

# Billboard

August 20, 2016 | billboard.com

## the new pioneers

featuring  
**kanye west**  
**melanie martinez**  
**kesha**  
**musical.ly**  
**sia** (by celine dion.)

Where's music's next promised land? **chance the rapper** and these dozen disrupters are fearlessly pushing forward an industry in flux, making big moves (and big money) along the way. 'It's about artistic power'

**how drake won at streaming**  
Behind his massive Apple, Spotify numbers

**'don't buy that plane!'**  
Free advice from music's 30 top money managers

# THANK YOU BILLY JOEL

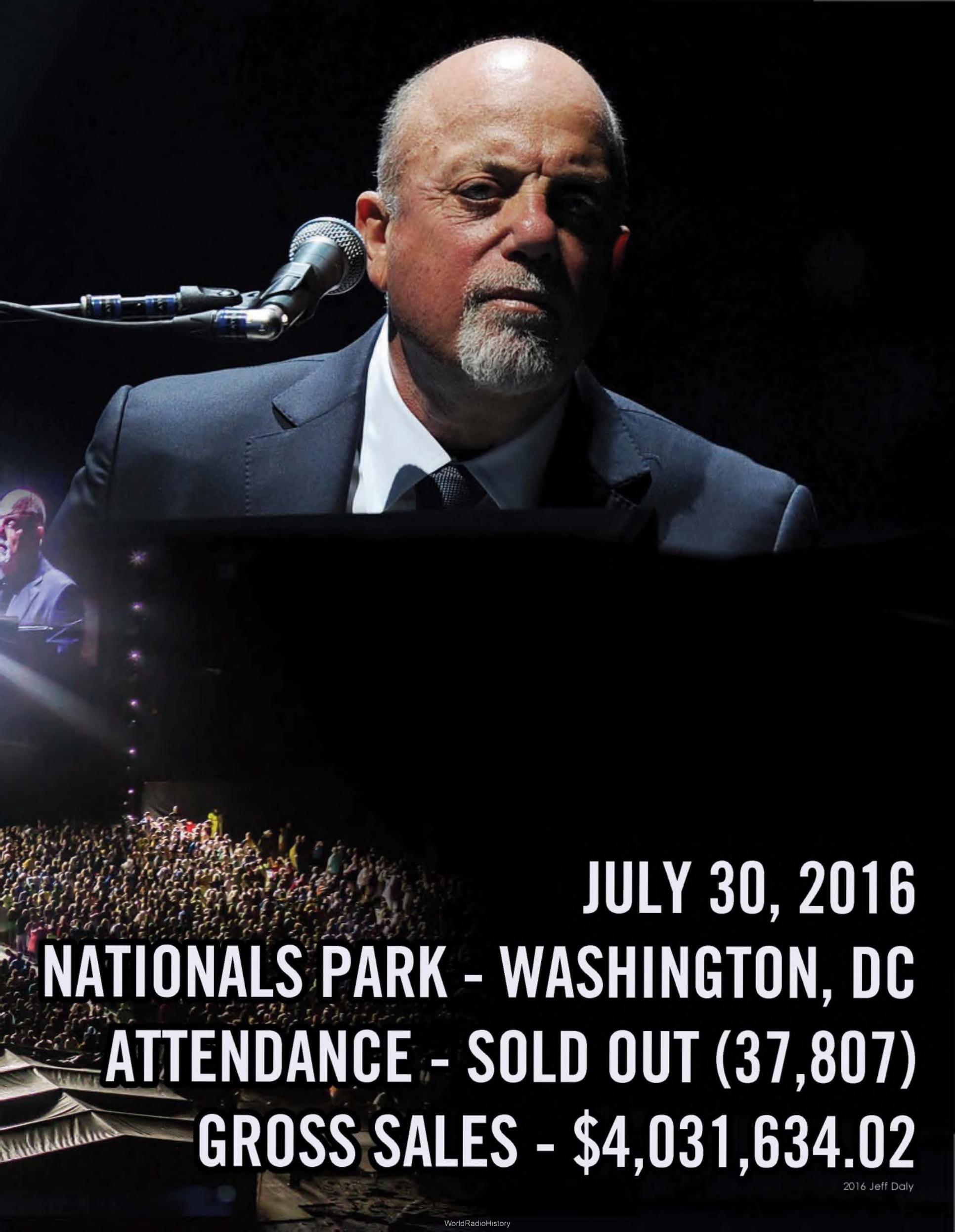
TRIPLE PLAY SELLOUTS 2009, 2014, 2016 - FIRST ARTIST TO PLAY NATIONALS PARK 3 TIMES



LIVE NATION®

2016 Craig Hunter Ross

WorldRadioHistory



**JULY 30, 2016**  
**NATIONALS PARK - WASHINGTON, DC**  
**ATTENDANCE - SOLD OUT (37,807)**  
**GROSS SALES - \$4,031,634.02**

A man with dark curly hair, wearing a red blazer over a dark t-shirt, is sitting on an airplane. He is looking down at a tablet computer he is holding in his hands. The airplane's interior lighting is warm and focused on him. A window is visible behind him, showing a bright light source.

## DEDICATION NEVER RESTS.

Sixteen countries. Three continents. Nine time zones. I've seen the world with these guys and have the phone bill to prove it. But I don't do this for stamps in my passport.

Every time they take a new stage in a sold out stadium, I'm making sure everything back home is just the way they left it. And SunTrust's Sports and Entertainment Specialty Group is providing me solutions tailored for my industry to make it happen.

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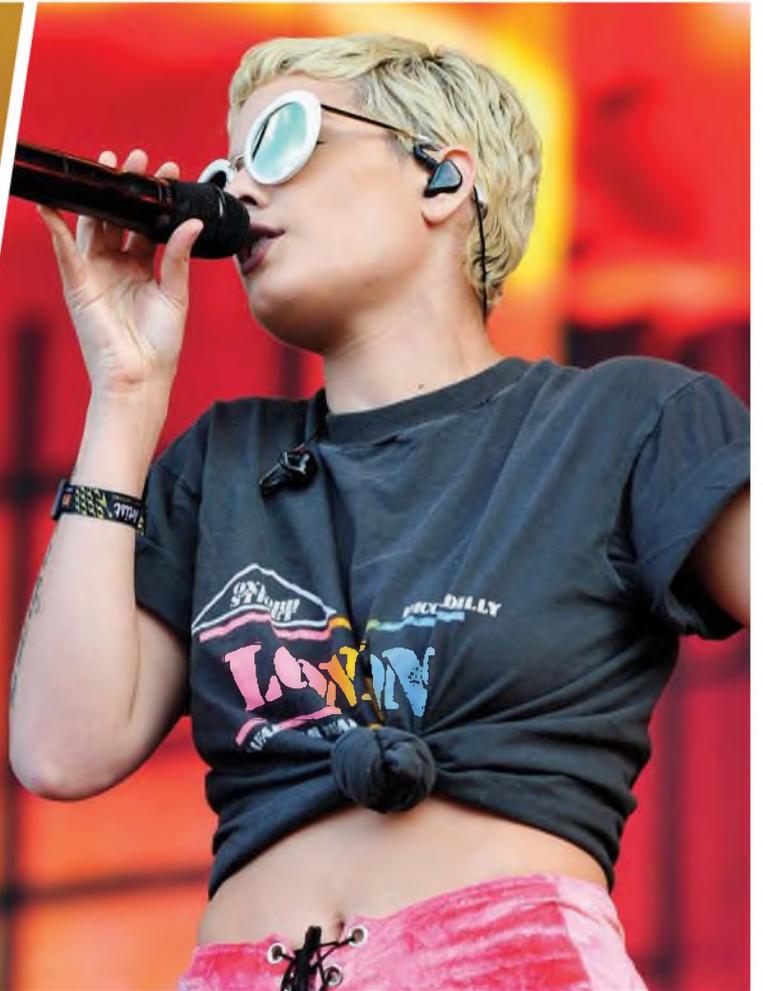
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# billboard HOT 100

The Chainsmokers earn their third top 10 hit — and Halsey (right) her first — with “Closer.”



## The Chainsmokers And Halsey Get ‘Closer’ To The Top

**EDM DUO THE Chainsmokers — Andrew Taggart and Alex Pall** — roars onto the Billboard Hot 100 (dated Aug. 20) at No. 9 with “Closer,” featuring **Halsey**, and enters atop the Digital Songs tally, where it is the pair’s first chart-topper, with 103,000 downloads sold in its first week, according to Nielsen Music. It also launches at No. 7 on Streaming Songs with 13.9 million U.S. clicks.

The Chainsmokers collect their third Hot 100 top 10 — all tallied in 2016 — following “Don’t Let Me Down” (featuring **Daya**), which reached No. 3 in July, and “Roses” (featuring **Rozes**), which hit No. 6 in February. Only **Drake** and

**Justin Bieber** have achieved more top 10s in 2016 (four each), while **Rihanna** has also tallied three. The Chainsmokers first hit the Hot 100 with “Selfie,” which peaked at No. 16 in April 2014.

Halsey, meanwhile, celebrates her first Hot 100 top 10. She previously reached No. 60 with “New Americana” and No. 31 as a featured artist on Bieber’s “The Feeling.”

Thanks to “Down” (at No. 6) and “Closer,” The Chainsmokers become the first duo to land two songs in the Hot 100’s top 10 simultaneously since **Macklemore & Ryan Lewis**, who doubled up for six weeks in 2013 with No. 1s “Thrift Shop” (featuring **Wanz**) and “Can’t Hold Us” (featuring **Ray Dalton**). —GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	<b>#1</b> <b>Cheap Thrills</b>	G. KURSTIN (S.K.), I. FURLER, G. KURSTIN, S. P. HENRIQUES	<b>Sia</b> Feat. Sean Paul MONKEY PUZZLE/RCA	1	25
2	3	2	<b>One Dance</b>	NINE TEENING, WIZKID, N. SHEBIB, A. GRAHAM, P. JEFFERIES, N.J. SHEBIB, A. BALOGUN, K.R. SMITH	<b>Drake</b> Feat. WizKid & Kyla YOUNG MONEY/CASH MONEY/REPUBLIC	1	18
3	4	3	<b>This Is What You Came For</b>	CALVIN HARRIS (CALVIN HARRIS, NILS SIOBERG)	<b>Calvin Harris</b> Feat. Rihanna WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	3	14
4	5	4	<b>Can't Stop The Feeling!</b> ▲	J. TIMBERLAKE, MAX MARTIN, SHELLBACK (J. TIMBERLAKE, MAX MARTIN, SHELLBACK)	<b>Justin Timberlake</b> DREAMWORKS/RCA	1	13
-	2	5	<b>AG</b> <b>Cold Water</b>	D. DIPO, B. BENNY BLANCO, J.R. BLENDER, KING HENRY (C. SHEKAR, B. JELVIN, I. SCOTT), W. FENTON, J. MACKLEMORE, R. LEWIS, H. ALLEN, J. BIEBER, K. MORSTED	<b>Major Lazer</b> Feat. Justin Bieber & MO MAD DECENT/DEF JAM	2	2
5	6	6	<b>Don't Let Me Down</b> ▲	T. THE CHAINSMOKERS (A. TAGGART, E. V. SCHWARTZ, S. HARRIS)	<b>The Chainsmokers</b> Feat. Daya DISRUPTOR/COLUMBIA	3	25
6	7	7	<b>Ride</b> ●	R. REED (T. JOSEPH)	<b>twenty one pilots</b> FUELED BY RAMEN/RRP	6	21
7	8	8	<b>Needed Me</b>	D. DIMILSTAR, D. M. C. FARLANE, R. FENTON, A. L. DINO, J. HUGHES, K. ROHAIM, T. WARRICK, A. FEENEY, B. E. HAZARD, C. HINSHAW, J. R. DRACHEL	<b>Rihanna</b> WESTBURY ROAD/ROC NATION	7	27
		9	<b>HOT SHOT DEBUT</b> <b>Closer</b>	T. THE CHAINSMOKERS, S. FRANK, K. KENNETH (A. TAGGART, S. FRANK, K. KENNETH, A. FRANCIS, J. SADE, J. KING)	<b>The Chainsmokers</b> Feat. Halsey DISRUPTOR/COLUMBIA	9	1
10	9	10	<b>Send My Love (To Your New Lover)</b>	M. MAX MARTIN, SHELLBACK (A. L. B. ADKINS, MAX MARTIN, SHELLBACK)	<b>Adele</b> XL/COLUMBIA	9	12

# Billboard Hot 100

87

**BEN RECTOR**  
Brand New



The 29-year-old Tulsa, Okla., native also scores his first hit on Adult Top 40, where "Brand New" spends a fourth week at No. 6.

**"Brand New" is your first Hot 100 hit. Did you ever expect to make it to the chart?**  
I was independent for a really long time and thought, "Oh, I'm not going to be a part of the radio world." So when the song started to do OK, every week I thought the next week it would be off the charts. And I mean "off the charts" in the bad way! (Laughs.)

**You started performing while still a student at the University of Arkansas. Were you a campus celebrity?**

It's a really big school, so a lot of people were oblivious. I was living a sort of double life: I'd get in my Accord on Thursday or Friday

and drive to play at some other college. The people there would think I was a real musician, but I didn't feel like one. I was like, "I just left my calculus class, and now people are singing the words to my songs!" That was a little weird.

**In the song's lyrics, you say that you "feel like a young John Cusack." Are you a fan?**  
When you're writing, you're just looking for a unique sentiment. I remembered that iconic scene of him holding the boombox over his head. But I'll be honest — I couldn't remember what movie it was from. It was *Say Anything*, wasn't it? —RICHARD BIENSTOCK



10 **ADELE**  
Send My Love (To Your New Lover)

The song becomes Adele's fifth No. 1 on the Adult Top 40 airplay chart and second from 25 "Hello" led the list for seven weeks in December and January.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
22	15	11	<b>Heathens</b>		twenty one pilots	11	7
			M ELIZONDO (T JOSEPH)		WARNER BROS./ATLANTIC/FUELED BY RAMEN/RRP		
9	10	12	<b>Panda</b> ▲		Designer	1	24
			M ENACE (S SELBY, I ILA KHAN)		GOOD /DEF JAM		
19	14	13	<b>For Free</b>		DJ Khaled Feat. Drake	13	9
			N INETENBIS (A GRAHAM R FENTY P JEFFERIES M BDAYE DCHIN-QUEE A MARTIN A SUTHERLAND A HERBIEY)		YOUNG MONEY/CASH MONEY/REPUBLIC		
14	13	14	<b>Me Too</b>		Meghan Trainor	13	12
			R REED (M TRAINOR L FREDERIC J K HINDLIN J DESROULEAU X P SVENSSON)		EPIC		
8	11	15	<b>Don't Mind</b> ●		Kent Jones	8	14
			K JONES (D JONES M VALEZANIK K UVAHALAC I LONGUEVILLE J T NCHOI A S BWHIT)		EPIC/NOVA/ATLANTIC		
13	17	16	<b>Work From Home</b> ▲	DG	Fifth Harmony Feat. Ty Dolla Sign	4	23
			A M M DALLAS K J COLE M ANDERSON T GRIFFA R A L ZOUROPODO KCH H A E L I S S		SYCO/EPIC		
12	12	17	<b>Just Like Fire</b>		Pink	10	16
			M AX MARTIN I S HELLBACKO H O I T E R (P I N K M AX MARTIN I S HELLBACKO H O I T E R)		WALT DISNEY/CA		
21	16	18	<b>Treat You Better</b>		Shawn Mendes	16	9
			J T GEIGER II D ROYER (S MENDES J T GEIGER II S HARRIS)		ISLAND/REPUBLIC		
27	22	19	<b>We Don't Talk Anymore</b>		Charlie Puth Feat. Selena Gomez	19	9
			C PUTH (C PUTH J K HINDLIN S GOMEZ)		ARTIST PARTNERS GROUP/ATLANTIC		
20	20	20	<b>Too Good</b>		Drake Feat. Rihanna	19	14
			N INETENBIS (A GRAHAM R FENTY P JEFFERIES M BDAYE DCHIN-QUEE A MARTIN A SUTHERLAND A HERBIEY)		YOUNG MONEY/CASH MONEY/REPUBLIC		

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
18	18	21	<b>Controlla</b>		Drake	16	14
			B O I D A D C H I N - Q U E E A R I T T E R ( A G R A H A M M S A M U I L S D C H I N - Q U E E A R I T T E R S M C G R H O D A Q U A M A M I D A W I D D E N N I S C J A C K S O N P R O B I E S A I T H O M A S )		YOUNG MONEY/CASH MONEY/REPUBLIC		
24	23	22	<b>Into You</b>		Ariana Grande	22	12
			M AX MARTIN I I V A ( M AX MARTIN S K O T E C H A A K R O N L U N D I S A U M A N Z A D E H A G R A N D E )		REPUBLIC		
15	19	23	<b>H.O.L.Y.</b>		Florida Georgia Line	14	14
			J I M O ( B U S B E E N C Y P H E R T W W L A R S E N )		BVLG/REPUBLIC		
28	25	24	<b>All In My Head (Flex)</b>		Fifth Harmony Feat. Fetty Wap	24	7
			S G A R C I F P O B L E R I M P E A S S O T I H E M A N S A M U I L S I R E N A B I L E V I N G A R K A D O T T E S O N I L A M B R O Z A I M C H A L S M A X I M I L I D O C A Z A L I Z A B E R N I N Z I J I H A N K E C C A B I L I O J A U R G U I		SYCO/EPIC		
25	24	25	<b>Never Be Like You</b>		Flume Feat. Kai	24	18
			R U M E K A ( G P E A R L E Y ) H E S T R I T E N A D C G A S P E R S B R I G A N T E ( G P E A R L E Y )		FUTURE CLASSIC/MOM+POP		
16	21	26	<b>I Took A Pill In Ibiza</b> ▲		Mike Posner	4	29
			M I P O S N E R M I T E R E F E ( M P O S N E R )		ISLAND/REPUBLIC		
35	27	27	<b>I Hate U I Love U</b>		gnash Feat. Olivia O'Brien	27	16
			G N A S H ( G N A S H O O B R I E N )		ATLANTIC		
34	29	28	<b>Broccoli</b>		D.R.A.M. Feat. Lil Yachty	28	8
			J G R A M M K R B R U T U S R C H A H A Y E D ( S M A S S E N B U R G S M I T H M M C C O L L U M )		#EPIC/CHECK/BMPIRE RECORDINGS		
NEW		29	<b>Setting The World On Fire</b>		Kenny Chesney Feat. Pink	29	1
			B C A N N O N K C H E S N E Y ( R C O P P E R M A N M J E N K I N S L O S B O R N E )		BLUE CHAIR/COLUMBIA NASHVILLE		
30	31	31	<b>I Got The Keys</b>		DJ Khaled Feat. Jay Z & Future	30	6
			J L U E L L E N D I K H A L E D J A K E O N E C K O O P ( K I M K H A L E D J H L U E L L E N I D U T T O N R M A N D E L L N D W I L B U R N S C C A R T E R )		WE THE BEST/EPIC		
23	26	31	<b>Work</b> ▲		Rihanna Feat. Drake	1	28
			B O I D A ( J A B R A H W A I T E M S A M U I L S A R I T T E R R I T H O M A S J R A G R A H A M R F E N T Y M S M O R I )		WESTBURY ROAD/ROC NATION		
40	32	32	<b>Gold</b>		Kiara	32	11
			F S N O W ( D S I N G E R V I N E K S A U L T E R S )		ATLANTIC		
29	28	33	<b>Stressed Out</b> ▲		twenty one pilots	2	46
			M E L I Z O N D O ( T J O S E P H )		FUELED BY RAMEN/RRP		
26	30	34	<b>7 Years</b> ▲		Lukas Graham	2	29
			F U T U R E A N I M A L S P I O ( L G F O R C H H A M M E R S F O R R I S T I M R I S T O R P M P L E G A A R D )		WARNER BROS		
33	35	35	<b>Low Life</b> ▲		Future Feat. The Weeknd	18	26
			N E N B I L L I O N S D A H E A L A T H E W E E K N D M E T R O B O O M I N ( N D W I L B U R N A T E S A Y E B D I E H L D M C K I N N E Y I O U R N E V I L L E )		A-1/FREEBANDZ/EPIC		
89	80	36	<b>No Shopping</b>	SG	French Montana Feat. Drake	36	3
			M U R D A B E A T C U S B A T Z I S ( U S T O R M I C O M R I N G E R K C O M R I N G E R K K H A R B O U C H A G R A H A M )		COKE BOYS/BAD BOY/EPIC		
	46	37	<b>Tiimmy Turner</b>		Desiigner	37	2
			M G D E A N D E S I G N E R ( S S E L B Y I I I M G D E A N )		GOOD /DEF JAM		
79	64	38	<b>Sucker For Pain</b>		Lil Wayne, Wiz Khalifa & Imagine Dragons With Logic, Ty Dolla Sign	32	6
			A L E X A K I D I A G A R A N D C A R I E R C I P H O M A Z O R E T N O D S B I N C K E E D P L A I Z M A N R H A L L I G R I F F I N R S V H A R R I S )		WARNER BROS./ATLANTIC/RRP		
37	33	39	<b>Love Yourself</b> ▲		Justin Bieber	1	38
			B E N N Y B L A N C O ( E C S H E R A N B I L E V I N J B I B E R )		SCHOOLBOY/RAYMOND BRAUN/DEF JAM		
51	42	40	<b>Hymn For The Weekend</b>		Coldplay	40	10
			S T A R G A T E R S I M P S O N ( C A B E R T M A N J M B U C K L A N D W C H A M P I O N C A J M A R T I N M S E R I S E N T E R M A N S M I T O V A R V I T A R D S Z I N I )		PARLOPHONE/ATLANTIC		
39	37	41	<b>Cake By The Ocean</b> ▲		DNCE	9	42
			M I A R S S O N R F R E D R I K S S O N ( R F R E D R I K S S O N M I A R S S O N T R A N T E R I J O N A S )		REPUBLIC		
31	34	42	<b>Sorry</b>		Beyonce	11	15
			M E L O X B K N O W L E S W Y N T E R G O R D O N H I T B O Y ( D G O R D O N S R H O D D E N B K N O W L E S C H O L I S )		PARK WOOD/COLUMBIA		
11	43	43	<b>Rise</b>		Katy Perry	11	3
			M AX M A R T I N A F A Y A M I ( M AX MARTIN S K O T E C H A A F A Y A M K A T Y P E R R Y )		CAPITOL		
38	39	44	<b>My House</b> ▲		Flo Rida	4	39
			J C A R L S S O N ( T I L L A R D I C A R L S S O N R G O L A N M D B O R R E R R H A M M O N D )		POLO/ATLANTIC		
45	41	45	<b>Sorry</b> ▲		Justin Bieber	1	41
			B L O O D S K I R L E X ( J B I B E R I M C H A E L S I T R A N T E R M T L C K E R S M O O R E )		SCHOOLBOY/RAYMOND BRAUN/DEF JAM		
52	50	46	<b>Luv</b>		Tory Lanez	46	6
			C A S H M E R E C A T B E N N Y B L A N C O ( M A H O B E R G B I L L E V I N D P E T E R S O N A S A K E L L Y W B I F A S S L E Y M A W O L F E S I M A R S D E N )		MAD LOVE/INTERSCOPE		
32	38	47	<b>Let It Go</b> ▲		James Bay	16	33
			J K I N G ( J B A Y P B A R R Y )		REPUBLIC		
36	36	48	<b>Dangerous Woman</b> ▲		Ariana Grande	8	21
			M AX M A R T I N J C A R L S S O N ( J C A R L S S O N R G O L A N M AX M A R T I N )		REPUBLIC		
44	47	49	<b>Wicked</b>		Future	41	16
			J L U E L L E N ( N D W I L B U R N L I T W A Y N E J H L U E L L E N D O Z C A N )		A-1/FREEBANDZ/EPIC		
53	44	50	<b>Record Year</b>		Eric Church	44	16
			J J O Y C E ( E C H U R C H J H Y D E )		EMINASHVILLE		

RECTOR: PASCAL LEONARDI FOR HEATSEEKING; ARIANA GRANDE: PASCAL LEONARDI FOR HEATSEEKING; FLORIDA GEORGIA LINE: CHESTER F. KEVIN MAQUIN/REBRAGGE; STEWELL: AMANDA REYNOLDS/GETTY IMAGES. THE WEEK'S MOST POPULAR TUNES ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILATED BY NIELSEN MUSIC, AND STREAMING ACTIVITY DATA BY ANTI-MUSIC. SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE LISTED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDE SPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS.LEGEND.NIelsen.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2016. PROMPTUS Global Media, LLC and Nielsen Music, Inc. All rights reserved.



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## THIS WEEK

Volume 128 / No. 21

### TO OUR READERS

Billboard will publish its next issue on Aug. 26. For 24-7 music coverage, go to [Billboard.com](http://Billboard.com).

Melanie Martinez photographed July 28 at Lollapalooza in Chicago. For an exclusive interview with the singer on her inspirations and new album *Cry Baby*, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).

## FEATURES

**40 The New Pioneers** Chance the Rapper refuses to sell his music. Es Devlin transforms stadium shows into avant-garde theater. And Sia defines her own success as a grown female pop star. Challenging the status quo at every level, these dozen disrupters prove that the music industry thrives on reinvention.

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## ON THE COVER

Chance the Rapper photographed by Ramona Rosales on July 20 at The F Stop Studio in Chicago. Styling by Whitney Middleton. Chance wears a W.C.S.P. hoodie from Jax and a Debb and Emma McKee custom jacket. For an exclusive interview and video of Chance hanging with fans at Reckless Records in his native Chicago, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).

PHOTOGRAPHED BY LUCY HEWETT



**Timeless at any age.**

**Happy Birthday, Tony.**

**Love from your Columbia Records family.**

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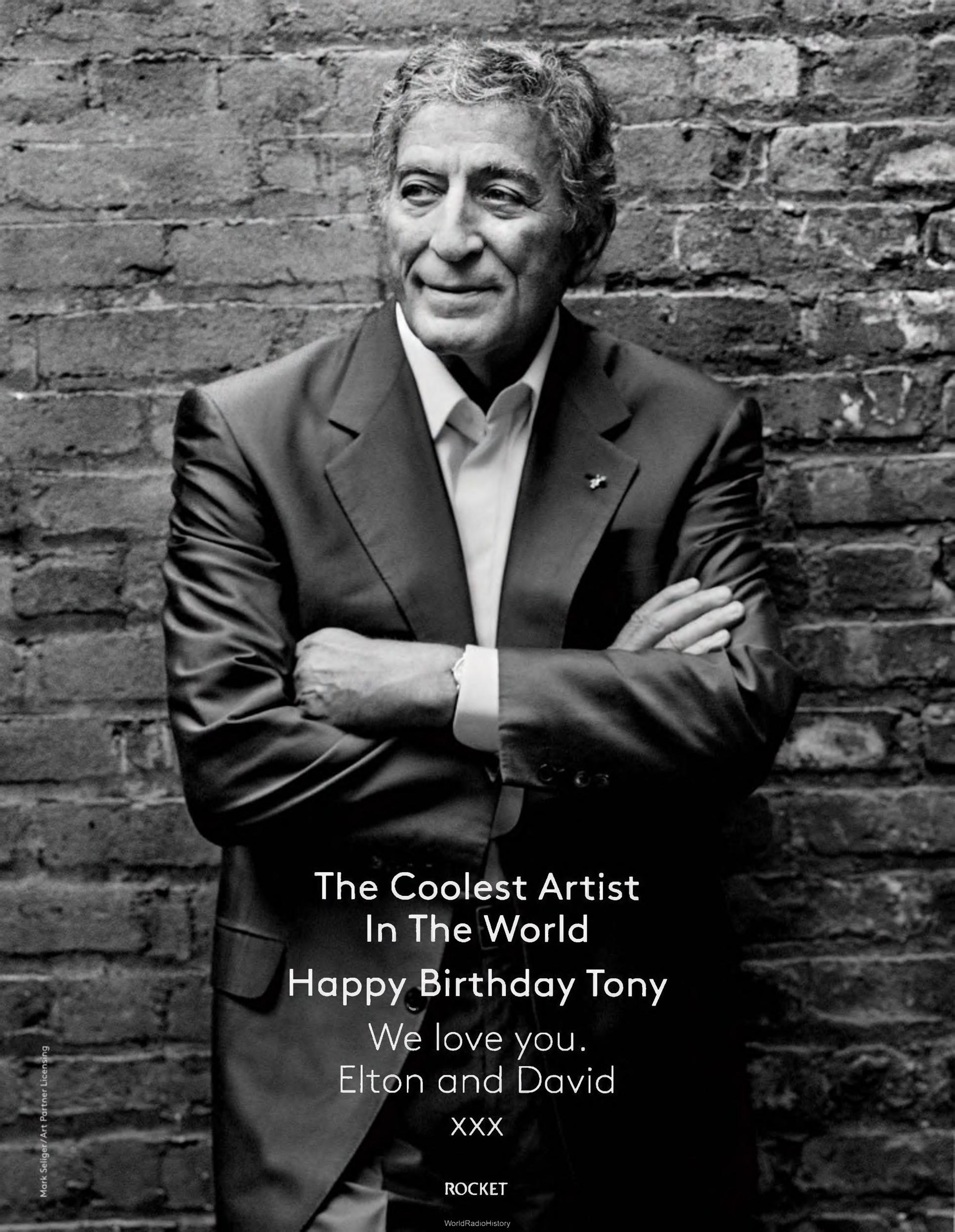
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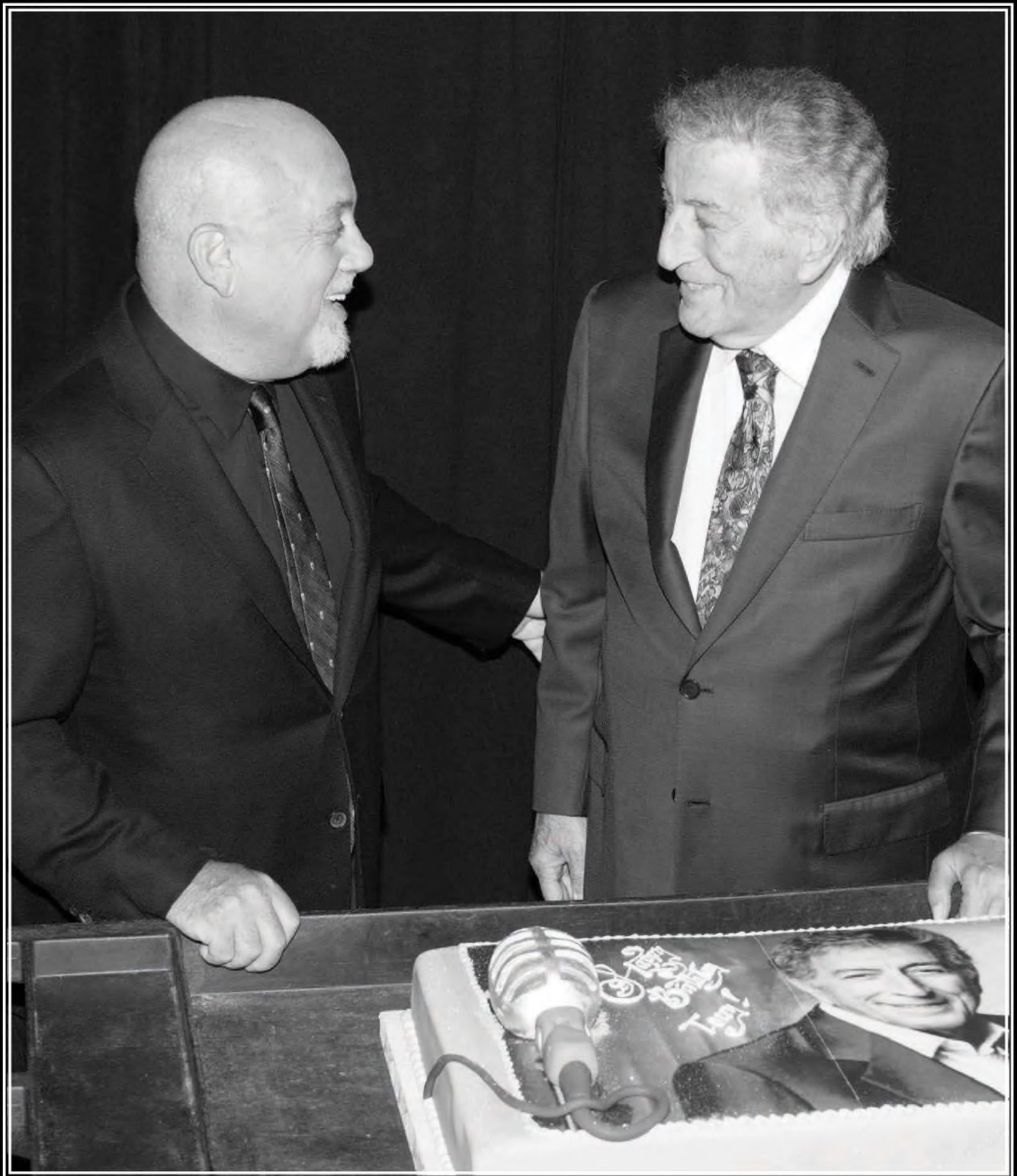
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Elton and David

XXX

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# HAPPY BIRTHDAY TONY!



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# LOVE, BILLY JOEL



## HOW DRAKE CONQUERED STREAMING

THE TORONTO MC HAS EMERGED AS THE LEADER OF THE NEW INDUSTRY MODEL, BESTING BIEBER AS SPOTIFY'S MOST-PLAYED, THANKS TO AN UNUSUALLY ENGAGED SOCIAL AUDIENCE AND MUSIC THAT CAN CROSS JUST ABOUT ANY GENRE

BY DAN RYS

# D

DRAKE'S SUMMER 2016 CHART dominance has put him in rare company: Since 1963, only three other artists have led the Billboard 200 and Billboard Hot 100 for at least 10 weeks with an album and corresponding single, as the Toronto MC has done with *Views* and "One Dance" (featuring **Wizkid** and **Kyla**) this year. But unlike **Adele**, **Santana** and **Whitney Houston**, Drake's mastery of an emerging platform — streaming — paved his way.

The numbers speak for

themselves: Since its April 29 release, *Views* has logged the six largest streaming weeks ever for an album's tracks, and nine of the top 10. Its 20 songs have generated 2.1 billion on-demand audio streams through the week ending Aug. 4, according to Nielsen Music, the only album ever to pass the 2 billion mark. And 41 percent of *Views*' 3.4 million equivalent album units earned to date have come from streaming units, compared to 42 percent from traditional album sales. The MC's deal with Apple in mid-2015 aligned him with its digital power, while in May he passed **Justin Bieber** as the most-streamed artist in Spotify's history.

As streaming continues to become the prevalent revenue and

listening model, Drake, 29, has emerged as the format's de facto Muhammad Ali. How much of that is strategy, and how much is luck?

"You can't do this with just any artist; he's got a great team around him that delivers," says Apple's **Jimmy Iovine**. "And when you've got a team like that, you can have things come out at the right time."

Indeed, part of the success is down to good timing: During the first half of 2016, on-demand audio streams increased 97.4 percent year over year, according to Nielsen Music, with R&B/hip-hop leading all genres at 27.4 percent of that total. But Drake is singular in his ability to drive his fan base toward the format.

Statistics from MusicWatch

### THE OVER UNDER



Shazam Entertainment CEO **Rich Riley** scores a Fox game show — *Beat Shazam* — based on the popular music app.



Though clues pointed to an Aug. 5 release for **Frank Ocean's** sophomore LP, fans are left empty-handed yet again.



Ministry of Sound group chief executive **Lohan Presencer** brings the famed British label to Sony U.K. under Doug Morris.



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better just by  
being in it!



# Epic Moves West

The Sony label is one of several relocations heating up the Los Angeles real estate market

BY SHIRLEY HALPERIN

**S**ONY MUSIC IS upping its presence out west as Epic Records moves its headquarters from New York to Los Angeles. Chairman/CEO **Antonio "L.A." Reid**, who has led the charge on a run of recent successes, including No. 1 albums by **DI Khaled** and **Future** and a No. 3 Billboard Hot 100 hit for "No" by **Meghan Trainor**, tells *Billboard* that his label's new home on the Sony Pictures Entertainment lot in Culver City — once construction is completed on a new wing later in 2016 — brings with it "a convenience and an advantage."

"Hollywood is an industry town — it's music, TV, film

and obviously the streaming services have a massive presence," says Reid, 60. "It is a great way to connect the dots, as we [consider] Epic as much an entertainment company as it is a label."

Indeed, as recording studios and affordable (for a musician) housing have been pushed off the island of Manhattan into the boroughs or out of business, Los Angeles increasingly has become a hub for creatives, attracting not just artists but songwriters, producers and beat-makers. Being first — or early — to the hot new track is key to gaining a competitive edge, something with which Reid, who has spent three

decades in the business, is intimately familiar. Says Reid: "And if I'm honest, I like the idea of Epic as the one Sony label that's based on the West Coast" (where he also will be the highest-ranking Sony executive).

Epic's move will see 75 percent of its workforce make the cross-country trek (including executive vp A&R **Joey Arbagey**, senior vp commerce **Celine Joshua** and vp brand partnerships **Alla Benyatov**, along with several staffers in marketing, publicity, promotions, and film and TV licensing); Reid already has purchased an \$18 million home in Bel Air. The lot also will house Sony labels Columbia and RCA and publishing company Sony/ATV. Synergies between the film and TV arms are expected.

Sony isn't the only label looking at new digs. Warner Bros. Records — headquartered for the



"It shows a real commitment to music from Sony," says Reid (above) at showcase/festival Epicfest, held in June on the Sony Pictures Entertainment lot (right) and set to hit the road in 2017.

past 40 years in an iconic ski-lodge-like building in Burbank — is staring down the end of its lease in late 2017 and considering moving, along with the entire Warner Music Group, to downtown L.A.'s newly rehabbed Arts District. Interscope also is prepping a return to a renovated space inside Universal Music Group's Colorado Avenue complex in Santa Monica, all of which points to a robust climate for commercial real

estate in L.A. "Between aspiring writers and producers who have planted roots here and the arrival of Apple, YouTube, Instagram and others to Silicon Beach, you have the beginning — the creative — and the end — the distribution — of the process," says WMG head of A&R **Mike Caren**, who recently built a new studio complex west of Hollywood. "If you want to be closer to the music, you have to be in L.A." ●

## Country Bros ♥ Pop Girls

Cross-genre collaborations are summer's must-have chart move

BY PHYLLIS STARK



Clockwise from top left: Sparks, Pink, Stefani, King and Lovato.

SONG				
"Setting the World On Fire"	"Different for Girls"	"Without a Fight"	"Go Ahead and Break My Heart"	"Playing With Fire"
COUNTRY BRO				
				
Kenny Chesney	Dierks Bentley	Brad Paisley	Blake Shelton	Thomas Rhett
POP GIRL				
				
Pink	Elle King	Demi Lovato	Gwen Stefani	Jordin Sparks
CHART PEAK				
No. 2, Hot Country Songs; No. 29, Billboard Hot 100 (both as of the Aug. 20 chart)	No. 9, Hot Country Songs (Aug. 13); No. 61, Hot 100 (as of the Aug. 20 chart)	No. 23, Hot Country Songs (July 16)	No. 13, Hot Country Songs; No. 70, Hot 100 (both May 28)	No. 40, Hot Country Songs (Oct. 17, 2015)
WHY THE DUET WORKS				
A savvy move for Pink, who has been off the radar recently, Chesney's hard-partying love song is storming the charts. "Country is not country as we used to know it," says Adam Zuckerberg at WJVC Long Island, N.Y.	"The collaborations with pop stars is a fad," says Tim Roberts, program director of WYCD Detroit. "But the current crop of singles, especially Brad/Demi, Dierks/Elle and Kenny/Pink, are also great songs."	The former Disney star brings along younger listeners, who, says WUSN Chicago assistant PD/music director Marci Braun, are "already totally familiar with her music. Pop is not out of the norm for them."	The real-life lovebirds are the most tabloid-friendly of these duets. But, notes Zuckerberg, "The country fan listens to all formats these days, and pop stars bring more streams, clicks and fans to the table."	The <i>American Idol</i> winner brings name recognition to relative newcomer Rhett on this power-ballad duet. But Johnny Chiang of Cox Media Group in Houston warns: "If we overload on these, they cease to be special."

PHOTO: JEFFREY MAYER/GETTY IMAGES; CHESNEY: JEFFREY MAYER/GETTY IMAGES; BENTLEY: JEFFREY MAYER/GETTY IMAGES; PAISLEY: JEFFREY MAYER/GETTY IMAGES; SHELTON: JEFFREY MAYER/GETTY IMAGES; RHETT: JEFFREY MAYER/GETTY IMAGES; SPARKS: JEFFREY MAYER/GETTY IMAGES; PINK: JEFFREY MAYER/GETTY IMAGES; KING: JEFFREY MAYER/GETTY IMAGES; LOVATO: JEFFREY MAYER/GETTY IMAGES; STEFANI: JEFFREY MAYER/GETTY IMAGES

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AND JOEL



THREE SIX  
ZERO



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FROM THE DESK OF

FOUNDER/PRESIDENT,  
JAMPOL ARTIST MANAGEMENT

# Jeff Jampol

In embracing the music-estate market (The Doors, Janis, Otis), a former addict is finding that life after death can be profitable

BY STEVE KNOPPER  
PHOTOGRAPHED BY DAMON CASAREZ

**I**N 1989, JEFF JAMPOL, A FORMER punk-band manager and label promotions man, found himself in a hospital, “crazy on heroin,” with doctors about to amputate his leg — nerves damaged by injections — when the anesthesiologist called for a crucial delay. “I would have needed a fatal level of opiates, because my tolerance was so high,” recalls the 57-year-old founder of West Hollywood-based Jampol Artist Management, whose eight full-time employees promote and manage the estates of such acts as **The Doors**, **The Ramones**, **Janis Joplin** and **Otis Redding**. “The doctor said, ‘Detox for seven to 10 days, then we’ll amputate.’” Miraculously, Jampol’s surgeon saw tissue growth soon after and opted for reconstructive surgery, thereby saving the leg.

Jampol cleaned up and, after four years, returned to the music business with renewed vigor. Through managing acts like **Dimstore Hoods** and **Tal Bachman**, he partnered with **Danny Sugerman**, The Doors’ longtime manager, and discovered

a niche — “the pop-culture-legacy management business.” Jampol figured out how to avoid **Elvis Presley**-style cash-ins, instead focusing on projects like *A Night With Janis Joplin*, the musical that, after 144 Broadway shows, sold out a 70-city tour; a recent three-disc, 40th-anniversary reissue of The Ramones’ first album and a Grammy Museum exhibit in September called *Hey! Ho! Let’s Go: Ramones and the Birth of Punk*; and a Doors iTunes digital box set that is part of a long-term reissue and merchandise campaign, boosting yearly sales over time from 3,000 to 1.5 million albums. “What connected **Jim Morrison** to a kid in 1967 will still connect him to a kid in 2016,” says Jampol. “It’s about carrying that magic forward.”

Jampol talked to *Billboard* shortly after announcing a partnership with Shamrock Capital Advisors, which is investing \$250 million in future properties that Jampol Artist Management will manage. Among the first to be announced: the estate of blues icon **Muddy Waters**.

“As a kid I felt completely adrift,” says Jampol, photographed June 29 at his home office in Los Angeles. “And that’s when I discovered rock’n’roll. It was my rope to sanity.”

*LOU, no one deserves it more!  
You support and inspire me every day.  
Thank you for loving me so much!*

*Love,*  
**MEGHAN**



Photo Credit: Lester Cohen/Getty Images for Epic Records

THANK YOU, **LOU**,  
FOR GIVING  
ALL YOU HAVE  
TO 'ALL I HAVE'

XOXO  
**JLO**

Photo Credit: Ana Carballosa



1



2



3



4

**1** A 2010 Grammy Award for best longform music video for the Doors doc *When You're Strange*. **2** Far left: A replica of Robby Krieger's 1954 Les Paul Custom, which he used to write "L.A. Woman." On the wall: Jampol's nursery school diploma and a thank-you note from former Rolling Stones manager Andrew Loog Oldham. **3** A shelf contains a Tommy Lasorda bobblehead, Elvis Pez dispensers and *Beavis and Butt-Head* figurines. **4** Visual artist Shepard Fairey, best known for President Obama's "Hope" campaign poster, gave this hand-painted Chairman Mao lithograph to Jampol in 2003. Says Jampol: "Shepard does a lot of stuff with The Ramones and The Doors, and I believe in his art very strongly."

**Has artist-estate management been undervalued?**  
When rock'n'roll first came along, in the '50s, everybody thought it was going to be a passing fad. **Brian Epstein** famously made a deal for **[Beatles]** merchandise in the U.S. at an absurdly low rate because no one thought they would be around so long. [Conversely,] **David Bowie's** estate was valued at \$100 million when he passed.

**What's an example of how not to manage a major artist's estate?**  
When we were looking at Elvis Presley, in the U.K. alone, there were over 300 albums on iTunes. It's the detritus of decades of management changes at these labels — a guy comes in and [he's] not making his profit for the quarter and [he says], "Oh, let's put out a *Very Best of the Greatest Hits, Volume 3* and drive some income." Then that guy leaves. It can grind an artist's legacy into the dust.

**What type of deals do you avoid?**  
All kinds — liquor deals with certain artists, or **Fred Astaire** in a Dirt Devil vacuum commercial.

**Why Shamrock?**  
We got approached by a lot of private

equity companies, hedge funds and venture capitalists, and even different labels and publishers — and we talked to them all. It was apparent that a private equity model is not conducive to what I do. They're looking to purchase equities, grow them quickly and sell them at a huge profit. They'll strip-mine these companies and get rid of any "excess." For me, this is a long game. What Shamrock did was [create] a fund to buy entertainment intellectual property. The purpose of that fund — and it had investors like pension funds and family offices — was to buy and hold, much like when someone acquires a publishing catalog.

**If you were managing Prince's estate, how would you approach it?**  
My guess is his vault contains some amalgam of music finished and intended for release, music that wasn't finished and intended someday for release and music not intended for release. If it's not out there, that means Prince didn't put it out — is that because he didn't feel like there was a mature industry to compensate the artist? Or were these sketches? They're very important and heady questions and have to be guided with art and soul at the forefront, and money, deals and negotiations have to be secondary.

**"The therapeutic value of one addict helping another is unparalleled."**

**Danny Sugerman led you to The Doors and then to Janis Joplin. What did you learn from him?**

When somebody comes into this business of legacy management, they suffer from what I call "**Jackson Pollock Syndrome**." They think they can do it, and they make near-fatal errors. I had a secret weapon: Danny. He was the guy who pulled me back from the cliff at least 100 times. I started looking at Danny and thinking, "If this works for The Doors, why wouldn't it work for **The Beach Boys**, Janis Joplin, Otis Redding, any of these other artists?"

**How did your drug addiction begin?**  
I first took acid at a **Free and Mountain** show when I was 12. I discovered cocaine in college. And then it grew progressively worse in that I found opiates and became a heroin addict during the punk scene in San Francisco. Part of the addiction is the behavior that goes along with it — the dishonesty, the manipulation, the crass I'll-do-anything [mentality], the lying, the dirty, slovenly lack of self-esteem, the feelings of depression and hopelessness and wanting to die. I lived it.

**Is it hard to talk about?**  
It's part of my story. It's what it took to get me here. I don't regret any of it. I now spend some 15 percent of my time working and volunteering with drug treatment and counseling. The therapeutic value of one addict helping another is unparalleled. ●

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Newlyweds Cohen (right) and Li

NOTED

07-28 →

**Allison Kaye**, GM of **Scoter Braun's SB Projects**, was promoted to president of music.

07-31 →

**Chris Nilsson**, president of 10th St. Entertainment, wed **Liz Stahl**, senior director of social media at Deep Focus, on Massachusetts' Cape Cod.

08-01 →

**Brittany Schreiber**, music-booking producer for NBC's *Today*, became engaged to Broadway producer **Mike Bosner**. The couple, who have been dating since 2014, met on the set of Bosner's show *Beautiful: The Carole King Musical*.

08-02 →

Country singer **Frankie Ballard** signed with Creative Artists Agency.

08-03 →

Daytrotter founder **Sean Moeller** announced his exit from the company after 10 years. He'll



Schreiber (left) and Bosner

retain a minority share but will no longer be involved in day-to-day operations.



Christy

Reservoir signed songwriter **Lauren Christy (Avril Lavigne, Enrique Iglesias)**.

Netflix ordered an as-yet-untitled original animated children's series based on the Jobete catalog of Motown hits, with **Smokey Robinson** to serve as executive music producer.

**Ricci Martin**, a musician, entertainer and the youngest son of **Dean Martin**, died of unknown causes at his Utah home. He was 62.

Def Jam Recordings elevated **Bill Evans** to senior vp and **Natina Nimene** to vice president of its urban department.

**Adam Lekach** joined PledgeMusic as senior vp marketing.

RCA's Inspiration label appointed **Phil Thornton** senior vp/GM.

08-05 →

The Los Angeles County District Attorney's Office dropped all felony charges against **Insomniac CEO Pasquale Rotella**, including bribery, embezzlement and conspiracy.



Rotella

**Dominique Trenier**, former manager of **D'Angelo** and a 20-year music executive, died of unknown causes at his Los Angeles home.

300 Entertainment's **Lyor Cohen** wed **Xin Li**, deputy chairman of Christie's Asia, in Sag Harbor, N.Y. The star-studded fete's guests included **Kevin Liles, Russell Simmons, Jay Z** and **Beyoncé**.



Snoop and Stewart

08-08 →

VH1 announced a new weekly series, *Martha & Snoop's Dinner Party*, in which **Martha Stewart** and **Snoop Dogg** will throw a joint dinner party. The show will debut in the fall.

08-09 →

Universal Music Group appointed **Oana Ruxandra** to the newly created position of senior vp digital strategy and partnerships.

BalconyTV announced the creation of BalconyTV Records, a label dedicated to producing compilations of the platform's best live performances, to be distributed by The Orchard.

BIRTHDAYS

- |   |  |
|---|--|
| <b>Aug. 14</b><br>David Crosby (75)     | <b>Aug. 19</b><br>Christina Perri (30) |
| <b>Aug. 15</b><br>Joe Jonas (27)        | Missy Higgins (33)                     |
| <b>Aug. 16</b><br>Vanessa Carlton (36)  | Fat Joe (46)                           |
| Emily Robison (44)                      | <b>Aug. 20</b><br>Fred Durst (46)      |
| Madonna (58)                            | KRS-One (51)                           |
| <b>Aug. 17</b><br>Belinda Carlisle (58) | Robert Plant (68)                      |
|   | <b>Aug. 21</b><br>Kenny Rogers (78)    |

COHEN: NOA GRIFFEL; BOSNER: COURTESY OF SCHREIBER; CHRISTY: COURTESY OF RESERVOIR; ROTELLA: SLAYEV VAS/CITY IMAGES; ST. MART: CHRISTOPHER POLK/CITY IMAGES.



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ELLIOT WOLFF  
JANUARY 29, 1956 - JUNE 7, 2016

THANK YOU  
FOR THE MUSIC  
DOWNTOWN

7

DAYS

*on the*  
SCENE



Long-running Muppets band Dr. Teeth & The Electric Mayhem — aka Dr. Teeth, Animal, Lips, Floyd Pepper, Janice and Zoot — made their festival debut with a surprise five-song set, which included covers of The Mowgli's' "San Francisco" and The Band's "Ophelia" — at Outside Lands on Aug. 6.



Halsey during her performance on the Twin Peaks stage at the Outside Lands Music and Arts Festival at Golden Gate Park in San Francisco on Aug. 6.



1 Allie and Cody Simpson walked along Copacabana beach past the Olympic rings in Rio de Janeiro on Aug. 8. 2 Justin Timberlake (left) and Warren Beatty at the Hollywood Foreign Press Association's Grants Banquet in Beverly Hills on Aug. 4. 3 From left: Fergie, son Axl and husband Josh Duhamel threw the first pitch at a Los Angeles Dodgers home game on Aug. 7. 4 Kesha was the first entertainer to perform in concert at Harrah's Waterfront in Atlantic City, N.J., on Aug. 6. 5 Troy Andrews, aka Trombone Shorty, at The Surf Lodge in Montauk, N.Y., on Aug. 5. 6 Grace Potter played the Hinterland Music Festival at St. Charles in Des Moines, Iowa, on Aug. 6. 7 From left: Jamie Foxx, Barbra Streisand and Kenneth "Babyface" Edmonds backstage during the tour opener for "Barbra — The Music... The Mem'ries... The Magic!" at the Staples Center in Los Angeles on Aug. 2.



OPENER: PHILIP VAG/2/PHIL VAG; 1: IAN WATSON/REX USA; 2: TONY WILSON/GETTY IMAGES; 3: NOEL VASZ/2/GETTY IMAGES; 4: DONALD KWITZ/GETTY IMAGES; 5: MADISON MCCAW/REX USA; 6: MCKENZIE WYATT; 7: KEVIN MAZUR/GETTY IMAGES; POLAROID: SCOTT DUBELSON/2/ITV IMAGES



# Lollapalooza

CHICAGO, JULY 28-31

PHOTOGRAPHED BY LUCY HEWETT

“I WAS JUST INFORMED LOLLAPALOOZA IS 25. HAPPY BIRTHDAY,” LCD SoundSystem’s James Murphy told the crowd on July 31, joking, “That might be the average age of people here. We’re outliers.” To commemorate the anniversary, the event stretched to four days for the first time, with 400,000 attendees and a sense of decades past permeating the Grant Park grounds. Lana Del Rey performed her retro torch songs beneath a Googie architecture-inspired set, and Red Hot Chili Peppers (who headlined in '92 and '06) pulled in the weekend’s most cross-generational audience. While rock acts of yesteryear (Radiohead, Jane’s Addiction) and DJs (Flume, Major Lazer) attracted the largest crowds, two introspective artists on the smaller Pepsi Stage were the breakouts. Hometown MC Vic Mensa got reflective during his set, recalling trying to sneak into the festival as a 17-year-old: “It’s not that accessible if you’re from the South or West Side.” And Alessia Cara, whose audience showed up primarily to hear her anti-party hit “Here,” treated her fans like old friends, with refreshingly unpolished stage banter. “You think you’ll never get over that person, you’ll never be OK,” she said before her emotive cut “River of Tears.” “One day you wake up and you are.” —JOE LYNCH

EXCLUSIVE  
BILLBOARD  
PORTRAITS



4



5



7



8



10



11



12

1 From left: FIDLAR's Elvis Kuehn, Max Kuehn, Zac Carper and Brandon Schwartzel. 2 Dua Lipa. 3 Mensa. 4 Phantogram's Sarah Barthel with her dog. 5 From left: Wolf Alice's Joff Oddie, Joel Amey, Ellie Rowsell and Theo Ellis. 6 From left: Sunflower Bean's Nick Kivlen, Julia Cumming and Jacob Faber. 7 Cara. 8 AlunaGeorge. 9 Danny Brown. 10 Chairlift's Caroline Polachek and Patrick Wimberly. 11 From left: Years & Years' Emre Türkmen, Olly Alexander and Mikey Goldsworthy. 12 G-Eazy. For exclusive interviews and behind-the-scenes videos with the artists pictured, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).

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# THE GET DOWN

## BIRTH OF A (HIP-HOP) NATION

Where *Vinyl* failed, Netflix's pricey *The Get Down* could succeed as Baz Luhrmann traces rap music to its roots with help from New York vets Nas and Grandmaster Flash

BY JONATHAN RINGEN

PHOTOGRAPHED BY MILLER MOBLEY

"Kurtis Blow taught them how to rhyme, Grandmaster Flash showed them how to DJ," says Luhrmann of the hip-hop training offered to the young stars of *The Get Down*. Clockwise from top left: Nelson George, Luhrmann, Herizen F. Guardiola, Flash, Jaden Smith, Shameik Moore and Justice Smith photographed July 22 on the set of *The Get Down* in New York.

**A** FEW WEEKS BEFORE THE DEBUT of Netflix's new **Baz Luhrmann**-helmed hip-hop odyssey, *The Get Down*, the show's young stars are feeling a little antsy. In a production office — part of a network of red-brick factory buildings in Queens where much of the show is shot — **Shameik Moore** (age 21, best known for his starring role in 2015 cult-fave *Dope*) and **Jaden Smith** (18, son of **Will** and **Jada**, actor, fashion designer, author of spirited tweets) spontaneously drop to the floor and bust out a series of push-ups — a ritual between the two. **Justice Smith** (unrelated to Jaden), age 20, and **Herizen F. Guardiola**, 18, the show's male and female leads, roll their eyes and laugh. "How we all relate to each other in the show is pretty much how we relate to each other in real life," says Jaden, back in his chair, before popping on a set of gold grills he pulls from a little Louis Vuitton sack. Adds Moore, shooting a sideways look at Guardiola, "Well, she and I had to grow on each other — that took a while." All four crack up.

If the camaraderie feels real, that's because they have been together, mostly in this vast warren of dressing rooms, workshops and soundstages (including at least two full-scale nightclub sets), since way back in spring 2015. Set in 1977 and with a reported budget of more than \$120 million, *The Get Down* tells the story of the birth of hip-hop in the South Bronx via these kids — Justice plays an aspiring MC, Moore is a DJ, Jaden a graffiti artist and Guardiola a young disco diva. The cast is rounded out by veteran heavy hitters like *Breaking Bad*'s **Giancarlo Esposito**, who plays a neighborhood preacher, and *NYPD Blue*'s **Jimmy Smits** as a local power broker. A who's who of hip-hop royalty, including **Nas**, who executive produces and contributes music to each episode; DJ **Kool Herc**; and **Grandmaster Flash** himself worked with Luhrmann, the actors and writers to make the show as authentic to the period as possible.

"These kids grew up in the '90s, so we really had to teach them," says Luhrmann, 53. "**Kurtis [Blow]** taught them how to rhyme, Flash showed them how to DJ." Jaden was inspired to start exploring the neighborhood's history on his own. "My dad and **Jazzy Jeff** would always say, 'The Bronx is the mecca of hip-hop,'" he says, "but this made me really dive deep into what it means to be a hip-hop artist."

While the main characters and the proto-rap group they form are fictional, the world they inhabit is richly textured with New York's actual history. Archival news footage from the era — when the Bronx was burning, New York was verging on bankruptcy and disco was making way for hip-hop — punctuates the action, and actors portray real figures, from Flash to Mayor **Ed Koch**. "I think it does a damn good job of capturing the time," says Flash, who is played in the show

rocking the kind of underground parties that gave birth to rap. "We all started off as just regular people striving to become something, and that's what this show characterizes." (He also gives the show its title. "The get-down" was the DJ's lingo for what would later be called "the break": the short, rhythm-heavy sections of disco and R&B records that could be repeated with two turntables, driving dancers into a frenzy.)



Guardiola as Mylene Cruz and Justice Smith as Ezekiel.



Mamoudou Athie (left) as Flash and Moore as Shaolin Fantastic.

**"My dad and Jazzy Jeff would always say, 'The Bronx is the mecca of hip-hop.'"**

— *Jaden Smith, rapper-actor*

The germ of the idea came to Luhrmann more than a decade ago, in an unlikely place. "I was in a 19th-century cafe in Canal St.-Martin in Paris," the Australian director says, kicking back on a sofa in an office lined with reference photos of graffiti-covered subway trains. "Oddly there was a gold-framed picture, an image by [early rap photographer] **Jamel Shabazz**, of these two Puerto Rican hip-hop kids standing there with their arms crossed. I looked at it, and it seemed like everything in that photo was original. How did such pure invention come out of that time and place? It was just a question I was driven to answer."

Through the years the idea slowly morphed from a movie to a series that Luhrmann would produce under a development deal he had with Sony. But according to reports, the production ran into major problems — burning through two show runners and a series of writers with little payoff. "We weren't making much progress," says pioneering music journalist **Nelson George**, 58, the show's supervising producer. Luhrmann felt compelled

to take over completely, rebooting the process and moving the shoot from Los Angeles to New York. A major part of his vision was to reorient the show around a young cast of unknowns. "To get that greenlit I had to really get in the center of it," he says. "But I realized I could curate this thing, kind of like a DJ." Preproduction on the new version started in Queens last spring — a protracted schedule that has resulted in Netflix's most expensive project to date. "The challenge was, we were creating a form," says George, adding that the

show's budget is a testament to Netflix's belief in Luhrmann's vision. "It's not like we were making a cop show or medical drama," adds George.

The scale of the production, of course, is nothing new for the director, whose trademark, in movies like 2001's *Moulin Rouge!* and 2013's hip-hop-ified *The Great Gatsby*, is a giddy blend of music and imagery. Still, it presented some unique opportunities. "I've worked on very big movies," he says. "I've had horses out in the middle of the desert, 12 helicopters in the air. But what Netflix allows is this vast canvas. A novel like *Gatsby* makes a good movie. But with a subject that's epic in its nature — there's no question that the freedom and episodic nature of television suits it."

The result takes inspiration from classic New York movies like *The Warriors* and *Fame*, B-boy films like *Wild Style* and *Style Wars*, and even Broadway numbers, but feels like no show that has ever come before. Music, of course, winds through the whole thing — both period tunes (early rap, disco, salsa) and new music from **Nas**, **Zayn**, **Nile Rodgers** and more. "Because we had to create new mythical music," says Luhrmann, "it gave us the opportunity to get contemporary artists involved." A soundtrack album will arrive exclusively on Apple Music on Aug. 12, the same day the show debuts.

In an ambitious first for Netflix, the season will roll out in two parts — a schedule made necessary by the lengthy production. Notably, *The Get Down* isn't 2016's only large-scale, '70s-set music drama. *Vinyl*, which featured a similarly glittery provenance, with a creative team that included **Martin Scorsese** and **Mick Jagger**, struggled critically and commercially on HBO earlier this year. It wasn't picked up for a second season. Luhrmann isn't interested in saying much about *Vinyl* (he's friends with Scorsese and others), but he does accept the notion that the two shows have substantially different tones, with *The Get Down* being a lot lighter and more playful. "That's not imposed," he says. "It comes from the fundamental storytelling of these kids saying, 'In a world of nothing, I'm going to use my imagination.' Imagining a creative way to express yourself instead of a violent way? That's a pretty positive thing to put out in the world, I think." ●

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**Pink, "Just Like Fire"**  
**ALICE THROUGH THE LOOKING GLASS**  
**DOWNLOADS** 873,000  
**MOVIE RELEASE DATE** May 27  
**THE STORY** Pink co-wrote the single alongside unstoppable hitmakers **Max Martin** and **Shellback**. "She was between album cycles, so it seemed like the perfect moment," says **Karen Lambertson**, RCA senior vp film and TV music.  
**THE CHARTS** Peaking at No. 10 on the Billboard Hot 100, the track is Pink's 15th top 10 hit, and Disney's first since *Frozen*'s "Let It Go" reached No. 5 in 2014.

**X Ambassadors, "Unsteady"**  
**ME BEFORE YOU**  
**DOWNLOADS** 717,000  
**MOVIE RELEASE DATE** June 3  
**THE STORY** "Unsteady," initially the second single off the band's debut, *VHS*, was revived for the romantic drama in a string-heavy remix from trailer scorer **Erich Lee**. "The film has such a strong emotional core," says frontman **Sam Harris**, "so we used an orchestral feel to emphasize that in the song."  
**THE CHARTS** The remix sent X Ambassadors to the top 40 of the Hot 100 for a second time, reaching No. 39 in early July.

**Twenty One Pilots, "Heathens"**  
**SUICIDE SQUAD**  
**DOWNLOADS** 409,000  
**MOVIE RELEASE DATE** Aug. 5  
**THE STORY** "That was a band we identified early on as being incredible for the project," says Atlantic's **Kevin Weaver** [see story, below] of the red-hot Columbus, Ohio, duo. "While **Tyler [Joseph]** and **Josh [Dun]** were on tour, they were going back and forth with [director] **David Ayer**."  
**THE CHARTS** "Heathens" is the band's third Hot 100 top 20 hit. It hits new heights at No. 11 on the Aug. 20 chart.

**Lil Wayne, Wiz Khalifa and Imagine Dragons with Logic, Ty Dolla Sign and X Ambassadors, "Sucker for Pain"**  
**SUICIDE SQUAD**  
**DOWNLOADS** 176,000  
**THE STORY** Despite the track's lengthy credit listing, Weaver insists there was no pressure on the single to perform: "This is an album that's truly a body of work — no one song is the make-or-break single."  
**THE CHARTS** "Sucker for Pain" has the unique distinction of going top 10 on both Hot Rap Songs and Hot Rock Songs.

**Justin Timberlake, "Can't Stop the Feeling!"**  
**TROLLS**  
**DOWNLOADS** 1.8 million  
**MOVIE RELEASE DATE** Nov. 4  
**THE STORY** Timberlake's sole single (so far) of 2016, the upbeat smash that arrived May 6 previews what will be an entire soundtrack produced by the star. "There's almost no precedent for what that song has done," says Lambertson. "The whole album is truly Justin's vision from beginning to end."  
**THE CHARTS** "Feeling" debuted at No. 1 on the Hot 100, marking Timberlake's fifth time atop the chart.  
—*Billboard* staff

## SUICIDE'S 'SMASH' HIT SQUAD



Despite being a critical misfire, Warner Bros.' *Suicide Squad* (Aug. 5) is a hit both at the box office and on the charts. Atlantic Records president of film and TV **Kevin Weaver** (*Furious 7*) explains bringing together big-leaguers (**Skrillex**) and buzzy artists (**Kehlani**, **Action Bronson**) for the soundtrack, which reached No. 1 in 15 countries.

**What is your first step in assembling an oversized soundtrack like this one?** We dug deep with the director, **David Ayer**, and the crew right when they got back from shooting, identifying the sound of the movie and what its music needs were. Then we tried

to align the artists we thought would be meaningful contributors.

**Why did you want so many big collaborations?** It is a very laborious process, but being able to tap into such a wide range of artists was a really interesting way to develop the music. I connected David with [Skrillex] at a very preliminary phase; David spent a bunch of time with [Skrillex], showing him scenes, playing him music, and that evolved into the Skrillex/**Rick Ross** record ["Purple Lamborghini"]. With "Sucker for Pain" [which features **Lil Wayne**, **Wiz Khalifa**, **Imagine Dragons**, **Logic**, **Ty Dolla Sign** and **X Ambassadors**], we got a track and a hook from Imagine Dragons, and everyone immediately reacted to it. Then



**Alex [Da Kid]** and I A&R'd it — the record that you hear today.

**Thematically, what did you need in the music so that it would align with the film?** Smashes.



**You always want a smash, but...** We have multiple big records here. Soundtracks are back in a relevant place these days, and like anything else in music, they are largely hit-driven. We're in a climate now where if a movie uses music in a meaningful way, you can have a lot of success. This movie did \$135.1 million at the box office opening weekend, and our soundtrack is also projecting significant numbers: They mutually support each other. —*ELIAS LEIGHT*





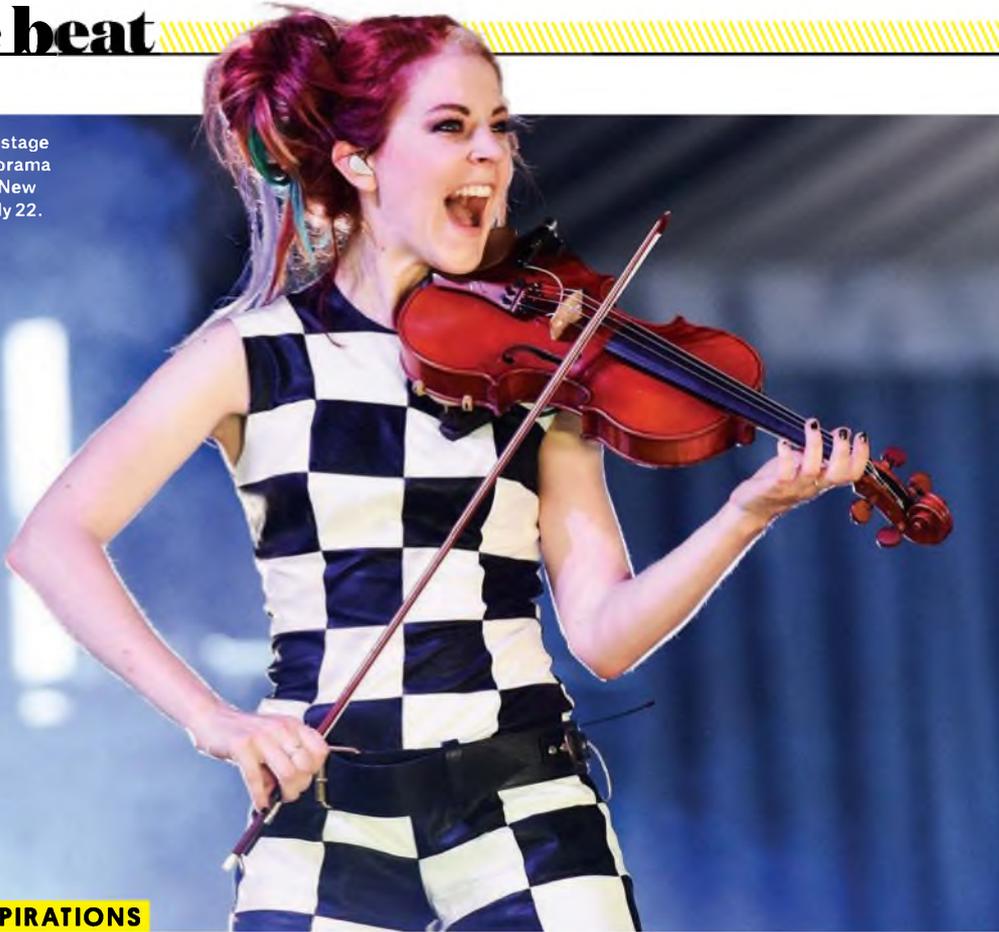
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Stirling onstage at the Panorama festival in New York on July 22.



MY INSPIRATIONS

# WHAT (AND WHO) MAKES MY STRINGS SING

Dubstep violinist (you heard that right) Lindsey Stirling shares her eclectic influences

BY RICHARD BIENSTOCK

IF THE IDEA OF A PIROUETTING, EDM-influenced violinist seems an unlikely recipe for pop success, no one told **Lindsey Stirling**. The 29-year-old Arizona native's 2014 effort, *Shatter Me*, hit No. 2 on the Billboard 200 and topped both the Classical and Dance/Electronic Albums charts. Her official YouTube channel has notched nearly 1.5 billion views, and earlier in 2016,

her memoir *The Only Pirate at the Party* landed on the *New York Times* best-seller list. But for Stirling, whose third album, *Brave Enough*, is due Aug. 19 on her own label, Lindseystomp Records, success isn't about world domination. "Maybe someone will walk away feeling more loved or inspired," says Stirling of *Brave Enough* before sharing some inspirations of her own.



**'90s ALT ROCK**  
"It's one of the things that has helped me grow," says Stirling of collaborating on *Brave Enough*, where she's joined by **Weezer** frontman **Rivers Cuomo**, among others. "Working with him was kind of a dream come true. Weezer and **Something Corporate** were huge inspirations for my old band, so my 16-year-old self died a little working with him!"

**AMERICA'S GOT TALENT**

In 2010, Stirling made it to the show's quarter-finals — only to be harshly criticized (**Piers Morgan**: "You're not good enough") and sent packing. "It was my first real heartbreak," says Stirling. "I was devastated, and it was terrifying to step on a stage again." But it was a learning experience. "A career can't be built in 15 seconds of fame."



**MORMONISM**

Stirling was raised in the Church of Latter-day Saints, and at 21 traveled to New York to do missionary work. "That was life-changing," she says. "And now that I've gone from living in podunk Arizona to touring around the world, my beliefs have kept me 'me.' The decisions I made about who I am happened a long time ago, and nothing can compromise them."

**SKRILLEX**

"I heard [Skrillex's] 'Bangarang' and thought, 'What is this crazy sound, and how can I do it with my violin?'" says Stirling of her 2012 breakthrough hit "Crystallize." "I wanted to make dubstep where my grandma would say, 'Wow, that's pretty.'" "Crystallize" hit No. 28 on the Hot Dance/Electronic Songs chart — but did Grandma like it? "She loved it!"



**MOONWALKING (AND PIROUETTES)**

When she was in her early 20s, Stirling decided she "wanted to add movement to the violin." Her family hadn't been able to afford dance lessons, so she studied tutorials and *So You Think You Can Dance* clips online. "I started with simple things: how to moonwalk or do a pirouette," she says. "I'm just really theatrical. I'm thinking of adding magic into my show."

# OVERHEARD

BY SELMA FONSECA

**Crow Is Cancer-Free And Very Busy**

**Sheryl Crow's** next album will have some heavy hitters on it. The rocker, 54, appeared in downtown Los Angeles on Aug. 5 at the BlogHer16 conference, where she told the crowd that after being treated for breast cancer in 2006, she has been free of the disease for 10 years. Crow, who last released an album in 2013, also told *Overheard* that she is in the process of recording a new album at her home studio in Nashville that is "inspired by the people who have inspired me since I was a kid." Among the guest stars: "**Stevie Nicks**, who is a dear friend," and "**Keith Richards**, who is an inspired and amazing human being." Crow expects the record to be out next spring. She also is about to begin work on another album with songwriter-producer **Jeff Trott**, who wrote some of her biggest hits, including "My Favorite Mistake."



Crow

**The Kid Gets High**

**Kid Ink** pressed his luck during a show at the NextRadio VIP Pool Party on Aug. 7 in West Hollywood. The tattooed rapper performed his singles "Show Me," "Main Chick" and "Be Real" while balancing on a balcony railing above the Mondrian hotel's Skybar and spraying the crowd two stories below with a bottle of champagne. Following the show, the 30-year-old joined his crew, **The Batgang**, in the club's VIP section, where he told *Overheard* that he actually is afraid of heights, "but when I'm performing, the fear goes away." Earlier in the evening, models **Kendall Jenner** and **Hailey Baldwin** stood at the back of the stage as their BFF **Justine Skye** performed.

**Ludacris: Nonpartisan Partygoer**

Rapper and *Fast and Furious* franchise star **Ludacris**, 38, was the star performer at the Bud Light Party Convention in Santa Monica on Aug. 6, but, despite the beer brand's attempts to capitalize on the presidential election with its ad campaign (starring **Seth Rogen** and **Amy Schumer**), a Bud Light rep did not want the hip-hop artist talking politics. When *Overheard* asked Ludacris — who says he'll begin recording his ninth album this fall after wrapping production on *Fast 8* — to comment on the race, a publicist cut off the interview, saying, "We're going to decide not to have that."



Ludacris

Got gossip? Send to tips@billboard.com.

STIRLING: MOHAR CALLE/GETTY IMAGES; WEEZER: TIM MOSENFELDER/GETTY IMAGES; TALENT: TRAE BOUTON/ABC; PHOTO BANK: TEMPLE: EYE UNLIMITED/REX USA/SHUTTERSTOCK; SKRILLEX: LESTER COHEN/WIREIMAGE; JACKSON: KEVIN MAZUR/WIREIMAGE; CROW: BENNETT PALGUY/WIREIMAGE; LUDACRIS: ANELLE/BAUER-GRAF/WIREIMAGE; JENNER: JEFFREY MATTAR/WIREIMAGE; BALDWIN: JEFFREY MATTAR/WIREIMAGE; SKYE: JEFFREY MATTAR/WIREIMAGE



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WorldRadioHistory

# HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY NATALIE WEINER

*"Did y'all ever expand your gene pool or are you still nailing your immediate family members?"*

—BLAKE SHELTON

The country star tweeting at the controversial Westboro Baptist Church after the group threatened to protest his Aug. 12 concert at the Sprint Center in Kansas City, Mo., on Twitter.

*"Oh my days, pretty embarrassing. Nobody knew it was me, but I was mortified."*

—ADELE

The diva telling the crowd at her San Jose, Calif., concert on July 31 how her credit card got declined at H&M during the weekend.

*"I'd be so stoked with a writer or producer or actor who is low-key, but those kind of guys are terrified of me!"*

—SELENA GOMEZ

The pop star describing what she's looking for in a date to *Vogue Australia*.



Shelton

Bow Wow

Kordei

Gomez

*"Why be greedy? I'm good with everything I accomplished."*

—BOW WOW

The soon-to-be ex-rapper explaining his decision to retire from music at age 29 on Twitter.

*"That's a nice suit. Who's your tailor? See what I did?"*

—HOWIE MANDEL

The host cracking a joke about Taylor Swift to her ex-boyfriend Calvin Harris while onstage with the Scottish producer at Caesars Palace's 50th-anniversary gala in Las Vegas.

*"...over the last 48 hours I've been racially cyberbullied with tweets and pictures so horrific and racially charged that I can't subject myself any longer to the hate."*

—NORMANI KORDEI

The Fifth Harmony singer in a statement on Twitter revealing why she's taking a break from the social media platform.

*"If you've got love for Rihanna in New York City... 'cause you know I've got love for Rihanna."*

—DRAKE

The hitmaker expressing his affection onstage at Madison Square Garden.

## BEHIND THE SCENES

### 'WE COULDN'T BE ANY MORE DIFFERENT, BUT IT WORKS'



Banks (left) and RZA

**T**equila can make for strange bedfellows. After bonding over drinks at a New York club in 2011, Wu-Tang Clan maestro **RZA**, 47, and Interpol frontman **Paul Banks**, 38, eventually decided to take their relationship to the next level: the studio. As **Banks & Steelz**, they will release their debut album, *Anything but Words* (Warner Bros.), on Aug. 26, melding hip-hop and rock, and featuring friends from their worlds including **Ghostface Killah** and **Florence Welch**.

**Take us back to the night you met.**

**BANKS** We didn't talk shop that night.

**RZA** We went out and got some noodles. Hit a club after that. I learned that he played chess — we hooked up and played a couple games.

**What was it like working together?**

**RZA** We couldn't be any more different, but it works. Any collaboration could pick that up from us: the patience that we showed each other. The work ethic is strong on both sides.

**BANKS** Sure, there have been disagreements, but we have a good dynamic — there's compatibility of intellectual curiosities. With him, I can talk about anything: Physics.

Aliens. Conspiracy theories. Film. Race issues in Hollywood.

**Do you ever end up talking politics?**

**BANKS** I went to [Donald] Trump's son's wedding — my then-girlfriend was a bridesmaid. I hunted with **Donny Jr.**

**RZA** That's crazy. All I know about Trump is I spent hundreds of thousands of dollars at his hotels. I destroyed some of those rooms; used to drink a 40-ounce on the stoop. I met [Hillary Clinton] briefly at a **Brett Ratner** thing. The smartest person that's running? She's that person. Trump is probably a C, C-plus guy. Maybe B minus. —SOWMYA KRISHNAMURTHY

PROMOTION



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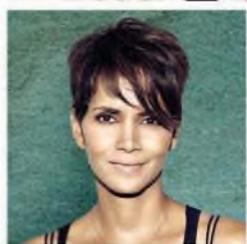
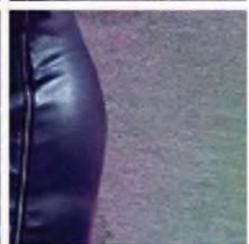
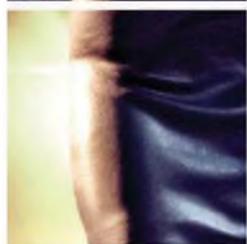
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# TAKE



# A

# STAND



# LIVE FRIDAY SEPT 9 8|7c



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Vintage Dr. Dre shirt from 1994, designed by artist Pushead, \$1,500; artifactnewyork.com



Street

Artist Merch Special

# Urban Legend

When it comes to the current craze for band tees, vintage rap styles are most wanted

BY SHANNON ADDUCCI  
PHOTOGRAPHED BY JAMIE CHUNG

OLD ROLLING STONES TEES, WHICH can cost hundreds of dollars, may be ubiquitous, but lately it's '90s hip-hop shirts that are currently most coveted, with prices in the thousands. "Nostalgia [for that era] is huge and it is converging with fashion," says **Max Tsiring** of vintage-clothing emporium Artifact New York. Tsiring first noticed the shirts selling for \$600 a few years ago, with prices soaring higher after the 2015 release of *Rap Tees*, an anthology of vintage hip-hop shirts that has become a buyer's guide of sorts. Their value, says Tsiring, is in their bold designs but

also their scarcity. "Many [hip-hop artists] didn't have merchandising figured out. A lot of these shirts were [promotional] and went to friends and family." That's the history of the **Dr. Dre** shirt featured here, one of the rarest in Tsiring's cache. Designed by **Pushead** (the artist behind **Metallica**'s skull motif), the tee was a promo for *Helter Skelter*, a 1994 reunion album from Dre and **Ice Cube**. Alas, the album never arrived, but the shirt remains. For authenticity doubters, Tsiring points to the EMI tag and a confirmation from Pushead's archives. ●





25 percent cut of sales), offering artists another avenue to connect to fans, including those who can't cough up money for show tickets. "In the lull period between albums, [artists] can still use it to connect with their fan base," says **Joe Perez**, the former lead art director of Donda who designed West's *Yeezus* logo. "We're in an era where there's a need for new content, whether on the Internet or in the physical world. It keeps people within that culture."

Not to mention, the stuff looks cool. "There's [a new breed] of personal style where people are throwing together a concert T-shirt, Comme des Garçons pants, and making a look that's personalized," says Bell. Merchandise companies have had to step up. "It has changed the way we staff our business, the skill set and the type of people you need to bring to create the product lines," says **Mat Vlastic**, CEO of Bravado, which produces merch for Bieber, West and **Selena Gomez**. The company's revenue has quadrupled during the past nine years. "Artists are demanding that merchandise rise to the level of, dare I say, fashion," adds Rego.

**NEXT UP: CHAIRS?!**

In the coming years, experts expect stars to inch further into the lifestyle market. West recently said he would like to partner with Ikea on furniture design, which would enable him, quite literally, to create a Kanye-fied space for his fans to inhabit 24/7. Bell observes of the sea change: "Music artists have to become creative directors, to exert total control over the image of their lifestyle — and customers are responding to that." ●

**VINTAGE TEES TO INVEST IN NOW**

Bob Melet, owner of famed Melet Mercantile, offers advice for those looking to expand their T-shirt bounty

Vintage-clothing guru **Bob Melet**, 49, spent his formative years scouring St. Mark's Place in Manhattan for hard-to-find punk-rock T-shirts with his older brother. That early thrill of the hunt led to a lifetime of serious finds for the man behind Melet Mercantile, downtown New York's appointment-only emporium of fashion artifacts that have been marveled over by everyone from **Kanye West** to **Karen Elson**.

**What genres will be most valuable in coming years?**

If you have an original **Bob Marley** or **Peter Tosh** T-shirt from the early 1980s, before Bob died, that would be worth a lot. **The Rolling Stones'** iconic tour T-shirt with the tongue is very valuable. Things from the '90s as well: **Nirvana** and **Courtney Love** command a lot of money right now, and they're 25 years old — almost vintage, but not even quite.

**Hip-hop shirts have become very collectible. Any tips on what to look for?**

They're almost always an extra large, so if you can ever find a small **2Pac** T-shirt, like the one that my wife wears, that's rarer. I would personally pay 50 percent more.

**How do you determine authenticity?**

The screen print in the bottom right corner should generally have some sort of copyright, or a lot of times, the printer put the year. The label is another indicator, and then the actual weave: If you understand the way vintage T-shirts were made, you can literally tell from the stitching.

**What is the most coveted shirt you have bought or sold?**

A **Sex Pistols** T-shirt for a thousand dollars. I bought it from somebody that was there back in the day and sold it to a younger new fan that wasn't there. —RAY ROGERS



Some rare gems: vintage 1975 Rolling Stones, 1975 Led Zeppelin, 1973 Grateful Dead and 1969 Fillmore West venue shirts (from top).

**EXECUTIVES: MY ALL-TIME GREATEST TEE**

For industry folks, it's less about the design and more about the shows



**Daniel Glass** Founder/president, Glassnote Entertainment Group

*The Shirt And Show*

▲ **PHOENIX, MADISON SQUARE GARDEN, NEW YORK, 2010**

"[The tee] is iconic. I get nervous each time I wash it. I had goose bumps and tears during the encore when the band played with **Daft Punk**."



**Emma Quigley** Head of music, PepsiCo

*The Shirt And Show*

▲ **RADIOHEAD, MSG, 2003**

"I bought it during the Hail to the Thief Tour. The shirt looks like a piece of street art, but more importantly, that was one of the greatest shows I have ever been to."



**Peter Kaden** Director of media and artist relations, Def Jam

*The Shirt And Show*

▲ **KANYE WEST, MSG, 2005**

"My favorite tee was the original G.O.O.D. Music T-shirt with the angel on it. I rocked this T-shirt for years until I lost it! If I had it today, I would probably frame it on the wall."





"I don't make the type of raps where I lecture on how good I am or how I stand. I do flex a lot on being independent so other people in positions like mine see the options," says Chance, photographed July 20 at The F Stop Studio in Chicago. Styling by Whitney Middleton. Chance wears a W.C.S.P. hoodie from Jax and Debb and an Emma McKee custom jacket. Right: Chance wears a Publish Brand sweatshirt and pants.

# THE NEW PIONEERS

Rewriting the rules is the new golden rule, as Chance the Rapper and these dozen disrupters transform an industry in flux, making big moves (and big money) along the way: 'It's about artistic power'



*starring*

**CHANCE THE RAPPER**

**The Crusader**

BY BEN AUSTEN

PHOTOGRAPHED BY RAMONA ROSALES

*plus*

MELANIE MARTINEZ

KESHA

AMAZON ECHO

BUSBEE

TUMA BASA

ES DEVLIN

DEV HYNES

SIA

MUSICAL.LY

IRVING AZOFF

KANYE WEST

**H**oled up at a recording studio in Chicago's Near North Side, Chancelor Bennett — the local phenomenon known as Chance the Rapper — is in wise-old-man mode. Chance, 23, holds a cigarette aloft in one hand, a pen in the other, his narrow shoulders hunched over a notebook. It's late on a Saturday night in July, and he has been working for hours, writing a song he will perform as a tribute to Muhammad Ali during the finale of the ESPY Awards, to be held in Los Angeles in a couple of days. "When I write, I work off of a theme, an emotion, a narrative — thinking of it and then expounding on it," says Chance. "I was trying to rap with mad boxing metaphors, being very literal. It was cheesy."

So instead Chance imagines the song as a letter written by his mother, Lisa, to Ali. As a girl on the South Side, she lived near the boxing legend, and she often has recounted how she braved the walk to his front door only to discover that he was out of town. But the letter isn't right either. Chance decides the song needs to be "more sort of liturgical" after his thoughts turn to his father, Ken, a political operative who has been a deputy assistant to President Obama and more recently Chicago Mayor Rahm Emanuel's deputy chief of staff. "I see so much of my dad in Ali," says Chance. "Their voices, the physicality of them, their vulnerability." Chance's engineer Jeff Lane has been waiting for five hours to record the completed verses. He nods admiringly at Chance grinding inside the sound booth: "You think Rihanna does this?"

If it seems odd that a rapper who calls himself Lil Chano From 79th would be chosen to eulogize THE GREATEST, on primetime network TV, in front of the world's reigning celebrity athletes, then consider how Chance has become an iconoclast in his own right. He emerged as 2016's most highly praised rapper, an heir to Kanye West (his mentor) and Kendrick Lamar (who in a recent issue of this magazine named Chance as a favorite MC), all without signing a record deal or even charging money for a single song. He performed on *Saturday Night Live* as the show's first-ever unsigned musical guest in December 2015, then returned to the show two months later with West, delivering a guest verse on the latter's "Ultralight Beam" that was hailed as a poetic knockout. (It went, in part, "You can feel the lyrics, the spirit coming in Braille/Tubman of the underground, come and follow the trail.")

In May, Chance and his handpicked, mainly Chicago-based team — who put out his two earlier mixtapes as free downloads — partnered with Apple Music to release his third album, *Coloring Book*, as an exclusive two-week stream. (Apple put up an undisclosed sum in exchange for the exclusivity.) *Coloring Book* not only became the first streaming-only album to chart on the Billboard 200, it opened in the top 10 and prompted the Grammy Awards to rewrite their rules to make streaming-only albums and songs eligible for awards. *Coloring Book* also proved to be Chance's most adventurous work as an artist, with a bold turn to gospel and soul-searching lyrics to match. "This guy is the future," says Carl Chery, head of hip-hop/R&B programming at Apple Music. "He's the most exciting hip-hop artist of the last five years."

Days after he delivered the Ali homage at the ESPYs, the Olympic committee asked Chance to compose an original number for this summer's games in Rio de Janeiro. It's hard to imagine any other young rapper, focused on the tangled particulars of his block, who possesses the moral authority to represent the country or the world in song. But Chance's

music is uniquely inspiring, sonically and socially inviting, and blissfully religious. His hip-hop scene has the feel of a big, carousing collaboration, with him and his childhood friends living out a cross between a Christian *High School Musical* and a Judd Apatow film, if Seth Rogen and his stoner crew were prodigies from inner-city Chicago. It's a balancing act he pulls off seemingly without ego or pretense. "He's the youngest old man I know," says Hebru Brantley, the Chicago muralist and Chance collaborator. "To be so young and so wise."

CHANCE NAMED his first album, from 2012, *10 Day*, because when he recorded it he was on a 10-day suspension from his test-in public high school after getting caught with weed. "It has a lot of school references, maybe too many," he now says, laughing. The album captures the life of a black middle-class teenager who loves his family, his fellow musicians and his troubled city. It's a complicated portrait, both juvenile and profound. There's sex and drugs and Spanish class as well as the looming threat of violence: "Round here we lose best friends like every week/I like to think we playin' a long

**"I NEVER REALLY LIKED THE IDEA OF RAP BEING A COMPETITIVE THING. IT'S NOT. I CAN'T GAIN ANYTHING OFF OF ANYONE ELSE NOT SUCCEEDING."**

game of hide and go seek." Chance isn't a storyteller like Eminem, and he doesn't conjure atmosphere as a disturbance the way Lamar does. He's more of a collagist, bringing together a series of images that are indelible for their specificity and intimacy. "For young people on the city's South or West Side, there's nothing coming from government, from our school system that's bolstering the kind of pride that comes out in Chance's work," says singer Jamila Woods, who has worked with Chance on his albums as well as on her own newly released *Heavn*.

Chance developed his craft at a downtown after-school program called YOUmedia and at an open-mic venue called Young Chicago Authors. These spaces exposed him, in hyper-segregated Chicago, to music heads traveling from every corner of the city. He hooked up with the members of Kids These Days, a rock-rap-jazz band that included Nico Segal, who performs with Chance as Donnie Trumpet, and the rapper Vic Mensa. "We all became friends, and that collaborative process has been the blueprint for our careers," says Segal. Chance seems to view all his musical counterparts with the same familial spirit, eschewing beefs and rap battles. "I never really liked the idea of rap being a competitive thing. It's not. I can't gain anything off of anyone else not succeeding," he says.

Chance's little brother Taylor, 20, also raps, and Chance appears on his 2015 debut, *Broad Shoulders*. Chance's mother works for the Illinois attorney general's office, and his father, who left the mayor's office this summer, is now an executive with Chicago's tourism bureau. During the past couple of years, Chance has seen Chicago's problems up close — "My dad is getting the call every morning, updates on how many kids got shot the day before" — and his views on issues like police brutality are nuanced. He chides Emanuel for how he responded to the killing of Laquan McDonald, who was shot 16 times by a Chicago police officer in 2014. "In a time of crisis he tried to be strategic, and he should have been more compassionate," says Chance. More generally, he adds, "There's a larger conversation we need to have about the role

## No Album Sales? No Problem! Chance's Impressive Tally

BY DAN RYS

# No. 8

BILLBOARD 200 DEBUT

*Coloring Book* is the first-ever streaming-only album to chart on the Billboard 200, with 57.3 million first-week streams (38,000 equivalent album units), according to Nielsen Music.

# 338M

STREAMS

Total on-demand U.S. audio streams of *Coloring Book*, including Apple Music and Spotify. That's 226,000 equivalent album units.

# \$2.13M

STREAMING GROSS

Potential gross revenue generated during roughly three months by the 338 million total streams of *Coloring Book*, as estimated by *Billboard*.

# 47,609

TICKETS

The previous U.S. Cellular Field attendance record — which was broken by Chance's Magnificent Coloring Day Festival, with 50,000-plus tickets sold.

# \$3.8M

FESTIVAL GROSS

Estimated gross ticket sales for the Magnificent Coloring Day Festival. More seats were made available to meet demand after the first round sold out.

# 32

TEAM MEMBERS

Number of people, according to Chance, employed by his operation, from musicians to the merchandise, video, booking and management teams.

of police officers, their relationship to the people as enemy or executioner, when they're not supposed to be either. There's also not enough pressure on internal organizations that are supposed to police the police and on judges in the justice system who are supposed to make reasonable decisions."

At 16, with his dad following other Chicago politicians to Washington, D.C., Chance met the newly elected Obama, and this year, along with a dozen other prominent musicians, he returned to the White House to talk with him about the anti-violence initiative My Brother's Keeper. ("I'm more confident than ever," Chance tweeted after the meeting.) In Chicago, he has used his father's connections and political know-how to start an open-mic for teens, distribute a combination jacket-sleeping-bag to the homeless, sponsor events at the Field Museum and fund the church camp he attended as a child.

"He's just one of those humanitarian-type of individuals," says Chicago singer Jeremih a couple of days after Chance joined him onstage at the Pitchfork Music Festival. "There's not a record he can't hop on, a genre of music he can't relate to. I don't know too many people who could go on *Jimmy Fallon* one night and go to a peace rally the next day."

**CHANCE SHOPPED** *10 Day* to most of the major and a few indie labels, expecting to sign a record deal. But while he considered offers, he sold out a 500-seat venue in Chicago and was invited on tour with Childish Gambino. He figured a decision could wait. He knew he wouldn't need a label to produce and distribute his second album, *Acid Rap* ("I recorded it while on acid," he explains simply). The month he made the mixtape available for free, he went on tour opening for Mac Miller in "midsize rooms outside the Midwest." "The kids knew all the words to my songs," says Chance. By then he had connected with his manager, Pat Corcoran, 26, a white North Sider with a hang-loose vibe who had been setting up shows for Kids These Days while at DePaul University. "We discovered going with a label wasn't for us," says Corcoran.

Chance has earned money not from 99-cent downloads but from tours, merchandise, meet-and-greets and his deals with Apple and other companies — like Bud Light and Citibank, sponsors of his upcoming Magnificent Coloring Day festival — eager to reach his many young, savvy fans. (*Coloring Book* also expanded to Spotify and other streaming services after the Apple Music exclusive.) "It's not about the music being free. It's about how it is displayed and made accessible and about artistic power," explains Chance. "It was always about the artist-to-fan relationship." On a recent Saturday night, Chance tweeted to his 1.9 million followers that he would be making an announcement the following morning. It turned out to be a surprise show at a Chicago club, and on Sunday he updated fans on where they could buy pairs of tickets (including at Lou Malnati's Pizzeria and a Harold's Chicken). The treasure hunt ended at 2 p.m., when the venue sold out. "This is exactly why I keep my @chancetherapper Twitter notifications on," one fan tweeted with a photo of his tickets.

The Magnificent Coloring Day festival, which Chance will headline as part of his current tour, showcases his ambition and hometown love, with Alicia Keys, John Legend, Lil Wayne, Skrillex, Young Thug and 2 Chainz joining him at U.S. Cellular Field, home of baseball's White Sox, for whom he designed a line of specialty caps. The festival has broken the ballpark's attendance record, selling more than 50,000 tickets. "It's bigger than me f—ing with the Sox and bigger than me being

a rapper," says Chance of organizing the festival, noting that it will create jobs and attract tourist dollars. And, he says, "I think the city needs some happy moments."

**AROUND 2:30 A.M.**, at the Near North Side studio, Chance is finally ready to start recording. He stands at the mic, the room dark but for a flickering screen showing Ali fights. ("I'm a method engineer," says Lane.) Chance shuts his eyes, listening to the opening bars of a traipsing piano and the horn that follows. Then he sings, "Steady hold, I've grown weary and old." After Drake, every rapper wants to be a singer, and Chance uses the rough physicality of his voice to convey emotion, landing hard on Ali's famous superlatives — "Ain't no one *prettier*/Ain't no one *wiser*/Ain't no one *better! better! better!*" The song, says Chance, is about spiritual redemption,

**"THERE'S A LARGER CONVERSATION WE NEED TO HAVE ABOUT THE ROLE OF POLICE OFFICERS, THEIR RELATIONSHIP TO THE PEOPLE AS ENEMY OR EXECUTIONER, WHEN THEY'RE NOT SUPPOSED TO BE EITHER."**

about Ali finding God, with a hook made lush by Woods: "I was a rock/I was a rock and roller/But now I'm just a rock."

The Ali tribute, like a lot of music that Chance has been writing lately, veers into gospel. On *Coloring Book*, he samples praise music and employs worship star Kirk Franklin. Chance attends the South Side's Covenant Faith Church of God, meets with his pastor and is conversant enough with scripture to pack his songs with surprising Biblical allusions. "Sunday Candy," from the Donnie Trumpet & The Social



From top: The Bennetts: Ken, Chancellor and Lisa; Chance threw out the first pitch for the White Sox in April; Chance, West and Drake (from left) in an Instagram post in May. Below: Chance performed on *Saturday Night Live* in February with West (not pictured) and a gospel choir.



Chance wears a W.C.S.P. shirt from Jax and Debb, Publish Brand jacket and pants, and Botas 66 sneakers from Sistercity Studio. For an exclusive interview and video of Chance shopping at a Chicago record store, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).



## Shunning Labels In The Age Of Streaming

Chance's manager Pat Corcoran explains how they spurned the majors (plus Spotify and Tidal) and still scaled their fan base

### You started with Chance in April 2012, right?

His dad hit me up [after we met] and was like, "I think you should manage Chance." I said, "I'd love to." We all met up at Hooters, had some wings and were like, "Let's do this."

### And you started getting calls in June.

Sylvia Rhone, who was starting a new label, was the first person to reach out. She offered us a deal, and we were so stoked. But my mentality was "We're just learning about all this." So we met with pretty much every major label and a few indies. We met with John Janick at Universal, L.A. Reid at Sony, Ashley [Newton] at Columbia; we met with Jody Gerson, who was running Sony/ATV at the time. As we went along we learned on the fly about how deals actually work. And we discovered that [signing] wasn't for us.

### You must have asked, "How do we make money?"

Not at all. We were thinking, "How do we get this music to the most people?" There was this big discussion about how to put out *Coloring Book*: "What's the best platform? Who is going to give us the most firepower?" I spoke with everyone — Spotify, Tidal, Apple Music, even Audiomack — and it came down to "What is going to put us in the best position for the most people to hear it?" —BA

Experiment album *Swf*, is an exuberant hymn to Chance's grandmother. The tune is a romp, but the pleasures described are that of his family's black church. "You look so good with that hat on, had to match with the shoes/Came and dressed in the satin, I came and sat in your pew."

The Ali song also delivers a personal punch, with Chance as the prodigal "roller." He moved to Los Angeles in 2014, after the success of *Acid Rap*, and developed what he describes as a bad Xanax habit. "I don't want to present it

**"I UNDERSTAND HOW BLACK WOMEN ARE REPRESENTED IN RAP MUSIC, HOW BEING A BABY MAMA IS PERCEIVED. ME AND MY GIRLFRIEND ARE VERY CONSCIOUS OF HOW PEOPLE IN OUR SITUATION DON'T THINK IT CAN WORK OUT, WHEN IT CAN."**

as a *Behind the Music* thing," he jokes. "I looked up and months had passed, and I hadn't made enough music." He also found that he belonged back in Chicago: "I missed a lot of weddings and funerals."

At the studio, Chance's girlfriend Kirsten, whom he has known since childhood, shows up. They had a daughter in 2015 — tonight she's with Kirsten's mother — and the three now live together. Chance takes a breather, and the couple enacts a scene straight out of his song "Smoke Break" — she sits sidesaddle in his lap, pulls on

a blunt and then holds it to his lips. "I understand how black women are represented in rap music, how being a baby mama is perceived," he says. "My girlfriend and I are very conscious of how many people in our situation don't think it can work out, when it can." He also has become less open with his drug and cigarette use. "Kids would tell me they tried acid for the first time listening to *Acid Rap*, asking me if I wanted some. I realized the responsibility of being a popular artist."

Settled again in Chicago, Chance tattooed a directive above his heart: "Get back to work," written backward so it would face him in the mirror. Chance wrote parts of five songs on West's *The Life of Pablo*, observing how his idol ("I'm literally Kanye's biggest fan") rented out an entire studio and acted as ringmaster, simultaneously directing different rooms populated by writers, engineers, producers, seamstresses, even magicians. "I watched him knock out six, seven songs that way," says Chance. "I stole that." To finish *Coloring Book*, he rented out the Chicago studio and with his team slept there overnight on inflatable mattresses.

AT THE TASTE of Chicago, in July, Chance performs with Donnie Trumpet & The Social Experiment. With his thin frame and his White Sox cap pulled low, Chance is a sudden pinwheel of ecstatic motion. He is joined by his closest friends, old and new. The typical crowded rap stage displays strength in numbers, but Chance means to evoke a choir. "It's about group work, harmonic collaboration," he says. "The whole project is very loving, and shouting it in a group is powerful." The fans sing along on "No Problem," a joyous threat to any executive who interferes with Chance's independence.

But the set is more sacred than profane. They end with "Sunday Candy," and the concert takes on the cast of a revivalist meeting. Palms are raised skyward, fans shouting every word. Chance isn't merely using gospel, he's doing its work. The people in Grant Park seem transported, ready to follow wherever Lil Chano From 79th takes them next. ●

# MELANIE MARTINEZ

## The Outlier

"I think of myself as a storyteller," says the 21-year-old singer-songwriter, photographed by Lucy Hewett on July 28 at Lollapalooza in Chicago. For a video of Martinez discussing her Cry Baby alter-ego, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).



**M**elanie Martinez has always felt like an outsider. “I was picked on when I was younger for being super emotional,” says the 21-year-old singer-songwriter, who grew up on New York’s Long Island. “I didn’t have a lot of friends.” Today, though, she can claim a cult of teen admirers as a rare *Voice* success story who only broke through when she embraced her not-fit-for-network-TV surrealist-pop impulses.

The daughter of Puerto Rican and Dominican parents, Martinez channeled her adolescent alienation into her first full-length, *Cry Baby*, a concept album about a young woman struggling with teenage issues like family, boys and body image through the proxy world of sinister teddy bears, fairytale villains and nursery iconography. This cathartic approach resonated so deeply with the Tumblr generation that *Cry Baby* debuted at No. 6 on the Billboard 200 and has since gone gold, with no commercial radio airplay.

“Most of my listeners are 13 years old,” admits Martinez, who has become a kind of cult heroine among them. Her YouTube channel has accrued more than 2.6 million subscribers. The dates of her current North American tour have long been sold out. She also has the best-selling music T-shirt at Hot Topic. Her songs, her fans tell her, help them cope: “There are people out there who need music for therapy just like I do.”

At 14, Martinez wrote her first song by studying chord diagrams online and pairing them with her poetry. At 16, she appeared on *The Voice*, auditioning with a haunting arrangement of Britney Spears’ “Toxic” and finishing in the top six (Team Adam). She started playing live shows, just her and a guitar. “People were coming to hear covers that I would sing on *The Voice*, but I would tell everyone, ‘I’m not singing those songs, I’m singing original music,’” she recalls. “People got mad.”

Eventually, they got over it. In late 2013, she crowdfunded more than \$10,000 to shoot a video for her song “Dollhouse” and signed to Atlantic Records in 2014. Martinez, whose 2016 festival bookings included Lollapalooza and Panorama, is also something of an auteur: So far, she has directed seven videos for *Cry Baby*’s 13 songs. The most recent, “Alphabet Boy,” reached 1 million plays on YouTube in eight hours. “When I’m done making music, I want to make a movie with my favorite director, Tim Burton.” Here’s hoping he’s listening. —LEAH CARROLL



## KESHA

### The Warrior

**f**or as long as musicians have signed contracts with record labels, there have been those who have loudly protested the perceived injustice and imbalance of what’s known as a personal-services agreement. But not since Prince scrawled “Slave” on his cheek has an artist generated the level and intensity of attention that pop star Kesha Rose Sebert did when she sued her producer, Lukasz “Dr. Luke” Gottwald, and record company, Sony Music, in 2014, to be released from her contract.

This was no mere financial or philosophical disagreement: Kesha’s legal action was predicated on the accusation that Luke was both sexually and emotionally abusive for the duration of their decade-long creative partnership (a charge that Luke denies). Celebrities from Lady Gaga to Adele to Lena Dunham vigorously supported Kesha on social media, while her devoted fan base, known as The Animals, crafted petitions and staged public protests. Unable to even perform her catalog of recorded songs as the case wound its way through the courts, the dance-pop singer began to recraft her musical identity, delivering a moving acoustic cover of Bob Dylan’s “It Ain’t Me Babe” at May’s Billboard Music Awards, finding salvation in the folk and country music that the Nashville-raised singer has always been vocal about loving. (Luke initially forbade her to perform on the show, perhaps reflecting his discomfort with her growing status as an icon for people who had suffered

sexual assault.) When Kesha dialed back the suit in late July and provided 28 new tracks to her label, she did not appear to be conceding so much as acknowledging, after a series of judgments in Luke and Sony’s favor, that she was unlikely to win her case. Her desire to work superseded her quest for justice, and her feelings on the matter seemed to be embodied in the title of her summer tour with a new band called The Creepies: “F— the World.”

Kesha’s legal setbacks clearly took a toll — images of her crying inside the New York courthouse in February went viral — but she proved her spirit was tougher than her tribulations, and that resonated in an era in which young women in particular have been outspoken and resolute about their feminism. Her resoluteness has, arguably, made her more popular among people who may not have been fans before her legal woes and has inarguably turned her into a sort of mythic figure. Despite allegedly being abused and belittled by a much older producer — a dynamic that isn’t so uncommon in the music industry or outside of it — she was strong enough to make it public and fight, a move that has been largely unprecedented on this level and with this degree of transparency. In doing so, she has become a beacon for a generation of women who are becoming increasingly bold about outing their abusers.

—JULIANNE ESCOBEDO SHEPHERD

INSIDER PICKS

**NEELIE KROES BY JOHN MACFARLANE, CEO, SONOS**  
**“SHE OVERSAW THE BREAKUP OF MICROSOFT AS EUROPEAN COMMISSIONER FOR COMPETITION. NOW SHE’S A STARTUP LIAISON FOR THE DUTCH. SHE REINVENTS HERSELF EVERY TIME.”**

## ALEXA

### The Assistant

When Amazon in late 2014 released the Echo, a “smart speaker” powered by digital assistant software called Alexa, those who wanted one had to endure a waiting list and a \$200 price tag — and what they received was a new class of device that is always listening. After some product missteps (you probably forgot about that phone), Amazon CEO Jeff Bezos is again the ultimate disrupter, releasing a tectonic piece of home tech that removes physical interaction and encourages users to think more about “what” and less about “how,” which means more listening and less searching. The Echo not only promotes



The Amazon Echo

Amazon’s own Prime Music store, it also connects seamlessly to Spotify, Pandora, iHeartRadio and TuneIn, providing listeners an endless array of choices while their hands are otherwise occupied (“Alexa, stream my dishwashing playlist”). Though the Echo has yet to go mainstream — sales figures were estimated at 3 million in April by Consumer Intelligence Research Partners — it has clearly sparked the tinder, with Google releasing its own version, Home, in the fall and Apple rumored to be working on a Siri-powered version. Amazon’s plans for the Echo to become your home’s Hal 9000 supersede music, of course — according to *The New York Times*, more than 10,000 developers have registered to integrate Alexa into their products — but voice-activated music on demand may be its most intuitively enjoyable benefit.

—ANDREW FLANAGAN

## TUMA BASA

### The Curator

After Tuma Basa, global programming head of hip-hop at Spotify, featured Lil Uzi Vert prominently on Rap Caviar — the service’s second-most-subscribed playlist, with more than 4 million followers — the rising Philadelphia rapper’s music soon jumped from an average of 442,000 Spotify streams per day to more than 1 million.

As competition between streaming services intensifies, Spotify — the industry leader with 35 million-plus paid subscribers to Apple Music’s 15 million — has become instrumental in breaking new artists like Vert through its expert playlists. Since joining the company in April 2015, Basa has built Rap Caviar into the type of hitmaking platform once exclusively the domain of powerhouse radio stations, in the process growing its base by more than 3 million followers in a year.



Basa

“When you go on Rap Caviar, you trust it — almost like Walter Cronkite on the evening news,” says Basa, who previously served as vp music programming at Revolt TV and director of music programming initiatives at MTV. In February, Basa added Desiigner’s “Panda” to two playlists before the Brooklyn artist signed to Kanye West’s G.O.O.D. Music. “There was a little buzz here in New York. I was like, ‘Wow, what’s this?’” remembers Basa. In April, “Panda” made an astronomic climb to the top of the Billboard Hot 100. Today, the track has 348 million listens on Spotify.

To Basa, creating a destination of soon-to-be hits is more than just dragging and dropping songs. “[Music curation] is not generally recognized as a full-fledged art form,” he says. “Spotify realizes it will be one day.” —STEVEN J. HOROWITZ

### INSIDER PICKS

**LORDE BY JONATHAN DANIEL, FOUNDER, CRUSH MUSIC**  
**“A KID PUTS A SONG ON SOUNDCLOUD IN NEW ZEALAND AND IT CHANGES ALTERNATIVE MUSIC. THERE ARE PROBABLY A HUNDRED FEMALE ARTISTS INFLUENCED BY ‘ROYALS.’ THAT’S THE BEST OF DISRUPTION. IT’S THE MUSIC CHANGING THE INDUSTRY.”**

## BUSBEE

### The Modernist

There’s a reason why Maren Morris’ *Hero* — the critical and commercial country-pop breakthrough of 2016 — sounds the way it does: artfully exposed, rhythmically supple and breezily, powerfully hooky. The first Top Country Albums No. 1 debut from a rookie since Sam Hunt’s 2014 release *Montevallo*, the 11-song LP has the unmistakable genre-blending feel of Busbee, 40, a California-based writer-producer who has co-authored major singles for Pink, EDM wunderkind Martin Garrix and pop-punk band 5 Seconds of Summer.

“We love commercial music,” says Busbee (whose first name is Mike, though he just goes by his last name) from his Pasadena home about his collaboration with Morris, which includes the coolly irreverent anthem “My Church” (a Hot Country Songs No. 5 hit). “We were just trying to make a record we like.”

In the past, Nashville hit-writers tended to focus on one format. Busbee, a former jazzhead, notched his first country hit with Rascal Flatts’ 2009 single “Summer Nights” and then scaled the U.K. chart with “If We Meet Again,” a Timbaland track with a Katy Perry hook. Co-writing jobs for Lady Antebellum, Kelly Clarkson and Shakira followed, along with production gigs.

“My whole thing is ‘Let’s sow seeds in both [the country and pop] worlds,’” he says. “You can never predict what hits are going to happen, when and how.”

The country mainstream never has insulated itself from pop’s influence — think of Jim Reeves or Carrie Underwood — but it’s one of few genres whose audience still expects marks of stylistic purity. So there’s something casually revolutionary about *Hero*, which has been heralded as a signifier of country-pop’s fluidity and a creative process that resembles the track-building of pop, R&B and hip-hop.

Recently, Busbee’s genre-blurring has served him better than ever. “H.O.L.Y.,” a worshipful piano ballad he co-wrote, drew Justin Bieber’s interest before Florida Georgia Line snatched up the Hot Country Songs No. 1. “I had never thought of it as a song for a country artist,” admits Busbee. But as he knows best, such distinctions aren’t what they used to be. —JEWELY HIGHT



Busbee



Left: Beyoncé onstage during the opening night of her Formation World Tour at Marlins Park in Miami on April 27. Below: Adele performed during the BRIT Awards at the O2 Arena in London on Feb. 24.



Clockwise from right: Devlin's designs for U2's Innocence + Experience World Tour in 2015, West's performance at the 2010 BET Awards, Lady Gaga's Monster Ball trek in 2009 and Adele's concert at the SAP Center in San Jose, Calif., on July 30.



Devlin

## ES DEVLIN

### The Architect

A major frustration of stadium-concert designers is that the crowd's distance from the stage forces the audience to focus on side projection screens rather than the live action. For Beyoncé's Formation World Tour, stage designer Esmeralda "Es" Devlin, 44, solved this problem with the "Monolith": a towering video-screen centerpiece that stands nearly seven stories, takes four minutes to revolve completely and projects the stage action onto a glowing, 60-foot magnification. "It's a kinetic, sculptural, 21st-century LED take on a stained glass window," says Devlin, a London-based theater-set designer who first crossed into the pop-music space when Kanye West enlisted her for his 2005 Touch the Sky Tour. During the last decade, the Tony Award nominee has since devised four more West tours and elaborate roadshow scenes for Lady Gaga, U2, Adele and Miley Cyrus. But it's her collaboration with Beyoncé that's the game-changer — a conception of function, grandeur and style. Says Arthur Fogel, president of global touring for Live Nation, who worked with Devlin on the U2 and Beyoncé productions: "There's no question she's brilliant." —CAMILLE DODERO

# DEV HYNES

## The Bohemian

Hynes, photographed by Peter Ash Lee on Aug. 6 in Brooklyn, has said his latest album "is for everyone told they're not black enough, too black, too queer, not queer the right way, the underappreciated."



**A**t a time when some of the biggest pop artists are grappling with weighty problems like racism, Dev Hynes — who records deeply personal, highly influential R&B under the name Blood Orange — pushes further, adding liberated meditations on black masculinity, sexuality and faith to the conversation. His particular brand of openness is evident in his resolute concern with these issues. And how, if you see him in New York — wandering the East Village taking photos or playing ping-pong in his favorite pool hall — he's always up for a chat. "I usually want to talk to [fans] more than they want to talk to me," says the 30-year-old singer, laughing. "I don't read reviews and I don't play many shows, so it's the only way I get a sense of what people are thinking."

Maybe because of those interactions, and many more he has had through social media, a realization bloomed while he was putting together his third Blood Orange LP, *Freetown Sound*, which came out in June. "Because of where I am in my career, I was aware that people would listen," says Hynes, who grew up in an immigrant family in London before moving to New York in 2009. "It made me want to be more assertive." The resulting LP is an ambitious, aching pretty statement that also happens to ponder blackness, sexual identity and more when some of the leading stars in music are confronting similar matters. "I was just thinking of how amazing that is," says Hynes of recent LPs by Kendrick Lamar, Beyoncé and Rihanna. (In a tweet, Hynes — who has said that he identifies as neither gay nor straight — noted that his album "is for everyone told they're not black enough, too black, too queer, not queer the right way, the underappreciated.") *Freetown Sound* is built from pulsing, '80s-tinged R&B — produced and largely played by Hynes, with vocal assists from friends like Carly Rae Jepsen, Debbie Harry and Nelly Furtado — that calls to mind everyone from Sade and Sly & Robbie to Prince and Trevor Horn. It's all stitched together, strikingly, with voices pulled from a Black Lives Matter protest, the legendary drag queen documentary *Paris Is Burning* and many other sources. "He's a true artist," says Jepsen, who's working with Hynes on her next album. "He's got a different kind of light to him, and everyone around him is affected by it." Or as Hynes puts it: "It's important for me to be myself. In some ways being unabashedly yourself is a political statement." —JONATHAN RINGEN

## SIA

The Pop Radical  
BY CELINE DION

**S**ia is simply incredible, like no one I've ever met. I first became familiar with her when she sent me her demo for [my 2013 single, which she co-wrote] "Loved Me Back to Life." My son RC — he's much cooler than I am and teaches me what music I should listen to — couldn't believe that Sia wrote a song for me. He's a huge fan, too. I not only fell in love with the song and the words, but also with Sia's absolutely beautiful voice: It's so powerful — like nothing I had ever heard. I listened to the demo 20 times in a row that day because her words spoke to me and I just couldn't get enough of her voice.

One of the first times I performed "Loved Me Back to Life" live, we were at *The Ellen DeGeneres Show*. I invited Sia, and that day backstage was the first time we met. She is so genuine, so warm, so funny — I was the one who asked to take a photo with her.

Soon after, RC played "Chandelier" for me, and I remember thinking, "She's done it again!" It was the perfect song for the perfect woman. She's an artist with a clear vision — for her songs, her videos, her performances. This industry can break you; it's tough. But Sia has managed to carve out her own path, on her own terms and in her own time. I'm mesmerized by her confidence, and I constantly look forward to what she'll do next. She's the true definition of an artist, one I so deeply admire. I'm one of her biggest fans, and it has been such a joy and honor to get to know her.

## INSIDER PICKS

**VETEMENTS BY DANIEL GLASS, PRESIDENT, GLASSNOTE ENTERTAINMENT GROUP "DEMNA AND GURAM [GVASALIA] AND LOTTA VOLKOVA ARE STUDENTS OF THE STREET. THEY HAVE DISRUPTED FASHION BY BRINGING THE REMIX WORLD TO THE FOREFRONT."**

## MUSICAL.LY

## The New Starmaker

**W**ith 90 million users, Musical.ly's social network is larger than the population in Germany. A free app that allows "musers" to upload 15-second lip-sync videos, the platform's popularity has skyrocketed in the last six months, drawing 50 percent of American teens and reportedly helping the company raise \$100 million.

"Musical.ly allows everyone to be an entertainer," co-founder Alex Zhu tells *Billboard*. It also, in theory, allows everyone to be a star. That's the case with 13-year-old Jacob Sartorius, a

tween-pop personality whose 8 million Musical.ly followers helped propel his debut single, "Sweatshirt," to No. 58 on the *Billboard* Hot 100 this summer.

Such momentum hasn't escaped industry attention.

In May, a campaign for Ariana Grande's "Into You" yielded 150,000 lip-sync videos in one day. Acts like 5 Seconds

of Summer and Florida Rida have posted lip-syncs to promote singles. In July, the app announced a label licensing deal with Warner Music Group. As Zhu puts it: "Our vision [is] to make music more participatory." —CD

UTA signed Musical.ly star Sartorius in June.



## IRVING AZOFF

## The Lifer

Some music executives see things as they are and say why. Irving Azoff dreams things that never were and asks, "Why the f— not?"

During the course of his half-century in the music business, Azoff, 68, has asked this so often — usually at high volume, seldom politely — that he has changed more facets of the industry than anyone else.

Two decades ago, Azoff asked why his biggest management clients, like the Eagles and Fleetwood Mac, weren't getting higher percentages of concert grosses and merchandise sales — and changed the economics of the touring business. Then he wondered why the live-music industry was so fragmented — and helped bring together Front Line Management, Ticketmaster and Live Nation into a concert colossus. And he has spent much of this year calling out YouTube for paying creators less than Spotify. "Artists aren't getting their due on YouTube," he tells *Billboard*. "And I don't give a shit what YouTube thinks — I'm right."

Through Azoff MSG Entertainment, a company funded by the Madison Square Garden Company, Azoff still manages '70s icons like the Eagles and Steely Dan, plus such pop artists as Christina Aguilera and Gwen Stefani. But his most potentially disruptive project is Global Music Rights, a for-profit firm that will compete with performing rights organizations ASCAP and BMI to represent top songwriters, then collect money on their behalf when their compositions are performed in public and online. It's a part of the music business that no one has entered for more than 75 years.

"I can't understand how a couple of nonprofits that are supposed to represent the interests of writers have operated their businesses the way they have," says Azoff with characteristic bluntness. The goal of Global Music Rights is to assemble enough songwriters — including Pharrell Williams, Smokey Robinson and Bruno Mars — to

negotiate better public performance rights payments from radio stations, restaurants and online music services. "We have a full roster of songwriters that nobody can, shall we say, comfortably exist without," he says.

Azoff ran two labels (MCA Music Entertainment in the '80s, Giant Records in the '90s) and a concert conglomerate (he was CEO of Ticketmaster and chairman of Live Nation after the companies merged), but he is best known as a manager and dealmaker who has leveraged artists' power for their own benefit. (Earlier this year, his



Azoff

son Jeffrey formed a new company, Full Stop, that will manage Harry Styles and other acts.) At Front Line, he bought up enough management companies to win better terms from promoters, merchandisers and sponsors. A similar concept is behind the Arena Alliance, a new organization run by Oak View Group that brings together 24 of the top 27 U.S. arenas to give them advantages in marketing and selling tickets. (Azoff also oversaw the Madison Square Garden Company's restoration of The Forum in Inglewood, Calif., and its deal to build a new entertainment arena in Las Vegas.) "If roll-ups are done properly," says Azoff, "they provide better economics for artists."

Next, Azoff plans to enter the high-end VIP ticket business for sports and music, in partnership with Live Nation and a technology company he is not ready to name. "It's my answer to what's broken in the system, which is what I call 'the StubHub factor,'" he says. "You have lots of people with no skin in the game escaping with lots of money."

To Azoff, it's only natural to wonder why that money doesn't go to artists themselves. "If you make the right decisions for creative people, it will eventually be the right decision for your business," he says. "I don't consider a lot of what we do disruptive — I consider it common sense." —ROBERT LEVINE

**Touré** Why is Kanye so disruptive? My initial answer is Kanye believes in himself. Immensely. This began when he was a child: His mother once told me she worshipped the ground he walked on. I met her circa his first album [2004's *The College Dropout*] when, to me, he seemed massively entitled, a level of entitlement I had never seen in a black kid — I had only seen it in white boys who had grown up with money. You think Kanye loves Kanye? Dr. West loved him more. Kanye is not powered by external validation; he validates himself. I saw the same thing in Prince.

**Joy Reid** I agree Kanye's disruptiveness stems from an overwhelming self-belief. He takes hip-hop swagger and braggadocio to another level, basing it on his self-declared superior artistic sensibility. Kanye really believes he is The Picasso of Hip-Hop. He's a classic narcissist. In some ways, he's a lot like Donald Trump: lashing out at those he doesn't think give him his due, craving more and more attention and respect, and fancying himself a great, great man — if only the rest of the world would recognize it.

That said, Kanye has had some truly brilliant moments. He has flashes of genius interspersed with the erratic madness. His statement about President Bush in 2004, after Hurricane Katrina, was a defining moment for hip-hop and pop culture, which had been scandalously silent throughout Bush's rise, including on the Iraq War. The activist tradition had really died in hip-hop, and Kanye revived it.

**Touré** There is definitely a connection between Kanye and Trump: extremely egotistical, intensely attention-seeking, massively influential, era-defining men. But part of why many of us revile Trump is that he's a con man who's lying to Americans about what he can, and will do, for them. Kanye's core relationship with us is as a musician — the rest is secondary — and his music remains extraordinary.

**Justin Hunte** I'm an unabashed fan. His 2004 entrance represented a black American perspective absent from commercial rap back then: Here's a middle-class black man rapping about working at The GAP while wearing blazers with jeans, Zack Morris-style, in an era littered with oversized white Ts and violent lyrics. *The College Dropout* was 60 degrees left of center and somehow the most relatable

**HUGH EVANS BY STEVE BARTELS, CEO, DEF JAM RECORDINGS**  
**"THE CO-FOUNDER OF THE GLOBAL POVERTY PROJECT, HUGH AND HIS TEAM HAVE RALLIED MILLIONS OF PEOPLE AROUND THE WORLD TO FOCUS ON THE GOAL OF ENDING POVERTY."**

# 'A SELFIE ARTIST FOR A SELFIE GENERATION'

mass-marketed rap release that year.

But the first time I truly took notice was during his 2005 plea for Americans to be less homophobic: "Everyone in hip-hop discriminates against gay people," Kanye said during MTV's *All Eyes On: Kanye West*. "Not just hip-hop, but America... I want to just, to come on TV and just tell my rappers, just tell my friends, 'Yo, stop it.'" Here's one of the hottest new artists in America, one of rap's biggest stylistic outliers — the only rapper wearing culturally questionable attire — skinny jeans — and he's on TV telling hip-hop to be less homophobic. Fighting for LGBTQ rights was one of the riskiest causes an MC could champion in 2005 and he did so openly, two weeks before [second album] *Late Registration* was released — sales, cash or reputation be damned.

**Touré** Amen to all that. Throughout Caitlyn Jenner's introduction to America, Kanye was a voice of acceptance. He's all about being exactly who you are: *Don't compromise on your vision of yourself.*

As for *The Life of Pablo*, one of the most disruptive things he did was to tweak the music after it was released — which in a world of streaming, almost any artist could do. People loved that idea, but did it make the music better? In every case, for me, Kanye's post-release tweaks made the songs worse. Especially "Fade": The tweaks made me dislike the song. But Kanye is about constant experimentation — and if some of his experiments fail, that's part of the whole Kanye thing.

**Hunte** *Pablo* is sonically magnanimous: Kanye goes full Phil Jackson, guiding his gaggle of players to heights many hadn't seen individually. Not only does "High Life" open with the year's most hilarious eight bars — "Sometimes I'm wishing that my dick had GoPro" is the visual that won't go away — but teaming Young Thug with El DeBarge may be the most masterful outside-the-obvious collaboration of his career. Chance the Rapper and Kirk Franklin on "Ultralight Beam" — simply amazing. Still, West's latest is super low

## KANYE WEST

### The Ego

on replay value for me. The melodies and moods and tones are brilliant and wide-ranging, but the conversation feels more narrow than what's typical from Kanye. I loved *Pablo* when it dropped. But last week I ran out of space on my iPhone, so *Pablo* had to go — and it wasn't a difficult choice.

**Touré** It's insane that you deleted a Kanye album from your iPhone. The man's out here making *art* and you're talking about phone space?

**Hunte** (*Imitates Kanye shrugging.*)

**Touré** You can't *Kanye shrug* a diss of Kanye.

**Reid** You all are a hot mess! The collaborations on *The Life of Pablo* are smart and well-executed — love Kirk Franklin & The Family

and Chance on "Ultralight Beam" and "Father Stretch My Hands, Part 1" with Kid Cudi. Overall, not his greatest album — I give that to [2010's] *My Beautiful Dark Twisted Fantasy* — but certainly not worth deleting for space.

**Touré** The recent Taylor Swift flap over "Famous" is really interesting. At one point it was clear one of them was lying, and I bet many white people reflexively believed Taylor. But Kanye was telling the truth and that was established by the video his wife released.

**Hunte** I agree that Kanye is winning against "America's

sweetheart," but it is suspect that the video did not include Swift agreeing to being referred to as a "bitch."

**Touré** I'm suspicious of locating too much of this around him using the word "bitch." The really heavy thing is him talking about hypothetical sex with her.

**Hunte** "I made that bitch famous" is the call-and-response part of the song: Millions of people are calling Taylor Swift "that bitch" in cars, clubs and stadiums worldwide. That means something.

**Reid** I'm pretty anti-Cult of Swift — I find the phenomenon behind her boring as hell — but it says something that all these years later, Kanye just can't leave her alone. But this whole collection feels like Kanye on the couch: He knows his faults, examines his flaws and asks God — and his mother's spirit — for guidance, but when he gets up off the divan, he's still Narcissus, staring into the lake. Would love to see what would happen if Kanye applied his genius to writing about something other than himself.

**Touré** I don't know if I want Kanye talking about something *other* than Kanye. He's a selfie artist in the selfie generation — and his narcissism fits with the era and with his persona. I think Kanye, like Trump, is radically authentic, both saying whatever they really think without any strategy behind it. But this is Kanye's medium: Hip-hop is so often about rhyming about yourself and your world — and Kanye's world is unique. No one else is in his lane, moving from Jay Z and Beyoncé to Nicolas Ghesquière and Marc Jacobs to Elon Musk to Takashi Murakami to Kim Kardashian to Caitlyn. Even "I Love Kanye" is so great because he's not talking about Kanye, but "Kanye," the meta-image of himself.

**Reid** "A selfie artist for a selfie generation." No truer words. ●



AZOFF, TODD WILIA/MSNBC/INVISION; IMAGES, WEST, DANIEL EISENBERG/PHOTO BANK/CITTY IMAGES

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# Where Bieber, Britney And Usher Bring Their Cash

## 30 top money managers who tell the stars how to spend (and save): 'Private planes are the worst choice out there'

MAKING MONEY IN THE MUSIC INDUSTRY is hard enough for artists and executives. To help them spend smartly, invest wisely and (legally) keep as many of their dollars as possible from the taxman, they turn to business managers.

The task of managing artist income has become more complicated than ever, as revenue flows from more sources than before, thanks to the rise of branding deals and streaming services, for example.

Of course, there are endless places to spend money, and investment opportunities are limited only by the imagination. Money manager Mike Vaden, asked about the more unusual places stars seek to stash their cash, replies: "Do you mean the vintage brandy collection, the 1955 Airstream travel trailer, the 18th-century pistols or the Russian art?"

To compile this list, Billboard surveyed industry sources, including executives who rank in our annual Power 100 list, asking their choice of the top players in the money-management field. For large firms, we feature the partners most frequently cited by those sources.

Among the stars who turn to leading business managers are (from left) Usher, Bieber and Spears.



**DAVID BOLNO** •  
Partner



**RICHARD FELDSTEIN** •  
Partner



**MICHAEL KARLIN**, 62  
Partner



**FRED NIGRO** •  
Partner



**MICKY SEGAL**, 59  
Managing partner  
Nigro Karlin Segal Feldstein & Bolno

Nigro Karlin Segal Feldstein & Bolno has seen growth in each of the past 25 years, including a 10 percent uptick in 2015. These five executives are among 26 partners at the firm, whose clients are said to include **Drake** and **Pharrell Williams** (NKSFB declined to confirm its roster). Offering an example of the company's acumen, Segal recalls guiding one client in the sale of his business in a way that saved \$30 million in federal taxes, while recommending an investment to another client that returned 20 percent annually for three years. And Segal, who lives in Arcadia, Calif., and served three four-year terms as the town's mayor, has other sweet investment tips: "The maple syrup and honey business," he says. "The demand for the product is surprisingly substantial."



**FRANK BUMSTEAD**, 74  
Chairman/co-founder/owner/business manager/analyst



**JAMIE CHEEK**, 45  
Owner/business manager/president-elect



**CHUCK FLOOD**, 71  
Co-founder/owner/business manager



**MARY ANN MCCREADY** •  
President/co-founder/owner/business manager  
Flood Bumstead McCready & McCarthy

Flood, Bumstead, McCready & McCarthy is the go-to firm for financial guidance for such top artist managers as **Coran Capshaw** of Red Light Management and

\*Declined to reveal age

PHOTO ILLUSTRATION: OBJECTS: THINKSTOCK; USHER: LOREEN SARRIS/WIREIMAGE; BIEBER: RICARDO SANTIESTERRO/STOCK; SPEARS: MATT SAVIES/WWW.SIGNAP; BOLNO, FELDSTEIN, KARLIN, GROSS, SEGAL: COURTESY OF NKSFB; BUMSTEAD, CHEEK, MCCREADY, CLARK THOMAS: FLOOD; COURTESY PBAVI.

ILLUSTRATION BY MATT HERRING

Clint Higham, who represents Kenny Chesney. Blake Shelton and Keith Urban also have been reported as clients. Among FBMM's best moves of late have been to "develop substantial endorsement arrangements with our clients," says the Brooklyn-born Bumstead. Cheek, raised in Nashville and London, emphasizes "my partners that I pull in, to get the best advice" to clients. McCready, a graduate of Vanderbilt University, laments that deals now offered to new acts make it "difficult to support themselves." For Flood, the father of two, a recent high point was "celebrating our 25th year in business."

**PETER FAIRLEY, 67**  
Partner  
CohnReznick

"Every day presents a new challenge," says Fairley, citing an artist who got an IRS assessment for \$2 million in back taxes in 2015. Fairley confirmed it was an error; the IRS had treated bank transfers as income. The real damage? "A thousand dollars. The client was extremely happy." The Manhattan resident doesn't name his clients (although Wilco has credited him as its financial manager). A chartered accountant in the United Kingdom and a CPA in the United States, he says, "Understanding both countries has been invaluable."

**W. ERIC FULTON, 53**  
Founder/managing partner  
Fulton Management

Fulton works with an eclectic client roster that includes Hall & Oates, Meat Loaf,



McCready (far right) joined (from left) Borman Entertainment's Elisabeth Ashley, Country Music Hall of Fame and Museum director/CEO Kyle Young, manager Gary Borman and Urban at the hall of fame in Nashville.

**"We had a client put 70,000 dollars into his child's college savings plan instead of buying a new Tesla."**

— Fulton

Colbie Caillat, Jenny Lewis and Sarah Watkins. With expertise in such areas as foreign tax credits, the Los Angeles native and father of three also offers advice that hits closer to home: "We had a client put 70,000 dollars into his child's college savings plan instead of buying a new Tesla."

**TODD GELFAND, 58**  
Managing partner

**WILLIAM HARPER JR., 58**  
Partner

**STANLEY LIM, 46**  
Partner

**RONALD E. NASH, 57**  
Partner

**DAVID PHILLIPS, 48**  
Partner  
Gelfand Rennert & Feldman

In the half-century since Gelfand's father started the firm, Gelfand Rennert & Feldman has grown to include more than 300 employees in five offices, in and around the music capitals of New York, Los Angeles and Nashville, with clients reportedly including Bob Dylan and Will Smith. Gelfand, a New York native and father of three who lives in Santa Monica, says Gelfand Rennert & Feldman has "successfully navigated the changes in the music industry" amid the rapid evolution of "formatting, delivery, touring, digital [services]" and more. "The challenges that face the music industry," he says, "we have addressed through our long-standing relationships."

**BERNARD GUDVI, 69**  
Founding partner  
GSO Business Management

Gudvi remembers when tracking artist income was relatively straightforward. "But with millions of streams coming from all different services, it has become very complex," says the father of two (and grandfather of three), a Vietnam War veteran who still displays his dog tags. He has been associated with such acts as Nickelback but declines to name his clients. "We have really beefed up our royalty department to understand how the money is flowing — and chasing it when it isn't, but should be."

**MICHAEL KAPLAN, 45**  
Partner  
Miller Kaplan Arase

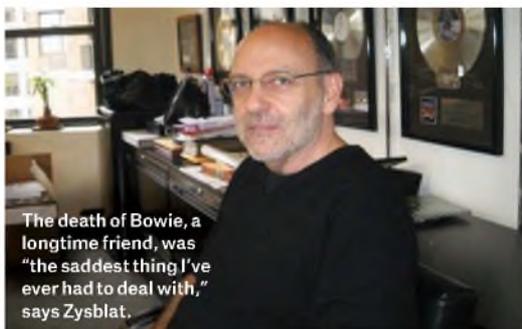
"I'm the business manager who tells you what you need to hear, not what you want to hear," says Kaplan, a Studio City resident and father of three, who explains why he's willing to tell clients when their spending is outpacing their income. "At the end of the day they're going to look at me and say, 'Where did all my money go? What happened? You were advising me.'" His proudest accomplishment of the past year was helping a client with a high-end branding deal. While declining to reveal details, he says, "When it got done, we were extremely happy."

**DAVID LEVIN, 58**  
CFO  
DL Business Management

For Jessica Simpson, Levin led the acquisition by Sequential Brand Group of a majority interest in The Jessica Simpson Collection, which has reported annual retail

## THE MAN BOWIE TRUSTED

Bill Zysblat guides the singer's estate — and the finances for U2, the Stones and Sting



The death of Bowie, a longtime friend, was "the saddest thing I've ever had to deal with," says Zysblat.

"If you have to be an accountant," quips Bill Zysblat, the 65-year-old founding partner of RZO, "you want to be me."

The low-key Manhattan resident and father of three has been involved with the business affairs of The Rolling Stones since 1975 and launched RZO (Rascoff Zysblat Organization) with partner Joe Rascoff in 1987. Today, the New York-based RZO has 35 employees handling the business dealings, from the finances of global touring to tax planning, of about 30 clients, including the Stones, U2, Sting, Shania Twain, David Byrne, Joe Jackson and Luis Miguel, along with the estates of John Lennon and David Bowie.

Bowie, who died in January, was a long-held client and close friend. Zysblat calls the artist's death "the saddest thing I've ever had to deal with in my life."

Zysblat's business accomplishments with Bowie were many; the best known was the creation of Bowie Bonds, securities backed by the 25 albums that Bowie recorded before 1990.

The groundbreaking deal "had to be the single most significant financial move coming out of one conversation with a client," says Zysblat. He adds that Bowie Bonds "played out far better than projected. The bondholders won, David won. It was a true win/win, which doesn't happen often in our business."

—RAY WADDELL

**Lou,**

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FOR BEING SUCH A  
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BILLBOARD'S INNAUGURAL BUSINESS  
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**Love**

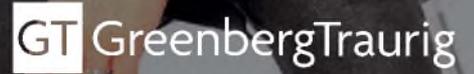
TYLER, BK, JESS, CHIEF & SETH



PHOTO CREDIT: ERICK ANDERSON



FLORIDA GEORGIA LINE



You are *such*  
an inspiration.  
*Congrats Lou.*

*Love,* Taylor

PHOTO CRED: JEROME DURAN

sales of some \$1 billion. A father of two and graduate of the Fordham University School of Law, Levin this past year also helped guide the finances for **John Legend**'s renewed agreement with music publisher BMG and **Chrissy Teigen**'s venture into cookbook publishing with *Cravings*, a *New York Times* best-seller. For any client, Levin says he'll only step in when "their proposed spending [is] not in their best interest."



**MATT LICHTENBERG, 58**  
Partner  
Level Four Business Management

Lichtenberg says that most financial managers agree on the worst money move for an artist: "Everybody's going to say the same thing: private planes," declares the New York native who now lives in Pacific Palisades, Calif. "Private planes are the worst drug out there. By the time you realize you can't afford to buy [one] it's usually too late." The father of two, whose clients have included **Limp Bizkit** and **The Smashing Pumpkins**, has a clear goal for his clients, and it has nothing to do with planes: "To keep financial security in their lives."



At New York's Crosby Hotel, from left: Legend, Levin and Simpson.



**LAWRENCE RUDOLPH** •  
Executive director  
FFO

Rudolph has been cited as the financial adviser to high-net-worth executives including Apple's **Jimmy Iovine** (although he declines to confirm his client roster). An international tax attorney who grew up in South Africa, Rudolph joined FFO in fall 2015 when his firm Capell Rudolph merged with FFO, an affiliate of Focus Financial Partners. He describes his work as "a creative outlet. Creating a tax strategy, you have to navigate the legalities as well as the numbers."



**SOLOMON SMALLWOOD, 47**  
Owner/CEO  
TSG Financial Management

Managing finances for **Justin Bieber**, **Chris Brown** and **Usher** has brought Smallwood income that he has given back, in part, to help build a homeless shelter in his native Atlanta. "We've managed to transition 50 families off the street," says Smallwood, the son of a minister. He also guided Usher's minority investment, a decade ago, in the Cleveland Cavaliers — allowing Usher to bask in the glory of the team's NBA championship in June.

**"Everything I've done is less about turning a profit and more about an artist I believe in."**

— **Wiatr**

**Contributors**  
Ed Christman, Chuck Dauphin, Andy Gensler, Steve Knopper, Robert Levine, Gail Mitchell, Melinda Newman, Cathy Appelfeld Olson, Alex Pham, Ray Waddell



**LOU TAYLOR, 50**  
CEO  
Tri Star Sports & Entertainment Group

Taylor is proud of her work with **Britney Spears**' manager, Larry Rudolph, to set up the singer's Las Vegas residency at the Axis at Planet Hollywood Resort and Casino. The show has grossed \$82 million since it opened in 2013. "To Britney's credit, she was willing to take the risk." Taylor boasts an all-star roster of clients, including **Steven Tyler**, **Gwen Stefani**, **Meghan Trainor**, **Florida Georgia Line**, **Martina McBride**, **Desmond Child** and now **Jennifer Lopez** for her Vegas residency.



**MIKE VADEN, 64**  
Principal  
Vaden Group/Elliott Davis Decosimo

When one of Vaden's clients wants to spend excessive money, "we have to have a prayer meeting about it," quips the Tennessee native. He doesn't name his clients but has been cited in the past by acts from **Clint Black** to **The Kentucky Headhunters**. The top money mistake that artists make, he says, is "spending today what they think will come in tomorrow. Because the peak income years are just that: the peak."



**BILL VUYLSTEKE** •  
Senior managing director/co-owner  
Provident Financial Management

Vuylsteke is constantly "trying to add value and not just crunch numbers" for acts including **Shakira**, **Green Day** and **Red Hot Chili Peppers**. He also values his long-term relationship with two key executives. **Guy Oseary**, manager of Madonna and U2, "has been a client since he was 18 and saw my name on his favorite albums," he says. And **Ron Laffitte** signed on when he managed Megadeth. "We went skydiving and jumped out of a plane with Dave Mustaine." The most unusual investment by a client? "Goat sperm," says Vuylsteke. "I did not make that up."



**DAVID WEISE, 49**  
Senior partner  
David Weise & Associates

"Our client **Carole King** celebrated the 45th anniversary of her *Tapestry* album with a concert in [London's] Hyde Park," says Weise, a father of two, who also reps **Coldplay**, **The Weeknd**, **Jack White**, **Deadmau5** and **Skrillex**, among others. King's performance called for a splurge, as Weise flew many of his firm's staff to England for the July 3 show. For clients seeking his guidance on spending, "I tell



## WHAT TO DO NOW WITH \$15 MILLION

Nas and his manager team in fund to invest in promising new companies

Anthony Saleh, 30, is the rare artist manager (he represents **Future**, **Alina Baraz** and **Nas**) who also is known as a savvy investor. "I want to make sure I don't come off as a business manager," says the Beverly Hills resident, who is quick to credit those who do guide the finances for his acts. Saleh, a protege of **Atom Factory's Troy Carter**, has teamed with **Nas** to run **Queensbridge Venture Partners** with some \$15 million under management and a piece of rising companies including **Dropbox**, **Lyft** and **MakeSpace**. The fund's expected internal rate of return: 25 to 30 percent.

— **ANDY GENSLER**

them 'no' quite often," he says. "But at the end of the day, it's their money."



**KRIS WIATR, 44**  
President  
Wiatr & Associates

"Everything I've done that's successful is less about turning a profit," says Wiatr, "and more about investing in an artist I believe in." For the Kentucky native, who now lives in Nashville's Brentwood suburb, that perspective has allowed his 18-member firm to boost the fortunes of clients like **Lee Brice**, **Craig Campbell** and **Chris Stapleton**. His goal for all acts he represents, he says, is to teach them "to be the CEOs of their careers."



**VICTOR WLODINGER, 63**  
Partner/practice leader in music business management  
Citrin Cooperman

"We are a concierge service," says Wlodinger, whose clients include **Q Prime Management** founders **Peter Mensch** and **Cliff Burnstein**, **The Strokes** and **Interpol**. The Argentina native negotiates tax-withholding agreements for touring artists, so the IRS doesn't hold back 30 percent of concert grosses. "I have to tell you: I have some clients that are very smart about these issues." ●

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Partner and Business Management Practice Leader

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**2016 TOP BUSINESS MANAGER**

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Beth Sabbagh  
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Jon Payne



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**Eric, we are inspired by your commitment and dedication every day.  
Thank you for always encouraging us to strive for better.**

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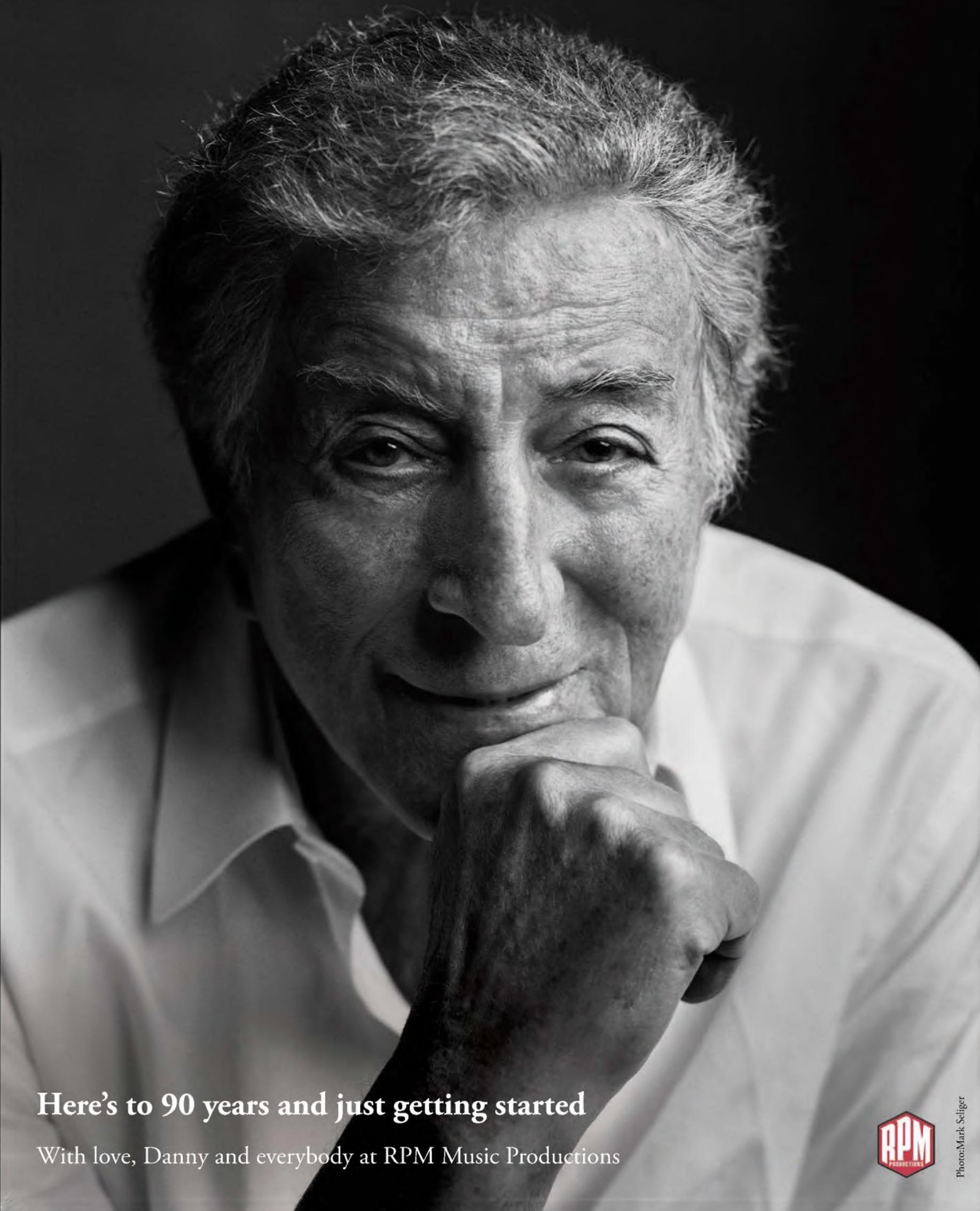


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**Here's to 90 years and just getting started**

With love, Danny and everybody at RPM Music Productions



Photo:Mark Seliger

# 'I Have A Blessed Life' Tony Bennett, 90, reflects on a rich life, from marching at Selma to performing for 11 (!) presidents

BY MELINDA NEWMAN

# E

EVERY MORNING, RIGHT AFTER breakfast, Tony Bennett practices his craft — not with sheet music and a microphone, but with a sketch pad and canvas.

Bennett, one of the finest interpreters of the Great American Songbook, is also an accomplished artist, with three watercolors (of Central Park, Duke Ellington and Ella Fitzgerald) hanging in galleries of the Smithsonian Institution. Both his art studio and his apartment, which he shares with Susan, his wife of nearly 10 years, overlook New York's Central Park. Today, as it is many days, the park is his subject. "Nature always changes," he says. "It just becomes different throughout the year, so it's never the same."

Bennett, who turned 90 on Aug. 3, will have less time for painting in the months ahead, amid activities to mark this milestone. On the evening of his birthday, he was feted at New York's Rainbow Room with a performance by Lady Gaga, with whom he topped the Billboard 200 in 2014 with their album *Cheek to Cheek*. The Empire State Building that night featured a light show synchronized to the songs of this beloved singer.

On Aug. 19, The Fairmont Hotel in San Francisco, where Bennett first performed his signature song, "I Left My Heart



in San Francisco" in 1961, will unveil a statue of the singer. In September, he'll tape an NBC network special at Radio City Music Hall with Gaga, Elton John, Aretha Franklin, Stevie Wonder and Billy Joel that will air later in the fall and provide the solo and duet material for an album coming Dec. 16 on longtime label Columbia Records. Harper Collins in mid-November will publish *Just Getting Started* (co-written with NPR's Scott Simon), a book devoted to the people and places that have inspired Bennett.

Born Anthony Benedetto on Aug. 3, 1926, in Astoria, Queens, the singer began performing as a little boy to entertain his aunts and uncles for nickels and dimes. "They told me, 'You're a very good performer,' and it created a passion in me for the rest of my life," he says.

His career began at a "little, tiny nightclub in Astoria," he recalls. "I would

get \$15 for the weekend, plus tips from the audience on requests. That's when I first started singing professionally. I was 14."

## What's your first memory of success as a musician?

I was working [at the Village Inn] in Greenwich Village [in 1949], and Pearl Bailey heard me singing. She told the proprietor of the club, "If this boy isn't on my show, I'm not going to perform here." She started touting me like crazy. Bob Hope came to see Pearl Bailey's show, and he was so knocked out by the way I sang, he said, "You're coming with me right now." I was shocked. He took me up to the Paramount Theatre. It was my first time in front of a large audience.

## And that's around when Bob Hope changed your name?

He said, "What's your name?," and I said,

"I'm still learning as much as I was when I was 19," says Bennett, in his art studio overlooking New York's Central Park.

"Anthony Benedetto." He said, "That's too long for the marquee. Let's Americanize you, and we'll call you Tony Bennett."

**You spent a lot of time in the '40s and '50s going to jazz clubs on New York's 52nd Street. What did you learn about phrasing and singing from artists like Charlie Parker and Art Tatum?**

It was the beginning of be-bop. I would go into those clubs in the late afternoon when the great musicians were all rehearsing and learn so much just by listening to what they were doing. [My vocal teacher] Mimi Speer gave me a great lesson. She said, "Don't imitate another singer, because then you'll just be one of the chorus. Just be yourself." She told me to stay with quality and never change. Quality, quality, quality, and I was taught well.

**Did Columbia Records, your longtime label, try to push you into recording ballads, like Frank Sinatra, instead of jazz repertoire?**

Completely. In fact, toward the end of his life, [legendary Columbia Records head of A&R] Mitch Miller told my son Dan, who manages me, "Boy, did I make a mistake, because your father always wanted to sing jazz and I told him, 'Don't do that.'" Sinatra had just left Columbia, and [Miller] wanted me to sing the kind of ballads that Sinatra sang on, those early wonderful records. He kept saying to me, "Don't sing jazz, we just want you to sing ballads." It was pretty tough because I had to convince him I just wanted to be myself.

**Do you still have things to learn as a vocalist?**

I'm still learning as much as I was when I was 19. There's so much to learn.

**What did you think the first time you heard "I Left My Heart in San Francisco"?**

We were down south in a little nightclub. [Bennett's longtime pianist] Ralph [Sharon] found this song in his bureau drawer. He said, "Here's a song that might be good for you to do for your next record." I remember singing it and there was a bartender who was getting set for the evening. He said, "I don't want to interrupt what you're doing, but if you record that song, I'm going to be the first one to buy that record." It was "I Left My Heart in San Francisco." Then when I got to San Francisco, at the Fairmont, there were a few people in the audience watching the rehearsal, and as soon as I started singing it, everybody rushed up to me and said, "You've got to record that song!" (Laughs.) The people from San Francisco went nuts over my singing that song, and so we went right in and recorded it.

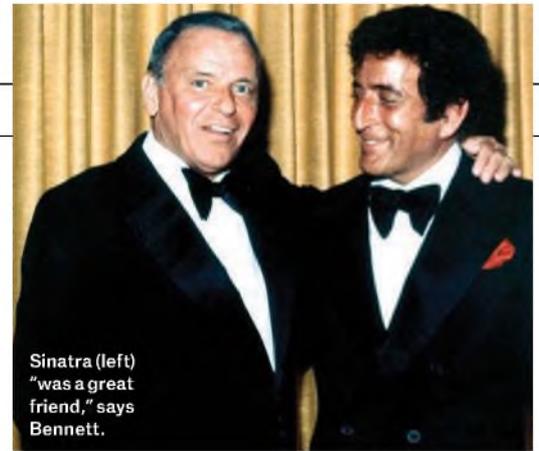
**THE BIGGEST LESSON FRANK TAUGHT TONY**

Sinatra's early advice to Bennett put him at ease with his audience

Frank Sinatra was one of Tony Bennett's greatest fans. When *Life* magazine profiled Sinatra in 1965, the blue-eyed balladeer from Hoboken, N.J., declared: "For my money, Bennett's the best in the business."

Sinatra "was a great friend," says Bennett, who, with his wife, Susan, helps fund New York's Frank Sinatra School for the Arts. Bennett credits the late star with one of his most important early lessons as a performer.

"My agent created a summer replacement for me [in 1956] for *The Perry Como Show* [on NBC]," Bennett recalls. "For the summer replacement show, they cut the band down and

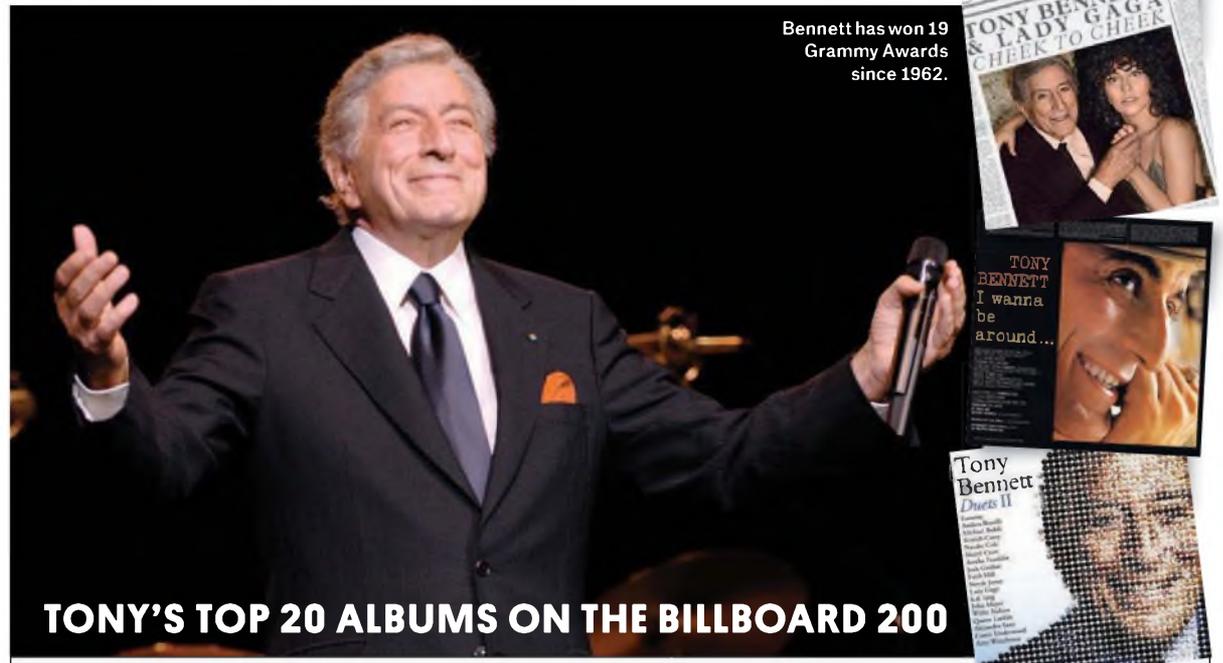


Sinatra (left) "was a great friend," says Bennett.

[had] no really big guest stars.

"I went to see Sinatra backstage at the Paramount Theatre in Times Square, where he was performing. I told him how frightened I was. He said, 'Never be frightened of the audience because if they're coming in to see you, they really enjoy listening to you, so just know that they're your friends.'

"It was a great lesson he taught me to this day. I love to make people feel good. That's been my premise of what I've done my whole life." —M.N.



**TONY'S TOP 20 ALBUMS ON THE BILLBOARD 200**

RANK/TITLE/PEAK POSITION/DEBUT DATE/LABEL				
1	DUETS II	1	10/8/11	RPM/COLUMBIA
2	CHEEK TO CHEEK (WITH LADY GAGA)	1	10/11/14	RPM/COLUMBIA/STREAMLINE/INTERSCOPE/IGA
3	DUETS: AN AMERICAN CLASSIC	3	10/14/06	RPM/COLUMBIA
4	I WANNA BE AROUND	5	4/6/63	COLUMBIA
5	I LEFT MY HEART IN SAN FRANCISCO	5	7/7/62	COLUMBIA
6	VIVA DUETS	5	11/10/12	RPM/COLUMBIA
7	TONY	14	2/23/57	COLUMBIA
8	TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK, VOL. 1	16	10/13/07	RPM/LEGACY/COLUMBIA
9	THE MOVIE SONG ALBUM	18	3/12/66	COLUMBIA
10	THE MANY MOODS OF TONY	20	2/22/64	COLUMBIA
11	TONY'S GREATEST HITS, VOLUME III	20	8/21/65	COLUMBIA
12	THIS IS ALL I ASK	24	8/24/63	COLUMBIA
13	A SWINGIN' CHRISTMAS	28	11/15/08	RPM/COLUMBIA
14	TONY BENNETT AT CARNEGIE HALL	37	10/13/62	COLUMBIA
15	A WONDERFUL WORLD (WITH K.D. LANG)	41	11/23/02	RPM/COLUMBIA
16	WHO CAN I TURN TO	42	12/19/64	COLUMBIA
17	IF I RULED THE WORLD — SONGS FOR THE JET SET	47	5/22/65	COLUMBIA
18	MTV UNPLUGGED	43	7/16/94	COLUMBIA
19	PLAYIN' WITH MY FRIENDS: BENNETT SINGS THE BLUES	50	11/24/01	RPM/COLUMBIA
20	THE ART OF ROMANCE	65	11/27/04	RPM/COLUMBIA

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

# T O N Y

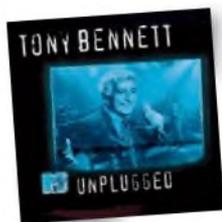
IF YOU FEEL JUST A  
SLIVER OF THE HAPPINESS  
YOU HAVE BROUGHT TO  
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**THEN YOUR HEART  
SHOULD BE FULL NO  
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# HAPPY 90TH

TO A LIVING, LOVING, LAUGHING LEGEND.

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Bennett's album *MTV Unplugged* (above) brought him a new generation of fans in the '90s, as his collaboration with Gaga (below, right) did in this decade.

**You marched with Martin Luther King Jr. in Selma, Alabama, in 1965. You said no when Harry Belafonte initially asked you. What made you change your mind?**

The way the blacks were being treated. It was horrible. And at first I said, "I came back from [serving in combat in World War II] and I don't want to fight about anything." When he told me how horrible they were treated, I said, "OK, I'll do it,"

and it was a great experience.

We finally left the march because we had an engagement. The woman who drove us back [Viola Liuzzo] was [later] assassinated [by the KKK]. It was a tragedy.

**You have admitted that you hit a slump in the '70s. Did you think about stopping singing?**

No. Never. It was just temporary because I had gotten divorced and I felt terrible about it, so there was a little downer there for a while, but the public's never let me down.

**In the early '90s, MTV started playing the "Steppin' Out With My Baby" video. How did that introduce you to new fans?**

There was a whole young audience and everybody just couldn't believe it. They were communicating with me and they were as enthusiastic as their parents. I've never had trouble with a live audience. I don't remember having a heckler or something unfortunate happen.

**Really? You have never been heckled?**

No. I give them 100 percent. They pick up

**"I GREW UP IN A BEAUTIFUL ERA WITH ELLA FITZGERALD, FRANK SINATRA AND NAT 'KING' COLE. THEY WERE MY THREE IDOLS. BY STAYING WITH QUALITY, YOU SUSTAIN, YOU EXIST."** —BENNETT

on that right away. And they give you 100 percent right back.

**You recorded "Body & Soul" with Amy Winehouse in 2011 for *Duets II*. It was her last session before she died. What do you remember about her?**

She was one of the greatest singers I've ever heard. It was just tragic that with her relationships and drug problem she couldn't beat it. I was so disheartened when I found out [she had died] because I loved the way she performed with me and I was shocked. I was waiting for the next time we were going to do something together.



KEVIN MAZUR/GETTY IMAGES

*Tony,*

On your special day we honor you and your brilliant artistry which has enriched millions over so many years. But most of all we treasure your endearing friendship.

Happy 90th and God willing we will all celebrate for many years to come.

*We love you*

*Iris & John*

#JustGettingStarted

#GOAT

#Tony90



# HAPPY 90th Mr. BENNETT!

From all of us at...



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#GAGA

#Painter

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#Duets

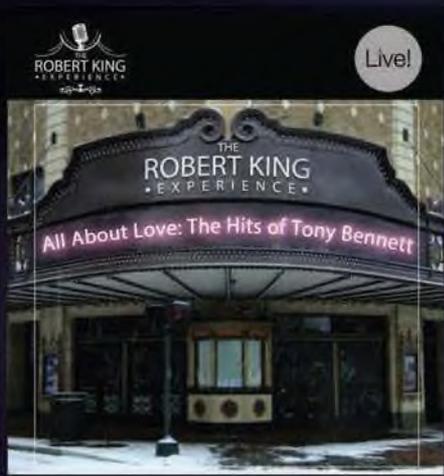
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## Backstage Pass / Tony Bennett's 90th Birthday

### You seem to have a great relationship with Lady Gaga.

What a talent. She knows how to perform well, and she's just a great artist and a great person also. She has a lot of heart and a lot of soul, and she plays beautiful piano. She's very accomplished as a performer. I think for the rest of our lives she'll do wonderful things for us. She always shows up different every time you see her.

### Yet you have made consistency your trademark, from your elegant tailored suits to your choice of songs.

I've always stayed with quality, and lately the music business is quite different. It's all about who is selling the most records, no matter what the quality is — whether it is or it isn't, it doesn't matter, if it sells. I grew up in a beautiful era with Ella Fitzgerald, Frank Sinatra and Nat "King" Cole. They were my three idols and they still are. By staying with quality, you sustain, you exist. Any time I look for a song, I look for the intelligence of the way it was written. Are the words exceptional? Is the music very musical? I'm not saying this egotistically, but I'd like you to know I've never made a bad record. I've always stayed with quality.

Below, from left: Former president Bill Clinton and Susan and Tony Bennett gather at a gala in New York in 2007; Belafonte, King and Bennett, who marched together in Selma, Ala., in 1965.



### You have made more than 60 albums. Many people consider the stripped-down records you made with Bill Evans in the '70s, *The Tony Bennett Bill Evans Album* in 1975 and *Together Again* in 1977 on your own label, Improv, to be your best work. Are they your favorites?

Absolutely. They were great experiences. It was just so beautiful to be involved with them because I was singing with the best. They were the best musicians, and the public knows they're the best performers. I was very blessed with the fact that I was performing with them.

### You have performed for 11 U.S. presidents, starting with Eisenhower. Who was your favorite?

Bill Clinton. I like the fact that he was the first president where you didn't have to stand at attention. If you walked up to him with your hands in your pockets, just relaxed, and said, "Hi Bill," he was completely a natural guy. I really like him as a person, and I couldn't get over as a president that he wasn't stiff or standoffish.

### You have been a very outspoken Hillary Clinton supporter for this presidential election.

They're a good family. I like them.

### Does performing keep you young?

I'm just lucky and I'm completely healthy. My doctor tells me, "There's not a thing wrong with you." I feel on top of the world. I'm singing well. The audience loves what I'm doing. All I can tell you is I have a blessed life. ●

Tony,

Wishing health and happiness on your 90th.

Happy Birthday!  
Michael Bublé

MB

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*Happy Birthday,*  
**Tony Bennett**

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**If You Are Owners Of Sound Recordings Fixed Prior To February 15, 1972 Which Have Been Performed, Distributed, Reproduced, Or Otherwise Exploited By Sirius XM In California Without A License Or Authorization From August 21, 2009 To August 24, 2016, A Class Action May Affect Your Rights.**

**What is this case about?**

On August 1, 2013, Plaintiff Flo & Eddie, Inc. ("Flo & Eddie") filed a lawsuit against Defendant Sirius XM Radio, Inc. on behalf of itself and a putative class of owners of sound recordings fixed prior to February 15, 1972 ("pre-1972 recordings"), alleging that Sirius XM, without a license or authorization, was performing, distributing, and reproducing, those pre-1972 recordings in California as part of its satellite and internet radio services (the "Lawsuit"). The lawsuit is known as *Flo & Eddie, Inc. v. Sirius XM Radio, Inc.*, Case No. CV13-05693, and is pending in the U.S. District Court for the Central District of California. Trial is set for November 2016.

**Am I in the Class?**

You qualify as a member of the Class if you are an owner of pre-1972 recordings which have been performed, distributed, reproduced, or otherwise exploited by Sirius XM in California without a license or authorization to do so from August 21, 2009 to August 24, 2016. As a class member, your legal rights are affected, and you have a choice to make.

**Has the Court made any determinations in this Lawsuit?**

The Court has already found Sirius XM liable for its public performance of pre-1972 recordings in California in favor of Flo & Eddie. Sirius XM continues to assert the availability of certain defenses and the unavailability of certain damages theories.

**What are my Options?**

You have to decide now whether to stay in the Class or ask to be excluded.

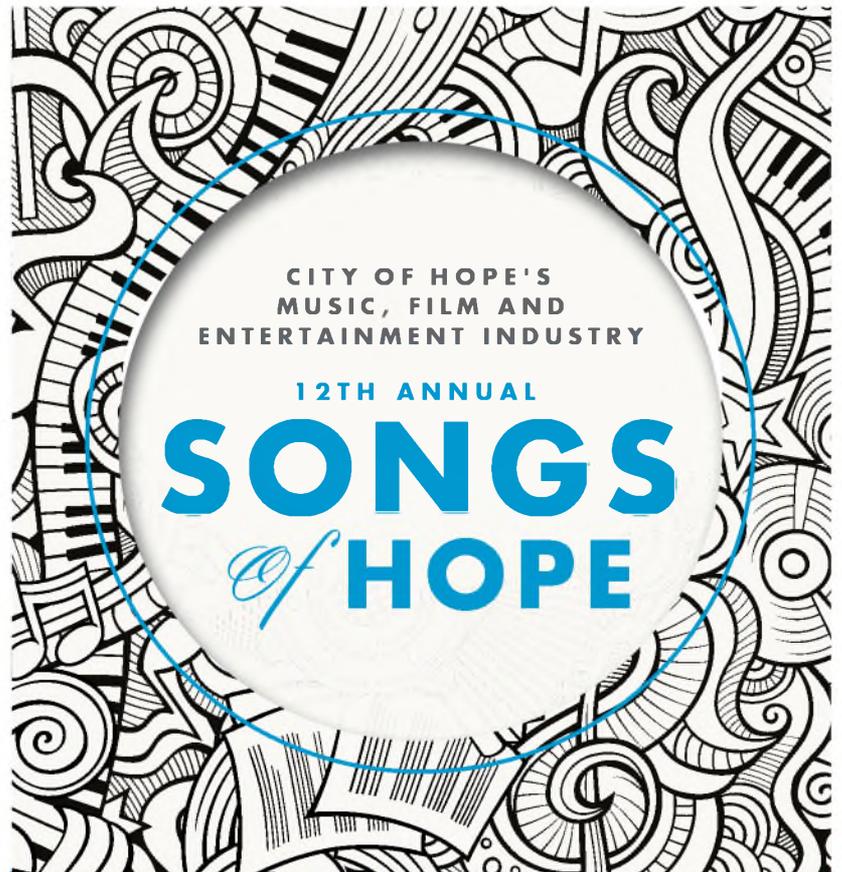
- If you do nothing, you are staying in the Class. As a member of the Class, you will keep the possibility of getting money or benefits that may come from a trial or a settlement. But, you will give up any rights to sue Sirius XM separately over the legal claims asserted in this Lawsuit. You will be legally bound by the judgment in this Lawsuit, whether favorable or not.
- If you ask to be excluded, and money or benefits are later awarded to the Class as a result of this Lawsuit, you won't share in those. But, you keep any rights to sue Sirius XM separately about the same legal claims in this Lawsuit. If you retain an individual attorney, you may need to pay for that attorney. To exclude yourself from the Class, you must send a written request that includes an Exclusion Request Form **that is received no later than August 30, 2016**. For more information on how to exclude yourself, and to obtain the Exclusion Request Form, visit [www.pre1972soundrecordings.com](http://www.pre1972soundrecordings.com).

**Where can I get Additional Information?**

This is only a summary. For more information about the Lawsuit, visit [www.pre1972soundrecordings.com](http://www.pre1972soundrecordings.com).

**PLEASE DO NOT CALL OR WRITE TO THE COURT FOR INFORMATION OR ADVICE.**

[www.pre1972soundrecordings.com](http://www.pre1972soundrecordings.com)



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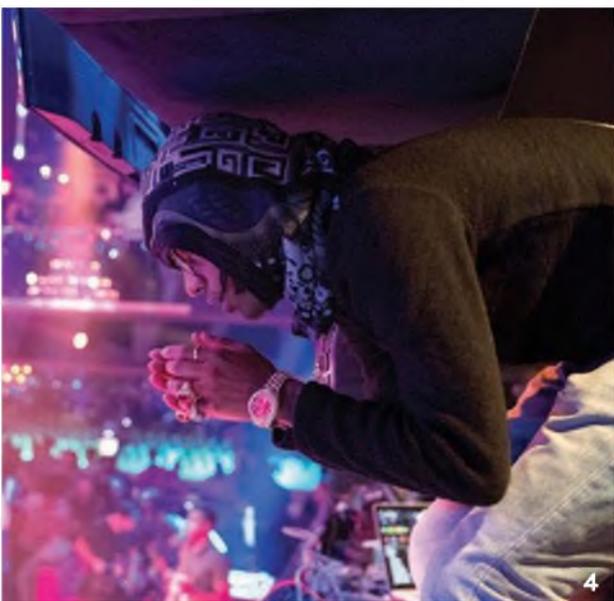
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EVENTS & HAPPENINGS

1800 & billboard  
TEQUILA PRESENT  
**BACK TO THE  
BLOCK**

ATLANTA | JULY 20

Billboard and 1800® Tequila continued the Back to the Block program — an exclusive content and concert series featuring today's hottest hip-hop artists paying homage to their hometowns. The last installment of the four-part series featured a star-studded lineup of Mike Will Made It's closest friends, such as Sremmlife Crew and 2 Chainz — resulting in an unforgettable event for Atlanta fans.



- 1 Mike Will Made It took a break from the DJ booth to perform with his friends onstage.
- 2 2 Chainz surprised the crowd and performed a few of his biggest Mike Will Made It-produced hits.
- 3 Bobo Swae (center), a member of the Sremmlife Crew, energized the crowd before Mike Will Made It and Rae Sremmurd took the stage.
- 4 Swae Lee of Rae Sremmurd gives a shout-out to the crowd from the DJ booth.
- 5 Slim Jxmmi of Rae Sremmurd hyped the crowd with the duo's biggest hits, including "Come Get Her," "No Type" and "Look Alive."
- 6 Mike Will Made It performed in front of a packed house in Atlanta.

1800 & billboard  
PRESENT

# BACK TO THE BLOCK

# MIKE WILL MADE-IT

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# Billboard Artist 100

August 20  
2016  
**billboard**



**NO. 3**  
DJ Khaled

DJ Khaled reaches the top 10 of the Artist 100 for the first time as *Major Key* arrives as his first No. 1 on both the Billboard 200 and Top Album Sales (see pages 76 and 78, respectively).

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	1	1	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	1	110
2	2	2	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/AG	2	68
41	23	3	<b>DJ KHALED</b>	WE THE BEST/EPIC	3	10
3	3	4	<b>RIHANNA</b>	WESTBURY ROAD/ROC NATION	2	106
5	5	5	<b>ADELE</b>	XL/COLUMBIA	1	79
8	9	6	<b>MEGHAN TRAINOR</b>	EPIC	1	108
						
4	4	7	<b>JUSTIN BIEBER</b>	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	109
11	10	8	<b>ARIANA GRANDE</b>	REPUBLIC	1	108
24	24	9	<b>THE CHAINSMOKERS</b>	DISRUPTOR/COLUMBIA	9	36
7	8	10	<b>SIA</b>	MONKEY PUZZLE/RCA	5	110
6	7	11	<b>BEYONCE</b>	PARKWOOD/COLUMBIA	2	108
22	20	12	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WMN	1	110
99	98	13	<b>JAKE OWEN</b>	RCA NASHVILLE/SMN	13	13
12	13	14	<b>JUSTIN TIMBERLAKE</b>	RCA	5	64
13	11	15	<b>SHAWN MENDES</b>	ISLAND	2	78
20	16	16	<b>FIFTH HARMONY</b>	SYCO/EPIC	6	72
19	18	17	<b>P!NK</b>	RCA	16	34

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
<b>NEW</b>	<b>18</b>		<b>HILLARY SCOTT &amp; THE SCOTT FAMILY</b>	HSTEMINASHVILLE/UMGN	18	1
17	14	19	<b>SELENA GOMEZ</b>	INTERSCOPE/IGA	2	97
14	15	20	<b>FLORIDA GEORGIA LINE</b>	REPUBLIC NASHVILLE/BMLG	1	110
30	27	21	<b>CHARLIE PUTH</b>	ARTIST PARTNERS GROUP/ATLANTIC/AG	10	71
<b>NEW</b>	<b>22</b>		<b>FANTASIA</b>	19/RCA	22	1
18	17	23	<b>CALVIN HARRIS</b>	FLY EYE/COLUMBIA	9	77
9	25	24	<b>KATY PERRY</b>	CAPITOL	6	110
21	22	25	<b>FUTURE</b>	A-1/FREEBANDZ/EPIC	1	55
-	12	26	<b>MAJOR LAZER</b>	MAD DECENT/DEF JAM	12	26
31	34	27	<b>LUKE BRYAN</b>	CAPITOL NASHVILLE/UMGN	1	110
						
16	19	28	<b>TAYLOR SWIFT</b>	BIG MACHINE/BMLG	1	106
38	21	29	<b>DESIIGNER</b>	G.O.O.D./DEF JAM	6	21
33	26	30	<b>COLDPLAY</b>	PARLOPHONE/ATLANTIC/AG	4	74
27	28	31	<b>THE WEEKND</b>	XO/REPUBLIC	1	95
37	30	32	<b>SAM HUNT</b>	MCA NASHVILLE/UMGN	5	108
32	32	33	<b>THOMAS RHETT</b>	VALORY/BMLG	7	79
25	31	34	<b>FETTY WAP</b>	RGF/300/AG	3	78

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, 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.legends@billboard.com for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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## Perry's Golden Touch

Katy Perry (above) sports a 9 percent gain in overall activity as she lifts 25-24 on the Billboard Artist 100 (dated Aug. 20). She's primarily powered by her new single, "Rise," which is serving as the anthem for NBC's coverage of the Summer Olympics in Rio de Janeiro (Aug. 5 to 21).

When the inspirational song debuted atop the Aug. 6 Digital Songs chart (with 137,000 downloads sold, according to Nielsen Music), Perry pole-vaulted 47-9 on the Artist 100 to earn her first week in the top 10 since she hit a No. 6 high in February 2015 following another sports-related sych: her Super Bowl XLIX halftime show performance. She spends a third consecutive week in the Artist 100's top 25 (for the first time since April 2015), with digital song sales marking her greatest points contributor (31 percent), as "Rise" sold another 38,000. It has moved 216,000 in its first three weeks.

Radio airplay accounts for the second-biggest share of Perry's Artist 100 ranking (26 percent) as "Rise" sprints 18-15 on Adult Contemporary, 19-16 on Adult Top 40 and 28-27 on Mainstream Top 40, while nearing the all-genre Radio Songs chart (24 million in audience, up 25 percent). Streaming also contributes to Perry's Artist 100 placement as "Rise," whose official video premiered Aug. 4, drew 3.8 million U.S. streams in the week ending Aug. 4. It should grow in streams following its first full week of tracking.

—Gary Trust

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
49	37	35	<b>KANYE WEST</b>	G.O.O.D./DEF JAM	3	60
36	35	36	<b>DNCE</b>	REPUBLIC	21	34
-	6	37	<b>GUCCI MANE</b>	1017 BRICK SQUAD/ATLANTIC/AG	6	2
43	40	38	<b>DAYA</b>	ARTBEATZ	35	38
23	29	39	<b>G-EAZY</b>	G-EAZY/RVG/BPG/RCA	8	40
34	39	40	<b>LUKAS GRAHAM</b>	WARNER BROS.	5	27
40	41	41	<b>BRYSON TILLER</b>	TRAPSOU/RC	10	45
<b>RE-ENTRY</b>		42	<b>KENNY CHESNEY</b>	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	2	83
35	38	43	<b>KEVIN GATES</b>	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	5	32
51	43	44	<b>METALLICA</b>	BLACKENED/WARNER BROS.	22	60
29	36	45	<b>KENT JONES</b>	EPIDEMIC/WE THE BEST/EPIC	28	14
<b>RE-ENTRY</b>		46	<b>HALSEY</b>	ASTRALWERKS	4	37
53	50	47	<b>DIERKS BENTLEY</b>	CAPITOL NASHVILLE/UMGN	3	57
47	44	48	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGN	2	41
52	51	49	<b>CARRIE UNDERWOOD</b>	19/ARISTA NASHVILLE/SMN	3	97
54	47	50	<b>ERIC CHURCH</b>	EMI NASHVILLE/UMGN	8	109
55	53	51	<b>PANIC! AT THE DISCO</b>	DCD2/FUELED BY RAMEN/AG	3	41
59	48	52	<b>RED HOT CHILI PEPPERS</b>	WARNER BROS.	2	8
78	78	53	<b>EMINEM</b>	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	110
68	54	54	<b>COLE SWINDELL</b>	WARNER BROS. NASHVILLE/WMN	10	96
15	33	55	<b>KIDZ BOP KIDS</b>	RAZOR & TIE/CONCORD	9	38
42	63	56	<b>JASON ALDEAN</b>	BROKEN BOW/BBMG	1	102
61	52	57	<b>DISTURBED</b>	REPRISE/WARNER BROS.	5	36
76	62	58	<b>KIIARA</b>	ATLANTIC/AG	58	5
44	45	59	<b>MICHAEL JACKSON</b>	MJJ/EPIC	25	84
82	74	60	<b>KELSEA BALLERINI</b>	BLACK RIVER	52	29
56	56	61	<b>MIKE POSNER</b>	ISLAND	15	27
75	64	62	<b>FLUME</b>	FUTURE CLASSIC/MOM + POP	34	10
46	49	63	<b>PRINCE</b>	NPG/WARNER BROS.	1	18
73	72	64	<b>X AMBASSADORS</b>	KIDINAKORNER/INTERSCOPE/IGA	21	58
64	65	65	<b>KEITH URBAN</b>	HIT RED/CAPITOL NASHVILLE/UMGN	8	71
<b>NEW</b>		66	<b>DESCENDENTS</b>	EPITAPH	66	1
28	42	67	<b>BLINK-182</b>	VIKING WIZARD EYES/BMG	1	5
-	93	68	<b>WIZ KHALIFA</b>	ROSTRUM/ATLANTIC/AG	2	107
63	71	69	<b>DEMI LOVATO</b>	SAFEHOUSE/ISLAND/HOLLYWOOD	3	78
67	61	70	<b>DAN + SHAY</b>	WARNER BROS. NASHVILLE/WMN	17	15

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
93	80	71	<b>TORY LANEZ</b>	MAD LOVE/INTERSCOPE/IGA	45	28
77	73	72	<b>JON PARDI</b>	CAPITOL NASHVILLE/UMGN	28	7
66	67	73	<b>JAMES BAY</b>	REPUBLIC	34	28
85	75	74	<b>LIL UZI VERT</b>	GENERATION NOW/ATLANTIC/AG	74	5
92	79	75	<b>RACHEL PLATTEN</b>	COLUMBIA	12	67
71	59	76	<b>ZAC BROWN BAND</b>	JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC	1	96
69	68	77	<b>MAROON 5</b>	222/INTERSCOPE/IGA	1	110
72	60	78	<b>SEAN PAUL</b>	VP/ATLANTIC/AG	60	6
86	82	79	<b>ED SHEERAN</b>	ATLANTIC/AG	1	110
83	77	80	<b>FLO RIDA</b>	POE BOY/ATLANTIC/AG	11	73
-	97	81	<b>OLD DOMINION</b>	RCA NASHVILLE/SMN	29	41
89	83	82	<b>THE LUMINEERS</b>	DUALTONE	1	18
65	81	83	<b>ZAYN</b>	RCA	1	28
58	76	84	<b>MIRANDA LAMBERT</b>	RCA NASHVILLE/SMN	18	40
<b>RE-ENTRY</b>		85	<b>BRITNEY SPEARS</b>	RCA	48	3
<b>RE-ENTRY</b>		86	<b>IMAGINE DRAGONS</b>	KIDINAKORNER/INTERSCOPE/IGA	2	94
-	58	87	<b>JACOB SARTORIUS</b>	T3	58	3
<b>RE-ENTRY</b>		88	<b>ZARA LARSSON</b>	RECORD COMPANY TEN/EPIC	61	21
<b>RE-ENTRY</b>		89	<b>MAREN MORRIS</b>	COLUMBIA NASHVILLE/SMN	15	24
45	70	90	<b>SCHOOLBOY Q</b>	TOP DAWG/INTERSCOPE/IGA	5	23
80	92	91	<b>ELLE KING</b>	RCA	14	54
<b>RE-ENTRY</b>		92	<b>VERTICAL CHURCH</b>	HARVEST BIBLE CHAPEL/ESSENTIAL WORSHIP/PLG	92	2
95	88	93	<b>KENDRICK LAMAR</b>	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	85
70	86	94	<b>CHRIS BROWN</b>	RCA	1	110
26	69	95	<b>LOGIC</b>	DEF JAM	7	9
-	94	96	<b>GNASH</b>	:/AG	94	2
79	85	97	<b>NICK JONAS</b>	SAFEHOUSE/ISLAND	5	80
-	96	98	<b>J. COLE</b>	DREAMVILLE/ROC NATION/COLUMBIA	2	86
<b>RE-ENTRY</b>		99	<b>WALE</b>	EVERY BLUE MOON/MAYBACH/ATLANTIC/AG	6	5
88	84	100	<b>TIM MCGRAW</b>	MCGRAW/BIG MACHINE/BMLG	10	89

PERRY: NICHOLAS WALSH/RETNA; COLE: JEFFREY M. HARRIS/RETNA; MORRIS: ROBBY KLEIN/RETNA; SHARIF: ZIADAT/GETTY IMAGES; TRAINOR: COURTESY OF EPIC RECORDS; BRYAN: JIM WRIGHT

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, streaming activity data from online music sources tracked by Nielsen Music and fan interaction on social networking sites, as compiled by [www.billboard.com/biz](http://www.billboard.com/biz) for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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PUB DATE | SEPT 3, 2016

45TH ANNIVERSARY

# JUAN GABRIEL

On September 3rd, *Billboard* will honor one of the most iconic Latin artists in the world, Juan Gabriel. Since signing with RCA Records in 1971, the singer, songwriter, recording artist, and performer has become a world-renowned musician. Gabriel has written and recorded over 1,000 songs and has sold more than 20 million records.

In 1996, he was inducted into the *Billboard* Latin Music Hall of Fame, honored as Person of the Year at the Latin Grammy Awards and received a star on the Hollywood Walk of Fame. Starting in August he is embarking on a tour and Telemundo will air a 12 part series on his life.

**Join *Billboard* in congratulating Juan Gabriel on his remarkable career over the past 45 years.**

## CONTACT

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PUB DATE 9/3 | ON SALE 8/26 | ISSUE CLOSE 8/18 | MATERIALS DUE 8/19

**billboard**

Editorial content subject to change

# Billboard 200

August 20  
2016  
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS	WKS ON CHART
	<b>1</b>	<b>DJ KHALED</b> WE THE BEST/EPIC	Major Key	1	1
1	2	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	14
3	3	<b>TWENTY ONE PILOTS</b> FUELED BY RAMEN/AG	Blurryface	1	64
<b>NEW</b>	4	<b>JAKE OWEN</b> RCA NASHVILLE/SMN	American Love	4	1
4	5	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION	ANTI	1	28
<b>NEW</b>	6	<b>FANTASIA</b> 19/RCA	The Definition Of...	6	1
<b>NEW</b>	7	<b>HILLARY SCOTT &amp; THE SCOTT FAMILY</b> HST/EMI NASHVILLE/UMGN	Love Remains	7	1
7	8	<b>ADELE</b> XL/COLUMBIA	25	1	37
24	9	<b>GG BLAKE SHELTON</b> WARNER BROS. NASHVILLE/WMN	If I'm Honest	3	11
8	10	<b>ORIGINAL BROADWAY CAST</b> HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	45
2	11	<b>GUCCI MANE</b> GLOWUP/ATLANTIC/AG	Everybody Looking	2	2
10	12	<b>MEGHAN TRAINOR</b> EPIC	Thank You	3	12
9	13	<b>BEYONCE</b> PARKWOOD/COLUMBIA	Lemonade	1	15
6	14	<b>SIA</b> MONKEY PUZZLE/RCA	This Is Acting	4	27
14	15	<b>CHRIS STAPLETON</b> MERCURY NASHVILLE/UMGN	Traveller	1	47
21	16	<b>FIFTH HARMONY</b> SYCO/EPIC	7/27	4	10
11	17	<b>ARIANA GRANDE</b> REPUBLIC	Dangerous Woman	2	11
17	18	<b>BRYSON TILLER</b> TRAPSOUL/RCA	TRAPSOUL	8	45
18	19	<b>KEVIN GATES</b> BREAD WINNERS ASSOCIATION/ATLANTIC/AG	Islah	2	27
<b>NEW</b>	20	<b>DESCENDENTS</b> EPITAPH	Hypercaffium Spazzinate	20	1
19	21	<b>JUSTIN BIEBER</b> SCHOOL BOY/RAYMOND BRAUN/DEF JAM	Purpose	1	38
23	22	<b>KANYE WEST</b> G.O.O.D./DEF JAM	The Life Of Pablo	1	18
35	23	<b>CHARLIE PUTH</b> ARTIST PARTNERS GROUP/ATLANTIC/AG	Nine Track Mind	6	27
13	24	<b>KIDZ BOP KIDS</b> KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop 32	9	3
12	25	<b>BLINK-182</b> VIKING WIZARD EYES/BMG	California	1	5
28	26	<b>COLDPLAY</b> PARLOPHONE/ATLANTIC/AG	A Head Full Of Dreams	2	35
25	27	<b>G-EAZY</b> G-EAZY/RVG/BPG/RCA	When It's Dark Out	5	35
27	28	<b>SAM HUNT</b> MCA NASHVILLE/UMGN	Montevallo	3	93
16	29	<b>SCHOOLBOY Q</b> TOP DAWG/INTERSCOPE/JGA	Blank Face LP	2	4
30	30	<b>TWENTY ONE PILOTS</b> FUELED BY RAMEN/AG	Vessel	21	103
32	31	<b>THOMAS RHETT</b> VALOR/BMLG	Tangled Up	6	45
5	32	<b>VARIOUS ARTISTS</b> EPIC	Epic AF	5	7
31	33	<b>CHANCE THE RAPPER</b> CHANCE THE RAPPER	Coloring Book	8	12
33	34	<b>THE WEEKND</b> XQ/REPUBLIC	Beauty Behind The Madness	1	49
37	35	<b>FLUME</b> FUTURE CLASSIC/MOM + POP	Skin	8	10
36	36	<b>SELENA GOMEZ</b> INTERSCOPE/JGA	Revival	1	43
20	37	<b>LOGIC</b> DEF JAM	Bobby Tarantino	12	5
39	38	<b>MELANIE MARTINEZ</b> ATLANTIC/AG	Cry Baby	6	51
41	39	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE/UMGN	Black	2	10
42	40	<b>FUTURE</b> A-1/FREEBANDZ/EPIC	EVOL	1	26
49	41	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN	Kill The Lights	1	52
38	42	<b>RED HOT CHILI PEPPERS</b> WARNER BROS.	The Getaway	2	7
43	43	<b>DISTURBED</b> REPRISE/WARNER BROS.	Immortalized	1	50
55	44	<b>HALSEY</b> ASTRALWERKS	Badlands	2	49
46	45	<b>PANIC! AT THE DISCO</b> DCD2/FUELED BY RAMEN/AG	Death Of A Bachelor	1	29
<b>NEW</b>	46	<b>VERTICAL CHURCH BAND</b> HARVEST BIBLE CHAPEL/ESSENTIAL WORDS/PLG	Frontiers	46	1
47	47	<b>FUTURE</b> A-1/FREEBANDZ/EPIC	DS2	1	55
45	48	<b>DRAKE &amp; FUTURE</b> A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	What A Time To Be Alive	1	46
50	49	<b>J. COLE</b> DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	87
48	50	<b>FETTY WAP</b> RGF/300/AG	Fetty Wap	1	45

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS	WKS ON CHART
57	51	<b>KIARA</b> ATLANTIC/AG	Low Kii Savage (EP)	51	17
51	52	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	78
53	53	<b>LUKAS GRAHAM</b> WARNER BROS.	Lukas Graham	3	18
54	54	<b>KEITH URBAN</b> HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	4	13
60	55	<b>THE LUMINEERS</b> DUALTONE	Cleopatra	1	17
56	56	<b>COLE SWINDELL</b> WARNER BROS. NASHVILLE/WMN	You Should Be Here	6	13
64	57	<b>DNCE</b> REPUBLIC	Swaay (EP)	39	34
61	58	<b>GNASH</b> J/AG	us	58	16
75	59	<b>CARRIE UNDERWOOD</b> 19/ARISTA NASHVILLE/SMN	Storyteller	2	41
63	60	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	179
99	61	<b>KELSEA BALLERINI</b> BLACK RIVER	The First Time	31	55
71	62	<b>ADELE</b> XL/COLUMBIA	21	1	285
59	63	<b>DESIIGNER</b> G.O.O.D./DEF JAM	New English	22	5
92	64	<b>MAREN MORRIS</b> COLUMBIA NASHVILLE/SMN	Hero	5	9
69	65	<b>ED SHEERAN</b> ATLANTIC/AG	x	1	111
68	66	<b>GUNS N' ROSES</b> GEFFEN/UMI	Greatest Hits	3	364
66	67	<b>TAYLOR SWIFT</b> BIG MACHINE/BMLG	1989	1	93
70	68	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	147
78	69	<b>MEGHAN TRAINOR</b> EPIC	Title	1	82
82	70	<b>X AMBASSADORS</b> KIDNAKORNER/INTERSCOPE/JGA	VHS	7	58
<b>NEW</b>	71	<b>BRYAN &amp; KATIE TORWALT</b> JESUS CULTURE/SPARROW/CAPITOL CMG	Champion	71	1
105	72	<b>OLD DOMINION</b> RCA NASHVILLE/SMN	Meat And Candy	16	39
65	73	<b>LAUREN DAIGLE</b> CENTRICITY/CAPITOL CMG	How Can It Be	30	65
67	74	<b>NICK JONAS</b> SAFEHOUSE/ISLAND	Last Year Was Complicated	2	8
72	75	<b>SHAWN MENDES</b> ISLAND	Handwritten	1	69
76	76	<b>ALESSIA CARA</b> EP/DEF JAM	Know-It-All	9	38
83	77	<b>JAMES BAY</b> REPUBLIC	Chaos And The Calm	15	72
79	78	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND/UMI	Legend: The Best Of...	5	429
85	79	<b>ERIC CHURCH</b> EMI NASHVILLE/UMGN	Mr. Misunderstood	2	40
34	80	<b>KEITH SWEAT</b> BASELINE/KIDS/RED ASSOCIATED LABELS	Dress To Impress	34	2
93	81	<b>LIL UZI VERT</b> GENERATION NOW/ATLANTIC/AG	Lil Uzi Vert Vs. The World	81	10
94	82	<b>BLAKE SHELTON</b> WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	41
<b>NEW</b>	83	<b>JASON DERULO</b> BELLUGA HEIGHTS/WARNER BROS.	Platinum Hits	83	1
84	84	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city	2	197
102	85	<b>JOURNEY</b> COLUMBIA/LEGACY	Journey's Greatest Hits	10	420
100	86	<b>G-EAZY</b> G-EAZY/RVG/BPG/RCA	These Things Happen	3	108
52	87	<b>NEEDTOBREATHE</b> ATLANTIC/AG	HARD LOVE	2	3
86	88	<b>PRINCE</b> NPG/WARNER BROS./RHINO	The Very Best Of Prince	1	55
74	89	<b>MAXWELL</b> COLUMBIA	blackSUMMERS'night	3	5
87	90	<b>METALLICA</b> BLACKENED/WARNER BROS.	Metallica	1	390
89	91	<b>BEYONCE</b> PARKWOOD/COLUMBIA	Beyonce	1	134
108	92	<b>THE 1975</b> I Like It When You Sleep, For You Are So Beautiful Yet So Unaware Of It DIRTY HIT/INTERSCOPE/JGA		1	23
81	93	<b>JEREMIH</b> MICK SCHULTZ/DEF JAM	Late Nights: The Album	42	35
96	94	<b>JON PARDI</b> CAPITOL NASHVILLE/UMGN	California Sunrise	11	7
104	95	<b>FLORIDA GEORGIA LINE</b> BMLG	Here's To The Good Times	4	188
77	96	<b>ZI SAVAGE &amp; METRO BOOMIN</b> SLAUGHTER GANG	Savage Mode	44	3
111	97	<b>EMINEM</b> WEB/AFTERMATH/INTERSCOPE/UMI	The Eminem Show	1	279
109	98	<b>QUEEN</b> HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	48	49
95	99	<b>MIKE POSNER</b> ISLAND	At Night, Alone.	12	13
80	100	<b>DAN + SHAY</b> WARNER BROS. NASHVILLE/WMN	Obsessed	8	9



## Khaled's First No. 1 Album

After 10 years of appearing on the Billboard 200, **DJ Khaled** earns his first No. 1 album with the chart-topping arrival of *Major Key*. The set, his Epic Records debut, earned 95,000 equivalent album units in the week ending Aug. 4, according to Nielsen Music. Of that sum, 59,000 were traditional album sales — his second-largest sales week ever, and biggest since 2007.

As usual for a Khaled album, *Major Key* is a guest-laden affair, featuring **Jay Z, Drake, Lil Wayne** and others. The set was introduced with two hit singles: "For Free" (featuring Drake) and "I Got the Keys" (featuring Jay Z and **Future**), which have reached Nos. 13 and 30 on the Billboard Hot 100, respectively. "For Free" is DJ Khaled's second-highest-charting Hot 100 hit (out of 18), bested only by the No. 10 peak of "I'm on One" in 2011.

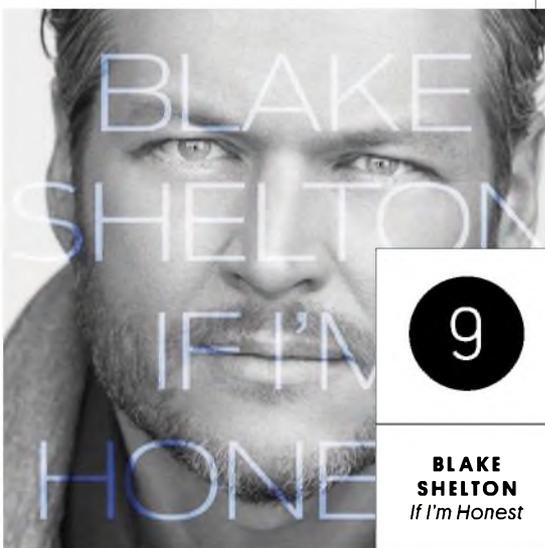
On *Major Key*, while DJ Khaled doesn't rap, sing or play any instruments (his vocal contributions are mostly DJ-esque shout-outs), he produced seven of its 14 songs, co-wrote 13 and executive-produced and A&R'd the effort. Thus, Khaled is the first artist at No. 1 on the Billboard 200 who isn't a traditional performer since at least the 1960s, when it was common for orchestra conductors to reach No. 1.

—Keith Caulfield

SALES DATA COMPILED BY NICKLSON MUSIC. THE WEEK'S MOST POPULAR ALBUMS ACROSS ALL GENRES, RANKED BY ALBUM SALES, AUDIO CD, DOWNLOADS, STREAMING ACTIVITY AND DIGITAL SALES OF TRACKS FROM ALBUMS, ACCORDING TO NIELSEN MUSIC. © 2016. PROMOTED BY GLOBAL MEDIA, LLC AND NIELSEN SOUNDSCAN, INC. ALL RIGHTS RESERVED.

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS	WKS ON CHART
106	101	<b>MAJOR LAZER</b> MAD DECENT	Peace Is The Mission	12	61
117	102	<b>RACHEL PLATTEN</b> ● COLUMBIA	Wildfire	5	31
107	103	<b>SAM SMITH</b> ▲ CAPITOL	In The Lonely Hour	2	112
90	104	<b>RADIOHEAD</b> XL	A Moon Shaped Pool	3	12
125	105	<b>LUKE BRYAN</b> ▲ CAPITOL NASHVILLE/UMGN	Crash My Party	1	156
103	106	<b>YG</b> PUSHHAZ/INK/CITE/DEF JAM	Still Brazy	6	7
110	107	<b>ZAYN</b> RCA	Mind Of Mine	1	19
98	108	<b>TROYE SIVAN</b> CAPITOL	Blue Neighbourhood	7	35
NEW	109	<b>ZHU</b> MIND OF A GENIUS/COLUMBIA	Generationwhy	109	1
145	110	<b>CHRIS YOUNG</b> RCA NASHVILLE/SMN	I'm Comin' Over	5	38
120	111	<b>DAYA</b> ARTBEATZ	Daya (EP)	67	39
97	112	<b>ZAC BROWN BAND</b> ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	84
101	113	<b>ZAC BROWN BAND</b> ● SOUTHERN GROUND/JOHN VARVATOS/BMLG/REPUBLIC	JEKYLL + HYDE	1	67
194	114	<b>PS BRETT ELDRIDGE</b> ATLANTIC/WGN	Illinois	3	33
122	115	<b>NICKI MINAJ</b> ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	The Pinkprint	2	86
121	116	<b>FLO RIDA</b> POE BOY/ATLANTIC/AG	My House (EP)	14	70
115	117	<b>HILLSONG UNITED</b> ● HILLSONG/SPARROW/CAPITOL CMG	Of Dirt And Grace: Live From The Land	40	3
NEW	118	<b>CHRIS ROBINSON BROTHERHOOD</b> SILVER ARROW	Anyway You Love We Know How You Feel	118	1
118	119	<b>ONE DIRECTION</b> ▲ SYCO/COLUMBIA	Made In The A.M.	2	38
128	120	<b>LANA DEL REY</b> ▲ POLYDOR/INTERSCOPE/IGA	Born To Die	2	236
29	121	<b>LIL DURK</b> OTF/DEF JAM	Lil Durk 2X	29	2
127	122	<b>THE BEATLES</b> ● APPLE/CAPITOL/UMG	1	1	236
131	123	<b>HOZIER</b> ▲ RUBINYWORKS/COLUMBIA	Hozier	2	96
119	124	<b>KENDRICK LAMAR</b> ▲ TOP DAWG/AFTERMATH/INTERSCOPE/IGA	To Pimp A Butterfly	1	73
133	125	<b>RED HOT CHILI PEPPERS</b> ▲ WARNER BROS.	Greatest Hits	18	95
132	126	<b>CARRIE UNDERWOOD</b> ▲ 19/ARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	4	87
130	127	<b>FLORIDA GEORGIA LINE</b> ▲ BMLG	Anything Goes	1	95
144	128	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK	Got Your Six	2	43
73	129	<b>SOUNDTRACK</b> COLUMBIA PICTURES/RCA	Ghostbusters	18	3
126	130	<b>KALEO</b> ELEKTRA/ATLANTIC/AG	A / B	16	8
149	131	<b>EMINEM</b> ▲ SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	301
134	132	<b>CHRIS BROWN</b> ● RCA	Royalty	3	33
137	133	<b>IMAGINE DRAGONS</b> ▲ KIDINKORNER/INTERSCOPE/IGA	Night Visions	2	205
135	134	<b>TIM MCGRAW</b> MCGRAW/BIG MACHINE/BMLG	Damn Country Music	5	35
RE	135	<b>TOM PETTY AND THE HEARTBREAKERS</b> ● MELODY/UMG	Greatest Hits	5	216
116	136	<b>SIA</b> ● MONKEY PUZZLE/RCA	1000 Forms Of Fear	1	104
NEW	137	<b>JASON RICHARDSON</b> JASON RICHARDSON	I	137	1
91	138	<b>SIMON &amp; GARFUNKEL</b> ● COLUMBIA/LEGACY	Simon And Garfunkel's Greatest Hits	5	140
138	139	<b>FALL OUT BOY</b> ▲ DODD/ISLAND	American Beauty / American Psycho	1	81
148	140	<b>VARIOUS ARTISTS</b> ● SONY MUSIC/UNIVERSAL/UMG	NOW That's What I Call Country, Volume 9	29	8
154	141	<b>BLINK-182</b> Geffen/Interscope/UMG	Greatest Hits	6	35
114	142	<b>RUTH B</b> COLUMBIA	The Intro (EP)	52	22
112	143	<b>STEVEN TYLER</b> DOT/BMLG	We're All Somebody From Somewhere	19	3
146	144	<b>BIG SEAN</b> ▲ G.O.O./DEF JAM	Dark Sky Paradise	1	76
141	145	<b>VARIOUS ARTISTS</b> SONY MUSIC/UNIVERSAL/UMG	NOW 58	7	14
RE	146	<b>FRANK OCEAN</b> ● DEF JAM/DIMG	Channel Orange	2	43
RE	147	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA	Bouquet (EP)	31	39
151	148	<b>LIL DICKY</b> CMSN	Professional Rapper	7	40
161	149	<b>CREEDENCE CLEARWATER REVIVAL</b> ● FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	280
175	150	<b>JOHNNY CASH</b> ▲ COLUMBIA NASHVILLE/LEGACY/AMERICAN/ISLAND/UMG	The Legend Of Johnny Cash	5	234

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS	WKS ON CHART
153	151	<b>THE WEEKND</b> ▲ XO/REPUBLIC	Trilogy	4	127
152	152	<b>JOEY + RORY</b> FARMHOUSE/GAITHER/CAPITOL CMG	Hymns	4	24
153	153	<b>TWENTY ONE PILOTS</b> TWENTY ONE PILOTS	twenty one pilots	141	9
154	154	<b>FOREIGNER</b> ▲ ATLANTIC/RHINO	Records	10	27
159	155	<b>RAE SREMMURD</b> ▲ EARDRUMA/INTERSCOPE/IGA	SremmLife	5	83
167	156	<b>EMINEM</b> ▲ WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	The Marshall Mathers LP 2	1	140
NEW	157	<b>THE BOUNCING SOULS</b> RISE	Simplicity	157	1
155	158	<b>LOGIC</b> DEF JAM	The Incredible True Story	3	38
RE	159	<b>MICHAEL JACKSON</b> ● EPIC/LEGACY	Thriller	1	271
143	160	<b>N.W.A</b> ▲ RUTHLESS/PRIORITY/UMG	Straight Outta Compton	4	108
40	161	<b>DJ DRAMA</b> EONE	Quality Street Music 2	40	2
166	162	<b>BEYONCE</b> ▲ MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	1	121
157	163	<b>MAROON 5</b> ▲ 222/INTERSCOPE/IGA	V	1	101
RE	164	<b>TRAVIS SCOTT</b> GRAND HUSTLE/EPIC	Rodeo	3	42
168	165	<b>J. COLE</b> ▲ RCA NATION/COLUMBIA	Born Sinner	1	75
113	166	<b>LIL YACHTY</b> LIL BOAT SAILING TEAM/QUALITY CONTROL/MOTOWN/CAPITOL	Lil' Boat	113	3
156	167	<b>PANIC! AT THE DISCO</b> ● DECA/DANCE/FUELED BY RAMEN/AG	Too Weird To Live, Too Rare To Die!	2	83
164	168	<b>LOGIC</b> VISIONARY/DEF JAM	Under Pressure	4	37
158	169	<b>KYGO</b> ULTRA/RCA	Cloud Nine	11	12
180	170	<b>EMINEM</b> ▲ WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery	1	244
RE	171	<b>2PAC</b> AMARU/DEATH ROW/INTERSCOPE/UMG	The Best Of 2Pac - Part 1: Thug	65	17
178	172	<b>DAVID BOWIE</b> ▲ IONES/TINTORETTO/PARLOPHONE/RHINO	Best Of Bowie	4	53
182	173	<b>KANYE WEST</b> ▲ RCA/FELLA/DEF JAM	Graduation	1	91
172	174	<b>NATHANIEL RATELIFF &amp; THE NIGHT SWEATS</b> STAX/CONCORD	Nathaniel Rateliff & The Night Sweats	17	50
176	175	<b>FITZ AND THE TANTRUMS</b> DANGERBIRD/ELEKTRA/AG	Fitz And The Tantrums	17	7
185	176	<b>BRUNO MARS</b> ▲ ELEKTRA/AG	Doo-Wops & Hooligans	3	287
181	177	<b>ELTON JOHN</b> ▲ ROCKET/UTV/UMG	Greatest Hits 1970-2002	12	119
193	178	<b>NIRVANA</b> ● SUB POP/DCG/GEFFEN/UMG	Nevermind	1	330
RE	179	<b>MICHAEL JACKSON</b> ▲ MJJ/EPIC/LEGACY	Bad	1	164
199	180	<b>YO GOTTI</b> COCAINE MUZIK/EPIC	The Art Of Hustle	4	24
171	181	<b>ELLE KING</b> ● RCA	Love Stuff	26	65
186	182	<b>AC/DC</b> ● COLUMBIA/LEGACY	Back In Black	4	274
197	183	<b>EAGLES</b> ● ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	1	202
187	184	<b>EAGLES</b> ▲ WARNER STRATEGIC MARKETING/RHINO	The Very Best Of The Eagles	3	176
136	185	<b>CHEVELLE</b> EPIC	The North Corridor	8	4
170	186	<b>A\$AP ROCKY</b> ● A\$AP WORLDWIDE/POLO GROUNDS/RCA	AT.LONG.LAST.A\$AP	1	61
183	187	<b>THE NOTORIOUS B.I.G.</b> BAD BOY/RHINO	Greatest Hits	1	62
RE	188	<b>SUBLIME</b> ▲ GASOLINE/ALLEY/MCA/GEFFEN/UMG	Sublime	13	142
RE	189	<b>MICHAEL JACKSON</b> ▲ EPIC/LEGACY	Off The Wall	3	192
192	190	<b>FIVE FINGER DEATH PUNCH</b> ● PROSPECT PARK	The Wrong Side Of Heaven...Volume 1	2	105
188	191	<b>JON BELLION</b> VISIONARY/CAPITOL	The Human Condition	5	8
198	192	<b>KANYE WEST</b> ▲ RCA/FELLA/DEF JAM	My Beautiful Dark Twisted Fantasy	1	69
NEW	193	<b>THANK YOU SCIENTIST</b> EVIL INK	Stranger Heads Prevail	193	1
88	194	<b>HEZEKIAH WALKER</b> AZUSA/EONE	"Better": Azusa - The Next Generation 2	88	2
196	195	<b>DR. DRE</b> ▲ AFTERMATH/INTERSCOPE/UMG	Dr. Dre -- 2001	2	153
RE	196	<b>GREEN DAY</b> ▲ REPRISE/WARNER BROS.	American Idiot	1	138
NEW	197	<b>LIL YACHTY</b> QUALITY CONTROL/MOTOWN/CAPITOL	Summer Songs 2	197	1
RE	198	<b>KENNY CHESNEY</b> ▲ BNA/SMN	Greatest Hits II	3	118
RE	199	<b>P!NK</b> ▲ LAFACE/WVE/RCA	Greatest Hits... So Far!!!	5	114
RE	200	<b>KATY PERRY</b> ▲ CAPITOL	Teenage Dream	1	230



**9**

**BLAKE SHELTON**  
*If I'm Honest*

A 99-cent sale price in the Google Play store sends **Blake Shelton's** *If I'm Honest* 24-9 on the **Billboard 200**, earning 28,000 equivalent album units in the week ending Aug. 4, according to Nielsen Music (up 88 percent). It also is up 127 percent in pure album sales (to 23,000 sold for the week) and up 373 percent in download sales. Shelton himself promoted the sale on Twitter and Facebook. On the latter, he wrote: "Thanks to Google Play, my album costs less than a gallon of gas right now!" —K.C.



**114**

**BRETT ELDRIDGE**  
*Illinois*

The co-hosts of ABC's telecast of the CMA Music Festival (Aug 3) — **Eldredge** and **Thomas Rhett** — both earn gains with their latest albums. *Illinois* is up 50 percent in units, while *Rhett's Tangled Up* gains by 3 percent.



**154**

**FOREIGNER**  
*Records*

The band's 1982 greatest-hits album is back on the chart for the first time since 1983, thanks to interest driven by a \$1.99 sale tag in the Google Play store. It hits a new peak on the Catalog Albums tally, rising 8-7.

# Derulo's First Hits Package Debuts

Platinum Hits, the first best-of album by Jason Derulo, starts at No. 83 on the Billboard 200, granting the pop star his fifth entry on the list. The 12-song collection earned 7,000 equivalent album units in the week ending Aug. 4, of which 2,000 were in traditional album sales.

The low-key release is just the third new greatest-hits album to debut on the Billboard 200 in 2016, following Paul McCartney's *Pure McCartney* (No. 15, July 2) and Daughtry's *It's Not Over... The Hits So Far* (No. 43, March 5).

Greatest-hits albums have experienced less success in recent years as consumers move away from buying such collections and opt to purchase à la carte tracks or create streaming playlists of their favorite hits. Comparatively, at the same point 10 years ago, 18 new greatest-hits albums had debuted on the chart between January and Aug. 19, 2006.

As for Derulo's new effort, it offers 11 of his previous singles along with one new track, "Kiss the Sky." The latter will be heard in the animated film *Storks*, due to open Sept. 23.

All 10 of Derulo's top 10-charting singles on the Mainstream Top 40 chart are on the collection, including his four No. 1s: "Whatcha Say," "In My Head," "Talk Dirty" and "Want to Want Me." —Keith Caulfield



# Album Sales

August 20 2016  
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART
		IMPRINT/DISTRIBUTING LABEL			
	1	<b>DJ KHALED</b>	WE THE BEST/EPIC	Major Key	1
NEW	2	<b>FANTASIA</b>	19/RCA	The Definition Of...	1
NEW	3	<b>JAKE OWEN</b>	RCA NASHVILLE/SMN	American Love	1
NEW	4	<b>HILLARY SCOTT &amp; THE SCOTT FAMILY</b>	HST/EMI NASHVILLE/UMGN	Love Remains	1
14	5	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WMN	If I'm Honest	11
11	6	<b>TWENTY ONE PILOTS</b> ▲	FUELED BY RAMEN/AG	Blurryface	64
4	7	<b>BEYONCÉ</b> ▲	PARKWOOD/COLUMBIA	Lemonade	15
8	8	<b>ADELE</b> ▲	XL/COLUMBIA		25
5	9	<b>DRAKE</b> ▲	YOUNG MONEY/CASH MONEY/REPUBLIC	Views	14
NEW	10	<b>DESCENDENTS</b>	EPITAPH	Hypercaffium Spazzinate	1
9	11	<b>ORIGINAL BROADWAY CAST</b> ▲	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	45
2	12	<b>KIDZ BOP KIDS</b>	KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop 32	3
12	13	<b>CHRIS STAPLETON</b> ▲	MERCURY NASHVILLE/UMGN	Traveller	48
1	14	<b>GUCCI MANE</b>	GUWOP/ATLANTIC/AG	Everybody Looking	2
NEW	15	<b>VERTICAL CHURCH BAND</b>	HARVEST BIBLE CHAPEL/ESSENTIAL WORSHIP/PLG	Frontiers	1
17	16	<b>MEGHAN TRAINOR</b>	EPIC	Thank You	12
10	17	<b>BLINK-182</b>	VIKING WIZARD EYES/BMG	California	5
16	18	<b>RED HOT CHILI PEPPERS</b>	WARNER BROS.	The Getaway	7
NEW	19	<b>BRYAN &amp; KATIE TORWALT</b>	JESUS CULTURE/SPARROW/CAPITOL CMG	Champion	1
27	20	<b>DISTURBED</b>	REPRISE/WARNER BROS.	Immortalized	48
13	21	<b>KEITH SWEAT</b>	BASELINE/KIDS/RED ASSOCIATED LABELS	Dress To Impress	2
25	22	<b>MAXWELL</b>	COLUMBIA	blackSUMMERS'night	5
19	23	<b>SIA</b>	MONKEY PUZZLE/RCA	This Is Acting	27
29	24	<b>TWENTY ONE PILOTS</b> ●	FUELED BY RAMEN/AG	Vessel	85
30	25	<b>RIHANNA</b> ▲	WESTBURY ROAD/ROE NATION	ANTI	27
21	26	<b>LOGIC</b>	DEF JAM	Bobby Tarantino	3
NEW	27	<b>CHRIS ROBINSON BROTHERHOOD</b>	SILVER ARROW	Anyway You Love We Know How You Feel	1
28	28	<b>LAUREN DAIGLE</b>	CENTRICITY/CAPITOL CMG	How Can It Be	57
36	29	<b>PRINCE</b> ▲	MPG/WARNER BROS./RHINO	The Very Best Of Prince	55
31	30	<b>COLDPLAY</b> ●	PARLOPHONE/ATLANTIC/AG	A Head Full Of Dreams	26
35	31	<b>KEITH URBAN</b>	HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	13
34	32	<b>SAM HUNT</b> ▲	MCA NASHVILLE/UMGN	Montevallo	93
45	33	<b>PANIC! AT THE DISCO</b> ●	DECO2/FUELED BY RAMEN/AG	Death Of A Bachelor	29
38	34	<b>METALLICA</b> ◆	BLACKENED/WARNER BROS.	Metallica	362
37	35	<b>COLE SWINDELL</b>	WARNER BROS. NASHVILLE/WMN	You Should Be Here	13
22	36	<b>NEEDTOBREATHE</b>	ATLANTIC/AG	HARD LOVE	3
24	37	<b>SCHOOLBOY Q</b>	TOP DAWG/INTERSCOPE/IGA	Blank Face LP	4
44	38	<b>DIERKS BENTLEY</b>	CAPITOL NASHVILLE/UMGN	Black	10
32	39	<b>RADIOHEAD</b>	XL	A Moon Shaped Pool	12
NEW	40	<b>JASON RICHARDSON</b>	JASON RICHARDSON	I	1
46	41	<b>VARIOUS ARTISTS</b>	NOW That's What I Call Country, Volume 9		8
54	42	<b>LUKE BRYAN</b> ▲	CAPITOL NASHVILLE/UMGN	Kill The Lights	52
50	43	<b>THE LUMINEERS</b>	DUALTONE	Cleopatra	17
52	44	<b>MELANIE MARTINEZ</b> ●	ATLANTIC/AG	Cry Baby	39
40	45	<b>VARIOUS ARTISTS</b>	SONY MUSIC/UNIVERSAL/UME	NOW 58	14
41	46	<b>KEVIN GATES</b> ●	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	Islah	27
53	47	<b>JOEY + RORY</b>	FARMHOUSE/GAITHER/CAPITOL CMG	Hymns	25
33	48	<b>STEVEN TYLER</b>	WE'RE ALL SOMEBODY FROM SOMEWHERE DOT/BMLG	We're All Somebody From Somewhere	3
NEW	49	<b>THE BOUNCING SOULS</b>	RISE	Simplicity	1
23	50	<b>ARIANA GRANDE</b>	REPUBLIC	Dangerous Woman	11

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	<b>JASON RICHARDSON</b>	JASON RICHARDSON	I	1
NEW	2	<b>THE BOUNCING SOULS</b>	RISE	Simplicity	1
NEW	3	<b>THANK YOU SCIENTIST</b>	EVIL INK	Stranger Heads Prevail	1
NEW	4	<b>INFANT ANNIHILATOR</b>	INFANT ANNIHILATOR	The Elysian Grandeval Galeriarth	1
NEW	5	<b>ZHU</b>	MIND OF A GENIUS/COLUMBIA	Generationwhy	1
NEW	6	<b>LORI MCKENNA</b>	CM/THIRTY TIGERS	The Bird & The Rifle	1
NEW	7	<b>WE BANJO 3</b>	WE BANJO 3	String Theory	1
NEW	8	<b>BILLY TALENT</b>	THE END	Afraid Of Heights	1
NEW	9	<b>NAO</b>	LITTLE TOKYO/RCA	For All We Know	1
NEW	10	<b>THE GIRL AND THE DREAMCATCHER</b>	GDC	Negatives (EP)	1
NEW	11	<b>GHOUL</b>	TANKCRIMES	Dungeon Bastards	1
14	12	<b>GG</b> <b>AURORA</b>	GLASSNOTE	All My Demons Greeting Me As A Friend	6
12	13	<b>MO3</b>	MO3 MEDIA	Shottaz Reloaded	8
NEW	14	<b>3PILLMORNING</b>	COUNTDOWN/THE FUEL	Never Look Back	1
11	15	<b>THE RECORD COMPANY</b>	CONCORD	Give It Back To You	19
1	16	<b>REVOCAION</b>	METAL BLADE	Great Is Our Sin	2
NEW	17	<b>CARTER WINTER</b>	COLD WEST	The Whiskey In Me	1
NEW	18	<b>D GENERATION</b>	BASTARD BASEMENT	Nothing Is Anywhere	1
NEW	19	<b>SEPTEMBER MOURNING</b>	SUMERIAN	Volume II	1
24	20	<b>BRETT YOUNG</b>	BMLG	Brett Young EP	4
NEW	21	<b>STWO</b>	HW&W/ULTRA	D.T.S.N.T.	1
NEW	22	<b>RINGWORM</b>	RELAPSE	Snake Church	1
NEW	23	<b>LIL YACHTY</b>	QUALITY CONTROL/MOTOWN/CAPITOL	Summer Songs 2	1
RE	24	<b>CASH CASH</b>	BIG BEAT/AG	Blood, Sweat & 3 Years	2
22	25	<b>CAR SEAT HEADREST</b>	MATADOR	Teens Of Denial	6



# Internet Album Sales Stay Strong

The Internet Albums chart is flush with debuts as 16 titles arrive on the 25-position tally. The list is led by **Descendents' Hypercaffium Spazzinate** (6,000 copies sold through Internet retailers in the week ending Aug. 4, according to Nielsen Music), while the top 10 boasts a diverse group of albums like the 2016 Broadway Cast Recording of *She Loves Me* (No. 3; 3,000) and *Anyway You Love, We Know How You Feel* (No. 6; 2,000) by **Chris Robinson Brotherhood**.

Sales of albums through the Internet, mail order and at concert venues are a rare bright spot in the marketplace, as they are up 6 percent year to date compared with the same time frame a year ago (20.7 million vs. 19.5 million). Comparably, overall album sales are down 15 percent (to 116.5 million) and fell 13 percent at chains, 7 percent at indie stores, 24 percent at mass merchants and 20 percent at digital outlets.

For the full year of 2015, Internet/mail order/venue sales rose by 9 percent (to 40.9 million for the year), while overall album sales fell by 6 percent (to 241.4 million).

The gains are driven by direct-to-consumer sales through official artist and label websites, continued strong vinyl LP sales through Internet sellers like Amazon and physical albums sold in conjunction with concert tickets or at merch tables at concert venues. —KC

INTERNET ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	<b>DESCENDENTS</b>	EPITAPH	Hypercaffium Spazzinate	1
5	2	<b>ORIGINAL BROADWAY CAST</b> ▲	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	42
NEW	3	<b>2016 BROADWAY CAST RECORDING</b>	ROUNDABOUT THEATRE COMPANY/CHRIS LIGHT/SH-K/BOOM/RAZOR & TIE/CONCORD	She Loves Me	1
NEW	4	<b>HILLARY SCOTT &amp; THE SCOTT FAMILY</b>	HST/EMI NASHVILLE/UMGN	Love Remains	1
NEW	5	<b>JASON RICHARDSON</b>	JASON RICHARDSON	I	1
NEW	6	<b>CHRIS ROBINSON BROTHERHOOD</b>	SILVER ARROW	Anyway You Love We Know How You Feel	1
NEW	7	<b>FANTASIA</b>	19/RCA	The Definition Of...	1
NEW	8	<b>THANK YOU SCIENTIST</b>	EVIL INK	Stranger Heads Prevail	1
NEW	9	<b>THE BOUNCING SOULS</b>	RISE	Simplicity	1
NEW	10	<b>JAKE OWEN</b>	RCA NASHVILLE/SMN	American Love	1
RE	11	<b>DURAN DURAN</b>	WARNER BROS.	Paper Gods	14
NEW	12	<b>INFANT ANNIHILATOR</b>	INFANT ANNIHILATOR	The Elysian Grandeval Galeriarth	1
6	13	<b>MAJID JORDAN</b>	DVD SOUND/WARNER BROS.	Majid Jordan	2
RE	14	<b>ELVIS PRESLEY</b> ●	COMING HOME/RCA/CAPITOL CMG	He Touched Me: The Gospel Music Of Elvis Presley	4
NEW	15	<b>DEATH GRIPS</b>	THIRD WORLDS/HARVEST	Bottomless Pit	1
NEW	16	<b>SOUNDTRACK</b>	VARESE SARABANDE	Star Trek Beyond: Music From The Motion Picture	1
NEW	17	<b>TOM PETTY AND THE HEARTBREAKERS</b> ◆	MCA/UME	Greatest Hits	1
12	18	<b>MAXWELL</b>	COLUMBIA	blackSUMMERS'night	5
11	19	<b>CHRIS STAPLETON</b> ▲	MERCURY NASHVILLE/UMGN	Traveller	41
8	20	<b>KIDZ BOP KIDS</b>	KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop 32	3
RE	21	<b>JOHN PRINE</b>	OH BOY	In Spite Of Ourselves	2
NEW	22	<b>SOUNDTRACK</b>	HBO/WATERTOWER	Game Of Thrones: Music From The HBO Series Season 6	1
NEW	23	<b>MODEST MOUSE</b>	GLACIAL PACE/FAT POSSUM	Night On The Sun	1
NEW	24	<b>GHOUL</b>	TANKCRIMES	Dungeon Bastards	1
23	25	<b>ADELE</b> ▲	XL/COLUMBIA		25

TOP ALBUM SALES: The week's top-selling albums, as ranked by sales data as compiled by Nielsen Music. HEATSEEKERS ALBUMS: The week's top-selling albums by new or re-released 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, Christian Albums or Gospel Albums. (A later re-release of a title results in a new title in the week's top-selling albums.) INTERNET ALBUMS: The week's top-selling physical albums sold through Internet merchants, compiled by Nielsen Music. Catalog titles are included. See Chart Legend at billboard.com for the complete rules and explanations. © 2016. Prometheus Global Media, LLC. All rights reserved.

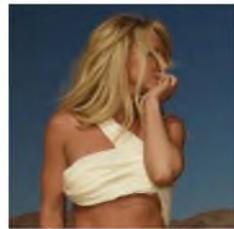
# Spears' Double Top 10 Score

**Britney Spears** (below) grabs the top debut on the Billboard + Twitter Top Tracks chart as "Private Show" starts at No. 9 after its official release on Aug. 4. The superstar first teased the cut on July 11 in an ad for her perfume of the same name before promoting it as an instant-gratification track for pre-orders of the song's parent album, *Glory*, due Aug. 26.

Spears has a second song in the top 10 as *Glory*'s lead single, "Make Me..." rockets 31-6 following the Aug. 5 release of its music video. The clip has surged to 8.6 million global views on YouTube through Aug. 9. The video generated a lot of Twitter chatter, not only due to its arrival but also because some fans were displeased with the clip. (It was reshot with a new director and differs from what Spears teased to fans in June on social media.) Upset fans launched a Change.org petition, asking to have the original video released. Through Aug. 9, the petition collected nearly 15,000 signatures.

In non-Spears chart news, **Demi Lovato** claims her sixth top 10 as "Body Say" rises 18-10 in its second charting week. The singer released the stand-alone single (it's not on her most recent album, *Confident*) on July 1 to streaming services before making it available to Vevo and digital retailers on July 15. Continued growth pushes the song into the top 10, where it becomes Lovato's first trip to the region since "Stone Cold" debuted at No. 4 the week of Oct. 24, 2015.

—Trevor Anderson



# Social

August 20  
2016  
billboard

billboard + TOP TRACKS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
9	1	<b>INTO YOU</b>	Ariana Grande	14
1	2	<b>COLD WATER</b>	Major Lazer Feat. Justin Bieber & MO	3
6	3	<b>RISE</b>	Katy Perry	4
21	4	<b>WE DON'T TALK ANYMORE</b>	Charlie Puth Feat. Selena Gomez	15
8	5	<b>CLOSER</b>	The Chainsmokers Feat. Halsey	2
31	6	<b>MAKE ME...</b>	Britney Spears Feat. G-Eazy	4
32	7	<b>DRAG ME DOWN</b>	One Direction	38
13	8	<b>TREAT YOU BETTER</b>	Shawn Mendes	10
NEW	9	<b>PRIVATE SHOW</b>	Britney Spears	1
18	10	<b>BODY SAY</b>	Demi Lovato	2
19	11	<b>HEATHENS</b>	twenty one pilots	8
28	12	<b>WORK FROM HOME</b>	Fifth Harmony Feat. Ty Dolla \$ign	24
7	13	<b>IN THE NAME OF LOVE</b>	Martin Garrix & Bebe Rexha	2
RE	14	<b>TOO GOOD</b>	Drake Feat. Rihanna	5
24	15	<b>WORK</b>	Rihanna Feat. Drake	28
41	16	<b>HAIR</b>	Little Mix Feat. Sean Paul	20
NEW	17	<b>BUZZIN'</b>	Lil Yachty Feat. PARTYNEXTDOOR	1
22	18	<b>DON'T LET ME DOWN</b>	The Chainsmokers Feat. Daya	22
10	19	<b>CHEAP THRILLS</b>	Sia Feat. Sean Paul	22
17	20	<b>ONE DANCE</b>	Drake Feat. WizKid & Kyla	18
5	21	<b>NO SHOPPING</b>	French Montana Feat. Drake	3
NEW	22	<b>COOL GIRL</b>	Tove Lo	1
15	23	<b>SECRET LOVE SONG</b>	Little Mix Feat. Jason Derulo	39
RE	24	<b>FLEXICUTION</b>	Logic	2
RE	25	<b>JET BLACK HEART</b>	5 Seconds Of Summer	20
14	26	<b>ON PURPOSE</b>	Sabrina Carpenter	2
12	27	<b>PANDA</b>	Designer	13
26	28	<b>ALL IN MY HEAD (FLEX)</b>	Fifth Harmony Feat. Fetty Wap	10
16	29	<b>SORRY</b>	Justin Bieber	42
29	30	<b>FIRE</b>	BTS	11
44	31	<b>LET ME LOVE YOU</b>	DJ Snake Feat. Justin Bieber	2
NEW	32	<b>CUFFED UP</b>	Quavo / PARTYNEXTDOOR	1
42	33	<b>CAN'T STOP THE FEELING!</b>	Justin Timberlake	13
RE	34	<b>PERFECT</b>	One Direction	30
27	35	<b>LOVE YOURSELF</b>	Justin Bieber	38
RE	36	<b>SING ME TO SLEEP</b>	Alan Walker	5
37	37	<b>7 YEARS</b>	Lukas Graham	23
NEW	38	<b>OVERNIGHT</b>	Jake Miller	1
33	39	<b>HELLO</b>	Adele	42
2	40	<b>BUTTERFLY</b>	BTS	5
34	41	<b>RIDE</b>	twenty one pilots	7
30	42	<b>SAVE ME</b>	BTS	11
43	43	<b>BRAND NEW MOVES</b>	Hey Violet	2
36	44	<b>KILL EM WITH KINDNESS</b>	Selena Gomez	13
40	45	<b>CONTROLLA</b>	Drake	9
25	46	<b>WILD</b>	Troye Sivan Feat. Alessia Cara	14
47	47	<b>STRESSED OUT</b>	twenty one pilots	33
11	48	<b>TIIMMY TURNER</b>	Designer	3
RE	49	<b>NEEDED ME</b>	Rihanna	17
RE	50	<b>DOPE</b>	BTS	16

billboard + EMERGING ARTISTS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
1	1	<b>SING ME TO SLEEP</b>	Alan Walker	10
RE	2	<b>YEA, BABE, NO WAY</b>	LANY	3
2	3	<b>CRUEL</b>	Snakehips Feat. Zayn	4
3	4	<b>PERFECT STRANGERS</b>	Jonas Blue Feat. JP Cooper	10
4	5	<b>CAROLINE</b>	Amine	10
6	6	<b>DANCING ON MY OWN</b>	Calum Scott	20
18	7	<b>BE THE ONE</b>	Dua Lipa	40
43	8	<b>SO LONG</b>	Slushii Feat. Madi	2
19	9	<b>HOTTER THAN HELL</b>	Dua Lipa	14
8	10	<b>BONBON</b>	Era Istrefi	7
10	11	<b>HOW TO LOVE</b>	Cash Cash Feat. Sofia Reyes	15
7	12	<b>YOUTH</b>	Glass Animals	2
47	13	<b>RIVER</b>	Bishop Briggs	11
9	14	<b>GENERATIONWHY</b>	ZHU	4
15	15	<b>THIEF</b>	Ookay	3
44	16	<b>MOOLAH</b>	Young Greatness	19
11	17	<b>QUISIERA</b>	CNCO	6
26	18	<b>FRIENDS</b>	Francis & The Lights Feat. Bon Iver & Kanye West	5
16	19	<b>WAT U MEAN (AYE, AYE, AYE)</b>	Dae Dae	11
20	20	<b>HEY</b>	Fais Feat. Afrojack	17
38	21	<b>ALL MY FRIENDS</b>	Snakehips Feat. Timashe & Chance The Rapper	42
22	22	<b>BODY</b>	Dreezy Feat. Jeremih	27
27	23	<b>YOU AND ME</b>	Marc E. Bassy Feat. G-Eazy	14
30	24	<b>PERMISSION</b>	Ro James	27
25	25	<b>GIVE ME YOUR LOVE</b>	Sigala Feat. John Newman & Nile Rodgers	13
24	26	<b>YOU</b>	Belly Feat. Kehlani	4
23	27	<b>SPIRITS</b>	The Strumbellas	28
33	28	<b>CAPSIZE</b>	Frenship & Emily Warren	7
NEW	29	<b>EVERYBODY</b>	Don Broco	1
35	30	<b>LOSIN CONTROL</b>	Russ	17
17	31	<b>DRUGS</b>	EDEN	4
RE	32	<b>GETAWAY</b>	Blossoms	3
39	33	<b>EASY LOVE</b>	Sigala	13
29	34	<b>CLOSE TO YOU</b>	Dreezy Feat. T-Pain	3
RE	35	<b>FIX</b>	Chris Lane	13
14	36	<b>MY SH*T</b>	A Boogie Wit da Hoodie	2
28	37	<b>HURTS SO GOOD</b>	Astrid S	12
12	38	<b>I WENT TOO FAR</b>	AURORA	4
46	39	<b>POR FIN TEENCONTRE</b>	Cali y El Dandee Feat. Juan Magan & Sebastian Yatra	4
48	40	<b>CROSSFIRE</b>	Stephen	34
45	41	<b>REALITY</b>	Lost Frequencies Feat. Janieck Devy	30
NEW	42	<b>HOMETOWN GIRL</b>	ZHU	1
NEW	43	<b>WHO DO YOU THINK OF?</b>	M.O	1
RE	44	<b>MIGHT NOT</b>	Belly Feat. The Weeknd	33
RE	45	<b>THERE'S A GIRL</b>	Trent Harmon	6
36	46	<b>THE GIRL IS MINE</b>	99 Souls Feat. Destiny's Child & Brandy	23
RE	47	<b>TAN FACIL</b>	CNCO	13
42	48	<b>BONFIRE</b>	Felix Jaehn Feat. Alma	3
RE	49	<b>BREATHE</b>	Seeb Feat. Neev	5
RE	50	<b>LIFE ITSELF</b>	Glass Animals	5



# Grande Bumps Bieber From No. 1

For the first time in more than a year, **Justin Bieber** isn't No. 1 on the Social 50 chart, as **Ariana Grande** (above) rises 3-1 and nudges him aside to No. 2.

Bieber's rule lasted for the past 56 consecutive weeks of his total 159 weeks atop the list—the most of any act.

Grande stole the spotlight as she gained 167 percent in YouTube reactions and 95 percent in Twitter reactions, in the week ending Aug. 7, according to Next Big Sound. During the tracking frame, Grande released a lyric video for her latest single, "Into You," and a remix featuring **Mac Miller**. In total, her chart points rise by 26 percent.

While Bieber was much discussed on social media during the chart week thanks to his latest nude photo leak, his drop from No. 1 is owed to his personal lack of engagement on social networks. (The chart's methodology blends weekly additions of friends/fans/followers along with artist page views and engagement.)

Bieber took a bit of a vacation on social media during the tracking week, posting less than half the amount of posts he normally shares on services like Twitter and Instagram. (He's traditionally a prolific poster on social media.) In turn, that limited users' interactions with his content, enabling his fall from No. 1.

—Kevin Rutherford

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/PROMOTION LABEL	WKS. ON CHART
3	1	<b>ARIANA GRANDE</b> REPUBLIC	194
1	2	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/DEF JAM	298
2	3	<b>SHAWN MENDES</b> ISLAND	85
11	4	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION	287
5	5	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	273
6	6	<b>SELENA GOMEZ</b> INTERSCOPE/IGA	296
16	7	<b>MARIO BAUTISTA</b> KASST AGENCY/WARNER LATINA	9
10	8	<b>DEMI LOVATO</b> SAFEHOUSE/ISLAND/HOLLYWOOD	288
13	9	<b>KATY PERRY</b> CAPITOL	298
9	10	<b>JACOB SARTORIUS</b> T3	9
11	11	<b>CAMILA CABELLO</b> SYCO/EPIC	28
28	12	<b>WIZ KHALIFA</b> ROSTRUM/ATLANTIC/AG	285
20	13	<b>MILEY CYRUS</b> RCA	226
39	14	<b>BRITNEY SPEARS</b> RCA	257
15	15	<b>LALI</b> SONY MUSIC ARGENTINA	8
8	16	<b>5 SECONDS OF SUMMER</b> HIT OR HEV/CAPITOL	124
47	17	<b>CHARLIE PUTH</b> ARTIST PARTNERS GROUP/ATLANTIC/AG	15
18	18	<b>FIFTH HARMONY</b> SYCO/EPIC	63
17	19	<b>ADELE</b> XL/COLUMBIA	214
22	20	<b>ZAYN</b> RCA	28
27	21	<b>MARTIN GARRIX</b> SCHOOLBOY/SPINNIN'/SILENT/CASABLANCA/REPUBLIC	108
19	22	<b>TWENTY ONE PILOTS</b> FUELED BY RAMEN/RRP	21
15	23	<b>TAYLOR SWIFT</b> BIG MACHINE/BMLG	298
33	24	<b>CD9</b> SONY MUSIC LATIN	4
24	25	<b>ZENDAYA</b> HOLLYWOOD	104
21	26	<b>TROYE SIVAN</b> CAPITOL	63
37	27	<b>SKRILLEX</b> BIG BEAT/OWSLA/ATLANTIC/AG	182
25	28	<b>LUCY HALE</b> DMG NASHVILLE	110
48	29	<b>SHAKIRA</b> SONY MUSIC LATIN/RCA	292
RE	30	<b>VIXX</b> JELLYFISH ENTERTAINMENT	13
31	31	<b>CALVIN HARRIS</b> FLY EYE/COLUMBIA	52
RE	32	<b>MEGHAN TRAINOR</b> EPIC	63
RE	33	<b>VICTORIA JUSTICE</b> UNSIGNED	21
34	34	<b>MAJOR LAZER</b> MAD DECENT/DEF JAM	7
35	35	<b>LADY GAGA</b> STREAMLINE/INTERSCOPE/IGA	294
RE	36	<b>EMINEM</b> WEB/SHADY/AFRERMATH/INTERSCOPE/IGA	252
29	37	<b>SNOOP DOGG</b> DOGGYSTYLE/EDONE	263
38	38	<b>BEYONCE</b> PARKWOOD/COLUMBIA	295
39	39	<b>HALSEY</b> ASTRALWERKS	24
36	40	<b>ONE DIRECTION</b> SYCO/COLUMBIA	247
RE	41	<b>50 CENT</b> G UNIT	150
42	42	<b>JENNIFER LOPEZ</b> NUYORICAN/EPIC	284
46	43	<b>AVERY WILSON</b> RCA	23
44	44	<b>AUSTIN MAHONE</b> CHASE/CASH MONEY/REPUBLIC	150
45	45	<b>ENRIQUE IGLESIAS</b> RCA/SONY MUSIC LATIN	189
RE	46	<b>LITTLE MIX</b> SYCO/COLUMBIA	106
RE	47	<b>PANIC! AT THE DISCO</b> DCD2/FUELED BY RAMEN/AG	6
44	48	<b>ELLIE GOULDING</b> CHERRYTREE/INTERSCOPE/IGA	150
RE	49	<b>CONOR MAYNARD</b> PARLOPHONE/WARNER BROS.	2
RE	50	<b>MELANIE MARTINEZ</b> ATLANTIC/AG	20

# Pop/Rhythmic/Adult

August 20 2016

billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>CHEAP THRILLS</b> MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	18
2	2	<b>THIS IS WHAT YOU CAME FOR</b> WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	Calvin Harris Feat. Rihanna	15
3	3	<b>RIDE</b> FUELED BY RAMEN/RRP	twenty one pilots	16
4	4	<b>DON'T LET ME DOWN</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Daya	21
5	5	<b>ONE DANCE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. WizKid & Kyla	17
6	6	<b>CAN'T STOP THE FEELING!</b> DREAMWORKS/RCA	Justin Timberlake	14
7	7	<b>JUST LIKE FIRE</b> WALT DISNEY/RCA	P!nk	17
10	8	<b>SEND MY LOVE (TO YOUR NEW LOVER)</b> XL/COLUMBIA	Adele	11
9	9	<b>TREAT YOU BETTER</b> ISLAND/REPUBLIC	Shawn Mendes	9
17	10	<b>GG COLD WATER</b> MAD DECENT/DEF JAM	Major Lazer Feat. Justin Bieber & MO	3
11	11	<b>ALL IN MY HEAD (FLEX)</b> SYCO/EPIC	Fifth Harmony Feat. Fetty Wap	8
13	12	<b>NEVER BE LIKE YOU</b> FUTURE CLASSIC/MOM + POP	Flume Feat. Kai	19
15	13	<b>INTO YOU</b> REPUBLIC	Ariana Grande	7
16	14	<b>WE DON'T TALK ANYMORE</b> ARTIST PARTNERS GROUP/ATLANTIC	Charlie Puth Feat. Selena Gomez	10
14	15	<b>I TOOK A PILL IN IBIZA</b> ISLAND/REPUBLIC	Mike Posner	29
8	16	<b>DON'T MIND</b> EPIDEMIC/WE THE BEST/EPIC	Kent Jones	12
12	17	<b>ME TOO</b> EPIC	Meghan Trainor	12
20	18	<b>NEEDED ME</b> WESTBURY ROAD/ROC NATION	Rihanna	9
19	19	<b>SIT STILL, LOOK PRETTY</b> ARTBATZ	Daya	17
23	20	<b>TOO GOOD</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Rihanna	8
22	21	<b>GOLD</b> ATLANTIC	Kiara	11
21	22	<b>MAKE ME...</b> RCA	Britney Spears Feat. G-Eazy	4
18	23	<b>TOOTHBRUSH</b> REPUBLIC	DNCE	11
25	24	<b>MAMA SAID</b> WARNER BROS.	Lukas Graham	5
24	25	<b>CLOSE</b> SAFEHOUSE/ISLAND/REPUBLIC	Nick Jonas Feat. Tove Lo	20

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>CAN'T STOP THE FEELING!</b> DREAMWORKS/RCA	Justin Timberlake	14
3	2	<b>STITCHES</b> ISLAND/REPUBLIC	Shawn Mendes	42
2	3	<b>LOVE YOURSELF</b> SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Justin Bieber	28
4	4	<b>ONE CALL AWAY</b> ARTIST PARTNERS GROUP/ATLANTIC	Charlie Puth	29
5	5	<b>JUST LIKE FIRE</b> WALT DISNEY/RCA	P!nk	16
8	6	<b>GG SEND MY LOVE (TO YOUR NEW LOVER)</b> XL/COLUMBIA	Adele	13
6	7	<b>7 YEARS</b> WARNER BROS.	Lukas Graham	25
7	8	<b>WILDEST DREAMS</b> BIG MACHINE/REPUBLIC	Taylor Swift	49
10	9	<b>CAKE BY THE OCEAN</b> REPUBLIC	DNCE	23
9	10	<b>EX'S &amp; OH'S</b> RCA	Elle King	47
11	11	<b>BRAND NEW</b> APTLY NAMED/CAPITOL	Ben Rector	19
12	12	<b>PIECE BY PIECE</b> 19/RCA	Kelly Clarkson	23
15	13	<b>CHEAP THRILLS</b> MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	7
13	14	<b>HUMBLE AND KIND</b> MCGRAW/BIG MACHINE	Tim McGraw	14
18	15	<b>RISE</b> CAPITOL	Katy Perry	3
14	16	<b>LOST BOY</b> COLUMBIA	Ruth B.	12
17	17	<b>SLEDGEHAMMER</b> WESTBURY ROAD/ROC NATION	Rihanna	6
16	18	<b>OVER AND OVER AGAIN</b> GLOBAL MUSIC RECORDINGS	Nathan Sykes Feat. Ariana Grande	12
19	19	<b>WHEREVER I GO</b> MOSLEY/INTERSCOPE	OneRepublic	11
20	20	<b>A GOOD HEART</b> MERCURY/ISLAND/REPUBLIC	Elton John	9
22	21	<b>WE DON'T TALK ANYMORE</b> ARTIST PARTNERS GROUP/ATLANTIC	Charlie Puth Feat. Selena Gomez	6
21	22	<b>UNSTEADY</b> KIDINAKORNER/INTERSCOPE	X Ambassadors	6
24	23	<b>ME TOO</b> EPIC	Meghan Trainor	8
23	24	<b>SO ALIVE</b> WARNER BROS.	Goo Goo Dolls	14
25	25	<b>RIDE</b> FUELED BY RAMEN/RRP	twenty one pilots	4

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>CONTROLLA</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	12
2	2	<b>FOR FREE</b> YOUNG MONEY/CASH MONEY/REPUBLIC/WE THE BEST/EPIC	DJ Khaled Feat. Drake	9
3	3	<b>NEEDED ME</b> WESTBURY ROAD/ROC NATION	Rihanna	17
4	4	<b>THIS IS WHAT YOU CAME FOR</b> WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	Calvin Harris Feat. Rihanna	14
7	5	<b>MY PYT</b> MAYBACH/ATLANTIC	Wale	9
5	6	<b>DON'T MIND</b> EPIDEMIC/WE THE BEST/EPIC	Kent Jones	15
6	7	<b>ONE DANCE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. WizKid & Kyla	18
11	8	<b>LUV</b> MAD LOVE/INTERSCOPE	Tory Lanez	6
10	9	<b>ALL IN MY HEAD (FLEX)</b> SYCO/EPIC	Fifth Harmony Feat. Fetty Wap	9
9	10	<b>DON'T LET ME DOWN</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Daya	19
11	11	<b>NO LIMIT</b> RCA	Usher Feat. Young Thug	8
15	12	<b>CHEAP THRILLS</b> MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	7
20	13	<b>GG TOO GOOD</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Rihanna	8
13	14	<b>YOU &amp; ME</b> REPUBLIC	Marc E. Bassy Feat. G-Eazy	10
8	15	<b>SORRY</b> PARKWOOD/COLUMBIA	Beyonce	14
17	16	<b>WHY YOU ALWAYS HATIN'</b> PUSHHAZ INK/CTE/DEF JAM	YG Feat. Drake & Kamaiyah	9
27	17	<b>COLD WATER</b> MAD DECENT/DEF JAM	Major Lazer Feat. Justin Bieber & MO	2
16	18	<b>PANDA</b> G.O.O.D./DEF JAM	Designer	20
19	19	<b>INTO YOU</b> REPUBLIC	Ariana Grande	6
20	20	<b>FATHER STRETCH MY HANDS PT. 1</b> G.O.O.D./DEF JAM	Kanye West	8
21	21	<b>I GOT THE KEYS</b> WE THE BEST/EPIC	DJ Khaled Feat. Jay Z & Future	6
22	22	<b>ALL EYEZ</b> FIFTH ADMENDMENT/BLOOD MONEY/EPIC	The Game Feat. Jeremih	4
18	23	<b>ALL THE WAY UP</b> TERROZ SQUAD/RNG/EMPIRE RECORDINGS	Fat Joe, Remy Ma & Jay Z Feat. French Montana & Infared	18
14	24	<b>DRIFTING</b> G-EAZY/RVG/BPG/RCA	G-Eazy Feat. Chris Brown & Tory Lanez	15
23	25	<b>CAN'T STOP THE FEELING!</b> DREAMWORKS/RCA	Justin Timberlake	14

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>SEND MY LOVE (TO YOUR NEW LOVER)</b> XL/COLUMBIA	Adele	16
1	2	<b>CAN'T STOP THE FEELING!</b> DREAMWORKS/RCA	Justin Timberlake	14
3	3	<b>CHEAP THRILLS</b> MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	14
3	4	<b>JUST LIKE FIRE</b> WALT DISNEY/RCA	P!nk	17
5	5	<b>RIDE</b> FUELED BY RAMEN/RRP	twenty one pilots	15
6	6	<b>BRAND NEW</b> APTLY NAMED/CAPITOL	Ben Rector	29
7	7	<b>UNSTEADY</b> KIDINAKORNER/INTERSCOPE	X Ambassadors	21
8	8	<b>DON'T LET ME DOWN</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Daya	14
10	9	<b>WE DON'T TALK ANYMORE</b> ARTIST PARTNERS GROUP/ATLANTIC	Charlie Puth Feat. Selena Gomez	10
9	10	<b>CAKE BY THE OCEAN</b> REPUBLIC	DNCE	36
11	11	<b>GG THIS IS WHAT YOU CAME FOR</b> WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	Calvin Harris Feat. Rihanna	11
12	12	<b>ME TOO</b> EPIC	Meghan Trainor	13
13	13	<b>HYMN FOR THE WEEKEND</b> PARLOPHONE/ATLANTIC	Coldplay	13
14	14	<b>TREAT YOU BETTER</b> ISLAND/REPUBLIC	Shawn Mendes	7
12	15	<b>I TOOK A PILL IN IBIZA</b> ISLAND/REPUBLIC	Mike Posner	23
19	16	<b>RISE</b> CAPITOL	Katy Perry	3
17	17	<b>HELL NO</b> CABIN 24/RED	Ingrid Michaelson	14
18	18	<b>MAMA SAID</b> WARNER BROS.	Lukas Graham	6
21	19	<b>DANGEROUS WOMAN</b> REPUBLIC	Ariana Grande	18
23	20	<b>11 BLOCKS</b> EPIC	Wabbel	5
22	21	<b>SPIRITS</b> GLASSNOTE	The Strumbellas	16
16	22	<b>WHEREVER I GO</b> MOSLEY/INTERSCOPE	OneRepublic	13
25	23	<b>ONE DANCE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. WizKid & Kyla	11
27	24	<b>HOLD BACK THE RIVER</b> REPUBLIC	James Bay	24
29	25	<b>H.O.L.Y.</b> BMLG/REPUBLIC	Florida Georgia Line	5

SOCIAL 50: The week's most active artists on social networks are based on weekly averages of their activity on Twitter, YouTube, Instagram and Facebook, and views to an artist's YouTube page, as measured by Next Big Sound. MAINSTREAM TOP 40: The week's most popular songs are based on weekly averages of their activity on radio, YouTube, iTunes, Amazon, Spotify, Pandora, and other digital music services, as measured by Nielsen Music. RHYTHMIC: The week's most popular songs on rhythmic radio, as measured by Nielsen Music. ADULT CONTEMPORARY: The week's most popular songs on adult contemporary radio, as measured by Nielsen Music. ADULT TOP 40: The week's most popular songs on adult top 40 radio, as measured by Nielsen Music. All rights reserved.

# Country

August 20  
2016

billboard

HOT COUNTRY SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
1	1	1	<b>H.O.L.Y.</b> I.MOI (BUSBEE, N. CYPHER, W. LARSEN)	Florida Georgia Line BMLG	1	15
-	43	2	<b>SETTING THE WORLD ON FIRE</b> BLANNING, CHESNEY (R. COPPERMAN, A. GORLEY, J. JOHNSTON)	Kenny Chesney Featuring Pink BLUE CHAIR/COLUMBIA NASHVILLE	2	2
5	2	3	<b>RECORD YEAR</b> I JOYCE (E. CHURCH, I. HYDE)	Eric Church EMI NASHVILLE	2	25
9	5	4	<b>MAKE YOU MISS ME</b> Z. CROWELL, S. MCANALLY (S. HUNT, L. OSBORNE, M. RAMSEY)	Sam Hunt MCA NASHVILLE	4	33
3	3	5	<b>FROM THE GROUND UP</b> D. SMYERS, S. HENDRICKS (D. SMYERS, S. MOONEY, C. DESTEFANO)	Dan + Shay WARNER BROS./WAR	3	26
12	11	6	<b>AMERICAN COUNTRY LOVE SONG</b> S. MCANALLY, R. COPPERMAN (R. COPPERMAN, A. GORLEY, J. JOHNSTON)	Jake Owen RCA NASHVILLE	6	22
8	7	7	<b>PETER PAN</b> F. G. WHITEHEAD, J. MASSEY (K. BALLERINI, F. G. WHITEHEAD, J. LEE)	Kelsea Ballerini BLACK RIVER	6	20
6	4	8	<b>HEAD OVER BOOTS</b> B. BUTLER, J. PARDI (J. PARDI, L. LAIRD)	Jon Pardi CAPITOL NASHVILLE	4	43
11	9	9	<b>DIFFERENT FOR GIRLS</b> R. COPPERMAN (S. MCANALLY, J. T. HARDING)	Dierks Bentley Featuring Elle King CAPITOL NASHVILLE	9	10
4	6	10	<b>CHURCH BELLS</b> M. BRIGHT (Z. CROWELL, B. JAMES, H. LINDSEY)	Carrie Underwood 19/ARISTA NASHVILLE	2	19
10	10	11	<b>FIX</b> I.MOI (S. BUXTON, J. FRASURE, A. STOKLASA)	Chris Lane BIG LOUD	10	33
13	13	12	<b>SHE'S GOT A WAY WITH WORDS</b> S. HENDRICKS (W. EARP, A. ALBERT, M. BEESON)	Blake Shelton WARNER BROS./WMN	12	11
2	8	13	<b>VICE</b> F. LIDDELL, E. MASSE, G. WOLF (M. LAMBERT, S. MCANALLY, J. OSBORNE)	Miranda Lambert RCA NASHVILLE	2	3
7	12	14	<b>LIGHTS COME ON</b> M. KNOX (B. KELLEY, T. HUBBARD, J. M. SCHMIDT, J. ROBBINS, B. WARREN, B. WARREN)	Jason Aldean BROKEN BOW	3	19
15	15	15	<b>HUNTING, FISHIN' &amp; LOVIN' EVERY DAY</b> I. STEVENS, J. STEVENS (L. BRYAN, D. DAVIDSON, R. AKINS, B. HAYS/SLIP)	Luke Bryan CAPITOL NASHVILLE	2	23
14	14	16	<b>WASTED TIME</b> G. WELLS, K. URBAN (K. URBAN, G. WELLS, J. ABRAHAM)	Keith Urban HIT RED/CAPITOL NASHVILLE	4	19
22	16	17	<b>IT DON'T HURT LIKE IT USED TO</b> D. HUFF (B. CURRINGTON, C. R. BARLOWE, S. CARTER)	Billy Currington MERCURY	16	18
19	17	18	<b>MIDDLE OF A MEMORY</b> M. CARTER (C. SWINDELL, A. GORLEY, Z. CROWELL)	Cole Swindell WARNER BROS./WMN	17	13
21	20	19	<b>VACATION</b> D. HUFF (J. FRASURE, THOMAS RHETT, ALLEN BROWN, M. DICKERSON, S. M. DOUGLAS, G. COLESTE, L. JORDAN)	Thomas Rhett VALORY	19	13
20	19	20	<b>YOU LOOK LIKE I NEED A DRINK</b> J. S. STOVER, J. RAYMOND, S. BORCHETTA (R. CLAWSON, M. DRAGSTROM, N. HEMBY)	Justin Moore VALORY	19	32
18	18	21	<b>CASTAWAY</b> Z. BROWN (Z. BROWN, N. MOON, W. DURRETTE, C. BOWLES, J. D. HOPKINS)	Zac Brown Band SOUTHERN GROUND/JOHN VARVATOS/REPUBLIC/DOIT	18	15
31	29	22	<b>SONG FOR ANOTHER TIME</b> S. MCANALLY (M. RAMSEY, T. ROSEN, B. TURS, M. JENKINS)	Old Dominion RCA NASHVILLE	22	8
17	21	23	<b>CAME HERE TO FORGET</b> S. HENDRICKS (C. WISEMAN, D. RUTTAN)	Blake Shelton WARNER BROS./WMN	2	22
23	22	24	<b>ROCK ON</b> A. PETRAGLIA (T. BEATHARD, C. BEATHARD, M. CANNON-GOODMAN)	Tucker Beathard DOIT	22	18
24	24	25	<b>WITHOUT A FIGHT</b> B. PAISLEY, L. WOOTEN (B. PAISLEY, K. LOVE, L. T. MILLER)	Brad Paisley Featuring Demi Lovato ARISTA NASHVILLE	23	13
29	27	26	<b>I MET A GIRL</b> J. RITCHIE, S. HENDRICKS (T. ROSEN, S. HUNT, S. MCANALLY)	William Michael Morgan WARNER BROS./WMN	26	32
25	25	27	<b>RUNNING FOR YOU</b> B. JAMES, K. MOORE (K. MOORE, T. JERGES, B. DALY)	Kip Moore MCA NASHVILLE	25	28
37	33	28	<b>THY WILL</b> R. SKAGGS, B. HERMS (H. SCOTT, E. L. WEISBAND, B. HERMS)	Hillary Scott & The Scott Family HST/EMI NASHVILLE	28	15
39	35	29	<b>WANNA BE THAT SONG</b> R. COPPERMAN, B. ELDRIDGE (B. ELDRIDGE, R. COPPERMAN, SCOTTER CARUSO)	Brett Eldredge ATLANTIC/WMN	29	11
28	26	30	<b>SLEEP WITHOUT YOU</b> D. HUFF (B. YOUNG, K. ARCHER, J. EBACH)	Brett Young BMLG	26	15
42	36	31	<b>MOVE</b> I. STEVENS, J. STEVENS (L. BRYAN, M. CARTER, J. CLEMENTI)	Luke Bryan CAPITOL NASHVILLE	31	4
32	28	32	<b>I KNOW SOMEBODY</b> L. RIMES (R. AKINS, R. COPPERMAN, J. S. STOVER)	LoCash REVIVER	28	10
30	30	33	<b>BOS MERCEDES</b> BUSBEE, M. MORRIS (M. MORRIS, BUSBEE)	Maren Morris COLUMBIA NASHVILLE	30	9
34	32	34	<b>LOVIN' LATELY</b> B. KENNY, J. D. RICH (W. K. ALPHIN, J. D. RICH, T. MCGRAW)	Big & Rich Featuring Tim McGraw B5R/NEW REVOLUTION	32	23
16	31	35	<b>A LITTLE MORE SUMMERTIME</b> M. KNOX (W. MOBLEY, T. MARTIN, J. FLOWERS)	Jason Aldean MACON/BROKEN BOW	16	3
40	34	36	<b>LIVIN' THE DREAM</b> R. COPPERMAN, J. S. STOVER (T. DOUGLAS, J. JOHNSTON, L. LAIRD)	Drake White DOIT	34	16
35	37	37	<b>UNLOVE YOU</b> D. HUFF (J. NETTLES, B. CLARK)	Jennifer Nettles BIG MACHINE	24	27
38	38	38	<b>21 SUMMER</b> I. JOYCE (I. OSBORNE, T. J. OSBORNE, C. WISEMAN)	Brothers Osborne EMI NASHVILLE	34	19
36	39	39	<b>PARACHUTE</b> D. COBB, C. STAPLETON (C. STAPLETON, J. BEAVERS)	Chris Stapleton MERCURY	31	17
26	40	40	<b>NOISE</b> B. CANNON, K. CHESNEY (K. CHESNEY, R. COPPERMAN, S. MCANALLY, J. M. NITE)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	14	20
43	42	41	<b>HOW I'LL ALWAYS BE</b> B. GALLIMORE, T. MCGRAW (J. S. STOVER, C. JANSON, J. PULLIN)	Tim McGraw MCGRAW/BIG MACHINE	41	4
27	41	42	<b>MAY WE ALL</b> I.MOI (R. CLAWSON, J. MOORE)	Florida Georgia Line Featuring Tim McGraw BMLG	27	3
-	23	43	<b>THE WEEKEND</b> D. HUFF (B. GILBERT, A. DEROBERTS)	Brantley Gilbert VALORY	23	2
41	46	44	<b>SEEN' RED</b> M. J. CONES (T. KENNEDY, K. ALLISON, S. BOGAR, J. SEVER)	Dustin Lynch BROKEN BOW	31	6
33	45	45	<b>SOBER SATURDAY NIGHT</b> C. CROWDER, C. YOUNG (C. YOUNG, B. WARREN, B. WARREN)	Chris Young Featuring Vince Gill RCA NASHVILLE	33	8
45	44	46	<b>IN CASE YOU DIDN'T KNOW</b> D. HUFF (B. YOUNG, T. REEVE, K. SCHLENGER, T. TOMLINSON)	Brett Young BMLG	44	3
<b>HOT SHOT DEBUT</b>		47	<b>COMEBACK KID</b> B. CASSETTE, K. PERRY, R. PERRY, N. PERRY (K. PERRY, R. PERRY, N. PERRY)	The Band Perry INTERSCOPE/MERCURY	47	1
44	47	48	<b>MAKE YOU MINE</b> S. MOSLEY (B. REMPEL, S. MOSLEY, B. STENNIS)	High Valley ATLANTIC/WEA	43	6
<b>NEW</b>		49	<b>REASON TO LOVE L.A.</b> M. KNOX (M. DULANEY, K. ALLISON, T. KENNEDY, J. SEVER)	Jason Aldean MACON/BROKEN BOW	49	1
49	48	50	<b>IF THE BOOT FITS</b> G. SMITH, F. ROGERS (I. M. SCHMIDT, A. ALBERT, M. TENPENNY)	Granger Smith WHEELHOUSE	48	3

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART	
<b>HOT SHOT DEBUT</b>	1	<b>#1 JAKE OWEN</b>	RCA NASHVILLE/SMN	American Love	1	
<b>NEW</b>	2	<b>HILLARY SCOTT &amp; THE SCOTT FAMILY</b>	HST/EMI NASHVILLE/UMGN	Love Remains	1	
	3	<b>GG BLAKE SHELTON</b>	WARNER BROS./WMN	If I'm Honest	11	
	4	<b>CHRIS STAPLETON</b>	MERCURY/UMGN	Traveller	66	
	5	<b>KEITH URBAN</b>	HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	13	
	6	<b>SAM HUNT</b>	MCA NASHVILLE/UMGN	Montevallo	93	
	7	<b>COLE SWINDELL</b>	WARNER BROS./WMN	You Should Be Here	13	
	8	<b>DIERKS BENTLEY</b>	CAPITOL NASHVILLE/UMGN	Black	10	
	9	<b>VARIOUS ARTISTS</b>	NOW That's What I Call Country, Volume 9		8	
	10	<b>LUKE BRYAN</b>	CAPITOL NASHVILLE/UMGN	Kill The Lights	52	
	11	<b>JOEY + RORY</b>	FARMHOUSE/GAITHER/CAPITOL CMG	Hymns	25	
	12	<b>STEVEN TYLER</b>	DOIT/BMLG	We're All Somebody From Somewhere	3	
	13	<b>THOMAS RHETT</b>	VALORY/BMLG	Tangled Up	45	
	14	<b>CARRIE UNDERWOOD</b>	19/ARISTA NASHVILLE/SMN	Storyteller	41	
	15	<b>MAREN MORRIS</b>	COLUMBIA NASHVILLE/SMN	Hero	9	
	16	<b>KELSEA BALLERINI</b>	BLACK RIVER	The First Time	64	
	17	<b>JON PARDI</b>	CAPITOL NASHVILLE/UMGN	California Sunrise	7	
	18	<b>ERIC CHURCH</b>	EMI NASHVILLE/UMGN	Mr. Misunderstood	40	
<b>NEW</b>	19	<b>LORI MCKENNA</b>	CN/THIRTY TIGERS	The Bird & The Rifle	1	
	20	<b>STURGILL SIMPSON</b>	ATLANTIC/CAG	A Sailor's Guide To Earth	16	
	21	<b>DAN + SHAY</b>	WARNER BROS./WMN	Obsessed	9	
	22	<b>BLAKE SHELTON</b>	WARNER BROS./WMN	Reloaded: 20 #1 Hits	41	
	23	<b>TIM MCGRAW</b>	MCGRAW/BIG MACHINE/BMLG	Damn Country Music	39	
	24	<b>OLD DOMINION</b>	RCA NASHVILLE/SMN	Meat And Candy	39	
	25	<b>CHRIS YOUNG</b>	RCA NASHVILLE/SMN	I'm Comin' Over	38	



## Lane Gets His No. 1 'Fix'

"Fix" by **Chris Lane** (above) rises 2-1 on Country Airplay, increasing 4 percent to 45 million audience impressions, according to Nielsen Music, marking Lane's first leader on the list. The song is the initial release for Big Loud Records, which launched in summer 2015 with Lane as its first artist and former iHeartMedia vice president/GM of national programming **Clay Hunnicutt** as its president. "This was a passion project from day one," says Hunnicutt. "Chris decided to wait for the label to get going, trusting us to build this from the ground up. Everyone worked so hard, starting with a 21-week radio tour — and that hard work and time paid off. I'm just so proud of Chris, the songwriters and our team." **Jake Owen's** *American Love* becomes his second No. 1 on Top Country Albums, bowing with 29,000 copies sold in its first week. On the Billboard 200, Owen earns a career-high rank of No. 4 (35,000 equivalent albums). Owen first crowned Top Country Albums in 2011 with *Barefoot Blue Jean Night*, which opened at No. 6 on the Billboard 200, his previous best peak. Meanwhile, **Lori McKenna's** 10th studio set, *The Bird & the Rifle*, debuts at No. 19 on Top Country Albums (3,000 sold). It includes her self-penned "Humble and Kind," which recently topped Hot Country Songs and Country Airplay for **Tim McGraw**. She matches the No. 19 debut and peak of her sole prior entry on Top Country Albums, 2007's *Unglamorous*, which started with 6,000.

—Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART		
2	1	<b>FIX</b> BIG LOUD	Chris Lane	35		
1	2	<b>RECORD YEAR</b> EMI NASHVILLE	Eric Church	27		
4	3	<b>HEAD OVER BOOTS</b> CAPITOL NASHVILLE	Jon Pardi	45		
7	4	<b>MAKE YOU MISS ME</b> MCA NASHVILLE	Sam Hunt	24		
5	5	<b>FROM THE GROUND UP</b> WARNER BROS./WAR	Dan + Shay	27		
8	6	<b>AMERICAN COUNTRY LOVE SONG</b> RCA NASHVILLE	Jake Owen	23		
3	7	<b>H.O.L.Y.</b> BMLG	Florida Georgia Line	15		
10	8	<b>PETER PAN</b> BLACK RIVER	Kelsea Ballerini	21		
6	9	<b>CHURCH BELLS</b> 19/ARISTA NASHVILLE	Carrie Underwood	19		
11	10	<b>YOU LOOK LIKE I NEED A DRINK</b> VALORY	Justin Moore	40		
13	11	<b>DIFFERENT FOR GIRLS</b> CAPITOL NASHVILLE	Dierks Bentley Feat. Elle King	11		
12	12	<b>SHE'S GOT A WAY WITH WORDS</b> WARNER BROS./WMN	Blake Shelton	10		
14	13	<b>RUNNING FOR YOU</b> MCA NASHVILLE	Kip Moore	42		
15	14	<b>ROCK ON</b> DOIT	Tucker Beathard	22		
17	15	<b>CASTAWAY</b> SOUTHERN GROUND/JOHN VARVATOS/REPUBLIC/DOIT	Zac Brown Band	19		
16	16	<b>WITHOUT A FIGHT</b> ARISTA NASHVILLE	Brad Paisley Feat. Demi Lovato	13		
18	17	<b>I KNOW SOMEBODY</b> REVIVER	LoCash	26		
19	18	<b>I MET A GIRL</b> WARNER BROS./WMN	William Michael Morgan	44		
21	19	<b>MIDDLE OF A MEMORY</b> WARNER BROS./WMN	Cole Swindell	14		
20	20	<b>IT DON'T HURT LIKE IT USED TO</b> MERCURY	Billy Currington	27		
25	21	<b>VICE</b> RCA NASHVILLE	Miranda Lambert	3		
23	22	<b>LOVIN' LATELY</b> B5R/NEW REVOLUTION	Big & Rich Feat. Tim McGraw	31		
22	23	<b>SETTING THE WORLD ON FIRE</b> BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney Feat. Pink	2		
24	24	<b>SLEEP WITHOUT YOU</b> BMLG	Brett Young	24		
29	25	<b>MOVE</b> CAPITOL NASHVILLE	Luke Bryan	4		

# Rock

August 20  
2016  
billboard

HOT ROCK SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
1	1	1	#1 <b>AG</b> <b>RIDE</b>	R REED (T. JOSEPH)	twenty one pilots	1
2	2	2	<b>GG</b> <b>HEATHENS</b>	MEL ZONDLO (T. JOSEPH)	twenty one pilots	2
3	3	3	<b>STRESSED OUT</b>	M. ELIZONDO (T. JOSEPH)	twenty one pilots	1
8	7	4	<b>DG</b> <b>SUCKER FOR PAIN</b>	Lil Wayne, Wiz Khalifa & Imagine Dragons With Logic, Ty Dolla Sign, Feat. X Ambassadors	X Ambassadors	4
5	5	5	<b>HYMN FOR THE WEEKEND</b>	STARGATE R. SIMPSON (G. BERRYMAN, J. M. BUCKLAND, W. HAMPSON, J. A. MARTIN, M. S. ERKSEN, E. HERMANSEN, M. LUTTO, A. V. VANDS, ZANT)	Coldplay	5
6	6	6	<b>UNSTEADY</b>	ALEX DA KID (A. GRANT, S. N. HARRIS, N. FELDSHUCH, HARRIS, A. LEVIN)	X Ambassadors	4
9	9	7	<b>BRAND NEW</b>	E. CASH, D. H. HODGES (B. RECTOR, D. H. HODGES, A. STOKLASA)	Ben Rector	7
7	8	8	<b>THE SOUND OF SILENCE</b>	K. CHURKO (P. SIMON)	Disturbed	3
10	10	9	<b>OPHELIA</b>	THE LUMINEERS, S. FELICE (W. SCHULTZ, J. C. FRAITES)	The Lumineers	5
13	13	10	<b>HANDCLAP</b>	F. REED (M. FITZPATRICK, S. HOLLANDER, N. SCALES, J. M. KING, J. KARNES, J. M. WICKS, J. RIZOVNA, E. FREDERIC)	Fitz And The Tantrums	10
12	11	11	<b>DARK NECESSITIES</b>	DANGER MOUSE (A. KIEDIS, F. LEA, C. SMITH, J. KLINGHOFFER, B. BURTON)	Red Hot Chili Peppers	6
11	12	12	<b>BORED TO DEATH</b>	J. FELDMANN (M. HOPPUS, T. L. BARKER, J. FELDMANN, M. SKIBA)	Blink-182	6
15	14	13	<b>WAY DOWN WE GO</b>	KALEO, M. CROSSEY (J. JULIUSSON)	Kaleo	13
16	16	14	<b>RIVER</b>	SCOTT, M. JACKSON (S. MCLAUGHLIN, J. SCOTT, M. JACKSON)	Bishop Briggs	14
-	17	15	<b>I WENT TOO FAR</b>	O. MARTIN, M. SKLSTAD (A. KSNES)	AURORA	15
18	18	16	<b>THE SOUND</b>	M. CROSSEY, G. DANIEL, M. HEALY (M. HEALY, G. DANIEL, A. HANN, R. S. MACDONALD)	The 1975	9
17	15	17	<b>GOOD GRIEF</b>	M. CREW, D. SMITH (D. SMITH, M. CREW)	Bastille	14
21	22	18	<b>WOW</b>	B. HANSEN (B. HANSEN)	Beck	12
24	21	19	<b>FEEL INVINCIBLE</b>	B. HOWES (J. L. COOPER, K. COOPER)	Skillet	17
20	19	20	<b>TROUBLE</b>	D. AUERBACH (CAGE THE ELEPHANT, D. AUERBACH)	Cage The Elephant	19
22	23	21	<b>DON'T THREATEN ME WITH A GOOD TIME</b>	PANIC! AT THE DISCO	Panic! At The Disco	10
27	27	22	<b>SOMEBODY ELSE</b>	G. DANIEL, M. CROSSEY, M. HEALY (M. HEALY, G. DANIEL, A. HANN, R. S. MACDONALD)	The 1975	13
30	28	23	<b>ALL WE EVER KNEW</b>	J. JOYCE (THE HEAD AND THE HEART)	The Head And The Heart	23
36	24	24	<b>YOU DON'T GET ME HIGH ANYMORE</b>	R. REED, L. CARTER, S. BARTHEL, D. WILSON (E. FREDERIC, J. CARTER, S. BARTHEL, D. WILSON, E. BOGAGE, A. SCRUMAZZA)	Phantogram	24
28	29	25	<b>THE DEVIL'S BLEEDING CROWN</b>	J. HANSEN, R. CAGGIANO, M. S. POULSEN (M. S. POULSEN)	Volbeat	20
33	32	26	<b>SOMETHING TO BELIEVE IN</b>	A. SALIBIAN (S. GADHIA, J. L. LEY, C. ANNA, T. COMTOIS, P. DOOSTZADEH, A. SALINAS)	Young The Giant	26
31	31	27	<b>ASKING FOR IT</b>	D. BASSETT (B. SMITH, D. BASSETT)	Shinedown	27
<b>HOT SHOT DEBUT</b>	28	28	<b>FAKE IT</b>	M. CREW, D. SMITH (D. SMITH)	Bastille	28
39	35	29	<b>CLEOPATRA</b>	S. FELICE (W. SCHULTZ, J. C. FRAITES, S. FELICE)	The Lumineers	11
38	33	30	<b>UP&amp;UP</b>	STARGATE R. SIMPSON (G. BERRYMAN, J. M. BUCKLAND, W. HAMPSON, J. A. MARTIN, M. S. ERKSEN, E. HERMANSEN)	Coldplay	30
23	25	31	<b>HAPPINESS</b>	(DOVSTHEWORLD (W. RINEHART, N. RINEHART, J. ZMISHLAN, W. PHILLIPS)	NEEDTOBREATHE	18
48	37	32	<b>GONER</b>	R. REED (T. JOSEPH)	twenty one pilots	32
34	39	33	<b>WELCOME TO YOUR LIFE</b>	CAPTAIN CUTS (GROUPLOVE)	Grouplove	33
-	20	34	<b>ROTTING IN VAIN</b>	N. RASKULINECZ (KORN)	Korn	20
25	26	35	<b>SO ALIVE</b>	G. WATTENBERG, D. A. E. FUHRMANN (J. RZEZNIK, G. WATTENBERG, D. A. E. FUHRMANN)	Goo Goo Dolls	21
42	41	36	<b>ASHES OF EDEN</b>	B. BURNLEY (B. BURNLEY)	Breaking Benjamin	36
<b>NEW</b>	37	37	<b>YOUTH</b>	D. BAYLEY (D. BAYLEY)	Glass Animals	37
<b>NEW</b>	38	38	<b>I WANT TO LIVE</b>	B. HOWES (J. L. COOPER, K. COOPER)	Skillet	38
32	42	39	<b>THAT'S ALL I NEED</b>	J. GRAY (J. WATSON, D. BUSHNELL, J. GRAY)	The Dirty Heads	32
-	34	40	<b>I APOLOGIZE</b>	K. CHURKO (IVAN MOODY, Z. BATHORY, J. HOOK, J. JEREMY HEYDE, C. KAEI)	Five Finger Death Punch	34
-	30	41	<b>PROPHETS OF RAGE</b>	E. BIRIEN (T. MORRELO, J. COMMERFORD, B. WILK, CHUCK, D. L. FREESE, N. SHOCKLEE, E. SADBLER)	Prophets Of Rage	30
-	48	42	<b>LIFE ITSELF</b>	D. BAYLEY (D. BAYLEY, T. AFO)	Glass Animals	34
-	47	43	<b>PARANOIA</b>	NOT LISTED (NOT LISTED)	A Day To Remember	13
-	45	44	<b>JOYRIDE (OMEN)</b>	J. BARRESI, CHEVELLE (CHEVELLE, P. LOEFFLER)	Chevelle	40
26	43	45	<b>GHOSTBUSTERS (I'M NOT AFRAID)</b>	FALL OUT BOY FEAT. MISSY ELLIOTT	Fall Out Boy Feat. Missy Elliott	18
37	44	46	<b>SHE'S OUT OF HER MIND</b>	J. FELDMANN (M. HOPPUS, T. L. BARKER, J. FELDMANN, M. SKIBA)	Blink-182	18
<b>RE-ENTRY</b>	47	47	<b>I NEED NEVER GET OLD</b>	R. SWIFT (N. RATELIFF)	Nathaniel Rateliff & The Night Sweats	43
-	46	48	<b>AIN'T NO MAN</b>	R. RUBIN (T. S. AVETT, S. Y. AVETT, R. W. CRAWFORD, JR.)	The Avett Brothers	27
<b>RE-ENTRY</b>	49	49	<b>CIRCLES</b>	D. KORNEFF (V. FUENTES, C. PEOPLES, S. SOLMON)	Pierce The Veil	32
<b>RE-ENTRY</b>	50	50	<b>TAKE ME DOWN</b>	K. KHANWALA (T. MOMSEN, B. PHILLIPS)	The Pretty Reckless	44

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
5	1	<b>GG</b> <b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/RRP	Blurryface	64	
<b>HOT SHOT DEBUT</b>	2	<b>DESCENDENTS</b>	HYPERCAFFIUM SPAZZINATE	1		
4	3	<b>BLINK-182</b>	VIKING WIZARD EYES/BMG	California	5	
7	4	<b>RED HOT CHILI PEPPERS</b>	WARNER BROS.	The Getaway	7	
9	5	<b>DISTURBED</b>	REPRISE/WARNER BROS.	Immortalized	50	
<b>NEW</b>	6	<b>CHRIS ROBINSON BROTHERHOOD</b>	ANYWAY YOU LOVE WE KNOW HOW YOU FEEL	1		
10	7	<b>COLDPLAY</b>	PARLOPHONE/ATLANTIC/AG	A Head Full Of Dreams	35	
13	8	<b>PANIC! AT THE DISCO</b>	DEATH OF A BACHELOR	29		
8	9	<b>NEEDTOBREATHE</b>	HARD LOVE	3		
11	10	<b>RADIOHEAD</b>	A MOON SHAPED POOL	13		
<b>NEW</b>	11	<b>JASON RICHARDSON</b>	JASON RICHARDSON	1		
15	12	<b>THE LUMINEERS</b>	CLEOPATRA	17		
<b>NEW</b>	13	<b>THE BOUNCING SOULS</b>	SIMPLICITY	1		
<b>NEW</b>	14	<b>THANK YOU SCIENTIST</b>	STRANGER HEADS PREVAIL	1		
14	15	<b>CHEVELLE</b>	THE NORTH CORRIDOR	4		
28	16	<b>FIVE FINGER DEATH PUNCH</b>	GOT YOUR SIX	48		
16	17	<b>JEFF BECK</b>	LOUD HAILER	3		
20	18	<b>KALEO</b>	A / B	8		
1	19	<b>CROWN THE EMPIRE</b>	RETROGRADE	2		
29	20	<b>THE 1975</b>	I LIKE IT WHEN YOU SLEEP, FOR YOU ARE SO BEAUTIFUL YET SO UNAWARE OF IT	23		
31	21	<b>VOLBEAT</b>	SEAL THE DEAL & LET'S BOOGIE	9		
<b>NEW</b>	22	<b>INFANT ANNIHILATOR</b>	THE ELYSIAN GRANDEVAL GALERIEARCH	1		
<b>NEW</b>	23	<b>LORI MCKENNA</b>	THE BIRD & THE RIFLE	1		
21	24	<b>PAUL SIMON</b>	STRANGER TO STRANGER	9		
30	25	<b>NATHANIEL RATELIFF &amp; THE NIGHT SWEATS</b>	NATHANIEL RATELIFF...	50		

ALTERNATIVE AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART		
		IMPRINT/PROMOTION LABEL				
3	1	<b>GG</b> <b>WAY DOWN WE GO</b>	Kaleo	23		
1	2	<b>DARK NECESSITIES</b>	Red Hot Chili Peppers	14		
2	3	<b>BORED TO DEATH</b>	Blink-182	15		
5	4	<b>HEATHENS</b>	twenty one pilots	7		
4	5	<b>TROUBLE</b>	Cage The Elephant	17		
7	6	<b>RIVER</b>	Bishop Briggs	18		
6	7	<b>OPHELIA</b>	The Lumineers	26		
9	8	<b>GOOD GRIEF</b>	Bastille	8		
8	9	<b>HANDCLAP</b>	Fitz And The Tantrums	20		
13	10	<b>WOW</b>	Beck	10		
11	11	<b>SOMETHING TO BELIEVE IN</b>	Young The Giant	14		
14	12	<b>YOU DON'T GET ME HIGH ANYMORE</b>	Phantogram	7		
10	13	<b>RIDE</b>	twenty one pilots	30		
12	14	<b>SPIRITS</b>	The Strumbellas	30		
15	15	<b>ALL WE EVER KNEW</b>	The Head And The Heart	9		
18	16	<b>GG</b> <b>WELCOME TO YOUR LIFE</b>	Grouplove	3		
17	17	<b>THAT'S ALL I NEED</b>	The Dirty Heads	12		
19	18	<b>KING OF THE WORLD</b>	Weezer	18		
20	19	<b>WAKE UP CALL</b>	Nothing But Thieves	11		
23	20	<b>LIFE ITSELF</b>	Glass Animals	11		
24	21	<b>FIRE</b>	Barns Courtney	13		
22	22	<b>UP&amp;UP</b>	Coldplay	12		
25	23	<b>HAPPY PILLS</b>	Weathers	4		
28	24	<b>CASUAL PARTY</b>	Band Of Horses	9		
27	25	<b>CRITICAL MISTAKES</b>	888	8		



## Kaleo Finds 'Way' To No. 1

Kaleo (above) claims the No. 1 spot on the Alternative airplay chart with its debut entry, "Way Down We Go" (3-1). As the Icelandic band reigns in its first appearance on the tally, it becomes the third act to do so in 2016, following **Nothing but Thieves** ("Trip Switch") and **The Strumbellas** ("Spirits"). In all of 2015, only **X Ambassadors** and **Elle King** led in their first visits, while five rookies ruled each year from 2012 to 2014.

"Down" dethrones **Red Hot Chili Peppers**' "Dark Necessities" (1-2) after a week on top, with the latter group having extended its record of Alternative chart-toppers to 13 (ahead of **Linkin Park**'s 11). "Dark" also became just the fourth song to have tripled up (not concurrently) atop Alternative, Mainstream Rock and Triple A and the first since the Peppers' own "Dani California" in 2006.

On Top Rock Albums and Alternative Albums, venerable punk rockers **Descendents** bow at No. 2 on each list with their seventh studio album, *Hypercaffium Spazzinate*, which opens with a career-best 15,000 sold, according to Nielsen Music, passing the 9,000 that previous LP *Cool to Be You* (2004) sold in its debut week. The new set also enters at a career-high No. 20 on the Billboard 200, surging past 1996's *Everything Sucks* (No. 132).

Finally, **Fitz & The Tantrums** hit the Hot Rock Songs top 10 with "HandClap" (13-10), up 36 percent to 13,000 downloads sold after the band's performance of the track on NBC's *America's Got Talent* (Aug. 3). The song led the May and June *Billboard*/Clio Top Commercial charts (powered by Shazam), fueled by its inclusion in a Fiat ad. —Kevin Rutherford

SALES, AIRPLAY & STREAMING DATA COMPILED BY **nielsen MUSIC**. HOT ROCK SONGS: THE WEEK'S MOST POPULAR CURRENT ROCK SONGS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY **nielsen MUSIC**, SALES DATA AS COMPILED BY **nielsen MUSIC**, SALES DATA AS COMPILED BY **nielsen MUSIC**. SONGS ARE LISTED AS CURRENT IF THEY ARE NEWLY RELEASED, UNLESS OTHERWISE NOTED. SONGS RECEIVING WIDE SPREAD 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 LISTED AS CURRENT IF THEY ARE NEWLY RELEASED, UNLESS OTHERWISE NOTED. ALBUMS RECEIVING WIDE SPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. **nielsen MUSIC** is a registered trademark of **nielsen**. © 2016 **nielsen**. All rights reserved.

# R&B/Hip-Hop

August 20  
2016  
**billboard**

HOT R&B/HIP-HOP SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS	WKS. ON CHART
1	1	1	<b>ONE DANCE</b> NINETEENSUNSON/SHEBBA (A. GRAHAM, P. JEFFERIES, N. SHEBBA, J. BALOGUN, R. SMITH)	Drake Featuring WizKid & Kyla YOUNG MONEY/CASH MONEY/REPUBLIC	1	18
2	2	2	<b>NEEDED ME</b> D. MUSTARD (D. MUSTARD, R. FENTY, A. JONES, M. HUGHES, R. KHAN, M. THORP, R. FEENEY, B. HAZARD, R. KHAN, J. R. DRACHE)	Rihanna WESTBURY ROAD/ROC NATION	2	27
4	3	3	<b>PANDA</b> ME NACE (S. SELBY, III, A. KHAN)	Designer G.O.O.D./DEF JAM	1	24
6	5	4	<b>FOR FREE</b> NINETEENSUNSON/SHEBBA (A. GRAHAM, M. KHALED, P. JEFFERIES, L. LINDSTROM, M. SAMUELS)	DJ Khaled Featuring Drake YOUNG MONEY/CASH MONEY/REPUBLIC/WE THE BEST/EPIC	4	9
3	4	5	<b>DON'T MIND</b> K. JONES (D. K. JONES, M. VALENZANO, M. KHALED, A. C. LYONS, G. EVERETT, T. NICHOLS, B. WHITE)	Kent Jones EPIDEMIC/WE THE BEST/EPIC	3	15
7	7	6	<b>AG TOO GOOD</b> NINETEENSUNSON/SHEBBA (A. GRAHAM, P. JEFFERIES, L. LINDSTROM, M. SAMUELS)	Drake Featuring Rihanna YOUNG MONEY/CASH MONEY/REPUBLIC	6	14
5	6	7	<b>CONTROLLA</b> BO. IGA (D. H. QUAYE, A. WITTER, J. GRAHAM, M. SAMUELS, D. H. QUAYE, A. WITTER, S. MCGREGOR, A. QUAMAN)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	5	14
12	9	8	<b>BROCCOLI</b> GRAHAM, K. R. BRUTUS, R. CHAHAYED (S. MASSENBURG, SMITH, M. MCCOLLUM)	D.R.A.M. Featuring Lil Yachty #EPICHECK/EMPIRE RECORDINGS	8	8
9	10	9	<b>I GOT THE KEYS</b> LIL UELLEN (D. KHALED, JAKE ONE, G. KIDOP, M. KHALED, H. LUELLEN, J. DUTTON, R. MANDELL, N. D. WILBURN, S. C. CARTER)	DJ Khaled Featuring Jay Z & Future WE THE BEST/EPIC	9	6
8	8	10	<b>WORK</b> BO. IGA (J. A. BRATHWAITE, M. SAMUELS, A. WITTER, R. THOMAS, JR., A. GRAHAM, R. FENTY, M. S. MORRIS)	Rihanna Featuring Drake WESTBURY ROAD/ROC NATION	1	28
11	12	11	<b>LOW LIFE</b> BEN BILLIONS (D. H. QUAYE, A. WITTER, M. KHALED, D. J. LINDSTROM, T. GUMRINGER, K. KHARBOULCH, A. GRAHAM)	Future Featuring The Weeknd A&P/REPUBLIC/EPIC	6	26
27	27	12	<b>NO SHOPPING</b> MURDA BEATZ (R. DAVIS, A. CARROLL, L. J. WILLIAMS, G. MARSHALL, B. THORZOLA, R. RITTER, M. G. DEAN)	French Montana Featuring Drake Coke Boys/BAD BOY/EPIC	12	3
-	14	13	<b>TIIMMY TURNER</b> M.G. DEAN, D. DESIGNER (S. SELBY, III, M. G. DEAN)	Designer G.O.O.D./DEF JAM	13	2
25	20	14	<b>DG SUCKER FOR PAIN</b> ALEX COA, N. D. J. GRANTZ, S. CARTER, L. J. WILLIAMS, D. SEYMOUR, D. REYNOLDS	Lil Wayne, Wiz Khalifa & Imagine Dragons With Logic, Ty Dolla Sign Feat. X Ambassadors RCA/ATLANTIC/CAPITOL	14	3
10	11	15	<b>SORRY</b> MELO, K. B. KNOWLES, WYNTER GORDON, HIT BOY (D. GORDON, S. RHODEN, B. KNOWLES, C. HOLLS)	Beyonce PARKWOOD/COLUMBIA	4	15
17	17	16	<b>LUV</b> CASHMERE (A. BENNY, BLANCO, M. A. HOBBER, B. J. LEVIN, D. PETERSON, A. S. KELLY, W. J. PASSLEY, M. A. WOLFE, J. MARSDEN)	Tory Lanez MAD LOVE/INTERSCOPE	16	6
14	15	17	<b>WICKED</b> J. LUELL, E. N. (D. WILBURN, L. T. WAYNE, J. H. LUELL, E. D. OZCAN)	Future A&P/REPUBLIC/EPIC	13	16
13	13	18	<b>THAT PART</b> CAROON (THE BEAT, Y. K. BEATZ) (D. M. HANLEY, R. LATOUR, D. JACKSON, K. GUMRINGER, G. M. SPEARS, K. WEST)	Schoolboy Q Featuring Kanye West TOP DAWG/INTERSCOPE/IGA	13	10
16	18	19	<b>MY PYT</b> THE DORPE BOYZ (D. AKINTI, M. HIN, A. SANDON, J. WELSON, J. INGRAM, D. JONES, H. M. GAYE, D. RITZ, D. BROWN)	Wale MAYBACK/ATLANTIC	16	11
18	19	20	<b>NO LIMIT</b> B. A. L. EXANDER, C. PERRY (U. RAYMOND, IV, M. A. C. PERRY, T. THOMAS, T. THOMAS, J. L. WILLIAMS)	Usher Featuring Young Thug RCA	18	7
15	16	21	<b>ALL THE WAY UP</b> EDUCATIVE (J. A. CARTER, GENA, R. MADRIS, GREENE, DAVAD, M. VALENZANO, A. C. LYONS)	Fat Joe, Remy Ma & Jay Z Feat. French Montana & Infared TERROR SQUAD/RNG/EMPIRE RECORDINGS	9	20
24	24	22	<b>MONEY LONGER</b> NOT LISTED (NOT LISTED)	Lil Uzi Vert GENERATION NOW/ATLANTIC	21	9
19	22	23	<b>UBER EVERYWHERE</b> K. SIVISHA (M. DAVIS, K. HANNON, V. S. T)	MadeinTYO PRIVATE CLUB/COMMISSION	16	21
23	24	24	<b>LOCKJAW</b> BEN BILLIONS (B. DIEHL, K. M. KHALED, D. OCTAVE, K. KHARBOULCH)	French Montana Featuring Kodak Black COKE BOYS/BAD BOY/EPIC	23	7
31	25	25	<b>WAT U MEAN (AYE, AYE, AYE)</b> MERCY, D. E. PEREZ (M. GOOLSBY, M. GIVENS, C. ALLEN)	Dae Dae NITTI BEATZ/PLAYMAKER/300	25	8
20	25	26	<b>WAKE UP</b> FRENZY BEATZ (W. J. MAXWELL, II, K. HICKS)	Fetty Zap RGP/300	15	13
22	26	27	<b>POP STYLE</b> SEVIN' DOLLS (A. GRAHAM, R. THOMAS, JR., A. FEENEY, M. SAMUELS, J. D. WEST, S. C. CARTER)	Drake Featuring The Throne YOUNG MONEY/CASH MONEY/REPUBLIC	4	18
34	28	28	<b>FATHER STRETCH MY HANDS PT. 1</b> K. WEST, M. G. DEAN, R. RUBIN, M. METRO BOOMIN (K. D. WEST, S. P. S. MESSUDO, R. RUBIN, M. G. DEAN, G. GOLDSTEIN)	Kanye West GOOD, ROCA/FELLA/DEF JAM	14	18
-	29	29	<b>HOLY KEY DJ Khaled Featuring Big Sean, Kendrick Lamar &amp; Betty Wright</b> DJ KHALED (K. KHALED, B. ANDERSON, K. L. DUNN, D. H. WRIGHT, L. VIVAS, M. VALENZANO, D. OWADI, D. DONAGGIO, P. PALAU)	Big Sean, Kendrick Lamar & Betty Wright WE THE BEST/EPIC	29	2
21	23	30	<b>FAMOUS</b> K. WEST, H. KAY, M. G. DEAN, S. H. HART, A. DAWSON, K. WEST, J. YOUNG, M. HIN, N. G. OSTIN, A. DAWSON, M. G. DEAN	Kanye West GOOD, ROCA/FELLA/DEF JAM	13	19
28	31	31	<b>YOU WAS RIGHT</b> NOT LISTED (NOT LISTED)	Lil Uzi Vert GENERATION NOW/ATLANTIC	27	8
26	32	32	<b>WHY YOU ALWAYS HATIN?</b> CT BEATS (D. R. JACKSON, E. THOMAS, K. JOHNSON, A. GRAHAM, A. MOON, N. WYRON)	YG Feat. Drake & Kamaiyah PUSHA 21 INC./CTE/DEF JAM	25	10
-	33	33	<b>CHILL BILL</b> PURPOGG (R. ROBINSON, J. DAVIS, A. CARROLL, L. J. WILLIAMS, G. MARSHALL, B. THORZOLA, R. RITTER, M. G. DEAN)	Rob Stone Featuring J. Davi\$ & Spooks RCA	33	2
29	34	34	<b>NO PROBLEM</b> L. JACKSON, B. BRASS, T. C. J. BENNETT, T. P. S. CARTER, J. A. JACKSON, C. RAYNE, S. Z. MANSOUR, D. OSTEN	Chance The Rapper Feat. Lil Wayne & 2 Chainz CHANCE THE RAPPER	29	12
33	36	35	<b>COME AND SEE ME</b> N. SHEBIB (J. A. BRATHWAITE, A. GRAHAM, N. J. SHEBIB)	PARTYNEXTDOOR Featuring Drake OVO SOUND/WARNER BROS.	33	10
41	35	36	<b>PICK UP THE PHONE</b> W. K. Z. BEATS (D. H. QUAYE, A. FEENEY, A. HERNANDEZ, L. J. WILLIAMS, G. MARSHALL, B. THORZOLA, R. RITTER, M. G. DEAN)	Young Thug And Travis Scott Feat. Quavo 300/ATLANTIC/GRAND HUSTLE/EPIC	36	6
36	30	37	<b>1 NIGHT</b> BURBERRY PERRY (P. MOISE, M. MCCOLLUM)	Lil Yachty LIL BOAT SAILING TEAM/QUALITY CONTROL/MOTOWN/CAPITOL	30	7
32	38	38	<b>SEX WITH ME</b> BO. IGA (FRANK, D. JONES (J. A. BRATHWAITE, M. SAMUELS, A. FEENEY, A. HERNANDEZ, J. HANSEN, R. FENTY)	Rihanna WESTBURY ROAD/ROC NATION	32	17
-	39	39	<b>BACK ON ROAD</b> MURDA BEATZ (R. DAVIS, A. GRAHAM, S. LINDSTROM, M. SAMUELS)	Gucci Mane & Drake GUWOP/ATLANTIC	28	2
49	40	40	<b>WISHING</b> J. NAT (T. SIMMONS, C. M. BROWN, L. KIMBLE, B. MURRAY, D. MCALLISTER, J. JOSEPH, L. MORRISON)	DJ Drama Feat. Chris Brown, Skeme & Lyquinn EDNE	40	3
30	37	41	<b>CHILDS PLAY</b> N. SHEBIB (A. GRAHAM, N. J. SHEBIB, L. WAYNE, M. MORALES, D. ROBINSON, D. WIMBLEY)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	20	14
35	43	42	<b>STILL HERE</b> DAXZ, N. SHEBIB (A. GRAHAM, D. CARTER, N. J. SHEBIB)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	17	14
43	50	43	<b>GRASS AIN'T GREENER</b> N. SEETHARAM (C. M. BROWN, N. SEETHARAM, F. BENTLEY, C. DOTSON, L. ANDERSON, B. J. TURNER, JR.)	Chris Brown RCA	43	5
RE-ENTRY	44	44	<b>NOTHING IS PROMISED</b> MIKE WILL MADE-IT, PLUSS (M. L. WILLIAMS, A. HOGAN, N. D. WILBURN, R. FENTY)	Mike Will Made-It x Rihanna EARDRUM/INTERSCOPE	26	4
HOT SHOT DEBUT	45	45	<b>X</b> METRO BOOMIN (S. JOSEPH, L. T. WAYNE, N. D. WILBURN)	21 Savage & Metro Boomin Featuring Future SLAUGHTER GANG	45	1
37	45	46	<b>HYPE</b> BO. IGA (NINETEENSUNSON/SHEBBA (A. GRAHAM, M. SAMUELS, P. JEFFERIES, A. TUCKER, K. GUMRINGER)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	14	14
40	49	47	<b>LOOK ALIVE</b> SHOD, MIKE WILL MADE-IT (A. T. S. BROWN, K. U. BROWN, M. L. WILLIAMS)	Rae Sremmurd EARDRUM/INTERSCOPE	40	9
50	47	48	<b>I'M THE MAN</b> NOT LISTED (NOT LISTED)	50 Cent Featuring Sonny Digital Or Chris Brown G. UNIT/CAROLINE/CAPITOL	46	6
NEW	49	49	<b>DO YOU MIND</b> DJ KHALED (D. KHALED, D. NASTY, L. VIVAS, M. VALENZANO, D. OWADI, D. DONAGGIO, P. PALAU)	DJ Khaled Feat. Nicki Minaj, Chris Brown & August Alsina WE THE BEST/EPIC	49	1
NEW	50	50	<b>KEY TO THE STREETS</b> J. JAMES (R. L. BENNETT, Q. K. MARSHALL, K. K. BALL, M. ORR, J. JAMES)	YFN Lucci Featuring Migos & Trouble THINK IT'S A GAME	50	1

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS ON CHART	
NEW	1	<b>DJ KHALED</b>	WE THE BEST/EPIC	Major Key	1	
2	2	<b>FANTASIA</b>	19/RCA	The Definition Of...	1	
3	3	<b>BEYONCE</b>	PARKWOOD/COLUMBIA	Lemonade	15	
4	4	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	Views	14	
5	5	<b>GUCCI MANE</b>	GUWOP/ATLANTIC/AG	Everybody Looking	2	
6	6	<b>KEITH SWEAT</b>	BASELINE/KDS/RED ASSOCIATED LABELS	Dress To Impress	2	
7	7	<b>MAXWELL</b>	COLUMBIA	blackSUMMERS'night	5	
8	8	<b>RIHANNA</b>	WESTBURY ROAD/ROC NATION	ANTI	27	
9	9	<b>LOGIC</b>	DEF JAM	Bobby Tarantino	3	
10	10	<b>SCHOOLBOY Q</b>	TOP DAWG/INTERSCOPE/IGA	Blank Face LP	4	
11	11	<b>KEVIN GATES</b>	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	Islah	27	
12	12	<b>BRYSAN TILLER</b>	TRAPSOUL/RCA	TRAPSOUL	45	
13	13	<b>G-EAZY</b>	G-EAZY/RVC/BPG/RCA	When It's Dark Out	35	
14	14	<b>GG THE WEEKND</b>	XO/REPUBLIC	Beauty Behind The Madness	49	
15	15	<b>SNOOP DOGG</b>	DOGGYSTYLE/EDNE	Coolaid	5	
16	16	<b>LIL DURK</b>	OTF/DEF JAM	Lil Durk 2X	2	
17	17	<b>SOUNDTRACK</b>	STRAIGHT OUTTA COMPTON: MUSIC FROM THE MOTION PICTURE	Ruthless/Priority/Capitol	30	
18	18	<b>KENDRICK LAMAR</b>	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	To Pimp A Butterfly	73	
19	19	<b>YG</b>	PUSHA 21 INC./CTE/DEF JAM	Still Brazy	7	
20	20	<b>KENDRICK LAMAR</b>	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	untitled unmastered.	22	
21	21	<b>DJ DRAMA</b>	EDNE	Quality Street Music 2	2	
22	22	<b>THE GAME</b>	FIFTH ANNUALMENT/BLOOD MONEY/EDNE	Block Wars (Soundtrack)	1	
23	23	<b>Z-RO</b>	T DEEP/EMPIRE	Drankin & Drivin	3	
24	24	<b>MINDLESS BEHAVIOR</b>	CONJUNCTION	#officialMBmusic	6	
25	25	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	78	

MAINSTREAM R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART		
4	1	<b>FOR FREE</b> YOUNG MONEY/CASH MONEY/REPUBLIC/WE THE BEST/EPIC	DJ Khaled Feat. Drake	9		
1	2	<b>NEEDED ME</b> WESTBURY ROAD/ROC NATION	Rihanna	18		
2	3	<b>CONTROLLA</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	11		
3	4	<b>SORRY</b> PARKWOOD/COLUMBIA	Beyonce	15		
5	5	<b>ONE DANCE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. WizKid & Kyla	17		
8	6	<b>NO LIMIT</b> RCA	Usher Feat. Young Thug	8		
9	7	<b>WAT U MEAN (AYE, AYE, AYE)</b> NITTI BEATZ/PLAYMAKER/300	Dae Dae	14		
6	8	<b>WICKED</b> A&P/REPUBLIC/EPIC	Future	14		
7	9	<b>DON'T MIND</b> EPIDEMIC/WE THE BEST/EPIC	Kent Jones	24		
10	10	<b>MY PYT</b> MAYBACK/ATLANTIC	Wale	11		
12	11	<b>I GOT THE KEYS</b> WE THE BEST/EPIC	DJ Khaled Feat. Jay Z & Future	6		
14	12	<b>GRASS AIN'T GREENER</b> RCA	Chris Brown	11		
18	13	<b>NOTHING IS PROMISED</b> EARDRUM/INTERSCOPE	Mike Will Made-It x Rihanna	8		
15	14	<b>WISHING</b> EDNE	DJ Drama Feat. Chris Brown, Skeme & Lyquinn	10		
20	15	<b>GG LUV</b> MAD LOVE/INTERSCOPE	Tory Lanez	4		
16	16	<b>THAT PART</b> TOP DAWG/INTERSCOPE	Schoolboy Q Feat. Kanye West	10		
19	17	<b>FATHER STRETCH MY HANDS PT. 1</b> G.O.O.D./DEF JAM	Kanye West	7		
13	18	<b>REALLY REALLY</b> BREAD WINNERS' ASSOCIATION/ATLANTIC	Kevin Gates	13		
21	19	<b>SORRY NOT SORRY</b> TRAPSOUL/RCA	Bryson Tiller	6		
17	20	<b>ALL THE WAY UP</b> TERROR SQUAD/RNG/EMPIRE RECORDINGS	Fat Joe, Remy Ma & Jay Z Feat. French Montana & Infared	20		
22	21	<b>KEY TO THE STREETS</b> THINK IT'S A GAME	YFN Lucci Feat. Migos & Trouble	8		
25	22	<b>BROCCOLI</b> #EPICHECK/EMPIRE RECORDINGS	D.R.A.M. Feat. Lil Yachty	6		
23	23	<b>SAY SUM</b> QUALITY CONTROL/300	Migos	9		
31	24	<b>COME AND SEE ME</b> OVO SOUND/WARNER BROS.	PARTYNEXTDOOR Feat. Drake	3		
27	25	<b>PICK UP THE PHONE</b> 300/ATLANTIC/GRAND HUSTLE/EPIC	Young Thug And Travis Scott Feat. Quavo	4		



## Fantasia's First-Place Finish

Fantasia (above) scores her second No. 1 on the 3-year-old R&B Albums chart as *The Definition Of...* arrives with 30,000 copies sold in the week ending Aug. 4, according to Nielsen Music. The *American Idol* alum previously crowned the list in 2013 with *Side Effects of You* (which bowed with 91,000 copies).

On the Top R&B/Hip-Hop Albums chart — which started in 1965 — the new album bows at No. 2. On that tally, it's her fifth album (of five) to reach the chart's top three. She previously has led the list twice, with *Side Effects of You* and 2010's *Back to Me*.

The new album's second single, "Sleeping With the One I Love," hits a new peak on the Adult R&B airplay chart as it rises 17-16 (up 20 percent in plays in the week ending Aug. 7). *Definition's* lead single, "No Time for It," became her 10th top 10 hit on the chart earlier in 2016, peaking at No. 6 on the April 16 list.

Elsewhere, **French Montana** bounds 27-12 on Hot R&B/Hip-Hop Songs with "No Shopping" (featuring **Drake**). The track, from the rapper's new album *MC4* (due Aug. 19), takes the Streaming Gainer award, vaulting 125 percent to 9.3 million weekly streams. A music video released July 29 is the main driver for the increase, with 53 percent of overall plays stemming from YouTube.

Meanwhile, as **DJ Khaled** crowns both the Billboard 200 and Top R&B/Hip-Hop Albums with *Major Key*, the producer scores his third No. 1 on the Mainstream R&B/Hip-Hop airplay chart with the album's "For Free" (featuring Drake). It extends Drake's record for the most No. 1s in the chart's history, to 26 (Lil Wayne follows, with 18).

—Amaya Mendizabal



# Christian/Gospel

August 20  
2016  
billboard

HOT CHRISTIAN SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS ON CHART
2	1	1	<b>THY WILL</b>	PLATINUM	Hillary Scott & The Scott Family	1
			R. SKAGGS, B. HERMS (H. SCOTT, E. L. WEISBAND, B. HERMS)		HST/EMI NASHVILLE/CAPITOL CMG	15
1	2	2	<b>EYE OF THE STORM</b>		Ryan Stevenson Featuring GabeReal	1
			B. FOWLER (R. STEVENSON, B. FOWLER)		GOTE'E	21
3	3	3	<b>TRUST IN YOU</b>		Lauren Daigle	1
			P. MABURY (L. DAIGLE, P. MABURY, M. R. FARREN)		CENTRICITY	51
4	4	4	<b>OCEANS (WHERE FEET MAY FAIL)</b>		Hillsong UNITED	1
			M.G. CHISLETT (M. CROCKER, J. HOUSTON, S. LIGHELM)		HILLSONG/SPARROW/CAPITOL CMG	151
11	5	5	<b>FEEL INVINCIBLE</b>		Skillet	2
			B. HOWES (J. L. COOPER, S. MOSLEY)		ATLANTIC/WORD CURB	11
8	6	6	<b>CHRIST IN ME</b>		Jeremy Camp	6
			B. HERMS (J. CAMP, B. HERMS)		STOLEN PRIDE/SPARROW/CAPITOL CMG	26
13	7	7	<b>PRICELESS</b>		for KING & COUNTRY	7
			TODD T.S. MOSLEY (FOR KING & COUNTRY V.L. SMALLBONE, S. MOSLEY, T. JONKON, B. BACKUS)		FEVERENT/WORD CURB	19
6	8	8	<b>TELL YOUR HEART TO BEAT AGAIN</b>		Danny Gokey	2
			B. HERMS (B. HERMS, M. WEST, R. PHILLIPS)		BMG	35
12	9	9	<b>DEAR YOUNGER ME</b>		MercyMe	9
			R. GLOVER, D. GARCIA (B. MILLARD, M. SCHEUCHZERN, COCHRAN, R. SHAFER, B. GRAULD, A. GARCIA, B. GLOVER)		FAIR TRADE	13
10	10	10	<b>BREATHE</b>		Jonny Diaz	6
			C. COPELIN (J. DIAZ, J. L. SMITH, T. WOOD)		CENTRICITY	38
16	11	11	<b>EVER BE</b>		Aaron Shust	11
			E. CASH (K. HELI, GENTHAL, G. WILSON, C. GREELY, B. STRAND)		CENTRICITY	27
19	12	12	<b>THE GOD I KNOW</b>		Love & The Outcome	12
			S. MOSLEY, M. MUNROE, M. O'CONNOR (J. KING, C. RADEMAKER, S. MOSLEY, C. MUNROE)		WORD CURB	16
15	13	13	<b>NEVER TOO FAR GONE</b>		Jordan Feliz	13
			C. WEDGEWORTH (J. FELIZ, J. INGRAM, C. WEDGEWORTH)		CENTRICITY	20
17	14	14	<b>FIERCE</b>		Jesus Culture Featuring Chris Quilala	14
			J. EDWARDS (C. QUILALA, J. SILVERBERG, M. L. C. FIELDS)		JESUS CULTURE/SPARROW/CAPITOL CMG	30
7	15	15	<b>HAPPINESS</b>		NEEDTOBREATHE	5
			(DOV)STHEWORLD (W. RINEHART, N. RINEHART, J. ZMISHLAN, W. PHILLIPS)		ATLANTIC/WORD CURB	18
20	16	16	<b>YOUR LOVE AWAKENS ME</b>		Phil Wickham	14
			P. KIPLEY (P. WICKHAM, C. QUILALA)		FAIR TRADE	21
14	17	17	<b>JESUS</b>		Chris Tomlin	14
			J. EDWARDS, E. CASH (C. TOMLIN, E. CASH)		SIX STEPS/SPARROW/CAPITOL CMG	3
21	18	18	<b>WHEN I'M WITH YOU</b>		Citizen Way	18
			S. MOSLEY (B. CALHOUN, J. CALHOUN, S. MOSLEY)		FAIR TRADE	26
23	19	19	<b>WHAT YOU WANT</b>		Tenth Avenue North	19
			J. INGRAM, C. WEDGEWORTH (M. DONEHEJ, J. INGRAM, C. WEDGEWORTH)		REUNION/PLG	11
NEW	20	20	<b>I WANT TO LIVE</b>		Skillet	20
			B. HOWES (J. L. COOPER, K. COOPER)		ATLANTIC/WORD CURB	1
22	21	21	<b>THE LION AND THE LAMB</b>		Big Daddy Weave	20
			J. REDMON (L. D. MOGRIE, B. BROWN, B. JOHNSON)		FERVENT/WORD CURB	11
30	22	22	<b>MENDED</b>		Matthew West	22
			P. KIPLEY (M. WEST)		SPARROW/CAPITOL CMG	10
24	23	23	<b>SPARROWS</b>		Jason Gray	22
			J. L. SMITH (J. GRAY, M. L. C. FIELDS, J. L. SMITH)		CENTRICITY	18
29	24	24	<b>ONE STEP AWAY</b>		Casting Crowns	23
			M. A. MILLER (M. A. MILLER, B. HERMS, M. WEST)		BEACH STREET/REUNION/PLG	5
25	25	25	<b>LIVE IT WELL</b>		Switchfoot	18
			SWITCHFOOT, J. FIELDS (J. FOREMAN, J. FOREMAN)		LOWERCASE PEOPLE/VANGUARD/CONCORD/CAPITOL CMG	12

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>PUT A PRAISE ON IT</b>	PLATINUM	Tasha Cobbs Featuring Kierra Sheard	1
			V. MITCHELL, T. COBBS (T. COBBS)		MOTOWN GOSPEL	37
4	2	2	<b>MADE A WAY</b>		Travis Greene	2
			T. GREENE, N. VEJARI (T. GREENE)		RCA INSPIRATION	34
2	3	3	<b>BETTER</b>		Hezekiah Walker	1
			D. LAWRENCE, H. WALKER (J. CLAYBORN, H. WALKER, G. HATCHER)		AZUSA/EONE	22
3	4	4	<b>WANNA BE HAPPY?</b>		Kirk Franklin	1
			K. FRANKLIN, S. MARTIN (K. FRANKLIN, A. GREEN)		FO YO SOUL/RCA/RCA INSPIRATION	49
5	5	5	<b>YOU'RE BIGGER</b>		Jekalyn Carr	3
			A. CARR (A. CARR)		LUNEALE	21
6	6	6	<b>SPIRIT BREAK OUT</b>		William McDowell Feat. Trinity Anderson	6
			W. MCDOWELL, C. BOGAN III (B. BRYANT, L. HELLEBRONTH, M. DHILLON, T. HUGHES)		DELIVERY ROOM/EONE	29
7	7	7	<b>123 VICTORY</b>		Kirk Franklin	2
			K. FRANKLIN, S. MARTIN (K. FRANKLIN, L. PARKER)		FO YO SOUL/RCA/RCA INSPIRATION	38
9	8	8	<b>IT'S ALRIGHT, IT'S OK</b>		Shirley Caesar Feat. Anthony Hamilton	7
			S. BROWN (C. A. RUMBLE, S. BROWN)		LIGHT	25
10	9	9	<b>YOU</b>		Jermaine Dolly	9
			J. DOLLY, J. W. BOYD (J. DOLLY, J. W. BOYD)		BY ANY MEANS NECESSARY	26
17	10	10	<b>BLESS THE LORD</b>		Anthony Brown & group theAPY Feat. Doretha "Dodi" Sampson	10
			A. J. BROWN, J. SAVAGE (A. J. BROWN)		KEY OF A/VMAN/TYSCOT	19
12	11	11	<b>I NEED YOU</b>		Donnie McClurkin	11
			D. MCCURKIN (D. MCCURKIN)		RCA INSPIRATION	17
14	12	12	<b>I WON'T BE DEFEATED</b>		Damon Little	12
			D. K. LITTLE (D. K. LITTLE)		LITTLE WORLD/BLACKSMOKE/WORLWIDE	13
15	13	13	<b>ARISE (YOU ARE GOOD)</b>		William Murphy	13
			A. W. LINDSEY (W. H. MURPHY III, D. MURPHY)		RCA INSPIRATION	3
11	14	14	<b>IT WILL BE ALRIGHT</b>		Alexis Spight	11
			J. JONES (J. JONES, A. NEVELS)		UNCLE G	24
20	15	15	<b>BE LIFTED</b>		Micah Stampley	14
			M. STAMPLEY, J. WILLIAMS (H. STAMPLEY)		INTERFACE	14
13	16	16	<b>#YDIA</b>		Zacardi Cortez	9
			L. B. HOSKINS (L. B. HOSKINS, J. JENKINS, F. SANDERS)		BLACKSMOKE/WORLWIDE	17
21	20	20	<b>SPEAK THE WORD</b>		Tina Campbell Featuring Teddy Campbell	17
			W. CAMPBELL (T. E. ATKINS, CAMPBELL, W. CAMPBELL)		GETTREE	9
18	21	21	<b>JUST TO KNOW HIM</b>		Charles Jenkins & Fellowship Chicago Feat. Byron Cage	18
			C. JENKINS, R. EAST (C. JENKINS, R. EAST)		INSPIRED PEOPLE	14
19	19	19	<b>I'LL JUST SAY YES</b>		Brian Courtney Wilson	18
			A. W. LINDSEY (B. C. WILSON, A. W. LINDSEY)		MOTOWN GOSPEL	14
NEW	20	20	<b>VICTORY BELONGS TO JESUS</b>		Todd Dulaney	20
			M. LEWIS, T. DULANEY (T. DULANEY)		EONE WORSHIP/EONE	1
NEW	21	21	<b>JESUS</b>		Jonathan McReynolds Featuring Corey Barksdale	21
			J. MCREYNOLDS (J. MCREYNOLDS, M. E. MATHIS, S. A. CAESAR)		TEHILLAH/LIGHT	1
24	22	22	<b>CHASING ME DOWN</b>		Israel & New Breed Feat. Tye Tribbett	18
			A. W. LINDSEY, I. HOUGHTON (I. HOUGHTON, A. W. LINDSEY, M. HOUGHTON)		REG. NEW BREED/RCA INSPIRATION	11
23	22	23	<b>OVERFLOW (LET YOUR SPIRIT)</b>		Bryan Andrew Wilson Feat. Roderick Giles & Grace	20
			B. A. WILSON, B. R. BROWN (B. A. WILSON)		BRYAN'S SONGS/CE	8
NEW	24	24	<b>ROYALTY</b>		Sounds Of Blackness Feat. High School For Recording Arts	24
			G. D. HINES (G. D. HINES, J. WILSON)		SOUNDS OF BLACKNESS/ATOMIC K	1
-	25	25	<b>JERICHO</b>		Livres	25
			D. HARRIS (D. HARRIS, R. TOLBERT, J. R. M. SPENCE, A. HAMBRICK)		GLORY 2 GLORY/MBK	2

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
1	1	<b>HILLARY SCOTT &amp; THE SCOTT FAMILY</b>	Love Remains	1		
		HST/EMI NASHVILLE/CAPITOL CMG				
NEW	2	<b>VERTICAL CHURCH BAND</b>	Frontiers	1		
		HARVEST BIBLE CHAPEL/ESSENTIAL WORSHIP/PLG				
NEW	3	<b>BRYAN &amp; KATIE TORWALT</b>	Champion	1		
		JESUS CULTURE/SPARROW/CAPITOL CMG				
3	4	<b>LAUREN DAIGLE</b>	How Can It Be	70		
		CENTRICITY/CAPITOL CMG				
2	5	<b>NEEDTOBREATHE</b>	HARD LOVE	3		
		ATLANTIC/WORD CURB				
4	6	<b>JOEY + RORY</b>	Hymns	26		
		FARMHOUSE/GAITHER/CAPITOL CMG				
7	7	<b>HILLSONG UNITED</b>	Of Dirt And Grace: Live From The Land	3		
		HILLSONG/SPARROW/CAPITOL CMG				
NEW	8	<b>GAWVI</b>	Lost In Hue (EP)	1		
		REACH				
6	9	<b>SWITCHFOOT</b>	Where The Light Shines Through	4		
		LOWERCASE PEOPLE/VANGUARD/CONCORD/CAPITOL CMG				
9	10	<b>MERCYME</b>	Welcome To The New	103		
		FAIR TRADE/PLG				
10	11	<b>TOBYMAC</b>	This Is Not A Test	52		
		FORERUNNERS/CAPITOL CMG				
11	12	<b>VARIOUS ARTISTS</b>	WOW Hits 2016	45		
		PLG/WORD CURB/CAPITOL CMG				
13	13	<b>NF</b>	Therapy Session	15		
		CAPITOL CMG				
17	14	<b>JEREMY CAMP</b>	I Will Follow	78		
		STOLEN PRIDE/SPARROW/CAPITOL CMG				
15	15	<b>DANNY GOKEY</b>	Hope In Front Of Me	91		
		BMG/PLG				
16	16	<b>JORDAN FELIZ</b>	The River	15		
		CENTRICITY/CAPITOL CMG				
20	17	<b>BETHEL MUSIC</b>	Have It All: Live At Bethel Church	21		
		BETHEL/PLG				
8	18	<b>FOR KING &amp; COUNTRY</b>	RUN WILD. LIVE FREE. LOVE STRONG.	99		
		FERVENT/WORD CURB				
24	19	<b>GG NF</b>	Mansion	71		
		CAPITOL CMG				
22	20	<b>THOUSAND FOOT KRUTCH</b>	Exhale	7		
		TRK/THE FUEL				
NEW	21	<b>GROUP 1 CREW</b>	Power	1		
		FERVENT/WORD CURB				
1	22	<b>RELIENT K</b>	Air For Free	2		
		MONO VS STEREO				
NEW	23	<b>HIGHLANDS WORSHIP</b>	Here I Surrender	1		
		HIGHLANDS WORSHIP				
14	24	<b>CASTING CROWNS</b>	A Live Worship Experience	38		
		BEACH STREET/REUNION/PLG				
23	25	<b>JESUS CULTURE</b>	Let It Echo	29		
		JESUS CULTURE/SPARROW/CAPITOL CMG				

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
1	1	<b>HEZEKIAH WALKER</b>	"Better": Azusa - The Next Generation 2	3		
		AZUSA/EONE				
2	2	<b>VARIOUS ARTISTS</b>	WOW Gospel 2016	27		
		MOTOWN GOSPEL/WORD CURB/RCA INSPIRATION/RCA				
3	3	<b>WILLIAM MURPHY</b>	Demonstrate	6		
		RCA INSPIRATION/RCA				
4	4	<b>TRAVIS GREENE</b>	The Hill	40		
		RCA INSPIRATION/RCA				
7	5	<b>TASHA COBBS</b>	One Place: Live	50		
		MOTOWN GOSPEL/CAPITOL CMG				
6	6	<b>SHIRLEY CAESAR</b>	Fill This House	10		
		LIGHT/EONE				
5	7	<b>KIRK FRANKLIN</b>	Losing My Religion	39		
		FO YO SOUL/RCA				
17	8	<b>GG JOVONTA PATTON</b>	Finally Living	3		
		JOVONTA PATTON MINISTRIES				
9	9	<b>ANTHONY BROWN &amp; GROUP THERAPY</b>	Everyday Jesus	55		
		KEY OF A/VMAN/TYSCOT/TASEIS				
9	10	<b>WILLIAM MCDOWELL</b>	Sounds Of Revival: Live	28		
		DELIVERY ROOM/EONE				
10	11	<b>LIVRE</b>	Jericho: Tribe Of Joshua	9		
		MBK/RED ASSOCIATED LABELS				
10	12	<b>TODD DULANEY</b>	A Worshipers Heart	16		
		EONE WORSHIP/EONE				
RE	13	<b>PASTOR DAVID WRIGHT &amp; N.Y. FELLOWSHIP MASS CHOIR</b>	Clap Your Hands	4		
		GODFATHER				
14	14	<b>BRIAN COURTNEY WILSON</b>	Worth Fighting For	64		
		MOTOWN GOSPEL/CAPITOL CMG				
RE	15	<b>STEVEN DANIELS &amp; SHILOH GOSPEL CHOIR</b>	iBelieve	2		
		XCENTRIC				
RE	16	<b>CHICAGO MASS CHOIR</b>	We Give You Praise	9		
		NEW HAVEN/PLG				
13	17	<b>J MOSS</b>	GFG: Reload	16		
		PAJAM				
21	18	<b>JONATHAN NELSON</b>	Fearless	19		
		TEHILLAH/LIGHT/EONE				
20	19	<b>VARIOUS ARTISTS</b>	Marantha! Music: Top 25 Gospel Praise Songs	34		
		MARANATHAI/CAPITOL CMG				
24	20	<b>MARVIN SAPP</b>	You Shall Live	62		

# Dance/Electronic

August 20  
2016  
billboard

HOT DANCE/ELECTRONIC SONGS™						
WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		WKS ON CHART
1	2	1	<b>THIS IS WHAT YOU CAME FOR</b>	PLATINUM	Calvin Harris Featuring Rihanna	1
13	1	2	<b>COLD WATER</b>	PLATINUM	Major Lazer Featuring Justin Bieber & MO'NISHA	1
2	3	3	<b>DON'T LET ME DOWN</b>	PLATINUM	The Chainsmokers Featuring Daya	1
-	37	4	<b>AG CLOSER</b>	PLATINUM	The Chainsmokers Featuring Halsey	4
3	4	5	<b>NEVER BE LIKE YOU</b>	PLATINUM	Flume Featuring Kai	3
4	5	6	<b>NEVER FORGET YOU</b>	PLATINUM	Zara Larsson & MNEK	1
5	7	7	<b>MIDDLE</b>	PLATINUM	DJ Snake Featuring Bipolar Sunshine	3
9	8	8	<b>DG THIS GIRL</b>	PLATINUM	Kungs vs Cookin' On 3 Burners	8
7	9	9	<b>SG NO MONEY</b>	PLATINUM	Galantis	7
-	6	10	<b>PURPLE LAMBORGHINI</b>	PLATINUM	Skrillex & Rick Ross	6
12	11	11	<b>THE OCEAN</b>	PLATINUM	Mike Perry Featuring Shy Martin	11
15	13	12	<b>PERFECT STRANGERS</b>	PLATINUM	Jonas Blue Featuring JP Cooper	12
11	12	13	<b>SEX</b>	PLATINUM	Cheat Codes x Kris Kross Amsterdam	10
<b>HOT SHOT DEBUT</b>	14	14	<b>IN THE NAME OF LOVE</b>	PLATINUM	Martin Garrix & Bebe Rexha	14
14	14	15	<b>THIS ONE'S FOR YOU</b>	PLATINUM	David Guetta Featuring Zara Larsson	11
16	16	16	<b>ALONE</b>	PLATINUM	Marshmello	14
18	17	17	<b>TEARS</b>	PLATINUM	Clean Bandit Featuring Louisa Johnson	17
19	18	18	<b>BONBON</b>	PLATINUM	Era Istrefi	13
45	23	19	<b>KINGS OF SUMMER</b>	PLATINUM	ayokay Featuring Quinn XCII	19
24	20	20	<b>GYAL YOU A PARTY ANIMAL</b>	PLATINUM	Charly Black	18
21	21	21	<b>FALSE ALARM</b>	PLATINUM	Matoma & Becky Hill	19
29	28	22	<b>INSIDE OUT</b>	PLATINUM	The Chainsmokers Featuring Charlee	13
23	22	23	<b>TALK</b>	PLATINUM	DJ Snake Featuring George Maple	13
<b>RE-ENTRY</b>	24	24	<b>MIND</b>	PLATINUM	Skrillex & Diplo Featuring Kai	24
31	24	25	<b>BACK 2 U</b>	PLATINUM	Steve Aoki & Boehm Featuring WALK THE MOON	23
28	25	26	<b>BRING BACK THE SUMMER</b>	PLATINUM	Rain Man Featuring OLY	20
20	20	27	<b>I WANNA KNOW</b>	PLATINUM	Alesso Featuring Nico & Vinz	13
30	27	28	<b>SING ME TO SLEEP</b>	PLATINUM	Alan Walker	18
<b>RE-ENTRY</b>	29	29	<b>LET ME HOLD YOU (TURN ME ON)</b>	PLATINUM	Cheat Codes & Dante Klein	16
27	29	30	<b>HOW TO LOVE</b>	PLATINUM	Cash Cash Featuring Sofia Reyes	16
17	26	31	<b>CRUEL</b>	PLATINUM	Snakehips Featuring Zayn	17
48	31	32	<b>SUNRISE</b>	PLATINUM	Joe Bermudez Featuring Louise Carver	31
50	34	33	<b>TELL ME WE'RE OK</b>	PLATINUM	DJ Hardwerk Featuring Akon	33
36	30	34	<b>CARRY ME</b>	PLATINUM	Kygo Featuring Julia Michaels	18
40	32	35	<b>BAILAR</b>	PLATINUM	Deorro Featuring Elvis Crespo	32
-	48	36	<b>GENERATIONWHY</b>	PLATINUM	ZHU	26
-	41	37	<b>SWEET DREAMS</b>	PLATINUM	JX Riders Featuring Skylar Stecker	37
39	35	38	<b>MILLIONAIRE</b>	PLATINUM	Cash Cash & Digital Farm Animals Feat. Nelly	22
<b>NEW</b>	39	39	<b>SO LONG</b>	PLATINUM	Slushii Featuring Madi	39
<b>NEW</b>	40	40	<b>HOMETOWN GIRL</b>	PLATINUM	ZHU	40
-	45	41	<b>THE ONLY WAY IS UP</b>	PLATINUM	Martin Garrix & Tiesto	41
37	36	42	<b>RAGING</b>	PLATINUM	Kygo Featuring Kodalkine	16
<b>RE-ENTRY</b>	43	43	<b>IN THE MORNING</b>	PLATINUM	ZHU	23
-	44	44	<b>SUNSET LOVER</b>	PLATINUM	Petit Biscuit	44
-	45	45	<b>TRUMPETS</b>	PLATINUM	Sak Noel, Salvi, Sean Paul	43
35	39	46	<b>I WAS WRONG</b>	PLATINUM	ARIZONA	35
46	38	47	<b>IS IT LOVE</b>	PLATINUM	3LAU Featuring Yeah Boy	25
-	48	48	<b>GOLDEN LIGHT</b>	PLATINUM	Madden Featuring 6AM	24
<b>NEW</b>	49	49	<b>OUT THERE</b>	PLATINUM	Kristine W	49
<b>RE-ENTRY</b>	50	50	<b>INVITATION</b>	PLATINUM	Yellow Claw Featuring Yade Lauren	41

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
<b>NEW</b>	1	<b>ZHU</b>	PLATINUM	Generationwhy	1	
<b>NEW</b>	2	<b>GAWVI</b>	PLATINUM	Lost In Hue (EP)	1	
<b>NEW</b>	3	<b>NAO</b>	PLATINUM	For All We Know	1	
2	4	<b>FLUME</b>	PLATINUM	Skin	10	
18	5	<b>SKRILLEX &amp; DIPLO</b>	PLATINUM	Skrillex And Diplo Present Jack U	75	
<b>NEW</b>	6	<b>STWO</b>	PLATINUM	D.T.S.N.T.	1	
<b>RE</b>	7	<b>CASH CASH</b>	PLATINUM	Blood, Sweat & 3 Years	4	
4	8	<b>VARIOUS ARTISTS</b>	PLATINUM	Now That's What I Call A Workout 2016	33	
11	9	<b>THE CHAINSMOKERS</b>	PLATINUM	Bouquet (EP)	41	
5	10	<b>APHEX TWIN</b>	PLATINUM	Cheetah (EP)	4	
<b>RE</b>	11	<b>GALANTIS</b>	PLATINUM	Pharmacy	28	
9	12	<b>ALINA BARAZ &amp; GALIMATIAS</b>	PLATINUM	Urban Flora (EP)	64	
8	13	<b>KYGO</b>	PLATINUM	Cloud Nine	12	
<b>RE</b>	14	<b>ZEDD</b>	PLATINUM	True Colors	44	
<b>NEW</b>	15	<b>JASON ROSS</b>	PLATINUM	Anjunabeats Worldwide 06	1	
10	16	<b>KAYTRANADA</b>	PLATINUM	99.9%	13	
14	17	<b>CAPITAL KINGS</b>	PLATINUM	GOTEE/PLG	11	
12	18	<b>BASSNECTAR</b>	PLATINUM	Unlimited	7	
<b>RE</b>	19	<b>YEARS &amp; YEARS</b>	PLATINUM	Communion	32	
13	20	<b>MAJOR LAZER</b>	PLATINUM	Peace Is The Mission	62	
15	21	<b>JAMES BLAKE</b>	PLATINUM	The Colour In Anything	13	
6	22	<b>DJ SHADOW</b>	PLATINUM	The Mountain Will Fall	6	
<b>RE</b>	23	<b>KASKADEE</b>	PLATINUM	Automatic	11	
<b>NEW</b>	24	<b>STEVE AOKI</b>	PLATINUM	40KI (EP)	1	
<b>NEW</b>	25	<b>CHICANE</b>	PLATINUM	Twenty	1	

DANCE/ELECTRONIC DIGITAL SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS ON CHART	
		IMPRINT/PROMOTION LABEL				
<b>NEW</b>	1	<b>CLOSER</b>	PLATINUM	The Chainsmokers Feat. Halsey	1	
1	2	<b>COLD WATER</b>	PLATINUM	Major Lazer Feat. Justin Bieber & MO'NISHA	2	
2	3	<b>THIS IS WHAT YOU CAME FOR</b>	PLATINUM	Calvin Harris Feat. Rihanna	14	
3	4	<b>DON'T LET ME DOWN</b>	PLATINUM	The Chainsmokers Feat. Daya	26	
4	5	<b>NEVER BE LIKE YOU</b>	PLATINUM	Flume Feat. Kai	28	
5	6	<b>PURPLE LAMBORGHINI</b>	PLATINUM	Skrillex & Rick Ross	2	
6	7	<b>THIS GIRL</b>	PLATINUM	Kungs vs Cookin' On 3 Burners	7	
<b>NEW</b>	8	<b>IN THE NAME OF LOVE</b>	PLATINUM	Martin Garrix & Bebe Rexha	1	
8	9	<b>NO MONEY</b>	PLATINUM	Galantis	18	
11	10	<b>ROSES</b>	PLATINUM	The Chainsmokers Feat. Rozes	60	
7	11	<b>NEVER FORGET YOU</b>	PLATINUM	Zara Larsson & MNEK	31	
9	12	<b>FADED</b>	PLATINUM	Alan Walker	27	
10	13	<b>MIDDLE</b>	PLATINUM	DJ Snake Feat. Bipolar Sunshine	42	
12	14	<b>LIGHT IT UP</b>	PLATINUM	Major Lazer Feat. Nyla & Fuse ODG	28	
13	15	<b>LEAN ON</b>	PLATINUM	Major Lazer & DJ Snake Feat. MO'NISHA	75	
32	16	<b>EXTREME WAYS</b>	PLATINUM	Moby	6	
39	17	<b>HEY MAMA</b>	PLATINUM	David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack	82	
14	18	<b>A SKY FULL OF STARS</b>	PLATINUM	Coldplay	110	
15	19	<b>ALONE</b>	PLATINUM	Marshmello	12	
18	20	<b>SAY IT</b>	PLATINUM	Flume Feat. Tove Lo	15	
17	21	<b>FAST CAR</b>	PLATINUM	Jonas Blue Feat. Dakota	29	
<b>NEW</b>	22	<b>SO LONG</b>	PLATINUM	Slushii Feat. Madi	1	
21	23	<b>GIVE ME EVERYTHING</b>	PLATINUM	Pitbull Feat. Ne-Yo, Afrojack & Nayer	127	
16	24	<b>TITANIUM</b>	PLATINUM	David Guetta Feat. Sia	242	
22	25	<b>HOW DEEP IS YOUR LOVE</b>	PLATINUM	Calvin Harris & Disciples	55	



## ZHU, Rihanna Rule

ZHU zooms onto Top Dance/Electronic Albums at No. 1 with *Generationwhy*, his first full-length album, which sold 3,000 copies in its first week, according to Nielsen Music. Previously, the DJ-producer (full name: Steven Zhu) missed the top 10 by one notch with each of two EPs, *Nightday* (No. 11, May 2014) and *Genesis Series* (No. 11, November 2015). So far, four tracks from *Generationwhy* have hit Hot Dance/Electronic Songs, including the title track (No. 36 on the Aug. 20 chart), "Hometown Girl" (No. 40) and "In the Morning" (No. 43). ZHU arrived with the No. 12-peaking "Faded" in 2014 and hit a high of No. 11 this May with "Working for It," with Skrillex and THEY. Meanwhile, Rihanna rushes to the top of Dance Club Songs with "Needed Me" (2-1). Remixed by Bimbo Jones, Cosmic Dawn and Barry Harris, among others, the track is Rihanna's 27th leader, second-most only to Madonna (46) in the chart's nearly 40-year history. It's Rihanna's fourth topper in 2016, following "Work" (featuring Drake; April 23); "This Is What You Came For," by Calvin Harris featuring Rihanna (July 9); and "Kiss It Better" (Aug. 6). Only four acts have scored four No. 1s in a calendar year, having accomplished the feat four times (2007, 2010, 2011 and 2016). Lady Gaga (2009 and 2011), Beyoncé (2009) and Katy Perry (2014) also have achieved four No. 1s in a January-December span.

—Gordon Murray

HOT DANCE/ELECTRONIC SONGS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC SONGS, AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC. STREAMING ACTIVITY DATA BY SPINNING DISK. SONGS ARE RATED BY CURRENT IF THEY ARE NEWLY RELEASED, OR BY THEIR WEEKS ON CHART. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC ALBUMS, RATED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. ALBUMS ARE RATED BY THEIR WEEKS ON CHART. IF THEY ARE NEWLY RELEASED, OR BY THEIR WEEKS ON CHART. DANCE/ELECTRONIC DIGITAL SONGS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC DIGITAL SONGS, RATED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. SET CHARTS LEGEND: \* DANCE/ELECTRONIC DIGITAL SONGS. © 2016. PROMOTED BY GLOBAL MUSIC, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

## DANCE CLUB SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>NEEDED ME</b> WESTBURY ROAD/ROC NATION	Rihanna	8
3	2	<b>SUNRISE</b> 617	Joe Bermudez Feat. Louise Carver	10
4	3	<b>LIKE I WOULD</b> RCA	Zayn	7
5	4	<b>TELL ME WE'RE OK</b> THE ALLIANCE	DJ Hardwerk Feat. Akon	8
9	5	<b>SWEET DREAMS</b> AUDACIOUS/CHERRYTREE	JX Riders Feat. Skylar Stecker	7
13	6	<b>DUELE EL CORAZON</b> SONY MUSIC LATIN	Enrique Iglesias Feat. Wisin	7
11	7	<b>BODY HIGH</b> ROSTRUM	Mike Taylor	9
12	8	<b>INTO YOU</b> REPUBLIC	Ariana Grande	6
6	9	<b>KISS IT BETTER</b> WESTBURY ROAD/ROC NATION	Rihanna	10
19	10	<b>OUT THERE</b> FLY AGAIN	Kristine W	5
1	11	<b>HOW MANY F**KS</b> PRETTY MESS	Erika Jayne	10
14	12	<b>LIVIN' FOR YOUR LOVE (YOUR LOVE)</b> CARRILLO	Rosabel Feat. Jeanie Tracy	12
23	13	<b>HOLIDAY</b> HOUSEWORKS/KONTOR	DJ Antoine Feat. Akon	6
26	14	<b>PIECES</b> ATLANTIC	Rob Thomas	4
15	15	<b>THIS IS WHAT YOU CAME FOR</b> WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA	Calvin Harris Feat. Rihanna	13
7	16	<b>DRINK THE NIGHT AWAY</b> TAZMANIA	Lee Dagger Feat. Bex	10
8	17	<b>CAN'T STOP THE FEELING!</b> DREAMWORKS/RCA	Justin Timberlake	12
16	18	<b>LET IT GO</b> ULTRA	NERVO Feat. Nicky Romero	9
17	19	<b>CLOSE</b> SAFEHOUSE/ISLAND/REPUBLIC	Nick Jonas Feat. Tove Lo	12
10	20	<b>MESSIN' AROUND</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Enrique Iglesias	8
25	21	<b>GOOD THINGS</b> AMUSE/4 SOUND	After Romeo	6
36	22	<b>BOSS</b> METHOD/PMR/CAPITOL	Disclosure	2
34	23	<b>WEEKEND</b> 418	Mr. Mig & Gino Caporale Feat. Angela Devine	4
33	24	<b>FREE</b> CHRIS YOUNG	Ali Fox	4
21	25	<b>SPECIAL</b> PIAS	Lorenzo Spano Feat. Liz Hill	7
27	26	<b>NO MONEY</b> BIG BEAT/ATLANTIC/RRP	Galantis	8
39	27	<b>THINKING ABOUT YOU</b> AXWELL/REFUNE/DEF JAM	Axwell & Ingresso	2
29	28	<b>ME TOO</b> EPIC	Meghan Trainor	8
30	29	<b>DO IT RIGHT</b> KOPG/SPINNIN'	Martin Solveig	5
35	30	<b>ALL IN THE NAME</b> SELF RAISING/MEGAFORCE	Bright Light Bright Light Feat. Elton John	4
49	31	<b>IN COMMON</b> RCA	Alicia Keys	2
24	32	<b>I DON'T SEE EM</b> I AM SR	SR	6
32	33	<b>CHEAP THRILLS</b> MONKEY PUZZLE/RCA	Sia Feat. Sean Paul	15
41	34	<b>ALL ABOUT TONIGHT</b> FRIENDSHIP COLLECTIVE	Fouerever1	3
22	35	<b>SAVE IT</b> RADIKAL	Salt Ashes	8
28	36	<b>TRY IT</b> DARIO	Dario	6
42	37	<b>SLIP AWAY</b> PORT 22	Sanjoy	3
18	38	<b>I WANNA KNOW</b> REFUNE/DEF JAM	Alesso Feat. Nico & Vinz	15
43	39	<b>LOVE RIGHT NEXT TO YOU</b> JDOMBAS/UNIVERSAL MUSIC CLASSICS	Karina	4
NEW	40	<b>COLD WATER</b> MAD DECENT/DEF JAM	Major Lazer Feat. Justin Bieber & MO	1
NEW	41	<b>WHAT THE WORLD NEEDS NOW IS LOVE</b> BROADWAY RECORDS	Broadway For Orlando	1
NEW	42	<b>TOMORROW (ONE LAST TIME)</b> SWEET RAIN	Extasia Feat. Amanda	2
NEW	43	<b>THE ONES I LOVE</b> ILLICIT/RADIKAL	Bonnie Anderson	1
NEW	44	<b>COLORS</b> S-CURVE	Michael Blume	1
20	45	<b>ONLY</b> GLOBAL SOUNDSYSTEM	tyDi & Olivia Somerlyn	13
44	46	<b>ONE DANCE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. WizKid & Kyla	13
31	47	<b>WILD THINGS</b> EP/DEF JAM	Alessia Cara	11
38	48	<b>BUONA SERA</b> RESPECTABLE HOUSE	Diana Gloster	4
NEW	49	<b>GOLDEN LIGHT</b> WARNER NORWAY/ADA	Madden Feat. 6AM	1
NEW	50	<b>LIGHT UP THE NIGHT</b> 69ING CHIPMUNKS/CITRUSONIC	Dirty Pop Feat. Danielle DeLaite	1

# BOXSCORE

August 20  
2016  
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). Numerical noted with Platinum symbol indicates album's multi-platinum level.
- ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numerical noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 30,000 units (Or).
- △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numerical noted with Platino symbol indicates album's multi-platinum 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). Numerical noted with Platinum symbol indicates song's multi-platinum 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	\$15,301,688 (\$11,521,505) \$163.88/\$57.72	<b>BEYONCÉ, DJ MAGNUM</b> WEMBLEY STADIUM, LONDON JULY 2-3	142,500 TWO SELLOUTS	LIVE NATION
2	\$7,449,942 (\$6,742,049) \$152.49/\$49.56	<b>BEYONCÉ, CHLOE X HALLE, INGRID</b> CROKE PARK, DUBLIN JULY 9	68,575 SELLOUT	LIVE NATION
3	\$6,258,954 (\$5,677,435) \$153.34/\$49.06	<b>BEYONCÉ, CHLOE X HALLE, INGRID</b> STADE DE FRANCE, PARIS JULY 21	75,106 SELLOUT	LIVE NATION
4	\$5,379,199 (\$4,000,242) \$145.90/\$58.50	<b>BEYONCÉ, DJ MAGNUM</b> PRINCIPALITY STADIUM, CARDIFF, WALES JUNE 30	49,215 SELLOUT	LIVE NATION
5	\$5,159,998 (\$3,944,045) \$141.95/\$96.16	<b>BEYONCÉ, DJ MAGNUM</b> OLD TRAFFORD, MANCHESTER, ENGLAND JULY 5	49,935 SELLOUT	LIVE NATION
6	\$4,996,960 (\$3,749,969) \$144.58/\$57.97	<b>BEYONCÉ, DJ MAGNUM</b> STADIUM OF LIGHT, SUNDERLAND, ENGLAND JUNE 28	48,952 SELLOUT	LIVE NATION
7	\$4,806,995 (\$4,293,800) \$162.33/\$72.77	<b>BEYONCÉ, CHLOE X HALLE, INGRID</b> ESTADI OLÍMPIC LLUIS COMPANYS, BARCELONA AUG. 3	45,346 SELLOUT	LIVE NATION
8	\$4,744,732 (\$4,293,271) \$150.85/\$11.05	<b>BEYONCÉ, CHLOE X HALLE, INGRID, SOPHIE BEEM</b> STADIO SAN SIRO, MILAN JULY 18	54,313 SELLOUT	LIVE NATION
9	\$4,712,051 (\$4,270,061) \$158.35/\$59.04	<b>BEYONCÉ, CHLOE X HALLE, INGRID</b> AMSTERDAM ARENA, AMSTERDAM JULY 16	49,436 SELLOUT	LIVE NATION
10	\$4,707,580 (\$3,612,117) \$141.21/\$56.61	<b>BEYONCÉ, CHLOE X HALLE, INGRID</b> HAMPDEN PARK, GLASGOW, SCOTLAND JULY 7	46,058 SELLOUT	LIVE NATION
11	\$4,681,095 (\$4,188,925) \$156.45/\$50.29	<b>BEYONCÉ, CHLOE X HALLE, INGRID</b> KING BAUDOIN STADIUM, BRUSSELS JULY 31	48,955 SELLOUT	LIVE NATION
12	\$4,626,103 (\$3,351,330 KRONER) \$134.28/\$61.97	<b>BEYONCÉ, CHLOE X HALLE, INGRID</b> TELIA PARKEN, COPENHAGEN JULY 24	45,197 SELLOUT	LIVE NATION
13	\$4,031,634 \$124.50/\$49.50	<b>BILLY JOEL</b> NATIONALS PARK, WASHINGTON, D.C. JULY 30	37,807 SELLOUT	LIVE NATION
14	\$3,937,498 (\$3,405,535 KRONA) \$131.21/\$57.83	<b>BEYONCÉ, CHLOE X HALLE, INGRID</b> FRIENDS ARENA, SOLNA, SWEDEN JULY 26	48,519 SELLOUT	LIVE NATION
15	\$3,739,440 (\$3,347,285) \$128.42/\$72.06	<b>BEYONCÉ, CHLOE X HALLE, INGRID</b> COMMERZBANK ARENA, FRANKFURT JULY 29	36,647 SELLOUT	LIVE NATION
16	\$3,464,861 (\$3,189,207) \$127.69/\$71.65	<b>BEYONCÉ, CHLOE X HALLE, INGRID</b> ESPRIT ARENA, DUSSELDORF JULY 12	34,481 SELLOUT	LIVE NATION
17	\$2,980,051 (\$2,922,655 FRANCS) \$158.04/\$101.96	<b>BEYONCÉ, CHLOE X HALLE, INGRID</b> STADION LETZIGGRUND, ZURICH JULY 14	23,790 SELLOUT	LIVE NATION
18	\$1,687,568 \$250/\$60	<b>MAROON 5</b> COLISEO DE PUERTO RICO, SAN JUAN JULY 15	14,481 SELLOUT	JOSE DUENO ENTERTAINMENT
19	\$794,125 (\$696,265) \$68.43	<b>MUMFORD &amp; SONS, BILL RYDER-JONES</b> BARCLAYCARD ARENA, HAMBURG MAY 13	11,956 11,994	FKP SCORPIO KONZERTPRODUKTIONEN
20	\$779,529 (\$688,800) \$67.90	<b>MUMFORD &amp; SONS, BILL RYDER-JONES</b> OLYMPIAHALLE, MUNICH MAY 17	11,729 11,920	FKP SCORPIO KONZERTPRODUKTIONEN
21	\$722,446 (\$637,005) \$68.05	<b>MUMFORD &amp; SONS, BILL RYDER-JONES</b> ISS DOME, DUSSELDORF MAY 14	10,842 11,131	FKP SCORPIO KONZERTPRODUKTIONEN
22	\$598,449 \$79/\$25	<b>BRAD PAISLEY, CHRIS YOUNG, BRANDY CLARK, CHRIS LANE</b> DTE ENERGY MUSIC THEATRE, CLARKSTON, MICH. JULY 31	15,315 SELLOUT	LIVE NATION
23	\$585,288 \$69/\$20	<b>BRAD PAISLEY, CHRIS YOUNG, BRETT KISSEL</b> KLIPSCH MUSIC CENTER, NOBLESVILLE, IND. JULY 30	16,956 21,000	LIVE NATION
24	\$505,480 \$125/\$39.50	<b>KISS, CALEB JOHNSON</b> I WIRELESS CENTER, MOLINE, ILL. AUG. 5	7,214 9,885	NS2, FRANK PRODUCTIONS, CMOORE LIVE
25	\$489,002 \$135/\$55	<b>DOLLY PARTON</b> VAN ANDEL ARENA, GRAND RAPIDS, MICH. AUG. 6	5,195 5,552	NS2, FRANK PRODUCTIONS
26	\$422,702 (\$374,995) \$78.91/\$62	<b>PJ HARVEY, LOW</b> ZIADALLE, BERLIN JUNE 20	6,814 9,500	FKP SCORPIO KONZERTPRODUKTIONEN
27	\$406,092 \$125/\$39.50	<b>KISS, CALEB JOHNSON</b> AMSOIL ARENA, DULUTH, MINN. AUG. 3	5,157 5,883	NS2, FRANK PRODUCTIONS, CMOORE LIVE
28	\$364,308 \$122/\$36.90	<b>DOLLY PARTON</b> U.S. CELLULAR CENTER, CEDAR RAPIDS, IOWA JULY 19	4,546 5,560	35 CONCERTS, AEG LIVE
29	\$324,178 \$41/\$21	<b>TWENTY ONE PILOTS, MUTEMATH, CHEF'SPECIAL</b> AMPHITHEATER AT THE WHARF, ORANGE BEACH, ALA. AUG. 5	9,573 SELLOUT	RED MOUNTAIN ENTERTAINMENT CMOORE LIVE
30	\$279,445 \$125/\$39.50	<b>KISS, CALEB JOHNSON</b> VERIZON WIRELESS CENTER, MANKATO, MINN. AUG. 1	4,328 5,176	NS2, FRANK PRODUCTIONS,
31	\$268,120 \$40	<b>SHAWN MENDES, JAMES TW</b> FREEMAN COLISEUM, SAN ANTONIO JULY 19	6,703 SELLOUT	MESSINA TOURING GROUP/ AEG LIVE
32	\$247,782 \$125/\$39.50	<b>KISS, CALEB JOHNSON</b> LA CROSSE CENTER, LA CROSSE, WIS. AUG. 6	5,061 7,000	NS2, FRANK PRODUCTIONS, CMOORE LIVE
33	\$245,840 \$40	<b>SHAWN MENDES, JAMES TW</b> VERIZON THEATRE, GRAND PRAIRIE, TEXAS JULY 20	6,288 SELLOUT	MESSINA TOURING GROUP/ AEG LIVE
34	\$220,720 \$40	<b>SHAWN MENDES</b> 1ST BANK CENTER, BROOMFIELD, COLO. JULY 31	5,723 SELLOUT	MESSINA TOURING GROUP/ AEG LIVE
35	\$217,326 \$30	<b>COUNTRY 102.5 STREET PARTY: CHRIS YOUNG, ERIC PASLAY &amp; OTHERS</b> HOUSE OF BLUES, BOSTON MAY 29	7,494 8,170	LIVE NATION



## Beyoncé Rules Boxscore

Beyoncé (above) dominates the latest Boxscore chart with her Formation World Tour, thanks to ticket sales reported from her five-week trek through 11 European countries this summer.

Heading up the list of 16 dates at No. 1 is an engagement at London's Wembley Stadium that raked in more than \$15.3 million in sales. The two-show stint ranks as the highest-grossing concert stand since the tour kicked off in the spring. The London sales total beats the top grosser from the tour's opening leg through North America, a double-show run at New York's Citi Field that reported an \$11.4 million take from June 7 and 8.

The tour's top attendance count also is logged at one of the European stadiums. Hitting the chart at No. 3 is a sold-out show at the Stade de France in Paris on July 21, the best-attended performance in 2016. The pop diva played to a crowd of 75,106 at the venue, topping the highest attendance count from the tour's opening leg by more than 19,000 seats. Beyoncé's best-selling concert among the North American stadiums was the May 14 event at the Rose Bowl in Pasadena, Calif., with 55,736 tickets sold.

Since launching April 27 in Miami, the tour has registered more than \$210 million at the box office from 1.8 million-plus sold seats at 40 performances in North America and Europe. The jaunt is set to resume Sept. 7 at MetLife Stadium in East Rutherford, N.J., the first stop on a final nine-city run that will wrap Oct. 2 in Nashville.

—Bob Allen

REWINDING  
THE  
CHARTS

## 35 Years Ago 'ENDLESS LOVE' BECAME A TIMELESS NO. 1 DUET

The iconic movie-theme collaboration between Diana Ross and Lionel Richie was difficult to pull off but made *Billboard* history

"YOU HAVE TO UNDERSTAND, THE pressure of that 24 hours was pretty incredible," says Lionel Richie when recounting the stressful recording session that resulted in his now-classic duet with Diana Ross, "Endless Love."

On paper, the collaboration sounded like a no-brainer: Ross, then 37, the former leader of The Supremes who had scored five solo *Billboard* Hot 100 No. 1 hits, and Richie, 32, the frontman of The Commodores, a band that had landed seven top 10 hits (including two No. 1s), would record the theme song for Franco

Zeffirelli's film *Endless Love*, starring Brooke Shields.

In reality, Ross and Richie were so busy with their respective schedules, booking studio time together proved nearly impossible given the deadline for including the song on the soundtrack. The solution: When Ross played a gig in Lake Tahoe, Nev., Richie flew to nearby Reno, where a late-night session was booked. Ross drove there after her show, and the session began at 3 a.m.

There were "so many moving parts," Richie tells *Billboard*: The recording

needed to be turned around in just 12 hours, and "I'm only holding up the movie. I have to get the whole song done tonight. Make or break, you follow me?"

"Endless Love" proved worth the strain. The song, which was written and produced by Richie, not only topped the Hot 100 for nine weeks starting on Aug. 15, 1981, it was named the list's top duet of all time in 2011. It was Ross' sixth and (so far) final No. 1 hit as a solo artist and Richie's first, which caused tension within The Commodores. He departed the band soon after and charted a dozen top 10 hits on his own.

Richie and Ross have performed the ballad together live only once, at the 1982 Academy Awards, where it was nominated for best original song. Both singers continue to tour, and 34 years later, Richie says he's eager to collaborate with Ross again. "Hey, Diana: Say yes to Lionel and let's get this thing going!"

—TREVOR ANDERSON

Ross (left) and Richie at the 1985 Grammy Awards in Los Angeles.



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9/6	Boise, ID	Taco Bell Arena	10/4	Indianapolis, IN	Bankers Life Fieldhouse	10/28	Uncasville, CT	Mohegan Sun Arena
9/8	Seattle, WA	KeyArena at Seattle Center	10/5	Milwaukee, WI	BMO Harris Bradley Center	11/6	Hamilton, ON	FirstOntario Centre
9/10	San Jose, CA	SAP Center at San Jose	10/7	Des Moines, IA	Wells Fargo Arena	11/9	Rockford, IL	BMO Harris Bank Center
9/13	Bakersfield, CA	Rabobank Arena	10/8	Sioux Falls SD	Denny Sanford PREMIER Center	11/11	Evansville, IN	Ford Center
9/14	Los Angeles, CA	STAPLES Center	10/11	Saskatoon, SK	SaskTel Centre	11/13	Memphis, TN	FedExForum
9/16	San Diego, CA	Valley View Casino Center	10/13	Edmonton, AB	Rogers Place	11/14	Birmingham AL	Legacy Arena At The BJCC
9/20	Dallas, TX	American Airlines Center	10/15	Winnipeg, MB	MTS Centre	11/16	Tampa FL	Amalie Arena
9/22	Nashville, TN	Bridgestone Arena	10/17	St. Paul, MN	Xcel Energy Center	11/17	Sunrise FL	BB&T Center
9/24	Columbia, SC	Colonial Life Arena	10/20	Cincinnati, OH	U.S. Bank Arena	11/22	Wichita, KS	INTRUST Bank Arena
9/26	Roanoke VA	Berglund Center	10/22	Charlottesville, VA	John Paul Jones Arena	11/23	Oklahoma City, OK	Chesapeake Energy Arena
9/28	Providence RI	Dunkin' Donuts Center	10/23	Charlotte, NC	Time Warner Cable Arena	11/26	Las Vegas, NV	T-Mobile Arena
9/29	Manchester, NH	Verizon Wireless Arena	10/25	New York, NY	Madison Square Garden	11/28	West Valley City, UT	Maverik Center