superplatino symbol indicates album’s multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 250 million units (Triplata). Numeral noted with Triplata symbol indicates album’s multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 500 million units (Sesquiplatino). Numeral noted with Sesquiplatino symbol indicates album’s multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 1 billion units (Quintiplatino). Numeral noted with Quintiplatino symbol indicates album’s multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 2 billion units (Superplatino). Numeral noted with Superplatino symbol indicates album’s multi-platinum level.

- Digital Songs Charts
  - RIAA certification for $50,000 paid downloads and on-demand streams where 100,000 streams equal 1 download. (Gold)
  - RIAA certification for 1 million paid downloads and on-demand streams where 1 million streams equal 1 download. (Platinum)
  - RIAA certification for 10 million paid downloads and on-demand streams where 10 million streams equal 1 download. (Multi-Platinum)

**AWARDS**

- PS (Playback Star) for highest TMC
- GG (Gold Getter) for highest TMC
- DC (Digital Creator) for highest TMC
- SG (Screening Getter) for highest TMC

**PUBLICATION**

Published by Billboard Media LLC. Billboard.com/biz for complete rules and explanations.

Visit Billboard.com/biz for complete rules and explanations.
Auction

Opryland Auction
Saturday, November 21, 2015, 9AM CST
Gaylord Opryland Resort • Opryland Drive • Nashville, TN

Come to Nashville, TN to Opryland Resort for an auction to sell Whitney Houston’s dresses used in the Bodyguard tour and other personal appearances. The dresses include the iconic Bob Mackey gold and white gown plus millions of dollars of pieces of artwork along with a Bronze one of a kind door sculpture.

On Friday night join thousands of others who will attend the lighting ceremony to turn on the millions of Christmas lights to kick off the holiday season. During the day Saturday attend the auction conducted by Stevens Auction Company which promises to entertain you with some of the most beautiful antiques sold in the United States this year.

Stay at the Opryland Resort where tours to all points of interest in Nashville originate or visit the outlet Malls for early Christmas shopping. When you call to book your room (877-491-7397), mention Stevens Auction and Whitney Houston Collection and receive a discounted rate but book early because rooms are limited to the special rate. You can go to our website www.stevensauuction.com and click on the link which puts you into Opryland Reservations. Continue to check our website www.stevensauction.com for updates and pictures added daily. Phone bids are always welcome with advanced arrangements. Bid live at www.liveauctioneers.com - advanced registration and approval required.

Quite possibly the most important antique bronze sculpture of a door ever offered at auction. 42” wide and over 8 feet tall. - Museum quality!

Stevens Auction
662-369-2200
www.stevensauction.com
P. O. Box 58
Aberdeen, MS 39730
John Dwight Stevens, Auctioneer
Member of MS and National Auctioneers Associations MS A.L. #1349
TN A.L. #947, AL A.L. #1995

Selling the South’s Finest Antiques

Emerging Artist

Born in sunny island of the Bahamas, Female rapper/ singer Candice Musgrove stage name ‘Leonie Seven’ has been blessed with musical talent. She was born to a musically talented family in the seventh day Adventist church and surrounded by soul music and great singing. Studying music from the age of 14 both instrument in practical and theory. When asked why now just bringing herself to the world she replied- God has everyones time when they will go above and beyond to be known for who they are and I believe that everything under the sun happens when the time is right, this is my time.

https://myspace.com/leonieseven
https://twitter.com/leonieseven
Email: candidemusgrove@hotmail.com
1-242-361-8002/1-242-362-2743/1-242-423-3185

In case you did not know October is anti-bullying awareness month —

Join Singer/songwriter — Anastasia Richardson
JOIN THE MOVEMENT!
“STOP THE BULLYING TODAY!”
www.AnastasiaRichardson.com

Undecided Future’s EP on iTunes NOW!

CBS LA voted “Up & Coming Band to Watch in 2014”
Nominated “Best Youth Artist” & Winners of the “People’s Choice” Award at the OC Music Awards 2014
www.undecidedfuture.com
(band is unsigned)
Contact: Sindy2000@cox.net

For ad placement in print, call Jeff Serrette • 212.493.4199 • Jeffrey.Serrette@billboard.com
University of the Pacific invites applications for:

**Assistant Professor - Practitioner of Music Management**  
(Full Time, Non-Tenure Track)

Qualified candidates should have five or more years experience in a managerial role in the music industry. Excellent communication and interpersonal skills to inform, guide and inspire students while working with a wide variety of partners on- and off-campus. Teaching experience preferred, but not mandatory. For complete details visit:  
https://pacific.peopleadmin.com/postings/6154

Pacific is an equal opportunity employer dedicated to workforce diversity. Women, minorities, people with disabilities, and veterans are strongly encouraged to apply.

---

**SF Bay Area Indie Label Seeks experienced Product Manager.**

Must have 3+ years music label experience.

Full job description available at  
www.brightantenna.com/job

Send cover letter and resume to  
job@brightantenna.com

---

**LOOKING TO PROMOTE YOUR PROMISING ARTIST TO THE MUSIC INDUSTRY?**

Billboard’s Marketplace section now offers the unique and affordable opportunity for promotion and visibility for emerging artists in the Billboard weekly.

**EMERGING ARTIST**

Jeff Serrette  
212.493.4199 or  
jeffrey.serrette@billboard.com
30 Years Ago
MIAMI SOUND MACHINE DROVE THE LATIN BEAT

Before Jennifer Lopez, Ricky Martin and Shakira dominated the charts, Gloria and Emilio Estefan reigned supreme.

ON OCT. 19, 1985, MIAMI SOUND Machine, featuring a then-28-year-old Gloria Estefan, made its Billboard Hot 100 debut with the infectious dance track “Conga.” The song eventually peaked at No. 10 on Feb. 8, 1986, and in 2001, Estefan told Billboard that the tune took a full year to achieve that milestone. “Radio kept saying, ‘We can’t play this.’ But once they played it, the phones would go crazy,” she recalled.

The group was formed in 1974 by Emilio Estefan Jr. as Miami Latin Boys. Two years later, Gloria joined as a vocalist, and the name changed to Miami Sound Machine. In 1978, she married Emilio. The act’s first English-language chart success came in 1984 with “Dr. Beat,” which climbed to No. 17 on the Dance Club Songs chart. “Conga” hit at a time when Miami was enjoying a renaissance thanks, in part, to the resurgence of its South Beach neighborhood and the popular TV series Miami Vice. In the wake of its success, the group notched eight more Hot 100 hits, including the Grammy-nominated No. 1 smash “Anything for You.”

In 1989, Gloria struck out on her own as a soloist, winning three Grammy Awards and notching the No. 1 songs “Don’t Wanna Lose You” and “Coming Out of the Dark.” The latter track was inspired by her recovery from a 1990 tour-bus accident that left her with a broken back. Her most recent album, The Standards, arrived in 2013 and became her highest-charting release (No. 20) on the Billboard 200 since 1994. She occasionally performs live and sang for Pope Francis on Sept. 25. Her and Emilio’s path to fame is depicted in the Broadway musical On Your Feet!, which began performances on Oct. 5.

—AMAYA MENDIZABAL
FOR YOUR CONSIDERATION...

A$AP ROCKY   BLEACHERS
BRYSON TILLER   BUDDY GUY
CAM   CHARLIE WILSON
CHRIS BROWN   D’ANGELO & THE VANGUARD
ELLE KING   FOO FIGHTERS
GIORGIO MORODER   JAZMINE SULLIVAN
KELLY CLARKSON   KIRK FRANKLIN
MARK RONSON   MIGUEL
NINA SIMONE   PENTATONIX
SIA   TINASHE   USHER
VAN MORRISON   WALK THE MOON

©2015 RCA RECORDS A DIVISION OF SONY MUSIC ENTERTAINMENT.
FOR YOU TO CONSIDER. FOR US TO BE PROUD.

5 SECONDS OF SUMMER • ALISON WONDERLAND • ANNIE LENNOX • AUDIEN
BANKS • BECK • BEST COAST • BJ THE CHICAGO KID • BOB SEGER • BRIAN WILSON
CATFISH & THE BOTTLEMEN • CHARLES LLOYD • THE CHEMICAL BROTHERS
CIRCA WAVES • DAVID HASSELHOFF • DEATH GRIPS • THE DECEMBERISTS
DISCLOSURE • DON HENLEY • DUKE DUMONT • ERIC PRYDZ • FATHER RAY KELLY
GLASS ANIMALS • GREGORY PORTER • HANNAH WANTS AND CHRIS LORENZO
HALSEY • JAMES DAVIS • JAMIE CULLUM • JOE LOVANO & DAVE DOUGLAS
JOSÉ JAMES • KENDRICK SCOTT ORACLE • KEVIN ROSS • KLANGKARUSSELL
THE KOOKS • LEMAITRE • THE LIBERTINES • MALACHIAE • MARCUS MILLER
MARY J. BLIGE • MARY LAMBERT • MATT & KIM • MILA J
MY MORNING JACKET • NEIL DIAMOND
THE NEW BASEMENT TAPES • NE-YO
PARADE OF LIGHTS • PHILIP GEORGE
PORTER ROBINSON • RICH WHITE LADIES
ROBERT GLASPER • ROD STEWART • RYAN ADAMS
SAM SMITH • SEINABO SEY • SILENTÓ
SOLOMON GREY • STACY BARTHE
STRIKING MATCHES • TERENCE BLANCHARD &
THE E-COLLECTIVE • TORI KELLY • TROYE SIVAN
TV ON THE RADIO • URBAN CONE
VARIOUS ARTISTS: KUNG FURY
VARIOUS ARTISTS: LOVE & MERCY –
THE LIFE, LOVE AND GENIUS OF BRIAN WILSON
VARIOUS ARTISTS: REVIVE MUSIC
PRESENTS SUPREME SONACY
(VOL. 1)
VARIOUS ARTISTS: TRUE DETECTIVE
VINTAGE TROUBLE