

# Billboard

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## *The Rebirth of* **JUSTIN BIEBER**

Prodigy at 12, superstar at 15, punchline at 20. Now, after an 'empty' two-year tabloid spiral, he's on his way to reinventing himself emotionally, spiritually and musically. 'I was close to letting fame destroy me'

### ADELE'S SMASH: THE STATS

**'I WAS NEVER  
INTERESTED IN  
KISSING ASS'**

John Mellencamp on painting and...  
punching a label prez?



BILLIONS OF REASONS ONLINE  
MILLIONS OF REASONS ON TV  
THOUSANDS OF REASONS IN THE HOUSE  
HUNDREDS OF REASONS ON STAGE  
ZERO DOUBT ABOUT IT

# THE BIGGEST NIGHT IN LATIN MUSIC.™

#LATINGRAMMY

**16<sup>th</sup> ANNUAL  
LATIN GRAMMY  
AWARDS™**



THE LATIN RECORDING ACADEMY®

2015

BMI

## COUNTRY AWARDS

SONG OF THE YEAR  
"BEAT OF THE MUSIC"EMI-BLACKWOOD MUSIC, INC.  
PARIS NOT FRANCE MUSIC  
ROSS COPPERMAN SONGS  
SONY/ATV COUNTRYSIDE  
SONY/ATV TREEBRETT  
ELDRIDGEROSS  
COPPERMANHEATHER  
MORGANICON  
MAC DAVISSONGWRITER  
OF THE YEAR  
RODNEY CLAWSON

## AMERICAN KIDS

Rodney Clawson  
Luke Laird  
Big Red Toe Music  
Creative Nation Music  
Farm Town Songs  
Round Hill Works  
Songs of Universal, Inc.

## AUTOMATIC

Nicolle Galyon  
Natalie Hemby  
Miranda Lambert  
EMI-Blackwood Music, Inc.  
Pink Dog Publishing  
Sony/ATV Tree  
These Are Pulse Songs  
Warner-Tamerlane Publishing Corp.

## BARTENDER

Rodney Clawson  
Big Red Toe Music  
Farm Town Songs  
Round Hill Works

## BEAT OF THE MUSIC

Ross Copperman  
Brett Eldredge  
Heather Morgan  
EMI-Blackwood Music, Inc.  
Paris Not France Music  
Ross Copperman Songs  
Sony/ATV Countryside  
Sony/ATV Tree

## BOTTOMS UP

Brantley Gilbert  
Indiana Angel Music  
Warner-Tamerlane Publishing Corp.

## BURNIN' IT DOWN

Rodney Clawson  
Tyler Hubbard  
Brian Kelley  
Big Loud Mountain  
Big Red Toe Music  
Pranch Ringle Music  
Round Hill Works  
T Hubb Publishing

## CLOSE YOUR EYES

Adam Craig  
Shane Minor  
Trent Tomlinson  
Big Mosquito Music  
Big Spaces Music  
Code Six Charles Music  
Sony/ATV Tree

## DAY DRINKING

Barry Dean  
Karen Fairchild  
Phillip Sweet  
Troy Verges  
Jimi Westbrook  
Country Paper  
Creative Nation Music  
Magnolia Beach Music  
Pulse Nation  
Self Made Entertainment  
Songs of Universal, Inc.  
Warner-Tamerlane Publishing Corp.

## DIRT

Rodney Clawson  
Big Red Toe Music  
Farm Town Songs  
Round Hill Works

## DOIN' WHAT SHE LIKES

Wade Kirby  
Phil O'Donnell  
Rooster Pecked Music  
Round Hill Works  
Sixteen Stars Music

## DRINK TO THAT ALL NIGHT

Brad Warren  
Brett Warren  
EMI-Blackwood Music, Inc.  
Fam Love Music  
Sagequinnjude Music

## DRINKING CLASS

David Frasier  
Ed Hill  
Big Hits of Amylase  
Five Hills Music LLC  
Gumbo Mud Music  
Warner-Tamerlane Publishing Corp.

## GET ME SOME OF THAT

Rhett Akins  
Cole Swindell  
Brooks County Boy Music  
EMI-Blackwood Music, Inc.  
Sony/ATV Tree

## GIRL IN A COUNTRY SONG

Aaron Scherz  
Big Music Machine

## GIVE ME BACK MY

HOMETOWN  
Eric Church  
Luke Laird  
Creative Nation Music  
Longer And Louder Music  
Songs of Universal, Inc.  
Sony/ATV Tree

## GOODNIGHT KISS

Randy Houser  
EMI-Blackwood Music, Inc.  
Little Britches Music

## HELLUVA LIFE

Rodney Clawson  
Big Red Toe Music  
Round Hill Works

## HOMEGROWN HONEY

Nathan Chapman  
Art In The Pain Publishing  
Songs of Universal, Inc.

## HOPE YOU GET

LONELY TONIGHT  
Tyler Hubbard  
Brian Kelley  
Cole Swindell  
Big Loud Mountain  
Pranch Ringle Music  
Sony/ATV Tree  
T Hubb Publishing

## I DON'T DANCE

Lee Brice  
Dallas Davidson  
EMI-Blackwood Music, Inc.  
Mike Curb Music  
Two Chord Georgia Music

## I SEE YOU

Luke Bryan  
Luke Laird  
Creative Nation Music  
Peanut Mill Songs  
Songs of Universal, Inc.  
Sony/ATV Tree

## JUST GETTIN' STARTED

Rhett Akins  
Brooks County Boy Music  
EMI-Blackwood Music, Inc.

## KEEP THEM KISSES COMIN'

Dallas Davidson  
EMI-Blackwood Music, Inc.

## LATER ON

Joey Hyde  
Justin Wilson  
Magic Mustang Music, Inc.  
Sony/ATV Tree  
Warner-Tamerlane Publishing Corp.

## LETTIN' THE NIGHT ROLL

Rodney Clawson  
Justin Moore  
Big Music Machine  
Big Red Toe Music  
Double Barrel Ace Music  
Round Hill Works

## LIKE A COWBOY

Randy Houser  
EMI-Blackwood Music, Inc.  
Little Britches Music

## LONELY EYES

Johnny Bullford  
Jason Matthews  
Laura Veltz  
3JB Music  
Fresh Baked Cookies  
Warner-Tamerlane Publishing Corp.

## MAKE ME WANNA

Bart Butler  
Thomas Rhett  
Bill Butler Music LLC  
Cricket On The Line  
EMI-Blackwood Music, Inc.

## MEAN TO ME

Brett Eldredge  
Paris Not France Music  
Sony/ATV Countryside

## MEANWHILE

BACK AT MAMA'S  
Tom Douglas  
Jeffrey Steele  
Jeffrey Steele Music  
Sony/ATV Tree  
TomDouglasMusic

## MY EYES

Andrew Dorff  
Tommy Lee James  
Endorffin Music  
Pretty Woman Publishing LLC  
Songs of Universal, Inc.  
Super Phonic Music

## NEON LIGHT

Andrew Dorff  
Moreendorffin Music  
Songs of Universal, Inc.

## PERFECT STORM

Lee Thomas Miller  
The Country And Western Music  
Warner-Tamerlane Publishing Corp.

## PLAY IT AGAIN

Dallas Davidson  
EMI-Blackwood Music, Inc.

## READY SET ROLL

Rhett Akins  
Chase Rice  
Brooks County Boy Music  
Dack Janiels Publishing  
EMI-Blackwood Music, Inc.  
Sony/ATV Countryside

## ROLLER COASTER

Cole Swindell  
Sony/ATV Tree

## SEE YOU TONIGHT

Scotty McCreery  
Dagum Music

## SHOTGUN RIDER

Marv Green  
Troy Verges  
Goes Something Like This Music  
Songs From The Engine Room  
Songs of Universal, Inc.  
The Good The Bad The Ugly Publishing  
Warner-Tamerlane Publishing Corp.SMALL TOWN  
THROWDOWNRhett Akins  
Dallas Davidson  
Brantley Gilbert  
EMI-Blackwood Music, Inc.  
Indiana Angel Music  
Warner-Tamerlane Publishing Corp.

## SOMETHING IN

THE WATER  
Carrie Underwood  
Carrie Okie Music

## SOMEWHERE

IN MY CAR  
Keith Urban  
Mary Rose Music  
Songs of Universal, Inc.

## SUN DAZE

Sarah Buxton  
Jesse Frasure  
Tyler Hubbard  
Brian Kelley  
Big Loud Mountain  
Big Red Toe Music  
Bux Tone Music  
Pranch Ringle Music  
Rio Bravo Music  
Round Hill Works  
T Hubb Publishing

## SUNSHINE &amp; WHISKEY

Luke Laird  
Creative Nation Music  
Songs of Universal, Inc.

## TAKE IT ON BACK

Dylan Altman  
Chase Bryant  
Tommy Lee James  
BMG Platinum Songs  
Once In A Blue Tune Music  
Orbison Music LLC  
Spirit of Nashville One  
SWMBMGMI

## TALLADEGA

Eric Church  
Luke Laird  
Creative Nation Music  
Longer And Louder Music  
Songs of Universal, Inc.  
Sony/ATV Tree

## THIS IS HOW WE ROLL

Luke Bryan  
Tyler Hubbard  
Brian Kelley  
Cole Swindell  
Big Loud Mountain  
Peanut Mill Songs  
Pranch Ringle Music  
Sony/ATV Tree  
T Hubb Publishing

## TIL IT'S GONE

Rodney Clawson  
Jimmy Yearly  
Beattyville Music  
Big Red Toe Music  
EMI-Blackwood Music, Inc.  
Farm Town Songs  
Great Day At This Music  
Round Hill Works

## WHISKEY IN MY WATER

Tyler Farr  
Phillip LaRue  
John Ozier  
Let The Road Pave Itself  
Maxx Music  
Mike Curb Music  
Over The Bar Music  
Razor & Tie Music Publishing  
Sony/ATV Tree

## WHO I AM WITH YOU

Marv Green  
Paul Jenkins  
Made For This Music  
Sony/ATV Tree  
The Good The Bad The Ugly Publishing  
Warner-Tamerlane Publishing Corp.

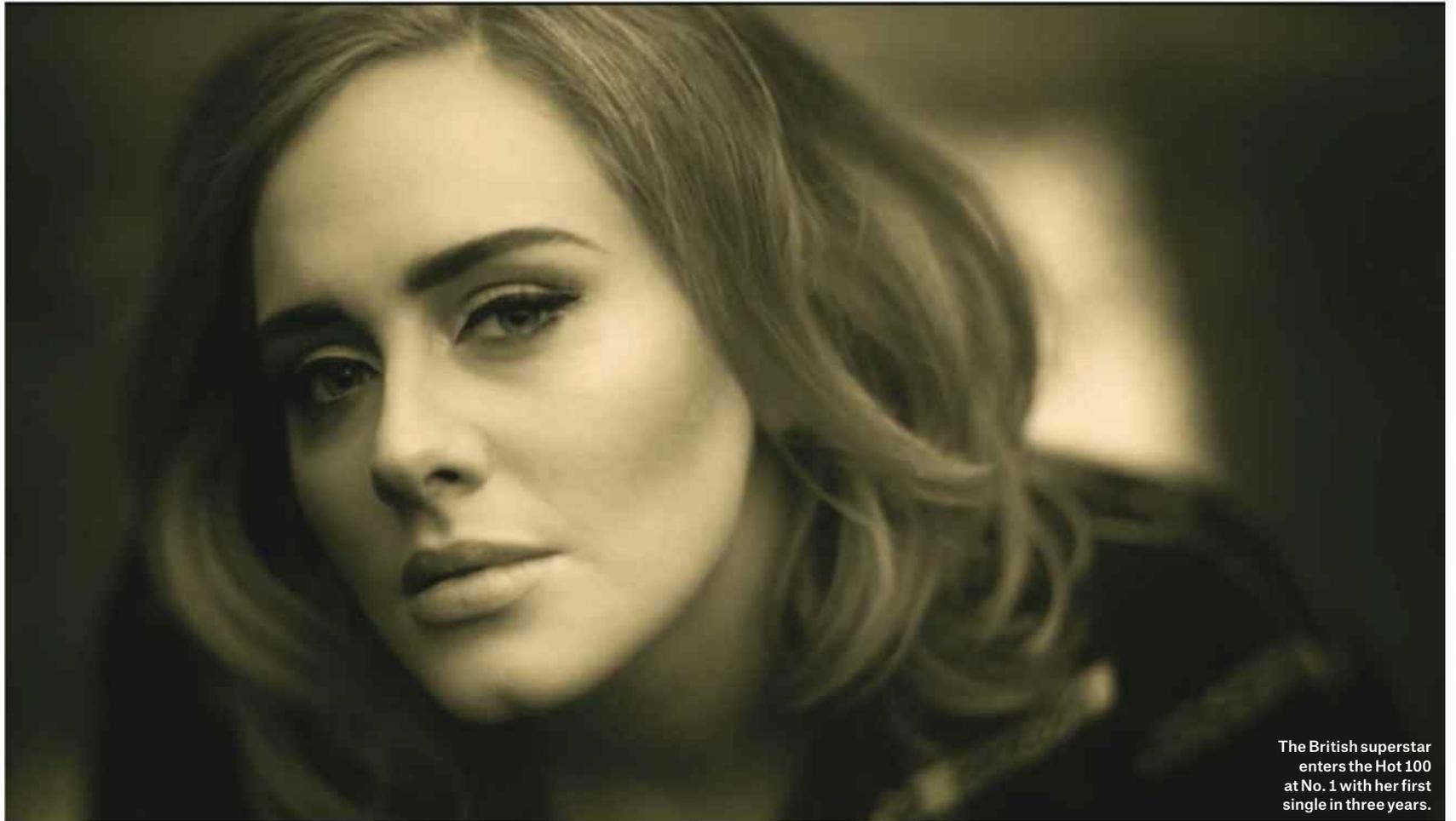
## YEAH

Bryan Simpson  
Writers of Sea Gayle MusicPUBLISHER  
OF THE YEARSONY/ATV MUSIC  
PUBLISHING  
NASHVILLETROY TOMLINSON  
(PRESIDENT & CEO,  
SONY/ATV MUSIC PUBLISHING NASHVILLE)

WRITE ON.

SONY/ATV MUSIC PUBLISHING NASHVILLE

# billboard HOT 100



The British superstar enters the Hot 100 at No. 1 with her first single in three years.

## A Historic 'Hello': Adele's Single Smashes Records

I WAS SO FRIGHTENED THAT no one cared," Adele told syndicated morning-radio host **Elvis Duran** on Oct. 23, hours after "Hello," her first single since 2012's "Skyfall," was released. Her fears were clearly unfounded: The singer-songwriter, 27, blasts onto the Nov. 14 Billboard Hot 100 at No. 1 with "Hello," which sets the record for the most U.S. downloads sold in a week: 1.11 million in the week ending Oct. 29, according to Nielsen Music. It's the first song ever to sell at least 1 million downloads in a frame, shattering the mark held by **Flo Rida**'s "Right Round" (636,000; Feb. 28, 2009). Only one single has sold more than "Hello" in a week, counting digital and physical sales:

**Elton John**'s double-sided "Candle in the Wind 1997"/"Something About the Way You Look Tonight" logged two bigger weeks in 1997, peaking with 3.5 million physical copies. "Hello," the lead single from Adele's third album 25 (due Nov. 20 on XL/Columbia), is her fourth Hot 100 No. 1 and the 24th song to debut at the top in the chart's 57-year history. The ballad launches with 61.6 million U.S. streams and a record-breaking 20.4 million on-demand domestic streams. Radio is also onboard, with "Hello" drawing 73 million in airplay audience. Says **Russ Borris**, WFUV New York music director: "She is one of the few artists that make you feel what she feels in a four-minute song." —GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
		<b>1</b>	<b>#1</b> <b>Hello</b>	G.KURSTIN [A.ADKINS,G.KURSTIN]	<b>Adele</b>	XL/COLUMBIA	1	1
		<b>2</b>	<b>NEW</b> <b>Sorry</b>	BLOOD,KRILLEX [L.BIEBER,J.MICHAELS,I.TRANTER,M.TUCKER,S.MOORE]	<b>Justin Bieber</b>	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	2	1
<b>2</b>	<b>2</b>	<b>3</b>	<b>SG</b> <b>Hotline Bling</b>	NINETEEN85 [A.GRAHAM,P.JEFFERIES,I.THOMAS]	<b>Drake</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	2	13
<b>1</b>	<b>1</b>	<b>4</b>	<b>The Hills</b> ▲	MANO,ILLANGELO [A.TESFAYE,A.BALSHE,E.NICKERSON,I.LANGELO]	<b>The Weeknd</b>	XO/REPUBLIC	1	23
<b>3</b>	<b>3</b>	<b>5</b>	<b>What Do You Mean?</b> ▲	MDL,J.BIEBER [L.BIEBER,J.BOYD,M.LEVY]	<b>Justin Bieber</b>	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	9
<b>5</b>	<b>4</b>	<b>6</b>	<b>Stitches</b> ▲	DAYLIGHT,I.T.GEIGER I.L.D.PARKER [D.PARKER,I.T.GEIGER I.L.D.KYRIAKIDES]	<b>Shawn Mendes</b>	ISLAND/REPUBLIC	4	23
<b>6</b>	<b>5</b>	<b>7</b>	<b>Wildest Dreams</b> ●	MAX.MARTIN,SHELLBACK [T.SWIFT,MAX.MARTIN,SHELLBACK]	<b>Taylor Swift</b>	BIG MACHINE/REPUBLIC	5	10
<b>4</b>	<b>6</b>	<b>8</b>	<b>679</b>	PEOPLES [W.I.MAX,WELLA.COSME JR.,J.POPE,B.GARCIA]	<b>Fetty Wap</b> Feat. Remy Boyz	RGF/300	4	18
<b>8</b>	<b>8</b>	<b>9</b>	<b>Locked Away</b> ▲	DR.LUKE,CIRKUT [T.THOMAS,I.THOMAS,L.GOTTWALD,H.R.WALTER,I.FENNILLE]	<b>R. City</b> Feat. Adam Levine	KEMOSABE/RCA	6	15
<b>7</b>	<b>7</b>	<b>10</b>	<b>Can't Feel My Face</b> ▲	A.PAYAMI,MAX.MARTIN [A.TESFAYE,MAX.MARTIN,S.KOTECHA,P.SVENSSON,A.PAYAMI]	<b>The Weeknd</b>	XO/REPUBLIC	1	21

# Billboard Hot 100

80

**DAYA**  
Hide Away



The 16-year-old pop singer released her eponymous debut EP in September.

**“Hide Away” is your first Billboard Hot 100 hit. What inspired it?**  
High school relationships and dating. I've always had this mind-set where I want to go after my goals and dreams and ambitions. If someone cool comes along maybe we'll have a thing, but I'm not going to be that girl who always has to have a boyfriend. It's letting girls know it's OK to go after whatever you want to do and defying that idea of having a role assigned to us.

**You're finishing school over the Internet while touring. What is it like to go back to your hometown of Pittsburgh?**

It's fun to see everyone again. I've always had a solid group of friends and can count on them to be real with me. But I can tell that some people are being fake and trying to be my friend because all this is happening. It's like, “We were never friends.”

**The video shows a bunch of dads dressing as women in order to spy on you on a date. Does your father do that?**  
He doesn't go that hard. He doesn't dress up — I hope he's not in disguise! You never know; he could be. He gives me some freedom, but he definitely does place boundaries.

—NATALIE WEINER



**8**  
**FETTY WAP**  
FEATURING  
**REMY BOYZ**  
679

Fetty Wap racks up his first top 10 on the Radio Songs chart, where “679” climbs 11-10, up by 5 percent to 71 million in audience. “Trap Queen” hit No. 11 on the list in May.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
9	9	11	<b>Watch Me</b> ●	BOLO DA PRODUCER (T.B.MINGOR, L.HAWK)	Silento	BOLO/CAPITOL	3	36
16	15	12	<b>Ex's &amp; Oh's</b> ●	D.BASSETT (E.KING, D.BASSETT)	Elle King	RCA	12	17
24	18	13	<b>Like I'm Gonna Lose You</b> ▲	C.GELBUDA, M.TRAINOR (M.TRAINOR, J.WEAVER, C.SMITH)	Meghan Trainor	Feat. John Legend EPIC	13	17
13	12	14	<b>Jumpman</b>	METRO BOOMIN (N.D.WILBURN, L.WAYNE, A.GRAHAM)	Drake & Future	A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/REPUBLIC	12	6
23	20	15	<b>AG Here</b> ●	POPOAK WUD, SKOLE (A.CARACCIOLIO, A.WANSEL, W.FELDER, CILLI MAN, J.HAYES, S.T.GERONGCOR, T.GERONGCOT, I.AM)	Alessia Cara	EP/DEF JAM	15	13
12	13	16	<b>Downtown</b>	R.LEWIS (R.HAGGERTY, R.LEWIS, S.NALLY, K.KARPLJAWINGS, J.DUTTON, E.FLORY, BARNES, T.HAGGERTY, D.ASPLUND)	Macklemore & Ryan Lewis	Feat. Eric Nally, Melle Mel, Koolhae Dee & Grandmaster Caz MACKLEMORE/WARNER BROS.	12	10
11	11	17	<b>Lean On</b> ▲	D.SNAKE, D.PLOP, M.ECKSPER (K.MORSTED, W.S.EGRING, H.CINE, T.W.PENTZ, P.MECKSPER)	Major Lazer & DJ Snake	Feat. MO MAD DECENT	4	30
18	16	18	<b>Same Old Love</b>	STARGATE, BENNY BLANCO (T.EHRMANN, S.M.SERIKSEN, B.LEVIN, C.AITCHISON, R.GOLAN)	Selena Gomez	INTERSCOPE	16	7
22	19	19	<b>On My Mind</b>	MAX, M.MARTIN (E.GOULDING, MAX, MARTIN, S.KOTTECH, I.SALIMAN, ZADEH)	Ellie Goulding	CHERRY TREE/INTERSCOPE	19	6
20	17	20	<b>Renegades</b> ▲	ALEX DA KID (A.GRANT, S.N.HARRIS, N.FELDSH, J.H.C.HARRIS, A.LEVIN)	X Ambassadors	KID IN A CORNER/INTERSCOPE	17	29

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
10	14	21	<b>Good For You</b> ▲	N. MONSON, SIR NOLAN, A.\$AP ROCKY, H.DELGADO (J.MICHAELS, J.TRANTER, R.MAYERS)	Selena Gomez	Feat. A\$AP Rocky INTERSCOPE	5	19
15	21	22	<b>Hit The Quan</b>	BUCK NASTY (R.M.COLBERT, R.C.M.WILLIAMS)	iLoveMemphis	PALM TREE/RUSH HOUR/RECORDS	15	11
19	23	23	<b>Trap Queen</b> ▲	T.FADD (W.J.MAX, WELT, FADD)	Fetty Wap	RGF/300	2	41
26	24	24	<b>Drag Me Down</b>	J.BUNETTA, L.RYAN (J.SCOTT, J.RYAN, J.BUNETTA)	One Direction	SYCO/COLUMBIA	3	13
14	22	25	<b>Cheerleader</b> ▲	C.DILON, O.PASLEY (O.PASLEY, C.DILON, M.BRADFORD, S.DUNBAR, D.DILON)	OMI	LOUDER THAN LIFE/ULTRA/COLUMBIA	1	28
17	25	26	<b>Photograph</b> ●	J.BHASKER (E.C.SHEERAN, J.MCDAID)	Ed Sheeran	ATLANTIC	10	25
31	29	27	<b>How Deep Is Your Love</b> ●	CALVIN HARRIS, DISCIPLES, J.WORLDSEN (CALVIN HARRIS, N.D.UVALLE, G.KOOLMAN, L.M.CDERMOTT, J.WORLDSEN)	Calvin Harris & Disciples	FLY EYE/COLUMBIA	27	15
21	26	28	<b>My Way</b>	NICK E BEATS (W.J.MAX, WELT, A.COSME, JR., D.EAGLES)	Fetty Wap	Feat. Monty RGF/300	7	17
-	10	29	<b>Perfect</b>	J.BUNETTA, I.SHATKIN, AFTERHRS (H.STYLES, L.TOMLINSON, J.BUNETTA, J.K.HINDLIN, J.RYAN, I.SHATKIN, M.A.MCDONALD)	One Direction	SYCO/COLUMBIA	10	2
25	27	30	<b>See You Again</b> ▲	D.FRANK, E.C.PUTH, A.CEDAR (J.FRANK, A.CEDAR, C.THOMAS, Z.C.PUTH)	Wiz Khalifa	Feat. Charlie Puth UNIVERSAL STUDIOS/ATLANTIC/REP	1	34
28	28	31	<b>Where Ya At</b>	METRO BOOMIN (N.D.WILBURN, L.WAYNE, A.GRAHAM)	Future	Feat. Drake A-1/FREEBANDZ/EPIC	28	15
41	35	32	<b>Antidote</b>	WONDAUR, L.FESTBOUND (M.WEBSTER, E.COSH, HUNDE, B.VAN MIERLO, T.BRENECK, D.GUY, L.MICHELSON, M.OVSHON, J.STENWESS)	Travis\$ Scott	GRAND HUSTLE/EPIC	32	8
50	36	33	<b>Die A Happy Man</b>	D.HUFF, I.FRASURE (T.HOMAS, R.HETT, S.DOUGLAS, J.SPARGUR)	Thomas Rhett	VALORY	33	6
27	30	34	<b>Uptown Funk!</b> ▲	M.BRONSON, J.BHASKER, BRUNO MARS (M.BRONSON, J.BHASKER, BRUNO MARS, P.M.LAWRENCE, L.SIMMONS, S.WILSON, C.WILSON, R.TAYLOR, R.WILSON, D.C.GALLAPY, J.WILLIAMS)	Mark Ronson	Feat. Bruno Mars RCA	1	51
58	31	35	<b>Confident</b>	MAX, M.MARTIN (MAX, M.MARTIN, S.KOTTECH, J.SALIMAN, ZADEH, D.LOVATO)	Demi Lovato	SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD	31	4
29	33	36	<b>Shut Up And Dance</b> ▲	T.PAGNOTTA (N.PETRICCA, E.MAIMAN, K.RAY, S.WALGAMAN, B.BERGER, R.MCMAHON)	WALK THE MOON	RCA	4	51
46	44	37	<b>White Iverson</b>	POST MALONE (A.POST, T.M.ROBERTS)	Post Malone	REPUBLIC	37	8
32	34	38	<b>Fight Song</b> ▲	J.LEVINE (R.PLATTEN, D.BASSETT)	Rachel Platten	COLUMBIA	6	29
30	32	39	<b>Strip It Down</b>	J.STEVENS, L.STEVENS (L.BRYAN, J.M.NITER, C.COPPERMAN)	Luke Bryan	CAPITOL NASHVILLE	30	13
35	39	40	<b>Thinking Out Loud</b> ▲	J.GOSLING (E.C.SHEERAN, A.WADGE)	Ed Sheeran	ATLANTIC	2	56
33	37	41	<b>Where Are You Now</b> ▲	SKRILLEX, D.IPO (S.MOORE, T.W.PENTZ, J.BIEBER, L.BOYD, K.RUBIN, J.WARE)	Skrillex & Diplo	With Justin Bieber MAD DECENT/OWSLA/ATLANTIC	8	35
37	41	42	<b>Again</b>	PEOPLES, SHY BOOGS (W.J.MAX, WELT, B.GARCIA, E.J.TIMMONS)	Fetty Wap	RGF/300	33	12
38	40	43	<b>Back To Back</b>	DAXX, S.HEBB, DRAKE (A.GRAHAM, I.CARTER, J.L.HBB)	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	21	13
51	47	44	<b>Break Up With Him</b> ●	S.MCANALLY (M.RAMSEY, T.ROSEN, B.TURSIG, S.PRUNG, W.SELLERS)	Old Dominion	RCA NASHVILLE	44	17
36	43	45	<b>All Eyes On You</b>	A.BELCAH, M.MORRIS (R.WILLIAMS, S.Q.MARAJ, C.M.BROWN, A.DELICATA, D.MORRIS, K.COSSOM, A.DAVENSON, S.DAVENSON, S.COMBS, A.HENBERSON, H.OVSES, A.KORDAN, A.MCCANE, WALLACE)	Meek Mill	Feat. Chris Brown & Nicki Minaj MAYBACK/ATLANTIC	21	19
53	52	46	<b>I'm Comin' Over</b> ●	C.CROWDER, C.YOUNG (C.YOUNG, C.CROWDER, J.HOGE)	Chris Young	RCA NASHVILLE	46	18
39	45	47	<b>Want To Want Me</b> ▲	I.KIRKPATRICK (J.DESROULEAUX, S.M.MARTIN, L.ROBINS, J.KIRKPATRICK, M.ALLAN)	Jason Derulo	BELUGA HEIGHTS/WARNER BROS.	5	34
34	38	48	<b>Love Myself</b>	MATTMAN & ROBIN (M.LARSSON, R.FREDIKSSON, O.HOLTER, J.MICHAELS, J.TRANTER)	Hailee Steinfeld	REPUBLIC	30	12
43	46	49	<b>Sugar</b>	A.M.MCCOY, R.KUT (A.NEVINE, J.COLEMAN, L.GOTTWALD, J.K.HINDLIN, J.M.POSNER, H.WALTER)	Maroon 5	222/INTERSCOPE	2	42
52	51	50	<b>Burning House</b> ●	J.BHASKER, T.JOHNSON (C.OCHS, T.JOHNSON, J.BHASKER)	Cam	ARISTA NASHVILLE	50	16

DAYA: CHAN ANDRE; WAP: CHIESELAUREN; BIEBER: PABLO CULDRAY; WIREIMAGE; MALONE: COURTESY OF REPUBLIC RECORDS; STEFANI: CHRISTOPHER VICTORIO/WIREIMAGE

THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC. SONGS ARE RANKED BY SALES (ALBUMS, SINGLES, AND TRACKS) AND STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC. SONGS ARE RANKED BY SALES (ALBUMS, SINGLES, AND TRACKS) AND STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC. SONGS ARE RANKED BY SALES (ALBUMS, SINGLES, AND TRACKS) AND STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC.

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
61	56	51	<b>Smoke Break</b>	J.JOYCE (C.UNDERWOOD,C.DESTEFANO,H.LINSEY)	Carrie Underwood	19/ARISTA NASHVILLE	43	10
76	59	52	<b>Break Up In A Small Town</b>	Z.CROWELL,S.MCANALLY (S.HUNT,Z.CROWELL,S.MCANALLY)	Sam Hunt	MCA NASHVILLE	52	4
59	53	53	<b>No Role Modelz</b>	D.BARNES (I.COLED,D.BARNES,M.W.HITEMON,P.FEUREGARD, J.HOUSTON,I.STEVENS,EI.STEVENS,S.D.STEVENS,B.JONES)	J. Cole	DREAMVILLE/ROC NATION/COLUMBIA	53	11
74	65	54	<b>Don't</b>	DOPE BOI (B.TILLER,B.STEWART,HOLLINS,R.M.CAREY,I.DUPRI,B.MCCOY,J.AUSTIN)	Bryson Tiller	TRAPSOUL/RCA	54	5
55	55	55	<b>Anything Goes</b>	J.MOI (F.MCTEIGUE,C.G.TOMPKINS,C.WISEMAN)	Florida Georgia Line	REPUBLIC NASHVILLE	55	16
64	58	56	<b>Come Get Her</b>	MIKE WILL MADE-IT-A (A.I.S.BROWN,K.U.BROWN,M.L.WILLIAMS,A.HOGAN)	Rae Sremmurd	EARDRUM/INTERSCOPE	56	7
40	42	57	<b>Cool For The Summer</b>	MAX.MARTIN,A.PAYAMI,I.SKOTCHDOPOLE (MAX.MARTIN,A.GROUNDO,D.LOVATO)	Demi Lovato	SAFHOUSE/ISLAND/REPUBLIC/HOLLYWOOD	11	18
78	62	58	<b>Back Up</b>	I.ROCKSAYS (D.M.TRIMBLE,K.A.ADAMS,S.M.ANDERSON,C.GOSBERRY)	Del Loaf Feat. Big Sean	IBGM/COLUMBIA	58	4
69	61	59	<b>Let Me See Ya Girl</b>	M.CARTER (C.S.WINDELL,M.CARTER,J.STEVENS)	Cole Swindell	WARNER BROS. NASHVILLE/WMIN	59	13
45	48	60	<b>Levels</b>	L.KIRKPATRICK,T.HEMONSTERS & STRANGERS (S.DOUGLASTRELY, L.KIRKPATRICK,L.MOMAX,L.JOHNSON,S.JOHNSON,S.MARTIN)	Nick Jonas	SAFHOUSE/ISLAND/REPUBLIC	44	10
42	54	61	<b>Marvin Gaye</b>	C.PUTH (C.PUTH,H.FROST,J.LUTTRELL,N.SEELEY)	Charlie Puth Feat. Meghan Trainor	ARTIST PARTNERS GROUP/ATLANTIC	21	20
87	74	62	<b>Lay It All On Me</b>	RUDIMENTAL (A.A.MOR,K.DRYDEN,PACGETT L.ROLLE,L.JEWMAN,L.HARRIS,C.SHEERAN)	Rudimental Feat. Ed Sheeran	MAJOR TOMS/BIG BEAT/ATLANTIC	62	4
71	64	63	<b>Nothin' Like You</b>	C.DESTEFANO (D.SIMYERS,S.MOONEY,A.GORLEY,C.DESTEFANO)	Dan + Shay	WARNER BROS. NASHVILLE/WAR	63	12
54	57	64	<b>Big Rings</b>	METRO BOOMIN (A.GRAHAM, N.D.WILBURN,L.WAINE)	Drake & Future	A1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	52	6
60	60	65	<b>Liquor</b>	A.STITH,THE AQUARIUS (C.M.BROWN,A.STITH,O.SAMPSON)	Chris Brown	RCA	60	9
75	70	66	<b>Blase</b>	D.RUDNICK (T.GRIFFIN,R.N.D.WILBURN,A.I.S.BROWN,K.U.BROWN,G.HILL)	Ty Dolla \$ign Feat. Future & Rae Sremmurd	ATLANTIC	66	7
72	68	67	<b>Right Hand</b>	VINYLYZ,FRANK DUKES (A.GRAHAM,A.HERVANDEZ, A.FEENEY,K.GUNBERG,BRYANT)	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	58	7
NEW	NEW	68	<b>Emperor's New Clothes</b>	NOT LISTED (NOT LISTED)	Panic! At The Disco	DCD2/FUELED BY RAMEN/RRP	68	1
63	63	69	<b>Comfortable</b>	BIG FRUIT (K.CAMPBELL,L.CLOPTON,D.JACKSON,T.BALOGUN)	K Camp	427/FTE/INTERSCOPE	54	13
81	75	70	<b>Gonna</b>	S.HENDRICKS (L.LAIRD,C.WISEMAN)	Blake Shelton	WARNER BROS. NASHVILLE/WMIN	70	7
-	95	71	<b>DG Roses</b>	THE CHAINSMOKERS (A.JAGGART,E.MENCEL)	The Chainsmokers Feat. ROZES	DISRUPTOR/COLUMBIA	71	2
-	90	72	<b>Say It</b>	P.O.P.TORIO (D.PETERSON,A.WANSEL, A.W.HITFIELD,H.HALL,N.GILBERT,G.CHAMBERS)	Tory Lanez	MAD LOVE/INTERSCOPE	72	2
73	76	73	<b>The Fix</b>	D.MUSTARD,M.ADAMS (C.HAYNES,R.D.MCFARLANE,M.ADAMS, C.BLANCHARD,D.BELL,K.ROLLINS,O.BROWN,M.GAYED,RITZ)	Nelly Feat. Jeremih	RECORDS	73	5
-	97	74	<b>Home</b>	J.SCOTT (J.SCOTT,L.PAYNE,L.TOMLINSON)	One Direction	SYCO/COLUMBIA	74	2
66	66	75	<b>Diamonds Dancing</b>	METRO BOOMIN (A.GRAHAM, N.D.WILBURN,L.WAINE,A.FEENEY)	Drake & Future	A1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	53	6
91	81	76	<b>Stressed Out</b>	M.E.LIZONDO (T.JOSEPH)	twenty one pilots	FUELED BY RAMEN/RRP	76	6
88	80	77	<b>Stay A Little Longer</b>	J.JOYCE (J.OSBORNE,T.I.OSBORNE,S.MCANALLY)	Brothers Osborne	EMI NASHVILLE	77	4
62	69	78	<b>RGF Island</b>	YUNG LAN (W.J.MAXWELL,M.S.MODI)	Fetty Wap	RGF/300	57	6
65	71	79	<b>Save It For A Rainy Day</b>	B.CANNON,K.CHESEY (A.DORFF,M.RAMSEY,B.TURS)	Kenny Chesney	BLUE CHAIR/COLUMBIA NASHVILLE	54	15
89	85	80	<b>Hide Away</b>	NOISECASTLE III (G.BARLETTA,B.MCLAUGHLIN,B.NEWBILL)	Daya	ARTBEATZ	80	6



2

JUSTIN BIEBER  
Sorry

Justin Bieber's "Sorry," from his Nov. 13 album *Purpose*, bounds onto the Billboard Hot 100 at No. 2, powered by 277,000 downloads sold and 23.1 million U.S. streams, according to Nielsen Music. With Adele's "Hello" new at No. 1 (see page 3), the Hot 100 welcomes debuts in the first two spots for only the second time. On the June 28, 2003 chart, two *American Idol* singles — Clay Aiken's "This Is the Night" and Ruben Studdard's "Flying Without Wings" — landed at Nos. 1 and 2, respectively, in their first weeks. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
92	91	81	<b>I Got The Boy</b>	S.HENDRICKS (T.NICHOLS,C.HARRINGTON,L.SPEARS)	Jana Kramer	ELEKTRA NASHVILLE/WAR	81	3
NEW	NEW	82	<b>Used To Love You Sober</b>	M.MCVANEY (K.BROWN,M.MCVANEY,J.HOGE)	Kane Brown	ZONE 4	82	1
-	79	83	<b>Cake By The Ocean</b>	M.LARSSON,R.FREDRIKSSON (R.FREDRIKSSON,M.LARSSON,J.TRANER,L.JONAS)	DNCE	REPUBLIC	79	2
NEW	NEW	84	<b>Used To Love You</b>	NOT LISTED (NOT LISTED)	Gwen Stefani	MAD LOVE/INTERSCOPE	84	1
-	92	85	<b>Gonna Know We Were Here</b>	M.KNOX (B.BEAVERS,BRETT JAMES)	Jason Aldean	BROKEN BOW	63	3
94	89	86	<b>Hold My Hand</b>	STARS.MITH,J.PATTERSON (J.GLYNNE,L.PATTERSON,U.WROLDSEN,J.BENNETT)	Jess Glynne	ATLANTIC	86	4
90	87	87	<b>New Americana</b>	LIDO (A.FRANGIPANE,L.PRINCIPATO,C.LUBER,I.MTUME)	Halsey	ASTRALWERKS/CAPITOL	87	8
67	73	88	<b>Gonna Wanna Tonight</b>	C.DESTEFANO (S.MCANALLY,J.M.NITE,J.ROBBINS)	Chase Rice	DACK JANIELS/COLUMBIA NASHVILLE	67	12
99	94	89	<b>Top Of The World</b>	B.GALLIMORE,T.MCGRAW (J.ROBBINS,J.M.NITE,J.OSBORNE)	Tim McGraw	MCGRAW/BIG MACHINE	89	3
79	77	90	<b>Digital Dash</b>	METRO BOOMIN (A.GRAHAM, N.D.WILBURN,L.WAINE,L.LIBLEN)	Drake & Future	A1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	62	6
86	86	91	<b>Nothing But Trouble (Instagram Models)</b>	COOK CLASSICS,C.PUTH (C.PUTH,D.CARTER)	Lil Wayne & Charlie Puth	BIG BEAT/ATLANTIC	86	7
85	84	92	<b>GINZA</b>	SKY.MOSTLY (I.A.OSORIO,BALVIN,R.RAMIREZ,SUAREZ, D.CANONIGOS,S.VILLADA,HOTOS,C.A.PATINO,GOMEZ)	J Balvin	CAPITOLLATIN/UMLE	84	8
NEW	NEW	93	<b>Dibs</b>	F.G.WHITEHEAD,J.MASSEY (K.BALLERINI,J.KERR,R.GRIFFIN,J.DUKE)	Kelsea Ballerini	BLACK RIVER	93	1
98	100	94	<b>Save Dat Money</b>	MONEY ALWAYS (D.BURD,M.WASHINGTON,D.D.LAMAR,W.J.MAXWELL)	Lil Dicky Feat. Fetty Wap & Rich Homie Quan	CMSN/ADA	71	4
80	82	95	<b>Scholarships</b>	METRO BOOMIN (A.GRAHAM, N.D.WILBURN,L.WAINE)	Drake & Future	A1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	69	6
83	83	96	<b>Powerful</b>	DIPLO,PICARD BROTHERS (D.V.PENTZ,M.PICARD, C.PICARD,RILEY,L.LUBER,F.HALLE,I.GOULDING)	Major Lazer Feat. Ellie Goulding & Tarrus Riley	MAD DECENT/INTERSCOPE	83	6
NEW	NEW	97	<b>I Love This Life</b>	L.RIMES,P.BRUST,C.LUCAS (D.MYTRICK,C.JANSON,C.LUCAS,P.BRUST)	LoCash	REVIVER	97	1
NEW	NEW	98	<b>Exchange</b>	THE MEKANICS (B.TILLER,M.HERVANDEZ,M.JOHNSON,L.HALL)	Bryson Tiller	TRAPSOUL/RCA	98	1
RE-ENTRY	RE-ENTRY	99	<b>Jugg</b>	S.SINGLETARY (W.J.MAXWELL,A.COSME JR.,S.SINGLETARY)	Fetty Wap Feat. Monty	RGF/300	86	4
82	88	100	<b>100</b>	C.ARDIO (ON THE BEAT,L.JUAN) (TAYLOR.S.BENTON,C.JONES, A.GRAHAM,L.EJUAN,R.R.LATOUR,BRISON)	The Game Feat. Drake	FIFTH ADMENDMENT/BLOOD MONEY/EONE	82	10



37

POST MALONE  
White Iverson

"Iverson" enters the Hot 100's top 40, with 54 percent of its activity from streams. It also hits the Streaming Songs top 40 (42-34; 5.1 million U.S. streams, up 14 percent).



84

GWEN STEFANI  
Used to Love You

Stefani co-wrote her first single since announcing her divorce from Gavin Rossdale with J.R. Rotem, who has penned Hot 100 No. 1s for Rihanna, Sean Kingston and Jason Derulo.

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC

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## THIS WEEK

Volume 127 / No. 34

### ON THE COVER

Justin Bieber photographed by Zoey Grossman on Oct. 14 at Quixote Studios in West Hollywood. Bieber wears a Scout shirt. For an exclusive interview and behind-the-scenes video of the singer sharing his biggest musical inspiration (his ex!), go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).

Elle King photographed Oct. 19 at Webster Hall in New York. For an exclusive interview and behind-the-scenes video of the singer revealing how she learned to play guitar, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).

**"I got kicked out of school in eighth grade. It was a horrible place; just rich kids being bad." —Elle King**

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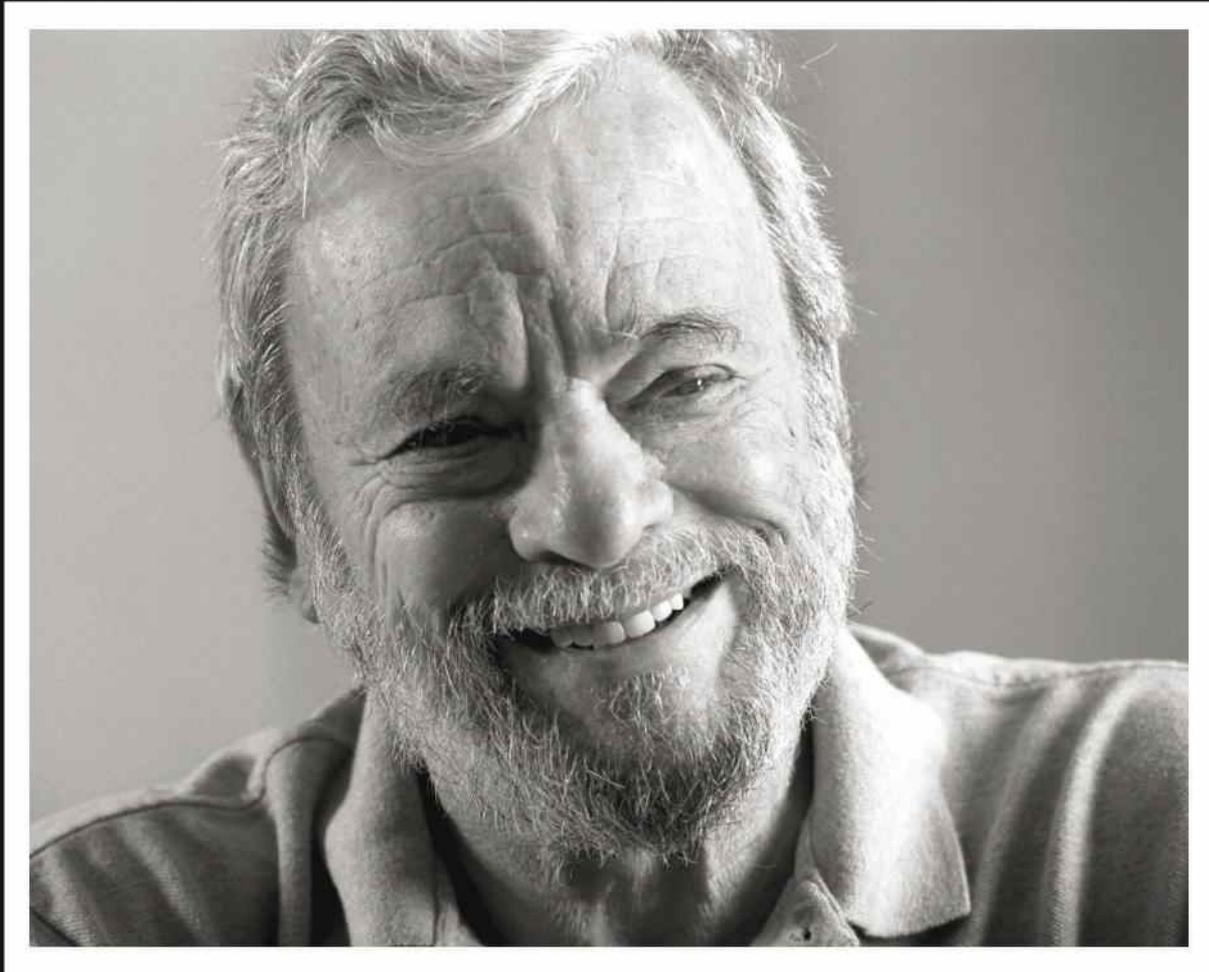
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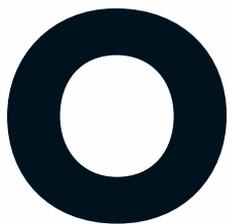
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## CAN YOUTUBE FINALLY GET MUSIC RIGHT?

THE VIDEO HUB, LONG CRITICIZED FOR 'BORDERLINE CRIMINAL' PAYOUTS, LAUNCHES A NEW SUBSCRIPTION SERVICE WITH A CHARM OFFENSIVE

BY ANDY GENSLER and GLENN PEOPLES



ON A SUNNY OCTOBER morning in Los Angeles, a few hundred YouTube staffers, video personalities and media types are gathered at the company's massive 41,000-square-foot West Coast outpost, which, in a simpler age, served as Howard Hughes Airport. The indulgent trappings of a web 3.0 business are all here: free campus bikes, arcade games, photo booth and a massive 36-screen monitor by which YouTube will introduce its newest product, YouTube Red. The \$9.99-per-month subscription service features original video programming,

ad-free audio and video, offline playback, continuous streaming, song recommendations and access to the Google Play Music subscription service.

The presentation is led by chief business officer **Robert Kyncl**, 45, now in charge of both YouTube and Google Play, who declares YouTube Music is about "artists and fans connecting through songs." YouTube users, he says, don't just listen to or watch music; they share, remix and cover songs on a platform that can reach a billion people a month.

With that kind of reach, why is YouTube Red competing with other \$9.99-per-month subscription services like Spotify, which has roughly 20 million subscribers, as well as music and video offerings from Amazon and Apple? Kyncl says the company's

impetus was a desire for dual revenue streams — labels and publishers prefer the royalties of subscribers over "freemium"; the new system would provide both — and better features for users. "It could be transformative for the industry," he says. "That's why we decided to invest into it."

But the music biz isn't necessarily cheering. After 10 years of living as uneasy bedfellows with YouTube, complaints of comparatively low revenue paid to rightsholders for their content persist.

"YouTube and Google have been borderline criminal in the way they approach the proper exploitation of copyrights," says **Robb McDaniels**, former CEO of digital distributor INgrooves. **Matt Pincus**, founder of SONGS Music Publishing (**Lorde**, **The Weeknd**) concurs. "YouTube was super

### THE OVER UNDER



**Simon Cowell's Syco** Entertainment, which brought in \$105 million in 2014, re-ups with Sony for another six years.



High-powered hip-hop agent **Cara Lewis** (Eminem, Iggy Azalea) exits Creative Artists Agency after just three years.



**Steve Greenberg** brings his S-Curve Records (Andy Grammer) to BMG in a deal said to be worth \$10 million.

**TO PLINE**

hostile to music,” he says, pointing to challenges he has faced working with the service on identifying content, collecting revenue and removing unlicensed music — although he notes things have gotten “quite a bit better” in the last three years.

While Kyncl doesn’t address those charges directly, he stresses the company’s desire to work with the music business on solutions. “The door is open for suggestions for better business models to drive higher engagement and revenue,” he says. “We have common goals — we’re leaning into the industry more than ever.”

So how do the numbers shake out? *Billboard* estimates ads at YouTube and Vevo made roughly \$230 million for labels from the 85 billion streams tracked by Nielsen Music in 2014. By comparison, 79 billion on-demand audio streams by Spotify, Rhapsody, Rdio and others generated roughly \$630 million — nearly three times the revenue per stream of video. Why the difference? Partially because every stream at Spotify is monetized; not all YouTube and Vevo streams are accompanied by ads due to fears that too many of them will repel viewers.



Kyncl calls such ad-revenue estimates “incorrect,” putting YouTube’s global tally closer to \$3 billion in payouts to rightsholders since 2007. A YouTube representative says, “We’ve invested tens of millions of dollars and tens of thousands of engineering hours into building one of the most sophisticated copyright-management technologies on the planet, Content ID.” Kyncl declines to provide further details, but adds that “ad revenue is very significant and growing.”

Yet to the music business, that revenue is dwarfed by the prospect that high-value

subscribers can offer: According to Spotify’s financial statements, 91 percent of revenue comes from subscribers, who make up just 27 percent of users. It’s tantalizing to consider the revenue that even a fractional percent of YouTube’s billion users converted to subscribers could add to the music business’ diminished coffers.

Of course, there’s no guarantee YouTube can attract these high-value subscribers. Kyncl cites anecdotal examples: the high rate of music-subscription adoption in Spotify’s home country of Sweden, where YouTube is fully available,

# Making A Strong Case For The Fair Play Fair Pay Act

Two members of Congress — one a Republican, the other a Democrat — speak out for the legislation, which aims to ensure that all formats pay uniform royalties

**BY REP. MARSHA BLACKBURN and REP. JERROLD NADLER**

In 2015, countless new technologies bring us music and entertainment, yet we have no uniform licensing system in place to ensure that digital, satellite and AM/FM radio play by the same rules. The United States is behind the times, and we are long overdue for an update that will see performing artists fairly compensated for their work.

Due to special-interest exemptions, short-term reactions to changing technologies and congressional gridlock, the law that governs royalty payments is inconsistent and unfair. New technologies are put at a disadvantage by the current licensing system: Internet broadcasters like Pandora pay royalty rates comparable to those that would have been negotiated in the free market, while cable and satellite providers pay a below-market rate under a “grandfathered” provision that predates the development of Internet radio.

Meanwhile, terrestrial radio pays nothing to performing artists and musicians. Some of the

biggest and most successful digital services have argued that the law does not require them to pay for music recorded before Feb. 15, 1972, cutting off payments to older artists (although there are ongoing litigation and settlement negotiations with Pandora).

To bring the music marketplace in line with the times, creating a system that is technology neutral and that fairly compensates all performing artists, we have introduced the Fair Play Fair Pay Act of 2015. Supported by a broad left-right coalition, the legislation will provide a needed balance to America’s music-licensing system. The act would:

- Establish a terrestrial performance right so that AM/FM stations pay performance royalties under a fair market value for the music they use.
- Protect small, local and public broadcasters by capping terrestrial royalties at affordable rates. Stations with less than \$1 million in annual revenue would pay \$500 per year; noncommercial public



Blackburn (left) and Nadler



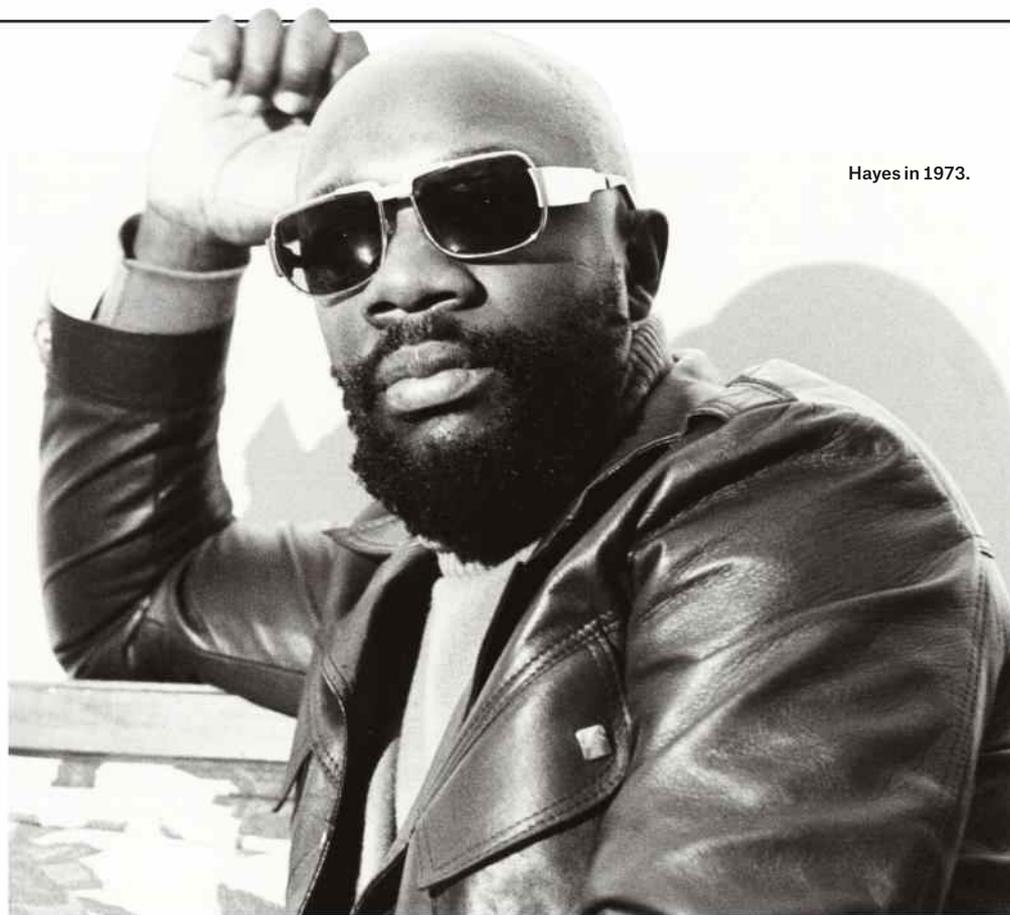
radio would pay \$100; religious and incidental uses of music would pay no royalties.

- Create platform parity to level the playing field among terrestrial, satellite, cable and Internet radio so that all forms of radio pay fair market value for music performances.
- Require the payment of royalties for sound recordings made before Feb. 15, 1972.
- Protect songwriters and publishers by clearly stating that nothing in this bill can be used to lower songwriting royalties.
- Streamline the allocation of royalty payments to music producers by codifying industry practices, ensuring artists receive their fair share from direct licensing of all eligible performances.

for example, and the uptick in U.S. music subscriptions, which grew by nearly \$100 million year over year, according to the RIAA. And then there's **Adele**, whose "Hello" video clocked 100 million YouTube views in less than five days while also becoming the first song to sell 1 million downloads in a week. "That's further proof that YouTube is a great place to discover content and drive commercial activity around it," says Kyncl.

What remains unclear is the overall impact that YouTube's freemium tier will have on consumers' decision to plunk down \$120 a year for what is essentially added convenience. Skepticism aside, the music industry would love to see the paid platform succeed, albeit with terms more favorable to rightsholders than they currently see. "Paid models are always significantly better for songwriters than advertising models," says **David Israelite**, head of the National Music Publishers' Association, echoing a widely shared sentiment. "I'm rooting for YouTube Red's success." ●

*Additional reporting by Ed Christman.*



Hayes in 1973.

## Unlocking Isaac Hayes' Vault

More than 200 unreleased recordings from the soul icon's archive — including many from his '60s and '70s creative peak — are on the way

BY DAN RYS

Fans of **Alessia Cara**'s breakout single "Here," which has reached No. 15 on the Billboard Hot 100, may recognize the deep voice that flits through the background of the track. The song, produced by **Pop & Oak** and co-written with **Sebastian Kole**, samples **Isaac Hayes**' 1971 cut "Ike's Rap 2," one of countless reimaginings of the late soul icon's body of work.

Hayes' catalog stretches back to the mid-1960s and includes not just solo recordings like "Theme From *Shaft*" (which topped the Hot 100 in 1971) but also songs he co-wrote for acts like **Sam & Dave** ("Soul Man" hit No. 2 in 1967) and **Carla Thomas**. And soon, many more will be available as Isaac Hayes Enterprises readies more than 200 unreleased recordings uncovered since Hayes' death from a stroke in 2008.

The organization was founded by Hayes' family last spring and is spearheaded by the singer's son, **Isaac Hayes III**, 40, himself a musician who has produced songs for **Ying Yang Twins**, **Lil Scrappy**

and **Keke Palmer**. Hayes III, who took over management of his father's estate in 2014, uncovered an archive of instrumentals and fully produced songs largely recorded during the elder Hayes' creative peak in the '60s and '70s. Soon after, he began digitizing the analog tapes, which are in varying degrees of disrepair — an extensive process he hopes to complete by early 2016. "These are from the sweet spot, when he was in his prime," says Hayes III.

"They'll have a lot of life in the licensing world."

Part of that assurance comes from the sheer volume and enduring impact of Hayes' canon. While he had success as both a songwriter and lead artist, his catalog was re-energized in the '90s and '00s when such acts as Jay Z, Snoop Dogg and Wu-Tang Clan sampled his work. "Isaac was a visionary," says **Warren "Oak" Felder** of Pop & Oak, who has crafted beats for **Nicki Minaj**, **Rihanna** and **Ariana Grande**. "He could see where music would be going far ahead of his time."

For now, Hayes III plans to release one full Hayes album along with instrumental and collaborative compilations in the next year while he explores synch and soundtrack opportunities. And with rumors of a new *Shaft* film in development, the Memphis legend's music shows no sign of waning. "I don't know of any other legacy artist on the level of my dad who has this amount of unreleased material," says Hayes III. "The possibilities are endless." ●



Cara



Artists of all genres and eras have backed the legislation, including **Elton John**, **Chuck D, R.E.M.**, **Annie Lennox** and **Rosanne Cash**. The bill has the backing of many organizations, including AFL-CIO, American Federation of Musicians, MusicFirst Coalition, The Recording Academy, RIAA, SAG-AFTRA and SoundExchange.

Performing artists have been unfairly treated by the law for many years. We must update it so that music creators can prosper in the years ahead. ●

*Rep. Marsha Blackburn is a Republican representing Tennessee's 7th Congressional District. Rep. Jerrold Nadler is a Democrat representing New York's 10th Congressional District.*

KYNCL: DANNY MOLOSHOK/AP PHOTO; BLACKBURN: REY FEJTES/AP IMAGES; NADLER: MICHAEL ROY/WIREIMAGE; HAYES: MICHAEL COUS ARCHIVES/GETTY IMAGES; CARA: KEVIN MAZUR/GETTY IMAGES



FROM THE DESK OF

PRESIDENT, OPRY ENTERTAINMENT GROUP

# Steve Buchanan

As the CMAs hit Music City, the Grand Ole Opry chief on prepping the institution's 90th anniversary and producing *Nashville*

BY MELINDA NEWMAN

PHOTOGRAPHED BY ROBBY KLEIN

**W**HILE STEVE BUCHANAN has spent the better part of 2015 working on the 90th anniversary of the Grand Ole Opry, which broadcast its first weekly music concert on WSM-AM on Nov. 28, 1925, becoming president of the vaunted country-music institution was the furthest thing from his mind when he first arrived in Nashville.

The Oak Ridge, Tenn., native came to town in 1975 to attend Vanderbilt University with an eye to becoming an environmental engineer, but those dreams quickly shifted after joining the school's concert committee. He soon became co-chair — succeeding now-veteran artist manager **Ken Levitan**, who handles the careers of **Trisha Yearwood**, **Emmylou Harris** and **Hank Williams Jr.** as co-president of Vector Management — and after graduation worked as a booking agent for Buddy Lee Attractions, securing dates for such acts as **Merle Haggard** and **Bill Monroe**. Buchanan returned to

Vanderbilt to earn his MBA before joining the Opry as marketing manager in 1985. In his current role, which he has held since 1998, he also oversees WSM; the 2,362-seat Ryman Auditorium (the home of the Opry from 1943 to 1974), which underwent a massive renovation in 1994 and a recent \$14 million renewal; and developing properties that expand the Opry brand.

Buchanan's experiences at the Opry served as an inspiration for the ABC drama *Nashville*, for which he is an executive producer and consultant. Exported to more than 80 countries, the series, now in its fourth season, is credited with increasing Nashville's allure as a tourist destination (according to TripAdvisor, it is the most-searched U.S. city by Europeans). Buchanan also will be taking the Opry to the big screen with the organization's first theatrical release, *American Saturday Night: Live From the Grand Ole Opry*. The film opens Dec. 4 and stars **Brad Paisley**, **The Band Perry**, **Blake Shelton**, **Darius Rucker** and others

performing at the 4,400-seat concert hall and describing its rich legacy, which has seen virtually every major star in country music history, from **Patsy Cline** and **Hank Williams** to **Blake Shelton** and **Carrie Underwood**, perform under its marquee. Buchanan, 58 — who is married to music publisher **Ree Guyer Buchanan**, head of Wrensong Publishing — is also producer of *Moonshine: That Hee Haw Musical*, which premiered in Dallas in September with a five-week stint and is now planning a Broadway run. *Billboard* caught up with Buchanan in his Music City office ahead of the Country Music Association Awards.

## How do you keep the Grand Ole Opry relevant for younger generations of artists and fans?

It's something that we have been focused on since I became president of the Opry. We wanted to rebuild our relevance to the artist community and, thus, to fans. To accomplish that we needed to be much more proactive in embracing new artists

"The Opry is a family of artists that goes back to 1925," says Buchanan, photographed Oct. 27 in his office at Opry Entertainment Group in Nashville. "We are a home, a community, a family."

[for membership, which is invite-only], like Carrie Underwood, Darius Rucker and **Rascal Flatts**, and in embracing multiple generations and diversity of artists, because there were gaps in terms of artists like **The Oak Ridge Boys**, **Charlie Daniels** and **Old Crow Medicine**

working with the writers, but [now] they have a good sense of things. They have to create a drama, but I think they want to represent things as they are. [Creator] **Callie Khouri** is still heavily involved and living here. She has been directing quite a few episodes.

## “People had the perception that the Opry was a closed door. We have worked hard to eliminate that.”

**Show**, who we brought in. [It’s also about] including artists in the early stages of their careers and inviting them to play. There were people that had the perception that the Opry was sort of a closed door, and we have worked hard to try and eliminate that perspective and make people feel welcome.

**Nashville has received \$46.5 million in incentives, mainly provided by the city and state, to shoot in town. How difficult is it to keep the show in Music City, especially when Georgia and Louisiana offer greater incentives?**

The reason we’re able to be here is because of the state incentives — it’s critical to the show to keep the incentives coming in. We [film] on location regularly and the show employs a lot of people in this community. We record all of our music here, so we’re utilizing studios and local musicians, and a lot of the songs are written by songwriters that are a part of this community. It’s an expensive show to produce.

**As executive producer, how involved are you with the series?**

Early on, I tried to be really involved in

**What is your proudest accomplishment in your 30 years with Opry Entertainment Group?**

The renovation of the Ryman. It has a heart and soul unlike any other venue. There is just something about the building itself, how it sounds and the whole scene that you experience when you’re standing on that stage. In many ways it kind of transports people — both artists and fans — to a place that is beyond just the experience of the music.

**With Taylor Swift embracing pop music, do you think there would be a negative reaction if she played the Opry again?**

Everyone loves Taylor Swift. She is a great entertainer and she would be welcomed anywhere she performed, and she definitely would be at the Opry.

**When no one else is in the Opry house, do you ever stand on the hallowed circle onstage — which was cut from the original floor of the Ryman after the Opry left the venue in 1974 and embedded in the stage of the new Opry house — and sing “Will the Circle Be Unbroken”?**

I have not done that! I have witnessed many amazing experiences when people stand in the circle, whether it’s for the first time or every time. It’s very satisfying to me to see how much it means to them. ●



A Hank Williams bobblehead. “There was such honesty to his music,” says Buchanan. “He is so influential, and we have a great relationship with his granddaughter, Holly.”

**Following its run in Dallas, is taking Moonshine: That Hee Haw Musical to Broadway still the goal?**

We still have our sights set on getting to Broadway. We want to make sure that it is great: We’re continuing to work on our character development and fine-tuning the story.

**What’s the Broadway timeline?**

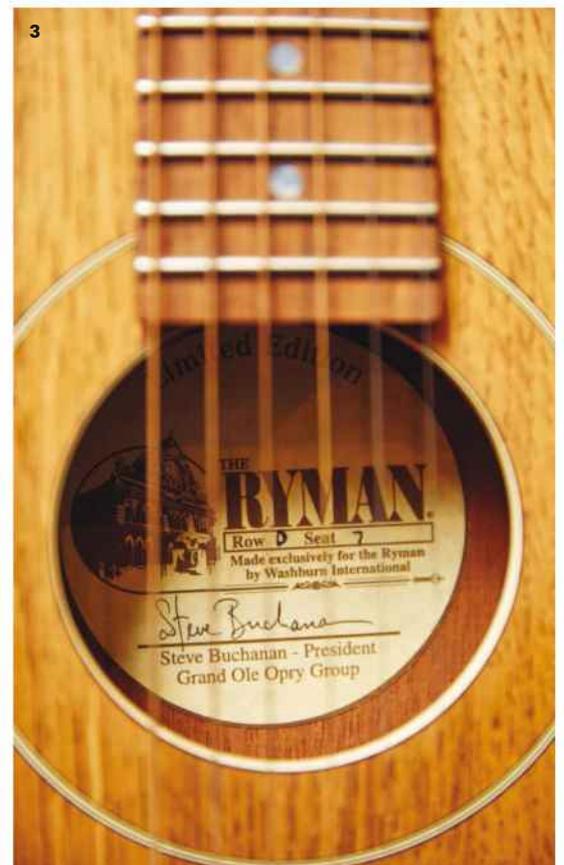
It’s hard to predict. We’ve got our work to do, and then the planets have to align in terms of theater availability. It’s a show that can have a life on Broadway and a long life both touring and as a licensed property.

**What was the biggest show you promoted in college?**

We did **Bob Marley** in the Vanderbilt gym. It was incredible, like the coolest possible cultural exchange on a university campus.



**1** A poster signed by the cast of *Nashville*. **2** Buchanan’s office overlooks Nashville’s Cumberland River. “The view is spectacular even on cloudy days,” he says. **3** Around 15 years ago, a limited number of guitars were made of wood from the original pews in the Ryman Auditorium. **4** Opry legends Roy Acuff and Minnie Pearl stroll in front of Acuff’s house on the Grand Ole Opry grounds in 1989. For several years after Acuff’s death, Buchanan’s office was in the singer’s living room.





Tel Aviv performance space and bar Kuli Alma (Mikveh Israel St. 10) offers free entry year-round.

# Israel Hits The Right Notes

At the Tune In Tel Aviv conference, taking place Nov. 11-15, local artists and industry insiders from the international community scope out the country's musical wares

BY LIOR PHILLIPS

ISRAEL'S COMPACT BUT THRIVING MUSIC scene is the focus of the annual Tune In Tel Aviv conference, which takes place in the beachside city from Nov. 11 to 15. Organized by Tel Aviv-based Oleh Records, Tune In brings together Israeli musicians and music-industry executives from around the world for a series of panel discussions (among the topics: "Boycott This, Amplify That: How 'Cause Music' Is Making a Difference" and "The Life and Death of A&R"); speakers include the founders of Warped Tour and Sire Records, **Kevin Lyman** and **Seymour Stein**, respectively) along with 80 showcases at nine venues. "Our mission is clear — we

want to get the Israeli music scene onto the radar of the entire world," says **Jeremy Hulsh**, 37, executive producer of the confab (tuneintlv.com). "Think of the fantastic tech that has come from Israel. There's no reason the music scene can't be as disruptive."

Indeed, while the nation of 8 million deserves credit for success in the dance world — the trance subgenre has roots in the holy land — recent years have seen Israeli beats and melodies make their way into pop hits as well (**Jason Derulo's** "Talk Dirty to Me," notably). As Tel Aviv readies its decks for an international contingent, *Billboard* looks at Israel's buzzing exports and hotspots at home. ●



### WHERE TO DRINK: OZEN BAR

Third Ear Records, a popular record-store chain in the '80s and '90s, opened this bar and cafe annex, which puts on some 60 live shows every month, including parties, lectures and stand-up comedy. (King George St. 48)



### WHERE TO PARTY: BASCULA AND TAHAT

Bascula (HaRakevet 72), Tel Aviv's first independent performing arts center, opened in July and features live music, dance and acrobatics in its warehouselike structure — an apt fit for the industrial area it calls home. Four kilometers north in the more residential Ibn Gvirol neighborhood, crowds flock to spots like Tahat (Ibn Gvirol 106), which means "ass" in Hebrew, for a nightly taste of local talent.



## TUNE IN: THE HOLY LAND'S TOP TALENT

Artists of all ethnic persuasions are building followings in Israel



### GARDEN CITY MOVEMENT

Intricate grooves highlight the electro indie-pop band, which formed in Tel Aviv in 2013. Seeking a serene soundtrack to your next commercial or synch? Look no further than GCM's "Move On."



### A-WA

Traditional Arabic folk songs are the marks of A-Wa (pronounced "Ay Wah," Arabic for "yes"), a hypnotic Israeli sister act. Think M.I.A.'s hip-hop bathed in reggae from the Negev desert.



### NOGA EREZ

A one-woman band, Erez sings, plays keys and percussion, looping and layering tracks in a form that nods to **FKA Twigs** and **Bjork**. "Building an audience is like expanding your family," she says.



### BALKAN BEAT BOX

The band's mashup of Mediterranean styles has helped make global hits (Jason Derulo's "Talk Dirty to Me" used BBB's saxophone riff as its hook; **Diplo** sampled its horns in **Mac Miller's** "Goosebump"), but Tel Aviv still claims the group's biggest fans. "The homeyness of the crowd is what makes the city great to play in," says BBB's **Tomer Yosef**, "no matter what language we sing in."



### LOLA MARSH

Recently signed to Universal France, Lola Marsh brings forth a sweet folk pastiche, balancing singer **Yael Shoshana Cohen's** dreamy, seductive warble.



## LABEL TO WATCH: ANOVA MUSIC

Recognizing a spiritual kinship to European music, boutique label and music-management company Anova Music (founded in 2006) has become a hub for Israel's top indie acts. On its roster: **Rockfour** and **Vaadat Charigim**, bands whose showcases at conferences like South by Southwest helped drive their popularity stateside. The A&R tastes of Anova founders **Shuki Goldwasser** and **Anat Damon**, along with CEO **Joshua Perry** (above), lean to sonic nostalgia in a way that's curiously current.

TEL AVIV: PAUL ROMMER/GETTY IMAGES; KULI ALMA: BEN PALHOV; OZEN: COURTESY OF OZEN BAR; BASCULA: YOGI DEKEL; TAHAT: YARDEN ELBOCHER; PERRY: COURTESY OF ANOVA MUSIC; GARDEN CITY MOVEMENT: ELON BREGMAN AND MICHAEL TOPPOL; A-WA: TOMER YOSEF; EREZ: SASHA PRUITZKY; BALKAN BEAT BOX: RAN GOLANI; LOLA MARSH: ELON BREGMAN AND MICHAEL TOPPOL



# COUNTRY MUSIC AWARDS

T W O T H O U S A N D & F I F T E E N

C O N G R A T U L A T I O N S



SONGWRITER OF THE YEAR  
**ASHLEY GORLEY**



SONGWRITER/ARTIST OF THE YEAR  
**SAM HUNT**



PUBLISHER OF THE YEAR  
**WARNER CHAPPELL**



VOICE OF MUSIC AWARD  
**TRISHA YEARWOOD**

SONG OF THE YEAR

## LEAVE THE NIGHT ON

WRITERS: SAM HUNT, JOSH OSBORNE  
PUBLISHERS: ONE LITTLE INDIAN CREEK MUSIC, BLACK RIVER PUBLISHING, THREE MULES MUSIC, UNIVERSAL MUSIC PUBLISHING  
ARTIST: SAM HUNT

### "19 YOU + ME"

WRITERS: DANNY ORTON, DANIEL SMYERS  
PUBLISHERS: 50 TOES MUSIC, BEATS AND BANJOS,  
WARNER / CHAPPELL MUSIC PUBLISHING  
ARTIST: DAN + SHAY

### "A GUY WALKS INTO A BAR"

WRITERS: JONATHAN SINGLETON, BRAD TURSI  
PUBLISHERS: BIG DEAL MUSIC, BIG MACHINE MUSIC, JETT  
MUSIC  
ARTIST: TYLER FARR

### "AIN'T WORTH THE WHISKEY"

WRITER: ADAM SANDERS  
PUBLISHER: BIG YELLOW DOG MUSIC  
ARTIST: COLE SWINDELL

### "BABY BE MY LOVE SONG"

WRITER: BRETT JAMES  
PUBLISHERS: ATLAS MUSIC PUBLISHING, COMBUSTION MUSIC,  
SONGS OF BRETT, WARNER / CHAPPELL MUSIC PUBLISHING  
ARTIST: EASTON CORBIN

### "BARTENDER"

WRITERS: DAVE HAYWOOD, CHARLES KELLEY  
PUBLISHERS: 30A GETAWAY SONGS, BEARDS AND BULLETS  
MUSIC,  
WARNER / CHAPPELL MUSIC PUBLISHING  
ARTIST: LADY ANTEBELLUM

### "BEACHIN'"

WRITERS: JAREN JOHNSTON, JON NITE, JIMMY ROBBINS  
PUBLISHERS: EXTRAORDINARY ALIEN, JON MARK NITE MUSIC,  
ROUND HILL SONGS, SONY ATV MUSIC PUBLISHING,  
TEXA RAE MUSIC, UNIVERSAL MUSIC PUBLISHING  
ARTIST: JAKE OWEN

### "BOTTOMS UP"

WRITER: BRETT JAMES, JUSTIN WEAVER  
PUBLISHERS: ATLAS MUSIC PUBLISHING, COMBUSTION MUSIC,  
MUSIC OF THE CORN, SONGS OF BRETT,  
WARNER / CHAPPELL MUSIC PUBLISHING  
ARTIST: BRANTLEY GILBERT

### "BURNIN' IT DOWN"

WRITER: CHRIS TOMPKINS  
PUBLISHERS: BIG LOUD SONGS, PLAY ANIMAL,  
ROUND HILL SONGS, BIG LOUD SONGS  
ARTIST: JASON ALDEAN

### "COP CAR"

WRITERS: ZACH CROWELL, MATT JENKINS, SAM HUNT  
PUBLISHERS: ATLAS MUSIC PUBLISHING, COMBUSTION MUSIC,  
SAM HUNT PUBLISHING, TAPE ROOM MUSIC, THREE MULES  
MUSIC, UNIVERSAL MUSIC PUBLISHING, WARNER / CHAPPELL  
MUSIC PUBLISHING  
ARTIST: KEITH URBAN

### "DIRT"

WRITER: CHRIS TOMPKINS  
PUBLISHERS: BIG LOUD SONGS, PLAY ANIMAL, ROUND HILL  
SONGS  
ARTIST: FLORIDA GEORGIA LINE

### ★ "DRINKING CLASS"

WRITER: JOSH KEAR  
PUBLISHERS: BIG YELLOW DOG MUSIC, LUNALIGHT MUSIC  
ARTIST: LEE BRICE

### "DRUNK ON A PLANE"

WRITERS: DIERKS BENTLEY, JOSH KEAR, CHRIS TOMPKINS  
PUBLISHERS: BIG LOUD SONGS, BIG WHITE TRACKS,  
BIG YELLOW DOG MUSIC, LUNALIGHT MUSIC, PLAY ANIMAL,  
ROUND HILL SONGS, BIG LOUD SONGS  
ARTIST: DIERKS BENTLEY

### ★ "GET ME SOME OF THAT"

WRITER: MICHAEL CARTER  
PUBLISHERS: 243 MUSIC, SONY ATV MUSIC PUBLISHING  
ARTIST: THOMAS RHETT

### "GIRL IN A COUNTRY SONG"

WRITERS: TAYLOR DYE, MADDIE MARLOW  
PUBLISHER: BIG MACHINE MUSIC  
ARTIST: MADDIE & TAE

### "HOMEGROWN HONEY"

WRITERS: CHARLES KELLEY, DARIUS RUCKER  
PUBLISHERS: 30A GETAWAY SONGS, CADAJA PUBLISHING,  
UNIVERSAL MUSIC PUBLISHING, WARNER / CHAPPELL MUSIC  
PUBLISHING  
ARTIST: DARIUS RUCKER

### "HOPE YOU GET LONELY TONIGHT"

WRITER: MICHAEL CARTER  
PUBLISHERS: 243 MUSIC, SONY ATV MUSIC PUBLISHING  
ARTIST: COLE SWINDELL

### ★ "I SEE YOU"

WRITER: ASHLEY GORLEY  
PUBLISHERS: ATLAS MUSIC PUBLISHING, COMBUSTION MUSIC,  
WARNER / CHAPPELL MUSIC PUBLISHING  
ARTIST: LUKE BRYAN

### "JUST GETTIN' STARTED"

WRITTEN BY: CHRIS DESTEFANO, ASHLEY GORLEY  
PUBLISHERS: ATLAS MUSIC PUBLISHING, COMBUSTION MUSIC,  
SONY ATV MUSIC PUBLISHING, SUGAR GLIDER MUSIC  
PUBLISHING, WARNER / CHAPPELL MUSIC PUBLISHING  
ARTIST: JASON ALDEAN

### "KEEP THEM KISSES COMIN'"

WRITER: BEN HAYSLIP  
PUBLISHERS: TAR-CAM-KNOX MUSIC, THIS MUSIC,  
WARNER / CHAPPELL MUSIC PUBLISHING  
ARTIST: CRAIG CAMPBELL

### "LOOK AT YOU"

WRITERS: SHANNON LAWSON, JOHN RICH  
PUBLISHERS: CHICKEN LEG LOVE PUBLISHING,  
CUTS OF LUCKY DIAMOND MUSIC,  
J MONEY MUSIC, OZZY DOG SONGS  
ARTIST: BIG & RICH

### "LONELY TONIGHT"

WRITERS: BRENT ANDERSON, RYAN HURD  
PUBLISHED BY: SEA GAYLE MUSIC, UNIVERSAL MUSIC  
PUBLISHING  
ARTISTS: BLAKE SHELTON FEAT. ASHLEY MONROE

### "MEAN TO ME"

WRITER: SCOOTER CARUSOE  
PUBLISHERS: ABBOTTS CREEK MUSIC, SCRAMBLER MUSIC  
ARTIST: BRETT ELDRIDGE

### "MEANWHILE BACK AT MAMA'S"

WRITER: JAREN JOHNSTON  
PUBLISHERS: SONY ATV MUSIC PUBLISHING, TEXA RAE MUSIC  
ARTISTS: TIM MCGRAW FEAT. FAITH HILL

### "MY EYES"

WRITER: JOSH OSBORNE  
PUBLISHERS: ONE LITTLE INDIAN CREEK MUSIC, BLACK RIVER  
PUBLISHING  
ARTISTS: BLAKE SHELTON FEAT. GWEN SEBASTIAN

### "NEON LIGHT"

WRITERS: MARK IRWIN, JOSH KEAR  
PUBLISHERS: BIG YELLOW DOG MUSIC, BOOK OF SPELLS,  
GREEN VINYL MUSIC  
ARTIST: BLAKE SHELTON

### "PERFECT STORM"

WRITER: BRAD PAISLEY  
PUBLISHER: SEA GAYLE MUSIC  
ARTIST: BRAD PAISLEY

### ★ "PLAY IT AGAIN"

WRITER: ASHLEY GORLEY  
PUBLISHERS: ATLAS MUSIC PUBLISHING, COMBUSTION MUSIC,  
WARNER / CHAPPELL MUSIC PUBLISHING  
ARTIST: LUKE BRYAN

### "READY SET ROLL"

WRITER: CHRIS DESTEFANO  
PUBLISHERS: SONY ATV MUSIC PUBLISHING, SUGAR GLIDER  
MUSIC PUBLISHING  
ARTIST: CHASE RICE

### "REWIND"

WRITERS: CHRIS DESTEFANO, ASHLEY GORLEY, ERIC PASLAY  
PUBLISHERS: ATLAS MUSIC PUBLISHING, COMBUSTION MUSIC,  
SONY ATV MUSIC PUBLISHING, SPIRIT MUSIC GROUP, SUGAR  
GLIDER MUSIC PUBLISHING, WARNER / CHAPPELL MUSIC  
PUBLISHING  
ARTIST: RASCAL FLATTS

### "RIVER BANK"

WRITERS: KELLEY LOVELACE, BRAD PAISLEY  
PUBLISHERS: MAKING THE TURN MUSIC, SEA GAYLE MUSIC  
ARTIST: BRAD PAISLEY

### "ROLLER COASTER"

WRITER: MICHAEL CARTER  
PUBLISHED BY: 243 MUSIC, SONY ATV MUSIC PUBLISHING  
ARTIST: LUKE BRYAN

### "SAY YOU DO"

WRITERS: MATTHEW RAMSEY, TREVOR ROSEN  
PUBLISHERS: MUSIC OF RPM, REHITS MUSIC, SMACKTOWN  
MUSIC,  
SONIC GEO MUSIC  
ARTIST: DIERKS BENTLEY

### "SEE YOU TONIGHT"

WRITERS: ZACH CROWELL, ASHLEY GORLEY  
PUBLISHERS: ATLAS MUSIC PUBLISHING, COMBUSTION MUSIC,  
TAPE ROOM MUSIC, WARNER / CHAPPELL MUSIC PUBLISHING  
ARTIST: SCOTTY MCCREERY

### "SHOTGUN RIDER"

WRITER: HILLARY LINDSEY  
PUBLISHER: HILLARODYRATHBONE MUSIC  
ARTIST: TIM MCGRAW

### "SMALL TOWN THROWDOWN"

WRITER: BEN HAYSLIP  
PUBLISHERS: THIS MUSIC, WARNER / CHAPPELL MUSIC  
PUBLISHING  
ARTIST: BRANTLEY GILBERT FEAT. JUSTIN MOORE & THOMAS  
RHETT

### "SMOKE"

WRITER: JON NITE  
PUBLISHERS: JON MARK NITE MUSIC, SONY ATV MUSIC  
PUBLISHING  
ARTIST: A THOUSAND HORSES

### "SOMETHING IN THE WATER"

WRITERS: CHRIS DESTEFANO, BRETT JAMES  
PUBLISHERS: ATLAS MUSIC PUBLISHING, COMBUSTION MUSIC,  
SONGS OF BRETT, SONY ATV MUSIC PUBLISHING,  
WARNER / CHAPPELL MUSIC PUBLISHING  
ARTIST: CARRIE UNDERWOOD

### "SOMEWHERE IN MY CAR"

WRITER: JT HARDING  
PUBLISHERS: HEAVY METAL DISCO, MIGHTY SEVEN, SONGS  
MUSIC PUBLISHING  
ARTIST: KEITH URBAN

### "SUNSHINE & WHISKEY"

WRITER: JAREN JOHNSTON  
PUBLISHERS: SONY ATV MUSIC PUBLISHING, TEXA RAE MUSIC  
ARTIST: FRANKIE BALLARD

### "TAKE YOUR TIME"

WRITERS: SAM HUNT, JOSH OSBORNE  
PUBLISHERS: ONE LITTLE INDIAN CREEK MUSIC, BLACK  
RIVER PUBLISHING, THREE MULES MUSIC, UNIVERSAL MUSIC  
PUBLISHING  
ARTIST: SAM HUNT

### "TIL IT'S GONE"

WRITER: DAVID LEE MURPHY  
PUBLISHERS: N2D PUBLISHING COMPANY, OLD DESPERADOES  
ARTIST: KENNY CHESNEY

### "WE ARE TONIGHT"

WRITERS: MARC BEESON, SAM HUNT, JOSH OSBORNE  
PUBLISHERS: CRAZY BLUE EGG, ERIN'S DREAM MUSIC,  
ONE LITTLE INDIAN CREEK MUSIC, BLACK RIVER PUBLISHING,  
THREE MULES MUSIC, UNIVERSAL MUSIC PUBLISHING,  
WARNER / CHAPPELL MUSIC PUBLISHING  
ARTIST: BILLY CURRINGTON

### "WHERE IT'S AT"

WRITERS: MATT JENKINS, ZACH CROWELL  
PUBLISHERS: ATLAS MUSIC PUBLISHING, COMBUSTION MUSIC,  
TAPE ROOM MUSIC, WARNER / CHAPPELL MUSIC PUBLISHING  
ARTIST: DUSTIN LYNCH

### "WHO I AM WITH YOU"

WRITER: JASON SELLERS  
PUBLISHER: SONY ATV MUSIC PUBLISHING  
ARTIST: CHRIS YOUNG

### "YEAH"

WRITER: ASHLEY GORLEY  
PUBLISHERS: ATLAS MUSIC PUBLISHING, COMBUSTION MUSIC,  
WARNER / CHAPPELL MUSIC PUBLISHING  
ARTIST: JOE NICHOLS

★ INDICATES TOP FIVE SONG



O'Keefe (left) and Franco of new band Daddy.

NOTED

10-29  
→

SFX named Life in Color CEO **Sebastian Solano** as the new CEO of ID&T North America/Made Event.

10-30  
→

Netflix announced a straight-to-series project based on the young-adult novel *13 Reasons Why* by **Jay Asher**, executive-produced by **Selena Gomez**.



Li

**Lykke Li** announced on Instagram that she is expecting her first child.

**Diane Charlemagne**, a singer for **Urban Cookie Collective** and **Moby** whose vocals are featured on **Goldie**'s "Inner City Life," died after a battle with cancer. She was 51.

Warner Music Latin America entered a strategic partnership with Romanian independent label Roton. The deal allows the Warner division to license and promote Roton's music throughout Latin America.

10-31  
→

DJ-producer **Afrojack** split with manager **Hugo Langras**, owner of the Dutch management firm Montana ECI, on Sept. 1, citing "ethical and moral disagreements."



Afrojack

A fire caused by a pyrotechnics display during metal band **Goodbye to Gravity**'s performance at the Colectiv nightclub in Bucharest, Romania, killed 27 attendees and injured 180.

11-2  
→

**Marcos Felix Bojorquez**, accordionist for regional Mexican band **Los Cardenales de Sinaloa**, died after he was shot nine times when the group returned from a gig in Sinaloa, Mexico. He was 30.

**Fetty Wap** signed a long-term worldwide deal with Sony/ATV Music Publishing.

Pandora announced it will be the exclusive streaming partner for the award-winning podcast *Serial*.

Spotify hired **John Marks**, a radio veteran who previously served as senior director of country programming at SiriusXM, to head country programming on the platform.

11-3  
→

MIDEM announced that the 50th edition of its global music conference will be held June 3-6, 2016 in Cannes (not June 7-10 as previously reported).

Country singer **Tommy Overstreet**, whose hits included "Gwen (Congratulations)" and "Ann (Don't Go Runnin')" died at his home in Oregon. He was 78.

Tidal launched *No Small Talk*, a stand-up comedy show hosted by DJ **Cipha Sounds**.

Amy director **Asif Kapadia** and producer **James Gay Rees** announced plans for a feature-length profile of rock group **Oasis** directed by **Mat Whitecross**.

**Daddy**, the music project from actor **James Franco** and multi-instrumentalist **Tim O'Keefe**, signed a worldwide multiyear deal with Kobalt Music Group.



Frank (left) and Maya Samson

**Ann-Marie Thomson**, Syco Entertainment global head of media, and husband **Peter Samson**, U.S. editor of U.K. newspaper *The Sun*, welcomed the birth of twins Frank Anthony and Maya Juliet Samson.

11-4  
→

**Eminem** invested in a partnership with Genius. The lyrics and annotation website will serve as the official lyrics engine for Eminem.com and all of the rapper's Shady Records online properties.

BIRTHDAYS

- |   |   |
|---|---|
| <b>Nov. 8</b><br>Leif Garrett (54)<br>Bonnie Raitt (66)               | <b>Nov. 11</b><br>Jim Peterik (65)                                      |
| <b>Nov. 9</b><br>Delta Goodrem (31)<br>Sisqo (37)<br>Nick Lachey (42) | <b>Nov. 12</b><br>Omarion (31)<br>Les McKeown (60)<br>Neil Young (70)   |
| <b>Nov. 10</b><br>Miranda Lambert (32)<br>Eve (37)                    | <b>Nov. 14</b><br>Travis Barker (40)<br>Butch Walker (46)<br>Yanni (61) |

# ROCK YOUR ROLE

7

DAYS

*on the*  
SCENE





Jennifer Lopez, who is the featured artist on Wisin's hit "Adrenalina," rocked a shimmering bodysuit during the pair's performance at Madison Square Garden.



1



2



3



4



5

1 From left: Sandra "Pepa" Denton and Cheryl "Salt" James of Salt-N-Pepa with ASCAP vp rhythm and soul Nicole George-Middleton and executive vp membership John Titta at ASCAP's "Women Behind the Music" party in New York on Oct. 28. 2 Ashanti and Sean "Diddy" Combs celebrated the launch of Ciroc's apple-infused vodka as a smurf and a prince at the Marquee in New York on Oct. 31. 3 Hunter Hayes at the iHeartRadio Theater in Los Angeles on Oct. 27. 4 Among the Music City female power elite who came out to support actress Reese Witherspoon (center) at the opening of her Draper James Nashville boutique on Oct. 28 were Reba McEntire (left) and Kacey Musgraves. 5 SESAC CEO John Josephson and his wife, Baby CZ clothing founder Carolina Zapf, on the red carpet at SESAC's Nashville Music Awards at the Country Music Hall of Fame and Museum in Nashville on Nov. 1. 6 Father John Misty (aka Josh Tillman) at O2 Shepherd's Bush Empire in London on Oct. 28.



6

Puerto Rican reggaeton artist Wisin onstage at the SBS Network's annual Megaton Mundial de Polito Vega, held Oct. 28 at Madison Square Garden in New York.

# The Voodoo Music + Arts Experience

NEW ORLEANS, OCT. 30-NOV. 1

A STAGGERING 100,000 COSTUMED FANS TOOK OVER CITY Park for this year's Voodoo Music + Arts Experience, which drew a lineup that included acts **Florence & The Machine**, **Gerard Way**, **Modest Mouse**, **Chance the Rapper** and **Jack U's Skrillex** and **Diplo**, who asked the crowd to help them "raise the dead" while images of dancing pumpkins and skeletons were projected during their headlining set. Ghosts and zombies aside, the scariest part might have been the weather. Rain and the threat of a tornado caused the cancellation of the festival's third day, but a downpour on the second day didn't prevent **Ozzy Osbourne** from bringing down the house. Closing out Voodoo with the ultimate metal collaboration, the 66-year-old legend brought out special guests **Slash (Guns N' Roses)**, **Geezer Butler (Black Sabbath)** and **Tom Morello (Rage Against the Machine)** for a raucous set that included classics like "Iron Man" and "War Pigs" and a little **Gene Kelly**, as Osbourne crooned, "I'm singing in the rain," before spraying the already wet crowd with a fire hose.

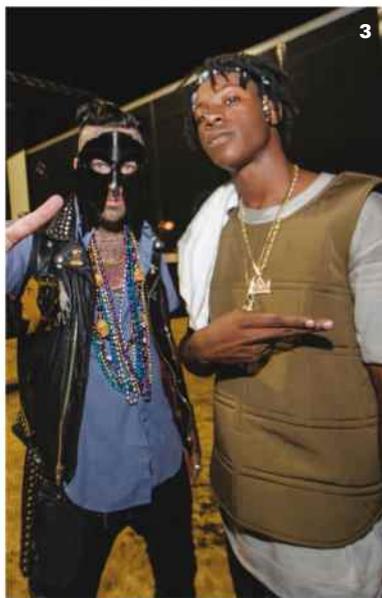
—LORENA O'NEIL



1



2



3  
1 Florence & The Machine's Florence Welch rocked ghoulish white makeup and darkened eyes for a glowing performance on Oct. 30. She teased that she needed "human sacrifices" before launching into "Rabbit Heart (Raise It Up)." 2 The 75-year-old father of dance music Giorgio Moroder during his entrancing set on Oct. 31. 3 Yelawolf (left) and Joey Badass backstage on Oct. 30. 4 Prince of Darkness Osbourne (center) grinned and head-banged through his set on Oct. 31, closing with "Crazy Train" and performing "Paranoid" as an encore.



4

# Pitchfork Festival Paris

PARIS, OCT. 29-31

"I FEEL LIKE I'M PLAYING AT A VERY F—ED-UP PROM," DEERHUNTER frontman **Bradford Cox** told the audience during the fifth incarnation of Pitchfork Festival Paris, held at the Grande Halle de la Villette. The singer wasn't entirely off base: Throughout the three-day event, the black-clad hipster crowd admired but mostly didn't dance to a variety of noise-inclined artists like **Health**, **Godspeed You! Black Emperor**, **Four Tet** and **Battles**. **Thom Yorke** drew the largest crowd for his most recent experimental solo endeavor, *Tomorrow's Modern Boxes*, on Friday night, while **Father John Misty** urged applause for his impassioned rendition of "Hollywood Forever Cemetery Sings" in between tracks off his latest album, *I Love You, Honeybear*.

—EMILY ZEMLER



1



1 Beach House.  
2 Deerhunter.  
3 Yorke.

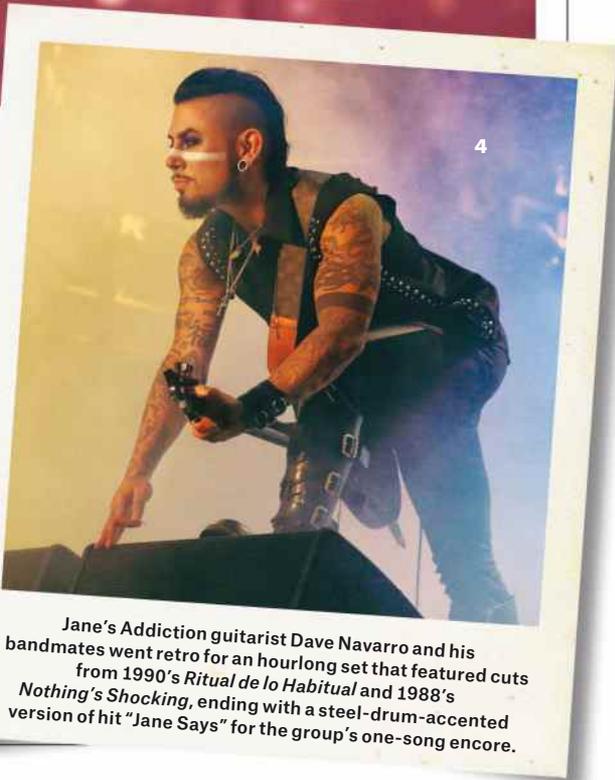


# Hollywood Film Awards

BEVERLY HILLS, NOV. 1

MARKETED AS “THE OFFICIAL LAUNCH OF THE AWARDS SEASON,” THE Hollywood Film Awards, which took place at the Beverly Hilton Hotel, hosted a turnout of actors and music artists that included **Jamie Foxx**, **Johnny Depp**, **Wiz Khalifa**, **Will Smith**, **Charlie Puth** and **Selena Gomez**, who presented **Amy Schumer** with the comedy award for *Trainwreck*. “I am really happy that **Jennifer Lawrence** wasn’t able to do this tonight,” the pop star gushed to Schumer. “Because I love you!” **Ice Cube** took the stage to present the cast of *Straight Outta Compton*, including his son **O’Shea Jackson Jr.**, with the breakout ensemble award, thanking the cast and crew for taking the time and care to create a truthful portrayal of hip-hop group **N.W.A**, the cornerstone of his career.

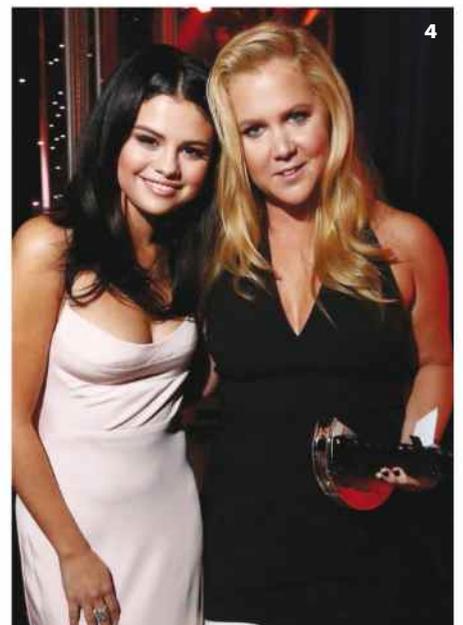
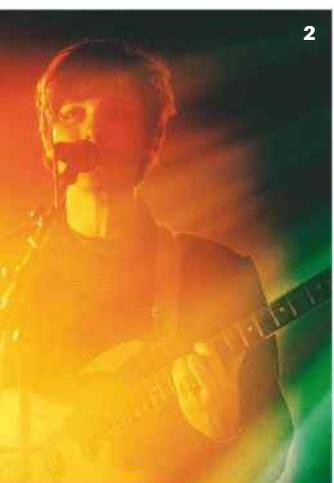
—MIA GALUPPO



Jane's Addiction guitarist Dave Navarro and his bandmates went retro for an hourlong set that featured cuts from 1990's *Ritual de lo Habitual* and 1988's *Nothing's Shocking*, ending with a steel-drum-accented version of hit “Jane Says” for the group's one-song encore.



1 “Thank you for me and Charlie’s dope award and [for] having all those hot women there for me to stare at,” tweeted Khalifa (right). He and Puth posed in *The Hollywood Reporter’s* photo booth after winning best song. 2 Actor Jamie Foxx (third from left) hung out with *Straight Outta Compton* stars (from left) Jackson, Jason Mitchell and Corey Hawkins. 3 Smith was honored with the Hollywood actor award. 4 Gomez (left) with Schumer.





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# ELLE KING

## POP'S NEW WILD CHILD

Singer Elle King has a breakout hit, a famous dad and an unapologetically blunt personality: "Sometimes I get too drunk, but I'm myself"

BY JONATHAN RINGEN  
PHOTOGRAPHED BY BLOSSOM BERKOFSKY

**R**IGHT AROUND WHEN THE WEATHER IN New York started getting chilly in October, **Elle King** came home after a month of U.K. shows and knew, before she even left the airport, her life had changed. "I got some fist bumps; a couple people yelled, 'Elle King, you rule!'" says the raspy-voiced 26-year-old singer-songwriter, sounding mind-blown. "It has been a *really* crazy year."

The reason? "Ex's and Oh's," a revved-up, hook-laden saga of the real-life trail of broken hearts that King has left from Texas to London. The track has risen to the top rungs of the charts months after its 2014 release, and moves 15-12 on the Billboard Hot 100 dated Nov. 14, its 17th week on the tally. The hit also made King just the second woman in two decades (after **Lorde**) to top the Alternative Songs list and the only woman to lead Hot Rock Songs in 2015. Powered by the crossover smash, King's debut LP, *Love Stuff*—which features an all-star crew of collaborators including **Mark Ronson** and **Jeff Bhasker**—is also on the rise, hitting a new peak, No. 26, on the Nov. 7 Billboard 200 after

THE PULSE  
OF MUSIC  
RIGHT NOW

"When you have a big personality, you can walk into a room and be the life of the party, or you can be in a bad mood and suck the f—ing life out of it," says King, photographed Oct. 19 at Webster Hall in New York. For an exclusive video of the singer discussing her hit single "Ex's and Oh's," go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).

MAKEUP AND STYLING BY MICHELLE CLARK; HAIR BY BRITNEY WILLIAMS

debuting at No. 45 in March. So now, the hard-partying artist — who sounds a little like **Amy Winehouse** and looks a lot like a banjo-wielding **Anna Nicole Smith** — is ready to introduce the world to the face behind the song it increasingly can't escape.

That is, if the world's ready: Even when she's not fully on — like, say, during sound check for her show on this night at New York's Webster Hall — King demands attention. It's her hair, a newly green-tinged blond weave that she's pretty psyched about. It's her tattoos, which snake down both arms and include a bouquet of flowers inscribed "Dirty Deeds" and some classic sailor-style sexy ladies. But most of all it's her personality: brassy and bigger-than-life, but also raw and vulnerable. "She's kind of an artist from



King performed at Alice's Summerthing in San Francisco on June 28.

another era, who can just capture a room with a guitar and her voice," says Bhasker, who worked on three *Love Stuff* tracks — including standout "Last Damn Night," recorded with Ronson at Memphis' Sun Studios when they were in town making "Uptown Funk!" "Her voice is just so unique and full of pain and passion."

At Webster Hall, King steps up to the mic, murmurs "Test, test ... testicle" and launches into a powerhouse cover of **The Beatles'** "Oh! Darling," which stays remarkably faithful to the original — until the end, when the chorus becomes "F—ing darling." After sound check she bounds offstage, grabs a Jameson bottle from a nearby table and heads back into her dressing room to mix up another whiskey and Red Bull. "I know, it's disgusting. Don't judge me! I do a lot worse things — this isn't even one of them."

She's psyched to be playing her hometown tonight: King has a place in Brooklyn, right around the corner from her mother in one of the borough's brownstone neighborhoods. They relocated to New York from Columbus, Ohio — not far from Wellston, the tiny Appalachian town where her mom grew up and the family still gathers for holidays — when she was 11, after her mother, model **London King**, married her stepfather, a musician named **Justin Tessa**. There were great things about the move: For one, her

stepdad got a guitarist friend to come over and start giving King lessons. But there were other less-great parts. "I got kicked out of school in eighth grade," she says. "It was a horrible place; just rich kids being bad."

Part of that probably had to do with the fact that King's dad is *Saturday Night Live* veteran **Rob Schneider**; he and London were briefly married. (They named their daughter **Tanner Elle Schneider**, but she has gone by Elle King since she was 18.) "When you grow up in New York with famous parents, you kind of end up running into other kids with famous parents," says King. When she was 13, she came home with a pierced tongue and London sent her to live with Schneider, which meant tagging along while he shot *Deuce Bigalow: European Gigolo* in Amsterdam. "So, I can roll amazing joints," she says. "Really wonderful."

That's not to say she didn't absorb lots of genuinely important lessons from her dad, with whom she also spent her summers. "One important thing I learned is, when you have a big personality, you can walk into a room and be the life of the party, or you can be in a bad mood and suck the f—ing life out of it. You have to be really careful with that."

King got signed in 2011, but says she's not sure that anyone at her label, RCA, really knew what to do with her. She wasn't crazy about the idea of co-writing and was "absolutely terrified of those three letters: p-o-p." But when "Ex's and Oh's" grew out of a session with **Dave Bassett** (**Rachel Platten, Fitz & The Tantrums**), it all began to make sense. "Sometimes I'm

**"I can roll amazing joints — really wonderful."**

too loud and sometimes I get too drunk and sometimes I'm not very ladylike, but I'm myself. They're all personal things, and from the love aspect of the album to the religious aspect, they're all things that are inside me. I'm really happy the people I co-wrote with helped me bring that out in a way I couldn't have done myself."

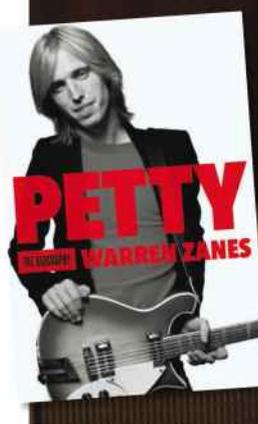
So what's next? "I just found out today that RCA picked up the second-record option: I didn't get dropped!" says King with a laugh.

And she's recently single — although always open to making the acquaintance of young gentlemen of the beard-and-tattoo variety. "Thank God," she says. "I got a second album to write!"

EXCLUSIVE

# 'YOU START LOSING YOUR SOUL'

Excerpts from Warren Zanes' gripping Tom Petty biography reveals the rock icon's legendary highs and secret lows, including heroin abuse and heartbreak



**T**om Petty's life is the stuff of rock'n'roll fantasy. As a child, he met **Elvis Presley** and saw **The Beatles** play *The Ed Sullivan Show*. A superstar with a five-decade career, he has sold millions of records solo and with **The Heartbreakers**; collaborated with **Johnny Cash** and **Stevie Nicks**; and formed a supergroup with **George Harrison, Bob Dylan, Roy Orbison** and **Jeff Lynne**. But beneath it all, there were personal and professional struggles that Petty, now 65, mostly kept out of the public eye, which is partly what makes *Petty: The Biography* (published Nov. 10 by Henry Holt) so invaluable. Author **Warren Zanes**, who toured and recorded with Petty as a member of rock band **The Del Fuegos** in the 1980s, got the singer, his family and his colleagues to open up like never before. In between deep dives into the making of classics like *Damn the Torpedoes* and *Full Moon Fever*, the book examines Petty's sometimes painful relationships with loved ones, bandmates and drugs, revealing that Petty abused heroin at one point. *Billboard* presents five exclusive excerpts from the must-read biography.

**The book details Petty being abused by his father** "I remember it first happening when I was probably



"You realize one day, 'Shit, I've lost myself,'" says the rocker of past drug use in *Petty: The Biography*.

4," recalls Petty. "Four, maybe 5, because it was a '55 Cadillac. I had this crappy slingshot my father had given me, a plastic thing, the first one I ever had. I was in the yard shooting this slingshot. And cars are driving by. I'm just like, 'I wonder if I can get a car.' And whack! This big Cadillac. It was going by pretty slowly, and I just nailed the fin on that thing. The car came to an immediate stop. The driver got out, and he was so f—ing mad ... I felt kind of weird, not knowing what was coming next. But when my father got home later, he came in, took a belt and beat the living shit out of me. He beat me so bad that I was covered in raised welts, from my head to my toes. I mean, you can't imagine someone hitting a child like that. Five years old. I remember it so well. My mother and my grandmother laid me in my bed, stripped me, and they took cotton and alcohol, cleaning these big welts all over my body."

**Petty also speaks about the death of his mother in 1980, right as he was reaching a new level of fame**

By that time in the *Damn the Torpedoes* touring, the fans would be waiting for [The Heartbreakers], in hotels, at gigs, after shows. The group's daily itinerary may as well have been a public matter. It was a part

of rock'n'roll success that, fun at first, got old faster than other aspects. So Petty was happy to see that the hospital grounds seemed relatively quiet as they pulled into the parking lot that morning. A few people looked their way as he came into the building, interested but giving him space. Petty and [roadie **Alan "Bugs" Weidel**] got onto an elevator without commotion. As they would see, **Kitty Petty** was all but gone from this world, little more than a body. But that wasn't what Petty saw first. Arriving in her room, looking at his mother, Petty saw himself. Several of himself.

"Someone had laid all these magazines with pictures of me on my mother," remembers Petty. "On her chest and across her body. She was just lying there, beneath these clippings from magazines and newspapers. I walk in and ... it was the strangest thing. I thought, 'Even this moment, even this someone had to corrupt with some reaction to fame, or whatever this was.' " A nurse had gotten it into her mind that this would please the famous son of the hospital's dying patient. It was a misguided gesture, innocent but stupid, that left him hollow.

**1985's "Don't Come Around Here No More" was a breakthrough smash for Petty, but it almost didn't happen: He, co-writer/producer Dave Stewart of Eurythmics and co-producer Jimmy Iovine made it in a recording session for Stevie Nicks**

"Tom had come down, and he liked what we were working on," explains Nicks. "I was writing madly. I had my little book, and I was just writing, writing, writing. Tom, Jimmy and Dave were sort of talking. But it was five in the morning, and I was really tired. So I said, 'I'm going to go. I'm leaving you guys, and I'll be back tomorrow.' I left, and when I got back the next day, at something like 3 p.m., the whole song was written. And not only was it written; it was spectacular. Dave was standing there saying to me, 'Well, there it is! It's really, really good.' And they go to me, 'Well, it's terrific, and now you can go out ... and you can sing it.' Tom had done a great vocal, a great vocal. I just looked at them and said, 'I'm going to top that? Really?' I got up, thanked Dave, thanked Tom, fired Jimmy and left."

**1989's *Full Moon Fever*, Petty's biggest album, was initially rejected by his label, MCA, leading him to sign a secret deal with Warner Bros.**

Petty had made what he felt was a great record, only to have the doubters at his record label be among the first to hear it and pass judgment on it. The rejection knocked him down. It hadn't ever happened that way. That anyone at MCA felt they were in a position to respond as they did left Petty stunned. At a dinner at Warner Bros. Records chief **Mo Ostin's** house, with Jeff Lynne, George Harrison, Warner Bros. president **Lenny Waronker** and some others in attendance, Harrison started fooling around with "Free Fallin'" on guitar, then insisted that Petty play the song for the group. Under the vaulted ceilings in Ostin's living room, it sounded transcendent. Hearing that this was among a collection of songs that had just been rejected by MCA, Waronker said on the spot that he'd sign Petty to Warner Bros. However good the idea sounded to Petty, he still owed MCA several albums. Waronker told him they should do it anyway. And they did. Years before Petty would make *Wildflowers*,

his Warner Bros. debut, he was a Warner Bros. artist, with a signed contract hidden away in a vault for almost two years. MCA knew nothing of the deal.

**Petty reveals that he abused heroin in the 1990s**

The drugs played what Petty calls their "dirty trick" on him, initially relieving his depression and then compounding it. "You start losing your soul," he says, obviously troubled by the memory and ashamed to have found himself there. "You realize one day, 'Shit, I've lost myself. I'm hanging out with people I wouldn't be seen with in a million years, and I have to get out of this.' I wanted to quit. Using heroin went against my grain. I didn't want to be enslaved to anything. So I was always trying to figure out how to do less, and then that wouldn't work. Tried to go cold turkey, and that wouldn't work. It's an ugly f—ing thing. Really ugly. I fear that if I talk about it, people will think, 'Well, I could do it and get off.' But you can't. Very few people do." ●



From top: Rodney Ruckner, Ricky Rucker, Petty and Dickie Underwood (from left) of Petty's early band The Epics, circa 1966; Petty onstage with Nicks in 1981; Petty and future biographer Zanes (far right) with the latter's band The Del Fuegos in 1987; Petty on the set of the *Alice in Wonderland*-inspired video for "Don't Come Around Here No More" in 1985.



KING: TIM MOSENFELDER/GETTY IMAGES; PETTY: JAY L. CLEMMEN/CONTOUR BY GETTY IMAGES; MUSIC: MUSIC VIDEO; COURTESY OF MCA RECORDS; FROM THE BOOK PETTY: THE BIOGRAPHY © 2015 BY WARREN ZANES, PUBLISHED BY HENRY HOLT ON NOV. 10.

# DRAKE'S DANCING QUEEN

"Hotline Bling" choreographer Tanisha Scott breaks down her best legwork

BY REBECCA HAITHCOAT



**D**rake released his video "Hotline Bling" on Oct. 19, and his goofy, dad-like dance moves were instantly flipped into countless memes. But when the clip's choreographer, **Tanisha Scott**, swiveled onto the screen to grind seductively with the rapper, no one was laughing — well, until Drake used her butt as a pillow. Scott, 35, has been a music video fixture since 2001, when she sprang from battling

in Toronto clubs to introducing Jamaican dance moves to the masses with **Sean Paul's** 2001 hit "Gimme the Light." Since then, she has worked with everyone from **Aaliyah** and **Rihanna** to **Tina Fey** and **Amy Poehler** (in new film *Sisters*, out Dec. 18). She even recently oversaw **George Clooney's** first-ever dance scene for the 2016 film *Money Monster*. With "Hotline Bling" at No. 3 on the Billboard Hot 100, Scott looks back at some of her greatest video hits. ●



Scott



## RIHANNA, "RUDE BOY" (2010)

Rihanna's video dance moves were more simple and constrained early in her career. But Scott says that when she stepped in to work on "Rude Boy," the singer hit her groove. "That was the first time you got to really see her dance," she says. "She moved a bit in 'Umbrella,' but it wasn't until 'Rude Boy' that you were like, 'What is going on?!'"



## BEYONCÉ, "UPGRADE U," FEATURING JAY Z (2007)

The highlight of Scott's work on Beyoncé's "Upgrade U" video was helping her imitate co-star/husband **Jay Z** in one scene. "'You have to have a toothpick in your mouth! You have to sit like this!'" she recalls telling Beyoncé, who was blown away by Scott's own dancing. "She was like, 'I don't want to just do the moves, I want to do them like you!'"



## SEAN PAUL, "LIKE GLUE" (2003)

Scott's big-time debut as a choreographer was in Paul's videos, and "Like Glue" was the first time the Jamaican rapper-singer really danced on camera. "It was bringing Jamaica to the forefront," she says. "We touched on different styles that were happening in Jamaica: Pon Di River, Down Di Flank, Give Dem a Run, every dance move that was hot."

**DRAKE, "HOTLINE BLING" (2015)**  
When Drake, an old pal of Scott's who was inspired by her work with Sean Paul, reached out about "Hotline," he said there was one stipulation for her choreographing the video: She had to dance in it too. "His reference for our scene was 'Gimme the Light' and *Pulp Fiction*, when **John Travolta** and **Uma Thurman** are dancing together," she explains. "It was all improv, one take. People on set were like, 'Don't you need to rehearse?' 'Nah, we're friends. Let's just rock it!' We couldn't stop laughing."

# OVERHEARD

BY SELMA FONSECA

## Nicky Jams With Chris Brown

Reggaeton star **Nicky Jam** is being cagey about his recent Instagram post indicating that he's collaborating with R&B star **Chris Brown**, but he's not exactly denying it either. "Here cooking something with @chrisbrownofficial," Jam posted in Spanish on Oct. 26 alongside a fuzzy picture of Brown in a baseball cap, adding: "It's official. We're coming with a song you guys love and isn't out yet." Jam wouldn't confirm to *Billboard* that Brown will be featured on his next single, which he says is called "Hasta el Amanecer" ("Til Dawn) and will be released in 2016 in Spanish and English versions. But, he did reveal that the track will be "the first time a reggaeton artist can go toe to toe with a mainstream icon."



Jam (left) and Brown

## Chris Martin Incognito

Save for his unusually casual attire, **Coldplay** frontman **Chris Martin** made a very discreet entrance at the black-tie Jaguar Land Rover British Academy Britannia Awards on Oct. 30. An hour into the event, Martin and his girlfriend **Annabelle Wallis** snuck into the ceremony at the Beverly Hilton while most were focused on the night's honorees, who included **Harrison Ford** and **Meryl Streep**.



Gaga

## Gaga Goes Long

**Lady Gaga** was committed to giving a flawless performance at the amfAR Inspiration Gala in Los Angeles on Oct. 29. Sources tell *Overheard* that she was such a perfectionist during her pre-event sound check at Milk Studios that she kept working until 6:30 p.m., when guests began to show. "The catering people, who weren't allowed into the dining room during sound check, were scrambling to set the tables as the guests began arriving," says one insider. The wait proved worth it when Gaga transfixed the crowd and the night's honoree, her *American Horror Story*: *Hotel* boss **Ryan Murphy**, with such standards as "Bewitched, Bothered and Bewildered."

Additional reporting by *Leila Cobo*.

Got gossip? Send to tips@billboard.com.

# HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY STEVEN J. HOROWITZ



Mill

Gomez

Smith

Grande

*"Can't be on a team with someone who want you to lose."*

—MEEK MILL

The rapper on Instagram, lashing out at Wale, his labelmate on Rick Ross' Maybach Music Group, for criticizing how he handled his beef with Drake.

*"I ate a bunch of cookies, and I lay there all night thinking the flesh was falling off my bones."*

—WILLIE NELSON

The country legend recalling his first time eating a marijuana edible to *New York* magazine.

*"Is this what you think girls have trouble choosing between? You need a little brushing up on equality."*

—ARIANA GRANDE

The "Focus" singer when asked by KPWR (Power 106) Los Angeles DJs Justin Credible and Eric D-Lux which she would rather live without: makeup or her cellphone.

*"You say the things I wish I could say, and you never, ever make me feel bad about anything I do in my personal life."*

—SELENA GOMEZ

The artist while presenting an award to comedian Amy Schumer at the Hollywood Film Awards.

*"You can ignore bullying but at some point you have to stand up for yourself and your friends."*

—SKRILLEX

The EDM titan to his former friend Deadmau5 in a Twitter argument.

*"Maybe Rihanna can be in my squad! That would be really cool."*

—ADELE

The English superstar contemplating having a Taylor Swift-inspired group of famous friends in an interview with *Rolling Stone*.

*"Thank you for correcting my heart — and teaching me how to love without constriction or condition."*

—WILL SMITH

The rapper wishing daughter Willow a happy birthday on Facebook.

## WHAT I'M LISTENING TO

### DAMIAN LILLARD'S B-BALL BEATS

An All-Star point guard for the Portland Trail Blazers, **Damian Lillard** is also gaining fame off the court as a rapper by the name **Dame Dolla**. The 25-year-old spent his off-season dropping tracks on SoundCloud and launching his #4BarFriday project, which encourages fans (such as **LeBron James**) to submit their own freestyles. Fresh off a \$120 million contract extension, Lillard shares the songs that will keep him bouncing as the 2015 NBA season heats up.

**PREGAME PUMP-UP** Lil Boosie's "Show the World" featuring **Webbie & Kiara** "I don't play a lot of music before games, but

right now I listen to this close to game time."

**POST-WIN ANTHEM** Snootie Wild's "Made Me" featuring **K Camp** "It just puts me in one of them happy moods."

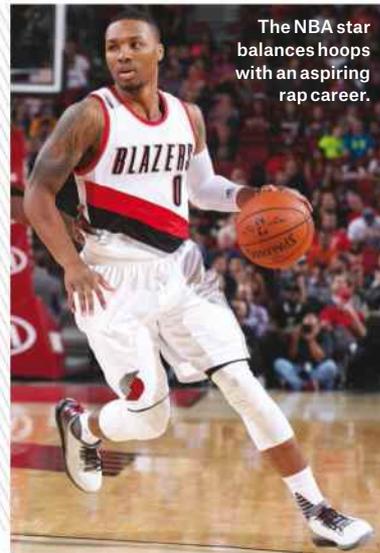
**FAVORITE WORKOUT SONG** Tupac, "I Get Around" "Tupac is one of my all-time favorites. Growing up, his music painted a picture and took me to different places."

**SONG THAT INSPIRED ME TO RAP** Cassidy's "I'm a Hustla" "In the eighth grade that was the beat I would always try to rap to, because it was so simple."

**GUILTY PLEASURE** Taylor Swift "I like 1989, the whole album. 'Welcome to New York,' 'Blank Space,' 'Bad Blood' — all of it! **C.J. [McCollum, Blazers guard]** — he for sure likes it too."

**ALBUM ON REPEAT** J. Cole's 2014 *Forest Hills Drive* "He's my favorite. His music just does something for me — something that nobody else's does right now."

—NATALIE WEINER



The NBA star balances hoops with an aspiring rap career.



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## Signed, Sealed, Delivered

This holiday season, say thanks with personalized stationery both elegant and edgy enough for music's John Hancocks

BY SHANNON ADDUCCI • PHOTOGRAPHED BY LUCAS ZAREBINSKI





Mellencamp photographed Oct. 20 at ACA Galleries in New York.

Style • ART CRAWL

## Portrait Of An Artist

Before he went on to sell 27.5 million albums, John Mellencamp was determined to make it as a painter. The legendary rocker walks *Billboard* through his first New York exhibition

BY KEVIN HAYNES

PHOTOGRAPHED BY JOEL BARHAMAND

**I**S THAT LIPSTICK?" Breezing through a new exhibition of his moody oil paintings at ACA Galleries in New York, **John Mellencamp** stops short after spotting a crimson daub near the face of *Bug*, an impressionistic, four-foot portrait of a woman who works for him.

"Somebody kissed this f—ing painting," he says, leaning in close to the canvas, more amused than annoyed. "See this? I didn't paint that. I just noticed it."

With a quick laugh, the rocker turns and walks away. Doesn't he want someone from the gallery to remove the rogue lip print?

"No!" says Mellencamp, 64. "I want my paintings to look like they were found in

a garage. If they get a scratch or a hole in them, it just becomes part of the painting."

Painting has been part of Mellencamp's life since he was a 10-year-old kid in Indiana. His mother was an artist, and he was determined to follow suit by studying in New York. A lack of money and a surging interest in rock'n'roll derailed those plans in the 1970s. But Mellencamp, who is strongly influenced by the German Expressionists, returned to his first love in the '80s, setting up shop at home and showing at galleries.

His New York debut, "The Isolation of Mister," shares its title with a song from 2014's *Plain Spoken* and runs through Dec. 19 (prices range from \$2,500 to \$40,000). Lyrics and Bible quotes are frequently used

to spell out themes that he often tackles in his music, from heartbreak to racism.

The political bend fits right in at ACA, established in 1932 as a haven for artists eager to explore social issues. The father of five who will tour Australia in February was introduced to the gallery by **Bob Dylan**. "I wanted to be with a gallery that wasn't for tourists," says Mellencamp, who has charted 19 albums on the Billboard 200 and sold 27.5 million units, according to the RIAA. He signed a lifetime contract with Republic Records in 2014 and, in December, will start work on an album of duets and covers with **Carlene Carter**. "I like the history of ACA. The goal isn't to sell paintings that match your couch."





**There aren't a lot of smiles or happy people in your work.**

Shiny, happy people? I'll let R.E.M. make those paintings.

**You're suspicious of joy, eh?**

If I laugh a couple of times a day, I'm doing good. People think it's their God-given right to be happy, and it's just not. It's something you've got to work at. I like to paint the human condition, and the human condition is not smiles and happy people.

**"Shiny, happy people? I'll let R.E.M. make those paintings."** —Mellencamp

**Do you care how your art is perceived?**

I paint for myself. Somebody asked me earlier — it was kind of an insulting question — "Do you paint for the people who might buy your paintings?" I was like, "Are you kidding me?" I never consider that.

**What's the starting point for you?**

The main subject. I'll give you an example. See this *Used People* painting? Me and my son Speck painted that. He's a junior at [Rhode Island School of Design] and came home for a few days. Actually, he came home to go to jail. (*Laughs.*) He had to serve four days because he beat up some kid. Anyway, I said, "Let's go up to my studio and figure this out because I can't get the math right. It has to weigh

properly." Speck did the shadowing and the placement of the people, and it turned out great because he did shit that I wouldn't have. He put this average person on the pig, who is **George Bush**.

**How do your subjects react? For example, you depict Meg Ryan and Laura Dern in clown face.**

They're best friends. Meg and I were together five years — she's a great gal. I think they both thought it wasn't going to be what it turned out to be. I don't know that she ever liked this painting very much, but I do. I spent a lot of time on it.

**Did painting come as naturally to you as music?**

More natural. Music was like a second choice. I wanted to study at the Art Students League in New York when I was young, but I didn't have the money. Then I was fortunate enough to become Johnny Cougar Mellencamp. At the time, I thought I'd make a couple of records and get back to painting. It never dawned on me that I'd be 64 years old and still making music.

**Sounds like a great memoir. Think you'll write one?**

Never. What of any interest am I going to say? I'm 64 years old. I've still got shit to do, and writing a memoir ain't on the list.

**Really? You must have some thoughts on how the industry has changed.**

The consumer doesn't get to hear the quality of music that I grew up listening to, and young artists don't get a chance to develop. I made five albums before I sold one. You take a girl like — who's that girl who's so popular right now? Country singer...

**Taylor Swift.**

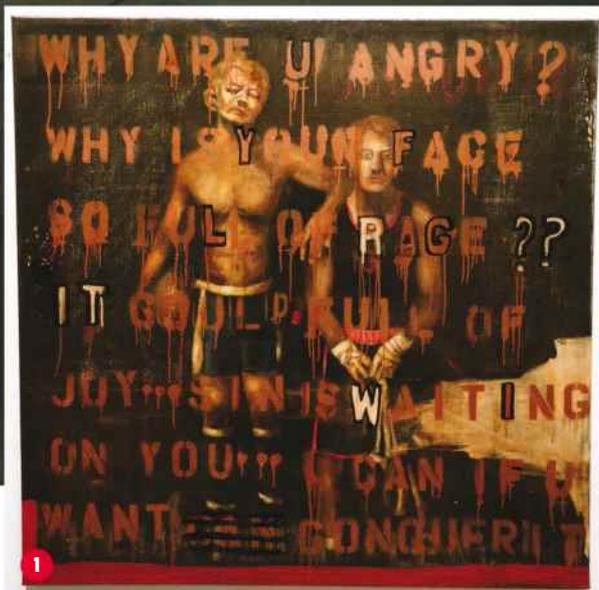
She's a really smart gal. A guy like me wouldn't have a chance today. For starters, if I was 21, the last thing I'd want to do is be in a f—ing rock band. How the f— would you make a living? You'd have to have a straight job, and I've never had that.

**What was your main gripe with the business?**

I'm on Republic Records now, and those two guys who run it are good guys. I like **Monte** and **Avery Lipman**. But I've probably been with a thousand record-company presidents, and I didn't like any of them — and they didn't like me. I was never interested in kissing anybody's ass. I even punched a record-company president once.

**What did he do?**

He fell down. (*Laughs.*)



**1** *Why Are U Angry* (2012). **2** From left: Creative Artists Agency partner/managing director/head of music Rob Light, Mellencamp's girlfriend Christie Brinkley, Mellencamp, a guest and Clear Channel Entertainment Enterprises president John Sykes at the exhibition's opening night. **3** Ryan and Dern: *The Stardust Sisters*. **4** Mellencamp with son Hud and ex-wife Elaine Irwin, whom he references in his *Battle of Angels* painting. **5** *The Battle of Angels*.

GROOMING BY SHEREE LUNN; BRINKLEY: MYRNA M. SUAREZ/GETTY IMAGES; IRWIN: JEFF KRIVITZ/FILMMAGIC



"I don't want people to feel like Justin Bieber has found God and now he's trying to tell us what [to do]. I just want people to know what I'm going through right now," says Bieber, photographed Oct. 14 at Quixote Studios in West Hollywood. Styling by Karla Welch. Bieber wears an Off-White shirt, Amiri jeans and Vans shoes.





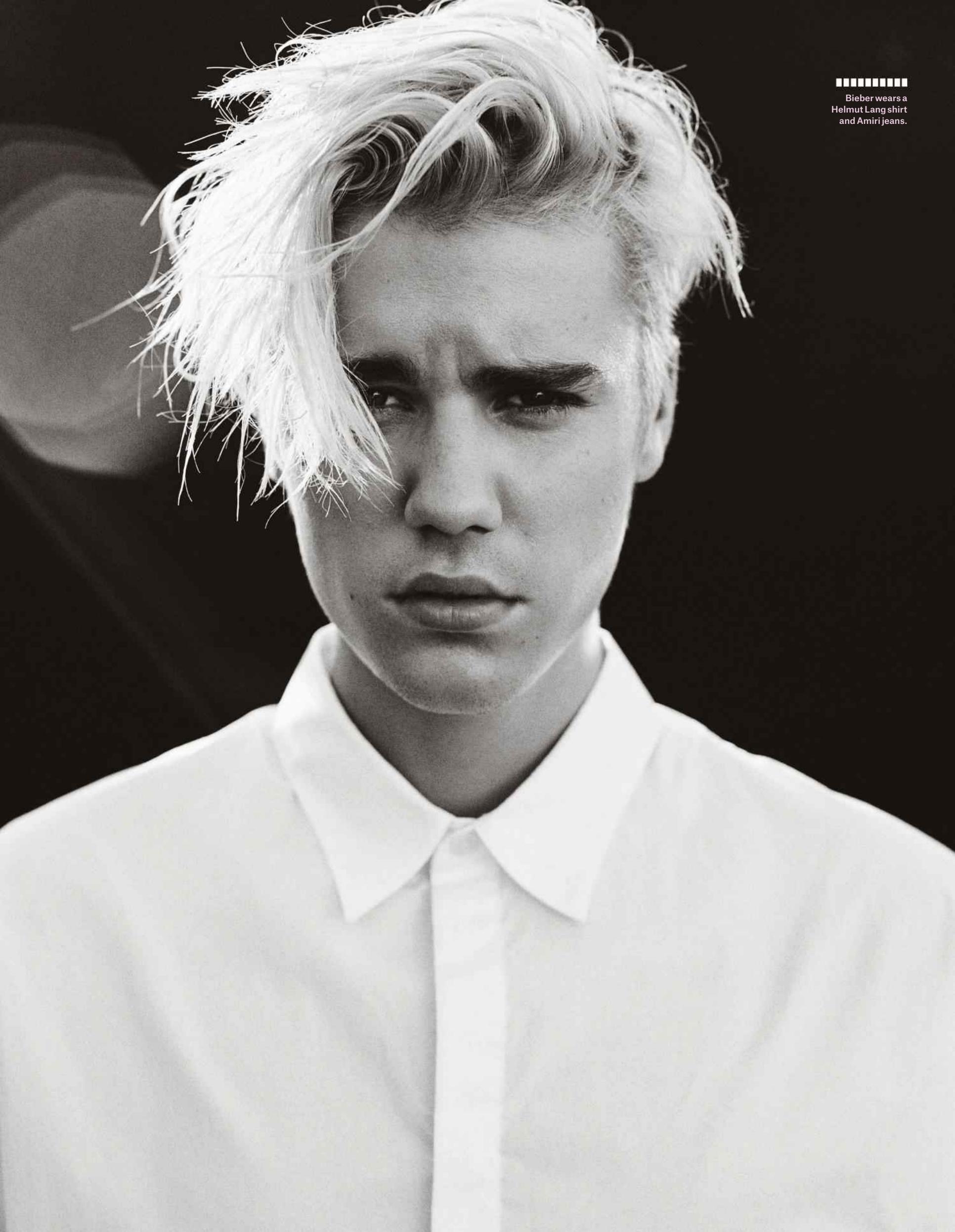
# 'I WAS CLOSE TO LETTING FAME DESTROY ME'

Justin Bieber is now 21, an age at which many people assumed (even hoped) that the prodigy-turned-superstar-turned-pariah would be a punchline, a footnote or worse. Instead, he has emerged from his breakup with Selena Gomez ("It's a love that never really dies") and an epic two-year tabloid spiral (keywords: brothel, weed, jail) and reinvented himself — emotionally, spiritually and musically. "I can't skip the moments that were dark. But I came out alive"

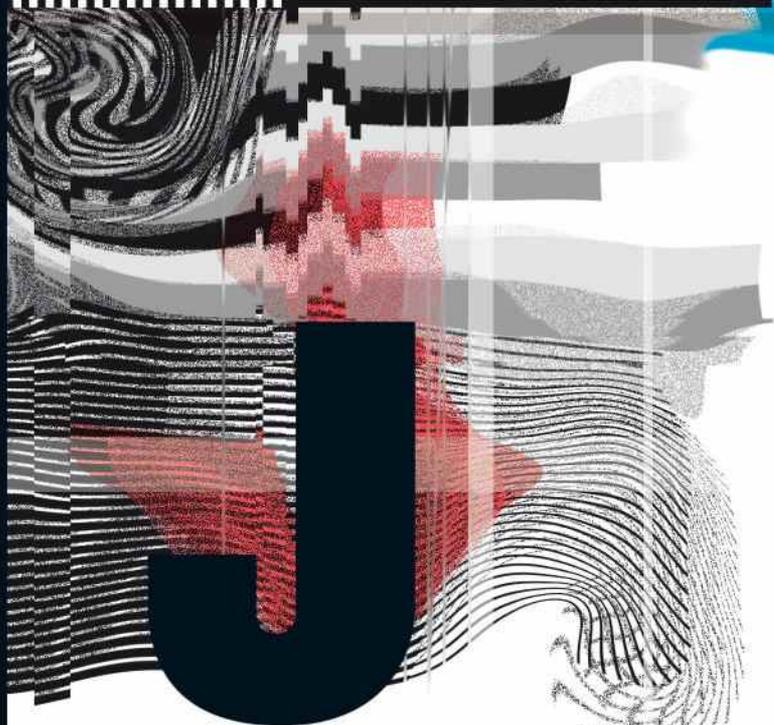
BY CHRIS MARTINS

PHOTOGRAPHED BY ZOHEY GROSSMAN





Bieber wears a  
Helmut Lang shirt  
and Amiri jeans.



**JUSTIN BIEBER IS LEANING FORWARD,**

eyes squeezed shut. “Jesus is God,” booms the pastor Judah Smith, standing before Bieber’s front-row seat in the ballroom of the Beverly Wilshire hotel. “He’s the relationship and the friendship you’ve been craving your whole life. If you believe that with all of your heart, every ounce of your being, I’m going to count to three, and then I’m going to ask you to lift up your hand.”

Bieber’s restless leg, which had been bouncing throughout the 60-minute service, goes still. “One! God loves you,” Smith announces, building to his big finish. “Two! You’ll never be the same.” And finally: “Three!” A smattering of palms shoot up in the 400-or-so-person crowd. Bieber keeps his down. The pastor, whom Bieber has known since he was 16, later makes clear to me, “This room exists to love people, surround people, encourage people” — not to pressure them into declaring Jesus as their savior. As with many things in his life today, Bieber is sorting out what he truly believes and how he shows that to the world.

The service ends with live music: a four-piece band performing a Christian alt-rock favorite by John Mark McMillan. Everyone stands. Bieber throws his arm around me and sways for the sing-along: “Yeah, he loves us, oh how he loves us...”

Earlier that evening — before we hit Mastro’s Steakhouse for dinner and head to the Wilshire — Bieber sits in a rooftop cabana at a different Beverly Hills hotel where he has been living for nearly a year. (He sold his Calabasas mansion to Khloe Kardashian after paying \$80,000 in fines for egging a neighbor’s house.) “Enough with the Justin Bieber Show. I want to veer away from the self-centered attitude,” he says. “I’m just focused on the people who have been there since the start, on people who are taking the journey now. I want them to feel like we’re doing this together.”

Bieber, who turned 21 in March, has undertaken a brand overhaul following two years of headlines about public urination, Brazilian brothels, drag racing, illegal monkeys, grassroots deportation attempts

and one cold night in a Florida jail. He insists some of the stories are “completely false,” but he has embarked on an epically literal apology tour: His latest beachy dance-pop single is titled “Sorry,” and he accompanied its rollout with a series of Instagram videos depicting some mildly stupid, imminently forgivable behavior (like using a trampoline under an overhang).

Spend a few hours with Bieber and it’s clear he’s making a real effort to show some gratitude for his hashtag-blessed life. Sure, he loses focus mid-sentence sometimes (once because a woman in a bikini walks by: “Wow, that girl is so hot”). He’s got a few overactive-kid tics, like the jimmy legs and a tendency to absentmindedly hitch up his shirt. And yeah, he walks a little like a robot impersonating a tough guy — but he hurt his neck in, well, a trampoline mishap. When he enters a room today, Justin Drew Bieber shakes hands, makes eye contact and often greets strangers with something of a new catchphrase: “Appreciate you.” And while you might assume the church trip was part of a plot to showcase his newfound nondouchiness, he invited me on a whim when Pastor Smith came up in our conversation (right around the time he started calling me “bro”).

Still, Bieber has devoted much of this year to public penitence, whether submitting himself to a brutal Comedy Central roast (“There were moments like, ‘Man, that cut deep,’ but I was there to take it on the chin,” he says) or weeping on camera after his MTV Video Music Awards performance. Although his ego does surface as he recalls the latter incident: Asked why he thinks Nicki Minaj’s beef with Miley Cyrus was the bigger VMAs story, he balks, “I honestly thought my crying was more talked about.”

“I see people pointing, saying what a great job I did orchestrating his comeback,” says Bieber’s longtime manager, Scooter Braun. “I’ll be frank. I failed for a year and a half. He shut himself off and went into a dark place. Every single day I tried to help him turn it around, and every single day I failed. And I tried desperately. The only person who deserves credit for this is Justin.”

But as deftly as that narrative has been

executed, Bieber and Braun have quietly achieved an even more impressive feat: repositioning the teen-pop icon as a cutting-edge hitmaker for grownups. Or millennials, at least. In the run-up to *Purpose* — his first album in three years, due Nov. 13 on Def Jam — Bieber has reinvented himself as perhaps the first true EDM-pop crossover superstar. He ran away with “Where Are U Now,” a hit by Skrillex and Diplo (as Jack U) that melted his vocals down into an inescapable hook, and followed that up by relentlessly teasing “What Do You Mean?,” a neon fusion of tropical house and vocal pop that became his first-ever No. 1 single on the Billboard Hot 100. It’s the 23rd song in chart history to debut at the top, and Bieber is the youngest male artist to pull off the feat (Guinness gave him a plaque).

All of which made a sweet lead-in for the mea culpa “Sorry,” which debuts at No. 2 on the Nov. 14 Billboard Hot 100. And *Purpose* is well-stocked with cool-boosting collaborations with Skrillex (five songs), Nas, alt-pop upstart Halsey and rap iconoclast Travis Scott, plus big names like Ariana Grande, Ed Sheeran and producer Benny Blanco. A Kanye West/Rick Rubin song didn’t even make the cut. Neither did an early version of the DJ Mustard beat that became Big Sean’s triple-platinum “I Don’t F— With You.”

“He’s building credibility as a true artist right before our eyes,” says Big Sean, who appears on *Purpose* and has been friends with Bieber since Justin cold-called him in 2011. “Sometimes people really want you to fail, but when you put good music out, it’s undeniable. You never want to let those motherf—ers win.” Says Def Jam CEO Steve Bartels: “There are so few truly global artists, and Bieber’s still getting bigger. He’s touching a group of people that he never had before. The music is the forefront of that.”

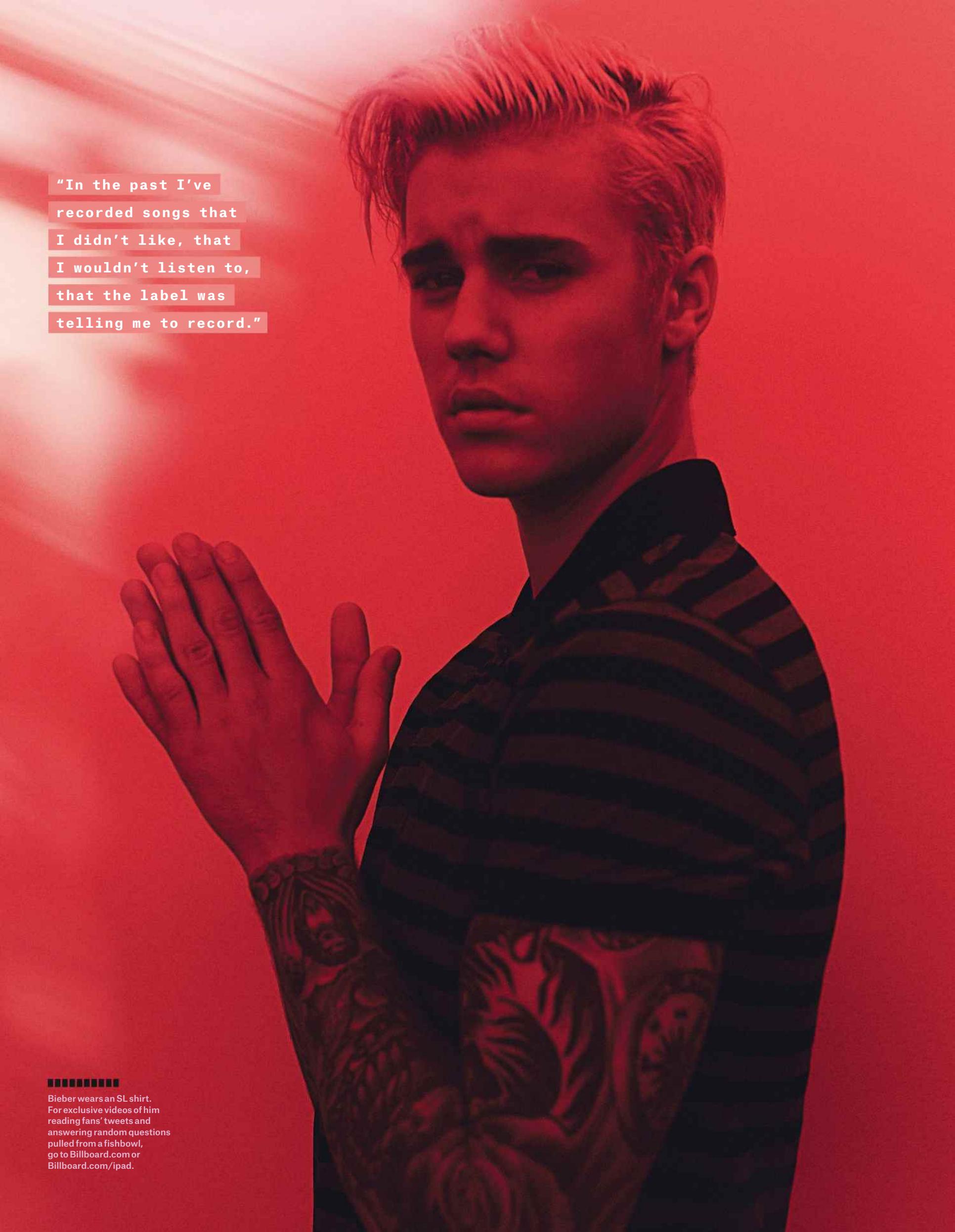
Bieber is humble about even this, the very promising new phase of his career. “F—, I’m so nervous,” he says. “It’s hard to make meaningful songs that make you want to dance because it can come off cheesy. In the past I’ve recorded songs that I didn’t like, that I wouldn’t listen to, that the label was telling me to record. I’m self-expressing with this album — I can’t skip on the moments that were dark, the moments that were happy, the ex-girlfriend stuff. It makes it real, rather than ‘Let’s call up Max Martin to write you a hit song.’ I want my music to be inspiring.”

**LIKE SO MANY WHO’VE COME SINCE,** Bieber got his start on YouTube. “I was a white boy from a small town in Canada singing ‘So Sick’ by Ne-Yo,” he says with a grin. As the story goes, Braun saw that video and turned over every stone until he found the 12-year-old from Stratford, Ontario, with the voice of gold. “I was always that fearless kid who would jump onstage or do whatever. My dad would be like, ‘Rap that 2Pac verse,’ and I’d do ‘Thugz Mansion’



■■■■■■■■■■  
“I’m not out here being reckless anymore. I’m not being disrespectful to anybody,” says Bieber. Below: a toddler-age Justin with his mother, Pattie Mallette.



A full-page photograph of Justin Bieber. He is shown from the chest up, turned slightly to his left, looking off-camera with a serious expression. He has short, light-colored hair. He is wearing a dark, short-sleeved shirt with horizontal stripes. His left arm is raised, with his hand open and palm facing forward. He has several large, intricate black tattoos on his left arm, including a large one on his forearm and another on his upper arm. The background is a solid, vibrant red color. In the upper left corner, there is a quote in white text on a dark red background.

"In the past I've recorded songs that I didn't like, that I wouldn't listen to, that the label was telling me to record."

■■■■■■■■■■  
Bieber wears an SL shirt. For exclusive videos of him reading fans' tweets and answering random questions pulled from a fishbowl, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).

—I was probably 8,” says Bieber.

His parents were never married, and they split a few months after he was born, in 1994. His mother, Pattie Mallette, was 17, a born-again Christian who had overcome childhood sexual abuse and struggles with addiction to raise her son in low-income housing. His father, Jeremy Bieber, was 18 and “not in a place where he could raise a kid,” says Justin. “He was immature. He left for like a year when I was about 4, went to British Columbia, came back on Father’s Day. I remember my mom said, ‘If you’re going to be here, you have to *be* here.’ There’s a misconception that he’s this deadbeat dad, but he has been in my life since. I was with him on weekends and Wednesdays.”

Mallette introduced Bieber to music early on — there’s video of him at age 2 drumming adeptly on a kitchen chair. Religion, too. “When I was 7, she wouldn’t let me listen to anything but [Pastor] Judah’s tapes falling asleep,” says Bieber. She entered her son in talent contests and posted the clip found by Braun. He pitched future Bieber mentor Usher, who went to (then) Island Def Jam CEO Antonio “L.A.” Reid, who signed Bieber in 2008. Mallette later invited the Seattle-based pastor to one of her son’s local tour stops. “By then she had brought around a bunch of weird pastors — there’s a

■■■■■■■■■■  
 “It’s important to talk to yourself and encourage yourself,” says Bieber. “My inner voice has changed so much. You can beat yourself up a lot, tell yourself lies about yourself, [but] you don’t have to.” From left: onstage in 2009; at the Billboard Hot 100 Music Festival in August.



lot of weird ones — so I wasn’t too keen on meeting him,” says Bieber. But they kept in touch and have a more solid relationship than Bieber and his mom do at the moment.

Bieber admits that during the last two years his connection with Mallette became, in his words, “pretty nonexistent. I was distant because I was ashamed. I never wanted my mom to be disappointed in me and I knew she was. We spent some time not talking, so it takes time to rebuild that trust. She’s living in Hawaii now, so it’s hard, but getting better. She’s an amazing woman and I love her.”

He also dotes on his father in a way that feels like role reversal. Bieber sometimes posts Instagram videos (to 42.5 million followers) of Jeremy playing guitar, and at one point in our talk he opens a notes app on his phone. “My dad told me this the other day,” he begins, reading from the screen. “He said, ‘Pride is your worst enemy. It’ll pull greatness out of you.’ I just thought that’s so great, because he’s a prideful man — he has always known what’s best — and it has taken him this long to see that.”

But the elder Bieber is still figuring it out, sometimes in public. After a nude photo of Justin hit the web in October, Jeremy tweeted: “@justinbieber what do you feed that thing. #proud daddy.” People were aghast, including Bette Midler, who shot off a tweet saying, “The biggest dick in this situation is the dad who abandoned his son.”

“This Britt Meddler,” says Justin, unintentionally mangling the stage-and-screen legend’s name. “I don’t even know who that is, honestly. I wanted to immediately say ‘Who is this lady?’, but then I’m just fueling this negativity. I do feel the photo was an invasion of my privacy. I felt super violated. My dad made light of it, but I don’t think that’s sick and twisted. It was funny. Dads are going to be dads.”

(Bieber has his own joke about the paparazzi shot from his Bora Bora vacation: “I was scared. I first saw the one with the black bar over it. I was like, ‘Oh, my God. I just got out of the water. Shrinkage is real.’” So, er, was it? “No, no. That’s as big as she gets.”)

Another key figure in Bieber’s circle these days is Jason “Poo Bear” Boyd, his go-to co-writer since the two met in Las Vegas at a 2013 party for Bieber’s former crony Lil Twist. That’s the friend who got a DUI driving Bieber’s chrome Fisker Karma. Another

pal, Lil Za, was convicted for possession of ecstasy after a raid on Bieber’s old place. Boyd was part of that group too, but he and Bieber found a chemistry worth fighting for.

“It’s easy for me to get caught in my own head, and Poo Bear knows how to get me out,” says the singer. They’ve been virtually inseparable since, even on world tours, and initially against the wishes of Braun. “I was smoking weed and stuff,” says Boyd, without elaborating on “stuff.” But the first fruit of their union, 2013’s *Journals* — a set of grown-man R&B songs that drew on Boyd’s experience writing for 112, Usher and Chris Brown — was crucial in establishing Bieber’s artistic maturation.

Though the digital release wasn’t promoted by Def Jam (Bieber dubs it a “creative project”) and was dwarfed by Beyoncé’s surprise album (released 10 days prior), Boyd now calls *Journals* “special, because not everybody knows about it. It’s that feeling that makes you play it for people.” He says he and Bieber wrote 103 songs — and quit pot — en route to *Purpose*. Braun slipped Diplo one of those demos at a party: “Where Are U Now,” another underplay that actually went big (to No. 8 on the Hot 100), influenced the sound of the album and opened more minds to Bieber.

“I’m surprised at how he’s got his shit together,” says Skrillex. “He has been around people who weren’t the best. It’s hard for him to trust, but at the same time he treats everyone around him with respect.” Plus, Skrillex adds, “he’s so f—ing talented. A lot of times when he’s not trying and just freestyles, some of the best shit comes out. You got to hit record right away when he’s, like, testing his mic, because the first idea is a lot of times the best idea.”

**AT MASTRO’S, BIEBER KNOWS WHAT HE** wants — filet mignon and a glass of cabernet — and orders it like a swanky person in the movies would, without opening a menu. But he’s confused by the waiter reaching out to place a napkin in his lap, pausing a beat before scooting his chair back and explaining, “Sorry — I’m not fancy, bro.” When he samples my meal — seared ahi, which he has never tried before — he picks it up with his hands. The taste of rye whiskey in my cocktail makes him wince.

The moment the star sits down, the restaurant seamlessly switches over to an all-Bieber soundtrack. He’s used to

## Support Squad

“Integrity sets the best from the rest,” says Bieber, who has recently cultivated a more mature inner circle



### Judah Smith

Bieber’s mother introduced him to the pastor’s sermons at age 7. “He would check in on me and say he loved me. I always knew he was a really good guy,” says Bieber.



### Skrillex

“They have complete trust in each other,” says Braun of Bieber’s new go-to producer. “Skrillex is so honest. And he doesn’t believe in genres.”



### Poo Bear

Bieber’s main co-writer quit smoking weed when the singer did. “Me being around him,” says Poo Bear, “allowed him to be comfortable with himself.”



### Scooter Braun

“I’m not really capable of being the yes-man,” says Bieber’s longtime manager. “I learned about allowing someone to make mistakes ... the tough-love element.”



### Hailey Baldwin

“She’s one of my best friends in the world,” says Bieber of the model, who is Stephen Baldwin’s daughter. “She’s fricking awesome. She’s got the sweetest soul.”



### Big Sean

“I think he looks at me like a big brother,” says the rapper, who met Bieber in 2011 and encourages him to do “whatever makes you happy, no matter what people think.”



the universe eagerly morphing to his presence. “It’s a sign of respect,” he says of the restaurant music like a mafia don. Still, he decries the “fake fantasy world” celebrity creates — yes-people convincing him, “like, oh, everything I say is funny. I must be the funniest dude ever. Only to find out, man, my jokes suck.”

Bieber is still in the thick of unpacking his unreal teen years. “I wouldn’t suggest being a child star,” he says, as if the child usually has a choice. “It’s the toughest thing in the world.” More than once in our conversations, he goes off on what he admits is a rant about the plight of female teen stars in particular. “I want people to be more kind to young celebrities,” he says. “Like Kylie [Jenner]. Look at her world: She has been living on TV since she was a kid. Every time she’s looking around she sees a camera, and that’s affecting how she’s thinking and how

she’s perceiving people and why she has to do certain things ... Situations that happen taint your mind, especially in this industry. Especially for girls.”

As Bieber voices these concerns, one can’t help but see him projecting his own not-fully-resolved struggles onto others. “I hurt for some people,” he says, reflecting on burdens that apply as much to him as anyone. “Everything is so [based] on people’s looks and stuff ... Look at the statistics on how many child stars have crumbled and turned out to be wack jobs. It’s because — it’s f—ed, bro, this lifestyle.”

The sense that he’s still reconciling his difficult experiences with his Christian optimism comes through even when he discusses ex-girlfriend Selena Gomez. “I’m proud of the woman she is today,” he says, adding that it’s “too soon” since their split in 2014 for him to get serious with anyone

else. “When you love someone that much, even if something comes between you, it’s a love that never really dies.” As confident as he might be of that, he still hasn’t listened to her new album because “I know I had a lot of play in that one. I don’t know what she’s saying about me.”

Ultimately Bieber hopes to find someone who “knows her worth.” (Of the women he has been spotted with lately, he says it was never serious with Kendall Jenner; Hailey Baldwin is “one of my best friends in the entire world”; and after six months he’s still getting to know model-blogger Jayde Pierce, who accompanied him to Bora Bora.) Bieber knows his own worth well enough to recognize that even when he appeared to be living the high life — or at least, indulging his whims — he was sabotaging himself.

“It might seem awesome from the outside, but I’m struggling,” he says. “Certain things broke my trust with people. Situations happen that taint your mind. I started going through the motions. I felt like people were judging me all the time. I came out alive. I came out swinging. But I was close to letting [fame] completely destroy me.”

He politely demurs when it comes to what exactly brought him to the brink, but he does say how he felt at the time: “Empty. Lost. Like I didn’t know myself.” And what went through his head: “You’re not good enough. People hate you. You try too hard.”

“I couldn’t go to sleep during that time,” says Braun. “Every night I was wondering, ‘Is something going to happen?’ I turned to my own dad and asked, ‘What do I do here?’ He said, ‘You just got to be a rock.’”

It was in the midst of all this — “a couple years ago,” when he was 19 — that Bieber reconnected with Judah Smith. “I’d come and listen to him and try to hear him out. I had all these questions and things were not adding up. ‘Well, why is this, then? How did all those animals fit on Noah’s Ark, then?’” Today he better understands faith. “That’s what it’s all about — not questioning it.”

“We text almost daily, and it’s not just me sending him Bible verses anymore,” says Smith. “He’ll send them to me, along with encouraging thoughts or an encouraging emoticon. I’m committed to helping him and protecting him, but it’s fair to say we’re there for each other.”

After dinner, on the walk to church, the wildest thing Bieber does is jump on his bodyguard’s back for a ride down the block. It’s actually kind of sweet. He stops to take photos with two girls on Razor scooters. He shakes hands with a paparazzo. Lately, an average day for Bieber starts with a modest prayer — “Thank you so much for allowing me to wake up today; help me to enjoy each and every moment” — and might end with him sneaking down from his room to the hotel lounge to play the piano while people drink. Like the new Bieber himself, what his go-to song lacks in subtlety, it makes up for in earnest vulnerability: “Let It Be” by The Beatles. ●

■■■■■■■■■■  
*“It’s not normal to reach out when you’re imploding or when you’re broken or hurting,” says Smith. “Justin, for whatever reason, he’s unique this way. He’s passionate about surrounding himself with people who can help out and encourage him.”*

GROOMING BY FLORINDO BASALLO AT NINE ZERO ONE SALON. PREVIOUS SPREAD: MALL LITTLE. COURTESY OF JUSTIN BIEBER. THIS SPREAD: TOP LEFT: MIKE STORBE/GETTY IMAGES; TOP RIGHT: SCOTT ROTH/INVISION/ARND BRONKHORST/GETTY IMAGES; BRUNO D’ORSI/SPIN/REX USA; BALDWIN: DAVE HOGAN/GETTY IMAGES; SEAN: KEVIN MAZUR/WIREIMAGE.COM; RAZOR: ALBERTO E. RODRIGUEZ/GETTY IMAGES; BODY: PHAZER HARRIS/CONTOUR; HAIR: NATHAN RICHTER/COLEMAN FARMER; SKIN: LEE ALBERTO E. RODRIGUEZ/GETTY IMAGES

# Return Of The Hitman

WHY WOULD JEFF LYNNE — LEGENDARY LEADER OF '70S ARENA SOPHISTICATES ELECTRIC LIGHT ORCHESTRA, LINCHPIN OF SUPERGROUP THE TRAVELING WILBURYS, TRUSTED CONFIDANT OF THE BEATLES — LEAVE THE COMFY CONFINES OF HIS BEVERLY HILLS ESTATE AT AGE 67 TO REVIVE ELO AND TAKE TO THE ROAD? "IT'S THE MOST FUN I EVER HAVE"

BY DORIAN LYNKEY • PHOTOGRAPHED BY AUSTIN HARGRAVE

Y

OU COULD NOT MEET A MORE unflappably matter-of-fact pop legend than Jeff Lynne. As he sits in the library of a venerable London hotel, his mellifluous Birmingham, England, accent is completely untouched by 20 years spent living in Beverly Hills (after two marriages, he's currently dating Kiefer Sutherland's ex-wife, Camelia Kath), and he still rocks the look of an unusually affluent '80s roadie: shaggy hair, beard and sunglasses.

The 67-year-old's genial normality means that he was never exactly a pop star even when Electric Light Orchestra, the band he formed as sole writer and producer in 1970, was in its string-sectioned glory. ELO placed 18 singles in the top 40 of the Billboard Hot 100. Between 1972 and 1986, it toured arenas with a fiberglass flying saucer and mastered a brand of wistful, opulent, retro-futurist pop whose latter-day fans include Daft Punk, The Flaming Lips, director David O. Russell and Ed Sheeran, with whom Lynne duetted at the 2015 Grammy Awards. When Lynne dissolved ELO in 1986, he happily segued into the role of co-writer/producer for the likes of Tom Petty, Roy Orbison and all three of the surviving Beatles, and became the most unassuming member of baby-boomer supergroup The Traveling Wilburys, co-starring Petty, Orbison, Bob Dylan and George Harrison.

Lynne photographed  
Oct. 28 at The Draycott  
in London.





Returning as Jeff Lynne's ELO (as it is now officially called) after a relatively quiet period, he regards his comeback — an ecstatically received live show in front of 50,000 fans in London's Hyde Park in 2014 followed by his first new album in 14 years, *Alone in the Universe* — as just the latest pleasant surprise in a career full of them. "Obviously everybody's out to make it if they can," he says, "and I was lucky enough to do OK."

**What was the elevator pitch for ELO?**

An ordinary band with two cellos and a violin. The strings were usually feeding back because there were no pickups in those days. They used to run around the stage like loonies, playing them in midair, so the tuning was dreadful but it was a good spectacle. Charging around the stage with those great big spikes on the end of them, it's a wonder nobody got impaled.

**ELO is back in vogue now, but when were you least fashionable?**

Ten or 15 years ago. We were going to try to do some shows, but there was no interest. That all changed over the last five years or so. I think a lot of people realized that what I was doing wasn't just mindless pop. It was sensible pop.

**When was the first time you knew you could write a hit?**

I suppose it was "10538 Overture" [in 1972]. I was chuffed with that. I remember thinking, "Wow, I can actually write one," because I thought I couldn't. My old band's records, The Idle Race, hadn't done much good except with the faithful few. Then I think "Evil Woman" [in 1975] was the one. I wrote it so quick. That's when I got to grips with the production and songwriting at once.

**When ELO was at its peak in the late '70s, did you worry that you didn't have the personality to be a proper pop star?**

Probably. Because I wasn't and I didn't pretend to be. I don't consider myself a star. I consider myself a songwriter, singer, producer and guitar player. I can sing OK, and I can write tunes.

**You famously hated playing live. Was it the performing or everything else that came with it?**

It sounded like shit, that was the problem. Everyone's stuff was crap then. I'm a producer, so I get really picky. It wasn't bad. I make it sound like it was awful. It just wasn't what I wanted to do.

**What happened to the giant spaceship you used on the 1978 tour?**

I think it got broken up at the end of the tour. It would have cost hundreds of thousands to store the bloody thing. It was a big monster. It was a bit of a pain in the behind, really, because it took two days to get to the next venue so you'd have to do the show after that without it, and of course people would be going, "Where's the flying saucer?" I should imagine they'd be a bit miffed.



From top: "It's hard to write a good melody that lives on for 40 years," says Lynne; ELO's Bev Bevan, Hugh McDowell, Richard Tandy, Mike Edwards, Mik Kaminski, Mike DeAlbuquerque and Lynne (clockwise from left) in 1973; Sheeran (left) and Lynne at the Grammys on Feb. 8. Opposite page: The Traveling Wilburys' Dylan, Lynne, Petty, Harrison and Orbison (from left) in 1987.

**Did it ever malfunction?**

Yeah, it used to go wrong now and again. We were all on hydraulics and you'd come up through the stage, but sometimes it would get stuck and all they could see was your head. "Get me out of here!" Really embarrassing.

**Q Magazine named “Livin’ Thing” as its top “guilty pleasure.” Does that concept annoy you?**

Yeah, because it’s actually a very clever tune. It goes through two relative minors in one sweep. You don’t see many of those. I liked pop. I didn’t like all the pretentious meandering of 20-minute songs in the early ’70s. I just wanted to make a nice, concise three-minute tune that had a good sound to it. Pop to me is actually the strongest form of music, because it’s so hard to write a good melody that lives on for 40 years.

**You successfully embraced disco on 1979’s *Discovery*. Did you ever check out the clubs?**

Yeah, I went to Studio 54 once. It was all right, I suppose. It was full of film stars and all that. I just liked the four-to-the-bar basically. The bass drum going bang, bang, bang, bang.



**What song has made you the most money?**

Probably “Mr. Blue Sky.” It has been in a lot of films, and they pay fortunes. When I wrote it [in a Swiss chalet] it had been mist and fog, and I was up in the mountains. I couldn’t see bugger all for a week and didn’t come up with any songs. Then the sun came out, and I wrote “Mr. Blue Sky” as kind of a joke. It turned into a really nice song.

**When you dissolved ELO in 1986, was the plan to move into production?**

I didn’t have anything in mind particularly, but as luck would have it, that’s when George Harrison got in touch with me and asked me to produce his album *Cloud Nine*. Tom Petty heard that and stopped me in the street in Los Angeles and said, “Hey, Jeff. Do you fancy writing songs together?” I was a great collaborator, I discovered. It wasn’t like I imagined. And of course *Full Moon Fever* was a big, big hit. That’s still my favorite album that I’ve ever done.

**Which member of The Traveling Wilburys told the best jokes?**

Roy Orbison. He had the most wonderful laugh I’ve ever heard. It was high, so it was like a giggle.

He could do a *Monty Python* sketch on his own, all the parts, and then he’d just collapse laughing at himself.

**When you were asked to produce The Beatles’ “new” single “Free as a Bird” in 1995, did you have to silence the fan in you and let the professional take over?**

I’m always going to be the fan. They spent the first day reminiscing, just George, Paul [McCartney] and Ringo [Starr] and me, sitting around the table having a laugh, telling stories about the old days. Which I can never repeat, of course. Some of them were rude ones. Just to be there for that was good enough. The other bit was a bit scarier. Actually making a record out of a cassette with John [Lennon’s] voice and piano stuck together in mono. I did it at two or three in the morning because I didn’t want to mess it up and have

them go, “Ha ha! You can’t do it!” The next day Paul comes bounding out and says, “You’ve done it! Well done!” and gave me a great big hug. It was the best thing that could ever happen.

**Is it true that back in 1968 you witnessed The Beatles recording “The White Album”?**

Yeah, that was the weirdest thing ever. I saw Paul and Ringo in Studio One doing “Why Don’t We Do It in the Road.” Then I went up to Studio Two, and I could hear this tune that sounded fantastic. It was “Glass Onion.” We walked in, me and the drummer from The Idle Race. John and George both shook hands and said hello. And through the glass window was George Martin, leaping about all over the place, conducting the strings. I couldn’t sleep for weeks after that.

**Does it bother you that ELO still isn’t in the Rock and Roll Hall of Fame?**

No. I’d like to be in it, but it doesn’t bother me. I have a star on the Hollywood Walk of Fame, so that one will do.

**How did you end up duetting with Ed Sheeran at the Grammys?**

The Grammys asked us to do it. Ed said, “I asked my dad and he said, ‘That’s good, you can sing with him.’” He’s a sweet lad.

**Didn’t your mom ever tell you it’s rude to wear sunglasses indoors?**

No, what she said was, “You did look an old wreck on the TV,” and I immediately put on sunglasses because I didn’t want to look like that. Because I’d been out all night boozing, I suppose. She always went on about my eye bags. That’s why I’ve always worn them. People would think, “He’s turned into some flashy git with his sunglasses at night,” but it wasn’t that at all. I just didn’t want to show my eye bags.

**You play every instrument on *Alone in the Universe* apart from shaker and tambourine. Is it easier to do it yourself?**

I just enjoy it more. It’s the most fun I ever have. In my house in L.A. I have all these different rooms I use. I know exactly what I’m going to get.

**The new single “When I Was a Boy” describes your childhood dreams of being a musician. Did you get everything you wanted?**

Yeah, kind of. It’s sort of weird to always get what you want. And it has happened over the years. Whatever I’ve wanted has come to me: the Wilburys, The Beatles ... So it’s fantastic. I could never ask for more. ●

## Jeff Lynne’s 3 Favorite Synchs

*ELO long has been a darling of music supervisors and ad directors, as the band’s leader makes his top picks*



**“Showdown” in *Kingpin* (1996)**

Bill Murray (left) and Woody Harrelson face off at the bowling alley to the sound of ELO’s slow-burning 1973 hit. “They shut off all the dialogue and noise, and kept it clean as a whistle,” says Lynne.



**“Mr. Blue Sky” in a Volkswagen Beetle commercial (2003)**

Lynne’s optimism is the ironic soundtrack to an office worker’s routine in this ad from VW’s pre-emissions-scandal days. “It’s Mr. Brown Sky now,” jokes Lynne.



**“10538 Overture” in *American Hustle* (2013)**

ELO’s glitzy debut single epitomizes this ’70s romp, appearing in both the trailer and the final scene. “I really enjoyed what David O. Russell did,” says Lynne.

CLOCKWISE: MICHAEL OCHS ARCHIVES/GETTY IMAGES; DYLAN LEE / ZUMA PRESS; SHEERAN; KEVIN WINTER/REXIMAGE; SIDIBE; MURRAY; MGM/PHOTOFEST; VOLKSWAGEN; ARNOLD WORDSWIDE; ADAMS; FRANCIS DURHAM/COLOMBIA PICTURES/COURTESY EXPERT COLLECTION

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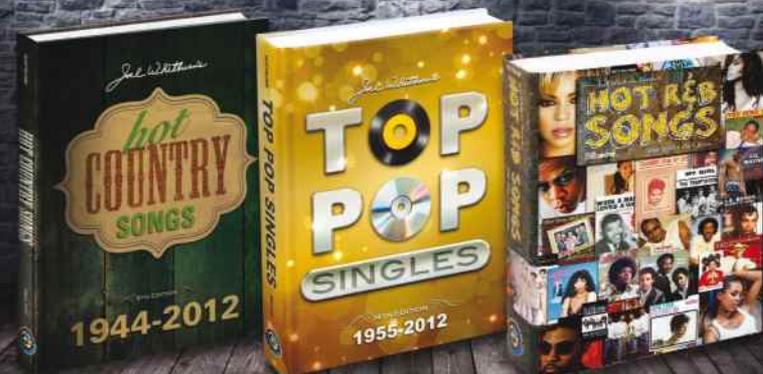
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From left: Are 1D's Niall Horan, Styles, Liam Payne and Louis Tomlinson saying goodbye?

## One Direction's Swan Song (For Now)

★★★★☆



**ONE DIRECTION**  
*Made in the A.M.*  
Columbia/Syco

WITH THE SUDDEN DEPARTURE OF ZAYN Malik in March, One Direction, one of the biggest boy bands in history, officially became a foursome. This naturally bolstered the Beatles comparisons fans have been making since 2011, when these new-millennium long-haired British lads topped the Billboard 200 with their debut album, *Up All Night*. Their three subsequent studio LPs also reached No. 1, and with “Perfect” — the second single from *Made in the A.M.*, their fifth album — the former *X Factor*

U.K. contestants notched their fifth top 10 debut on the Billboard Hot 100, breaking a record held by the original Fab Four.

*Made in the A.M.* arrives amid rumors that 1D will take an extended break in 2016 to focus on solo pursuits. But if break actually means breakup, as some have speculated, this new record could be the band's *Abbey Road* — the final word from John, Paul, George and Ringo. And believe it or not, the set has some blatantly Beatles-esque moments.

To be clear, *Made in the A.M.* is not a world-changing record, and 50 years from now, people won't study the cover photo to see whether Harry Styles — arguably 1D's dreamiest dreamboat — is sending some secret message with the way he's sitting. It's not even the type of top 40 album that popoptimist tastemakers will deem secretly cool and dare indie kids to like. It does, however, highlight 1D's many charms — tight harmonies, Ginsu-sharp hooks, a mix of boyish playfulness and melodramatic lover-man anguish — and points a way forward for four talented guys looking to transcend pop-rock frivolities like 2011's “What Makes You Beautiful” and 2013's “Best Song Ever.”

With these 13 tracks — nine of which the band had a hand in writing — One Direction does maturity much better than

on its last album, 2014's ballad-heavy *Four*. Here, when the boys once again go trawling the '80s for inspiration, they swap Journey-style power-schlock for songs like “What a Feeling,” a soulful soft-rocker strong enough to be someone's third-favorite Hall & Oates jam. “Walking in the Wind,” from the album's deluxe edition, is Paul Simon's *Graceland* for beginners. Best of all: the booming stadium-doo-wop oddity “Never Enough,” which amazingly blends “The Lion Sleeps Tonight” with Phil Collins' “Sussudio.”

As for Beatles-biting bits: Opener “Hey Angel” pairs psychedelic guitars and strings with a kind of John-and-Yoko sentiment (“I wish I could be more like you/Do you wish you could be more like me?”). “Olivia” has the downbeat guitar strokes of “Getting Better” and the whimsical orchestration of “Penny Lane.” The short and sweet acoustic ditty “I Want to Write You a Song” is 1D's “Blackbird” or “Two of Us.”

No matter what One Direction references, though, the boys wind up sounding like what they are: a prefab 21st-century pop machine whose crack team of producers and writers (most notably longtime collaborators Julian Bunetta, Jamie Scott and John Ryan) churns out boilerplate love songs that rarely feel personal or look beyond 1D's vacuum-sealed bubble-gum world. The key exceptions are “Perfect” — a cool synth-pop tune Styles seemingly co-wrote in response to ex-girlfriend Taylor Swift's strikingly similar kiss-and-tell “Style” — and “History,” the jaunty acoustic singalong that closes the album's standard edition. With a winking line about “mini-bars, expensive cars, hotel rooms and new tattoos,” the track is end-credits music capping five years of triumph. “We could be the greatest thing the world has ever seen,” they sing, a little bummed but mostly just excited for what's next. As we say goodbye, they say hello.

—KENNETH PARTRIDGE

**Shedding Tears With...**  
**TIM MCGRAW**

Country superstar Tim McGraw has had many big-name duet partners, from his wife, Faith Hill, to Nelly. However, the singer, 48, was a little nervous asking a newcomer to share the microphone: the eldest of his three daughters, 18-year-old Gracie, who makes her debut on "Here Tonight," a track off his new album for Big Machine, *Damn Country Music* (due Nov. 6).

**Why did you enlist your daughter, an aspiring musician, to sing with you on "Here Tonight"?**

When I first recorded the song, I had a suspicion that her voice would be great on it. But I was afraid she would think it was uncool to sing with her dad. It took a lot for me to get up the nerve to ask her. One day we were in the kitchen and I told her, "I'll email you this song," because I didn't want to play it in front of her and have her turn me down. I asked her to sing on it, and I was shocked she said she would. And she nailed it.

**So you had to pitch the song to her like people pitch to you?**

Yeah, of course. She's a real musician.

**The album is deeply personal, particularly "Humble and Kind," about giving advice to your kids.**

It was at the right time in my life. We had just dropped Gracie off at college, and I went into the studio and I kept blubbing. I couldn't get through the song — I'd fall apart. I had to leave to go to a volleyball game, and after about five miles I turned around and cried all the way back to the studio, because I wanted to get it out of my system. It's such a great message.

**You released your first album in 1993. What has been the biggest change in music since then?**

When you think back to when Hank Williams was making music, you maybe had three stations you could tune in for different music. Your spectrum was a little smaller. Now, you can listen to any kind of music from anywhere, any-



time you want to. You're bombarded with it, and you're soaking up different styles. You can hear someone like Mumford & Sons be influenced by country as well as pop and rock. And you can hear country and hear the influences from pop.

**In addition to music, you've done some acting on the side. What's next?**

I have a few voiceover things — one called *The Shack*, based on the book [by William P. Young]. Down the road it would be fun to do something on Broadway. I wouldn't want to do a musical; I would love to do a heavy, serious play with Faith at some point.

**Do you prefer playing the bad guy, as you did in 2004's *Friday Night Lights*, or the good guy, like in 2009's *The Blind Side*?**

I love playing the really nasty guys! The bad guys are more fun, for sure. —CHUCK DAUPHIN



**LOGIC**  
*The Incredible True Story*  
Def Jam  
★★★★☆

Talented 2014 breakout sets unreachable expectations

MARYLAND RAPPER LOGIC SEEMS to have had much more fun making *The Incredible True Story* than his 2014 major-label debut, *Under Pressure*, which buckled under the weight of its protagonist's dark childhood. His sophomore LP is practically giddy: He's still contemplative but with a lot more swagger, as on the chest-thumping "I Am the Greatest." There's a loose narrative, told through skits: 100 years in the dystopian future, astronauts search for a new home planet with *True Story* as their soundtrack: "You know this is the album that changed everything, right?" It's an audacious claim that Logic never makes good on. He's a gifted rapper with dense lyrics and an ear for beats. (The breezy funk of "Like Woah" and the chipmunk soul of "Never Been" are highlights.) But most of his ideas seem borrowed from peers like Kendrick Lamar, Drake and Kanye West. —MEAGHAN GARVEY



**BOOTS**  
*Aquaria*  
Columbia  
★★★★☆

Beyoncé's secret weapon emerges with an aggressive debut

STANDING IN THE SHADOW OF Beyoncé is no easy task, but it only adds to the enigma of Boots, the mysterious writer behind much of her eponymous 2013 album. Since then, the singer-songwriter (born Jordy Asher) gradually peeled back the layers of his secret identity with the R&B-inflected dreamscape *Winter Spring Summer Fall*, a mixtape that approximated the creative versatility of his work with the global superstar. His sound is more defined and industrial on debut album *Aquaria*, a dark, often abrasive set that suffers from stiff uniformity. With collaborators like El-P, he opens the album with the pitter-pattering "Brooklyn Gamma," chanting, "Break ground, start again" — an ironic refrain, given the songwriting formulas used throughout. ("Oracles" and "Aquaria" sound particularly similar.) But when he tampers with his recipe it's worth the wait: On hazy closer "Still," Boots lets the music breathe, drops the faceless automaton routine and recalls the best, most experimental moments on Beyoncé's opus. —STEVEN J. HOROWITZ



**A GREAT BIG WORLD**  
*When the Morning Comes*  
Black Magnetic/Epic  
★★★★☆

"Say Something" duo wears source material on its sleeve

A GREAT BIG WORLD'S mournful slice of heartbreak, "Say Something," has become an adult-contemporary staple since its 2013 release. The pair's second album, *When the Morning*

*Comes*, serves as a state-of-the-union check for the idea of "soft rock." Ian Axel and Chad King's voices are a noble building block, bringing to mind a Broadway spin on the thoughtful trilling of Paul Simon. But the music surrounding those harmonies mimics recent hits to a fault, making even the peppier offerings sound tired. Solidarity anthem "Hold Each Other" copies pop motivators like Katy Perry's "Roar"; "Won't

Stop Running" waters down Ed Sheeran's rapid-fire delivery by adding the sort-of-determined chorus Ryan Tedder might write. Other tracks find them backed by wan takes on the hey-ho-ing choruses that populate car ads. The lovely "Where Does the Time Go," tucked near the end, lets the pair's vocal interplay shine, a meditative respite from the carbon-copy clamor that precedes it. —MAURA JOHNSTON

PROMOTION

# billboard WOMEN IN MUSIC 2015

On December 4, **Billboard** will publish its annual Women in Music special issue. The issue will showcase the top 50 women across all sectors of the music industry who are creating excitement and made a difference over the past 12 months.

This year's extraordinary talent honorees will also be featured, including **Lady Gaga**, *Billboard's* 2015 Woman of the Year, Chart Topper **Selena Gomez**, Rulebreaker **Demi Lovato** and Powerhouse **Brittany Howard** (plus many more).

*Take this opportunity to congratulate the most powerful and talented women in music and wish them continued success. success.*

**ON-SALE DATE:** 12/4

**COVER DATE:** 12/12

**ISSUE CLOSE:** 11/24

**MATERIALS DUE:** 11/25

**BONUS DISTRIBUTION:**

*Billboard's* Women in Music, 12/11

THR's Women in Entertainment, 12/9

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*BILLBOARD'S WOMAN OF THE YEAR*

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# Alessia Cara's Teenage Dream

The singer-songwriter balances idealism and cynicism on her honest debut.

★★★★★



**ALESSIA CARA**  
*Know-It-All*  
Def Jam

AT 19 YEARS OLD, ALESSIA CARA has become a heroine for awkward outsiders. On her breakout single, "Here," the Drake-co-signed Canadian singer-songwriter embraces being the antisocial type who would rather hug the walls than follow typical teenage rules. That same contrarian spirit powers *Know-It-All*, a debut album

featuring a strong sense of adolescent idealism and a spoonful of smart cynicism.

The album's fragile acoustic moments (the fireside ballad "Stone" is a highlight) help balance its many rebellious streaks. The anthemic "Wild Things" is a perfect example of the latter as Cara sings "I lose my balance on these eggshells you tell me to tread" in her grainy, trembling voice, full of soulful texture. There's little risk in the production (breaking the rules has its limits) but tons of school-age effervescence — these are songs you

can skip and hum to. "Seventeen" has Cara wishing to stay young forever, while "Outlaws" finds her daydreaming of a perfect partner in crime.

Those simple romantic explorations about desire, solitude and companionship are mature enough that describing them as "puppy love" is an oversimplification. When Cara sings "I'm mad at you for being so cute" on "I'm Yours," it's with biting self-awareness. Even on more generic-sounding ballads like the metaphorical "Overdose" ("I'm in over my head, over trust/Oh, I over trust," she belts) and "Scars to Your Beautiful," Cara's steely vocals and thoughtful lyrics lure you in for a deeper look.

Rebellion in music isn't what it used to be — the pop sphere is full of aspiring Rihannas. Cara, however, is writing her own script. Far from invincible, she's openly vulnerable to life's elements, upbeat or moody when she wants to be, with a youthful poise reminiscent of Lorde. As first impressions go, *Know-It-All* is a charismatic balance between dreams and reality that makes its author stick out in the most impressive way. —CLOVER HOPE



**CHRIS YOUNG**  
*I'm Comin' Over*  
RCA Nashville  
★★★★☆

Country star takes the reins on his nuanced fifth album

IN THE DECADE THAT CHRIS YOUNG has been recording, his slight, resonant baritone has been both a signature and a disadvantage. Country music recently has favored more strident vocals, voices whose taut textures and strenuous, straight-ahead deliveries pair well with arena-scale bluster. The 30-year-old star has continually confronted the chasm between his mellow expressiveness and colossal, rock- and R&B-schooled production. On his first couple of albums, he polished his neotraditional sensibilities to a high gloss but mostly resisted adapting to amped-up trends. But by 2012's *A.M.*, he was pivoting between country club bangers and burnished balladry.

Young takes a savvy tack on *I'm Comin' Over*, his fifth album and the first on which he steers the production (with co-writer Corey Crowder). This time Young makes the most of dynamics, lifting songs from low-pitch, heart-dragging verses to the pinnacles of their massive, aching hooks. On the title track he sounds resigned, taking stock of a messy breakup. But on the chorus, a gleaming fortress of electric and steel guitar, he leaps an octave and belts out his determination to get to his ex's house as fast as he can. "Think of You," a surprisingly well-matched duet with Cassadee Pope, surges from solo introspection to full-blown yearning. Young executes a similar climb in the effusively wounded, Vince Gill-assisted country-pop power ballad "Sober Saturday Night," and again during "I Know a Guy," a contrite album highlight.

Intimate closer "What If I Stay," however, presents a notable, symbolic contrast to the 10 tracks that precede it. The song's softened phrasing and supple, sensual embellishments are a reminder of the finesse Young sacrifices when he aims his music at the nosebleeds. —JEWLY HIGHT

## SINGLES

**ARIANA GRANDE**  
"FOCUS"  
REPUBLIC  
★★★★☆

Dating back to 2011 debut "Put Your Hearts Up," Grande has never released a less-than-great single — until now, with "Focus," a rehash of 2014's "Problem." That song continuously built up to new crests; "Focus" follows its formula — brassy horns, chanting chorus — but with little of the same rush. —S.J.H.



Grande

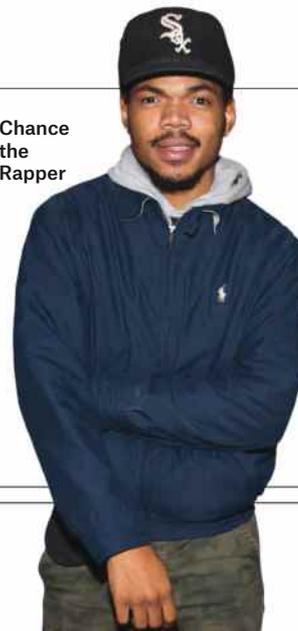
**MIIKE SNOW**  
"HEART IS FULL"  
ATLANTIC/DOWNTOWN  
★★★★☆

Electro-pop supergroup Miike Snow's three members (Avant, Bloodshy and Andrew Wyatt) have written and produced for the likes of Britney Spears and Bruno Mars. But new single "Heart Is Full" sounds more like a DJ Premier remix, with a chopped-up soul sample and huge drums giving Wyatt's Auto-Tuned pop-rock hook a muscular jolt. —ALEX GALE

**GRIMES**  
"FLESH WITHOUT BLOOD"  
4AD  
★★★★☆

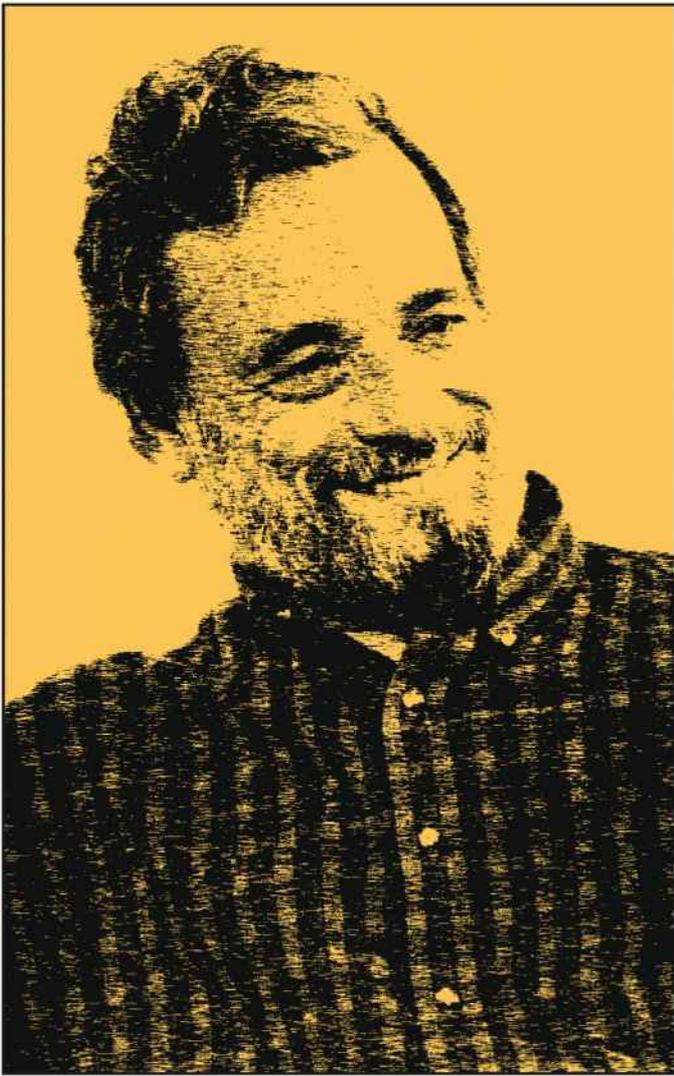
Breakup songs typically see bruised singers lashing out at their exes. Grimes takes the opposite approach with pop-punk uppercut "Flesh Without Blood," a clear move into the mainstream for the indie spark plug. With the feisty sass of Charli XCX, Grimes lobs bombs: "I don't care anymore," she sings of her old love, apathy her weapon of choice. —S.J.H.

Chance the Rapper



**CHANCE THE RAPPER**  
FEATURING SABA  
"ANGELS"  
SELF-RELEASED  
★★★★☆

Chance's first original solo music in two years sounds a lot like his last, 2013's excellent *Acid Rap*, and that's high praise. "Joyful" is rarely a word you can use to describe a hip-hop song, but it's the only one that fits this celebration of all things Chicago. Juke, local radio, Chief Keef and classic Kanye West all get shout-outs. —A.G.

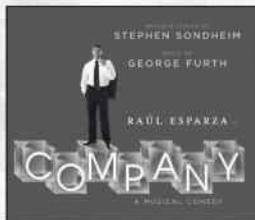


# The Kennedy Center Salutes STEPHEN SONDHEIM

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the muse for our 2002 *Sondheim Celebration*,  
the namesake of our Inspirational Teacher Awards, and  
a master of music & lyrics we perform time and again,  
Stephen is a living treasure and guiding force to us all.

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# The Sondheim Remains The Same Praising *Hamilton*, dealing with Disney and writing about — what else? — the end of the world

BY KERRI MASON

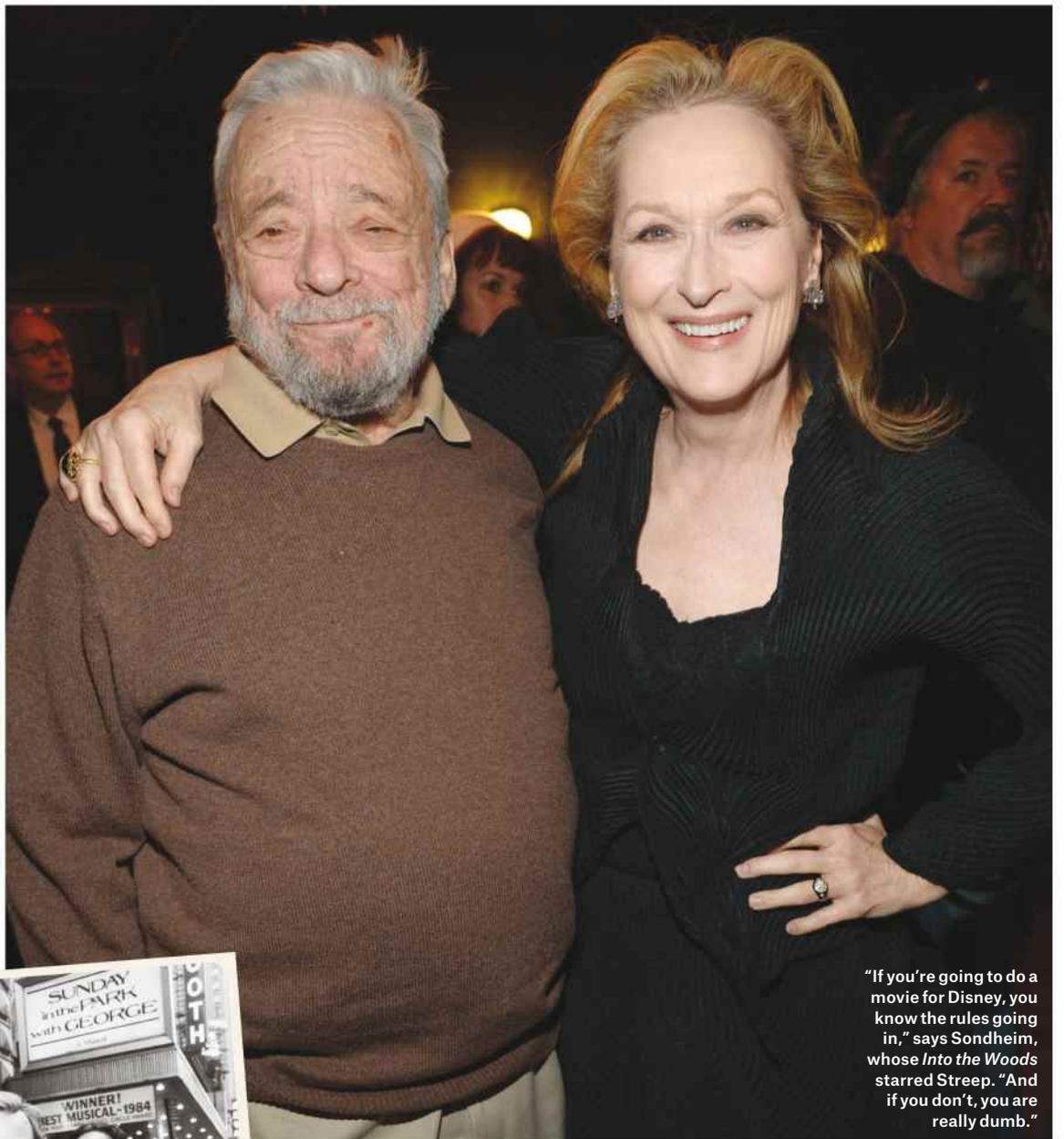
O

ON THE NEW YORK STREET WHERE Stephen Sondheim lives, utility workers are ripping up a slab of sidewalk and the dry cleaner on the corner has a 2-for-1 deal on men's shirts advertised on a sandwich board outside. It's just another block in Midtown East, not an exclusive enclave or a pied-a-terre in the clouds befitting someone of Sondheim's stature. And that's just how the born-and-bred New Yorker likes it.

"I've lived my entire life in 20 square blocks," he says, reclining in his apartment on a khaki couch that's covered with a sheet, conceding its possession to his two very social black poodles, Willie and Addie.

The composer-lyricist, lauded as a living legend of theater, splits his time between this quiet brownstone and a Connecticut country home. In seven decades on the job, yielding 18 musicals (15 as both lyricist and composer), he's not close to retiring. In fact, he's in the midst of writing a new show with playwright David Ives.

Sondheim got his break at the age of 25 as the lyricist for *West Side Story* on a creative dream team that included Leonard Bernstein, Arthur Laurents and Jerome Robbins. His work is known for avoiding the bombast of musical-theater tropes, focusing instead on the inner lives of the characters. He himself calls his style "intelligent and literate." ("That's not a boast; it's just a fact.")



"If you're going to do a movie for Disney, you know the rules going in," says Sondheim, whose *Into the Woods* starred Streep. "And if you don't, you are really dumb."



Sondheim (left) and playwright James Lapine won the Pulitzer Prize and a Tony Award for the 1984 musical *Sunday in the Park With George*.

That style opened up musical theater to different fans and creators; *Hamilton*'s Lin-Manuel Miranda, *Rent*'s Jonathan Larson and even Trey Parker and Matt Stone (*South Park*, *The Book of Mormon*) are all obvious descendants.

At 85, Sondheim has lived to see his body of work celebrated: a Kennedy Center Honor, a Presidential Medal of Freedom, a Tony Award for lifetime achievement (plus seven more), not to mention a Pulitzer Prize, an Academy Award, eight Grammy Awards — the list goes on.

His antiheroes have been played onscreen by Johnny Depp (2007's *Sweeney Todd*) and Meryl Streep (2014's *Into the Woods*), with more films to come — Sondheim says there's active interest in adapting *Follies*, *Company* and *Gypsy*.

On a warm October afternoon, *Billboard* spoke

with Sondheim about Lady Gaga, Disney, the revolutionary quality of *Hamilton* and the art of making art.

**Lin-Manuel Miranda said recently that he had sent you some hip-hop songs to check out. What were they? Kanye West? Jay Z?**

He may have sent me those, but I've heard them occasionally on the radio. I've never been into pop music particularly. I have friends who are and play things for me. That's how I got into groups like Radiohead and, in the 1960s and '70s, The Association and Steely Dan.

**You like Radiohead?**

Oh, yeah, very much. Because, see, most pop music's not about harmony, and for me all music is about harmony. Pop music is primarily about rhythm and sound, the combination. But if you listen to [Radiohead composer] Jonny Greenwood, it's about the music as a whole. It isn't "Oh, what a great tune" or "That's a great rhythmic idea."

**Was theater once more linked to pop culture?**

Pre-TV and pre-film. Theater was a major form of entertainment, and theater music was a major

fountain for hits. Then, starting in the '50s, when television started to take over, there went the hit songs. It's not because of the songs; it's because by the 1960s rock'n'roll had come in. Then the singer-artist, then the singer-songwriter. And as soon as the singer-songwriter came to the fore, that was the end of theater music.

**Fans seem to react to you like you're a singer-songwriter. They hear something personal in your music and recognize themselves in it.**

I write personal because I get into characters who are real people, the playwright's invention. They're not just vessels to sing ABBA songs. If you get inside a good character, you will always write something that touches people universally. It doesn't mean it will be a hit, but people can identify because you know that girl, you know that guy. You know who they are and what they're about.

**Is the theater community too insular to age well?**

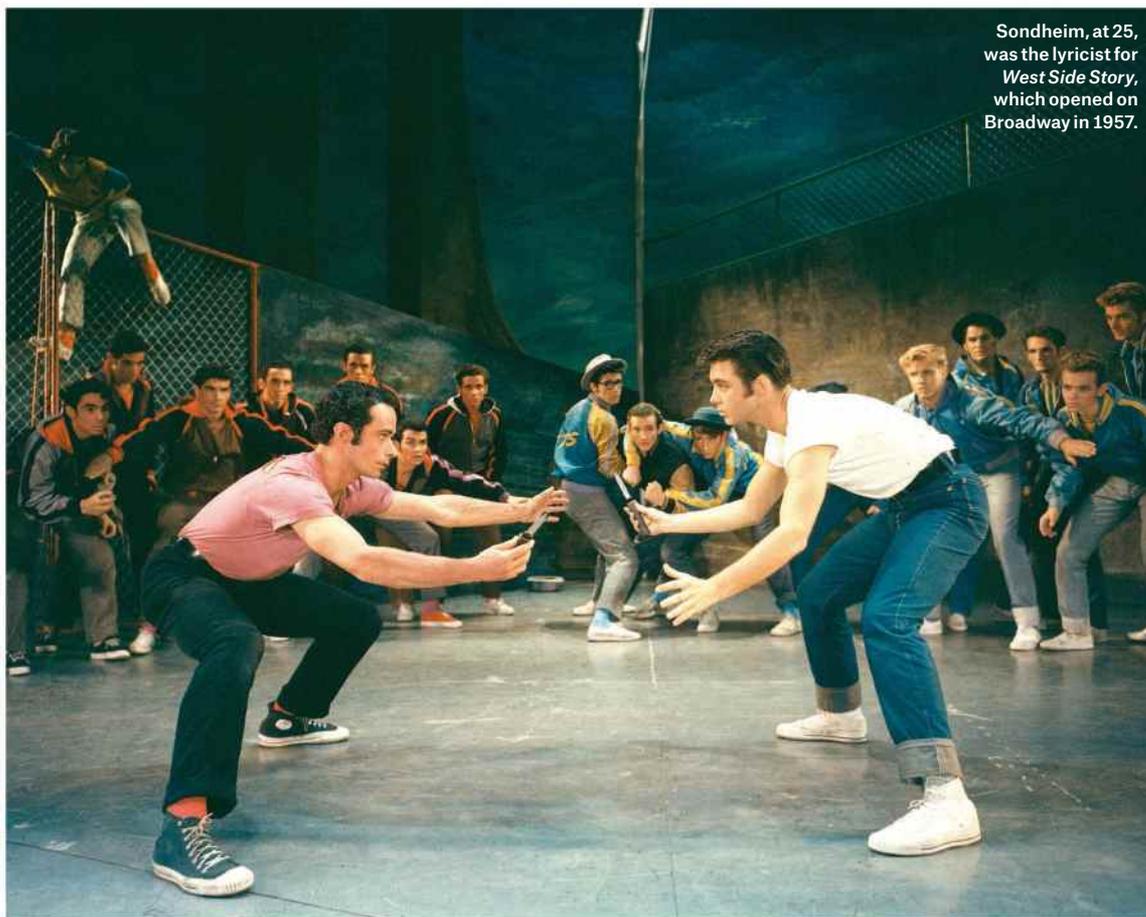
Yes. Next question.

**Does the success of *Hamilton* and works like it help with that insularity?**

Yes, yes. But you don't get a lot of those because, first of all, producers don't take chances on new stuff. Most new stuff is new but not as skilled as *Hamilton*. Lin knows how to write a song, and so did [*Rent* creator] Jonathan Larson. *Rent* was the perfect example of a guy with one foot in the past, one foot in the present and a third foot in the future, but it's mostly in the present. In other words, they're not just into their own stylizing. And therefore they can write a good, fresh musical. Because with any art form, you've got to know the past to be any good. You have to know what has been done before you.

**How did Disney do with *Into the Woods*?**

I thought they did swell; the atmosphere of the movie was fine. Dealing with them and making the script — there are rules that you can't break. Because "our audience doesn't like that." It doesn't matter whether they're right or wrong. If you're going to do



Sondheim, at 25, was the lyricist for *West Side Story*, which opened on Broadway in 1957.

That was a misquote, of course. I was inveighing against the producer for giving her that material to sing. I said that made a travesty of it because it's not exactly what she's used to or feels comfortable singing. Maybe she does, but she doesn't seem comfortable. So the entire thing was about the producer and not about her.

**Are you working on anything new?**

Yes, I'm writing a show with David Ives, the playwright who wrote *Venus in Fur*. We decided to take two movies by Luis Buñuel, one of the first surrealists in the 1930s. *The Discreet Charm of the Bourgeoisie* is about a group of upper-middle-class people trying to find a place to have dinner. Odd

**It sounds bleak.**

It's really about the end of the world.

**What is appealing to you about that?**

I love the Buñuel style. Actually, I think the seed was planted by [director] Hal Prince a long time ago. We were going to dinner and he said to me, "You know what the latest form of entertainment is? Dining out." That was about 20 years ahead of it, but boy, what a shrewd observation. That stuck in my head. I already knew both movies, but when David and I were talking about ideas, suddenly it clicked.

**Have you ever met an unlikely fan, someone you would never think would be a Sondheimian?**

I get a lot of letters from people who are surgeons or heads of insurance companies and things like that. Often it's because of their kids. They've been fans of mine, and they play the music for their kids, and their kids like it. So that gives them an excuse to write me and say, "I've loved your songs since I was in college, and now my 9-year-old girl is skipping around the house singing *Into the Woods* and I just had to write you."

**And how does that feel?**

Wonderful. Oh, wonderful. Sure. Oh, sure. Whenever I appeal to anybody under 50, I feel a triumph, seriously. Seriously! Look, popular music changes every generation. And to know that people — a generation or two in this case, or even three generations after you — still like what you did, that's a big compliment. ●

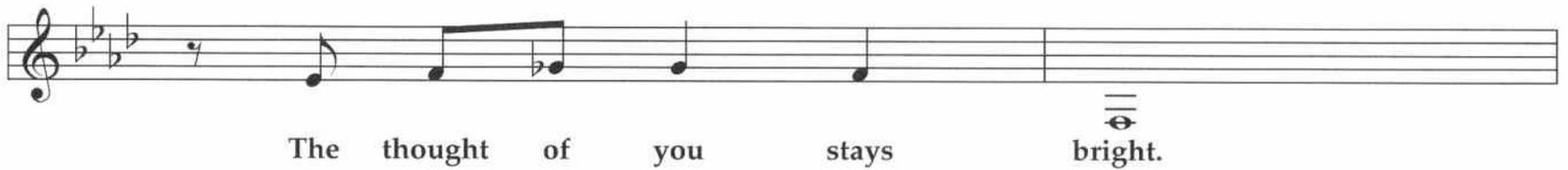
**“WITH ANY ART FORM, YOU’VE GOT TO KNOW THE PAST TO BE ANY GOOD. YOU’VE GOT TO KNOW WHAT HAS BEEN DONE BEFORE YOU.” —SONDHEIM**

a movie for Disney, you know that going in. And if you don't, you are really dumb. You try to persuade them. You try to be sure that at least the basics you agree on. And the basics, the reason they bought it and the reason we let it be made, were all kosher. But the details?

**You were quoted as calling Lady Gaga's performance of "The Sound of Music" at this year's Oscars "a travesty." What was wrong with it?**

things happen in the restaurant; there's a wake being held right in the kitchen. That's the first part of the show; the second part is another movie that he made called *The Exterminating Angel*. It's about another group of people, also upper-middle-class, who arrive at this elegant mansion for a large dinner and they can't leave. They get their dinner, but something ... it's not like a glass wall; it's a reluctance to leave. They stay in this one room for weeks, running out of food and water. They're trapped within their own desire.

# STEVE -



(Excerpt from FOLLIES: *Losing My Mind*;  
Music and Lyrics by: STEPHEN SONDHEIM)

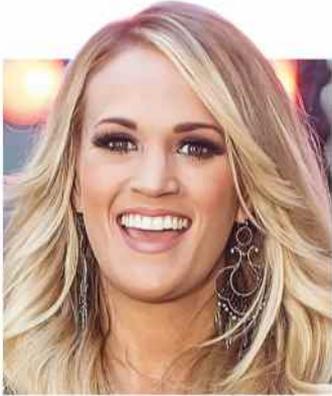
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# CHARTS



## NUMBERS: CARRIE'S STORY CONTINUES

**Carrie Underwood** arrives at No. 2 on the Billboard 200 with *Storyteller*, her sixth consecutive top five entry. "Everything about this album feels like a new chapter for me," she says of her first album since becoming a mother in February.

# 5

*Storyteller* is the singer's fifth studio release and makes her the only country artist to send his or her first five studio albums to No. 1 or No. 2 on the Billboard 200. (Three of them — *Carnival Ride*, *Play On* and *Blown Away* — hit No. 1.)

# 177<sup>K</sup>

The set moved 177,000 equivalent-album units in the week ending Oct. 29 — and 164,000 in pure album sales — according to Nielsen Music. That's the largest unit total and sales week for an album in 2015 for a female country artist.

# 6

On Top Country Albums, *Storyteller* enters at No. 1, giving Underwood her sixth straight chart-topping arrival (five studio efforts plus a hits set) and the record for the most No. 1 debuts on the chart among women. —KEITH CAULFIELD

5 Seconds of Summer celebrated Halloween — and its second Billboard 200 No. 1 — by dressing as Poison for a concert in New York on Oct. 29.



## TOMORROW'S HITS

### CAMPBELL LEGACY GROWS

**Ashley Campbell's** major-label debut single, "Remembering" (Dot), bubbles under *Billboard's* Country Airplay chart. A moving tribute to her father, **Glen Campbell**, the song complements the campaign that the senior Campbell and his family have waged to raise awareness of Alzheimer's disease, which he continues to battle. Ashley, an accomplished banjo player, was a member of his touring band.



Campbell

### RADIO PUTS ON LIPSTICK

**Lipstick Gypsy's** funky "The Cure" (Epic) is building at top 40 radio, following the duo's showcase performance on NBC's *Today* (Oct. 14) as **Elvis Duran's** Artist of the Month. The single from the pair — producer **Chris Liggio** and singer-songwriter **John Thomas** — blends pop vocals (think **Nick Jonas**) with a throwback slap bassline that evokes **Jeffrey Osborne's** "Stay With Me Tonight."

**CHART BEAT**

**Blake + Billboard** We've checked his track record... and he's right. Country superstar **Blake Shelton's** *Reloaded: 20 #1 Hits* bounds onto the Top Country Albums chart at No. 2 (with 33,000 sold in the week ending Oct. 29, according to Nielsen Music) and the Billboard 200 at No. 5 (40,000 album-equivalent units). As promised, the best-of contains Shelton's 20 No. 1s on the Country Airplay list, from his most recent, "Sangria," to his first, 2001's "Austin." But the album's title might soon need to be amended to reflect 21 chart-toppers: also included is current single "Gonna," which rises 8-7 on Country Airplay. —GARY TRUST



Shelton

↑  
**28%**  
THIS WEEK

MEGHAN TRAINOR'S  
"LIKE I'M GONNA LOSE  
YOU" STREAMS  
**6.2 MILLION**



↑  
**19%**  
THIS WEEK

PRINCE'S  
"1000 X'S & O'S"  
AUDIENCE  
**3.3 MILLION**



↑  
**11%**  
THIS WEEK

TROYE SIVAN'S  
"WILD"  
STREAMS  
**961,000**



# 5 Seconds Of Summer Stays Hot With Historic No. 1

The raucous Aussie quartet becomes the first band to debut at the top of the Billboard 200 chart with its first two full-length studio albums

BY KEITH CAULFIELD

**W**

WHAT DO 5 SECONDS OF SUMMER AND **Velvet Revolver** have in common? They're the only two bands (excluding vocal groups like **One Direction** and **Danity Kane**) to debut at No. 1 on the Billboard 200 with their first full-length albums. And now, 5 Seconds of Summer goes two for two as the Australian quartet's second effort *Sounds Good Feels Good* opens at No. 1 on the Nov. 14 chart, making it the only band to have its first two LPs debut atop the tally.

*Sounds Good Feels Good* moved 192,000 equivalent-album units in the week ending Oct. 29, according to Nielsen Music. Of that sum, 179,000 were pure album sales. The release follows 5SOS' self-titled debut LP, which bowed at No. 1 in 2014 with 259,000 copies sold in its first week. Before that, the band — **Luke Hemmings, Michael Clifford, Calum Hood** and **Ashton Irwin** — released introductory EP *She Looks So Perfect*, which debuted and peaked at No. 2. *Sounds Good Feels Good* lead single "She's Kinda Hot" became 5SOS'



highest-charting track so far on the Mainstream Top 40 airplay chart, peaking at No. 15. It also reached No. 22 on the overall Billboard Hot 100.

How could the foursome be the first to debut at No. 1 with their first two full-lengths, one might ask, considering all the mega-successful bands that have scored numerous No. 1s? Until Nielsen Music began powering the Billboard 200 in 1991, it was rare for an album to debut atop the chart. So rare, in fact, that only six albums managed the feat (and none were by a band). Bands that rocked the '60s, '70s and '80s with multiple No. 1s — such as **Led Zeppelin, Pink Floyd, AC/DC, Bon Jovi** and, yes, even **The Beatles** — didn't debut at No. 1 with their first album.

And what has happened since the incorporation of Nielsen data? Typically, big bands have built awareness through a breakthrough album that debuts relatively low and then climbs up the chart; they didn't bow at No. 1 until subsequent releases. **Pearl Jam's** debut *Ten*, for instance, came out in 1991, debuted at No. 155 on the Billboard 200 in January 1992 and rose to No. 2 eight months later. The band's next album, 1993's *Vs.*, then bowed at No. 1. Another example: **Disturbed** peaked at No. 29 with its first full-length, *The Sickness*, and then debuted at No. 1 with its next five studio albums. ●

UNDERWOOD: GILBERT CARRASQUILLO/ILLUMINAG; SUMMER: DIMITRIOS KAMBOURIS/GETTY IMAGES; SHELTON: DAVID BECKER/GETTY IMAGES; TRAINOR: ALBERTO E. RODRIGUEZ/GETTY IMAGES; PRINCE: KEVIN WINTER/WIREIMAGE; SIVAN: LISA MARIE WILLIAMS/GETTY IMAGES; CAMPBELL/DOT RECORDS; OPPOSITE: STEVEN TAYLOR; HILL: TIMOTHY SACCENTI



Thomas (left) and Liggio

**MARIAN HILL CLIMBS**

Philadelphia's **Marian Hill** nears the Alternative chart with "One Time" (from its EP *Sway* on Photo Finish/Republic), up by 41 percent in plays, according to Nielsen Music. The duo — singer **Samantha Gongol** and producer **Jeremy Lloyd** — took its name from the Marian Paroo and Harold Hill characters from the classic musical/film *The Music Man*. —JIM ASKER, KEITH CAULFIELD and KEVIN RUTHERFORD



Lloyd (left) and Gongol

## MARKET WATCH

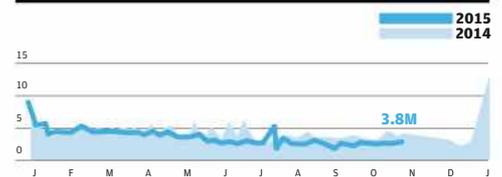
A WEEKLY NATIONAL MUSIC SALES REPORT

**Weekly Unit Sales**

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week*	3,796,000	1,615,000	15,355,000
Last Week	3,671,000	1,631,000	14,384,000
Change	<b>3.4%</b>	<b>-1.0%</b>	<b>6.8%</b>
This Week Last Year	4,469,000	1,895,000	17,223,000
Change	<b>-15.1%</b>	<b>-14.8%</b>	<b>-10.8%</b>

\*Digital album sales are also counted within album sales.

**Weekly Album Sales** (Million Units)



**YEAR-TO-DATE**

**Overall Unit Sales**

	2014	2015	CHANGE
Albums	193,395,000	182,999,000	-5.4%
Digital Tracks	918,082,000	815,058,000	-11.2%
Store Singles	2,146,000	2,671,000	24.5%
<b>Total</b>	<b>1,113,623,000</b>	<b>1,000,728,000</b>	<b>-10.1%</b>
Album w/TEA*	285,203,200	264,504,800	-7.3%

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

**Album Sales**



**Sales by Album Format**

	2014	2015	CHANGE
CD	101,151,000	90,202,000	-10.8%
Digital	85,149,000	83,610,000	-1.8%
Vinyl	6,706,000	8,745,000	30.4%
Other	389,000	443,000	13.9%

**Sales by Album Category**

	2014	2015	CHANGE
Current	95,544,000	86,780,000	-9.2%
Catalog	97,852,000	96,211,000	-1.7%
Deep Catalog	80,676,000	80,059,000	-0.8%

**Current Album Sales**



**Catalog Album Sales**



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

For week ending Oct. 29, 2015. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen Music.



# Billboard Artist 100

November 14  
2015  
**billboard**



**NO. 17**  
Sam Hunt

The country star lifts 19-17 on the Artist 100 with a 13 percent gain in activity, powered in large part by the debut of his new *Between the Pines: Acoustic Mixtape* (see story, page 65).

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
-	49	1	<b>#1</b> ADELE	XL/COLUMBIA	1	39
		2	5 SECONDS OF SUMMER	HI OR HEY/CAPITOL	1	46
30	26	3	CARRIE UNDERWOOD	19/ARISTA NASHVILLE/SMN	3	57
10	10	4	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	2	69
3	1	5	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	70
1	2	6	THE WEEKND	XO/REPUBLIC	1	55
4	4	7	TAYLOR SWIFT	BIG MACHINE/BMLG	1	66
6	7	8	FETTY WAP	RGF/300/AG	3	38
19	6	9	ONE DIRECTION	SYCO/COLUMBIA	2	70
8	12	10	FUTURE	A-1/FREEBANDZ/EPIC	1	15
		11	SELENA GOMEZ	INTERSCOPE/IGA	2	57
		12	SHAWN MENDES	ISLAND	2	38
		13	ED SHEERAN	ATLANTIC/AG	1	70
		14	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	3	41
		15	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	70
		16	ARIANA GRANDE	REPUBLIC	1	68
		17	SAM HUNT	MCA NASHVILLE/UMGN	5	68
		18	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	70



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
13	20	19	ELLIE GOULDING	CHERRYTREE/INTERSCOPE/IGA	7	54
14	16	20	MEGHAN TRAINOR	EPIC	1	68
15	18	21	ELLE KING	RCA	15	14
12	17	22	THOMAS RHETT	VALORY/BMLG	7	39
-	5	23	PENTATONIX	RCA	2	14
20	24	24	MAROON 5	222/INTERSCOPE/IGA	1	70
23	23	25	FALL OUT BOY	DCD2/ISLAND	2	60
27	33	26	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	2	28
21	25	27	X AMBASSADORS	KIDINAKORNER/INTERSCOPE/IGA	21	18
		28	ANDREA BOCELLI	SUGAR/VERVE/VG	28	1
28	29	29	ALESSIA CARA	EP/DEF JAM	28	10
42	39	30	CHRIS BROWN	RCA	1	70
29	32	31	J. COLE	DREAMVILLE/ROC NATION/COLUMBIA	2	47
-	21	32	KIDZ BOP KIDS	RAZOR & TIE	9	22
5	8	33	THE GAME	BLOOD MONEY/LA FAMILIA/FIFTH ADMENDMENT/EONE	5	4
		34	DJ KHALED	WE THE BEST/RED ASSOCIATED LABELS	34	1
		35	MACKLEMORE & RYAN LEWIS	MACKLEMORE	25	9
71	83	36	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	70

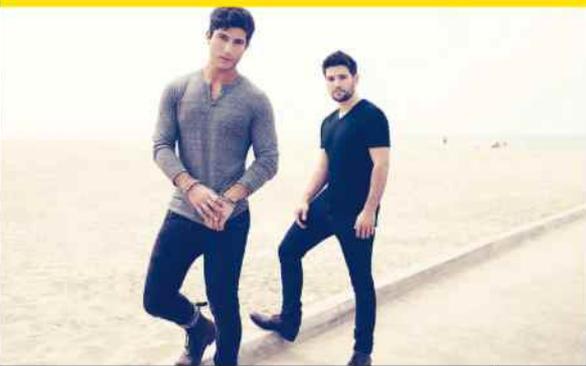


The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, and streaming activity data from online music sources tracked by Nielsen Music and fan interaction on social networking sites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

AIRPLAY/STREAMING & SALES DATA COMPILED BY  
nielsen MUSIC

HUNTE-CHASE, LAUER, FUTURE, MARCELO BURLON AND MAURICIO KHALED, CLAY PATRICK MCBRIDE, DISCO, COURTESY OF FILED BY RAMEN, NEWSOM, ANNABEL MEHRAN, SHAY, COURTESY OF WARNER MUSIC, NASHVILLE, MINAJ, HOWARD HUANG  
 THE WEEK'S MOST POPULAR ARTISTS ACROSS ALL GENRES, RANKED BY ALBUM AND TRACK SALES AS MEASURED BY NIELSEN MUSIC, RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, AND STREAMING ACTIVITY DATA FROM ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC AND  
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 SOCIAL DATA COMPILLED BY NIELSEN MUSIC  
 AIRPLAY/STREAMING & SALES DATA COMPILLED BY NIELSEN MUSIC  
 DATA FOR WEEK OF 11.14.2015

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
26	40	37	<b>SAM SMITH</b>	CAPITOL	1	70
-	90	38	<b>CHRIS TOMLIN</b>	SIXSTEPS/SPARROW/CAPITOL CMG	38	4
31	34	39	<b>FLORIDA GEORGIA LINE</b>	REPUBLIC NASHVILLE/BMLG	1	70
35	44	40	<b>SILENTO</b>	BOLO/CAPITOL	10	26
60	64	41	<b>KATY PERRY</b>	CAPITOL	6	70
18	30	42	<b>R. CITY</b>	KEMOSABE/RCA	18	13
62	69	43	<b>BRYSON TILLER</b>	TRAPSOUL/RCA	35	5
81	93	44	<b>BEYONCE</b>	PARKWOOD/COLUMBIA	6	70
80	77	45	<b>WIZ KHALIFA</b>	ROSTRUM/ATLANTIC/AG	2	70
32	35	46	<b>RACHEL PLATTEN</b>	COLUMBIA	12	27
<b>NEW</b>		47	<b>ROD STEWART</b>	CAPITOL	47	1
56	46	48	<b>EMINEM</b>	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	70
61	66	49	<b>MICHAEL JACKSON</b>	MJJ/EPIC	25	49
49	43	50	<b>RAE SREMMURD</b>	EARDRUMA/INTERSCOPE/IGA	7	61
54	52	51	<b>TRAVIS SCOTT</b>	GRAND HUSTLE/EPIC	6	8
<b>RE-ENTRY</b>		52	<b>PANIC! AT THE DISCO</b>	DCD2/FUELED BY RAMEN/AG	46	4
						
36	31	53	<b>OMI</b>	LOUDER THAN LIFE/ULTRA/COLUMBIA	5	26
44	41	54	<b>ZAC BROWN BAND</b>	JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC	1	56
45	48	55	<b>BRUNO MARS</b>	ATLANTIC/AG	10	70
37	37	56	<b>NICK JONAS</b>	SAFEHOUSE/ISLAND	11	58
40	42	57	<b>WALK THE MOON</b>	RCA	8	43
67	47	58	<b>KENDRICK LAMAR</b>	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	46
50	58	59	<b>ILOVEMEMPHIS</b>	PALM TREE/RUSH HOUR	50	10
52	57	60	<b>JASON DERULO</b>	BELUGA HEIGHTS/WARNER BROS.	4	68
91	100	61	<b>RIHANNA</b>	WESTBURY ROAD/ROC NATION	11	66
47	45	62	<b>JASON ALDEAN</b>	BROKEN BOW/BBMG	1	70
69	71	63	<b>JOHN LEGEND</b>	G.O.O.D./COLUMBIA	15	56
76	75	64	<b>CHRIS YOUNG</b>	RCA NASHVILLE/SMN	64	16
55	63	65	<b>METALLICA</b>	BLACKENED/WARNER BROS.	55	25
82	70	66	<b>BIG SEAN</b>	G.O.O.D./DEF JAM	2	54
66	62	67	<b>OLD DOMINION</b>	RCA NASHVILLE/SMN	62	7
63	80	68	<b>JEREMIH</b>	MICK SCHULTZ/DEF JAM	30	66
79	78	69	<b>COLE SWINDELL</b>	WARNER BROS. NASHVILLE/WMN	54	59
59	65	70	<b>HOZIER</b>	RUBYWORKS/COLUMBIA	5	61
57	59	71	<b>CAM</b>	ARISTA NASHVILLE/SMN	57	10
78	94	72	<b>KEITH URBAN</b>	HIT RED/CAPITOL NASHVILLE/UMGN	55	38

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
33	54	73	<b>IMAGINE DRAGONS</b>	KIDINAKORNER/INTERSCOPE/IGA	2	70
58	55	74	<b>MAJOR LAZER</b>	MAD DECENT	43	22
90	85	75	<b>POST MALONE</b>	REPUBLIC	75	3
41	50	76	<b>HALSEY</b>	ASTRALWERKS	4	9
77	51	77	<b>DJ SNAKE</b>	DJ SNAKE/INTERSCOPE/IGA	38	33
<b>NEW</b>		78	<b>JOANNA NEWSOM</b>	DRAG CITY	78	1
						
74	87	79	<b>SIA</b>	MONKEY PUZZLE/RCA	5	70
51	73	80	<b>CHARLIE PUTH</b>	ARTIST PARTNERS GROUP/ATLANTIC/AG	30	31
70	76	81	<b>ERIC CHURCH</b>	EMI NASHVILLE/UMGN	33	69
83	92	82	<b>RICH HOMIE QUAN</b>	RICH HOMIEZ/THINK IT'S A GAME	53	42
48	68	83	<b>BRETT ELDRIDGE</b>	ATLANTIC/WMN	9	27
<b>RE-ENTRY</b>		84	<b>MEEK MILL</b>	MAYBACH/ATLANTIC/AG	1	19
<b>RE-ENTRY</b>		85	<b>MILEY CYRUS</b>	RCA	25	47
65	88	86	<b>KENNY CHESNEY</b>	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	2	70
17	27	87	<b>JANET JACKSON</b>	RHYTHM NATION/BMG	5	4
22	82	88	<b>JANA KRAMER</b>	ELEKTRA NASHVILLE/WMN	22	3
64	84	89	<b>ANDY GRAMMER</b>	S-CURVE	18	33
93	56	90	<b>KANE BROWN</b>	KANE BROWN	56	3
53	74	91	<b>HAILEE STEINFELD</b>	REPUBLIC	53	10
<b>NEW</b>		92	<b>DAN + SHAY</b>	WARNER BROS. NASHVILLE/WMN	92	1
						
95	67	93	<b>A\$AP ROCKY</b>	A\$AP WORLDWIDE/POLO GROUNDS/RCA	2	23
39	61	94	<b>GEORGE STRAIT</b>	MCA NASHVILLE/UMGN	8	10
<b>RE-ENTRY</b>		95	<b>CALVIN HARRIS</b>	FLY EYE/COLUMBIA	9	62
<b>RE-ENTRY</b>		96	<b>FIFTH HARMONY</b>	SYCO/EPIC	12	47
<b>RE-ENTRY</b>		97	<b>REMY BOYZ</b>	RGF/300	95	4
43	81	98	<b>DON HENLEY</b>	PAST MASTERS HOLDINGS/CAPITOL	9	5
<b>RE-ENTRY</b>		99	<b>TOVE LO</b>	ISLAND	10	67
<b>RE-ENTRY</b>		100	<b>MARK RONSON</b>	RCA	5	48



## Minaj's Halloween Hike; Adele Takes No. 1

Nicki Minaj (above) jumps 83-36 on the Billboard Artist 100, fueled by a 20 percent gain in social activity. Behind the move: a surge in Instagram reactions related to Halloween. In particular, an image circulated widely on social media after Oct. 31 showing a person dressed in costume as **Bill Cosby** holding an inflatable (female) doll and spiking a drink. While many found humor in the photo, Minaj focused on the serious side, as Cosby is facing allegations that he raped multiple women over decades. "Our generation is so desensitized," she wrote on Instagram; the post has drawn nearly 300,000 likes and 10,000 comments. More lightheartedly, Minaj also benefits from Instagram posts featuring side-by-side comparisons of people dressed as her and **Beyoncé** for Halloween, mimicking the pair's "Feeling Myself" video.

Atop the Artist 100, **Adele** crowns the chart with a 49-1 vault. (No. 49 was her prior highpoint since the chart launched in July 2014.) As the singer-songwriter sports a 1,536 percent increase, digital song sales mark her greatest points contributor (65 percent), as new single "Hello" debuts at No. 1 on the Billboard Hot 100 with a record-shattering 1.1 million downloads sold, according to Nielsen Music (see page 3). Streaming is her next-biggest metric (23 percent), as the piano ballad starts with 61.6 million U.S. streams and a record-breaking 20.4 million on-demand streams. With Adele's third studio album, 25, due Nov. 20, she'll likely say hello to more weeks atop the Artist 100.

—Gary Trust and Emily White

# Billboard 200

November 14  
2015  
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
	1	#1 1WK HI OR HEV/CAPITOL	5 SECONDS OF SUMMER	Sounds Good Feels Good	1	1
NEW	2	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN		Storyteller	2	1
	3	THE WEEKND XO/REPUBLIC		Beauty Behind The Madness	1	9
	4	FETTY WAP RGF/300/AG		Fetty Wap	1	5
NEW	5	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN		Reloaded: 20 #1 Hits	5	1
	6	DRAKE & FUTURE A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC		What A Time To Be Alive	1	6
	7	TAYLOR SWIFT BIG MACHINE/BMLG		1989	1	53
	8	PENTATONIX RCA		Pentatonix	1	2
	9	SELENA GOMEZ INTERSCOPE/IGA		Revival	1	3
NEW	10	ANDREA BOCELLI SUGAR/VERVE/VG		Cinema	10	1
	11	GG XL/COLUMBIA	ADELE	21	1	245
NEW	12	DJ KHALED WE THE BEST/RED ASSOCIATED LABELS		I Changed A Lot	12	1
	13	DEMI LOVATO SAFEHOUSE/ISLAND/HOLLYWOOD		Confident	2	2
	14	THOMAS RHETT VALOR/BMLG		Tangled Up	6	5
	15	KIDZ BOP KIDS RAZOR & TIE		Kidz Bop 30	12	2
	16	LUKE BRYAN CAPITOL NASHVILLE/UMGN		Kill The Lights	1	12
	17	MEGHAN TRAINOR EPIC		Title	1	42
	18	SAM HUNT MCA NASHVILLE/UMGN		Montevallo	3	53
	19	SHAWN MENDES ISLAND		Handwritten	1	29
NEW	20	ROD STEWART CAPITOL		Another Country	20	1
	21	BRYSOON TILLER TRAPSOU/RC		T R A P S O U L	11	5
	22	ED SHEERAN ATLANTIC/AG		x	1	71
	23	FUTURE A-1/FREEBANDZ/EPIC		DS2	1	15
	24	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC		If You're Reading This It's Too Late	1	38
	25	TWENTY ONE PILOTS FUELED BY RAMEN/AG		Blurryface	1	24
	26	ELLE KING RCA		Love Stuff	26	27
	27	THE GAME FIFTH ADMENDMENT/BLOOD MONEY/EONE		The Documentary 2	2	3
	28	HALSEY ASTRALWERKS		Badlands	2	9
	29	THE GAME FIFTH ADMENDMENT/BLOOD MONEY/EONE		The Documentary 2.5	6	2
NEW	30	JOANNA NEWSOM DRAG CITY		Divers	30	1
NEW	31	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG		Adore: Christmas Songs Of Worship	31	1
	32	J. COLE DREAMVILLE/ROC NATION/COLUMBIA		2014 Forest Hills Drive	1	47
NEW	33	SAM HUNT OUT IN IT/MCA NASHVILLE/UMGN		Between The Pines: Acoustic Mixtape	33	1
	34	MACHINE GUN KELLY EST19XX/BAD BOY/INTERSCOPE/IGA		General Admission	4	2
	35	MAJOR LAZER MAD DECENT		Peace Is The Mission	12	22
RE	36	ADELE XL/COLUMBIA		19	4	189
	37	TRAVIS SCOTT GRAND HUSTLE/EPIC		Rodeo	3	8
	38	SAM SMITH CAPITOL		In The Lonely Hour	2	72
	39	DON HENLEY PAST MASTERS HOLDINGS/CAPITOL		Cass County	3	5
	40	ORIGINAL BROADWAY CAST HAMILTON UPTOWN/ATLANTIC/AG		Hamilton: An American Musical	12	5
	41	JANET RHYTHM NATION/BMG		Unbreakable	1	4
	42	GEORGE STRAIT MCA NASHVILLE/UMGN		Cold Beer Conversation	4	5
	43	ALESSIA CARA EP/DEF JAM		Four Pink Walls (EP)	31	10
	44	FALL OUT BOY DCD2/ISLAND		American Beauty / American Psycho	1	41
	45	HOZIER RUBYWORKS/COLUMBIA		Hozier	2	56
	46	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA		To Pimp A Butterfly	1	33
NEW	47	HARRY CONNICK, JR. COLUMBIA		That Would Be Me	47	1
	48	X AMBASSADORS KIDINAKORNER/INTERSCOPE/IGA		VHS	7	18
	49	RAE SREMMURD EARDRUMA/INTERSCOPE/IGA		SremmLife	5	43
	50	MAROON 5 222/INTERSCOPE/IGA		V	1	61

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
46	51	FIVE FINGER DEATH PUNCH PROSPECT PARK		Got Your Six	2	8
	52	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC		Nothing Was The Same	1	107
NEW	53	MARIANAS TRENCH 604/CHERRYTREE/INTERSCOPE/IGA		Astoria	53	1
NEW	54	SOUNDTRACK SCHOOLBOY/REPUBLIC		Jem And The Holograms	54	1
	55	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC		Take Care	1	139
	56	NATHANIEL RATELIFF & THE NIGHT SWEATS STAX/CONCORD		Nathaniel Rateliff & The Night Sweats	17	10
	57	BIG SEAN G.O.O.D./DEF JAM		Dark Sky Paradise	1	36
	58	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC		The Pinkprint	2	46
	59	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/LEGACY		NOW That's What I Call Halloween	59	5
	60	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/LEGACY		NOW 55	3	12
	61	COHEED AND CAMBRIA 300/AG		The Color Before The Sun	10	2
	62	R. CITY KEMOSABE/RC		What Dreams Are Made Of	25	3
	63	TWENTY ONE PILOTS FUELED BY RAMEN/AG		Vessel	48	63
	64	ERIC CHURCH EMI NASHVILLE/UMGN		The Outsiders	1	90
	65	MEEK MILL MAYBACH/ATLANTIC/AG		Dreams Worth More Than Money	1	18
	66	MAC MILLER WARNER BROS.		GO:OD AM	4	6
NEW	67	BORN OF OSIRIS SUMERIAN		Soul Sphere	67	1
	68	SHINEDOWN ATLANTIC/AG		Threat To Survival	6	6
	69	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN		Greatest Hits: Decade #1	4	47
	70	LANA DEL REY POLYDOR/INTERSCOPE/IGA		Honeymoon	2	6
	71	MELANIE MARTINEZ ATLANTIC/AG		Cry Baby	6	11
	72	DISTURBED REPRISE/WARNER BROS.		Immortalized	1	10
	73	PS BLACKENED/WARNER BROS.	METALLICA	1	356	
	74	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG		Love Ran Red	8	23
	75	FLEETWOOD MAC WARNER BROS.		Greatest Hits	14	109
RE	76	DARYL HALL JOHN OATES RCA/LEGACY		The Very Best Of Daryl Hall John Oates	34	23
	77	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG		Anything Goes	1	55
	78	OMI LOUDER THAN LIFE/ULTRA/COLUMBIA		Me 4 U	51	2
NEW	79	DNCE REPUBLIC		Swaay (EP)	79	1
	80	MICHAEL JACKSON EPIC/LEGACY		Thriller	1	245
	81	VARIOUS ARTISTS PLG/WORD-CURB/CAPITOL CMG		WOW Hits 2016	55	5
	82	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA		good kid, m.A.A.d city	2	157
	83	JANA KRAMER ELEKTRA NASHVILLE/WMN		Thirty One	10	3
	84	LAUREN DAIGLE CENTRICITY/CAPITOL CMG		How Can It Be	30	25
	85	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RC		AT.LONG.LAST.A\$AP	1	23
	86	BRING ME THE HORIZON COLUMBIA		That's The Spirit	2	7
	87	ZAC BROWN BAND JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC		JEKYLL + HYDE	1	27
	88	EMINEM WEB/AFTERMATH/INTERSCOPE/UME		The Eminem Show	1	239
	89	DISCLOSURE METHOD/PMR/CAPITOL		Caracal	9	5
	90	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA		Night Visions	2	165
	91	BORNS REZIDUAL/INTERSCOPE/IGA		Dopamine	24	2
	92	DR. DRE AFTERMATH/INTERSCOPE/IGA		Compton	2	12
	93	THE WEEKND XO/REPUBLIC		Trilogy	4	87
	94	CAM ARISTA NASHVILLE/SMN		Welcome To Cam Country (EP)	88	16
	95	SKRILLEX & DIPLO MAD DECENT/OWSLA/AG		Skrillex And Diplo Present Jack U	26	36
	96	SOUNDTRACK WALT DISNEY		Descendants	1	13
	97	JAMES BAY REPUBLIC		Chaos And The Calm	15	32
	98	TOVE LO ISLAND		Queen Of The Clouds	14	57
	99	LUKE BRYAN CAPITOL NASHVILLE/UMGN		Crash My Party	1	116
	100	LANA DEL REY POLYDOR/INTERSCOPE/IGA		Born To Die	2	196



## Bocelli's Cinema Premieres

Singer **Andrea Bocelli** (above) debuts at No. 10 on the Billboard 200 with *Cinema* (30,000 units earned in the week ending Oct. 29, according to Nielsen Music, with 29,000 in album sales), marking his eighth top 10 effort.

The set finds Bocelli interpreting songs heard in films, like "Maria" from *West Side Story* and "Lara's Theme" from *Doctor Zhivago*, and boasts such guests as **Ariana Grande** and **Nicole Scherzinger**. Bocelli and Grande's duet, "E Piu Ti Penso" (from *Once Upon a Time in America*), already hit No. 1 on the Classical Digital Songs chart (Oct. 17). Meanwhile, his collaboration with Scherzinger — covering *Evita*'s "No Llores por Mi Argentina" ("Don't Cry for Me Argentina") — debuts at No. 19 on the Nov. 14 Classical Digital Songs tally.

On Classical Crossover Albums, *Cinema* enters at No. 1 — a familiar spot for the Italian tenor. It's his 11th leader on the list, extending his record for the most No. 1s in the chart's 22-year history. Tied for the second-most No. 1s on the chart are **Il Divo** and **Sarah Brightman**, with seven each.

Back on the Billboard 200, *Cinema* also lands Bocelli his 25th charting album. His first entry came on the Dec. 20, 1997 chart with *Romanza*, which went on to peak at No. 35 in 1998. He first visited the top 10 in 1999 with the No. 4-peaking *Sogno*.

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
86	101	<b>BRETT ELDRIDGE</b> ATLANTIC/WMN		Illinois	3	7
62	102	<b>LIL DICKY</b> CMSSN		Professional Rapper	7	10
67	103	<b>TAMAR BRAXTON</b> STREAMLINE/EPIC		Calling All Lovers	5	4
115	104	<b>JOURNEY</b> COLUMBIA/LEGACY		Journey's Greatest Hits	10	380
128	105	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND/UMI		Legend: The Best Of...	5	389
70	106	<b>G-EAZY</b> G-EAZY/RVG/BPG		These Things Happen	3	68
196	107	<b>KELSEA BALLERINI</b> BLACK RIVER		The First Time	31	24
85	108	<b>CHVRCHES</b> GOODBYE/GLASSNOTE		Every Open Eye	8	5
RE	109	<b>VARIOUS ARTISTS</b> EPIC/LEGACY		21 Classic Rock Favorites	109	2
117	110	<b>TOBYMAC</b> FOREFRONT/CAPITOL CMG		This Is Not A Test	4	12
107	111	<b>TREY SONGZ</b> SONGBOOK/ATLANTIC/AG		Trigga	1	64
25	112	<b>HILLSONG</b> HILLSONG/SPARROW/CAPITOL CMG		Open Heaven / River Wild	25	2
83	113	<b>WALK THE MOON</b> RCA		TALKING IS HARD	14	48
108	114	<b>JASON ALDEAN</b> BROKEN BOW/BMG		Old Boots, New Dirt	1	56
92	115	<b>ED SHEERAN</b> ELEKTRA/AG			5	168
162	116	<b>COLE SWINDELL</b> WARNER BROS. NASHVILLE/WMN		Cole Swindell	3	87
111	117	<b>QUEEN</b> Greatest Hits I II & III: The Platinum Collection HOLLYWOOD			48	14
127	118	<b>JESS GLYNNE</b> ATLANTIC/AG		I Cry When I Laugh	25	7
110	119	<b>SOUNDTRACK</b> UNIVERSAL STUDIOS/ATLANTIC/AG		Furious 7	1	33
RE	120	<b>VANCE JOY</b> F-STOP/ATLANTIC/AG		Dream Your Life Away	17	48
139	121	<b>IMAGINE DRAGONS</b> KIDINAKORNER/INTERSCOPE/IGA		Smoke + Mirrors	1	37
120	122	<b>TAYLOR SWIFT</b> BIG MACHINE/BMG		Red	1	133
113	123	<b>BRUNO MARS</b> ELEKTRA/AG		Doo-Wops & Hooligans	3	250
NEW	124	<b>FARRUKO</b> CARBON FIBER/SONY MUSIC LATIN		Visionary	124	1
146	125	<b>LITTLE BIG TOWN</b> CAPITOL NASHVILLE/UMGN		Pain Killer	7	54
138	126	<b>BRANTLEY GILBERT</b> VALORY/BMG		Just As I Am	2	76
129	127	<b>SOUNDTRACK</b> REPUBLIC/UMI		Pitch Perfect 2	1	25
112	128	<b>SIA</b> MONKEY PUZZLE/RCA		1000 Forms Of Fear	1	66
152	129	<b>BEYONCE</b> PARKWOOD/COLUMBIA		Beyonce	1	99
136	130	<b>MUMFORD &amp; SONS</b> GENTLEMEN OF THE ROAD/GLASSNOTE		Wilder Mind	1	26
97	131	<b>EMINEM</b> SHADY/AFTERMATH/INTERSCOPE/IGA		Curtain Call: The Hits	1	265
118	132	<b>BREAKING BENJAMIN</b> HOLLYWOOD		Dark Before Dawn	1	19
126	133	<b>TORI KELLY</b> SCHOOLBOY/CAPITOL		Unbreakable Smile	2	19
131	134	<b>METALLICA</b> BLACKENED/WARNER BROS.		Master Of Puppets	29	107
RE	135	<b>SOUNDTRACK</b> Tim Burton's The Nightmare Before Christmas: Special Edition WALT DISNEY			31	10
119	136	<b>FLORIDA GEORGIA LINE</b> REPUBLIC NASHVILLE/BMLG		Here's To The Good Times	4	152
95	137	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE/IGA		The Marshall Mathers LP 2	1	104
121	138	<b>FLORENCE + THE MACHINE</b> REPUBLIC		How Big How Blue How Beautiful	1	22
84	139	<b>RYAN ADAMS</b> PAX-AM/BLUE NOTE		1989	7	6
122	140	<b>ARIANA GRANDE</b> REPUBLIC		My Everything	1	62
156	141	<b>FALL OUT BOY</b> DECA/DANCE/ISLAND		Save Rock And Roll	1	132
153	142	<b>2PAC</b> AMARU/DEATH ROW/INTERSCOPE/UMI		Greatest Hits	3	118
RE	143	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK		The Wrong Side Of Heaven...Volume 1	2	90
66	144	<b>TOBY KEITH</b> SHOW DOG NASHVILLE/UMGN		35 mph Town	14	3
123	145	<b>RACHEL PLATTEN</b> COLUMBIA		Fight Song (EP)	20	25
109	146	<b>CHASE RICE</b> COLUMBIA NASHVILLE/DACK JANIELS		Ignite The Night	3	61
175	147	<b>TYRESE</b> VOLTRON RECORDZ		Black Rose	1	16
RE	148	<b>THE STEVE MILLER BAND</b> CAPITOL/UMI		Greatest Hits 1974-78	18	29
148	149	<b>METALLICA</b> BLACKENED/WARNER BROS.		...And Justice For All	6	105
NEW	150	<b>LIKE MOTHS TO FLAMES</b> RISE		The Dying Things We Live For	150	1

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
RE	151	<b>KIDZ BOP KIDS</b> RAZOR & TIE		Kidz Bop Halloween Hits!	111	4
124	152	<b>ONE DIRECTION</b> SYCO/COLUMBIA		FOUR	1	50
155	153	<b>J. COLE</b> ROC NATION/COLUMBIA		Born Sinner	1	41
96	154	<b>CASTING CROWNS</b> BEACH STREET/REUNION/PLG		Thrive	6	69
137	155	<b>CREEDEnce CLEARWATER REVIVAL</b> FANTASY/CONCORD		Chronicle The 20 Greatest Hits	22	251
NEW	156	<b>JIMMY FORTUNE</b> GATHER/CAPITOL CMG		Hits & Hymns	156	1
190	157	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN		Tailgates & Tanlines	2	209
133	158	<b>FOO FIGHTERS</b> ROSWELL/RCA		Greatest Hits	11	116
164	159	<b>SOUNDTRACK</b> WALT DISNEY		Frozen	1	101
RE	160	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE/UMGN		Riser	6	73
154	161	<b>GUNS N' ROSES</b> Geffen/UMI		Greatest Hits	3	335
173	162	<b>CHILDISH GAMBINO</b> GLASSNOTE		Because The Internet	7	96
160	163	<b>SOUNDTRACK</b> Guardians Of The Galaxy: Awesome Mix Vol. 1 MARVEL/HOLLYWOOD			1	66
168	164	<b>MICHAEL JACKSON</b> EPIC/LEGACY		The Essential Michael Jackson	53	152
NEW	165	<b>BIZZLE</b> GOD OVER MONEY		Surrender	165	1
RE	166	<b>AMY WINEHOUSE</b> REPUBLIC		Back To Black	2	135
198	167	<b>5 SECONDS OF SUMMER</b> HI OR HEY/CAPITOL		5 Seconds Of Summer	1	64
144	168	<b>FIFTH HARMONY</b> SYCO/EPIC		Reflection	5	39
RE	169	<b>ALABAMA SHAKES</b> ATO		Sound & Color	1	24
RE	170	<b>VARIOUS ARTISTS</b> NOW That's What I Call Country, Volume 8 SONY MUSIC/UNIVERSAL/UMI			22	13
167	171	<b>J. COLE</b> Cole World: The Sideline Story ROC NATION/COLUMBIA			1	51
174	172	<b>JOSH GROBAN</b> REPRISE/WARNER BROS.		Stages	2	27
RE	173	<b>MUSE</b> HELIUM-3/WARNER BROS.		Drones	1	10
143	174	<b>K CAMP</b> 4.27/FTE/INTERSCOPE/IGA		Only Way Is Up	20	8
RE	175	<b>GARY CLARK JR.</b> The Story Of Sonny Boy Slim HOTWIRE/WARNER BROS.			8	5
NEW	176	<b>SOUNDTRACK</b> BLUESKY/20TH CENTURY FOX/EPIC		The Peanuts Movie	176	1
177	177	<b>DEJ LOAF</b> IBGM/COLUMBIA		#AndSeeThatsTheThing (EP)	47	3
125	178	<b>SOUNDTRACK</b> UNIVERSAL STUDIOS/REPUBLIC		Fifty Shades Of Grey	2	38
NEW	179	<b>SHANE &amp; SHANE</b> WELLHOUSE		Psalms II	179	1
147	180	<b>FLO RIDA</b> POE BOY/ATLANTIC/AG		My House (EP)	14	30
163	181	<b>LEON BRIDGES</b> LISASAVYER63/COLUMBIA		Coming Home	6	19
RE	182	<b>ZAC BROWN BAND</b> ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG		The Foundation	9	286
170	183	<b>ARCTIC MONKEYS</b> DOMINO		AM	6	112
RE	184	<b>AEROSMITH</b> COLUMBIA/LEGACY		Aerosmith's Greatest Hits	43	56
116	185	<b>MADDIE &amp; TAE</b> DOT/REPUBLIC/BMLG		Start Here	7	9
135	186	<b>AVICII</b> PRMD/ISLAND		Stories	17	4
161	187	<b>A\$AP ROCKY</b> A\$AP WORLDWIDE/POLO GROUNDS/RCA		Long.Live.A\$AP	1	53
188	188	<b>MICHAEL JACKSON</b> MJJ/EPIC/LEGACY		Bad	1	137
149	189	<b>CHARLIE PUTH</b> ARTIST PARTNERS GROUP/ATLANTIC/AG		Some Type Of Love EP	37	20
NEW	190	<b>RUDIMENTAL</b> MAJOR TOMS/BIG BEAT/AG		We The Generation	190	1
178	191	<b>AC/DC</b> COLUMBIA/LEGACY		Back In Black	4	241
130	192	<b>SOUNDTRACK</b> Empire: Original Soundtrack From Season 1 20TH CENTURY FOX/COLUMBIA			1	31
157	193	<b>JASON DERULO</b> BELUGA HEIGHTS/WARNER BROS.		Everything Is 4	4	22
39	194	<b>BEACH HOUSE</b> SUB POP		Thank Your Lucky Stars	39	2
RE	195	<b>KID ROCK</b> TOP DOG/LAVA/ATLANTIC/AG		Devil Without A Cause	4	111
RE	196	<b>KID CUDI</b> Man On The Moon: The End Of Day DREAM ON/G.O.O.D./REPUBLIC			4	88
RE	197	<b>DAYA</b> ARTBEATZ		Daya (EP)	161	3
165	198	<b>TRAVIS TRITT</b> WARNER BROS. NASHVILLE/RHINO		The Very Best Of Travis Tritt	124	36
172	199	<b>DWIGHT YOAKAM</b> The Very Best Of Dwight Yoakam REPRISE NASHVILLE/RHINO			87	20
RE	200	<b>PENTATONIX</b> RCA		That's Christmas To Me	2	13



**ROD STEWART**  
*Another Country*

20

Rockin' Rod Stewart nabs his 42nd chart entry on the Billboard 200 as *Another Country* debuts at No. 20 (earning 19,000 equivalent-album units in the week ending Oct. 29, nearly all from pure album sales). Stewart made his solo debut on the list nearly 46 years ago when *The Rod Stewart Album* bowed at No. 200 on the tally dated Dec. 13, 1969 (it peaked at No. 139 the following March). *Another Country*, his second Capitol release, also starts at No. 10 on the Top Album Sales chart.

-K.C.



**54** **SOUNDTRACK**  
*Jem and the Holograms*

Based on the cartoon TV series of the same name, the new film adaptation's soundtrack starts with 8,000 units. The animated show, which was laden with original music, surprisingly never released a soundtrack.



**73** **METALLICA**  
*Metallica*

Thanks to an iTunes promotion, *Metallica's* self-titled set climbs (6,000 units; up 88 percent) to its highest rank since Aug. 11, 2012 (No. 51). The album spent four weeks at No. 1 in 1991 — the band's first of five chart-toppers.

# Tomlin's Second Holiday No. 1

Chris Tomlin tallies his second No. 1 on the Top Holiday Albums chart as *Adore: Christmas Songs of Worship* arrives atop the latest tally (13,000 copies sold in the week ending Oct. 29, according to Nielsen Music).

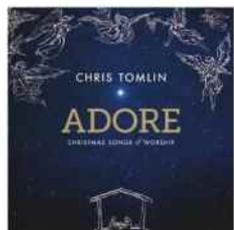
Tomlin previously led the list for two weeks, in 2009 and 2011, with *Glory in the Highest: Christmas Songs of Worship*. (*Adore* also enters Top Christian Albums at No. 1, the Christian superstar's sixth leader.)

Recent Billboard 200 chart-topper *Pentatonix* scales Top Holiday Albums with its 2014 release, *That's Christmas to Me*, which steps 5-2 with 3,000 sold (up 31 percent). The album — the top-selling Christmas set of 2014 that spent 10 weeks at No. 1 — was reissued Oct. 30 with five bonus tracks. The extra songs also were released as a stand-alone set titled *That's Christmas to Me: Deluxe Tracks EP*. Both the reissue and EP will appear on the Nov. 21 Top Holiday Albums tally.

*That's Christmas to Me* has moved 1.17 million units, of which 1.14 million were sold in 2014.

At No. 3 on Top Holiday Albums is the soundtrack to *Tim Burton's The Nightmare Before Christmas* (up 109 percent to 2,000 sold). As the latest chart reflects the sales week ending two days before Halloween (Oct. 31), watch for the spooky-meets-Christmas album to net one more robust sales week (covering Oct. 30 to Nov. 5).

—Keith Caulfield



# Album Sales

November 14 2015  
**billboard**

TOP ALBUM SALES™					
Last Week	This Week	Artist	Certification	Title	Wks. on Chart
	<b>#1</b>	<b>CHRIS TOMLIN</b>	5 SECONDS OF SUMMER	Sounds Good Feels Good	1
	<b>#2</b>	<b>CARRIE UNDERWOOD</b>	19/ARISTA NASHVILLE/SMN	Storyteller	1
	<b>#3</b>	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	1
	<b>#4</b>	<b>ANDREA BOCELLI</b>	SUGAR/VERVE/VG	Cinema	1
<b>1</b>	<b>5</b>	<b>PENTATONIX</b>	RCA	Pentatonix	2
<b>6</b>	<b>6</b>	<b>KIDZ BOP KIDS</b>	RAZOR & TIE	Kidz Bop 30	2
<b>7</b>	<b>7</b>	<b>THE WEEKND</b>	XO/REPUBLIC	Beauty Behind The Madness	9
<b>NEW</b>	<b>8</b>	<b>DJ KHALED</b>	WE THE BEST/RED ASSOCIATED LABELS	I Changed A Lot	1
<b>11</b>	<b>9</b>	<b>TAYLOR SWIFT</b>	BIG MACHINE/BMLG	1989	53
<b>NEW</b>	<b>10</b>	<b>ROD STEWART</b>	CAPITOL	Another Country	1
<b>92</b>	<b>11</b>	<b>ADELE</b>	XL/COLUMBIA	21	208
<b>12</b>	<b>12</b>	<b>LUKE BRYAN</b>	CAPITOL NASHVILLE/UMGN	Kill The Lights	12
<b>NEW</b>	<b>13</b>	<b>JOANNA NEWSOM</b>	DRAG CITY	Divers	1
<b>NEW</b>	<b>14</b>	<b>CHRIS TOMLIN</b>	ADORE: CHRISTMAS SONGS OF WORSHIP	SIXSTEPS/SPARROW/CAPITOL CMG	1
<b>2</b>	<b>15</b>	<b>DEMI LOVATO</b>	SAFEHOUSE/ISLAND/HOLLYWOOD	Confident	2
<b>17</b>	<b>16</b>	<b>THOMAS RHETT</b>	VALORY/BMLG	Tangled Up	5
<b>4</b>	<b>17</b>	<b>THE GAME</b>	FIFTH ADMENDMENT/BLOOD MONEY/EONE	The Documentary 2.5	2
<b>8</b>	<b>18</b>	<b>SELENA GOMEZ</b>	INTERSCOPE/IGA	Revival	3
<b>10</b>	<b>19</b>	<b>THE GAME</b>	FIFTH ADMENDMENT/BLOOD MONEY/EONE	The Documentary 2	3
<b>16</b>	<b>20</b>	<b>FETTY WAP</b>	RGF/300/AG	Fetty Wap	5
<b>22</b>	<b>21</b>	<b>DON HENLEY</b>	PAST MASTERS HOLDINGS/CAPITOL	Cass County	5
<b>25</b>	<b>22</b>	<b>SAM HUNT</b>	MCA NASHVILLE/UMGN	Montevallo	53
<b>NEW</b>	<b>23</b>	<b>SAM HUNT</b>	OUT IN IT/MCA NASHVILLE/UMGN	Between The Pines: Acoustic Mixtape	1
<b>21</b>	<b>24</b>	<b>GEORGE STRAIT</b>	MCA NASHVILLE/UMGN	Cold Beer Conversation	5
<b>9</b>	<b>25</b>	<b>JANET</b>	RYTHM NATION/BMG	Unbreakable	4
<b>NEW</b>	<b>26</b>	<b>HARRY CONNICK, JR.</b>	COLUMBIA	That Would Be Me	1
<b>23</b>	<b>27</b>	<b>DRAKE &amp; FUTURE</b>	A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	What A Time To Be Alive	6
<b>3</b>	<b>28</b>	<b>MACHINE GUN KELLY</b>	EST19XX/BAD BOY/INTERSCOPE/IGA	General Admission	2
<b>37</b>	<b>29</b>	<b>BRYSON TILLER</b>	TRAPSOUL/RCA	TRAPSOUL	5
<b>59</b>	<b>30</b>	<b>VARIOUS ARTISTS</b>	NOW THAT'S WHAT I CALL HALLOWEEN	NOW THAT'S WHAT I CALL HALLOWEEN	7
<b>32</b>	<b>31</b>	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/AG	Blurryface	24
<b>20</b>	<b>32</b>	<b>VARIOUS ARTISTS</b>	UNIVERSAL/SONY MUSIC/LEGACY	NOW 55	12
<b>13</b>	<b>33</b>	<b>ORIGINAL BROADWAY CAST</b>	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	5
<b>NEW</b>	<b>34</b>	<b>MARIANAS TRENCH</b>	604/CHERRYTREE/INTERSCOPE/IGA	Astoria	1
<b>27</b>	<b>35</b>	<b>HALSEY</b>	ASTRALWERKS	Badlands	9
<b>31</b>	<b>36</b>	<b>ED SHEERAN</b>	ATLANTIC/AG	X	71
<b>29</b>	<b>37</b>	<b>MEGHAN TRAINOR</b>	EPIC	Title	42
<b>5</b>	<b>38</b>	<b>COHEED AND CAMBRIA</b>	300/AG	The Color Before The Sun	2
<b>NEW</b>	<b>39</b>	<b>BORN OF OSIRIS</b>	SUMERIAN	Soul Sphere	1
<b>RE</b>	<b>40</b>	<b>ADELE</b>	XL/COLUMBIA	19	189
<b>30</b>	<b>41</b>	<b>FIVE FINGER DEATH PUNCH</b>	PROSPECT PARK	Got Your Six	8
<b>40</b>	<b>42</b>	<b>VARIOUS ARTISTS</b>	PLG/WORD-CURR/CAPITOL CMG	WOW Hits 2016	5
<b>38</b>	<b>43</b>	<b>KENDRICK LAMAR</b>	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	To Pimp A Butterfly	32
<b>33</b>	<b>44</b>	<b>ELLE KING</b>	RCA	Love Stuff	23
<b>34</b>	<b>45</b>	<b>CHRIS TOMLIN</b>	SIXSTEPS/SPARROW/CAPITOL CMG	Love Ran Red	21
<b>42</b>	<b>46</b>	<b>NATHANIEL RATELIFF &amp; THE NIGHTSWEATS</b>	STAX/CONCORD	Nathaniel Rateliff ...	10
<b>36</b>	<b>47</b>	<b>SHINEDOWN</b>	ATLANTIC/AG	Threat To Survival	6
<b>55</b>	<b>48</b>	<b>DISTURBED</b>	REPRISE/WARNER BROS.	Immortalized	10
<b>64</b>	<b>49</b>	<b>ERIC CHURCH</b>	EMI NASHVILLE/UMGN	The Outsiders	89
<b>RE</b>	<b>50</b>	<b>METALLICA</b>	BLACKENED/WARNER BROS.	Metallica	329

HEATSEEKERS ALBUMS™					
Last Week	This Week	Artist	Certification	Title	Wks. on Chart
<b>NEW</b>	<b>1</b>	<b>FUZZ</b>	IN THE RED	II	1
<b>NEW</b>	<b>2</b>	<b>DAVE GAHAN &amp; SOULSAVERS</b>	VENUSNOTE/COLUMBIA	Angels & Ghosts	1
<b>NEW</b>	<b>3</b>	<b>SEAWAY</b>	PURE NOISE	Color Blind	1
<b>NEW</b>	<b>4</b>	<b>KILLING JOKE</b>	SPINEFARM	Pylon	1
<b>NEW</b>	<b>5</b>	<b>WAX</b>	SCRUBLIFE/EMPIRE RECORDINGS	Livin' Foul	1
<b>NEW</b>	<b>6</b>	<b>THE CHAINSMOKERS</b>	DISRUPTOR/COLUMBIA	Bouquet (EP)	1
<b>NEW</b>	<b>7</b>	<b>F(X)</b>	S.M.	4 Walls: The 4th Album	1
<b>NEW</b>	<b>8</b>	<b>JUDITH HILL</b>	NPG	Back In Time	1
<b>NEW</b>	<b>9</b>	<b>HALF MOON RUN</b>	INDICA/GLASSNOTE	Sun Leads Me On	1
<b>12</b>	<b>10</b>	<b>SHAKILA</b>	SHAKILA	11 : 11 City Of Love	3
<b>NEW</b>	<b>11</b>	<b>WALTER TROUT</b>	PROVOGUE/MASCOT	Battle Scars	1
<b>1</b>	<b>12</b>	<b>THE PLOT IN YOU</b>	STAY SICK	Happiness In Self Destruction	2
<b>RE</b>	<b>13</b>	<b>JAKE SHIMABUKURO</b>	HITCHHIKE/EONE	Travels	2
<b>19</b>	<b>14</b>	<b>GG SHAKILA</b>	SHAKILA	Treasure Within (EP)	3
<b>15</b>	<b>15</b>	<b>ALINA BARAZ &amp; GALIMATIAS</b>	ULTRA	Urban Flora (EP)	23
<b>11</b>	<b>16</b>	<b>DARLENE LOVE</b>	WICKED COOL/COLUMBIA	Introducing Darlene Love	6
<b>RE</b>	<b>17</b>	<b>ONE OK ROCK</b>	AMUSE/WARNER BROS.	35XXXV: Deluxe Edition	2
<b>NEW</b>	<b>18</b>	<b>TOMMY CASTRO AND THE PAINKILLERS</b>	ALLIGATOR	Method To My Madness	1
<b>NEW</b>	<b>19</b>	<b>IU</b>	LOEN TREE/LOEN ENTERTAINMENT	Chat-Shire (EP)	1
<b>NEW</b>	<b>20</b>	<b>PEGBOARD NERDS</b>	MONSTERCAT	Pink Cloud (EP)	1
<b>10</b>	<b>21</b>	<b>DAVE RAWLINGS MACHINE</b>	ACONY	Nashville Obsolete	6
<b>14</b>	<b>22</b>	<b>GLASS ANIMALS</b>	WOLF TONE/HARVEST	Zaba	67
<b>NEW</b>	<b>23</b>	<b>THE COX FAMILY</b>	ELEKTRA NASHVILLE/WARNER MUSIC NASHVILLE/ROUNDER/CONCORD	Gone Like The Cotton	1
<b>NEW</b>	<b>24</b>	<b>KYLE PARK</b>	KYLE PARK/THIRTY TIGERS	The Blue Room Sessions	1
<b>NEW</b>	<b>25</b>	<b>JULIEN BAKER</b>	6131 RECORDS	Sprained Ankle	1



# Fuzz Comes In First; Gahan Bows

Rock act **Fuzz** flies in at No. 1 on Heatseekers Albums with *II*, selling 2,000 copies in the week ending Oct. 29 (according to Nielsen Music). It's the first chart-topper for the act led by **Ty Segall**, who previously visited the tally in 2013 with the band's self-titled album (No. 13 peak).

**Depeche Mode** frontman **Dave Gahan** enters at No. 2 with his new project, *Angels & Ghosts* (billed to **Gahan & Soulsavers**). The set starts with slightly more than 2,000 sold.

Though Depeche Mode has numerous high-charting albums on the Billboard 200 (including seven top 10 efforts and a No. 1), Gahan himself is still eligible to chart on Heatseekers Albums, as his solo efforts have never reached the top 100 of the Billboard 200. Thus, *Angels & Ghosts* becomes his third entry on Heatseekers Albums. He previously hit the list with *Paper Monsters* (No. 4 in 2003) and *Hourglass* (No. 1, 2007) — both credited to Gahan alone.

Back on Heatseekers Albums, **Judith Hill**'s debut album, *Back In Time* (with production by **Prince**), clocks in at No. 8. Hill previously has been seen as a contestant on *The Voice*, a background singer in *Michael Jackson's This Is It* and in the documentary *20 Feet From Stardom* (for which she won the best music film Grammy).

—Keith Caulfield

TOP HOLIDAY ALBUMS™					
Last Week	This Week	Artist	Certification	Title	Wks. on Chart
	<b>#1</b>	<b>CHRIS TOMLIN</b>	ADORE: CHRISTMAS SONGS OF WORSHIP	SIXSTEPS/SPARROW/CAPITOL CMG	1
	<b>#2</b>	<b>PENTATONIX</b>	▲	That's Christmas to Me	14
	<b>#3</b>	<b>GG</b>	SOUNDTRACK	Tim Burton's The Nightmare Before Christmas	49
	<b>#4</b>	<b>FRANCESCA BATTISTELLI</b>	FERVENT/WARNER BROS.	Christmas	18
	<b>#5</b>	<b>ELVIS PRESLEY</b>	▲	It's Christmas Time	133
	<b>#6</b>	<b>MERCYME</b>	FAIR TRADE/PLG	MercyMe, It's Christmas!	3
	<b>#7</b>	<b>CELINE DION</b>	▲	These Are Special Times	199
	<b>#8</b>	<b>ELVIS PRESLEY</b>	▲	Merry Christmas... Love, Elvis	28
	<b>#9</b>	<b>DANNY GOKEY</b>	BMG	Christmas Is Here	2
	<b>#10</b>	<b>FRANK SINATRA</b>	COLUMBIA/SONY COMMERCIAL MUSIC GROUP	Christmas Songs By Sinatra	40
	<b>#11</b>	<b>LEANN RIMES</b>	PRODIGY/KOBALT	Today Is Christmas	2
	<b>#12</b>	<b>BING CROSBY</b>	20th Century Masters: The Christmas Collection	MCA/CHRONICLES/UME	33
	<b>#13</b>	<b>JOHNNY MATHIS</b>	Gold: A 50th Anniversary Christmas Celebration	COLUMBIA/LEGACY	31
	<b>#14</b>	<b>THE COUNTDOWN KIDS</b>	SONOMA	Santa Claus Music Puzzle	7
	<b>#15</b>	<b>CASTING CROWNS</b>	●	Peace On Earth	65
	<b>#16</b>	<b>THE GAITHER VOCAL BAND</b>	GAITHER/CAPITOL CMG	Christmas Collection	4
	<b>#17</b>	<b>PENTATONIX</b>	RCA	PTXmas (EP)	25
	<b>#18</b>	<b>THE BRIAN SETZER ORCHESTRA</b>	SURFDOG	Rockin' Rudolph	2
	<b>#19</b>	<b>BURL IVES</b>	●	Rudolph The Red-Nosed Reindeer	152
	<b>#20</b>	<b>CHICAGO</b>	●	Christmas: What's It Gonna Be, Santa?	31
	<b>#21</b>	<b>KENNY G</b>	▲	Miracles: The Holiday Album	181
	<b>#22</b>	<b>ANDY WILLIAMS</b>	COLUMBIA/LEGACY	Personal Christmas Collection	27
	<b>#23</b>	<b>TRANS-SIBERIAN ORCHESTRA</b>	REPUBLIC	Dreams Of Fireflies (On A Christmas Night)	36
	<b>#24</b>	<b>ALAN JACKSON</b>	▲	Honky Tonk Christmas	66
	<b>#25</b>	<b>VINCE GUARALDI TRIO</b>	▲	A Charlie Brown Christmas (Soundtrack)	226

TOP ALBUM SALES: The week's top-selling albums across all genres, ranked by sales data as compiled by Nielsen Music. HEATSEEKERS ALBUMS: The week's top-selling albums by new or developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Christian Albums or Gospel Albums. If a title reaches any of those levels, it and the act's subsequent albums are then ineligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen Music. TOP HOLIDAY ALBUMS: The week's top-selling holiday albums, ranked by sales data as compiled by Nielsen Music. See [charts.legends.com/biz](http://charts.legends.com/biz) for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



# Grande's 'Focus' Flies High

"Focus" by Ariana Grande (below) leaps 26-3 on Billboard + Twitter Top Tracks following the release of the song and its music video on Oct. 30. The feisty cut gives Grande her eighth top five hit on the survey (which launched in May 2014), tying Taylor Swift for the most top five tracks among female artists.

Grande promoted "Focus" in a monthlong social media countdown, sparking its No. 13 debut on the Oct. 24 chart. The track's official release generated 1.9 million Twitter mentions for the singer in the week ending Nov. 1, according to Next Big Sound, up 153 percent. "Focus" previews the singer's third studio album, *Moonlight*, due in 2016.

At No. 11, British band **The 1975** re-enters with "Love Me" after the song's official music video arrived Oct. 28. The U.K. rockers throw a wacky, glitzy party in the clip, complete with cardboard cutouts of several stars, including **Elvis Presley**, **Harry Styles** and **Miley Cyrus**. The "star-studded" video helps the song score 730,000 U.S. streams for the week ending Oct. 29, according to Nielsen Music. "Love Me" previews the group's sophomore album, *I Like It When You Sleep for You Are So Beautiful Yet So Unaware of It*, due in February 2016.

Lastly, **David Bowie** bows at No. 21 with "Blackstar," the newly announced title track from his 25th album, due Jan. 8 — his 69th birthday. Though the song's official release is Nov. 20, a snippet of the tune was unveiled on YouTube on Oct. 6 in a trailer for the new Sundance TV series *The Last Panthers*.

—Trevor Anderson



# Social

November 14 2015

## billboard

billboard + TOP TRACKS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	<b>#1 2 WKS</b> SORRY	Justin Bieber	2
2	2	HELLO	Adele	2
26	3	FOCUS	Ariana Grande	4
3	4	PERFECT	One Direction	4
9	5	WHAT DO YOU MEAN?	Justin Bieber	14
10	6	HEY EVERYBODY!	5 Seconds Of Summer	4
7	7	HOTLINE BLING	Drake	4
5	8	CONFIDENT	Demi Lovato	7
NEW	9	ANGELS	Chance The Rapper Feat. Saba	1
16	10	MONEY	5 Seconds Of Summer	4
RE	11	LOVE ME	The 1975	2
4	12	679	Fetty Wap Feat. Remy Boyz	4
29	13	WORTH IT	Fifth Harmony Feat. Kid Ink	35
RE	14	GROWN	Little Mix	2
32	15	WAKE UP	The Vamps	6
NEW	16	EX'S & OH'S	Elle King	1
NEW	17	SAME OLD LOVE	Selena Gomez	1
30	18	LOCKED AWAY	R. City Feat. Adam Levine	11
RE	19	JUMPMAN	Drake & Future	2
47	20	SHE'S KINDA HOT	5 Seconds Of Summer	14
NEW	21	BLACKSTAR	David Bowie	1
NEW	22	SUBURBIA	Troye Sivan	1
NEW	23	SONG CRY	August Alsina	1
25	24	BAD BLOOD	Taylor Swift Feat. Kendrick Lamar	26
11	25	DRAG ME DOWN	One Direction	14
35	26	WILDEST DREAMS	Taylor Swift	12
22	27	STITCHES	Shawn Mendes	22
50	28	I NEED U	BTS	4
RE	29	THESE WALLS	Kendrick Lamar Feat. Bilal, Anna Wise & Thundercat	2
NEW	30	HOTLINE BLING	Justin Bieber	1
RE	31	BLACK MAGIC	Little Mix	20
14	32	COOL FOR THE SUMMER	Demi Lovato	18
6	33	DESSERT	Dawin	3
8	34	HOME	One Direction	2
15	35	THE HILLS	The Weeknd	23
37	36	LEAN ON	Major Lazer & DJ Snake Feat. MO	33
RE	37	FOOLS	Troye Sivan	5
43	38	GOOD FOR YOU	Selena Gomez Feat. A\$AP Rocky	20
NEW	39	MODEL	Before You Exit	1
RE	40	ANTIDOTE	Travi\$ Scott	6
RE	41	HAPPY LITTLE PILL	Troye Sivan	11
NEW	42	THANK GOD FOR GIRLS	Weezer	1
RE	43	HOW DEEP IS YOUR LOVE	Calvin Harris & Disciples	5
RE	44	FIGHT SONG	Rachel Platten	21
RE	45	SUGAR	Maroon 5	31
18	46	JET BLACK HEART	5 Seconds Of Summer	8
NEW	47	FLESH WITHOUT BLOOD	Grimes	1
RE	48	INFINITY	One Direction	5
12	49	WASTE THE NIGHT	5 Seconds Of Summer	2
RE	50	FLASHLIGHT	Jessie J	26

billboard + EMERGING ARTISTS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
2	1	<b>#1 1 WK</b> CAKE BY THE OCEAN	DNCE	3
NEW	2	SANDRA'S SMILE	Blood Orange	1
3	3	AIN'T NOBODY (LOVES ME BETTER)	Felix Jaehn Feat. Jasmine Thompson	27
10	4	LA GOZADERA	Gente de Zona Feat. Marc Anthony	15
RE	5	RIGHT NOW	Uncle Murda & Future	8
NEW	6	BE THE ONE	Dua Lipa	1
13	7	WORKING FOR IT	ZHU x Skrillex x THEY	2
5	8	KAMIKAZE	MO	3
18	9	ADORE	Jasmine Thompson	20
1	10	ALL MY FRIENDS	Snakehips Feat. Tinashé & Chance The Rapper	2
RE	11	LOTTO	Rotimi Feat. 50 Cent	5
14	12	DON'T WORRY	Madcon Feat. Ray Dalton	15
9	13	ELECTRIC LOVE	BORNS	14
47	14	LOSE IT	Oh Wonder	6
23	15	DRAMA	Roy Wood\$ Feat. Drake	16
17	16	BILLS	LunchMoney Lewis	8
8	17	NADA	Dvicio Feat. Leslie Grace	7
NEW	18	FIX	Chris Lane	1
NEW	19	TOOTHBRUSH	DNCE	1
NEW	20	7 YEARS	Lukas Graham	1
RE	21	ADORE	Cashmere Cat Feat. Ariana Grande	15
NEW	22	DANCING ON GLASS	St. Lucia	1
28	23	ENAMORATE	Dvicio	18
RE	24	I WISH (MY TAYLOR SWIFT)	The Knocks & Matthew Koma	3
43	25	CHURCH	BJ The Chicago Kid Feat. Chance The Rapper & Buddy	9
45	26	WHIP IT!	LunchMoney Lewis Feat. Chloe Angelides	8
25	27	2 HEADS	Coleman Hell	11
24	28	WALK	Kwabs	59
27	29	HYPNOTIC	Zella Day	18
31	30	OPEN SEASON	Josef Salvat	13
NEW	31	POETIC	Seinabo Sey	1
26	32	MY LOVE	Majid Jordan Feat. Drake	17
30	33	WISH YOU WERE MINE	Philip George	38
6	34	SIRI	Yogi Feat. Elliphant & Pusha T	2
NEW	35	BANK ROLLS REMIX	Tate Kobang	1
RE	36	SURRENDER	Cash Cash	17
33	37	STAY A LITTLE LONGER	Brothers Osborne	4
34	38	SOMETHING ABOUT YOU	Hayden James	21
46	39	MAKE ME FADE	k.flay	8
RE	40	OCEANS	Seafret	3
NEW	41	THE TROUBLE WITH US	Marcus Marr & Chet Faker	1
NEW	42	EASY	Seinabo Sey	1
44	43	DEVIL	Cash Cash Feat. Busta Rhymes, B.o.B & Neon Hitch	11
NEW	44	RUNNIN' OUTTA LIPSTICK	SaraBeth	1
35	45	REWIND	Kelela	9
11	46	CH-CHING	Chairlift	3
RE	47	LOSING YOU	Aquilo	2
RE	48	WALKED IN	Bankroll Fresh Feat. Boosie Boo & Travis Porter	4
RE	49	CAN'T SLEEP	k.flay	4
RE	50	ALL WE DO	Oh Wonder	6



# Pilots Soar On Social 50

**Twenty One Pilots** (above) bound 49-18 on the Social 50, a new peak for the rock duo (**Tyler Joseph** and **Josh Dun**) after debuting on the Nov. 7 chart.

On Oct. 29, the pair used Twitter's new polling feature to start a jokey **Twenty One Pilots** debate (#TOPdebate) asking fans to vote for their favorite band member. In a tweet explaining the stakes of the vote, the duo wrote, "Winner gets to tattoo their name on the loser while onstage in front of a live audience."

In the next 24 hours, the act used Twitter to create a comical series of videos with "campaign promises," while such artist friends as **Halsey**, **Blink-182's Mark Hoppus** and **Paramore's Hayley Williams** chimed in with endorsements.

The group gathered more than 381,700 Twitter reactions and 118,500 mentions on the platform during the tracking week (Oct. 26-Nov. 1), generating respective gains of 1,288 percent and 487 percent, according to Next Big Sound.

After 261,000-plus votes, the debate ended in a tie. So, on Oct. 30, Joseph and Dun were tattooed with each other's name in front of a live audience in Milwaukee on the penultimate night of the band's sold-out **Blurryface** Tour.

—Emily White

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 120 WKS JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	258
3	2	ARIANA GRANDE REPUBLIC	154
6	3	ONE DIRECTION SYCO/COLUMBIA	207
2	4	5 SECONDS OF SUMMER HI OR HEY/CAPITOL	84
9	5	TAYLOR SWIFT BIG MACHINE/BMLG	258
5	6	DEMI LOVATO SAFEHOUSE/ISLAND/HOLLYWOOD	248
13	7	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	257
17	8	MILEY CYRUS RCA	186
12	9	SELENA GOMEZ INTERSCOPE/IGA	256
8	10	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	233
11	11	KATY PERRY CAPITOL	258
14	12	SHAWN MENDES ISLAND	45
39	13	LUCY HALE DMG NASHVILLE	70
15	14	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	245
10	15	BEYONCE PARKWOOD/COLUMBIA	255
29	16	CHRIS BROWN RCA	231
16	17	RIHANNA WESTBURY ROAD/ROC NATION	247
49	18	TWENTY ONE PILOTS FUELED BY RAMEN/AG	2
4	19	ADELE XL/COLUMBIA	175
20	20	ZENDAYA HOLLYWOOD	64
28	21	FIFTH HARMONY SYCO/EPIC	25
18	22	LADY GAGA STREAMLINE/INTERSCOPE/IGA	256
7	23	DULCE MARIA UNIVERSAL MUSIC LATINO/UMLE	5
26	24	JENNIFER LOPEZ CAPITOL	244
25	25	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	112
23	26	SKRILLEX BIG BEAT/OWSLA/ATLANTIC/AG	157
45	27	MARTIN GARRIX SCHOOLBOY/SPINNIN'/SILENT/CASABLANCA/REPUBLIC	76
27	28	SAM SMITH CAPITOL	63
35	29	LITTLE MIX SYCO/COLUMBIA	69
19	30	THE WEEKND XO/REPUBLIC	24
21	31	ED SHEERAN ATLANTIC/AG	96
30	32	SNOOP DOGG DOGGYSTYLE/COLUMBIA	224
32	33	AUSTIN MAHONE CHASE/CASH MONEY/REPUBLIC	120
38	34	FUTURE A-1/FREEBANDZ/EPIC	15
RE	35	BRITNEY SPEARS RCA	217
43	36	SHAKIRA SONY MUSIC LATIN/RCA	256
44	37	RITA ORA ROC NATION/COLUMBIA	47
RE	38	TIMATI BLACK STAR	4
33	39	THE VAMPS ISLAND	33
22	40	TROYE SIVAN CAPITOL	23
RE	41	ENRIQUE IGLESIAS SONY MUSIC LATIN	178
RE	42	MAROON 5 222/INTERSCOPE/IGA	157
47	43	JESSIE J LAVA/REPUBLIC	64
37	44	JUSTIN TIMBERLAKE RCA	224
34	45	BECKY G KEMOSABE/RCA	54
RE	46	DAVID GUETTA WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG	214
RE	47	NICK JONAS SAFEHOUSE/ISLAND	13
31	48	PENTATONIX RCA	18
RE	49	CIARA EPIC	41
RE	50	DADDY YANKEE EL CARTEL/CAPITOL LATIN/UMLE	37

# Pop/Rhythmic/Adult

November 14  
2015

billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS WILDEST DREAMS BIG MACHINE/REPUBLIC	Taylor Swift	10
4	2	STITCHES ISLAND/REPUBLIC	Shawn Mendes	22
3	3	THE HILLS XO/REPUBLIC	The Weeknd	12
2	4	WHAT DO YOU MEAN? SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	10
7	5	HOTLINE BLING YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	7
6	6	DRAG ME DOWN SYCO/COLUMBIA	One Direction	14
10	7	ON MY MIND CHERRYTREE/INTERSCOPE	Ellie Goulding	7
9	8	RENEGADES KIDINAKORNER/INTERSCOPE	X Ambassadors	10
12	9	EX'S & OH'S RCA	Elle King	10
5	10	LOCKED AWAY KEMOSABE/RCA	R. City Feat. Adam Levine	15
14	11	HERE EP/DEF JAM	Alessia Cara	14
16	12	SAME OLD LOVE INTERSCOPE	Selena Gomez	7
11	13	DOWNTOWN MACKLEMORE & RYAN LEWIS MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis	10
8	14	GOOD FOR YOU INTERSCOPE	Selena Gomez Feat. A\$AP Rocky	19
13	15	LEAN ON MAD DECENT	Major Lazer & DJ Snake Feat. MO	25
17	16	HOW DEEP IS YOUR LOVE FLY EYE/COLUMBIA	Calvin Harris & Disciples	14
20	17	LIKE I'M GONNA LOSE YOU EPIC	Meghan Trainor Feat. John Legend	9
21	18	CONFIDENT SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD	Demi Lovato	4
35	19	GG HELLO XL/COLUMBIA	Adele	2
29	20	SORRY SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	2
22	21	LAY IT ALL ON ME MAJOR TOMS/BIG BEAT/ATLANTIC	Rudimental Feat. Ed Sheeran	5
18	22	LOVE MYSELF REPUBLIC	Hailee Steinfeld	12
26	23	679 RGF/300	Fetty Wap Feat. Remy Boyz	5
25	24	HIDE AWAY ARTBEATZ	Daya	9
19	25	LEVELS SAFEHOUSE/ISLAND/REPUBLIC	Nick Jonas	10

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 8 WKS FIGHT SONG COLUMBIA	Rachel Platten	29
2	2	SHUT UP AND DANCE WALK THE MOON RCA	Walk the Moon	33
3	3	PHOTOGRAPH ATLANTIC	Ed Sheeran	23
4	4	SUGAR 222/INTERSCOPE	Maroon 5	39
5	5	HONEY, I'M GOOD. S-CURVE/HOLLYWOOD	Andy Grammer	30
8	6	WILDEST DREAMS BIG MACHINE/REPUBLIC	Taylor Swift	9
7	7	STYLE BIG MACHINE/REPUBLIC	Taylor Swift	38
6	8	THINKING OUT LOUD ATLANTIC	Ed Sheeran	44
20	9	GG HELLO XL/COLUMBIA	Adele	2
11	10	LIKE I'M GONNA LOSE YOU EPIC	Meghan Trainor Feat. John Legend	15
9	11	WANT TO WANT ME BELLUGA HEIGHTS/WARNER BROS.	Jason Derulo	26
12	12	CHEERLEADER LOUDER THAN LIFE/ULTRA/COLUMBIA	OMI	17
16	13	LOCKED AWAY KEMOSABE/RCA	R. City Feat. Adam Levine	8
14	14	SEE YOU AGAIN WIZ KHALIFA FEAT. CHARLIE PUTH UNIVERSAL STUDIOS/ATLANTIC/RRP	Wiz Khalifa Feat. Charlie Puth	23
15	15	BAD BLOOD BIG MACHINE/REPUBLIC	Taylor Swift	23
13	16	CAN'T FEEL MY FACE XO/REPUBLIC	The Weeknd	16
17	17	RENEGADES KIDINAKORNER/INTERSCOPE	X Ambassadors	10
23	18	EX'S & OH'S RCA	Elle King	7
21	19	LIKE I CAN CAPITOL	Sam Smith	19
18	20	TAKE A PICTURE OF THIS PAST MASTERS HOLDINGS/CAPITOL	Don Henley	15
26	21	STITCHES ISLAND/REPUBLIC	Shawn Mendes	2
19	22	CAN'T SLEEP LOVE RCA	Pentatonix	6
NEW	23	WHAT DO YOU MEAN? SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	1
22	24	SONG FOR SOMEONE ISLAND/INTERSCOPE	U2	7
30	25	STAND BY YOU COLUMBIA	Rachel Platten	2

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS HOTLINE BLING YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	10
2	2	679 RGF/300	Fetty Wap Feat. Remy Boyz	13
3	3	THE HILLS XO/REPUBLIC	The Weeknd	15
5	4	WHAT DO YOU MEAN? SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	9
4	5	DOWNTOWN MACKLEMORE & RYAN LEWIS MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis	10
7	6	GG HERE EP/DEF JAM	Alessia Cara	12
6	7	THE FIX RECORDS	Nelly Feat. Jeremih	11
9	8	WHITE IVERSON REPUBLIC	Post Malone	10
8	9	NOTHING BUT TROUBLE (INSTAGRAM MODELS) BIG BEAT/ATLANTIC	Lil Wayne & Charlie Puth	14
11	10	COMFORTABLE 4.27/FTE/INTERSCOPE	K Camp	13
16	11	ZERO RCA	Chris Brown	5
12	12	CAN'T FEEL MY FACE XO/REPUBLIC	The Weeknd	21
17	13	WHERE YA AT A-1/FREEBANDZ/EPIC	Future Feat. Drake	10
13	14	MY WAY RGF/300	Fetty Wap Feat. Monty	21
10	15	GOOD FOR YOU INTERSCOPE	Selena Gomez Feat. A\$AP Rocky	17
20	16	HIT THE QUAN PALM TREE/RUSH HOUR/RECORDS	iLoveMemphis	5
22	17	BACK UP IBGM/COLUMBIA	DeJ Loaf Feat. Big Sean	11
14	18	LOCKED AWAY KEMOSABE/RCA	R. City Feat. Adam Levine	14
23	19	PLAY NO GAMES G.O.O.D./DEF JAM	Big Sean Feat. Chris Brown & Ty Dolla \$ign	6
24	20	NO ROLE MODELZ DREAMVILLE/ROC NATION/COLUMBIA	J. Cole	9
15	21	ALL EYES ON YOU MAYBE/ATLANTIC	Meek Mill Feat. Chris Brown & Nicki Minaj	17
25	22	PLAYER RCA	Tinashe Feat. Chris Brown	3
28	23	GET HOME GLOBAL TALENT	JR Castro Feat. Kid Ink & Migos	5
27	24	ANTIDOTE GRAND HUSTLE/EPIC	Travis\$ Scott	4
29	25	WILDEST DREAMS BIG MACHINE/REPUBLIC	Taylor Swift	7

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS WILDEST DREAMS BIG MACHINE/REPUBLIC	Taylor Swift	10
4	2	EX'S & OH'S RCA	Elle King	20
2	3	RENEGADES KIDINAKORNER/INTERSCOPE	X Ambassadors	18
3	4	LOCKED AWAY KEMOSABE/RCA	R. City Feat. Adam Levine	14
5	5	LIKE I'M GONNA LOSE YOU EPIC	Meghan Trainor Feat. John Legend	18
8	6	STITCHES ISLAND/REPUBLIC	Shawn Mendes	9
6	7	PHOTOGRAPH ATLANTIC	Ed Sheeran	25
25	8	GG HELLO XL/COLUMBIA	Adele	2
7	9	CAN'T FEEL MY FACE XO/REPUBLIC	The Weeknd	20
9	10	SHUT UP AND DANCE WALK THE MOON RCA	Walk the Moon	43
11	11	WHAT DO YOU MEAN? SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	8
12	12	HOLD EACH OTHER BLACK MAGNETIC/EPIC	A Great Big World Feat. FUTURISTIC	14
15	13	SOMEONE NEW RUBINWORKS/COLUMBIA	Hozier	22
14	14	STAND BY YOU COLUMBIA	Rachel Platten	7
18	15	LAY IT ALL ON ME MAJOR TOMS/BIG BEAT/ATLANTIC	Rudimental Feat. Ed Sheeran	5
17	16	WASN'T EXPECTING THAT GINGERBREAD MAN/ELEKTRA/ATLANTIC	Jamie Lawson	10
16	17	FEELINGS 222/INTERSCOPE	Maroon 5	7
20	18	ON MY MIND CHERRYTREE/INTERSCOPE	Ellie Goulding	5
22	19	GOOD TO BE ALIVE (HALLELUJAH) S-CURVE/HOLLYWOOD	Andy Grammer	7
23	20	DRAG ME DOWN SYCO/COLUMBIA	One Direction	11
19	21	LEAN ON MAD DECENT	Major Lazer & DJ Snake Feat. MO	16
21	22	SONG FOR SOMEONE ISLAND/INTERSCOPE	U2	16
27	23	HOLD MY HAND ATLANTIC	Jess Glynne	8
26	24	HOLD ON FOREVER EMBLEM/ATLANTIC	Rob Thomas	6
32	25	LET IT GO REPUBLIC	James Bay	4

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

SOCIAL DATA COMPILED BY nielsen MUSIC

# Country

November 14  
2015  
billboard

HOT COUNTRY SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
2	2	1	<b>#1</b> <b>DIE A HAPPY MAN</b>	D.HUFF,J.FRASURE (THOMAS RHETT,S.DOUGLAS,J.SPARGUR)	Thomas Rhett VALORY	1	6
1	1	2	<b>STRIP IT DOWN</b>	J.STEVENS,J.STEVENS (L.BRYAN,J.M.NITE,R.COPPERMAN)	Luke Bryan CAPITOL NASHVILLE	1	15
3	3	3	<b>BREAK UP WITH HIM</b>	S.MCANALLY (M.RAMSEY,T.ROSEN,B.TURSI,G.SPRUNG,W.SELLERS)	Old Dominion RCA NASHVILLE	3	34
5	5	4	<b>AG</b> <b>I'M COMIN' OVER</b>	C.CROWDER,C.YOUNG (C.YOUNG,C.CROWDER,J.HOGE)	Chris Young RCA NASHVILLE	4	25
4	4	5	<b>BURNING HOUSE</b>	J.BHASKER,T.JOHNSON (C.OCHS,T.JOHNSON,J.BHASKER)	Cam ARISTA NASHVILLE	4	21
8	7	6	<b>SMOKE BREAK</b>	J.JOYCE (C.UNDERWOOD,C.DESTEFANO,H.LINDEY)	Carrie Underwood 19/ARISTA NASHVILLE	5	11
14	8	7	<b>BREAK UP IN A SMALL TOWN</b>	Z.CROWELL,S.MCANALLY (S.HUNT,Z.CROWELL,S.MCANALLY)	Sam Hunt MCA NASHVILLE	7	29
6	6	8	<b>ANYTHING GOES</b>	J.MOI (F.MCTEIGUE,C.G.TOMPkins,C.WISEMAN)	Florida Georgia Line REPUBLIC NASHVILLE	6	27
11	9	9	<b>LET ME SEE YA GIRL</b>	M.CARTER (C.SWINDELL,M.CARTER,J.STEVENS)	Cole Swindell WARNER BROS./WMN	9	29
13	10	10	<b>NOTHIN' LIKE YOU</b>	C.DESTEFANO (D.SMYERS,S.MOONEY,A.GORLEY,C.DESTEFANO)	Dan + Shay WARNER BROS./WAR	10	31
16	12	11	<b>GONNA</b>	S.HENDRICKS (L.LAIRD,C.WISEMAN)	Blake Shelton WARNER BROS./WMN	11	14
17	14	12	<b>STAY A LITTLE LONGER</b>	J.JOYCE (J.OSBORNE,T.J.OSBORNE,S.MCANALLY)	Brothers Osborne EMI NASHVILLE	12	30
9	11	13	<b>SAVE IT FOR A RAINY DAY</b>	B.CANNON,K.CHESEY (A.DORFF,M.RAMSEY,B.TURSI)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	4	19
18	15	14	<b>I GOT THE BOY</b>	S.HENDRICKS (T.NICHOLS,C.HARRINGTON,J.L.SPEARS)	Jana Kramer ELEKTRA NASHVILLE/WAR	14	37
-	22	15	<b>DG SG</b> <b>USED TO LOVE YOU SOBER</b>	M.MCVANEY (K.BROWN,M.MCVANEY,J.HOGE)	Kane Brown ZONE 4	15	2
12	13	16	<b>JOHN COUGAR, JOHN DEERE, JOHN 3:16</b>	D.HUFF,K.URBAN (S.MCANALLY,R.COPPERMAN,J.OSBORNE)	Keith Urban HIT RED/CAPITOL NASHVILLE	2	22
20	16	17	<b>GONNA KNOW WE WERE HERE</b>	M.KNOX (B.BEAVERS,BRETT JAMES)	Jason Aldean BROKEN BOW	12	14
19	17	18	<b>TOP OF THE WORLD</b>	B.GALLIMORE,T.MCGRAW (J.MCNITE,J.OSBORNE)	Tim McGraw MCGRAW/BIG MACHINE	17	13
21	18	19	<b>DIBS</b>	F.G.WHITEHEAD,J.MASSEY (K.BALLERINI,K.KERR,R.GRIFFIN,J.DUKE)	Kelsea Ballerini BLACK RIVER	18	12
24	19	20	<b>I LOVE THIS LIFE</b>	L.RIMES,P.BRUST,C.LUCAS (D.MYRICK,C.JANSON,C.LUCAS,P.BRUST)	LoCash REVIVER	19	24
23	20	21	<b>ALREADY CALLIN' YOU MINE</b>	NV (M.THOMAS,S.THOMAS,B.KNOX,P.O'DONNELL,W.KIRBY)	Parmalee STONE CREEK	20	30
25	23	22	<b>WE WENT</b>	D.GEORGE (J.WILSON,M.ROGERS,J.KING)	Randy Houser STONE CREEK	22	22
22	21	23	<b>RUN AWAY WITH YOU</b>	J.RICH,B.KENNY (J.D.RICH,MICHAEL RAY)	Big & Rich BSR/NEW REVOLUTION	21	12
		<b>HOT SHOT DEBUT</b>	<b>BREAK ON ME.</b>	N.CHAPMAN,K.URBAN (J.M.NITE,R.COPPERMAN)	Keith Urban HIT RED/CAPITOL NASHVILLE	24	1
29	24	25	<b>COUNTRY NATION</b>	L.WOOTEN,B.PAISLEY (B.PAISLEY,C.DUBOIS,K.LOVELACE)	Brad Paisley ARISTA NASHVILLE	24	9
27	25	26	<b>THAT DON'T SOUND LIKE YOU</b>	J.STONE,L.BRICE (L.BRICE,R.AKINS,A.GORLEY)	Lee Brice CURB	25	18
35	28	27	<b>BACKROAD SONG</b>	F.ROGERS,G.SMITH (G.SMITH,F.ROGERS)	Granger Smith WHEELHOUSE	25	6
28	26	28	<b>21</b>	D.HUFF,H.HAYES (D.DAVIDSON,K.LOVELACE,A.GORLEY,H.HAYES)	Hunter Hayes ATLANTIC/WMN	26	24
31	27	29	<b>RISER</b>	R.COPPERMAN (S.MOAKLER,T.MEADOWS)	Dierks Bentley CAPITOL NASHVILLE	27	18
34	30	30	<b>BEAUTIFUL DRUG</b>	Z.BROWN (Z.BROWN,N.MOON)	Zac Brown Band JOHN VARVATOS/REPUBLIC/BMG/SOUTHERN GROUND	30	7
32	31	31	<b>(THIS AIN'T NO) DRUNK DIAL</b>	D.COBBS (M.HOBBY,C.CROWDER,N.MASON,C.DODDS)	A Thousand Horses REPUBLIC NASHVILLE	31	10
-	38	32	<b>WHAT I NEVER KNEW I ALWAYS WANTED</b>	M.BRIGHT (C.UNDERWOOD,BRETT JAMES,H.LINDEY)	Carrie Underwood 19/ARISTA NASHVILLE	32	2
26	35	33	<b>HEARTBEAT</b>	Z.CROWELL (C.UNDERWOOD,Z.CROWELL,A.GORLEY)	Carrie Underwood 19/ARISTA NASHVILLE	26	3
36	33	34	<b>I LIKE THE SOUND OF THAT</b>	J.DEMARCUS,RASCAL FLATTS (M.TRAINOR,J.FRASURE,S.MOONEY)	Rascal Flatts BIG MACHINE	33	6
33	32	35	<b>LITTLE BIT OF YOU</b>	D.GEORGE,C.BRYANT (C.BRYANT,D.GEORGE,A.GORLEY)	Chase Bryant RED BOW	32	10
30	29	36	<b>LIVE FOREVER</b>	REDONE,D.HUFF (M.HAYES,T.J.HARRIS,JR.,K.PERRY,R.PERRY,N.PERRY,J.ANDREWS,K.O.KIELHOLM)	The Band Perry REPUBLIC NASHVILLE	29	11
		<b>NEW</b>	<b>THINK OF YOU</b>	C.CROWDER,C.YOUNG (C.YOUNG,C.CROWDER,J.HOGE)	Chris Young Featuring Cassadee Pope RCA NASHVILLE	37	1
		<b>NEW</b>	<b>THE GIRL YOU THINK I AM</b>	M.BRIGHT (C.UNDERWOOD,D.H.HODGES,H.LINDEY)	Carrie Underwood 19/ARISTA NASHVILLE	38	1
		<b>NEW</b>	<b>LIKE I'LL NEVER LOVE YOU AGAIN</b>	J.JOYCE (H.LINDEY,L.MCKENNA,L.ROSE)	Carrie Underwood 19/ARISTA NASHVILLE	39	1
38	36	40	<b>COLD BEER CONVERSATION</b>	C.AINLAV,G.STRAIT (A.ANDERSON,B.HAYSLIP,J.YEARV)	George Strait MCA NASHVILLE	36	5
-	34	41	<b>RENEGADE RUNAWAY</b>	J.JOYCE (C.UNDERWOOD,C.DESTEFANO,H.LINDEY)	Carrie Underwood 19/ARISTA NASHVILLE	34	2
37	37	42	<b>BLUE BANDANA</b>	J.L.SLOAS,J.L.NIEMANN (B.GOLDSMITH,C.J.SOLAR,A.S.WILLS)	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE	37	10
42	41	43	<b>DRINKIN' TOWN WITH A FOOTBALL PROBLEM</b>	D.HUFF (A.HENNINGSEN,B.HENNINGSEN,C.HENNINGSEN,E.MCDAVID ELKINS,V.A.OLIVAREZ)	Billy Currington MERCURY	41	8
43	39	44	<b>HEAD OVER BOOTS</b>	B.BUTLER,J.PARDI (J.PARDI,L.LAIRD)	Jon Pardi CAPITOL NASHVILLE	39	3
50	47	45	<b>REAL MEN LOVE JESUS</b>	S.HENDRICKS (B.WARREN,B.WARREN,L.MILLER,A.SANDERS)	Michael Ray ATLANTIC/WEA	45	3
47	46	46	<b>NIGHT'S ON FIRE</b>	C.AINLAV,F.LIDDELL,G.WORF (J.SINGLETON,D.RUTTAN)	David Nail MCA NASHVILLE	43	7
		<b>NEW</b>	<b>DIRTY LAUNDRY</b>	J.JOYCE (Z.CROWELL,A.GORLEY,H.LINDEY)	Carrie Underwood 19/ARISTA NASHVILLE	47	1
		<b>NEW</b>	<b>RELAPSE</b>	Z.CROWELL (B.CAVER,S.HAZE,BRETT JAMES)	Carrie Underwood 19/ARISTA NASHVILLE	48	1
		<b>NEW</b>	<b>CHURCH BELLS</b>	M.BRIGHT (Z.CROWELL,BRETT JAMES,H.LINDEY)	Carrie Underwood 19/ARISTA NASHVILLE	49	1
39	42	50	<b>WHITE LIGHTNING</b>	D.HUFF,J.NEBANK (J.JOHNSON)	The Cadillac Three BIG MACHINE	39	16

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
	<b>HOT SHOT DEBUT</b>	<b>#1</b> <b>CARRIE UNDERWOOD</b>	19/ARISTA NASHVILLE/SMN	Storyteller	1	
	<b>NEW</b>	<b>2</b>	WARNER BROS./WMN	Reloaded: 20 #1 Hits	1	
1	3	<b>LUKE BRYAN</b>	CAPITOL NASHVILLE/UMGN	Kill The Lights	12	
2	4	<b>THOMAS RHETT</b>	VALORY/BMG	Tangled Up	5	
4	5	<b>DON HENLEY</b>	PAST MASTERS HOLDINGS/CAPITOL	Cass County	5	
5	6	<b>SAM HUNT</b>	MCA NASHVILLE/UMGN	Montevallo	53	
	<b>NEW</b>	<b>7</b>	MCA NASHVILLE/UMGN	Between The Pines: Acoustic Mixtape	1	
3	8	<b>GEORGE STRAIT</b>	EMI NASHVILLE/UMGN	Cold Beer Conversation	5	
9	9	<b>ERIC CHURCH</b>	EMI NASHVILLE/UMGN	The Outsiders	90	
	<b>NEW</b>	<b>10</b>	GAITHER/CAPITOL CMG	Hits & Hymns	1	
6	11	<b>TOBY KEITH</b>	SHOW DOG NASHVILLE/UMGN	35 mph Town	3	
8	12	<b>JANA KRAMER</b>	ELEKTRA NASHVILLE/WMN	Thirty One	3	
23	13	<b>GG</b>	NOW That's What I Call Country, Volume 8	Various Artists SONY MUSIC/UNIVERSAL/UMG	21	
	<b>NEW</b>	<b>14</b>	AVERAGE JOES	Answer To No One: The Colt Ford Classics	1	
28	15	<b>PS</b>	BLACK RIVER	Kelsea Ballerini The First Time	24	
10	16	<b>ZAC BROWN BAND</b>	JOHN VARVATOS/SOUTHERN GROUND/BMG/REPUBLIC	JEKYLL + HYDE	27	
15	17	<b>LITTLE BIG TOWN</b>	CAPITOL NASHVILLE/UMGN	Pain Killer	54	
11	18	<b>BRETT ELDREDGE</b>	ATLANTIC/WMN	Illinois	7	
13	19	<b>JASON ALDEAN</b>	BROKEN BOW/BMG	Old Boots, New Dirt	56	
24	20	<b>CARRIE UNDERWOOD</b>	19/ARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	47	
12	21	<b>ALABAMA</b>	TGA/BMG	Southern Drawl	6	
17	22	<b>FLORIDA GEORGIA LINE</b>	REPUBLIC NASHVILLE/BMG	Anything Goes	55	
19	23	<b>BRENTLEY GILBERT</b>	VALORY/BMG	Just As I Am	76	
7	24	<b>KANE BROWN</b>	KANE BROWN	Closer (EP)	6	
29	25	<b>CHRIS STAPLETON</b>	MERCURY/UMGN	Traveller	26	



## Rhett, Old Dominion Dominate

Thomas Rhett (above) achieves his first No. 1 on Hot Country Songs as "Die a Happy Man" strides 2-1. The track logs a fourth week atop Country Digital Songs with 62,000 downloads sold (up 2 percent), according to Nielsen Music. On Country Airplay, the second single from *Tangled Up* (No. 4 on Top Country Albums) lifts 20-18. "I'm blown away by the reaction," says Rhett. "It's a very personal song for my wife and me. Seeing fans connect with it is just unreal."

In another first, **Old Dominion's** "Break Up With Him" steps 2-1 to become its first leader on Country Airplay, the second single from *Tangled Up* (No. 4 on Top Country Albums) lifts 20-18. "I'm blown away by the reaction," says Rhett. "It's a very personal song for my wife and me. Seeing fans connect with it is just unreal."

Meanwhile, **Sam Hunt's** *Between the Pines: Acoustic Mixtape*, released Oct. 27, debuts at No. 7 on Top Country Albums (10,000 sold), a notch below his breakthrough studio set, *Montevallo*. *Pines* features 15 tracks, including acoustic versions of his Hot Country Songs No. 1s "Leave the Night On" and "Take Your Time" and hits he penned for other artists such as "Cop Car" (**Keith Urban**) and "Come Over" (**Kenny Chesney**).

Universal Music Group Nashville president **Cindy Mabe** explains the mixtape's off-cycle arrival on a Tuesday: "The idea was to release it on the same date that *Montevallo* was released [in 2014] as a one-year anniversary gift to fans and Sam's way to offer more music and a thanks for the support." —Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	<b>#1</b> <b>BREAK UP WITH HIM</b>	RCA NASHVILLE	Old Dominion	40	
4	2	<b>LET ME SEE YA GIRL</b>	WARNER BROS./WMN	Cole Swindell	30	
3	3	<b>ANYTHING GOES</b>	REPUBLIC NASHVILLE	Florida Georgia Line	21	
5	4	<b>SMOKE BREAK</b>	19/ARISTA NASHVILLE	Carrie Underwood	11	
7	5	<b>GG</b> <b>I'M COMIN' OVER</b>	RCA NASHVILLE	Chris Young	23	
6	6	<b>NOTHIN' LIKE YOU</b>	WARNER BROS./WAR	Dan + Shay	37	
8	7	<b>GONNA</b>	WARNER BROS./WMN	Blake Shelton	15	
1	8	<b>STRIP IT DOWN</b>	CAPITOL NASHVILLE	Luke Bryan	13	
11	9	<b>GONNA KNOW WE WERE HERE</b>	BROKEN BOW	Jason Aldean	14	
9	10	<b>SAVE IT FOR A RAINY DAY</b>	BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	20	
12	11	<b>BURNING HOUSE</b>	ARISTA NASHVILLE	Cam	19	
13	12	<b>TOP OF THE WORLD</b>	MCGRAW/BIG MACHINE	Tim McGraw	13	
14	13	<b>STAY A LITTLE LONGER</b>	EMI NASHVILLE	Brothers Osborne	31	
15	14	<b>ALREADY CALLIN' YOU MINE</b>	STONE CREEK	Parmalee	39	
19	15	<b>I LOVE THIS LIFE</b>	REVIVER	LoCash	36	
16	16	<b>RUN AWAY WITH YOU</b>	BSR/NEW REVOLUTION	Big & Rich	42	
17	17	<b>I GOT THE BOY</b>	ELEKTRA NASHVILLE/WAR	Jana Kramer	36	
20	18	<b>DIE A HAPPY MAN</b>	VALORY	Thomas Rhett	6	
18	19	<b>DIBS</b>	BLACK RIVER	Kelsea Ballerini	18	
22	20	<b>WE WENT</b>	STONE CREEK	Randy Houser	22	
21	21	<b>COUNTRY NATION</b>	ARISTA NASHVILLE	Brad Paisley	9	
23	22	<b>BREAK UP IN A SMALL TOWN</b>	MCA NASHVILLE	Sam Hunt	9	
24	23	<b>BACKROAD SONG</b>	WHEELHOUSE	Granger Smith	17	
25	24	<b>21</b>	ATLANTIC/WMN	Hunter Hayes	24	
26	25	<b>(THIS AIN'T NO) DRUNK DIAL</b>	REPUBLIC NASHVILLE	A Thousand Horses	18	

# Rock

November 14  
2015  
billboard

HOT ROCK SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 3 WKS AG SG EX'S & OH'S	D. BASSETT (E. KING, D. BASSETT)	Elle King RCA	1	34
2	2	2	RENEGADES	ALEX DA KID (A. GRANT, S.N. HARRIS, N. FELDSHUH, C. HARRIS, A. LEVIN)	X Ambassadors KIDINAKORNER/INTERSCOPE	1	32
3	3	3	SHUT UP AND DANCE	T. PAGNOTTA (N. PETRICCA, E. MAIMAN, K. RAY, S. WAUGAMAN, B. BERGER, R. MCMAHON)	WALK THE MOON RCA	1	60
4	4	4	UMA THURMAN	J. SINCLAIR (YOUNG WOLF HATCHINGS, FALL OUT BOY, HASHMI, LYON, L. O'DONNELL, J. SINCLAIR, J. MARSHALL, R. MOSHER)	Fall Out Boy DCD2/ISLAND/REPUBLIC	2	42
-	37	5	DG EMPEROR'S NEW CLOTHES	J. SINCLAIR (BURIE, J. SINCLAIR, L. PRITCHARD, S. HOLLANDER, D. WILSON)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	5	2
6	5	6	STRESSED OUT	M. ELIZONDO (T. JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	5	27
9	7	7	SOMEONE NEW	A. HOZIER-BYRNE, R. KIRWAN (A. HOZIER-BYRNE, S.M. GARNETT)	Hozier RUBYWORKS/COLUMBIA	7	37
11	9	8	FIRST	D. GALLUCCI, L. STALFORS (N. WILLET, M. MAUST, D. GALLUCCI, J. PLUMMER, M. SCHWARTZ)	Cold War Kids DOWNTOWN	8	26
10	8	9	S.O.B.	R. SWIFT (N. RATELIFF)	Nathaniel Rateliff & The Night Sweats STAX/CMG	8	13
8	10	10	CECILIA AND THE SATELLITE	A. MCMAHON (A. GRAHN, A. MCMAHON, J. FLANNIGAN, A. GRAHN)	Andrew McMahon In The Wilderness CRUSH MUSIC/WANGUARD/CMG	6	42
12	11	11	LET IT GO	J. KING (J. BAY, P. BARRY)	James Bay REPUBLIC	11	20
-	6	12	IRRESISTIBLE	B. WALKER, J. SINCLAIR (FALL OUT BOY)	Fall Out Boy DCD2/ISLAND/REPUBLIC	6	23
13	13	13	VICTORIOUS	J. SINCLAIR (BURIE, C. J. BARAN, M. A. VIOLA, M. KIBBY, J. SINCLAIR, A. DELEON, R. CUOMO)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	7	5
14	12	14	2 HEADS	C. HELL (C. HELL, R. BENVENGLU)	Coleman Hell COLUMBIA	12	19
15	14	15	CUT THE CORD	E. BASS (B. SMITH, E. BASS)	Shinedown ATLANTIC	10	18
21	17	16	RIDE	R. REED (T. JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	12	25
19	16	17	THRONE	O. SYKES, J. FISH (O. SYKES, M. S. NICHOLLS, L. D. MALIA, J. FISH)	Bring Me The Horizon COLUMBIA	12	14
18	15	18	COULD HAVE BEEN ME	J. WILKINSON (A. SLACK, L. SPILLER, J. WILKINSON, R. PARKHOUSE, G. TIZZARD)	The Struts FUTURE RECORDS/FREESOLO/INTERSCOPE	15	20
16	18	19	ROOTS	ALEX DA KID (IMAGINE DRAGONS, A. GRANT)	Imagine Dragons KIDINAKORNER/INTERSCOPE	5	10
20	19	20	JEKYLL AND HYDE	FIVE FINGER DEATH PUNCH, K. CHURKO (L. MOODY, Z. BATHORY, J. HOOK, J.S. HEYDE, K. CHURKO)	Five Finger Death Punch PROSPECT PARK	12	20
HOT SHOT DEBUT		21	THANK GOD FOR GIRLS	J. SINCLAIR (R. CUOMO, A. GOOSE, C. M. BALZER, B. BALZER, B. PETTI)	Weezer WEEZER/CRUSH MUSIC	21	1
28	22	22	ANGELS FALL	B. BURNLEY (B. BURNLEY)	Breaking Benjamin HOLLYWOOD	16	18
7	30	23	LOVE ME	M. CROSEY, G. DANIEL, M. HEALY (G. DANIEL, M. HEALY, A. HANN, R. S. MACDONALD)	The 1975 DIRTY HIT/INTERSCOPE	7	3
22	21	24	SHIP TO WRECK	M. DRAVS, KID HARPOON (F. WELCH, T. HULL)	Florence + The Machine REPUBLIC	11	25
25	20	25	I AM	A. BRUNO (A. BRUNO)	AWOLNATION RED BULL	18	20
30	24	26	NEARLY FORGOT MY BROKEN HEART	B. O'BRIEN (C. CORNELL)	Chris Cornell UME	24	6
32	23	27	FIRE AND THE FLOOD	STAR GATE, BENNY BLANCO, R. HADLOCK (VANICE JOY, E. HERMANSEN, M. S. ERIKSEN, B. LEVIN)	Vance Joy F-STOP/ATLANTIC	23	5
39	35	28	THE GHOSTS OF BEVERLY DRIVE	R. COSTEY (B. GIBBARD)	Death Cab For Cutie BARSUK/ATLANTIC	28	9
46	41	29	UNSTEADY	ALEX DA KID (A. GRANT, S.N. HARRIS, N. FELDSHUH, C. HARRIS, A. LEVIN)	X Ambassadors KIDINAKORNER/INTERSCOPE	29	4
34	31	30	BLAME IT ON ME	BLACKWOOD C. (GEORGE EZRA, J. POTT)	George Ezra COLUMBIA	30	17
26	25	31	FOOTSTEPS	A. KASPER (L.P. KAKATY, D. BASSETT)	Pop Evil G&G/EONE	24	17
NEW		32	DANCING ON GLASS	J.P. GROBLER, C. ZANE (J.P. GROBLER, T. PAGNOTTA)	St. Lucia COLUMBIA	32	1
35	28	33	GRAVITY	K. CHURKO (J. SHADDIX, T. ESPERANCE, J. HORTON, K. CHURKO, M. BRINK)	Papa Roach ELEVEN SEVEN	28	15
27	26	34	DREAMS	G. KURSTIN, B. HANSEN (B. HANSEN, G. KURSTIN, A. WYATT)	Beck FONOGRAP RECORDS/CAPITOL	9	20
29	27	35	DIFFERENT COLORS	T. PAGNOTTA (N. PETRICCA, K. RAY, S. WAUGAMAN, E. MAIMAN)	WALK THE MOON RCA	26	15
36	33	36	LEAVE A TRACE	CHVRCHES (L. COOK, M. DOHERTY, L. MAYBERRY)	CHVRCHES GOODBYE/GLASSNOTE	17	12
41	38	37	R.I.P. 2 MY YOUTH	J. PILBROW, BENNY BLANCO (J. J. RUTHERFORD, Z. ABELS, M. MARGOTT, J. FREEMAN, J. PILBROW, B. LEVIN)	The Neighbourhood COLUMBIA	13	10
NEW		38	FLESH WITHOUT BLOOD	GRIMES (C. BOUCHER)	Grimes 4AD/BEGGARS GROUP	38	1
40	39	39	THE VENGEFUL ONE	K. CHURKO (DISTURBED)	Disturbed REPRISE/WARNER BROS.	17	19
43	40	40	MERCY	R. J. LANGE, MUSE (M. BELLAMY)	Muse HELIUM-3/WARNER BROS.	38	13
45	44	41	POLARIZE	M. ELIZONDO (T. JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	38	14
47	45	42	THE OTHERSIDE	B. MARLETTE (M. PROTICH, T. VALENZUA, R. WILLIAMS, B. MARLETTE)	Red Sun Rising RAZOR & TIE	42	4
44	43	43	DOUBT	R. REED (T. JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	33	18
37	32	44	SONG FOR SOMEONE	R. B. TEDDER, FLOOD (BONO, THE EDGE, A. CLAYTON, L. MULLEN, JR.)	U2 ISLAND/INTERSCOPE	30	8
-	47	45	MOUNTAIN AT MY GATES	J. FORD (FOALS)	Foals TRANSGRESSIVE/WARNER BROS.	43	3
NEW		46	THE LIGHT	NOT LISTED (NOT LISTED)	Disturbed REPRISE/WARNER BROS.	46	1
NEW		47	NIGHTLIGHT	JACKNIFE LEE (SILVERSUN PICKUPS, G. LEE)	Silversun Pickups NEW MACHINE/O PRIME	47	1
RE-ENTRY		48	THE KIDS AREN'T ALRIGHT	J. SINCLAIR (FALL OUT BOY)	Fall Out Boy DCD2/ISLAND/REPUBLIC	10	11
-	50	49	MOLECULES	J. FORD (K.W.H. JEFFERY, M.D. JEFFERY, F. THAAE)	Atlas Genius WARNER BROS.	49	2
RE-ENTRY		50	JENNY	W. HOFFMAN (J.T. HAWKINS, M. VOLLELUNGA, D. OLIVER, W. HOFFMAN, P. ESTRADA)	Nothing More ELEVEN SEVEN	31	15

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
8	1	#1 4 WKS TWENTY ONE PILOTS	FUELED BY RAMEN/AG	Blurryface	24	
1	2	COHEED AND CAMBRIA	300/AG	The Color Before The Sun	2	
HOT SHOT DEBUT	3	BORN OF OSIRIS	SUMERIAN	Soul Sphere	1	
7	4	FIVE FINGER DEATH PUNCH	PROSPECT PARK	Got Your Six	8	
9	5	ELLE KING	RCA	Love Stuff	32	
12	6	NATHANIEL RATELIFF & THE NIGHT SWEATS	STAX/CONCORD	Nathaniel Rateliff...	10	
10	7	SHINEDOWN	ATLANTIC/AG	Threat To Survival	6	
15	8	DISTURBED	REPRISE/WARNER BROS.	Immortalized	10	
RE	9	VARIOUS ARTISTS	EPIC/LEGACY	21 Classic Rock Favorites	5	
17	10	HOZIER	RUBYWORKS/COLUMBIA	Hozier	56	
NEW	11	LIKE MOTH TO FLAMES	RISE	The Dying Things We Live For	1	
22	12	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	66	
21	13	CHVRCHES	GOODBYE/GLASSNOTE	Every Open Eye	5	
50	14	GG GARY CLARK JR.	HOTWIRE/WARNER BROS.	The Story Of Sonny Boy Slim	7	
25	15	KEITH RICHARDS	MINDLESS/REPUBLIC	Crosseyed Heart	6	
26	16	BRING ME THE HORIZON	COLUMBIA	That's The Spirit	7	
24	17	BREAKING BENJAMIN	HOLLYWOOD	Dark Before Dawn	19	
28	18	FALL OUT BOY	DCD2/ISLAND	American Beauty / American Psycho	41	
18	19	DAVID GILMOUR	COLUMBIA	Rattle That Lock	6	
38	20	PS MUSE	HELIUM-3/WARNER BROS.	Drones	16	
4	21	BEACH HOUSE	ATO	Thank Your Lucky Stars	2	
34	22	ALABAMA SHAKES	ATO	Sound & Color	26	
19	23	RYAN ADAMS	PAX.AM/BLUE NOTE	1989	6	
6	24	JOSH RITTER	PYTHEAS/THIRTY TIGERS	Sermon On The Rocks	2	
29	25	FLORENCE + THE MACHINE	REPUBLIC	How Big How Blue How Beautiful	22	

ALTERNATIVE ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
NEW	1	#1 1 WK JOANNA NEWSOM	DRAG CITY	Divers	1	
6	2	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	Blurryface	24	
5	3	HALSEY	ASTRALWERKS	Badlands	9	
1	4	COHEED AND CAMBRIA	300/AG	The Color Before The Sun	2	
7	5	ELLE KING	RCA	Love Stuff	29	
10	6	NATHANIEL RATELIFF & THE NIGHT SWEATS	STAX/CONCORD	Nathaniel Rateliff...	10	
8	7	SHINEDOWN	ATLANTIC/AG	Threat To Survival	6	
13	8	DISTURBED	REPRISE/WARNER BROS.	Immortalized	10	
11	9	LANA DEL REY	POLYDOR/INTERSCOPE/IGA	Honeymoon	6	
16	10	HOZIER	RUBYWORKS/COLUMBIA	Hozier	56	
18	11	CHVRCHES	GOODBYE/GLASSNOTE	Every Open Eye	5	
21	12	BRING ME THE HORIZON	COLUMBIA	That's The Spirit	7	
20	13	BREAKING BENJAMIN	HOLLYWOOD	Dark Before Dawn	19	
22	14	FALL OUT BOY	DCD2/ISLAND	American Beauty / American Psycho	41	
RE	15	MUSE	HELIUM-3/WARNER BROS.	Drones	13	
4	16	BEACH HOUSE	SUB POP	Thank Your Lucky Stars	2	
RE	17	ALABAMA SHAKES	ATO	Sound & Color	23	
17	18	RYAN ADAMS	PAX.AM/BLUE NOTE	1989	6	
23	19	FLORENCE + THE MACHINE	REPUBLIC	How Big How Blue How Beautiful	21	
2	20	BORNS	REZIDUAL/INTERSCOPE/IGA	Dopamine	2	
RE	21	X AMBASSADORS	KIDINAKORNER/INTERSCOPE/IGA	VHS	13	
NEW	22	FUZZ	IN THE RED	II	1	
NEW	23	DAVE GAHAN & SOULSAVERS	VENUSNOTE/COLUMBIA	Angels & Ghosts	1	
24	24	CHRIS CORNELL	UME	Higher Truth	5	
25	25	MELANIE MARTINEZ	ATLANTIC/AG	Cry Baby	9	



SEAN MURPHY

## Weezer, Williams Return; Newsom No. 1

"Thank God for Girls" by Weezer (above), which may or may not be from the band's forthcoming 10th album, ties the group's best Hot Rock Songs bow, entering at No. 21. The debut matches the start of 2009's "If You're Wondering If I Want You To" and 2014's "Back to the Shack." The new track, which benefits from a surreal, cannoli-filled lyric video released Oct. 25, also debuts at No. 15 on Rock Airplay with 4.4 million audience impressions, according to Nielsen Music; No. 20 on Alternative, where it's the act's 24th entry dating to its 1994 arrival; and No. 29 on Rock Digital Songs (5,000 sold).

Joanna Newsom notches her first No. 1 on Alternative Albums as *Divers*, her fourth LP and first in five years, launches with 14,000 sold. The California native logs her best sales week, topping the debut frame of 2006's *Ys* (9,000). The new LP also debuts atop Folk Albums, marking her second leader on the list, and grants her a new best peak (No. 30) on the Billboard 200.

Fellow folk vet Lucinda Williams makes her first appearance on Rock Digital Songs as "Changed the Locks," from her self-titled 1988 album, debuts at No. 16 with 6,000 sold (up from nearly none the week before). The catalyst for the vault: a synch in Showtime's *The Affair*. Williams visits a *Billboard* song-sales chart for the first time in her nearly 40-year career. She has charted seven top 40 albums on the *Billboard* 200 and wrote *Mary Chapin Carpenter*'s 1993 country-pop hit "Passionate Kisses" (also first recorded on Williams' 1988 set).

—Kevin Rutherford

HOT ROCK SONGS: The week's most popular current rock songs, ranked by radio airplay, audience impressions as measured by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP ROCK ALBUMS: The week's most popular rock albums, ranked by sales data as compiled by Nielsen Music. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the *Billboard* 200's top 100. ALTERNATIVE ALBUMS: The week's top-selling alternative albums, ranked by sales data as compiled by Nielsen Music. See Charts Legend on [billboard.com/chart](http://billboard.com/chart) for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, LLC. All rights reserved.



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

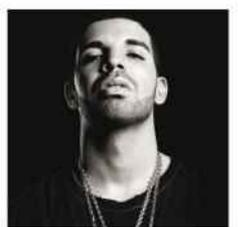
# R&B/Hip-Hop

November 14  
2015  
billboard

HOT R&B/HIP-HOP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
2	2	1	<b>#1</b> <b>SG</b> <b>HOTLINE BLING</b> NINETEENS (A. GRAHAM, P. JEFFERIES, THOMAS)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	1	13
1	1	2	<b>THE HILLS</b> <b>▲</b> MANQUILLANGELO (A. TESFAYE, A. BALSHE, E. NICKERSON, I. LANGELO)	The Weeknd XO/REPUBLIC	1	23
3	3	3	<b>679</b> PEOPLES (W.J. MAXWELL, A. COSME JR., J. POPE, B. GARCIA)	Fetty Wap Featuring Remy Boz RGF/300	3	18
4	4	4	<b>CAN'T FEEL MY FACE</b> <b>▲</b> A. PAYAMI, MAX MARTIN (A. TESFAYE, MAX MARTIN, S. KOTTECHA, P. SVENSSON, A. PAYAMI)	The Weeknd XO/REPUBLIC	1	18
5	5	5	<b>WATCH ME</b> <b>●</b> BOLO DA PRODUCER (T.B. MINGO, R.L. HAWK)	Silento BOLO/CAPITOL	2	36
7	6	6	<b>JUMPMAN</b> METRO BOOMIN (N.D. WILBURN, L. WAYNE, A. GRAHAM)	Drake & Future A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	6	6
11	8	7	<b>DG AG</b> <b>HERE</b> <b>●</b> PEOPLES, SHY BOOGS (W.J. MAXWELL, B. GARCIA, E.J. TIMMONS)	Alessia Cara EPDEF/AM	7	3
6	7	8	<b>DOWNTOWN</b> Macklemore & Ryan Lewis Feat. Eric Nally, Melle Mel, Kool Moe Dee & Grandmaster Caz R. LEWIS (B. HAGER, RYAN LEWIS, E. SNALLY, KARRI J. RAWLINGS), DUTTON, F. FLOREY-BARNES, HAGER, RYAN LEWIS, MACKLEMORE/MARNER BROS.	6	10	
8	9	9	<b>HIT THE QUAN</b> BUCK NASTY (R.M. COLBERT, JR., C.M. WILLIAMS)	iLoveMemphis PALM TREE/RUSH HOUR/RECORDS	7	13
9	10	10	<b>TRAP QUEEN</b> <b>▲</b> T. FADD (W.J. MAXWELL, T. FADD)	Fetty Wap RGF/300	2	42
10	11	11	<b>MY WAY</b> NICK E BEATS (W.J. MAXWELL, A. COSME JR., D. EAGLES)	Fetty Wap Featuring Remy Boz RGF/300	5	19
12	12	12	<b>WHERE YA AT</b> METRO BOOMIN (N.D. WILBURN, L. WAYNE, A. GRAHAM)	Future Featuring Drake A-1/FREEBANDZ/EPIC	11	15
16	13	13	<b>ANTIDOTE</b> WONDARL, ESTEROUND (WEBSTER, E. OSUWUNDE, IVAN MIERLO, BRENNICE, D. GUY, L. MICHELS, N. MOYSHON, J. STEINWISS)	Travis Scott GRAND HUSTLE/EPIC	13	9
17	17	14	<b>WHITE IVERSON</b> POST MALONE (A. POST, T.M. ROBERTS)	Post Malone REPUBLIC	14	11
14	15	15	<b>AGAIN</b> PEOPLES, SHY BOOGS (W.J. MAXWELL, B. GARCIA, E.J. TIMMONS)	Fetty Wap RGF/300	12	12
15	14	16	<b>BACK TO BACK</b> DAXZ, N. SHEBIB, DRAKE (A. GRAHAM, J. CARTER, N. J. SHEBIB)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	8	13
13	16	17	<b>ALL EYES ON YOU</b> A. DELICATA, MR. MORRIS (R. WILLIAMS, D. T. MARALE, M. BROWN, A. DELICATA, D. MORRIS, K. COSSOM, ...)	Meek Mill Feat. Chris Brown & Nicki Minaj MAYBACH/ATLANTIC	8	19
26	23	18	<b>DON'T</b> DOPE BOI (B. TILLER, J. B. STEWART, T. HOLLINS, JR., M. CAREY, J. DUPRI, B. M. COX, J. AUSTIN)	Bryson Tiller TRAPSOU/RC/A	18	14
22	19	19	<b>COME GET HER</b> MIKE WILL, MADE-IT-A+ (A. I. S. BROWN, K. J. BROWN, M. L. WILLIAMS, A. HOGAN)	Rae Sremmurd EARDRUM/INTERSCOPE	19	29
28	21	20	<b>BACK UP</b> IROCKSAVS (D. M. TRIMBLE, K. A. ADAMS, S. M. ANDERSON, C. GOSBERRY)	Del Loaf Featuring Big Sean IBGM/COLUMBIA	20	13
18	18	21	<b>BIG RINGS</b> METRO BOOMIN (A. GRAHAM, N. D. WILBURN, L. WAYNE)	Drake & Future A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	16	6
19	20	22	<b>LIQUOR</b> A. STITH, THE AQUARIUS (C. M. BROWN, A. STITH, O. SAMPSON)	Chris Brown RCA	19	18
27	27	23	<b>BLASE</b> D. RUDNICK (T. GRIFFIN, JR., N. D. WILBURN, A. I. S. BROWN, K. J. BROWN, G. HILL)	Ty Dolla \$ign Featuring Future & Rae Sremmurd ATLANTIC	23	10
24	25	24	<b>RIGHT HAND</b> VINYL, FRANK DUKE (A. GRAHAM, A. HERNANDEZ, A. FEENYK, GUNESBERK, T. BRYANT)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	19	12
21	22	25	<b>COMFORTABLE</b> BIG FRUIT (K. T. CAMPBELL, L. CLOPTON, D. JACKSON, T. BALOGUN)	K Camp 4.27/FTE/INTERSCOPE	19	16
38	33	26	<b>SAV IT</b> POP, IORO (D. PETERSON, A. WAINSEL, A. WHITFIELD, D. HALL, N. GILBERT, G. CHAMBERS)	Tory Lanez MAD LOVE/INTERSCOPE	26	4
25	28	27	<b>THE FIX</b> D. MUSTAR, J. ADAMS (C. HAYNES, JR., D. MCFARLANE, M. ADAMS, C. BLANCHARD, B. L. K. ROLLINS, O. BROWN, J. GAYE, D. RITZ)	Nelly Featuring Jeremih RECORDS	25	11
23	24	28	<b>DIAMONDS DANCING</b> METRO BOOMIN (A. GRAHAM, N. D. WILBURN, L. WAYNE, A. RITTER, A. FEENEY)	Drake & Future A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	18	6
20	26	29	<b>RGF ISLAND</b> YUNG LAN (W.J. MAXWELL, M. S. MODI)	Fetty Wap RGF/300	19	6
29	29	30	<b>DIGITAL DASH</b> METRO BOOMIN, J. LUELLEN (A. GRAHAM, N. D. WILBURN, L. WAYNE, J. L. LUELLEN)	Drake & Future A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	22	6
33	31	31	<b>NOTHING BUT TROUBLE (INSTAGRAM MODELS)</b> COOK CLASSICS, C. PUTH (C. PUTH, D. CARTER)	Lil Wayne & Charlie Puth BIG BEAT/ATLANTIC	31	15
37	36	32	<b>SAVE DAT MONEY</b> MONEY ALWAYZ (D. BURD, M. WASHINGTON, D. D. LAMAR, W. J. MAXWELL)	Lil Dicky Feat. Fetty Wap & Rich Homie Quan CMSN/ADA	25	6
30	30	33	<b>SCHOLARSHIPS</b> METRO BOOMIN (A. GRAHAM, N. D. WILBURN, L. WAYNE)	Drake & Future A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	25	6
-	48	34	<b>EXCHANGE</b> THE MEKANIKS (B. TILLER, M. HERNANDEZ, M. JOHNSON, J. HALL)	Bryson Tiller TRAPSOU/RC/A	34	2
36	37	35	<b>JUGG</b> S. SINGLETARY (W.J. MAXWELL, A. COSME JR., S. SINGLETARY)	Fetty Wap Featuring Remy Boz RGF/300	32	5
31	32	36	<b>100</b> CARDO ON THE BEAT, J. LILIANO (T. LYONS, S. BENTON, C. JONES, A. GRAHAM, J. E. JULIAN, JR., R. JARROLD, P. RYSON)	The Game Featuring Drake FIFTH ADMENDMENT/BLOOD MONEY/EONE	25	15
41	39	37	<b>R.I.C.O.</b> VINYL, Z. CUBEATZ (R. R. WILLIAMS, A. GRAHAM, A. HERNANDEZ, K. GOMRINGER)	Meek Mill Featuring Drake MAYBACH/ATLANTIC	14	18
47	42	38	<b>PLAY NO GAMES</b> KEY WINE, L. JENNY (S. M. ANDERSON, M. WELBY, L. J. JOHNSON, M. BROWN, J. GRIFFIN, J. G. GRIFFIN, A. HALL, I. L. HLEY)	Big Sean Feat. Chris Brown & Ty Dolla \$ign G.O.O.D./DEF JAM	28	10
32	35	39	<b>I'M THE PLUG</b> METRO BOOMIN, J. LUELLEN (A. GRAHAM, N. D. WILBURN, J. L. LUELLEN)	Drake & Future A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	27	6
34	34	40	<b>LIVE FROM THE GUTTER</b> METRO BOOMIN, J. LUELLEN (A. GRAHAM, N. D. WILBURN, L. WAYNE, M. SAMUELS)	Drake & Future A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	27	6
46	44	41	<b>I'M UP</b> THE STEROTYPES (D. GARDNER, C. TOLER, K. ASKEW, K. KHARBOUCH, B. COLLINS, N. BALDING, M. L. KRAGEN)	Omarion Featuring Kid Ink & French Montana ART CLUB/MAYBACH/ATLANTIC	41	4
35	38	42	<b>CHANGE LOCATIONS</b> METRO BOOMIN, NOEL (A. GRAHAM, N. D. WILBURN, NOEL)	Drake & Future A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	30	6
43	43	43	<b>TELL YOUR FRIENDS</b> THE POPE, WEST, THE WEEKND, ILLANGELO (A. TESFAYE, K. O. WEST, C. POPE, ILLANGELO, C. MARSHALL, R. HOLMES)	The Weeknd XO/REPUBLIC	19	9
40	40	44	<b>JERSEY</b> METRO BOOMIN, J. LUELLEN (N. D. WILBURN, L. WAYNE, J. L. LUELLEN)	Future A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	33	6
42	45	45	<b>ACQUAINTED</b> BEN BILLYN, ILLANGELO, QUEEN VILLE, DANNY BOYSTYLES, THE WEEKND (A. TESFAYE, QUEEN VILLE, LANGELO, B. DIEHL, D. SCHRIEFL)	The Weeknd XO/REPUBLIC	22	9
-	46	46	<b>ME, MYSELF &amp; I</b> M. KEENAN, C. ANDERSSON (G. GILLUM, M. KEENAN, C. ANDERSSON, B. REXHA)	G-Eazy x Bebe Rexha G-EAZY/RVG/BPG/RCA	46	2
39	41	47	<b>PLASTIC BAG</b> NEW PRODUCER (A. GRAHAM, N. D. WILBURN, S. SEATON)	Drake & Future A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	29	6
49	47	48	<b>HEY THERE</b> IROCKSAVS (D. M. TRIMBLE, N. D. WILBURN, K. A. ADAMS, J. VAUGHN, C. J. KNIGHT, H. G. MILLS)	DeJ Loaf Featuring Future IBGM/COLUMBIA	47	3
<b>HOT SHOT DEBUT</b>		<b>49</b>	<b>GOLD SLUGS</b> LEE ON THE BEATS (D. KHALED (K. M. KHALED, C. BROWN, A. ALSINA, JR., W. J. MAXWELL, A. C. LYONS)	DJ Khaled Feat. Chris Brown, August Alsina & Fetty Wap WE THE BEST/RED ASSOCIATED LABELS	49	1
<b>RE-ENTRY</b>		<b>50</b>	<b>THOUGHT IT WAS A DROUGHT</b> METRO BOOMIN, A. RITTER (N. D. WILBURN, L. WAYNE, A. RITTER)	Future A-1/FREEBANDZ/EPIC	42	8

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
3	1	<b>#1</b> <b>4 WKS</b> <b>THE WEEKND</b> <b>●</b> XO/REPUBLIC	Beauty Behind The Madness	9		
<b>HOT SHOT DEBUT</b>	<b>2</b>	<b>DJ KHALED</b> WE THE BEST/RED ASSOCIATED LABELS	I Changed A Lot	1		
2	3	<b>THE GAME</b> FIFTH ADMENDMENT/BLOOD MONEY/EONE	The Documentary 2.5	2		
5	4	<b>THE GAME</b> FIFTH ADMENDMENT/BLOOD MONEY/EONE	The Documentary 2	3		
7	5	<b>FETTY WAP</b> RGF/300/AG	Fetty Wap	5		
4	6	<b>JANET</b> RHYTHM NATION/BMG	Unbreakable	4		
8	7	<b>DRAKE &amp; FUTURE</b> A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	What A Time To Be Alive	6		
1	8	<b>MACHINE GUN KELLY</b> EST19XX/BAD BOY/INTERSCOPE/IGA	General Admission	2		
9	9	<b>GG</b> <b>BRYSON TILLER</b> TRAPSOU/RC/A	TRAPSOU	5		
10	10	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA	To Pimp A Butterfly	33		
12	11	<b>FUTURE</b> A-1/FREEBANDZ/EPIC	DS2	15		
13	12	<b>DRAKE</b> <b>▲</b> YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	38		
15	13	<b>DR. DRE</b> <b>●</b> AFTERMATH/INTERSCOPE/IGA	Compton	12		
11	14	<b>TAMAR BRAXTON</b> STREAMLINE/EPIC	Calling All Lovers	4		
20	15	<b>J. COLE</b> <b>●</b> DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	47		
23	16	<b>PS</b> <b>TYRESE</b> VOLTRON RECORDZ	Black Rose	16		
18	17	<b>MAC MILLER</b> WARNER BROS.	GO:OD AM	6		
21	18	<b>TRAVIS SCOTT</b> GRAND HUSTLE/EPIC	Rodeo	8		
26	19	<b>LEON BRIDGES</b> LISASAWYER63/COLUMBIA	Coming Home	19		
30	20	<b>JILL SCOTT</b> BLUES BABE/ATLANTIC/AG	Woman	14		
29	21	<b>SOUNDTRACK</b> 20TH CENTURY FOX/COLUMBIA	Empire: Original Soundtrack From Season 1	34		
6	22	<b>JOE BUDDEN</b> EONE	All Love Lost	2		
22	23	<b>SCARFACE</b> LET'S TALK/BROTHER MOB/BMG	Deeply Rooted	8		
17	24	<b>LIL DICKY</b> CMSN	Professional Rapper	13		
25	25	<b>SOUNDTRACK</b> SHADY/INTERSCOPE/IGA	Southpaw	14		

RAP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
<b>NEW</b>	<b>1</b>	<b>#1</b> <b>1 WK</b> <b>DJ KHALED</b> WE THE BEST/RED ASSOCIATED LABELS	I Changed A Lot	1		
2	2	<b>THE GAME</b> FIFTH ADMENDMENT/BLOOD MONEY/EONE	The Documentary 2.5	2		
3	3	<b>THE GAME</b> FIFTH ADMENDMENT/BLOOD MONEY/EONE	The Documentary 2	3		
6	4	<b>FETTY WAP</b> RGF/300/AG	Fetty Wap	5		
7	5	<b>DRAKE &amp; FUTURE</b> A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	What A Time To Be Alive	6		
1	6	<b>MACHINE GUN KELLY</b> EST19XX/BAD BOY/INTERSCOPE/IGA	General Admission	2		
4	7	<b>ORIGINAL BROADWAY CAST RECORDING</b> HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	5		
8	8	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA	To Pimp A Butterfly	33		
9	9	<b>FUTURE</b> A-1/FREEBANDZ/EPIC	DS2	15		
10	10	<b>DRAKE</b> <b>▲</b> YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	38		
12	11	<b>DR. DRE</b> <b>●</b> AFTERMATH/INTERSCOPE/IGA	Compton	12		
16	12	<b>J. COLE</b> <b>●</b> DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	47		
<b>NEW</b>	<b>13</b>	<b>BIZZLE</b> GOD OVER MONEY	Surrender	1		
14	14	<b>MAC MILLER</b> WARNER BROS.	GO:OD AM	6		
<b>NEW</b>	<b>15</b>	<b>COLT FORD</b> AVERAGE JOES	Answer To No One: The Colt Ford Classics	1		
17	16	<b>TRAVIS SCOTT</b> GRAND HUSTLE/EPIC	Rodeo	8		
5	17	<b>JOE BUDDEN</b> EONE	All Love Lost	2		
18	18	<b>SCARFACE</b> LET'S TALK/BROTHER MOB/BMG	Deeply Rooted	8		
13	19	<b>LIL DICKY</b> CMSN	Professional Rapper	13		
20	20	<b>SOUNDTRACK</b> SHADY/INTERSCOPE/IGA	Southpaw	13		
<b>NEW</b>	<b>21</b>	<b>WAX</b> SCRUBLIFE/EMPIRE RECORDINGS	Livin' Foul	1		
25	22	<b>ANDY MINEO</b> REACH	Uncomfortable	6		
11	23	<b>A\$AP ROCKY</b> A\$AP WORLDWIDE/POLO GROUNDS/RCA	AT.LONG.LAST.A\$AP	23		
24	24	<b>BIG GRAMS</b> REPUBLIC/EPIC	Big Grams (EP)	5		
22	25	<b>BIG SEAN</b> G.O.O.D./DEF JAM	Dark Sky Paradise	34		



## Drake Earns 13th No. 1 With 'Hotline'

"Hotline Bling" by Drake (above) steps 2-1 on Hot R&B/Hip-Hop Songs, earning the rapper his 13th chart-topping hit. The crowning rise is due, in part, to a 58 percent increase in streams (to 20.6 million domestic clicks in the week ending Oct. 29, according to Nielsen Music). The gain follows the wide release of its music video after a one-week exclusive window with Apple Music. Drake becomes one of only nine artists to score as many No. 1s on the chart. Tied for the most are Aretha Franklin and Stevie Wonder, who each have 20 leaders.

On Rap Albums, DJ Khaled bows at No. 1 with *I Changed A Lot*, selling 19,000 copies. The set also scores a No. 2 start on Top R&B/Hip-Hop Albums, his ninth consecutive top 10 album. (Remarkably, a No. 1 still eludes Khaled on the tally, though all nine of his entries have reached the top five, with four hitting No. 2). The new album's arrival spurs climbs on Hot R&B Songs for the set's "Gold Slugs," featuring Chris Brown, August Alsina and Fetty Wap (up 15-12), and "You Mine," featuring Trey Songz, Future and Jeremih (17-15), both in their second week on the chart.

Rising R&B singer Bryson Tiller debuts at No. 20 on Hot R&B Songs with "Sorry Not Sorry," marking his third concurrently charting track. "Sorry" joins Tiller's first and second career entries, which both reach new peaks: "Don't" rises 5-4, and "Exchange" is up 11-8. Meanwhile, his debut set, *Trapsoul*, takes Greatest Gainer honors on Top R&B/Hip-Hop Albums (up 22 percent to 8,000 copies sold), holding at No. 9.

—Amaya Mendizabal

HOT LATIN SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	<b>#1 5 WKS</b> GINZA	SKYMETV (A.OSORIO BALVIN,R.RAMIREZ SUAREZ,D.CANO RIOS,S.VILLADA HOYOS,C.A.PATINO GOMEZ)	J Balvin CAPITOL LATIN/UMLE	1	15
	2	2	EL PERDON		Nicky Jam & Enrique Iglesias CODISCOS/LA INDUSTRIA/SONY MUSIC LATIN	1	39
	3	4	PROPUESTA INDECENTE		Romeo Santos SONY MUSIC LATIN	1	119
	4	3	SUNSET		Farruko Featuring Shaggy & Nicky Jam CAPITOL LATIN/UMLE	3	14
	6	6	BORRO CASSETTE		Maluma SONY MUSIC LATIN	5	15
	5	5	LA GOZADERA		Gente de Zona Featuring Marc Anthony MAGNUS/SONY MUSIC LATIN	2	27
	7	7	TE METISTE		Ariel Camacho y Los Plebes del Rancho DEL	2	36
	8	8	PIENSALO		Banda Sinaloense MS de Sergio Lizarraga REMEX	6	18
	10	10	CUAL ADIOS		Banda Clave Nueva de Max Peraza TALENT MUSIC GROUP/FONOVISA/UMLE	7	24
	9	9	HILITO		Romeo Santos SONY MUSIC LATIN	4	46
	11	11	DESPUES DE TI QUIEN		La Adictiva Banda San Jose de Mesillas ANVAL/SONY MUSIC LATIN	11	13
	13	12	PONGAMONOS DE ACUERDO		Julion Alvarez y Su Norteno Banda FONOVISA/UMLE	12	9
	15	13	EL VAIVEN		Daddy Yankee EL CARTEL/CAPITOL LATIN/UMLE	13	5
	16	16	TE BUSCO		Cosculluela / Nicky Jam ROTTWEILAS	14	6
	14	14	SE VA MURIENDO MI ALMA		La Septima Banda HYPHY/ALIANZA/FONOVISA/UMLE	14	11
	12	15	AUNQUE AHORA ESTES CON EL		Calibre 50 DISA/UMLE	9	20
	17	17	NO VALORASTE		Roberto Tapia FONOVISA/UMLE	16	12
	18	19	CHOCA		Plan B PINA/SONY MUSIC LATIN	18	10
	22	21	NADA MAS POR ESO		Luis Coronel EMPIRE PRODUCTIONS/DEL	19	7
	19	22	LA MORDIDITA		Ricky Martin Featuring Yotuel SONY MUSIC LATIN	6	24
	26	20	EL MISMO SOL		Alvaro Soler Featuring Jennifer Lopez THE MONSTERS & STRANGERS/TREBELLA,ZUCKOWSKI/UNIVERSAL MUSIC LATIN/UMLE	20	5
	31	26	POR QUE ME ILUSIONASTE?		Remmy Valenzuela TONS REKORZ/FONOVISA/UMLE	22	5
	30	25	QUE SE SIENTA EL DESEO		Wisin Featuring Ricky Martin SONY MUSIC LATIN	23	5
	28	23	NO QUERIA ENGANARTE		Victor Manuelle KIYAVI/SONY MUSIC LATIN	23	11
	23	24	CONFESION		La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE	16	23
	20	28	BADDEST GIRL IN TOWN		Pitbull Featuring Mohombi & Wisin MR. 305/SONY MUSIC LATIN	12	18
	-	44	<b>SG</b> HABLEMOS		Ariel Camacho y Los Plebes del Rancho DEL	27	2
	24	31	AHORA QUE TE VAS		Christian Daniel CDI/SOMMA	17	14
	25	27	UN BESO		Baby Rasta & Gringo GANDA/SONY MUSIC LATIN	25	9
	36	35	ECOS DE AMOR		Jesse & Joy WARNER LATINA	30	6
	34	36	QUIERO OLVIDAR		J Alvarez TOP OF THE WORLD	30	10
	-	45	<b>AG</b> ENCANTADORA		Yandel SONY MUSIC LATIN	32	2
	29	32	TE ACUERDAS DE TU AMIGA		Adriel Favela GERENCIA360	27	11
	33	34	PARA QUE AMARTE		La Maquinaria Nortena AZTECA/FONOVISA/UMLE	26	11
	40	41	Y QUE HA SIDO DE TI?		Chuy Lizarraga y Su Banda Tierra Sinaloense DISA/UMLE	35	4
	48	40	NOCHE DE PASION		Frank Reyes VENEMUSIC/UMLE	34	9
	37	38	SI LO HACEMOS BIEN		Wisin MELODIAS DE ORO/SONY MUSIC LATIN	12	15
	35	33	A QUE NO ME DEJAS		Alejandro Sanz Featuring Alejandro Fernandez UNIVERSAL MUSIC LATIN/UMLE	32	8
	38	37	RECUERDAME		Pablo Alboran WARNER LATINA	37	4
HOT SHOT DEBUT	-	48	<b>MAJOR QUE YO 3</b>		Luny Tunes, Daddy Yankee, Wisin, Don Omar, Yandel MACHETE/UMLE	40	1
	39	50	<b>DG</b> BAILAME		Alex Sensation Featuring Yandel & Shaggy EONE	39	6
NEW	44	46	LA GRIPA		Calibre 50 ANDALUZ/SONY MUSIC LATIN	43	1
	32	39	Y POR LO PRONTO		Alfredo Olivas SAHUARO/SONY MUSIC LATIN	39	7
	42	29	MUCHACHITA LINDA		Juan Luis Guerra 440 CAPITOL LATIN/UMLE	23	19
	50	49	YO NO CREO EN LOS HOMBRES		Diana Reyes DR PROMOTIONS	29	4
	-	47	EL REY DE CORAZONES		Ariel Camacho y Los Plebes del Rancho DEL	47	3
RE-ENTRY	46	42	ME GUSTAS ME GUSTAS		Regulo Caro DEL	44	4
	46	42	PICKY		Joey Montana CAPITOL LATIN/UMLE	32	11
	46	42	SE ME VE LO MEXICANO		La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE	42	4

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
	1	<b>#1 1 WK</b> FARRUKO	CARBON FIBER/SONY MUSIC LATIN	Visionary	1	
NEW	2	VARIOUS ARTISTS	Radio Exitos: El Disco del Año 2015		1	
	3	<b>GG</b> JUAN GABRIEL	FONOVISA/UMLE	Los Duo	38	
NEW	4	MARCO ANTONIO SOLIS	Por Amor A Morelia Michoacan: En Vivo		1	
NEW	5	ANDREA BOCELLI	Cinema: Edición En Espanol		1	
NEW	6	CHRISTIAN DANIEL	Renacer		1	
	7	BANDA SINALOENSE MS DE SERGIO LIZARRAGA	En Vivo		9	
	8	JUAN GABRIEL	Mis Numero 1... 40 Aniversario		65	
	9	GLORIA TREVI	El Amor		10	
	10	<b>PS</b> JULION ALVAREZ Y SU NORTEÑO BANDA	El Aterrado		32	
NEW	11	LOS ANGELES AZULES	Como Te Voy A Olvidar: Edición de Super Lujol		1	
	12	PITBULL	FAMOUS ARTIST/MR. 305/SONY MUSIC LATIN	Dale	15	
	13	ROMEO SANTOS	Formula: Vol. 2		88	
	14	VICENTE FERNANDEZ	Muriendo de Amor		3	
RE	15	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	Ojos En Blanco		36	
	16	IL VOLO	Grande Amore		5	
	17	MARCO ANTONIO SOLIS	15 Inolvidables		51	
	18	GERARDO ORTIZ	Hoy Mas Fuerte		24	
	19	TRE	En Vivo		9	
	20	JULIO IGLESIAS	Mexico		5	
	21	ARIEL CAMACHO Y LOS PLEBES DEL RANCHO	El Karma		43	
	22	VARIOUS ARTISTS	Las Bandas Romanticas de America 2015		41	
	23	JOAN SEBASTIAN	Lo Esencial de Joan Sebastian: Sentimental		23	
	24	JULION ALVAREZ Y SU NORTEÑO BANDA	Lecciones Para El Corazon		13	
	25	CALIBRE 50	Lo Mejor de		39	

LATIN DIGITAL SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
	1	<b>#1 30 WKS</b> EL PERDON		Nicky Jam & Enrique Iglesias CODISCOS/LA INDUSTRIA/SONY MUSIC LATIN	40	
	2	GINZA		J Balvin CAPITOL LATIN/UMLE	15	
	3	BAILANDO		Enrique Iglesias Feat. Descemer Bueno & Gente de Zona REPUBLIC/UMLE	85	
	4	LA GOZADERA		Gente de Zona Feat. Marc Anthony MAGNUS/SONY MUSIC LATIN	27	
NEW	5	MAJOR QUE YO 3		Luny Tunes, Daddy Yankee, Wisin, Don Omar, Yandel MACHETE/UMLE	1	
	6	DANZA KUDURO		Don Omar & Lucenzo YANIS/ORFANATO/MACHETE/UMLE	272	
	7	VIVIR MI VIDA		Marc Anthony SONY MUSIC LATIN	132	
	8	SUNSET		Farruko Feat. Shaggy & Nicky Jam SONY MUSIC LATIN	14	
	9	HIPS DON'T LIE		Shakira Feat. Wyclef Jean EPIC	304	
	10	BORRO CASSETTE		Maluma SONY MUSIC LATIN	16	
	11	VAIVEN		Daddy Yankee EL CARTEL	6	
	12	AY VAMOS		J Balvin CAPITOL LATIN/UMLE	67	
	13	TRAVESURAS		Nicky Jam LA INDUSTRIA/CODISCOS	75	
	14	LA MORDIDITA		Ricky Martin Feat. Yotuel SONY MUSIC LATIN	22	
	15	TE METISTE		Ariel Camacho y Los Plebes del Rancho DEL	36	
	16	DESPUES DE TI QUIEN		La Adictiva Banda San Jose de Mesillas ANVAL/SONY MUSIC LATIN	10	
	17	HEROE		Enrique Iglesias INTERSCOPE/UNIVERSAL MUSIC LATIN/UMLE	304	
RE	18	BAILAME		Alex Sensation Feat. Yandel & Shaggy EONE	2	
	19	TE BUSCO		Cosculluela / Nicky Jam ROTTWEILAS	10	
	20	WAKA WAKA (THIS TIME FOR AFRICA)		Shakira Feat. Freshlyground EPIC/SONY MUSIC LATIN	286	
NEW	21	PISTEARE		Banda Los Recoditos EL RECODO/FONOVISA/UMLE	1	
	22	HABLEMOS		Ariel Camacho y Los Plebes del Rancho ARIEL CAMACHO	3	
	23	EL MISMO SOL		Alvaro Soler Feat. Jennifer Lopez TRIEBEL & ZUCKOWSKI/AIRFORCE/UNIVERSAL MUSIC LATIN/UMLE	10	
	24	EL TAXI		Pitbull Feat. Sensato & Osmani Garcia FAMOUS ARTIST/MR. 305/SONY MUSIC LATIN	32	
	25	SUAVEMENTE		Elvis Crespo SONY DISCOS/SONY MUSIC LATIN	288	



## Luny Tunes' Star-Studded Return

A decade after the **Luny Tunes**-produced reggaeton smash "Mayor Que Yo" arrived on Hot Latin Songs (and spent 37 weeks in the top 10, peaking at No. 3), the Dominican production team returns with "Mayor Que Yo 3." The new track bows at No. 40 and boasts the all-star team of **Daddy Yankee, Wisin, Don Omar and Yandel**, mirroring the A-list crew of the 2005 track (which featured **Baby Ranks, Daddy Yankee, Tony T, Wisin, Yandel and Hector**). The new cut also starts at No. 5 on Latin Digital Songs (3,000 copies sold in the week ending Oct. 29, according to Nielsen Music).

The original "Mayor Que Yo" spent 46 weeks on Hot Latin Songs and notched the longest climb to the top three (it reached No. 3 in its 36th frame).

A follow-up song, "Mayor Que Yo Pt. 2" by Wisin & Yandel, appeared on the duo's 2005 set, *Pa' l Mundo*. The full-length spent four weeks at No. 1 on Top Latin Albums, but the track did not chart.

Elsewhere, **Farruko** enters Top Latin Albums at No. 1 with *Visionary* (3,000 sold). The entry marks the Puerto Rican singer-rapper's second chart-topper following 2014's *Farruko Presents los Menores*. The arrival comes a week after lead single "Sunset" (featuring **Shaggy and Nicky Jam**) topped Latin Airplay, becoming Farruko's first solo No. 1 on the chart. It dips 1-2 on the Nov. 14 tally.

—Amaya Mendizabal

HOT LATIN SONGS: The week's most popular current Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread radio airplay in the week ending Oct. 26, 2015, or in the week ending Oct. 26, 2014, or in the week ending Oct. 26, 2013, or in the week ending Oct. 26, 2012, or in the week ending Oct. 26, 2011, or in the week ending Oct. 26, 2010, or in the week ending Oct. 26, 2009, or in the week ending Oct. 26, 2008, or in the week ending Oct. 26, 2007, or in the week ending Oct. 26, 2006, or in the week ending Oct. 26, 2005, or in the week ending Oct. 26, 2004, or in the week ending Oct. 26, 2003, or in the week ending Oct. 26, 2002, or in the week ending Oct. 26, 2001, or in the week ending Oct. 26, 2000, or in the week ending Oct. 26, 1999, or in the week ending Oct. 26, 1998, or in the week ending Oct. 26, 1997, or in the week ending Oct. 26, 1996, or in the week ending Oct. 26, 1995, or in the week ending Oct. 26, 1994, or in the week ending Oct. 26, 1993, or in the week ending Oct. 26, 1992, or in the week ending Oct. 26, 1991, or in the week ending Oct. 26, 1990, or in the week ending Oct. 26, 1989, or in the week ending Oct. 26, 1988, or in the week ending Oct. 26, 1987, or in the week ending Oct. 26, 1986, or in the week ending Oct. 26, 1985, or in the week ending Oct. 26, 1984, or in the week ending Oct. 26, 1983, or in the week ending Oct. 26, 1982, or in the week ending Oct. 26, 1981, or in the week ending Oct. 26, 1980, or in the week ending Oct. 26, 1979, or in the week ending Oct. 26, 1978, or in the week ending Oct. 26, 1977, or in the week ending Oct. 26, 1976, or in the week ending Oct. 26, 1975, or in the week ending Oct. 26, 1974, or in the week ending Oct. 26, 1973, or in the week ending Oct. 26, 1972, or in the week ending Oct. 26, 1971, or in the week ending Oct. 26, 1970, or in the week ending Oct. 26, 1969, or in the week ending Oct. 26, 1968, or in the week ending Oct. 26, 1967, or in the week ending Oct. 26, 1966, or in the week ending Oct. 26, 1965, or in the week ending Oct. 26, 1964, or in the week ending Oct. 26, 1963, or in the week ending Oct. 26, 1962, or in the week ending Oct. 26, 1961, or in the week ending Oct. 26, 1960, or in the week ending Oct. 26, 1959, or in the week ending Oct. 26, 1958, or in the week ending Oct. 26, 1957, or in the week ending Oct. 26, 1956, or in the week ending Oct. 26, 1955, or in the week ending Oct. 26, 1954, or in the week ending Oct. 26, 1953, or in the week ending Oct. 26, 1952, or in the week ending Oct. 26, 1951, or in the week ending Oct. 26, 1950, or in the week ending Oct. 26, 1949, or in the week ending Oct. 26, 1948, or in the week ending Oct. 26, 1947, or in the week ending Oct. 26, 1946, or in the week ending Oct. 26, 1945, or in the week ending Oct. 26, 1944, or in the week ending Oct. 26, 1943, or in the week ending Oct. 26, 1942, or in the week ending Oct. 26, 1941, or in the week ending Oct. 26, 1940, or in the week ending Oct. 26, 1939, or in the week ending Oct. 26, 1938, or in the week ending Oct. 26, 1937, or in the week ending Oct. 26, 1936, or in the week ending Oct. 26, 1935, or in the week ending Oct. 26, 1934, or in the week ending Oct. 26, 1933, or in the week ending Oct. 26, 1932, or in the week ending Oct. 26, 1931, or in the week ending Oct. 26, 1930, or in the week ending Oct. 26, 1929, or in the week ending Oct. 26, 1928, or in the week ending Oct. 26, 1927, or in the week ending Oct. 26, 1926, or in the week ending Oct. 26, 1925, or in the week ending Oct. 26, 1924, or in the week ending Oct. 26, 1923, or in the week ending Oct. 26, 1922, or in the week ending Oct. 26, 1921, or in the week ending Oct. 26, 1920, or in the week ending Oct. 26, 1919, or in the week ending Oct. 26, 1918, or in the week ending Oct. 26, 1917, or in the week ending Oct. 26, 1916, or in the week ending Oct. 26, 1915, or in the week ending Oct. 26, 1914, or in the week ending Oct. 26, 1913, or in the week ending Oct. 26, 1912, or in the week ending Oct. 26, 1911, or in the week ending Oct. 26, 1910, or in the week ending Oct. 26, 1909, or in the week ending Oct. 26, 1908, or in the week ending Oct. 26, 1907, or in the week ending Oct. 26, 1906, or in the week ending Oct. 26, 1905, or in the week ending Oct. 26, 1904, or in the week ending Oct. 26, 1903, or in the week ending Oct. 26, 1902, or in the week ending Oct. 26, 1901, or in the week ending Oct. 26, 1900, or in the week ending Oct. 26, 1899, or in the week ending Oct. 26, 1898, or in the week ending Oct. 26, 1897, or in the week ending Oct. 26, 1896, or in the week ending Oct. 26, 1895, or in the week ending Oct. 26, 1894, or in the week ending Oct. 26, 1893, or in the week ending Oct. 26, 1892, or in the week ending Oct. 26, 1891, or in the week ending Oct. 26, 1890, or in the week ending Oct. 26, 1889, or in the week ending Oct. 26, 1888, or in the week ending Oct. 26, 1887, or in the week ending Oct. 26, 1886, or in the week ending Oct. 26, 1885, or in the week ending Oct. 26, 1884, or in the week ending Oct. 26, 1883, or in the week ending Oct. 26, 1882, or in the week ending Oct. 26, 1881, or in the week ending Oct. 26, 1880, or in the week ending Oct. 26, 1879, or in the week ending Oct. 26, 1878, or in the week ending Oct. 26, 1877, or in the week ending Oct. 26, 1876, or in the week ending Oct. 26, 1875, or in the week ending Oct. 26, 1874, or in the week ending Oct. 26, 1873, or in the week ending Oct. 26, 1872, or in the week ending Oct. 26, 1871, or in the week ending Oct. 26, 1870, or in the week ending Oct. 26, 1869, or in the week ending Oct. 26, 1868, or in the week ending Oct. 26, 1867, or in the week ending Oct. 26, 1866, or in the week ending Oct. 26, 1865, or in the week ending Oct. 26, 1864, or in the week ending Oct. 26, 1863, or in the week ending Oct. 26, 1862, or in the week ending Oct. 26, 1861, or in the week ending Oct. 26, 1860, or in the week ending Oct. 26, 1859, or in the week ending Oct. 26, 1858, or in the week ending Oct. 26, 1857, or in the week ending Oct. 26, 1856, or in the week ending Oct. 26, 1855, or in the week ending Oct. 26, 1854, or in the week ending Oct. 26, 1853, or in the week ending Oct. 26, 1852, or in the week ending Oct. 26, 1851, or in the week ending Oct. 26, 1850, or in the week ending Oct. 26, 1849, or in the week ending Oct. 26, 1848, or in the week ending Oct. 26, 1847, or in the week ending Oct. 26, 1846, or in the week ending Oct. 26, 1845, or in the week ending Oct. 26, 1844, or in the week ending Oct. 26, 1843, or in the week ending Oct. 26, 1842, or in the week ending Oct. 26, 1841, or in the week ending Oct. 26, 1840, or in the week ending Oct. 26, 1839, or in the week ending Oct. 26, 1838, or in the week ending Oct. 26, 1837, or in the week ending Oct. 26, 1836, or in the week ending Oct. 26, 1835, or in the week ending Oct. 26, 1834, or in the week ending Oct. 26, 1833, or in the week ending Oct. 26, 1832, or in the week ending Oct. 26, 1831, or in the week ending Oct. 26, 1830, or in the week ending Oct. 26, 1829, or in the week ending Oct. 26, 1828, or in the week ending Oct. 26, 1827, or in the week ending Oct. 26, 1826, or in the week ending Oct. 26, 1825, or in the week ending Oct. 26, 1824, or in the week ending Oct. 26, 1823, or in the week ending Oct. 26, 1822, or in the week ending Oct. 26, 1821, or in the week ending Oct. 26, 1820, or in the week ending Oct. 26, 1819, or in the week ending Oct. 26, 1818, or in the week ending Oct. 26, 1817, or in the week ending Oct. 26, 1816, or in the week ending Oct. 26, 1815, or in the week ending Oct. 26, 1814, or in the week ending Oct. 26, 1813, or in the week ending Oct. 26, 1812, or in the week ending Oct. 26, 1811, or in the week ending Oct. 26, 1810, or in the week ending Oct. 26, 1809, or in the week ending Oct. 26, 1808, or in the week ending Oct. 26, 1807, or in the week ending Oct. 26, 1806, or in the week ending Oct. 26, 1805, or in the week ending Oct. 26, 1804, or in the week ending Oct. 26, 1803, or in the week ending Oct. 26, 1802, or in the week ending Oct. 26, 1801, or in the week ending Oct. 26, 1800, or in the week ending Oct. 26, 1799, or in the week ending Oct. 26, 1798, or in the week ending Oct. 26, 1797, or in the week ending Oct. 26, 1796, or in the week ending Oct. 26, 1795, or in the week ending Oct. 26, 1794, or in the week ending Oct. 26, 1793, or in the week ending Oct. 26, 1792, or in the week ending Oct. 26, 1791, or in the week ending Oct. 26, 1790, or in the week ending Oct. 26, 1789, or in the week ending Oct. 26, 1788, or in the week ending Oct. 26, 1787, or in the week ending Oct. 26

# Christian/Gospel

November 14  
2015  
billboard

HOT CHRISTIAN SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART	
1	1	1	<b>#1</b> 56 WKS		<b>OCEANS (WHERE FEET MAY FAIL)</b> M.G. CHISLETT (M. CROCKER, J. HOUSTON, S. LIGHELM)	1	111
2	2	2			<b>FIRST</b> P. MABURY, J. INGRAM (L. DAIGLE, P. MABURY, J. INGRAM, M. L. C. FIELDS, H. BENTLEY)	2	23
3	3	3			<b>FLAWLESS</b> B. GLOVER, D. GARCIA (B. MILLARD, M. SCHEUCHZER, N. COCHRAN, R. SHAFFER, B. GRAIL, S. JOLDS, D. A. GARCIA, B. GLOVER)	2	30
9	4	4			<b>GOOD GOOD FATHER</b> R. COPPERMAN (J. P. M. BARRETT, T. BROWN)	4	5
12	10	5			<b>JUST BE HELD</b> M. A. MILLER (M. HALL, B. HERMS, M. WEST)	5	18
11	9	6			<b>THE RIVER</b> C. WEDGEWORTH (J. FELIZ, C. WEDGEWORTH, J. SILVERBERG)	6	9
5	6	7			<b>FEEL IT</b> D. GARCIA, T. TOBYMAC (T. MCKEEHAN, D. A. GARCIA, R. BARLOWE)	5	17
7	8	8			<b>SAME POWER</b> S. MOSLEY (J. CAMP, J. INGRAM)	7	19
13	11	9			<b>MY STORY</b> J. REDMON (M. WEAVER, J. INGRAM)	9	17
4	5	10			<b>BROTHER</b> E. CASH, D. TOZER, NEEDTOBREATHE (N. RINEHART, W. RINEHART, G. DEGRAW)	1	46
15	12	11			<b>LIFT YOUR HEAD WEARY SINNER (CHAINS)</b> C. PASHALL, E. CASH, D. CROWDER (E. CASH, D. CROWDER, S. PHILPOTT)	11	20
14	13	12			<b>AIR I BREATHE</b> S. MOSLEY (M. KEARNEY, S. MOSLEY)	12	20
17	14	13			<b>THERE IS POWER</b> L. L. BREWSTER, C. WEDGEWORTH (L. L. BREWSTER, M. L. C. FIELDS)	13	24
16	15	14			<b>PRODIGAL</b> S. MOSLEY (D. FRYE, B. MCDONALD, S. MOSLEY)	14	21
24	17	15			<b>GRACE WINS</b> P. KIPLEY (M. WEST)	15	12
22	19	16			<b>YOU ARE LOVED</b> C. BROWN (C. CLEVELAND, K. WILLIAMS, J. ZEGAN, J. SOJKA)	16	7
21	18	17			<b>DELIVERER</b> P. MOAK (M. MAHER, N. RINEHART, W. RINEHART)	17	17
26	21	18			<b>BE ONE</b> B. HERMS (N. GRANT, B. MIZELL, S. MIZELL, E. WEISBAND)	18	6
25	22	19			<b>GLOW IN THE DARK</b> B. GLOVER (J. GRAY, B. GLOVER)	19	18
20	20	20			<b>EXHALE</b> M. BRONLEWE (T. A. LEE, M. ARMSTRONG, J. SILVERBERG)	12	25
32	26	21			<b>LIVE ON FOREVER</b> J. MOHLOWSKI (J. HAVENS, M. FUQUA, J. MOHLOWSKI, D. OSTEBO, J. INGRAM)	21	8
45	27	22			<b>GREATER IS HE</b> S. MOSLEY (B. CALLAHAN, C. BROWN, J. INGRAM)	22	10
23	23	23			<b>YOU WILL NEVER RUN</b> G. GILKESON, B. SHIVE (REND COLLECTIVE)	19	19
37	31	24			<b>GUILTY</b> S. MOSLEY (J. OTERO, P. STEWART)	24	5
49	32	25			<b>IT'S NOT OVER YET</b> TEDD T. (L. SMALLBONE, J. SMALLBONE, B. GLOVER, T. JORNHOM, K. RICTOR)	25	5

HOT GOSPEL SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART	
1	1	1	<b>#1</b> 9 WKS		<b>WANNA BE HAPPY?</b> K. FRANKLIN, S. MARTIN (K. FRANKLIN, A. GREEN)	1	9
2	2	2			<b>WORTH</b> A. BROWN, J. SAVAGE (A. BROWN)	1	27
3	3	3			<b>INTENTIONAL</b> T. GREENE, N. NAVAJAR (T. GREENE)	1	26
4	4	4			<b>#2 WAR</b> C. JENKINS, R. EAST (C. JENKINS)	2	52
5	5	5			<b>WORTH FIGHTING FOR</b> A. W. LINDSEY (B. C. WILSON, A. LINES)	3	39
6	6	6			<b>YES YOU CAN</b> A. W. LINDSEY (C. DIXSON, M. L. SAPP)	3	38
8	7	7			<b>I LUH GOD</b> W. CAMPBELL, L. DANIELS (W. CAMPBELL, E. M. ATKINS-CAMPBELL, L. A. DANIELS)	1	31
11	9	8			<b>I'M GOOD</b> R. JERKINS (R. JERKINS, J. AUSTIN, T. BOWMAN, JR., M. WINANS, JR., L. WARE, A. ROSS)	8	18
9	8	9			<b>GOTTA HAVE YOU</b> W. CAMPBELL, P. MORTON (P. MORTON, J. MCREYNOLDS, W. CAMPBELL)	8	31
12	13	10			<b>YOU LOVE ME (BEST OF MY LOVE)</b> R. ROBINSON (M. WHITE, A. MCKAY)	10	9
13	10	11			<b>SEND THE RAIN</b> W. D. MCDOWELL, C. BOGAN III (W. D. MCDOWELL, W. MCMILLAN)	10	25
14	12	12			<b>I'M YOURS</b> K. BOWIE, C. CARTER (C. J. JOBBS)	12	9
RE-ENTRY		13			<b>I'LL BE THE ONE</b> M. BOONE, C. CARTER (K. A. DOCK, C. MOORE)	13	2
15	11	14			<b>JESUS SAVES</b> V. MITCHELL (T. COBBS)	3	25
19	17	15			<b>LIKE NO OTHER</b> D. WEATHERSPOON (B. CAGE)	15	4
23	15	16			<b>THANK YOU JESUS (THAT'S WHAT HE'S DONE)</b> A. A. WARD (M. BUTLER, R. SEARIGHT)	15	13
22	21	17			<b>RESTORE ME AGAIN</b> D. HADDON, M. HODGE (D. HADDON, D. BLUMFIELD)	17	11
25	19	18			<b>THE ANTHEM</b> D. J. KIMBROUGH, J. DULANEY (H. SEELEY, J. HUNT, L. WEBBER)	18	6
20	16	19			<b>PLACE CALLED VICTORY</b> D. KIPPING (D. KIPPING, D. BROWN, JR.)	16	9
18	14	20			<b>EVERYTHING'S COMING UP JESUS!</b> M. WHITFIELD (C. JONES, L. SLOAN, A. HAMBRICK, M. SPENCE)	13	23
17	18	21			<b>OVERFLOW</b> V. MITCHELL (W. A. REAGAN)	11	19
24	20	22			<b>KING OH KING</b> K. SHELTON (K. SHELTON, M. BROWN, CLARK, K. RINGGOLD)	20	8
-	22	23			<b>YOU ARE AWESOME (AWESOME GOD)</b> T. SNEED (M. MCDOWELL, T. SNEED)	22	10
16	23	24			<b>DESTINY</b> E. BROWN (T. E. ATKINS-CAMPBELL, R. SMITH, E. BROWN)	15	15
-	24	25			<b>PRESSURE</b> J. MCREYNOLDS (J. MCREYNOLDS)	9	8

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
HOT SHOT DEBUT	1	<b>#1</b> 1 WK	<b>CHRIS TOMLIN</b> Adore: Christmas Songs Of Worship	1		
4	2	<b>VARIOUS ARTISTS</b>	WOW Hits 2016	5		
3	3	<b>CHRIS TOMLIN</b>	Love Ran Red	53		
6	4	<b>LAUREN DAIGLE</b>	How Can It Be	30		
7	5	<b>TOBYMAC</b>	This Is Not A Test	12		
NEW	6	<b>JIMMY FORTUNE</b>	Hits & Hymns	1		
1	7	<b>HILLSONG</b>	Open Heaven / River Wild	4		
NEW	8	<b>BIZZLE</b>	Surrender	1		
NEW	9	<b>SHANE &amp; SHANE</b>	Psalms II	1		
5	10	<b>CASTING CROWNS</b>	Thrive	89		
NEW	11	<b>JON FOREMAN</b>	The Wonderlands: Dawn (EP)	1		
2	12	<b>STRYPHER</b>	Fallen	2		
9	13	<b>MERCYME</b>	Welcome To The New	82		
NEW	14	<b>JOHN MARK MCMILLAN</b>	Live At The Knight	1		
14	15	<b>AMANDA COOK</b>	Brave New World	5		
29	16	<b>GG</b> FOR KING & COUNTRY	RUN WILD. LIVE FREE. LOVE STRONG.	59		
13	17	<b>MERCYME</b>	MercyMe, It's Christmas!	3		
33	18	<b>MATT REDMAN</b>	Unbroken Praise: At Abbey Road Studios	13		
16	19	<b>ANDY MINEO</b>	Uncomfortable	6		
26	20	<b>BIG DADDY WEAVE</b>	Beautiful Offerings	6		
18	21	<b>BETHEL MUSIC</b>	We Will Not Be Shaken	41		
11	22	<b>DANNY GOKEY</b>	Christmas Is Here	2		
8	23	<b>THIRD DAY</b>	Lead Us Back: Songs Of Worship	35		
21	24	<b>MATTHEW WEST</b>	Live Forever	22		
23	25	<b>VARIOUS ARTISTS</b>	WOW Hits 2015	57		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
1	1	<b>#1</b> 6 WKS	<b>TASHA COBBS</b> One Place Live	10		
NEW	2	<b>TROY SNEED</b>	Awesome God	1		
3	3	<b>ANTHONY BROWN &amp; GROUP THERAPY</b>	Everyday Jesus	15		
2	4	<b>JONATHAN MCREYNOLDS</b>	Life Music: Stage Two	6		
4	5	<b>VARIOUS ARTISTS</b>	Maranatha! Music: Top 15 Gospel Praise Hits	2		
NEW	6	<b>DR. ALYN E. WALLER PRESENTS ENON TABERNACLE</b>	The Experience	1		
5	7	<b>VARIOUS ARTISTS</b>	WOW Gospel 2015	39		
7	8	<b>JOHN P. KEE</b>	Level Next	5		
8	9	<b>TAMELA MANN</b>	Best Days	144		
NEW	10	<b>ROYCE LOVETT</b>	Write It On The Wall (EP)	1		
9	11	<b>MARVIN SAPP</b>	You Shall Live	22		
11	12	<b>THE WILLIAMS BROTHERS/LEE WILLIAMS</b>	My Brother's Keeper III	2		
10	13	<b>KAREN CLARK-SHEARD</b>	Destined To Win	15		
22	14	<b>GG</b> CHARLES JENKINS & FELLOWSHIP CHICAGO	Amy Given Sunday	33		
14	15	<b>ISRAEL &amp; NEW BREED</b>	Covered: Alive In Asia	14		
RE	16	<b>CANDY LAFLORA</b>	Hope	3		
19	17	<b>THE WILLIAMS BROTHERS</b>	Gospel Praise	2		
17	18	<b>KIM BURRELL</b>	A Different Place	8		
12	19	<b>ERICA CAMPBELL</b>	Help 2.0	31		
16	20	<b>TASHA COBBS</b>	Grace (EP)	142		
RE	21	<b>PASTOR TIM ROGERS</b>	Churchin' With Pastor Tim Rogers	2		
20	22	<b>CASEY J</b>	The Truth	28		
RE	23	<b>TIFF JOY</b>	TIFF JOY	3		
15	24	<b>SENSERE</b>	Kingdom Therapy	6		
6	25	<b>PATRICK RIDDICK &amp; D'VYNE WORSHIP</b>	Ready	2		



## Big Daddy Weave's Big Move

Christian rock band **Big Daddy Weave** lands in the top 10 on Hot Christian Songs with "My Story" (11-9). The lead track from the group's seventh studio album *Beautiful Offerings* is the act's 14th top 10, moving it into a tie for sixth place for the most top 10s in the chart's 12-year history, after  **Casting Crowns** and **Chris Tomlin** (22 each), **MercyMe** (21), **Jeremy Camp** (19) and **TobyMac** (16). *Beautiful Offerings* rebounds 26-20 on Top Christian Albums after debuting Oct. 10 at No. 4.

"We just celebrated our 17th anniversary as a band," frontman **Mike Weaver** tells *Billboard*. "We're so thankful for the listeners and our friends at Christian radio graciously supporting us through the years. We feel blessed. We pray our songs continue to encourage people in their journey."

On Hot Gospel Songs, **Anita Wilson** notches her first top 10 as "You Love Me (Best of My Love)," her fourth entry on the survey, marches 13-10. She previously reached No. 14 in 2013 with "Jesus Will." Her current uptempo pop hit samples **The Emotions'** 1977 five-week *Billboard* Hot 100 No. 1 "Best of My Love." In Wilson's "Best," which bullets at its No. 14 high on Gospel Airplay (up by 15 percent in plays, according to Nielsen Music), "Anita's passion, love and respect of classic R&B shine through," says Motown Gospel vice president/GM **Larry Blackwell**. —Jim Asker

# Dance/Electronic

November 14  
2015  
billboard

HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1</b> <b>LEAN ON</b> DJ SNAKE, DIPOLO, P. MECKSEPER (K.M. ORSTED, W.S.E. GRIGAHCHINE, T.W. PENTZ, P. MECKSEPER)	Major Lazer & DJ Snake Featuring MO MAD DECENT	1	35
2	2	2	<b>HOW DEEP IS YOUR LOVE</b>	Calvin Harris & Disciples FLY EYE/COLUMBIA	2	15
3	3	3	<b>WHERE ARE U NOW</b>	Skrillex & Diplo With Justin Bieber MAD DECENT/OWSLA/ATLANTIC	1	36
8	8	4	<b>ROSES</b>	The Chainsmokers Featuring ROZES DISRUPTOR/COLUMBIA	4	20
4	4	5	<b>HEY MAMA</b>	David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack WHAT A MUSIC/PARLOPHONE/ATLANTIC	1	49
7	6	6	<b>HOLD MY HAND</b>	Jess Glynne ATLANTIC	6	31
6	7	7	<b>YOU KNOW YOU LIKE IT</b>	DJ Snake & AlunaGeorge INTERSCOPE	2	46
5	5	8	<b>POWERFUL</b>	Major Lazer Feat. Ellie Goulding & Tarrus Riley MAD DECENT/INTERSCOPE	5	22
12	13	9	<b>SUGAR</b>	Robin Schulz Featuring Francesco Yates TONSPIEL/ATLANTIC	9	14
11	12	10	<b>MAGNETS</b>	Disclosure Featuring Lorde METHOD/PNR/CAPITOL	8	6
17	14	11	<b>DESSERT</b>	Dawin CASABLANCA/REPUBLIC	11	22
9	9	12	<b>OMEN</b>	Disclosure Featuring Sam Smith METHOD/PNR/CAPITOL	5	14
		<b>HOT SHOT DEBUT</b>	<b>WORKING FOR IT</b>	ZHU x Skrillex x THEY MIND OF A GENIUS/COLUMBIA	13	1
10	11	14	<b>SOMETHING BETTER</b>	Audien Featuring Lady Antebellum ASTRALWERKS/CAPITOL	10	16
16	16	15	<b>AIN'T NOBODY (LOVES ME BETTER)</b>	Felix Jaehn Feat. Jasmine Thompson AGENTUR/CASABLANCA/REPUBLIC	10	25
13	15	16	<b>BEAUTIFUL NOW</b>	Zedd Featuring Jon Bellion INTERSCOPE	5	25
14	17	17	<b>WAITING FOR LOVE</b>	Avicii PRMD/ISLAND/REPUBLIC	7	24
21	22	18	<b>OCEAN DRIVE</b>	Duke Dumont BLASE BOYS CLUB/TURBO/ASTRALWERKS/CAPITOL	18	12
15	18	19	<b>BROKEN ARROWS</b>	Avicii PRMD/ISLAND/REPUBLIC	10	5
28	26	20	<b>BE RIGHT THERE</b>	Diplo & Sleepy Tom MAD DECENT	20	9
-	10	21	<b>MIDDLE</b>	DJ Snake Featuring Bipolar Sunshine DJ SNAKE/INTERSCOPE	10	2
19	20	22	<b>HERE FOR YOU</b>	Kygo Featuring Ella Henderson ULTRA/RCA	12	8
18	19	23	<b>EASY LOVE</b>	Sigala MINISTRY OF SOUND	16	9
20	21	24	<b>SHOW ME LOVE</b>	Sam Feldt Featuring Kimberly Anne SPINNIN'/POLYDOR/4TH & BROADWAY/ISLAND/REPUBLIC	13	22
		<b>NEW</b>	<b>FLESH WITHOUT BLOOD</b>	Grimes 4AD/BEGGARS GROUP	25	1
24	24	26	<b>COMING OVER</b>	Dillon Francis & Kygo Feat. James Hersey MAD DECENT/COLUMBIA	16	11
27	23	27	<b>NEVER FORGET YOU</b>	Zara Larsson & MNEK RECORD COMPANY TEN/EPIC	23	5
22	25	28	<b>FOR A BETTER DAY</b>	Avicii PRMD/ISLAND/REPUBLIC	17	9
		<b>NEW</b>	<b>NEW YORK CITY</b>	The Chainsmokers DISRUPTOR/COLUMBIA	29	1
33	28	30	<b>SYNERGY</b>	Sted-E, Hybrid Heights & Crystal Waters 418	28	4
34	31	31	<b>UNTIL YOU WERE GONE</b>	The Chainsmokers & Tritonal Feat. Emily Warren DISRUPTOR/COLUMBIA	27	6
35	29	32	<b>YOU HAVE TO BELIEVE</b>	Dave Aude Feat. Olivia Newton-John & Chloe Lattanzi AUDACIOUS	29	4
43	33	33	<b>AUTOMATIC</b>	ZHU x AlunaGeorge MIND OF A GENIUS/COLUMBIA	24	6
32	32	34	<b>OLD THING BACK</b>	Matoma & The Notorious B.I.G. Feat. Ja Rule & Ralph Tresvant BAD BOY/BIG BEAT/ATLANTIC	25	13
39	37	35	<b>DISARM YOU</b>	Kaskade Feat. Ilsey ARKADE/WARNER BROS.	15	14
31	34	36	<b>BURIAL</b>	Yogi, Skrillex, Pusha T, Moody Good & Trollphase OWSLA	23	17
47	35	37	<b>HIGH OFF MY LOVE</b>	Paris Hilton CASH MONEY/REPUBLIC	35	3
26	30	38	<b>SUMMERTHING!</b>	Afrojack Featuring Mike Taylor WALL/PM:AM/DEF JAM	8	19
-	39	39	<b>INSOMNIA 2.0</b>	Faithless CHESKY/RCA	39	2
45	36	40	<b>SO F**KIN' ROMANTIC</b>	Matthew Koma RCA	29	9
30	27	41	<b>THE OTHER BOYS</b>	NERVO Feat. Kylie Minogue, Jake Shears & Nile Rodgers ULTRA	27	4
42	40	42	<b>BAILAME</b>	Alex Sensation Featuring Yandel & Shaggy EONE	40	4
-	50	43	<b>TAKE YOU OVER</b>	Bleona ITHEBLEONAIRE	43	2
36	38	44	<b>NOCTURNAL</b>	Disclosure Featuring The Weeknd METHOD/PNR/CAPITOL	16	5
49	41	45	<b>DEVIL</b>	Cash Cash Feat. Busta Rhymes, B.o.B & Neon Hitch BIG BEAT/ATLANTIC/RRP	28	12
		<b>NEW</b>	<b>SPEECHLESS</b>	Candyland Featuring RCB SEEKING BLUE	46	1
		<b>NEW</b>	<b>THE TROUBLE WITH US</b>	Marcus Marr & Chet Faker DOWNTOWN	47	1
		<b>NEW</b>	<b>LA JUNGLA</b>	Ralphie Rosario Featuring Julissa Veloz CARRILLO	48	1
-	46	49	<b>FORGET TO BREATHE</b>	Joe Bermudez Feat. Natasha Anderson 617	46	2
		<b>NEW</b>	<b>TURN THE MUSIC LOUDER (RUMBLE)</b>	KDA Feat. Tinie Tempah & Katy B MINISTRY OF SOUND	50	1

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
2	1	<b>#1</b> <b>MAJOR LAZER</b> MAD DECENT	Peace Is The Mission	22		
1	2	<b>DISCLOSURE</b> METHOD/PNR/CAPITOL	Caracal	5		
	<b>NEW</b>	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA	Bouquet (EP)	1		
	<b>NEW</b>	<b>ARMIN VAN BUUREN</b> ARMIN/ARMADA	Embrace	1		
8	5	<b>ALINA BARAZ &amp; GALIMATIAS</b> ULTRA	Urban Flora (EP)	24		
10	6	<b>ODESZA</b> FOREIGN FAMILY COLLECTIVE/COUNTER	In Return	61		
6	7	<b>AVICII</b> PRMD/ISLAND	Stories	4		
4	8	<b>KASKADE</b> ARKADE/WARNER BROS.	Automatic	5		
	<b>NEW</b>	<b>PEGBOARD NERDS</b> MONSTERCAT	Pink Cloud (EP)	1		
24	10	<b>CALVIN HARRIS</b> FLY EYE/COLUMBIA	Motion	51		
13	11	<b>CAPITAL KINGS</b> GOTEE/PLG	II	4		
	<b>NEW</b>	<b>FAT FREDDY'S DROP</b> THE DROP	Bays	1		
12	13	<b>SKRILLEX &amp; DIPOLO</b>	Skrillex And Diplo Present Jack U	36		
	<b>NEW</b>	<b>BARELY ALIVE</b> DISCIPLÉ	We Are Barely Alive	1		
11	15	<b>ST GERMAIN</b> PARLOPHONE/PRIMARY SOCIETY/NONESUCH/WARNER BROS.	St Germain	3		
	<b>RE</b>	<b>FKA TWIGS</b> YOUNG TURKS	LP1	60		
25	17	<b>COLTON DIXON</b> 19/SPARROW/CAPITOL CMG	The Calm Before The Storm	7		
14	18	<b>ZEDD</b> INTERSCOPE/IGA	True Colors	24		
17	19	<b>PEACHES</b> I U SHE	Rub	4		
19	20	<b>JAMIE XX</b> YOUNG TURKS	In Colour	22		
	<b>NEW</b>	<b>RUPAUL</b> RUCCO	Slay Belles	1		
22	22	<b>SYLVAN ESSO</b> PARTISAN	Sylvan Esso	77		
23	23	<b>PURITY RING</b> 4AD	Another Eternity	35		
18	24	<b>!!! (CHK CHK CHK)</b> WARP	As If	2		
	<b>NEW</b>	<b>BRILLZ</b> MAD DECENT	Geekin (EP)	1		

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
1	1	<b>#1</b> <b>WHAT DO YOU MEAN?</b> SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	9		
2	2	<b>HOW DEEP IS YOUR LOVE</b>	Calvin Harris & Disciples	15		
4	3	<b>WILDEST DREAMS</b>	Taylor Swift	8		
3	4	<b>SOMETHING BETTER</b>	Audien Feat. Lady Antebellum	16		
5	5	<b>OCEAN DRIVE</b>	Duke Dumont	10		
6	6	<b>THE HILLS</b>	The Weeknd	8		
9	7	<b>LEAN ON</b>	Major Lazer & DJ Snake Feat. MO	29		
8	8	<b>HOLD MY HAND</b>	Jess Glynne	18		
11	9	<b>DISARM YOU</b>	Kaskade Feat. Ilsey	12		
15	10	<b>ON MY MIND</b>	Ellie Goulding	4		
12	11	<b>STITCHES</b>	Shawn Mendes	7		
13	12	<b>CRASH 2.0</b>	Adventure Club vs Dallask	8		
10	13	<b>PEANUT BUTTER JELLY</b>	Galantis	14		
20	14	<b>ROSES</b>	The Chainsmokers Feat. ROZES	5		
18	15	<b>HOTLINE BLING</b>	Drake	5		
14	16	<b>SUGAR</b>	Robin Schulz Feat. Francesco Yates	9		
	<b>HOT SHOT DEBUT</b>	<b>SORRY</b> SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	1		
7	18	<b>LOCKED AWAY</b>	R. City Feat. Adam Levine	12		
21	19	<b>BE RIGHT THERE</b>	Diplo & Sleepy Tom	5		
27	20	<b>GG LAY IT ALL ON ME</b>	Rudimental Feat. Ed Sheeran	2		
16	21	<b>AUTOMATIC</b>	ZHU x AlunaGeorge	4		
22	22	<b>EASY LOVE</b>	Sigala	6		
	<b>NEW</b>	<b>L'AMOUR TOUJOURS</b>	Dzeko & Torres Feat. Delaney Jane	1		
19	24	<b>CAN'T FEEL MY FACE</b>	The Weeknd	19		
25	25	<b>GHOSTS</b>	Feenixpawl Feat. Melissa Ramsay	6		



FRANK APOLLONIO

## The Chainsmokers Smell Success

The Chainsmokers (above) lead seven debuts on Top Dance/Electronic Albums with their first entry, *Bouquet* (No. 3). The EP starts with 1,000 sold, according to Nielsen Music. Four of its five tracks already have hit Hot Dance/Electronic Songs, including three currently on the list. "Roses" (featuring **ROZES**) rises 8-4, earning top Digital and Streaming Gainer honors with 21,000 downloads sold (up 50 percent) and 2.6 million U.S. streams (up 27 percent). The Chainsmokers also bow at No. 29 with "New York City" and bullet at No. 31 with "Until You Were Gone" (with **Tritonal** and featuring **Emily Warren**).

Just behind the DJ duo at No. 4 on Top Dance/Electronic Albums is **Armin van Buuren's** new *Embrace* (1,000). While a step off the first-week performance of his previous studio album, *Intense* (No. 2; 6,000; May 18, 2013), *Embrace* marks the Dutch trance king's 25th charted title, the most of all acts since the list's June 2001 launch.

Shifting to Dance Club Songs, **Sted-E, Hybrid Heights and Crystal Waters** waltz to the top with "Synergy" (2-1). Although the first leader for the DJ twosome, it's the ninth for Waters, who first crowned the chart 24 years ago with "Gypsy Woman (She's Homeless)." She tells *Billboard*: "It always feels good to be No. 1. I love this song, love the lyrics. It's all about how everything always comes together just when you thought it never would." Remixes from **StoneBridge, Robbie Rivera and Bojan** helped send "Synergy" to the summit. —Gordon Murray

HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, streaming activity data by online music sources tracked by Nielsen Music, and reports from a national sample of clubs. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP DANCE/ELECTRONIC ALBUMS: The week's most popular current dance/electronic albums, ranked by sales data as compiled by Nielsen Music. Albums are defined as current if they are less than 18 months old or older than 18 months old and are currently being promoted. DANCE/MIX SHOW AIRPLAY: The week's most popular current dance/mix show songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, and reports from a national sample of clubs. 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DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>#1</b> <b>SYNERGY</b> 418	Sted-E, Hybrid Heights & Crystal Waters	9
3	2	<b>YOU HAVE TO BELIEVE</b> AUDACIOUS	Dave Audé Feat. Olivia Newton-John & Chloe Lattanzi	8
5	3	<b>HIGH OFF MY LOVE</b> CASH MONEY/REPUBLIC	Paris Hilton	7
4	4	<b>WHAT DO YOU MEAN?</b> SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	8
7	5	<b>INSOMNIA 2.0</b> CHESKY/RCA	Faithless	5
6	6	<b>TRUST YOU</b> EMBLEM/ATLANTIC	Rob Thomas	8
14	7	<b>GG</b> <b>OCEAN DRIVE</b> BLASE BOYS CLUB/TURBO/ASTRALWERKS/CAPITOL	Duke Dumont	4
12	8	<b>TAKE YOU OVER</b> ITHEBLEONAIRE	Bleona	7
1	9	<b>THE OTHER BOYS</b> ULTRA	NERVO Feat. Kylie Minogue, Jake Shears & Nile Rodgers	9
9	10	<b>SO F**KIN' ROMANTIC</b> RCA	Matthew Koma	7
22	11	<b>LEVELS</b> SAFEHOUSE/ISLAND/REPUBLIC	Nick Jonas	3
15	12	<b>THUNDER</b> DEF JAM	Leona Lewis	6
19	13	<b>LA JUNGLA</b> CARRILLO	Ralphie Rosario Feat. Julissa Veloz	5
10	14	<b>FORGET TO BREATHE</b> 617	Joe Bermudez Feat. Natasha Anderson	8
11	15	<b>LOVE IS FREE</b> KONICHIWA/CHERRYTREE/INTERSCOPE	Robyn & La Bagatelle Magique Feat. Maluca	13
13	16	<b>UNCONDITIONAL</b> BLUFIRE/PEACE BISQUIT	Ultra Nate	12
16	17	<b>OXO</b> OLIVIA SOMERLYN	Olivia Somerlyn	14
24	18	<b>HEAVEN (BEAUTIFUL LIFE)</b> S-CURVE	Punch Inc.	5
23	19	<b>27 CLUB</b> CHERRYTREE/INTERSCOPE	Ivy Levan	6
18	20	<b>WAS THAT ALL IT WAS</b> DIRTY DISCO	Dirty Disco Feat. Debby Holiday	11
25	21	<b>RUN ON LOVE</b> RADIKAL	Lucas Nord Feat. Tove Lo	4
27	22	<b>BOOMERANG</b> SAFFRON	Emin Feat. Nile Rodgers	4
28	23	<b>TAKE ME HIGHER</b> FROM BEYOND TOMORROW	Nytrix	4
21	24	<b>ANDALE</b> CHA CHA HEELS	Altar & Jeanie Tracy	7
17	25	<b>HOW DEEP IS YOUR LOVE</b> FLY EYE/COLUMBIA	Calvin Harris & Disciples	13
35	26	<b>AUTOMATIC</b> MIND OF A GENIUS/COLUMBIA	ZHU x AlunaGeorge	3
31	27	<b>BOYS JUST WANNA HAVE FUN</b> THBREAKA	Team Heart Break	4
41	28	<b>SPIN SPIN SUGAR</b> CASA ROSSA	Scotty Boy Feat. Sue Cho	2
8	29	<b>FEEL THE VIBE</b> YELLOW/SLAAG	Bob Sinclair Feat. Dawn Tallman	11
38	30	<b>60'CLOCK IN THE MORNING</b> SEIZE THE DAY	Assia Ahiatt Feat. Chris Cox	3
33	31	<b>FLIP IT</b> VIRGIN/CAPITOL	Charlotte Devaney Feat. Snoop Dogg	6
26	32	<b>THE FEELING</b> CARRILLO	Nadia Gattas	8
39	33	<b>A HIGHER HIGH</b> BLAKK SUITE	Nathalie Archangel	3
30	34	<b>MY HOME</b> HAMMER	Twisted Dee & Spyglass Edmund Feat. Amuka	10
32	35	<b>GOODBYE</b> FEDER/TIME/WARNER BROS.	Feder Feat. Lyse	6
43	36	<b>CARRY ON</b> DARE TO CARE/CHERRYTREE/INTERSCOPE	Coeur de Pirate	2
<b>HOT SHOT DEBUT</b>	37	<b>CONFIDENT</b> SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD	Demi Lovato	1
50	38	<b>HIGHER PLACE</b> MOTOWN	Dimitri Vegas & Like Mike Feat. Ne-Yo	2
34	39	<b>OMEN</b> METHOD/PMR/CAPITOL	Disclosure Feat. Sam Smith	12
36	40	<b>THE PARTY (THIS IS HOW WE DO IT)</b> SPINNIN'/POLYDOR/DEF JAM	Joe Stone Feat. Montell Jordan	13
46	41	<b>POWERFUL</b> MAD DECENT/INTERSCOPE	Major Lazer Feat. Ellie Goulding & Tarrus Riley	2
40	42	<b>YOU GAVE ME LOVE</b> GLOBAL GROOVE	Badar Feat. Duncan Morley	3
49	43	<b>LOVE FALLS OVER ME</b> DEF JAM	Tamia	2
20	44	<b>LOVE 3X</b> HOLLYWOOD	ZZ Ward	13
42	45	<b>CAN'T FEEL MY FACE</b> XO/REPUBLIC	The Weeknd	14
47	46	<b>RETURN TO PASSION</b> ME JANE	Jane Badler	2
<b>NEW</b>	47	<b>LOVE MYSELF</b> REPUBLIC	Hailee Steinfeld	1
29	48	<b>TEACHER</b> ISLAND/REPUBLIC	Nick Jonas	13
<b>NEW</b>	49	<b>NEVER LEAVE</b> SPINNIN'	DVBBS	1
<b>NEW</b>	50	<b>DOWNTOWN</b> MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis	1

# BOXSCORE

November 14  
2015  
billboard

**LEGEND**

- Bullets indicate titles with greatest weekly gains.
- Album Charts
- Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
- ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
- △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multiplatinum level.
- Digital Songs Charts
- RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
- ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numeral noted with Platinum symbol indicates song's multiplatinum level.

**Awards**

- PS (PaceSetter for largest % album sales gain)
- GG (Greatest Gainer for largest volume gain)
- DG (Digital Sales Gainer)
- AG (Airplay Gainer)
- SG (Streaming Gainer)

Publishing song index available on [Billboard.com/biz](http://Billboard.com/biz).

Visit [Billboard.com/biz](http://Billboard.com/biz) for complete rules and explanations.

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	<b>\$8,482,056</b> (\$7467.475) \$193.10/\$34.08	<b>U2</b> PALAU SANT JORDI, BARCELONA OCT. 5-6, 9-10	71,295 FOUR SELLOUTS	LIVE NATION GLOBAL TOURING, LIVE NATION SPAIN
2	<b>\$4,760,263</b> (\$4,173.180) \$193.92/\$34.22	<b>U2</b> SPORTPALEIS, ANTWERP, BELGIUM OCT. 13-14	45,059 TWO SELLOUTS	LIVE NATION GLOBAL TOURING, LIVE NATION BELGIUM
3	<b>\$4,166,553</b> (\$3,670,900) \$192.95/\$34.05	<b>U2</b> LANXESS ARENA, KÖLN, GERMANY OCT. 17-18	35,243 TWO SELLOUTS	LIVE NATION GLOBAL TOURING, MAREK LIEBERBERG KONZERTAGENTUR
4	<b>\$3,524,113</b> \$383/\$43	<b>MADONNA, LUNICE</b> MGM GRAND GARDEN, LAS VEGAS OCT. 24	12,787 SELLOUT	LIVE NATION GLOBAL TOURING
5	<b>\$3,416,646</b> (\$4,452,915 CANADIAN) \$272.39/\$30.69	<b>MADONNA</b> AIR CANADA CENTRE, TORONTO OCT. 5-6	26,603 TWO SELLOUTS	LIVE NATION GLOBAL TOURING
6	<b>\$3,310,026</b> (\$4,313,460 CANADIAN) \$272.42/\$30.69	<b>MADONNA, LUNICE</b> REXALL PLACE, EDMONTON, ALBERTA OCT. 11-12	26,093 TWO SELLOUTS	LIVE NATION GLOBAL TOURING
7	<b>\$2,852,095</b> \$355/\$40	<b>MADONNA, MICHAEL DIAMOND</b> THE FORUM, INGLEWOOD, CALIF. OCT. 27	13,207 SELLOUT	LIVE NATION GLOBAL TOURING
8	<b>\$2,531,970</b> (\$3,493,725 AUSTRALIAN) \$144.22/\$78.99	<b>ROBBIE WILLIAMS, LAWSON</b> ALLPHONES ARENA, SYDNEY OCT. 27-28	22,419 23,320 TWO SHOWS	CHUGG ENTERTAINMENT
9	<b>\$2,298,815</b> \$355/\$40	<b>MADONNA, MICHAEL DIAMOND</b> SAP CENTER, SAN JOSE OCT. 19	12,862 SELLOUT	LIVE NATION GLOBAL TOURING
10	<b>\$2,004,420</b> \$355/\$40	<b>MADONNA, MICHAEL DIAMOND</b> MODA CENTER, PORTLAND OCT. 17	13,695 SELLOUT	LIVE NATION GLOBAL TOURING
11	<b>\$1,690,596</b> \$249/\$59	<b>MARC ANTHONY &amp; CARLOS VIVES</b> MICROSOFT THEATER, LOS ANGELES OCT. 23-24	13,140 13,764 TWO SHOWS	CARDENAS MARKETING NETWORK, AEG LIVE
12	<b>\$1,606,935</b> \$359/\$40	<b>MADONNA, MICHAEL DIAMOND</b> VALLEY VIEW CASINO CENTER, SAN DIEGO OCT. 29	10,574 SELLOUT	LIVE NATION GLOBAL TOURING
13	<b>\$1,522,061</b> \$360/\$49.50	<b>MADONNA</b> BOARDWALK HALL, ATLANTIC CITY, N.J. OCT. 3	9,498 SELLOUT	LIVE NATION GLOBAL TOURING
14	<b>\$1,307,510</b> \$355/\$50	<b>MADONNA, MICHAEL DIAMOND</b> GILA RIVER ARENA, GLENDALE, ARIZ. OCT. 22	10,393 SELLOUT	LIVE NATION GLOBAL TOURING
15	<b>\$1,227,073</b> (\$1,587,550 CANADIAN) \$274.39/\$30.92	<b>MADONNA, KAYTRANADA</b> ROGERS ARENA, VANCOUVER OCT. 14	12,153 SELLOUT	LIVE NATION GLOBAL TOURING
16	<b>\$1,206,431</b> \$358/\$53	<b>MADONNA, KAYTRANADA</b> JOE LOUIS ARENA, DETROIT OCT. 1	12,852 SELLOUT	LIVE NATION GLOBAL TOURING
17	<b>\$1,190,535</b> \$355/\$40	<b>MADONNA</b> XCEL ENERGY CENTER, ST. PAUL, MINN. OCT. 8	11,449 SELLOUT	LIVE NATION GLOBAL TOURING
18	<b>\$1,185,337</b> \$353/\$253/\$138/\$68	<b>JUAN GABRIEL</b> INFINITE ENERGY CENTER, DULUTH, GA. OCT. 14	8,454 9,215	BLUE POINT ENTERTAINMENT
19	<b>\$1,089,610</b> \$161/\$61	<b>MARC ANTHONY &amp; CARLOS VIVES</b> SAP CENTER, SAN JOSE OCT. 25	10,184 11,938	CARDENAS MARKETING NETWORK
20	<b>\$940,342</b> (\$15,812,980 PESOS) \$52.66	<b>ALEJANDRO FERNÁNDEZ</b> AUDITORIO NACIONAL, MEXICO CITY OCT. 2-3	17,857 19,223 TWO SHOWS	OCESA-CIE
21	<b>\$924,492</b> (\$2,868,145,000 PESOS) \$91.86/\$46.74	<b>SYSTEM OF A DOWN</b> PARQUE DEPORTIVO 222, BOGOTÁ, COLOMBIA OCT. 3	13,466 SELLOUT	MOVE CONCERTS
22	<b>\$908,433</b> (\$1,201,766 CANADIAN) \$135.31/\$44.60	<b>SHANIA TWAIN, GAVIN DEGRAW</b> MTS CENTRE, WINNIPEG, MANITOBA SEPT. 20	10,786 11,313	AEG LIVE
23	<b>\$905,096</b> \$69.50/\$59.50	<b>ED SHEERAN, CHRISTINA PERRI, JAMIE LAWSON</b> BRIDGESTONE ARENA, NASHVILLE SEPT. 13	15,754 SELLOUT	THE MESSINA GROUP/AEG LIVE
24	<b>\$896,865</b> \$70.75/\$30.75	<b>LUKE BRYAN, RANDY HOUSER, DUSTIN LYNCH</b> MIDFLORIDA CREDIT UNION AMPHITHEATRE, TAMPA SEPT. 18	19,290 SELLOUT	LIVE NATION
25	<b>\$894,088</b> (\$707,480 HONG KONG) \$98.62	<b>MUSE, THE RUSE</b> ASIAWORLD-ARENA, HONG KONG SEPT. 28	9,066 SELLOUT	AEG LIVE
26	<b>\$893,512</b> (\$28,384,500 PESOS) \$144.61/\$19.34	<b>ANA GABRIEL</b> MOVISTAR ARENA, SANTIAGO, CHILE SEPT. 25-26	17,395 25,020 TWO SHOWS	T4F-TIME FOR FUN
27	<b>\$889,797</b> \$149.50/\$55.95	<b>SCORPIONS, QUEENSRYËCHE</b> THE FORUM, INGLEWOOD, CALIF. OCT. 3	10,572 SELLOUT	GOLDENVOICE/AEG LIVE, NEDERLANDER
28	<b>\$871,432</b> \$85/\$75/\$45.50	<b>DAVE MATTHEWS BAND</b> AK-CHIN PAVILION, PHOENIX SEPT. 13	15,667 20,386	LIVE NATION
29	<b>\$865,186</b> (\$557,415) \$116.41/\$85.37	<b>MORRISSEY</b> EVENTIM APOLLO, LONDON SEPT. 20-21	8,645 10,504 TWO SHOWS	SJM CONCERTS
30	<b>\$864,191</b> (\$1,200,149 AUSTRALIAN) \$282.77/\$73.74	<b>EASON CHAN</b> QANTAS CREDIT UNION ARENA, SYDNEY OCT. 9	8,007 9,593	CHINATOWN CINEMA
31	<b>\$860,270</b> \$169/\$59	<b>MARC ANTHONY &amp; CARLOS VIVES</b> EAGLEBANK ARENA, FAIRFAX, VA. OCT. 11	6,851 8,959	CARDENAS MARKETING NETWORK
32	<b>\$857,328</b> \$141/\$61	<b>MARC ANTHONY &amp; CARLOS VIVES</b> TD GARDEN, BOSTON OCT. 9	8,456 12,389	CARDENAS MARKETING NETWORK
33	<b>\$835,394</b> \$286/\$137.50/ \$119.90/\$104.50	<b>DONNY &amp; MARIE</b> THE SHOWROOM AT THE FLAMINGO, LAS VEGAS SEPT. 29-30, OCT. 1-3, 6-10, 13-17	8,562 10,880 15 SHOWS	CAESARS ENTERTAINMENT
34	<b>\$832,988</b> \$136/\$46	<b>SHANIA TWAIN, GAVIN DEGRAW</b> TARGET CENTER, MINNEAPOLIS SEPT. 26	10,441 11,701	AEG LIVE
35	<b>\$818,292</b> \$136/\$46	<b>SHANIA TWAIN, GAVIN DEGRAW</b> KOHL CENTER, MADISON, WIS. SEPT. 27	8,774 9,845	AEG LIVE



## Madonna Grosses \$46M — So Far

Madonna lands on the Boxscore chart with all of the October dates on her Rebel Heart Tour's opening leg that wrapped at the end of the month after a seven-week stretch through the United States and Canada. With \$3.5 million in box-office revenue, her sold-out show in Las Vegas on Oct. 24 is the tour's top-grossing single-show engagement so far.

The tour's North American jaunt included 24 shows in September and October, totaling \$45.9 million in sales from 304,935 tickets at 20 arenas. The tour launched Sept. 9 in Montreal, one of five Canadian cities on the opening leg in North America that ended in San Diego on Oct. 29.

Next up is a 16-city swing through Europe that begins Nov. 4 in Germany. Madonna is set to headline 25 performances in 11 countries and will stay on the road until Dec. 20, wrapping for the year in Scotland.

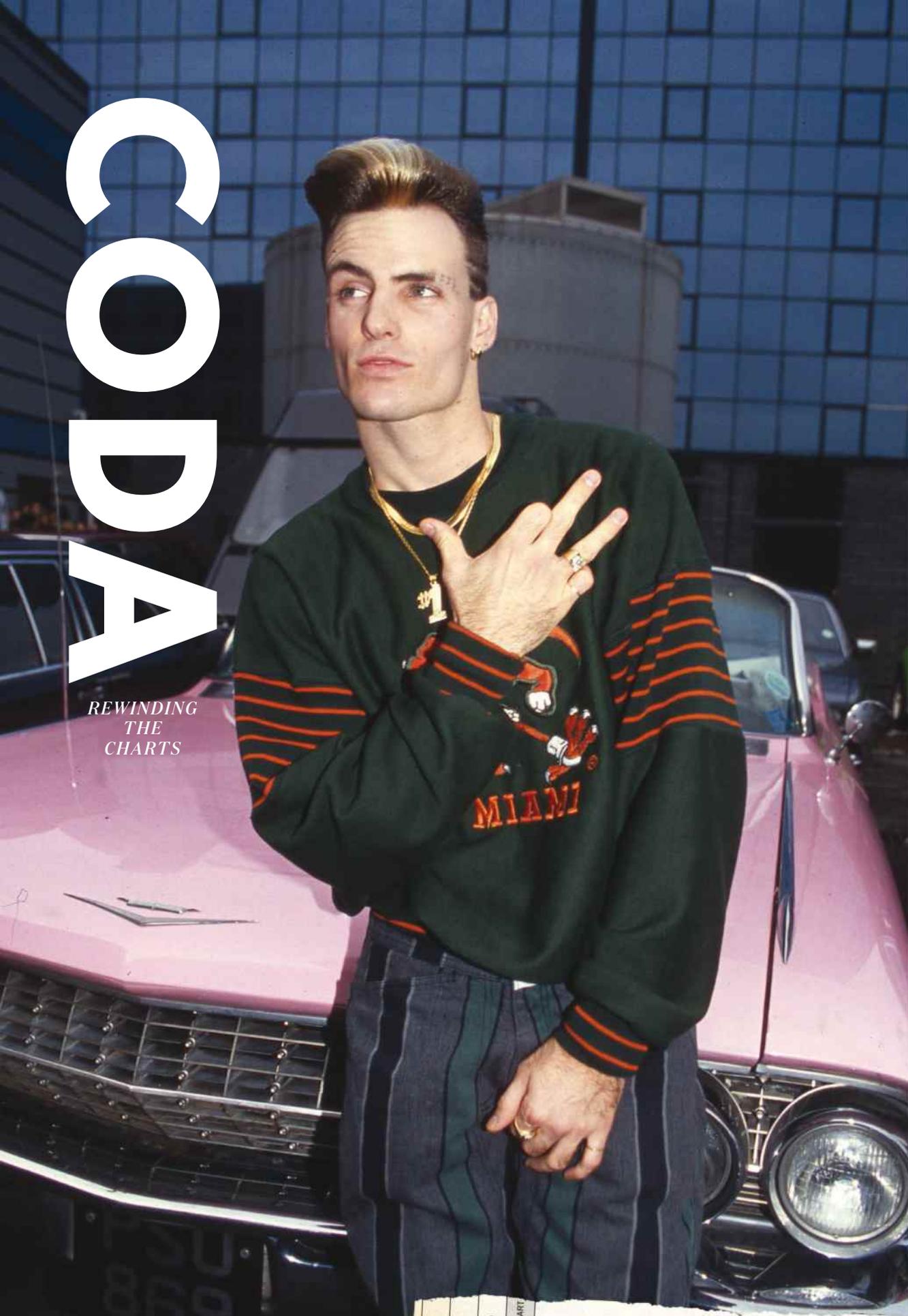
Following a holiday break, the tour will kick off 2016 with two concerts in Mexico City (Jan. 6 and 7), then head stateside for more U.S. shows. Asia and Oceania round out the five legs of the tour that will close at the end of March 2016.

—Bob Allen

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

# CODA

REWINDING  
THE  
CHARTS



Vanilla Ice in London  
in November 1990.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
①	2	5	8	<b>VANILLA ICE</b> SBK 95325* (9.98)	<b>★ ★ NO. 1 ★ ★</b> TO THE EXTREME <small>1 week at No. 1</small>
2	1	1	36	<b>M.C. HAMMER</b> ▲ <sup>6</sup> CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
3	3	2	6	<b>AC/DC</b> ATCO 91413 (9.98)	THE RAZORS EDGE
4	4	4	20	<b>MARIAH CAREY</b> ▲ <sup>2</sup> COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
5	7	7	31	<b>WILSON PHILLIPS</b> ▲ <sup>3</sup> SBK 93745 (9.98)	WILSON PHILLIPS

## 25 Years Ago VANILLA ICE FROZE OUT HIS RIVALS

The “Elvis Presley of rap” dated Madonna and ruled the Billboard 200 for 16 weeks

IN NOVEMBER 1990, RAPPER VANILLA Ice, then 23, became a household name when he topped the Billboard 200 with his major-label debut, *To the Extreme*, after an eight-week climb.

His reign at No. 1 lasted 16 weeks, the second-longest of any rap record (M.C. Hammer’s *Please Hammer Don’t Hurt ‘Em* spent 21 weeks at the top), and coincided with another milestone. One week before *To the Extreme* capped the chart, the LP’s single, “Ice Ice Baby,” became the first all-rap song to hit No. 1 on the Billboard Hot 100 (Nov. 3, 1990).

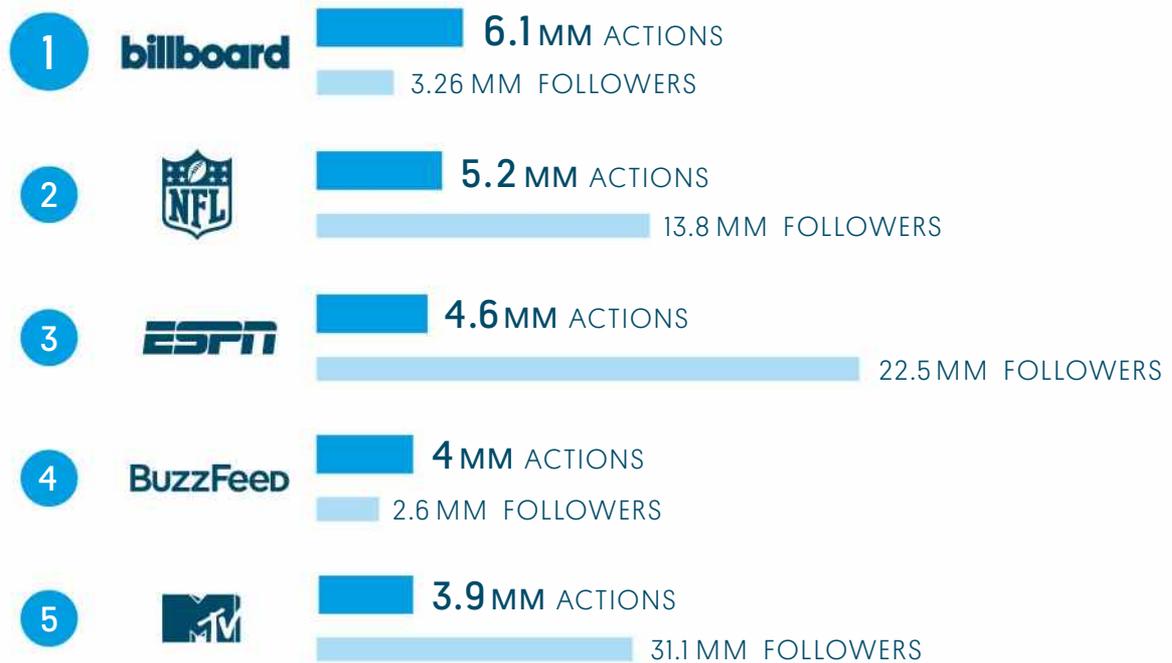
His newfound popularity came with a big helping of controversy. Vanilla Ice (real name: Robert Van Winkle) was accused of illegally sampling the bassline from Queen and David Bowie’s hit “Under Pressure,” and though no lawsuit was ever filed, the songwriting credits were adjusted to include those artists in the very week the single hit No. 1.

Despite his commercial success, he was never a critical darling. In early 1991, *The New York Times* reported that “rap purists refer to Vanilla Ice as the ‘Elvis of rap,’ a white performer who has capitalized on the most influential black music to emerge in the last 20 years.”

Vanilla Ice’s moment in the spotlight was brief: He scored just one more top 10 hit, “Play That Funky Music,” and never again visited the Hot 100 or Billboard 200 after 1992, although he did date Madonna that year and had a cameo in her *Sex* book. His most recent album, 2011’s *WTF*, has sold just 1,000 copies in the United States, according to Nielsen Music.

A new generation became familiar with the rapper, who’s married and the father of two daughters, thanks to appearances on reality TV shows like VH1’s *The Surreal Life* and his own home-renovation TV series, *The Vanilla Ice Project*, on the DIY Network. —AMAYA MENDIZABAL

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