

Billboard

November 26-December 3, 2016
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So Long
LEONARD COHEN
1934-2016

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BRUNO MARS

THE CHAINSMOKERS AND HALSEY

FIFTH HARMONY

GREEN DAY

JAMES BAY



AMERICAN

MUSIC

AWARDS

HOSTED BY

GIGI HADID

AND

JAY PHAROAH

JOHN LEGEND

LADY GAGA

MAROON 5 AND KENDRICK LAMAR

SHAWN MENDES

STING

TWENTY ONE PILOTS

THE WEEKND

AMERICAN
SINGERS
AWARDS



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#AMAs

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to your
ears

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and to all of the
2016 A&R POWER PLAYERS

Billboard Hot 100

77

YFN LUCCI FEAT. MIGOS & TROUBLE
Key to the Streets



The 25-year-old rapper's Hot 100 debut, "Key" also rises 6-5 on the Mainstream R&B/Hip-Hop chart.

What is a typical session like for you?
I don't really write anymore. We'll play a couple of beats, just me and my brothers in the studio. We'll be vibing, smoking. Might have some females, might not — all depends on how the mood is. As soon as I hear a beat I like, I go into the booth and start playing with the track until I put it together. So I'm not necessarily writing — instead I'm just *thinking over the tracks*.

Describe the main message of "Key to the Streets."

Where you come from isn't always where

you're going to end up. Dream big, because there are more things out there. We're showing that we're young n— as from the street and we still made it out.

What are your keys to success in a competitive music city like Atlanta?

It's not about keeping it "South" — I try not to get caught up. I do my own music and stay in my own lane. I don't rap with everybody, just a few rappers: the ones who I get along with, who I can relate to. We can just get in the studio, and everything stays smooth. Right now I'm focusing on me. —NERISHA PENROSE



HAILEE STEINFELD & GREY FEAT. ZEDD
Starving

The song becomes **Steinfeld's** first top 10 on the Pop Songs radio airplay chart, where it rises 11-9. It is also **Grey's** first and **Zedd's** fourth.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
10	13	11	I Hate U I Love U ▲	GNASH	gnash Feat. Olivia O'Brien	10	30
8	12	12	Cold Water ▲	MAJOR LAZER	Feat. Justin Bieber & MO	2	16
11	14	13	Treat You Better ▲	SHAWN MENDES	Feat. Justin Bieber	6	23
HOT SHOT DEBUT			Used To This		Future Feat. Drake	14	1
12	15	15	Cheap Thrills ▲	SIA	Feat. Sean Paul	1	39
21	22	16	Can't Stop The Feeling! ▲	JUSTIN TIMBERLAKE		1	27
24	10	17	Fake Love	DRAKE		10	3
25	21	18	Caroline	AMINE		18	10
14	18	19	Starving	HAILEE STEINFELD & GREY	Feat. Zedd	14	15
22	19	20	OOOUU	YOUNG M.A		19	11

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
19	20	21	The Greatest		Sia Feat. Kendrick Lamar	19	10
30	24	22	Scars To Your Beautiful		Alessia Cara	22	11
17	17	23	Don't Let Me Down ▲		The Chainsmokers Feat. Daya	3	39
15	16	24	Gold ▲		Kiara	13	25
27	27	25	Unsteady ▲		X Ambassadors	25	26
42	25	26	Blue Ain't Your Color		Keith Urban	25	9
18	23	27	This Is What You Came For ▲		Calvin Harris Feat. Rihanna	3	28
20	26	28	Ride ▲		twenty one pilots	5	35
40	33	29	Chill Bill		Rob Stone Feat. J. Davis & Spooks	29	15
47	40	30	May We All		Florida Georgia Line Feat. Tim McGraw	30	11
44	31	31	In The Name Of Love		Martin Garrix & Bebe Rexha	31	13
23	30	32	One Dance ▲		Drake Feat. WizKid & Kyla	1	32
26	31	33	Send My Love (To Your New Lover) ▲		Adele	8	26
28	32	34	Needed Me ▲		Rihanna	7	41
31	33	35	Sucker for Pain ●		Lil Wayne, Wiz Khalifa & Imagine Dragons With Logic & Ty Dolla Sign Feat. X Ambassadors	15	20
37	38	36	Tiimmy Turner		Desiigner	34	16
50	47	37	X 21 Savage & Metro Boomin		Feat. Future	37	9
34	36	38	Sit Still, Look Pretty ▲		Daya	28	24
52	45	39	Do You Mind		DJ Khaled Feat. Nicki Minaj, Chris Brown & August Alsina	39	14
29	34	40	Luv		Tory Lanez	19	20
43	43	41	Panda ▲		Desiigner	1	38
58	53	42	All Time Low		Jon Bellion	42	5
38	28	43	Sneakin'		Drake Feat. 21 Savage	28	3
35	44	44	We Don't Talk Anymore ●		Charlie Puth Feat. Selena Gomez	9	23
33	37	45	Too Good		Drake Feat. Rihanna	14	28
46	46	46	No Problem		Chance The Rapper Feat. Lil Wayne & 2 Chainz	43	25
48	48	47	Middle Of A Memory		Cole Swindell	46	16
39	29	48	Setting The World On Fire		Kenny Chesney Feat. Pink	29	15
53	51	49	1 Night		Lil Yachty	49	14
54	52	51	Pick Up The Phone ●		Young Thug And Travis Scott Feat. Quavo	43	13

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
62	56	51	Sleep Without You	DHUFF (B.YOUNG,K.ARCHER,J.EBACH)	Brett Young	BMLG	51	9
60	55	52	A Little More Summertime	M.KNOX (W.MOBEY,T.MARTIN,J.FLOWERS)	Jason Aldean	MACON/BROKEN BOW	52	10
-	54	53	Better Man	J.JOYCE (T.SWIFT)	Little Big Town	CAPITOL NASHVILLE	53	2
51	50	54	Move	J.STEVENS,J.STEVENS (L.BRYAN,MICHAEL RAY,J.CLEMENTI)	Luke Bryan	CAPITOL NASHVILLE	50	12
41	42	55	My Way	CALVIN HARRIS (CALVIN HARRIS)	Calvin Harris	FLY EYE/COLUMBIA	24	8
61	63	56	Come And See Me	NSHEBB (J.A.BRATHWAITE,A.GRAHAM,N.J.SHEBB)	PARTYNEXTDOOR Feat. Drake	OVO SOUND/WARNER BROS.	56	19
85	71	57	No Heart	METRO BOOMIN, J.LUELLEN, CUBEATZ (S.JOSEPH,L.TWAYNE)	21 Savage & Metro Boomin	SLAUGHTER GANG	57	3
83	80	58	Mercy	J.GOSLING, J.T.GEGER II (S.MENDES, J.T.GEGER, I.D.PARKER, L.UBER)	Shawn Mendes	ISLAND/PUBLIC	58	8
70	67	59	You Was Right	METRO BOOMIN (S.WOODS, L.TWAYNE)	Lil Uzi Vert	GENERATION NOW/ATLANTIC	59	18
55	59	60	All We Know	THE CHAINSMOKERS (A.TAGGART, S.HERLSTROM, N.SLAM)	The Chainsmokers Feat. Phoebe Ryan	DISRUPTOR/COLUMBIA	18	6
NEW	61	61	Bounce Back	HITMAKA (S.M.ANDERSON, C.WARD, L.TWAYNE, A.JOHNSON, J.PELTON, K.O'WEST)	Big Sean	GOOD/DEF JAM	61	1
63	60	62	Money Longer	DCANNON, M.RAW (S.WOODS, D.CANNON, J.HENRY)	Lil Uzi Vert	GENERATION NOW/ATLANTIC	54	22
72	66	63	Song For Another Time	S.MCANALLY (M.RAMSEY, T.ROSEN, B.TURSI, M.JENKINS)	Old Dominion	RCA NASHVILLE	63	7
68	65	64	This Town	G.KURSTIN (J.SCOTT, D.M.NEEDLE, D.BRYER, N.HORAN)	Niall Horan	NEON HAZE/CAPITOL	25	7
80	74	65	Love On The Brain	F.BALL (F.BALL, J.ANGEL, R.FENTY)	Rihanna	WESTBURY ROAD/ROC NATION	65	4
-	98	66	Love Me Now	J.RYAN, B.MILLS (JOHN LEGEND, J.RYAN, B.MILLS)	John Legend	COLUMBIA	55	3
65	64	67	Fade	K.WEST, K.O'WEST, G.RFFIN, R.A.POST, A.K.HOFFER, M.C.BEAN, R.VOF, S.AKN, G.O'DRIN, B.BENSI, A.D.POT, T.R.S, G.RISE, M.RX, HOLLAND, R.N.WHITFIELD, L.H.EARD, R.O'WENS, L.	Kanye West	GOOD/DEF JAM	47	10
64	61	68	Too Much Sauce	DI ESCO (W.MOORE, X.DOISON, N.DWILBURN, S.WOODS)	DI ESCO Feat. Future & Lil Uzi Vert	EPIC	61	12
56	62	69	No Limit	B.ALEXANDER, C.PERRY (U.RAYMOND, I.V.B.A.M, C.PERRY, T.THOMAS, T.THOMAS, X.THOMAS, J.L.WILLIAMS)	Usher Feat. Young Thug	RCA	32	20
67	58	70	Vice	F.LIDELLE, M.ASSEGGWORF (M.LAMBERT, S.MCANALLY, J.OSBORNE)	Miranda Lambert	RCA NASHVILLE	47	17
NEW	71	71	Setting Fires	THE CHAINSMOKERS (A.TAGGART, J.ASHER, M.FONIANA)	The Chainsmokers Feat. XYLO	DISRUPTOR/COLUMBIA	71	1
77	69	72	Dirty Laundry	J.JOYCE (Z.CROWELL, A.GORLEY, H.LINDEY)	Carrie Underwood	19/ARISTA NASHVILLE	69	4
RE-ENTRY	73	73	Bad Things	THE FUTURE, S.T.C.R, C.BAKER, A.SCHWARTZ, L.KHAJADOURIAN, M.IOVE, K.C.CABELLO, A.SCALZO	Machine Gun Kelly x Camila Cabello	578KX/ROAD BOY/EPIC/INTERSCOPE	73	2
76	72	74	Wanna Be That Song	R.COOPERMAN, B.ELDRIDGE (B.ELDRIDGE, R.COOPERMAN, S.COOPER, C.ARUSSO)	Brett Eldredge	ATLANTIC/WMIN	72	6
74	79	75	Fresh Eyes	L.KIRKATRICK (A.GRAMMER, R.GOLAN, L.KIRKATRICK)	Andy Grammer	S.CURVE/BMG/HOLLYWOOD	74	6
RE-ENTRY	76	76	Look Alive	S.O.MIKE WILL, MADE-IT (A.S.BROWN, K.U.BROWN, M.L.WILLIAMS)	Rae Sremmurd	EARMUSIC/INTERSCOPE	76	3
73	76	77	Key To The Streets	J.JAMES (R.L.BENNETT, O.K.MARSHALL, K.K.BALL, M.O'RRIAN, JAMES)	YFN Lucci Feat. Migos & Trouble	THINK IT'S A GAME	70	8
75	78	78	HandClap	R.BEED (M.HITZPATRICK, S.HOLLANDER, N.S.CAGGS, J.M'KING, J.KARNES, J.M'WICKS, J.RUZZUMMALE, FREDERIC)	Fitz And The Tantrums	DANGERBROS/ELEKTRA/ATLANTIC	67	7
-	49	79	Litty	PYRODIRTY (R.R.WILLIAMS, S.BILLMAN, R.GONZALES, D.PETERSON)	Meek Mill Feat. Tory Lanez	MAYBACH/ATLANTIC	49	2
100	85	80	Say You Won't Let Go	A.BEITZKE, B.SPENCE (J.A.ARTHUR, S.SOLOMON, N.NORMAND)	James Arthur	SYCO/COLUMBIA	80	3

10

MAROON 5 FEAT. KENDRICK LAMAR
Don't Wanna Know

Maroon 5's "Don't Wanna Know," featuring **Kendrick Lamar**, returns to the top 10 of the Billboard Hot 100 (11-10) after reaching a No. 9 high on the Nov. 5 chart. Helping spark its rise, "Don't Wanna Know" lifts 11-9 on the Radio Songs airplay chart, up 9 percent to 78 million in audience in the week ending Nov. 13, according to Nielsen Music. The track is Maroon 5's 12th top 10 on Radio Songs, extending its record for the most top 10s among groups since the chart began in 1990. **Destiny's Child** ranks second among groups with 10. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
32	77	81	Hallelujah	B.BRAM, PENTATONIX (L.COHEN)	Pentatonix	RCA	32	3
RE-ENTRY	82	82	PPAP (Pen-Pineapple-Apple-Pen)	D.KOSAKA (D.KOSAKA)	PIKOTARO	AVEX MUSIC CREATIVE/ULTRA	77	2
86	90	83	Ain't My Fault	M.NEK (J.OSSIO, M.A.EMENKE, Z.M.LAWSON, MACK)	Zara Larsson	RECORD COMPANY/TEV/EPIC	83	5
99	95	84	What They Want	RUSS (RUSS)	Russ	COLUMBIA	84	3
81	83	85	Capsize	J.SUNDERLAND, B.HITE (B.HITE, J.SUNDERLAND, E.W.SCHWARTZ, S.HOFFMAN)	Frenship & Emily Warren	COLUMBIA	78	7
71	81	86	It Don't Hurt Like It Used To	DHUFF (B.CURRINGTON, C.R.BARLOWE, SHY CARTER)	Billy Currington	MERCURY NASHVILLE	44	16
NEW	87	87	Selfish	NOT LISTED (NOT LISTED)	PnB Rock	ATLANTIC	87	1
89	89	88	How I'll Always Be	B.GALLIMORE, T.MCGRAW (J.S.SIOVER, C.JANSON, J.PAULIN)	Tim McGraw	MCGRAW/BIG MACHINE	88	4
-	88	89	Star Of The Show	KOE LONDON, J.BUNETA, T.HOMAS RHETT (T.HOMAS RHETT, R.AKINS, B.HAYSIP)	Thomas Rhett	VALORY	88	2
92	94	90	My Sh*t	D.SIACKZ (A. BOOGIE WIT DA HOODIE, D.MEACHEM)	A Boogie Wit da Hoodie	HIGH BRIDGE THE LABEL/ATLANTIC	90	4
93	92	91	80s Mercedes	BUSBEE, M.MORRIS (M.MORRIS, BUSBEE)	Maren Morris	COLUMBIA NASHVILLE	91	4
59	82	92	I Know Somebody	L.RIMES (R.AKINS, R.COOPERMAN, J.S.STOVER)	LoCash	REVIVER	52	11
84	87	93	All Eyez	S.STORCH, I.TAYLOR, J.PELTON, C.JONES, S.STORCH, D.AVENDANO	The Game Feat. Jeremih	5TH AMENDMENT/BLOOD MONEY/EONE	79	5
82	91	94	Wishing	J.NAT (I.SIMMONS, C.M.BROWN, L.KIMBLE, B.MURRAY, D.MCALLISTER, J.JOSEPH, L.MORRISON)	DJ Drama Feat. Chris Brown, Skeme & Lyquin	GENERATION NOW/EONE	77	13
87	99	95	Wat U Mean (Aye, Aye, Aye)	MERCY, D.PEREZ (M.GOOLSBY, M.GIVENS, C.MOORE)	Dae Dae	NITTI BEATZ/PLAYMAKER/300	66	17
57	57	96	Million Reasons	M.RONSON, LADY GAGA (S.G.GERMAN, N.OTTA, H.LINDEY, M.DONNISON)	Lady Gaga	STREAMLINE/INTERSCOPE	57	4
RE-ENTRY	97	97	Greenlight	DR. LUXE, C.RUJ (A.C.PEREZ, J.GOTTI, W.ALD, G.L.EWIS, H.R.WALTER, D.LLARD)	Pitbull Feat. Flo Rida & LunchMoney Lewis	MR. 305/POLO GROUNDS/RCA	95	2
NEW	98	98	Kill A Word	J.JOYCE (E.CHURCH, J.HYDEL, D.DICK)	Eric Church Feat. Rhiannon Giddens	EMI NASHVILLE	98	1
RE-ENTRY	99	99	Hold Up	D.R.O.LINDWELL, S.HENNING, J.WANZ (Z.J.HONING, G.HOVWELLS, H.PNEJ, J.L.MALIK, S.O.M.A.HANKE, S.P.HAN, B.N.OMIKI, S.CURRAN, W.P.A.PANDU, P.H.NEEDHAM, L.BEASLEY, K.OZIK, K.ZINNE)	Beyonce	FARKWOOD/COLUMBIA	13	14
RE-ENTRY	100	100	Gangsta	J.MIKE, D.E.M.B.A.D.E.M.B.A (S.KY, A.R.GREY, I.M.COLEMAN, J.EVIGAN, J.LUTRELL, C.A.PARRISH, A.SWANSON)	Kehlani	DC/ATLAS/WATERGATE/ATLANTIC	41	12



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

While the third 25 single is still gaining after six months on the Hot 100 — it hits a new No. 2 peak on the AC chart — follow-up "Water Under the Bridge" enters Adult Top 40 at No. 30



66 **JOHN LEGEND**
Love Me Now

The track surges by 220 percent to 20,000 sold after **Legend's** Dec. 2 LP, *Darkness and Light*, went up for preorder on Nov. 4. The song's official music video premiered Nov. 11.

SALES: AIRPLAY & STREAMING DATA: BILLBOARD.COM
 THE WEEK'S BEST-SELLING ALBUMS ACROSS ALL GENRES, RANKED BY MULTI-MEDIA AUDIENCE ENGAGEMENT, AS MEASURED BY Nielsen Music, are available at www.billboard.com.
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Leonard Cohen in 1982.
Dominique Issermann/
H&K/CPI Syndication.

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Jamila Woods photographed
Oct. 30 at Young Chicago
Authors in Chicago.

PHOTOGRAPHED BY AUSTIN HARGRAVE



At the heART of it all.

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*Long after I'm
gone I'll be
speaking to you
sweetly from my
window in the
tower of song.*

May his memory
be a blessing

Leonard Cohen

1934 – 2016



“A BLAZE OF LIGHT IN EVERY WORD”

LEONARD COHEN
1934 - 2016

**FROM MARTIN BANDIER AND EVERYONE AT
SONY/ATV MUSIC PUBLISHING**





IS PRESIDENT TRUMP (NOOO!) GOOD FOR THE MUSIC BIZ? (MAYBE)

HOW MIGHT THE NEW POTUS AFFECT THE INDUSTRY?
TOUGHER INTELLECTUAL PROPERTY RIGHTS —
AND IRONICALLY, TAX BREAKS FOR PROTESTING A-LISTERS

BY ROBERT LEVINE

T

THERE MAY NEVER HAVE BEEN a president more beloved by artists and the media business than **Barack Obama**, or a candidate who was criticized more vehemently by the same community than **Donald Trump**. Yet most policy executives believe that Obama was generally tough on the entertainment business — and that Trump might be good for it.

“Obama was bad for music and copyright because he was very close to Google,” says a Washington, D.C., insider. “The hope is that Trump will be better.”

Few entertainment business lobbyists, who generally tend

to be Democrats or moderate Republicans, had much enthusiasm for Trump’s surprise victory, and they spoke cautiously in the days following the election. But several say it presents an opportunity to regain their influence over the debate about copyright — the biggest issue by far for music companies — from such technology firms as Google, owner of YouTube, which favor looser protections. Generally speaking, the Obama administration promoted policies that favored tech at the expense of the media and entertainment sectors, including the Department of Justice’s effort to make ASCAP and BMI engage in 100 percent licensing and the Federal Communication Commission’s push to open the market for cable boxes.

“We hope that a new

administration will be more fair to songwriters and will reduce the influence of massive tech companies like Google,” says National Music Publishers’ Association CEO **David Israelite**.

At this early stage, not much is certain — Trump hasn’t taken a position on copyright, let alone many of the specific issues that affect the music business. But there are solid indications that he would support strong intellectual property laws: He criticized China in an August speech for the “rampant theft of intellectual property,” and many of Trump’s businesses involve licensing — and trumpeting — his name, which is protected by trademark law for some commercial uses. And while not a part of his policy toward media companies, Trump’s tax plan ironically would help some of the

THE OVER UNDER



Fresh off its first new album in 18 years and *Saturday Night Live* appearance, **A Tribe Called Quest** signs with Creative Artists Agency.



Roc Nation, Tidal and **Prince’s** estate lock horns over exclusive streaming rights to the late icon’s catalog.



Snapchat parent company Snap Inc. files for an IPO as **Evan Spiegel’s** company is seeking a \$20 billion-\$25 billion valuation.

artists and music executives who loudly protested his candidacy.

For years, music lobbyists say they got a cool reception from Obama's administration. This could be due to the president's close relationship with Silicon Valley: Google execs visited the White House more than those from any other company, and several took jobs in the administration.

If his campaign is any guide, Trump feels very differently. The president-elect has criticized Google as being biased against him (without any real evidence) and said, "Amazon is getting away with murder, tax-wise" (although Trump himself may have done the same). "Trump and technology companies aren't friendly," says a copyright lobbyist. "That's an opening, although we don't know where it will end up."

Of course, Big Tech will continue to lobby as well: On Nov. 14, trade group The Internet Association, which represents dozens of companies including Google and Facebook, sent the president-elect an open letter that argued the Internet has flourished partly because limiting the liability of platform companies encourages economic growth and free speech.

Assuming that Trump delegates many policy issues to Republicans, music executives have reasons for optimism. The party's platform, written with input from Trump's team, states that patents are property rights — and thus worthy of strong protection. Although Democrats have become identified with the entertainment business, copyright now gets as much or more support from Republicans. Perhaps most significant, Trump's transition team includes Rep. **Marsha Blackburn**, R-Tenn., one of the industry's strongest champions in D.C.

Still, it's too early to tell what will happen with some of the music industry's major policy priorities, such as the Fair Play, Fair Pay Act, which would obligate terrestrial radio stations to pay for their use of sound recordings, or the expected plan from House Judiciary Committee chairman **Bob Goodlatte**, R-Va., for more comprehensive copyright reform. Right now, the music biz, like everyone else in the country, is waiting to see exactly what a Trump administration will look like. As one lobbyist says, "It's going to be a very interesting four years." ●

How Donald Trump Won The Rust Belt

According to rural Pennsylvania-based singer-songwriter Matthew Ryan, 45, the president-elect "spoke directly" to the fear and anger of disenfranchised white voters

Sixty-eight percent of the people where I live voted for **Donald Trump**. I am seething, but I am also trying to see the fuller picture.

My hometown until I was 15 was Chester, Pa., a place that has been decimated by globalization, corruption, changing technologies, well-meaning but poorly executed government programs and generations of despair and frustration. It's the kind of place where you say, "Don't go there, you'll get shot."

It's there I learned that where you're born can shape you but doesn't have to define you. And that's why I am still a working-class liberal progressive. I believe in the inclusive ladders that we on the left believe in. Public school introduced me to the pure fuel of language and poetry and critical thought. Great teachers helped me to find my engines. I believe in personal accountability, but I also believe we have a great responsibility to each other.

Six years ago I moved to Beaver County, Pa. My home is a 40-minute drive northwest from Pittsburgh along the Ohio River, where shuttered steel plants the size of airplane hangers loom like darkened statues. They filmed parts of the 2000 movie *Wonder Boys* in the town where I live, and it looks that way: dignified, collegiate.



But that's not the feel or story of much of what surrounds. The unemployment rate in the county is 6.1 percent, more than a point above the national average, and you don't have to drive far to find towns that are crumbling monuments to economic devastation.

And yes, people still live there.

Over time, the restaurants and shops emptied. They would pay their taxes and see less in return. Plants continued to close; a dug-in, provincial mood developed; and despair turned to something else. Slowly they gravitated toward narratives that justified their growing anger.

On Election Day, I saw that anger manifested in the truck that rumbled by me with a giant "Hillary for Prison" sign in its bed, and in the armed Trump "poll-watcher" who was removed across the street from where I cast my ballot. After I put on my "I Voted" sticker, I walked back out into the day with a foreboding

that something big and awful was about to happen.

For many of us (but not enough of us), Trump's race-baiting and xenophobia, his predatory misogyny and myopic narcissism, were obvious disqualifiers. But the human heart can be brutal when it feels it is being subjugated or ignored. If none of that makes sense, listen to **Randy Newman's** "I Just Want You to Hurt Like I Do."

Rural whites are often dismissed as stuck; clinging to their Bibles and guns. But Trump spoke directly to their pasts and their contributions. He told them the life they knew was possible again. And even if that proves to be the con that many of us suspect, it was only through thinking hard about this article that I realized, yes, many of these Rust Belt communities are white, and some are racist, but above all, they are communities that are getting left behind in today's America.

Yeah, Trump is a problem. Scary as f—. We're all going to have to navigate that together. But what put Trump in the White House isn't just a white working-class problem. It's an American Dream problem. It's a "Where are we going?" problem. And that's the *real* problem. ●

Ryan's EP *Boxers* is available through his [Bandcamp page](#).

WILL TRUMP BRING BACK PROTEST MUSIC?

Hip-hop and pop artists have been leading the charge for years — but these four artists believe we're in for a whole new era of fighting the power with song

—As told to Chris Willman

"White boys with guitars are long overdue to get political again. But you only have to look at Beyoncé at the Super Bowl to know African-Americans have been representing."

—BILLY BRAGG



"I think it's going to inspire a whole wave of awareness music; it's already started. I don't want us to go through any pain, but if we are in this place, the art will provide us with a light to look toward."

—COMMON



"Trump is an easy, albeit worthy, target, but I want to make sure that doesn't distract me from using my position as a white queer person to advocate for others who are marginalized."

—ERIN MCKEOWN



"When pop stars are leading the political artistic statements, I don't know where rock'n'roll's head is at. I didn't get into this line of work to sit on the sidelines. I'm pretty unhappy, and I'm too old to just mope."

—DRIVE-BY TRUCKERS' PATTERSON HOOD



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FROM THE DESK OF

PARTNER, MAVERICK MANAGEMENT

Adam Leber

The man who advises Britney, Miley and Fifth Harmony talks touring, tech and why a collective works

BY SHIRLEY HALPERIN
PHOTOGRAPHED BY NOAH WEBB

ADAM LEBER HAS LONG HELD on to what he calls an “old-school mentality” — that “representation is about the talent, not about yourself.” But when the company you work for, Maverick Management, collectively handles 40 of the biggest stars in music (**Madonna**, **U2**, **Paul McCartney** and **Shania Twain** among them) and is named manager of the year for 2016 at the Billboard Touring Awards (founder **Guy Oseary** accepted), a little celebration is certainly in order.

Leber, a Queens native who shares a roster with partner **Larry Rudolph** that includes **Britney Spears**, **Miley Cyrus**, **Steven Tyler** and, as of January, **Fifth Harmony**, got his start running the street teams at hip-hop bastion Loud Records (“I was like an animal,” he boasts). That led him to manager **Johnny Wright** and **'N Sync**, who hired Leber to handle sponsors for the boy band’s tour. Some nine years of touring followed in various capacities, for **Dixie Chicks**, **Ozzfest** and **Spears**, through whom he met Rudolph, a lawyer and her longtime manager.

Leber has been at Spears’ side for her career highs and personal lows (“You can



album units of its 2016 album *7/27*. The 39-year-old sat down with *Billboard* at his West Hollywood office.

In the two years since Maverick launched, how is the collective working out?

The managers at Maverick all have amazing success stories, but we all do different things. When Britney wanted to do a more urban-leaning record, having **Gee Roberson** [**Lil Wayne**, **Nicki Minaj**] by my side was invaluable. Being able to cross-pollinate the flow of information is amazing. We’re the first stop for so much of what’s going on in the music business.

gratification. That’s the way the consumer thinks now. There’s no waiting. Once upon a time, you would set up marketing campaigns, but you almost have to work backward and against it. If you don’t make enough noise, you fail.

Miley Cyrus has one of the most-watched videos in history. What’s your take on the music industry’s battle with YouTube?

The problem is some of the gatekeepers are forgetting that the dollars come from these artists. And the artists are smart — they now have direct relationships with these platforms. We know there are dollars flowing and we need to protect the artists in those situations. Our business has been disrupted, but it hasn’t been corrected.

Cyrus has gone from Disney star to chart-topper and now is a coach on *The Voice*. What was your involvement in her reinvention?

I wish I could take credit for some of the brilliant decisions she made along the way. She loves giving back and helping people, and *The Voice* plays into that perfectly. She just wants those kids to get their shot. The producers will tell you, she’s the most hands-on coach they’ve ever seen. She’s there on off-camera days,

“Taking a little less of a percentage to work with such great partners, I’m OK with it [because] it’s more fun that way,” says Leber, photographed Nov. 9 at his West Hollywood office.

“Look, managing five girls [in Fifth Harmony] is not easy. It’s brutal.”

kind of tell when Larry and I are out of her life,” he says), after which she emerged victorious, launching a Las Vegas residency at Planet Hollywood that has grossed \$95 million since 2013, according to Billboard Boxscore. Cyrus’ career also has thrived — 2013 release *Bangerz* has moved 1.1 million copies, according to Nielsen Music — and Fifth Harmony is at 1.6 million equivalent

What is the biggest issue plaguing management these days?

Keeping the audience engaged for an extended period of time. You have so many media platforms vying for people’s attention every minute of the day that it’s hard to keep them focused to make a transaction or buy a ticket or listen to a song — you’ve got to hit that immediate



on the phone and emailing with these kids 27 times a day. She's boots on the ground.

Fifth Harmony, which came together on the short-lived X Factor in the United States, has beaten the odds as far as prefab girl groups are concerned. What has it done right?

It's the music; they have hit after hit. And I think they're likable and relatable. But look, managing five girls is not easy. It's brutal, and I give major props to **Dan Dymtrow** in our office who deals with them. Every group is going to have problems. The lifestyle isn't really conducive to friendship. Touring is grueling and takes its toll. You hope to keep people working together as long as you possibly can without the whole thing imploding.

Who or what do you credit for Britney Spears' comeback following her 2008 breakdown?

When her parents got involved, that changed everything. We spent so many years trying to get her back on track — from a health perspective, not just a business perspective. It was a tumultuous time. When her father got back into her life, I personally think it saved her life. With that structure in place, we were able to rehabilitate her health and her career.

You are not a fan of exclusive deals — why?

Because I don't believe you should punish your audience for choosing a platform they like. Artists are cutting off a significant percentage of their audience. It's like you just smacked that kid for making a decision on technology. That's not fair. You want consumption, and by closing off part of your audience, you're only hurting yourself. With Britney's [latest] record, a nonexclusive was the way to go.

How has consumption, versus a transaction, changed the business?

It has fragmented it. I'm predominately in the ticket-sales business, so the thing I care about is consumption. If a billion people steal that record and it translates into a million tickets next year, then that's good for business for me, unfortunately. You have record sales here and the rest of the business over there, and one is not directly driving the other.

Of the major digital players, who do you think will come out on top?

It's hard to bet against the 800-pound gorilla — Apple — and its 300 billion dollars. Spotify has an incredible user base, and kids love it ... And it's finally starting to take steps to really understand the artist community. Bringing in **Troy Carter** was a smart move, because he really gets music. I don't know if you can bet on one winner. Both will have significant market share, and the competition will be good for the music business.



What about Tidal? And Lyor Cohen at YouTube?

Jay Z is really smart and will figure out some exit strategy. Hiring Lyor? Brilliant. These platforms taking on people who can navigate the music industry is really smart in respect to taking steps to merge technology and the music. The labels are in the technology business, but in the last two decades they haven't navigated as a technology company and it has hurt them.

Management is 24-7, 365 days a year. How do you stay sane doing it?

I love the adrenaline rush of being able to affect culture — that these projects bring happiness to millions of people on a global scale. Maybe it's narcissistic, but there's something incredibly powerful about it. The thing I love more than anything else is that 30-minute window between the opening act and the headliner, when there's this energy and buzz in the room and you can feel it. I f—ing live for that. ●



1 Spears' D-Squared-designed ringleader jacket from the Circus Tour. **2** Takashi Murakami "was obsessed with Britney," says Leber of this image taken on the set of Spears' shoot with the artist for *Pop* magazine. **3** A Jeremy Scott Moonman from the 2015 MTV Video Music Awards, which Cyrus hosted. "That was an interesting night," recalls Leber with a laugh. **4** Photos of Leber with his wife, Sarah. **5** A shot from Cyrus' 2014 MTV Unplugged taping (right) — "There was a lot of talk at the time about the similarities between Miley and Madonna, so we wanted to get them together" — and of Leber with Cyrus on Oscar night in 2014.

GROOMING BY SARAH DE VRIES AT CELESTINE AGENCY

LEON RUSSELL

1942-2016



Russell in 1978.

Veteran songwriter-musician **Leon Russell** died Nov. 13 while recovering from heart bypass surgery. He was 74. **Elton John** and producer **T Bone Burnett** worked with him on his 2010 album *The Union*. Both remember their friend.

"Leon Russell was a musician of the highest order. He takes with him a deep knowledge of the entire history of rock'n'roll, as well as jazz and hillbilly and gospel music. It is a great loss. I loved him, it was an honor to work with him, and I am grateful for all that he left us."

—T BONE BURNETT

"My darling Leon Russell passed away... He was a mentor, inspiration and so kind to me. Thank God we caught up with each other and made *The Union*. He got his reputation back and felt fulfilled. I loved him and always will."

—ELTON JOHN



Burnett



John

11-04 →

Zac Brown Band's Clay Cook and his wife, Brooke, welcomed son **Charlie**, weighing 8 lbs.



11-07 →

Fox announced the development of a musical workplace comedy from *Glee* alum **Darren Criss** titled *Royalties*. Criss will co-executive produce alongside writer/executive producers **Allyn Rachel** and **Patrick Carlyle** of The Jackal Group.

11-09 →

Universal Music Group named **Steven Victor** senior vp A&R; he is COO of **Kanye West's** G.O.O.D. Music and manager to **Designer**, **Pusha T**, **Tyga** and **The-Dream**. UMG also announced a new joint venture with former 300 Entertainment partner **Todd Moscovitz** called Cold Heat Records.



Victor

11-10 →

TED hired **Colin Helms**, formerly of MTV, as its head of media.



The Real co-host **Adrienne Bailon** wed gospel singer **Israel Houghton** at the Hotel Plaza Athénée in Paris.

11-11 →

Sotheby's sold a portion of **David Bowie's** personal collection of fine art and design pieces for \$41.1 million at auction.

Grammy-winning songwriter-producer **Malay (Frank Ocean, Zayn Malik)** launched a new imprint with manager **Randy Cohen** and announced

NOTED

11-12 →

a multiyear extension of his publishing deal with BMG Entertainment.

Pink announced in an Instagram snap that she is pregnant with her second child with husband **Carey Hart**.



Pink and daughter Willow

11-13 →

The Orlando City Council voted to purchase the Pulse nightclub, the site of the worst mass shooting in U.S. history, for \$2.25 million.

Norton Records co-founder **Billy Miller** died following a battle with multiple myeloma. He was 62.

11-14 →

David Mancuso, the pioneering DJ and founder of New York club Loft, died of unknown causes. He was 72.

Warner/Chappell Music elevated **Monica Lee** to president of Asia-Pacific.



Lee

11-15 →

"Daddy's Hands" singer **Holly Dunn** died in Albuquerque, N.M., after a battle with ovarian cancer. She was 59.

Pianist, singer and composer **Mose Allison** died in Hilton Head, S.C. He was 89.

Cherry Lane Music Publishing founder and record producer **Milt Okun** died in Beverly Hills. He was 92.

11-17 →

John Bahr, a 13-year veteran of ASCAP, joined CD Baby as vp music publishing and rights management.

BIRTHDAYS

- Nov. 18**
Fabulous (39)
Duncan Sheik (47)
Kirk Hammett (54)
- Nov. 19**
Tyga (27)
- Nov. 20**
Kimberley Walsh (35)
Dierks Bentley (41)
Mike D (51)
- Nov. 21**
Carly Rae Jepsen (31)
Bjork (51)
Dr. John (76)
- Nov. 22**
Karen O (38)
- Nov. 23**
Miley Cyrus (24)
- Nov. 24**
Chad Taylor (46)

CONGRATULATIONS GARTH!

ON 7 HUGE MOMENTS IN 2016



1 / THE 1ST AND ONLY ARTIST
TO WIN
CMA ENTERTAINER OF THE YEAR
5 TIMES

2 // THE 1ST AND ONLY ARTIST
EVER AWARDED
7 DIAMONDS BY THE RIAA

3 /// LIVE AT YANKEE STADIUM
BROADCAST TO MILLIONS
ACROSS AT&T PLATFORMS

4 //// THE WORLD TOUR BECOMES
ONE OF THE BIGGEST
SELLING TOURS, APPROACHING
5 MILLION TICKETS SOLD

5 ///// GARTH BROOKS:
THE ULTIMATE COLLECTION
BECOMES THE BIGGEST MUSIC
PRE-SALE IN TARGET'S HISTORY

6 ////////////// AMAZON MUSIC
LAUNCHES AND GARTH'S MUSIC IS
AVAILABLE FOR STREAMING
FOR THE FIRST TIME

7 ////////////// POWERFUL TV APPEARANCES
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LIVE WITH KELLY AND MORE

WE CAN'T WAIT TO SEE WHAT 2017 HAS IN STORE...
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Cohen in 1972.



HIS FINAL PERFORMANCE
Cohen played his last show in New Zealand on Dec. 21, 2013.

Zen And The Art Of Leonard Cohen

The singer-songwriter-poet, who died Nov. 7 at the age of 82, left behind a legacy of spiritual enlightenment, sublime verse and the unlikeliest late-life resurrection in music history

BY SASHA FRERE-JONES

L

LEONARD COHEN SPENT HIS ENTIRE professional life impressing everyone but himself. He was a Canadian poet who ended up writing a standard of the American songbook that his own record company refused at first, only to see it go on to become a staple of singing competitions. That skeptical but ecstatic song, “Hallelujah,” was performed by Kate McKinnon on *Saturday Night Live* on Nov. 12, as tribute to both Cohen, who died Nov. 7 at age 82 from complications related to cancer, and Hillary Clinton’s campaign, which died the day after.

Cohen was 33 when his first album, *Songs of Leonard Cohen*, came out. Though he never mentions Montreal by name in his songs, he was raised there. His father found success in the clothing trade but died when Cohen was only 9. (In an early attempt at a secular ritual, Cohen buried a piece of his father’s bow tie in the backyard after the funeral.) By 1967, Cohen had drifted to Greece, back to Canada and down to New York. He had published four books of poetry and two novels, and

had been the subject of a documentary produced by the National Film Board of Canada. Cohen was encouraged to professionally pursue songwriting by Judy Collins, although he doubted his talents. Columbia Records took a chance on him.

He approached his second career, and much of what he did, as if he were operating illegally, one mark short of a degree. When his first album was released, he was interviewed in *The Village Voice*. “References to breakdowns past and future dot his conversation,” the interviewer wrote. Almost 30 years later, having convinced most of his peers that he was fairly good at what he did, he spoke about his relationship with Roshi, the Buddhist monk who had taught Cohen for decades: “I think he has given up on my education. I’m 60, and I haven’t made any progress.”

If his self-deprecation was shtick, something Cohen mastered early, his humility was not. In October 2011, accepting the Prince of Asturias award in Spain, Cohen revealed a different version of himself. “It was only when — when I read, even in translation, the works of [20th century poet Federico García] Lorca that I understood that there was a voice. It is not that I copied his voice; I would not dare. But he gave me permission to find a voice, to locate a voice; that is, to locate a self, a self that is not fixed, a

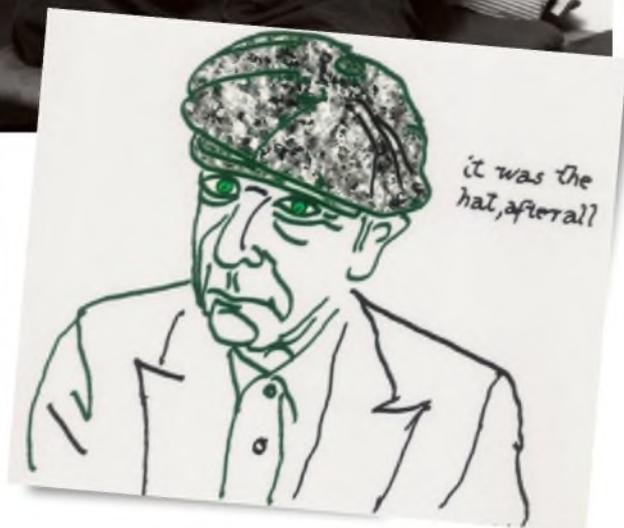
self that struggles for its own existence.” (Cohen’s daughter is named Lorca.)

There are very few songwriters in the North American pop continuum who are so important and simultaneously committed to this struggle, to pin down why exactly we are afforded an existence at all. This tendency to defer and diminish the self allowed all sorts of odd stereotypes about Cohen to flourish — that his songs were too sad; that he was more of a poet than a songwriter; that he was just in it for the chicks. (In typical Cohen fashion, he confirmed this perception by killing it in 1977 with an album titled *Death of a Ladies’ Man*.)

A songwriter whom Cohen first followed and then pulled alongside, Bob Dylan, recently weighed in on Cohen’s legacy. “He is a much more savvy musician than you’d think,” he told *The New Yorker* this summer.

Cohen’s work as a songwriter followed the same painstaking methods of his poetry; he constantly rewrote and generated multiple drafts. The result put him at a distance from Dylan, his twin tower. Where the American generated tension with spirals of words that had no end and no single meaning, the Canadian worked toward brevity and easily understood couplets.

“There Is a War,” from 1974, begins with a quatrain that lays out the terms of the situation:



Clockwise from left: Lou Reed inducted Cohen into the Rock and Roll Hall of Fame in 2008; Cohen meditated at the Mount Baldy Monastery in Mount Baldy, Calif., in 1995; a self-portrait from the prolific painter.

*There is a war between the rich and poor,
a war between the man and the woman.
There is a war between the ones who say there is a war
and the ones who say there isn't.*

And then, for the chorus, Cohen boils down the message to an imperative:

*Why don't you come on back to the war?
That's right — get in it.
Why don't you come on back to the war?
It's just beginning.*

Cohen's humility did not dampen the songs, which were happy to engage anger, lust, despair and resistance. And Cohen had to become his own resistance in 2005, when he discovered his manager had emptied his bank accounts while he had been shoveling snow with Roshi in a monastery. So he staged what might be the most unexpected comeback in pop history, touring the world, releasing two live and three studio albums, his latest and last, *You Want It Darker*, marking Cohen's 82nd year on earth. On the live albums, both excellent, songs that had been sealed behind goofy production ideas dropped into place, along with Cohen's voice. In the 1980s, his baritone was dragging the streets. By 2008, it was the asphalt, and yet the songs bloomed. No matter how deft his melodies, they were not as spectacular as Joni Mitchell's or Stevie Wonder's. Cohen's words are his high Cs. He wrote in his high school yearbook that he wanted to be a "world-famous orator," and this is exactly what he

At their best, Cohen's songs were as close as secular music can get to the beyond.

became. At their best, Cohen's songs were as close as secular music can get to the beyond. As many times as they are quoted (too many), what writer doesn't wish he had written four lines this good:

*Ring the bells that still can ring
Forget your perfect offering
There is a crack in everything
That's how the light gets in.*

In his final interview this summer, with *The New Yorker's* David Remnick, Cohen talked about a gig he played in 1972, in Israel. Disabled by stage fright, Cohen abandoned a show in the middle of a

song and went backstage. For unknown reasons, he decided to drop acid. When he heard the crowd singing to him, he returned to play "So Long, Marianne," which led to him, and the whole band, crying. Unlike the band,

Cohen was beginning to hallucinate, and he saw an apparition: "The entire audience turned into one Jew. And this Jew was saying, 'What else can you show me, kid? I've seen a lot of things, and this don't move the dial.'"

Those may be as close to last words as we'll get. And it's OK if Cohen never shook the judgment of his apparitions. For many of us, he was the dial.

'HE SANG "SUZANNE," AND I FLIPPED OUT'

Singer **Judy Collins** remembers the shy young poet who came to her door and delivered a hit

A friend of mine who went to school with Leonard knew him as this very obscure poet, little known outside of Montreal, but she adored him and she'd bring him up from time to time. One day she called me and said, "Leonard has written some songs and he wants to come to New York and sing them to you." By that point, I had made a successful career singing songs that made the people who wrote them more famous. When he came, I was living on 79th Street, and we socialized for a bit and went out to Tony's Italian restaurant for dinner, spending the rest of the evening just eating and drinking and talking — no songs yet. When he was leaving, I said, "You know, Leonard, you didn't play me your songs!" A singer-songwriter will usually walk in, push you aside, sing their song and then leave! He said, "Why don't I come back tomorrow?" He came back the next day and he said, "I can't sing, and I can't play the guitar, and I don't know if this is a song." And then he sang "Suzanne," and I flipped out. I said, "Leonard, that is *definitely* a song."



He was terrified of going onstage and singing, and I pushed him on the stage for the first time at this big concert at Town Hall [in New York]. I grew up singing everywhere all the time, but he didn't have that experience, and frankly, reading poetry doesn't hold a candle to singing; it's another world. Everyone was excited to hear him: They knew "Suzanne" and wanted to hear the writer. But about halfway through, he went offstage and put his arm around me. I told him, "It's OK, I'll go out there with you. But you must finish this song." He needed to know it was safe out there. And after that he was hooked.

I trusted him with my life. Leonard's authenticity and his loyalty — there was a feeling we were part of the same karmic fabric. He was an absolute gentleman from head to toe, and of course very handsome and charming — though I never had an affair with him. Much too dangerous! I remember once I was at a hotel in Newport [R.I.] with another guy, having some sort of... physical arrangement. And Leonard was just there in the same room. He was this completely transparent person: It didn't matter if you were having sex with someone; if he was sitting there, it was OK. In fact, it felt even safer! I fell in love with him as a confidante, but it was the songs to which I really gave my heart. As Leonard said, the laughter, the joys, the tragedies, we have to live with them all. We have work to do, and he was always at work.



Cohen and Collins backstage at the Newport Folk Festival in 1967.

'THE DETERMINATION WAS STILL THERE'

Producer **Patrick Leonard**, who worked on Cohen's final albums, recalls the singer's tireless work ethic in the face of illness, and the tuna fish sandwiches that changed their lives

I wasn't with Leonard when he died, but I'm certain that until he couldn't hold a pen in his hand, he was working. That's the way Leonard was. He had been weak and ill for a while, but he was working all the time. The hours in a day that he could work were narrowing, but the determination was still there. I think it was clear that the end was in sight, but I don't think his October release *You Want It Darker* is him leaning toward mortality: Go back and listen to his first album [1967's *Songs of Leonard Cohen*] — there are mortality issues there. The songs we were working on before he died were really light R&B, beautiful Leonard Cohen love songs. Another project we were working on was an extension of *You Want It Darker*'s reprise of "Treaty." We had 10 arrangements written and half of them recorded already — beautiful melodic arrangements — without his voice on them. Maybe they will see the light of day. I don't know.

I first got to know Leonard at the end of 2008, beginning of 2009. I produced



Leonard (left) and Cohen at the producer's Los Angeles studio in 2004.

a very simple, humble, beautiful little record for his son Adam called *Like a Man*. Leonard liked it and wanted to meet me. We met at a cafe, over tuna fish sandwiches, and then he asked if I'd write a string arrangement. I think he just wanted to see what I did.

The first song we wrote together was called "Show Me the Place" from 2012's *Old Ideas*. It was a Stephen Foster-type melody — that's how the lyrics struck me. We recorded it, he put a vocal on it, and the next day, he said to me, "I wonder if anybody ever asked the guy

who wrote 'Amazing Grace' if he had anything else?" Obviously, I hadn't written "Amazing Grace," but it was him saying, "This is good. I like this." When I sent him "Slow" [from 2014's *Popular Problems*], he responded with one word: "Done!" And when it wasn't right — and many, many times it wasn't — I wouldn't hear anything. No response. At first I'd say, "Hey, did you get what I sent you?" And then I'd realize the message was loud and clear.

Working with Leonard was a collaboration that wasn't based on a single project. It was ongoing: "We've got to crack this one"; "I'm almost there with this"; "What do you think of this?" He'd say, "Nothing's wasted because we recycle." He left behind so much stuff. Sometimes working with people, you try to accomplish something that you think is going to please them, and you don't please them, and it creates this shadow of doubt. With Leonard there was never any shadow. He was always like, "Try again." That's generous in a way that I've never experienced.

'GO DOWNTOWN AND MEET YOUR COUSIN LEONARD'

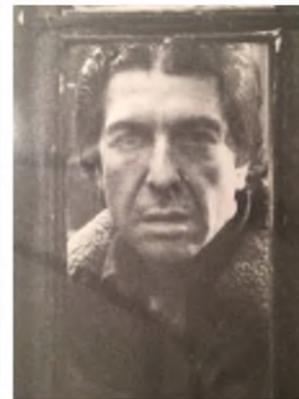
Visual artist-actor **Stephen Lack** remembers Montreal nights with his brilliant older cousin

When I started to manifest artistic leanings in that upper-middle-class Montreal environment, the family kept saying, "If you're going to be such an artist, you have to go downtown and meet your cousin Leonard." We're 12 years apart, and I didn't meet him until I was about 20. We were actually both members of the same fraternity, but I quit it and he was the president back in the day. Right at the beginning of my downtown existence, there were Leonard

sightings in the distance. At first I just didn't feel comfortable imposing myself on him. Then one day, I was at this place Le Fuzz on Crescent Street — the first upscale hipster restaurant I had ever been in. I remember the hamburger: It was thick, and \$3.50! This was a huge commitment for a meal. All the downtown folks who were somewhere in between intelligentsia and outlaws went there — Leonard, writer Mordecai Richler, the film producer Derek Lamb. The day I met Leonard, I was sitting there right next to him as he was being interviewed. I leaned



Lack's self-portrait (left) and one he took of Cohen, both from the 1970s.



were hired by political parties to intimidate voters, taxi drivers who had a baseball bat in an attache case. Leonard loved mutants; he loved extremes. I think that's what makes his work so great; if he saw a dwarf, he became the dwarf — he knew there was a dwarf living inside him. If he saw a dictator, he knew he could be in a bad mood and with the stroke of a pen kill a million people. He was aware of the

over and gave him a handshake and said, "I'm your cousin Stephen." And he looked over and said, "Oh, yes," meaning he had heard of me. That was it.

We used to have a lot of parties, and Leonard would appear like a shadow, trolling. And then we'd all hang out at the Main deli. Leonard didn't like [the famed Montreal deli] Schwartz's — he said, "Oh, no, I eat at the Main," across the street. You'd go to the Main if you were hungry and at a certain stage of your intoxicants having kicked in. It had my favorite class of people: low-life criminals. People who

frailties of all of us at our worst. It was the celebration of that, rather than the denial or repression, that makes his work so long-lasting. And Montreal gives you those people. It's a very unique place; there's a church on every street corner, and right next door a tavern. Hence, you've got Leonard making a lot of Catholic references in his work. It was that bit of outlawness; you've got an authority above you, but it doesn't interface with you completely, so stray strands start to exist independent of that authority. Leonard's tone was Montreal.

PHOTOGRAPHS BY STEPHEN LACK; COHEN AND COLLINS: DAVID GRIFFIN/GETTY IMAGES; LEONARD: HERMAN OSCAR; COHEN, LACK: COURTESY OF STEPHEN LACK



Cohen in London in 1974, shortly before the release of *New Skin for the Old Ceremony*, which included "Chelsea Hotel No. 2."

'HE CALLED ME HIS DHARMA SISTER'

Singer-songwriter **Sharon Robinson** reminisces about corny jokes, backstage chants and moments of quiet profundity with her frequent writing partner

We wrote our first song together on the road in 1980. I showed him a melody I had written, and he immediately started working on lyrics, right there in the hotel lobby. That was "Summertime," which he didn't record — it's very much from a woman's point of view — but Diana Ross and Roberta Flack did. After that, he started to learn more about my songwriting, and I guess he thought I was good enough at it to be someone he'd want to work with. He loved the old soul and blues masters, and I think he loved me bringing soul music into his style.

After that, we wrote "Everybody Knows." His lyrics pretty much start out as poetry, and you really have to study the meaning to figure out how it should be put into the form of a song. I'd never take apart his stanzas, but maybe I'd move something from one place to another. I remember

coming up with a couple of different ideas, and he picked one and just said, "This is perfect." We came up with the chorus, musically, together, after I brought in a basic vibe. You know, it's a protest song, a tough song. It's not pretty or feminine in any way, and I had to come up with music that was in that spirit. The boldness in those lyrics — all his songs have a certain kind of boldness to them, but especially this one. And it has held up through the years; it maintains a relevance in our lives.

Our writing process in general [Robinson co-wrote 2001's *Ten New Songs*] applied to almost everything we worked on. He'd present lyrics to me, I'd work on some music, then I'd go meet him at his house in Los Angeles. He'd make me something to eat first; tuna salad, or he'd scramble up some eggs, or egg salad. He made a great egg salad. Oh, and a roasted chicken! He

loved roasted chicken and cauliflower. He'd done a lot of cooking at the Zen monastery. He had a certain very refined sense of hospitality, and he enjoyed when people would come by. Then there would be some discussion of his latest ideas that he was investigating about life and religion and philosophy. Or we'd talk about family and friends. There were these long periods of sort of setting the tone for the work. And then he'd listen to the music, several times, before deciding whether it was something we wanted to move forward with.

We studied Zen together, and there were often just quiet moments, with incense and no words. He called me his "dharma sister." We toured for so long together, and sometimes it felt like we were soldiers preparing for battle. But traveling with Leonard, there's a quiet, monastic tone to the whole thing. You're just respectful of his space and his sense of contemplation. He would carry his own guitar; sit in the front of the bus, or the middle of the plane; sometimes he would write, but there wasn't a lot of hoopla going on. We benefited from his aura. Still, he would always tell jokes — some were pretty corny, pretty dry and always with a twist. Even though his image is that of the very dark, solemn poet, Leonard loved to laugh.

Before the concerts, we had these rituals that Leonard sort of designed. A half hour before the show, the band would gather in the green room and he would put essential oil on our wrists. Sometimes there were beverages, smoothies passed around. And we would do a chant as we walked to the stage, singing this Latin folk song as a round. We walked slowly, as if we were monks. But it was all designed to bring us together for the performance. Leonard always encouraged me not to look to other people for guidance, but to do what I felt in my heart. He told me, "You know what to do."



From left: Robinson with Mitch Watkins, Cohen and Jennifer Warnes at the Greek Theatre in Berkeley, Calif., in 1983.

'I WANTED A PIECE OF HIS HEART'

A longtime collaborator and friend, singer **Jennifer Warnes** remembers the "teacher" she met at just 22

My first tour with Leonard was in 1972. Looking into his audience, I saw a sea of beautiful faces not unlike the ecstatic ones you see in old religious paintings, where the men and women were openly weeping — and even though I was only 22 years old, I knew I was not in Kansas anymore. This was the tour when famously the audience sang to him in Jerusalem [after Cohen walked offstage mid-performance, overwhelmed by the crowd's applause]. I was onstage when it happened; we were crying, and it was this moment when I understood the depth of his commitment and their commitment to him. I think somebody had given him some windowpane acid, and it was coming on as they were singing to him. He thought a miracle was happening, and you could see it on his face. He just sat down on the stage and listened to them sing. It was a Jewish chant, and it was heart-rendingly beautiful.

I'm just this sunshine girl from Orange County! And when I encountered such depth and richness and spiritual power — when I finally understood that kind



of intimacy within music was possible — I came home changed. I refused to go out on tour with an opening act for Neil Diamond, not because I disliked Neil Diamond, but because I was still reverberating from that impact. Leonard shattered my relationship with pop music, and now I've had this career that kind of vacillated between pop and music with meaning.

You would see the line of women standing at the hotel door, and I didn't want to join that line. I wanted a piece of Leonard's heart, which he didn't give away casually. So I dug in my heels and I tended to the music whenever he wanted me there. That sustained our friendship for nearly 50 years.

Leonard told me once that the most important person in your life might not be your significant other, or your parent, but a special teacher. There is no doubt in my mind that Leonard came to teach. He heard his inner voices clearly. One thing he always said was that he writes and writes and then discards the slogans. Isn't that nice? That's probably the way to get to your truth: Look for the difficult answers. Peel all the artifice away from yourself and your writing, and what remains is the news you need to bring forward. No matter how long it takes to heal ourselves and our country, Leonard Norman Cohen, that beautiful Canadian teacher, lover and revolutionary, has left us with tools we can really use.

If only we could hear the song within him, now.



Cohen and Warnes on his tour bus in 1979, writing "Song of Bernadette"

Singing For His Supper

A victim of embezzlement, Cohen was forced back out on the road at age 73. To his surprise, he fell in love with performing again, and millions agreed

BY ALAN LIGHT

HIS WAS ONE OF THE least likely victory laps in music history. In 2005, it was discovered that Leonard Cohen's longtime manager, Kelley Lynch, had embezzled more than \$5 million from the 71-year-old's accounts, while also surreptitiously selling many of Cohen's publishing rights. In the previous decade, Cohen mostly had been residing in a Zen monastery and had released only two albums — 2001's *Ten New Songs* and 2004's *Dear Heather*, neither of which reached the top 100 on the chart. To pursue his case against Lynch, Cohen ultimately had to take out a new mortgage on his Los Angeles home. So on the heels of his induction to the Rock and Roll Hall of Fame in 2007, the singer-songwriter announced that he was going to generate some income the old-fashioned way — by going back on tour after 15 years off the stage.

"Leonard was very reluctant at first," says his manager, Robert Kory. "From his view, touring had always been a disaster — he would say, 'Performing is an opportunity for a thousand humiliations.'"

His hand forced, Cohen assembled a band (three backup singers, two guitarists, drummer, keyboardist, bassist and saxophonist, later replaced by a violinist) and rehearsed for a full three months, followed by a series of unadvertised preview dates in Canada, beginning May 11, 2008, at the 709-seat Playhouse in Fredericton, New Brunswick. During the next five years, selling out bigger and bigger stages, Cohen's touring would propel his career to heights he had never seen since emerging as one of the most important songwriters of the 1960s. Between a lengthy run from 2008 to 2010, which included triumphant appearances at Coachella and Glastonbury, and then a shorter leg in 2012 and 2013, the previously stage-wary Cohen played 387 shows to more than 2 million people.

Cohen's intensity and joy onstage were evident — he would skip on and offstage, kneel and doff his fedora in tribute to his musicians and visibly tear up at climactic moments. Not only were the marathon, three-hour-long concerts received rapturously by critics and fans, but the tour was also a commercial juggernaut. According to Billboard Boxscore, Cohen grossed \$85.7 million from 147 dates he played in North America, Europe and Australia from 2008 to 2010 (about 60 percent of the tour's



Former manager Lynch (left) with her public defenders in Los Angeles Superior Court in 2005.



Cohen onstage at England's Glastonbury Festival in 2008.

itinerary); and from 2012 to 2013, his Old Ideas Tour grossed \$63.4 million from 87 dates (approximately 70 percent of his total performances). In 2010 alone, Cohen's tour was bigger than outings by Elton John, Carrie Underwood and Rod Stewart, with an average nightly gross higher than that of John Mayer or Justin Bieber.

"Leonard was a real soldier," says his longtime friend and former backup singer Jennifer Warnes. "His trajectory was to succeed. He was not going to go out on that story."

Lynch eventually was ordered by a court to pay Cohen \$9.5 million. She never did repay the money, although she was sentenced to 18 months in prison for harassing and threatening him. Along the way, Cohen discovered that he liked the routine of the touring life. "Being back on the road," he said, "re-established me as a worker in the world."

His final performance was in Auckland, New Zealand, on Dec. 21, 2013. He wrapped things up with a cover of the Drifters classic "Save the Last Dance for Me." But according to Kory, even in his final decline, Cohen would talk about wanting to get back onstage. "He kept saying, 'Maybe we can do just a couple more concerts.' There was never a sense of 'I finally triumphed,' just a sense of gratitude. Leonard genuinely felt privileged to have the opportunity to share his music every night." ●

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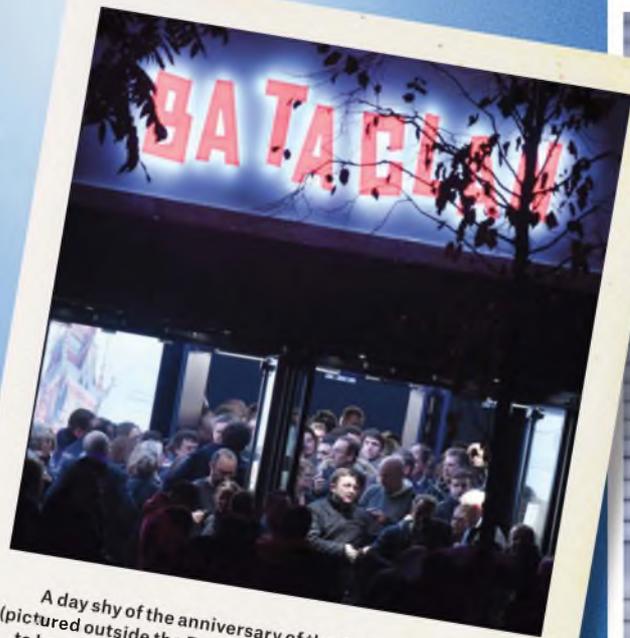
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A day shy of the anniversary of the Paris attacks, fans (pictured outside the Bataclan's marquee) came out in droves to honor the 90 victims that were killed at the concert hall when terrorists stormed the theater on Nov. 13, 2015.



1



2

1 Pharrell Williams (left) and designer Nigo at the opening of their Billionaire Boys Club flagship store in New York on Nov. 9. 2 Britain's Prince William, Duke of Cambridge (right), honored Nile Rodgers with a Centrepoint Award during Centrepoint at the Palace, a fundraising event to benefit homeless youth at Kensington Palace in London on Nov. 10. 3 Dave Matthews (left) joined Michael J. Fox for a performance at the Michael J. Fox Foundation's "A Funny Thing Happened on the Way to Cure Parkinson's" gala at the Waldorf-Astoria in New York on Nov. 12. 4 Lupita Nyong'o (left) and Janelle Monáe attended a special event hosted by Paramount Pictures' Brad Grey with stars from the studio's films at the Tower Bar in Los Angeles on Nov. 12. 5 Stevie Wonder and honoree Jennifer Garner at the fifth annual Baby2Baby Gala at 3Labs in Culver City on Nov. 12.



3



4



5

"We've got two important things to do tonight: first, to remember and honor those who lost their lives in the attacks a year ago, and to celebrate the life and the music of this historic venue." Sting told the subdued crowd at the Bataclan's reopening in Paris on Nov. 12.

Billboard Touring Conference & Awards

BEVERLY HILLS, NOV. 9-10

HALSEY'S MISCALCULATION THAT HER NO. 1 SONG "Closer," with **The Chainsmokers**, would merely be a place holder in between album cycles ("Boy, was I wrong," she told the audience) and keynote speaker **John Fogerty** feeling "scared to death" of being a one-hit wonder were just two of the confessions shared at the 13th annual Billboard Touring Conference. Held at the SLS Hotel in Beverly Hills, the confab's first-ever Los Angeles spin included panels with a who's who of industry insiders that covered an array of topics, including ticket scalping and security. The event concluded with the Billboard Touring Awards and the presentation of the Legend of Live Award to **Jon Bon Jovi**, who celebrated his sixth No. 1 album that same week. "Music transcends borders and beliefs," he said. Other highlights of the evening included keyboardist **Roy Bittan** of **Bruce Springsteen & The E Street Band**, who accepted the top tour award and reflected on the early days when bands had to play live and not "make a video and have **Scoter [Braun]** discover you." Other winners included **Adele** for breakthrough artist, Maverick Management for top manager and **Coldplay** for top draw.

—MICHELE ANGERMILLER



1 Halsey (center) with her team, including manager Jason Aron (left) and Capitol Records' Jeremy Vuernick, during the Artist Development Case Study panel on Nov. 9. 2 Bon Jovi's Tico Torres, Bon Jovi and David Bryan (from left) on Nov. 9. 3 Oak View Group's Tim Leiweke during "10 Questions With" on Nov. 10. 4 Warner Bros.'s Lori Feldman, Red Light Management/New Era Media & Marketing's Matt Ringel, Citi's Jennifer Breithaupt, Southwest Airlines' Bill Tierney, MAC Presents' Marcie Allen and Hilton Worldwide's Mark Weinstein (from left) during the "Effective Brand Alliances" panel on Nov. 10. 5 Billboard's Ray Waddell, Live Nation's Bob Roux, Barry's Tickets/Tickets Direct's Barry Rudin and Ticketmaster's Jared Smith (from left) during the "We Don't Have a Scalping Problem" panel on Nov. 9. 6 Goldenvoice's Paul Tollett accepting the top festival award for his Coachella Valley Music & Arts Festival on Nov. 9. 7 SB Projects founder Braun, honored as humanitarian of the year, and his wife, F— Cancer co-founder Yael Cohen, on Nov. 9.





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City Of Hope's Spirit Of Life Gala

SANTA MONICA, NOV. 10

IRVING AZOFF CRACKED JOKES, **Little Big Town** covered **Alicia Keys**, and African “Afro-fusion” artist **Daivdo** did his best **Bob Marley**, all to honor entertainment attorney to the stars **Joel Katz** at the 2016 City of Hope Spirit of Life Gala, held on the Santa Monica Beach lot. As he took the podium to accept the Spirit of Life Award honoring his philanthropic endeavors and contributions to cancer research, a humbled Katz announced that 2016’s fundraising efforts for the hospital reached \$3.2 million. City of Hope, he said, is “an institution that knows no limits and continually reaches for the stars to heal and to make life better and longer for as many of us human beings as possible.” He also used the platform to take a moment of silence for the late **Leonard Cohen**, who had passed away that day, in front of guests including Universal Music Group CEO **Lucian Grange**, Recording Academy president/CEO **Neil Portnow** and talent manager and businessman **Scooter Braun**. Grange — 2015’s Spirit of Life Award honoree — praised Katz as a man who excels at “advocating and protecting his hall of fame roster of clients” and told *Billboard* how proud he is of how the music industry steps up for the hospital. “If you spend time talking to the administration and the people who have been treated there, you have literally a sense of hope and optimism, as well as expertise.” —MICHELE ANGERMILLER



1 Portnow, Katz and MSG Entertainment chairman/CEO Irving Azoff (from left). 2 Warner Bros. Records executive vp Peter Gray. 3 “Joel Katz is someone I look up to. He is like a father to me,” Davido (center) told *Billboard*. “Nobody has anything bad to say about Joel.” 4 Grange. 5 Little Big Town’s Jimi Westbrook, Kimberly Schlapman, Karen Fairchild and Philip Sweet (from left).



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THE LAST OF THE TRIBE

A Tribe Called Quest's Phife Dawg died just as the renowned rap group was preparing to return. How a comeback album morphed into a star-studded curtain call

BY JONATHAN RINGEN
PHOTOGRAPHED BY MATTHEW SALACUSE

"This is our last record. That's it," says Q-Tip (left) with Jarobi White, photographed Nov. 6 in Brooklyn.

On Nov. 9, the night after **Donald Trump** won the presidency, **A Tribe Called Quest's Q-Tip and Jarobi White** are holding court in a crowded, weed-scented hallway at MoMA PS1, a contemporary art museum in their native Queens. Earlier in the evening, in a dome erected in PS1's courtyard, the group debuted its sixth and final album, *We Got It From Here ... Thank You 4 Your Service*, to an appreciative crowd enjoying an open bar. But as much as the event was a celebration, it was tinged with a sadness that wasn't just about the election.

In March, soon after he wrapped his parts for the album, founding Tribe MC **Phife Dawg** died at age 45 due to complications from diabetes. For his bandmates, losing their friend and immediately experiencing the outpouring of love for the MC felt surreal. "It was sensory overload," says Q-Tip, 46, in a quiet, raspy voice. "It was Phife who spearheaded this whole project — all we could do is make dope music and celebrate our man."

Still, *We Got It From Here*, Tribe's first studio album in 18 years, could have just as easily never happened. Dawg and Q-Tip were friends since they were toddlers in Queens' St. Albans neighborhood, where they started messing around with rap together in elementary school. But after the group split in the late '90s, they grew apart. Even when Tribe would play occasional shows, in part to help Dawg manage his substantial medical expenses, there wasn't much warming of the relationship. But in November 2015, when *The Tonight Show Starring Jimmy Fallon* booked the group to perform for the 25th anniversary of debut LP *Pecple's Instinctive Travels and the Paths of Rhythm*, something changed. Backed by **The Roots**, the foursome — which also includes DJ-producer **Ali Shaheed Muhammad**, who was not available for comment — lit up "Can I Kick It" like it was 1989.

"When we did that performance, the synergy between the four of us was crazy," says White, 44, sipping from a glass of Courvoisier. "It was such an ill moment, and [Q-Tip and Dawg] both



From left: White, Q-Tip, Muhammad and Dawg (front) in 1990.

had a feeling they needed to reconcile." A few weeks later, the members agreed to convene in Q-Tip's basement studio at his art-filled home in Englewood Cliffs, N.J. They decided that it was crucial to write and record a new album as a group, cracking jokes and one-upping one another in their verses, the way they did on their early-'90s classics *The Low End Theory* and *Midnight Marauders*.

"So many people mail vocals in, and you don't get that face time," says Q-Tip, wearing a navy peacoat and a knit cap with red, green and black stripes reminiscent of the *Low End* cover. "When you're in the same room as somebody, you feel their energy and see them react." That in-person rule included the album's guests: longtime associate **Busta Rhymes**, who first broke out with his verse on Tribe's "Scenario," as well as **Andre 3000**, **Kendrick Lamar** and **Jack White**. There were two exceptions: **Kanye West**, who eventually did swing by but recorded his hook for "The Killing Season" remotely, and **Elton John**, who croons on "Solid Wall of Sound" to the tune of "Benny and the Jets." "Elton is royalty," says Q-Tip, who reached out to

John and was amazed to discover that he was a fan. "When Phife died, he was on tour in Australia and dedicated 'Candle in the Wind' to him."

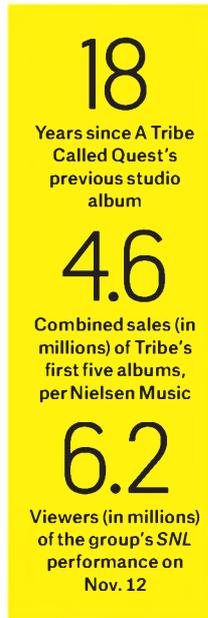
For Rhymes, who appears on four new tracks, the sessions felt like going back in time. "It was exactly like when we wrote 'Scenario,'" he says. "[*The Tonight Show*] was the first time in years that I saw them happy." Dawg's rhymes, which veer nimbly from roughneck boasts to Caribbean-accented vamps, were especially awe-inspiring. "He killed all of his performances," says White, beaming with pride about moments like the acidly political "Whatever Will Be," on which Dawg raps, "So am I 'posed to be dead or doing life in prison?/ Just another dummy caught up in the system?"

Beyond Tribe's chart success — its five albums have sold a combined 4.6 million — the group influenced generations of left-field MCs and producers with its Afrocentric lyrics and jazz samples. "I love Tribe," says The Roots' **Ahmir "Questlove" Thompson**, "because they're the reason the section of my parents' record collection that I used to ignore suddenly made sense to me, and gave me life." The new album captures that spirit, kicking off with a dusty organ groove and boasting several boom-bap rhythms, but it also covers fresh territory, from Jack White's fractured guitar tone on "Ego" to the skittering beat of the Andre 3000-assisted "Kids..." "It's a mishegas of stuff," says Q-Tip, dropping the Yiddish word for "craziness." Jarobi White adds: "We were conscious to make it a Tribe record, but a future Tribe record."

As familiar as the studio vibe felt, much has changed since Tribe first kicked it together. White left the group after the second album for a career as a chef, eventually ending up in the New York restaurant August; he's the only parent in the group, with an 11-year-old son who lives with his mom in Atlanta. Muhammad lives in Los Angeles, where he composes music for Netflix's *Luke Cage*. And Q-Tip, whose last solo album was released in 2009, hosts Abstract Radio on Beats One, where he has interviewed **Dave Chappelle** and **Leonardo DiCaprio**.

The album came out in a post-election world that few predicted, but as you might expect from someone with The Abstract as another well-known nickname, Q-Tip is philosophical about the implications of Trump. "He's somebody who's never held political office," he says. "He's never been, like, an assistant coach on a soft-ball team! I guess you could argue that it shows you can be anything you want if you dream big, but you'd be hard-pressed to find someone who would argue that. And that's before you even get to the homophobic, racist, sexist, myopic principles he ran on."

So what comes next for A Tribe Called Quest? Both Q-Tip and White are emphatic that without Dawg, their quarter-century ride is coming to an end. "This is our last record, and we'll probably do a world tour," says Q-Tip firmly. "After that, that's it, for the rest of our lives." ●



White (left) and Q-Tip honored Dawg during their Nov. 12 performance on *Saturday Night Live*.

Q&A

'HAMILTON PREPARED ME FOR THIS'

For his next act, Broadway conqueror Lin-Manuel Miranda tries to impress Disney fans (and his 2-year-old son) with the music of animated film *Moana*

BY MELINDA NEWMAN

Walt Disney himself couldn't have scripted a happier coincidence: During the same week in early 2014 in which **Lin-Manuel Miranda** learned he was going to write songs for Disney's animated feature *Moana*, the *Hamilton* creator also found out he was going to become a first-time dad. "So I had a new goal," the 36-year-old tells *Billboard*: "to make songs my son was going to be singing one day." The huge Disney fan, who's also co-starring in the *Mary Poppins* sequel set for Christmas 2018, discussed how he captured the sound of a mythical Polynesian island — and wrote the perfect song for **Dwayne "The Rock" Johnson** — before *Moana* opens Nov. 23.

Disney sent you and co-writers Mark Mancina and Opetia Foa'i to a traditional New Zealand music festival when you signed on to *Moana*. How did that influence you?

This was my whirlwind week: You're having a baby, you got the *Moana* job, you're getting on a plane to New Zealand. We heard a lot of choral singing and watched so many dance troupes — our conversations were about, "If we get the rhythm right, we're halfway there." We were in this weird studio on the other side of the world, and most of the initial writing for the song "We Know the Way" happened. It was like, "Let's honor this part of the world we just spent two days immersed in."

Compare working on *Moana*, which was a collaboration, with working on *Hamilton*, which was your vision.

It's actually the same skill set: *Hamilton* prepared me perfectly for this, since theater is about collaboration. If I wanted to write and not work with anyone else, I'd be a recording artist or have a studio in my basement. Instead of feeling like a fish out of water, I felt like I went into a bigger pond.

What was it like writing "You're Welcome" for Dwayne Johnson, who voices a

lovably arrogant demigod named Maui?

I'm a huge fan of The Rock. He can literally be pile-driving you as a wrestler and you're like, "Oh, I love that guy."

We did a lot of research into

the different beliefs about Maui in Polynesia — sometimes he's responsible for pulling the sun down, sometimes he's responsible for the invention of coconuts. So I loved the idea of this demigod being like, "I know it's overwhelming to meet me. You're welcome for everything." Only Dwayne could pull that off. In my head the song was a mix of *Beauty and the Beast's* "Gaston" and *Aladdin's* "Friend Like Me."

Will this be your son Sebastian's first movie?

Yeah. He has seen so many cuts of it that he calls it "Agua," Spanish for water. He'll be going, "Dada, Agua, Agua!"



Maui (left, voiced by The Rock) and *Moana's* title character.



OVERHEARD

BY SELMA FONSECA

'Boss-Ass Bitch' Ain't Afraid Of Trump

On Nov. 12, two days before **Donald Trump** addressed fears that his administration will result in mass deportation of millions of immigrants, Berlin-born singer-songwriter **Bibi Bourelly** told *Overheard* she's intent on making sure he's a one-term president. "Seriously, f— him," said Bourelly, 22, who co-wrote **Rihanna's** hit single "Bitch Better Have My Money." "A lot of artists would not want to speak to this because they don't want to jeopardize their record sales," she



Bourelly

said, but added, "I'm a boss-ass bitch and feel passionately that, for the well-being of our country, he cannot be in office." The Def Jam artist (now an American citizen), spoke to *Billboard* in conjunction with the announcement that she is the first artist to collaborate with the just-launched **EmoJam**, an app that uses emojis to sell music and concert tickets. "My job is now to make sure that in the next four years, everybody in my generation goes out to vote."



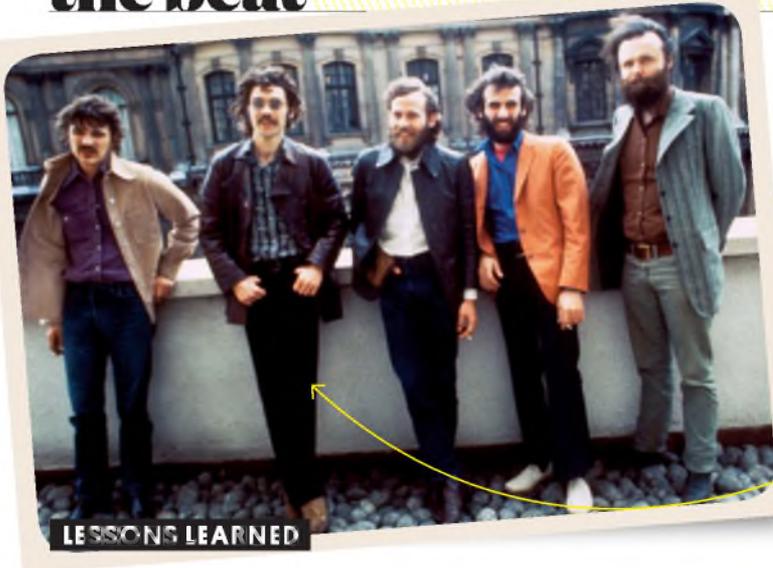
YG

Ditto For YG

Tyler the Creator's Camp Flog Gnaw Carnival expanded to two days for the first time last weekend (Nov. 12-13), and included appearances by **Lil Wayne**, **D.R.A.M.**, **Ty Dolla Sign**, **Mac Miller**, **G-Eazy** and **Chris Brown** to Los Angeles' Exposition Park. They all brought their hits, but it was **YG's** unplanned rendition of "F— Donald Trump" (with Tyler's help) that got the biggest rise out of the mostly college-age crowd. "F— that racist-ass motherf—er, he can suck my dick," YG told the crowd, which roared its approval.

Additional reporting by *Natalie Weiner*.

Got gossip? Send to tips@billboard.com.



Robertson in 2015 (inset) and with The Band in London in 1971.

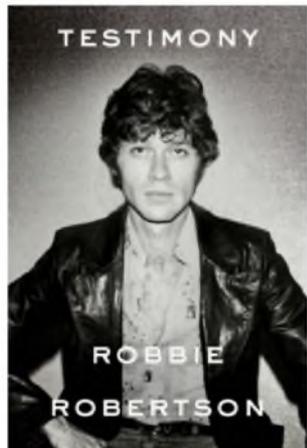


'I'm Not Interested In Oldchella'

The Band's prolific Robbie Robertson reflects on *The Last Waltz*, rejecting big-money reunions and writing his first memoir (of many, maybe)

BY ROBERT LEVINE

Just couldn't carry around all of these stories anymore," says **Robbie Robertson** about his decision to write a memoir. "There were too many, and they got too heavy." *Testimony* (Nov. 15, Random House), it turns out, is a lyrical look back at his life until 1976: his native Canadian and Jewish roots, his role as lead guitarist on the raucous 1966 tour when **Bob Dylan** "went electric" and his time as guitarist of roots-rock



"It's a cinematic piece of work," says Robertson of his memoir.

legends **The Band**. The book arrives on the 40th anniversary of *The Last Waltz* — the Thanksgiving 1976 concert that featured guests like **Neil Young** and **Joni Mitchell** — as does a box set of the 1978 **Martin Scorsese** concert film and its soundtrack. *The Last Waltz* marked Robertson's retirement from touring, but since then, he has worked on many Scorsese soundtracks and made several solo albums. Robertson, 73, shares some of his life's biggest takeaways.

HAVE AN EYE FOR DETAIL

"One of the things that I wrote about is how my birth father's mother was renowned for her memory — she was a bootlegger, so she couldn't write down any addresses or phone numbers. My birth father went on to become a gambler and won because he was a card counter. His family convinced me that I had that memory, so I think some of it is genetic. [With the book] I put it to good use."

KEEP YOUR OPTIONS OPEN

"[The Band] played the lowest places you could possibly play, as well as some of the biggest events in music history, and it got to the point where I felt like I was in the same play every night — I wanted to experiment. I'm not interested in 'Oldchella.' It's great that those guys can get paid wonderful amounts of money and celebrate the great music they made, but my interests lie in different places. [Moving into other arenas] was a statement I was making, so I didn't want to say, 'Just kidding!'"

WHEN IN DOUBT, GO BIG

"There have been other good music films, like the **Talking Heads** one [1984's *Stop Making Sense*], but even that was a long time ago. Nobody has done anything like *The*

Last Waltz. We didn't have a lot of money [for the film], so **Boris Levin**, the production designer, went to the opera, got the set from *La Traviata* and told me we should hang chandeliers over the stage. I said, 'We're not really chandelier people...' and he said, 'These are from the set of *Gone With the Wind*.' I said, 'Where do you want to hang them?'"

STAY BUSY

"I'm about 60 percent into a new album, and I'm finishing music for Martin Scorsese's *Silence* [a historical drama, due out Dec. 23, about Portuguese missionaries in 17th-century Japan]. I'm working on two TV series, and I'm involved in a soundscape project: I have Portuguese hymns, from the 1600s, played backward, with Japanese taiko drums ripping them apart."

WRITE YOUR OWN STORY

"There have been a lot of books about this period — about me, about The Band, about Bob Dylan — and I'm enjoying setting the record straight. It was one of the hardest things I've ever done and took a lot of time and an incredible amount of concentration. But I loved it, and after the first of the year, I'm writing volume two." ●

PASTA WITH PAPA GAGA

Ahead of *Joanne Trattoria Cookbook: Classic Recipes and Scenes From an Italian-American Restaurant* (Nov. 22), Lady Gaga's dad, Joe Germanotta, soundtracks signature dishes with his daughter's albums



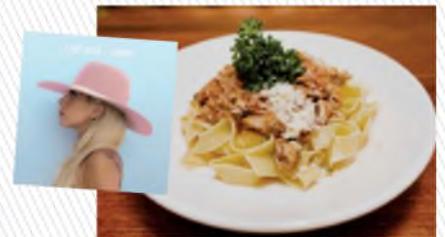
Germanotta (left), 59, and Gaga in 2015.



The Fame: Chicken Scarpariello
Germanotta recommends dark-meat chicken and pepperoncini for Gaga's 2008 debut: "It's earthy and unique, an Italian classic."



Born This Way: Nutellasagna
For her 2011 opus, Germanotta skips to dessert. "Addictive and indulgent," Nutellasagna layers puff pastry, Nutella and mascarpone.



Joanne: Pork Ragù
Named for Gaga's aunt, who died in 1974 from lupus, Gaga's latest album "brings out the passion for food and family." —JASON LIPSHUTZ



Avedged Sevenfold (left) performed atop the Capitol Records Building in Hollywood on Oct. 27. Above: Fans experienced the performance during the band's global VR event.

TREND WATCH

VIRTUAL REALITY CHECK

A high-tech 360-degree album launch hints at how music and simulation could intersect

BY DAN HYMAN

SURPRISE ALBUM ROLLOUTS MAY BE THE NEW NORMAL, BUT AVENGED SEVENFOLD UPped the ante: On Oct. 27, the metal band unveiled its new album, *The Stage*, with a concert streamed in 360-degree virtual reality from the roof of Los Angeles' Capitol Records Building. Available to fans via Facebook and Universal Music Group's new VRTGO platform, the performance marked the industry's most ambitious dive into VR yet — and yielded a top five Billboard 200 debut. "It's all about pushing the envelope in any way necessary," says guitarist **Zacky Vengeance**. UMG's **Deborah Hyacinth** adds, "The time and market was right" for the stunt. Costs vary (from \$50,000 to millions, depending on the project, says a tech source), but artists are embracing VR in growing numbers.



U2'S VR CONCERT AT THE ROXY THEATRE

In May 2015, **U2** partnered with L.A.-based VRLIVE to live-stream an intimate performance. VRLIVE co-founder **Dann Saxton** says, "Everyone was a little gun-shy at first to do content like this, but once artists see it in action, it sells itself."



ELECTRIC DAISY CARNIVAL 2016'S VR LOUNGE

At June's Las Vegas dance fest, VRLIVE allowed attendees to live-stream one of three stages and be instantly transported onstage. "People were freaking out," says Saxton. "One girl was crying and said, 'Oh my God, I'm standing next to **Tiesto!**'"



THE WEEKND'S 'THE HILLS' REMIX VIDEO

The "Starboy" singer teamed with director **Nabil** in 2015 for an interactive video that allowed viewers to follow him out of a concert and explore his surrounding world. "I'm into taking people on journeys and places they haven't been," says Nabil.



ABSOLUT DEADMAU5 VIDEO GAME

This summer, the DJ collaborated with Absolut Labs on an interactive game in which users could control his digital avatar. Saxton says the future of VR is in artists creating their own virtual world — "a game-ified experience you can walk through."

INSIDER

MIRANDA LAMBERT'S PRIZE WRITER

If you listen to country radio, you likely have heard the lyrics of **Natalie Hemby**. The prolific songwriter, 39, has four Country Airplay No. 1s and 10 co-writes on **Miranda Lambert's** *The Weight of These Wings* (Nov. 18), as well as with her solo debut, *Puxico* (Jan. 13, 2017). Hemby shares stories behind some of her most memorable hits.

Little Big Town, "Pontoon" (2012)

"**Luke Laird** and I wrote a song called 'Fine Tune' for Miranda Lambert, and someone at the publishing company thought we said, 'Pontoon.' I thought it was hilarious, so we kind of wrote it as a joke: The first line we came up with was 'Back this bitch up into the water.' It became this huge hit [topping Hot Country Songs and reaching No. 22 on the Billboard Hot 100]. I can sing songs that will make people cry their eyes out, but they could give a shit. They want to hear 'Pontoon.'"

Lady Antebellum, "Downtown" (2013)

"**Shane [McAnally]**, **Luke [Laird]** and I have written tons of songs together, but this was the first. We had a blast, and we didn't write it for country — it just kind of fell out of the sky. 'Mannequins sleeping in lights' ... we were just making shit up. The success was a nice surprise. I love songs that are like *Seinfeld* episodes, where you don't really know what they mean but you still get it, you know?"

Miranda Lambert, "Keeper of the Flame" (2016)

"I didn't actually know everything she was going through at the time [she was writing *The Weight of These Wings*], but I'd had the title for her because with 'Kerosene,' 'Gunpowder and Lead' — she really is like fire. I loved the idea that she passes the torch — that's how you keep your fire, by passing it along. One day she just texted me, 'Like fireflies in the rain,' and I replied, 'I'm the keeper of the flame.' Then I went to Miranda's house, and we wrote the song with **Liz Rose** on her porch. We call it 'the magic porch,' because the songs that come off it are just amazing. There was a thunderstorm, all the lights went out, and we just sat there playing the song over and over." —NATALIE WEINER



Hemby (left) and Lambert.

HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY NATALIE WEINER

"Leonard Cohen has died. Another magical voice stilled."

— BETTE MIDLER
The legend mourning Cohen, who died Nov. 7 at 82, on Twitter.

"We are definitely going to see a female president within our lifetime."

— KILLER MIKE
The MC reacting to the election of Donald Trump during an appearance on *The Real*.

"why? Cuz 2 Lil black kids got the NUMBER 1 RECORD IN THE COUNTRY & I'm soooooo happy for Mike Will."

— NICKI MINAJ
The rapper explaining her remix of Rae Sremmurd's "Black Beatles" in an Instagram caption.



Midler

Diplo

Questlove

Grande

"The next four years are gonna just be a never ending loop of Duck Dynasty."

— DIPO
The producer reacting to the presidential election on Twitter.

"In a life full of highlights? I'm glad I waited til 5:22 am for this..."

— QUESTLOVE
The drummer-producer captioning an Instagram video of Dave Chappelle, Bradley Cooper and Lenny Kravitz covering Radiohead's "Creep" at the *Saturday Night Live* cast party.

"It restores my hope a little bit that this is what our generation's vote looked like. It says to me that better times are coming..."

— ARIANA GRANDE
The star captioning an image of U.S. election results based only on 18- to 25-year-old voters on Instagram.

"Got my birthday wish today, my girl took me to #StandingWith StandingRock."

— NEIL YOUNG
The singer-songwriter sharing a Facebook video of himself performing for protesters of the Dakota Access Pipeline on his 71st birthday.

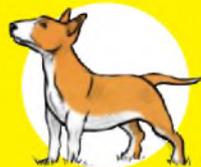
TOUR ESSENTIALS

BOOKS & BARKS

Before Sleigh Bells support new album *Jessica Rabbit* with a sprawling 2017 tour, singer Alexis Krauss, 31, shares why her pet, PJs and favorite pair of slip-ons are making the trip with her



Sleigh Bells' Krauss performed at Billboard's Hot 100 Music Festival in August.



DOG
"I bring Rizla, my English bull terrier, with us as often as possible. Other than farts or pooping, she's easy to handle."



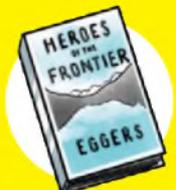
BICYCLE
"It's key for me to be able to explore, find restaurants and get away from the venue. Lots of people in the crew end up using it."



COMFY PAJAMAS
"After a long day, you want to feel like a normal human being: get in your pajamas, have a cup of tea and snuggle up in your bunk."



SLIP-ON SHOES
"If you have to use the bathroom at night, inevitably one of the boys has peed all over the floor, so my Adidas slides are crucial."



BOOKS
"I just finished *Dave Eggers' Heroes of the Frontier*. It's hard to slow down and read, but when I do, I'm grateful I did."
— ELIAS LEIGHT

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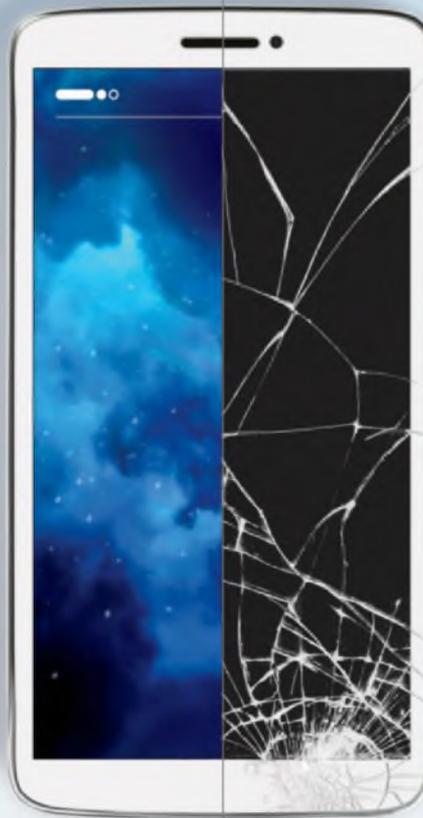
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Style

It's A Mad, Plaid World

The print that has preppy *and* grunge roots gets a hip-hop update thanks to fearless layering — the more, the better

BY SHANNON ADDUCCI
PHOTOGRAPHED BY LUCAS ZAREBINSKI

*The Gear,
The Looks,
The Trends*



ASAP ROCKY
At a fashion party earlier in 2016, the rapper donned a multitude of plaids, which he paired with black basics and crisp white sneakers.

1 FILSON Hoback buffalo plaid scarf, \$95, filson.com. 2 GUCCI double-felted tartan wool '60s coat, \$3,280; gucci.com. 3 POLO RALPH LAUREN Morgan tartan wool suit jacket, \$995; ralphlauren.com. 4 WANT LES ESSENTIELS DE LA VIE Lennon leather sneakers, \$295; wantlesessentiels.com. 5 VALENTINO black plaid pants, \$695; valentino.com.

A Fortunate Son's Rare Guitars

John and Shane Fogerty open up their studio for the first time to talk plaid, six strings and becoming bandmates

BY BROOKE MAZUREK

PHOTOGRAPHED BY DANIEL HENNESSY

JOHN FOGERTY IS SIPPING tea from a plaid mug inside his home recording studio when he suddenly gets a little emotional. It's a sunny Wednesday afternoon in Thousand Oaks, Calif., and the studio space, with its candlelit stone walls and rustic wooden beams, feels more like a ranch that belongs in Big Sky Country than an estate 35 miles outside of Los Angeles. At 71, his face is more deeply lined than it once was but little else has changed. He's wearing a beat-up pair of Levi's and a handkerchief tied around his neck, and if you didn't know him to be a living rock legend, you might peg him as the flannel-wearing down-to-earth host of a wildlife show on PBS. But surrounding Fogerty today are the guitars that helped him create the Mississippi Delta-inflected music of **Creedence Clearwater Revival** — a sound that would land him five top 10 albums on the Billboard 200 and weave him into the DNA of a politically charged Vietnam-era America.

At the far end of the room sits the Rickenbacker he played at Woodstock ("I started with 'Born on the Bayou'"), and beside him rests a highly coveted Les Paul Custom "Black Beauty" that was used to record "Bad Moon Rising" and "Lodi" in 1969 ("I don't tour with that one; it's iconic to me"). With time the wood has dried, the glue has hardened, and the value has increased substantially: the Les Paul that retailed for \$545 is now likely worth an estimated \$10,000. "I still take them out because they sound better with age," says Fogerty who owns upwards of 300 guitars. "Through the years I've kept the directive that when a song is crying for a certain guitar, *get* that guitar. Make what you're doing more interesting." **The Beatles**, he says, "did it naturally; it always made sense — **Madonna** just changed her hair."

What has him momentarily choked up though is one of the newest instruments of the bunch: a dense-mahogany,



1 John (right) and Shane Fogerty photographed Nov. 9 in Thousand Oaks. The photo above Fogerty on the right was the inspiration his wife used when creating his plaid shirt and guitar. 2 From left: Tom Fogerty, Fogerty, Doug Clifford and Stu Cook of Creedence Clearwater Revival, circa 1970. 3 Handwritten lyrics to "Proud Mary."



blue-plaid-emblazoned Les Paul Custom that was gifted by his wife and manager, **Julie**, whom he married in 1991. “The plaid represents so much to me, especially in her eyes. She thinks it defines a lot of my unspoken character traits. It kind of stands for me — the simplicity, the quality, the consistency. So she had this guitar made,” says Fogerty, who has worn the pattern since he was a kid delivering newspapers in El Cerrito, Calif., trying to save up for a \$39.95 Silvertone single-pickup guitar from Sears. “When I put this on...” He closes his eyes for a moment, visibly moved. “There is a lot of feeling here. It’s a love letter between her and I.”

It is also part of the rig he has been using to perform onstage alongside his 25-year-old son, **Shane**, whose mastery of Creedence’s catalog has been on full display as the duo hit the road for its Fortunate Son tour in 2016. Shane’s journey as a musician, much like his father’s, can be traced through his six strings. There is the cheap Squier Strat he started on and the red Supro he bought with his own money at 16. Of the custom Martin acoustic made from Adirondack pine on which he played 2013’s “Mystic Highway” for the first time, Shane says that he hopes “to have it my whole life, to age with it.”



Like most in his collection, the Martin has rare traits and upgrades that not every young musician has access to. “Since my dad is who he is, he talked to some of the guys and got them to make my dream guitar,” says Shane, who also performs with brother **Tyler** in the psych-rock group **Hearty Har** and will release a series of new singles at the end of the year. But when he tries to credit the luthiers with the sound quality and design, Fogerty jumps in. “He’s being too modest,” he shakes his head. “Sometimes I’ll be in a room and he’ll be playing and I’ll stop and go, ‘Wow, that is really beautiful.’ It’s a rare thing — there’s that extra-special part where the guitar is connected to Shane and the way he plays.”

The eldest of John and Julie’s children, Shane developed a relationship with music as his father was preparing to release the Grammy-winning *Blue Moon Swamp* in

“When a song is crying for a certain kind of guitar, get that guitar. Make what you’re doing more interesting.”
—John Fogerty

1997. “He was playing back one of the tracks, ‘Hot Rod Heart,’ in our living room — and every time Tyler and I heard it, we’d run around the couch,” recalls the University of Southern California grad. “I remember being happy to hear him sing. I wasn’t old enough yet to be like, ‘That’s my dad. That’s not cool.’” Julie, with whom John has three kids, eventually suggested they start playing together. “I’m always a little bit too worried about critical professionalism, and that’s sort of what drives me. I’ve used that my whole life,” says Fogerty. “Luckily, she talked me into it. We worked out a couple of songs, and in no time at all Shane was doing the lick from ‘Up Around the Bend.’”

Onstage, they bounce off one another just as they do in their studio, where

Fogerty is gearing up to record his 12th solo album in January. As they banter like old pals about **Jimi Hendrix**’s ability to tune a guitar down in front of a crowd and **Charlie Puth**’s record (John liked it, Shane didn’t), the only thing able to interrupt their synergy is Creedence — the family’s 4-month-old golden retriever. When she busts into the room and begins sprinting in circles around the guitars, for a moment it looks as though music history might come toppling down. ●

4 “I remember being in a cappella in high school and one of the boys saying, ‘Jeez, on the hottest day of the year, Fogerty wears a flannel shirt.’ I had never thought of it as being hot or cold, it was just what I liked. But it sticks out in my mind — I felt possessive about it, like defending the plaid!”
5 “Lost Canyon is a dream I have carried around forever,” says Fogerty of the studio name and setup. 6 Memorabilia for *Blue Moon Swamp*, which has sold 776,000 copies in the United States, according to Nielsen Music.



1969 Rickenbacker
When an airline broke the neck on his guitar before a gig, Fogerty purchased a Rickenbacker 325 that he souped up with Les Paul pickups to make it louder. “That was my claim to fame 10 years before **Van Halen** did a similar thing.” Models like this one are valued at around \$9,000.

Vintage Regal
“That’s an important one — that’s the one on the cover of [1969’s] *Green River*,” says Fogerty of the squareneck dobro that is played like a steel guitar. Likely manufactured in the mid to late 1960’s, it has a standard fan coverplate with a sunburst finish. Models from the late ‘30s typically cost upwards of \$3,000.

1985 Custom Philip Kubicki
The late luthier built a Stratocaster that delivered the “quack” sound Fogerty wanted when recording “Centerfield” in 1985. “But when it came time to tour, I thought, ‘This is a special song; I need a special guitar,’” says Fogerty of the Louisville Slugger-branded guitar.

2006 Rickenbacker
“I found a guy on a blog who painted his Rickenbacker purple and thought it was the coolest, because you can’t get them in that shade,” says Shane. “I brought it up to my dad and the Rickenbacker guys got the blueprints for [making it purple]. We added the vintage toaster-style pickups.”

1969 Les Paul Custom
When his Gibson 175 was stolen just before recording “Lodi” in 1969, Fogerty rushed to the store. “I strummed the chord and went, ‘Oh, this is it!’ It gave me more than I even knew I wanted. It was a golden surprise. It certainly became a big part of my thing.” Similar models are valued at \$10,000.



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The Fight To Save Chicago

FOREWORD BY
COMMON

PHOTOGRAPHED BY
AUSTIN HARGRAVE

More than 670 people have been killed this year in Chicago, and more than 3,700 have been shot. That's not the way our families deserve to live. With all that's happening, you can't just walk around and pretend it's not there. You can't see a dead body in your neighborhood and not care.

Growing up, the South Side is where I learned who I was as a black young man and learned to appreciate black culture and black women, and began to develop the dream of uplifting this place.

Chicago artists are aware and intelligent on every level, from the street to the academic to the political. We speak up. I'm excited that we have people like VIC MENSA, RHYMEFEST and JAMILA WOODS, along with so many other young Chicago artists, doing work in the community. We have a lot of artists rapping about social and political things.

Sometimes in discussion of the violence, we miss the complexities of poverty, ingrained gang culture, drugs, lack of opportunities. There's a lot of beauty and success and positivity in our city, too.

When people look back at these times, God willing, they will remember this music, and they'll remember how it affected these times, in the same way that Nina Simone's music did, or Bob Marley's, or Marvin Gaye's, or Public Enemy's. It's more important than ever, because we're at a critical point in our city.

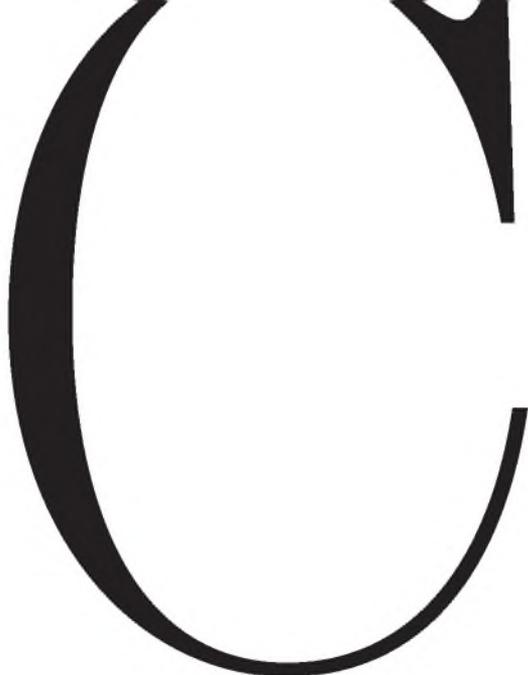


A Star's South Side Story

As a candidate who called Chicago a “war-torn hell” prepares to become president, Grammy winner Che “Rhymefest” Smith, a Kanye West collaborator who saw a police encounter of his own go viral, criticizes Mayor Rahm Emanuel and effects change one day at a time: “If there were ever a time for a conscious rapper, it’s now”

BY BEN AUSTEN

Rhymefest photographed Oct. 28 in Chicago. Watch a short documentary in which Rhymefest, Common and other artists and activists visit the places in Chicago that mean the most to them at Billboard.com.



CHE SMITH, THE CHICAGO RAPPER known as Rhymefest, lay awake one night late in August. His doubts were multiplying, worries about money and career colonizing his every thought. He had won a Grammy writing raps with Kanye West, and an Oscar co-writing “Glory,” the song from *Selma*, with Common and John Legend. The father he barely knew while growing up had lived in this very house as a child, and a documentary about Rhymefest buying the South Side home and reuniting with his homeless dad was right then airing on Showtime. But in his restless gloom, even achievements looked like failures. *For all I’ve done, I should have so much more. Nothing I do is going to work.* He fled the house at dawn, listening to beats as he drove. When he pulled over a couple of miles from his house to jot down rhymes, his passenger door opened and a man sat down next to him. The man pointed a pistol at his face. “My depression manifest in physical form,” Rhymefest would later say.

The police station Rhymefest drove to was empty at that hour. He wanted to report the crime — the man had stolen his wallet, with all of \$3 in it. But the officers at the desk turned him away. One, eating and playing a video game, barely looked up. Others ordered him to leave. At 39, Rhymefest is burly and barrel-jawed, the clean lines of his dark beard and trim hair framing intense eyes and a magnanimous smile. In the rhythms of his speech, he’ll pause to enunciate a word with such clarity he seems to be presenting it in his outstretched hands. “I cannot make a report on me being *robbed?*” says Rhymefest in the cellphone video that he took in the station and posted to Twitter that day.

“Quiet down,” demands a cop. “This is not your home.”

Chicago has become an urban abstraction, a point of reference in discussions about race, violence and policing. Donald Trump propelled himself to victory in November in part by yammering about “the African-Americans” and “the Latinos” “living in hell” in “war-torn” Chicago. The city

admits to paying out more than \$660 million to deal with police misconduct during the past dozen years. Chicago’s body count for 2016 has reached 678 killed and more than 3,700 shot, in absolute numbers more than in any other U.S. city. Trump’s presidency will likely do Chicago’s most vulnerable more harm than good (see sidebar, page 51). But Rhymefest puts it in a historical context: “Black people may not have as much of a hard time with Trump as president,” he says, “because we’ve already been living as an oppressed people. Our parents and grandparents, who have seen worse, know the country will keep on going.”

Chicago’s violence is largely isolated to a few black neighborhoods on the city’s South and West Sides. And the reasons for it can seem paralyzing in their depth and complexity: the fragmenting of major gangs into hundreds of leaderless cliques; the proliferation of guns, many coming from across the Indiana border; low police morale as well as a distrust of the police in the most affected areas; and the long-term effects of segregation, disinvestment and depopulation. “Chicago doesn’t have a violence problem. We have a problem of lack of economic opportunity and a problem of systemic inequality,” says City Treasurer Kurt Summers. “Headlines about violence ignore the root cause of how we got here.”

As the city reels, Chicago hip-hop artists have been pursuing solutions and demanding justice. In late September, Chance the Rapper hosted his sold-out Magnificent Coloring Day Festival on the South Side, with the NAACP registering voters and Chance using the occasion to launch SocialWorks, his nonprofit focused on Chicago youth. The same weekend, a few miles away, Common’s Common Ground foundation and Donda’s House — the community group run by Rhymefest — produced their own event, Aahh! Fest. The organizations gave away thousands of free tickets to young people to hear music and learn about job and education opportunities. Lupe Fiasco’s nonprofit was on hand promoting healthy food initiatives.

Because the city has dynamic arts organizations like Young Chicago Authors, there has also been a great deal of overlap between emerging hip-hop acts and black activists leading protests on the streets. In late October, rapper Vic Mensa timed the release of a video for “16 Shots,” a searing song about the killing of 17-year-old Laquan McDonald by a Chicago police

MORE YOUNG BLACK MEN LACK JOBS HERE THAN IN ANY OTHER U.S. CITY.

officer, to coincide with a rally that he attended on the second anniversary of the teenager’s shooting.

Rhymefest is not newly political. In 2011, he ran for alderman of his South Side ward, losing to the incumbent in a runoff. His opponent, a former police officer named Willie Cochran, dismissed him as a gangbanger and rapper who was perpetrating “one of the biggest attempted frauds that there is or has ever been in Chicago politics.” For the past three years, Rhymefest and Donnie Smith, his wife of six years, have operated the nonprofit Donda’s House (named for Kanye West’s late mother), which uses the arts to improve the lives of young Chicagoans. “People are like, ‘I make it to escape it,’ ”



Top: Rhymefest with Kanye West, Jay Z and Chris Tucker (from left) at West’s 28th birthday party in 2005. Bottom: With wife Donnie Smith at the 2016 Grammy Awards, where “Glory” won best song written for visual media.

Rhymefest told me. “My whole thing is, I make it to rebuild it.”

Rhymefest’s dual paths in music and community work have often seemed frustratingly at odds. That he has stayed on the South Side (unlike his more successful peers) was a source of pride as well as consternation. He yearned to be a more accomplished artist, in part so he could afford to do more for people in his hometown, but also

because he had dedicated his life to hip-hop and needed to believe in his talents. It was nearly impossible to find the time to do both well. Then he experienced the robbery and the incident at the police station. He was inspired. His funk lifted. Within two days, he released a new song, “Cops N Robbers.” Over the recording of his maddening exchange with the police, he raps: “Cop looking at me not giving a f—/Stuffing cookies in her mouth, playing Candy Crush/Lost my respect and the public’s trust/Why I really don’t talk to police that much.” It’s no wonder Chicago



Rhymefest outside Donda and Kanye West's former South Shore home, which he bought in November and will convert into headquarters for Donda's House. He also plans to install a recording studio and open a museum of Chicago music.

police report clearing only one-fifth of their murder cases, less than one-third of the national average, and why people in these neighborhoods feel like they have to deal with threats on their own.

Since the robbery, Rhymefest has appeared on TV and met with the chief of police, major foundations and Mayor Rahm Emanuel. It feels suddenly like his roles as hip-hop artist and community activist are fusing, feeding each other, forging what looks, maybe, to be a model for a new kind of career.

"I'm a rapper who is a mix of conscious and street," says Rhymefest. "Once I figured that out, I had to figure out my product. I'm selling community restoration."

THE FIRST NINE MONTHS OF 2016 proved to be the deadliest in Chicago in a generation. On Sept. 22, Emanuel delivered a speech, one he called the biggest of his career, on gun violence. He had focus groups listen to early drafts in which he concentrated on absentee fathers and personal responsibility. (Barack Obama has been criticized at times during his presidency for a similar focus when discussing the problems facing black communities in Chicago and elsewhere.) But Emanuel was persuaded to emphasize jobs instead: According to a Great Cities Institute report, more young black men are unemployed in Chicago than in any other city in the country. In his address, the mayor promised both to add police officers and to invest in mentoring programs for the city's youth.

The speech, at Malcolm X College, was by invitation only. (No way were protestors disrupting this talk.) The mayor asked Rhymefest to sit in the front row and referenced him in his remarks, juxtaposing Rhymefest's video at the police station with another one showing activists taunting cops. "Respect is a two-way street," announced Emanuel.

When the mayor finished, politicians, several of whom were surely looking ahead to the next election, grasped Rhymefest's hand in two of theirs, telling him they really appreciated how he framed these issues. A former Gangster Disciples strongman who had helped orchestrate a gang truce back in the 1990s asked him if they could meet, and Cochran, his old election foe who was now under federal investigation for misusing campaign funds, greeted him as if they were best friends. Every local news outlet corralled him for an interview.

Rhymefest wore a black leather jacket, a salmon-colored shirt and, I noticed, Superman socks. He wished Emanuel hadn't called out gangbangers

as irredeemable, he said on camera. Like many black men in these neighborhoods, he too had a criminal past. Did Emanuel think him beyond redemption? Rhymefest said all of Chicago — white, black and Hispanic (each group makes up roughly one-third of the population) — needed to see that they had a stake in solving the crisis. Violence was increasing in some gentrified areas, and the city's national reputation was affecting everyone. "It's not a South Side or a thug or a gang problem," he said. "We have a systems problem."

Summers — who, with the mayor's support, has proposed running a \$100 million fund out of his treasurer's office to invest in the Chicago neighborhoods most in need — echoes this idea. "No amount of police officers or detectives is going to change the economic conditions for people in deep poverty on the South and West Sides of the city," he said. "It can't be done without real investment in the neighborhoods." When an interviewer asked Rhymefest if Emanuel's big speech had met his expectations, he shook his head. "Expectations can't be met in a speech. The only way to meet expectations is when you see a reduction of crime. It's on the streets."

"I don't know my political relevance in the city," Rhymefest later tells me. "But I have a feeling that whatever it is we do, whether it's with Donda's House or with a

healing project, it's got to be good, and it's got to be serious. People are watching."

RHYMEFEST GREW UP POOR, without a father or much of a family structure. "My situation wasn't like Common, Chance or Kanye" — South Side rappers who came from more stable, middle-class homes. "It was closer to Chief Keef, more in line with a Chicago trap artist," he says. His mother had him in 1977, when she was 15. They remain close, but during his early years she was more peer than parent, and Rhymefest bounced around the South Side, dropping out of high school in 10th grade. He always had a knack for turning the world around him into rhymes, and he was concerned from a young age with issues of social justice. "He was an old soul, bothered by unfairness and the imbalance in the economy," says Konee Rok, a music video director from Chicago who started filming Rhymefest when they were both teenagers attending local hip-hop parties. "He wanted to show people they could do better for themselves." When Rhymefest and West met at these parties, the 15-year-olds connected over music. "There was magic between them," says Rok. Even then, they were like Steve Wozniak and Steve Jobs: Rhymefest, the wordsmith, bringing the raw material; West, the beat-maker and producer, able to take the humor and

THE CITY'S BLEAK TALLY

Gun violence and (often unsolved) murders keep mounting in 2016

678

HOMICIDES SO FAR THIS YEAR
The city has not seen 600 murders since 2003

92

HOMICIDES IN THE MONTH OF AUGUST
The city's deadliest month since July 1993

1/5

2016 MURDER CASES CLEARED BY POLICE
The national average is 3 in 5

3,831

SHOOTING VICTIMS THROUGH NOV. 11
46 percent more than 2015's entire count

1

GUN SEIZED EVERY HOUR
Police confiscated more than 6,000 guns as of Sept. 6
Source: The Chicago Tribune



substance from the lyrics and figure out how best to present them.

Rhymefest first made his name as a battle rapper, stalking stages across the country, defeating Eminem and a host of others. He had a son, married and divorced. In 2005, he was MC'ing for Mark Ronson's DJ sets when he won the Grammy for his part in writing West's "Jesus Walks," a top 20 Billboard Hot 100 hit. At 28, he believed, he was set to be a star, signing what he said was a \$2 million deal with J Records. *Blue Collar*, Rhymefest's 2006 album, was clever and catchy, but the subject matter was all struggle, Chicago hip-hop by way of Raymond Carver. The album sold fewer than 70,000 copies, according to Nielsen Music. "My life has been a series of great failures," says Rhymefest now.

A year later, he and West landed a deal to write a pilot for Comedy Central: *Alligator Boots*, a sketch comedy show with puppets. They worked on it for a year at the Jim Henson studios in Hollywood. Rhymefest voiced the show's host, a rapping pig named Pork Troy. "Comedy Central saw it and was like, 'No,'" says Rhymefest. The pilot never aired. He drifted after that, unsure of his next move, watching the careers of friends like West flourish. While living in Yonkers, N.Y., Rhymefest met his now-wife, Donnie Smith, online, their talk of forming a new freedom movement turning romantic. He had had

PHOTO: JIM SPELLMAN/GETTY IMAGES; PHOTOS: JIM SPELLMAN/GETTY IMAGES



Rhymefest with his students in the Donda's House "Got Bars" Creative Writing Class at Columbia College.



Hundreds of demonstrators marched through Chicago on Nov. 11, the Friday after the election.

'THE MASK FELL OFF': CHICAGO FACES DOWN THE TRUMP ERA

For four straight days after the presidential election, thousands of Chicagoans chanting "Not my president!" marched through the Loop, crossing the river to gather beneath the giant switchblade of the 98-story Trump Tower. Similar protests erupted in other big cities. (Elsewhere, those emboldened by Trump's victory carried out more than 200 assaults on ethnic and racial minorities, according to the Southern Poverty Law Center.) But it was Chicago — President Obama's hometown, where 84 percent of voters picked Hillary Clinton — that was Donald Trump's go-to symbol for the inner city throughout his campaign, a place so violent and impoverished, he said, that the people "living in hell" had nothing to lose by electing him. Now we will find out.

"I was woozy to see such a symbol of hatred be put into our nation's highest office," says rapper Vic Mensa, recalling election night. "Then, when I woke up the next morning, I realized that this had to happen because we've been pacified having Barack Obama in office." Rhymefest echoes that idea: "Maybe it's a good thing that the mask fell off — we know for sure that we live in a racist, sexist, xenophobic country."

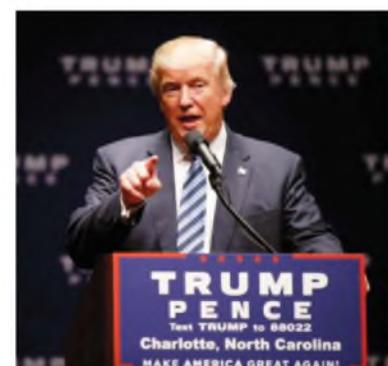
Trump's ascendance could spark new movements for change. "We see an opportunity to push radical and transformative demands," says Charlene Carruthers, the head of activist group BYP100. That could mean redirecting 40 percent of the Chicago operating budget now spent on policing to job creation or universal childcare instead.

Still, "if Trump's policies follow his rhetoric, it could be a real issue for people in black and brown and poor communities here," says Chicago treasurer Kurt Summers. A repeal of Obamacare or cuts to Medicaid would hit a cash-strapped county hospital system that provides uncompensated care to the city's neediest. Chicago is a sanctuary city — officials here do not have to report undocumented immigrants to the feds. The Trump administration could withhold funding if Chicago doesn't comply with tougher enforcement.

The troubled Chicago Police Department began to reckon with its past during the last year, as the Department of Justice launched a civil-rights investigation of the force that is ongoing. "Under Trump, the thought of meaningful DOJ oversight of the CPD is absolutely gone," says Craig Futterman, who runs a police accountability clinic at the University of Chicago Law School. Changes to the First Amendment could also affect how law enforcement whistleblowers report misconduct. And the feds can set standards on how departments report — or don't report — officer-involved shootings to the FBI and track complaints of police abuse. Amy Campanelli, the Cook County Public Defender, worries that messaging like a "war" on guns, crime or gangs might encourage racial bias in police officers. Will Howell, an expert on separation-of-powers issues at the University of Chicago, says, "A president has a platform like no one else, and we're going to be looking reflexively to Trump and what he says about things like the legacy of racism."

Summers says some of the nonspecific proposals in Trump's "New Deal for Black America" theoretically align with the interests of communities he represents: infrastructure investment, more capital for minority businesses. He says he must fight for these things, whoever is president: "There will be a federal government on Jan. 20, and it will have a direct impact on the city, so I don't have the luxury of taking my ball and going home."

—BA



Trump proposed an "urban renewal agenda for America's inner cities" in Charlotte, N.C., on Oct. 26.

a second child, a daughter, with another woman by then, and Donnie persuaded him to return to Chicago, where his children were. In 2009, he went to Hawaii to help write West's *My Beautiful Dark Twisted Fantasy*, and with the money he earned he self-financed a second album, *El Che*. "I wish it would disappear," he says now, explaining, "It's hard to do music without people around you can trust. Without them, you're an amateur."

The foreclosure crisis had hit by then, with two-thirds of the city's vacant homes pooled in black and Latino neighborhoods. Rhymefest wanted to do something about the empty houses and the absence of grocery stores and jobs and hope, so he ran for alderman. But the lengthy political campaign bankrupted him. By the end of it, he and Donnie couldn't pay their rent. They lost their car. Rhymefest fell into a depression and his sugar levels spiked, almost sending him into a diabetic coma. West happened to phone then, flying Rhymefest to Paris to work with him on *Yeezus*. He made enough to purchase his father's childhood home.

The two-story house is in a part of the Chatham neighborhood where handpainted block-club signs mark the end of many streets. Rhymefest's awards sit on the mantel. "I bought this house for my kids, as the inheritance that I never got," says Rhymefest. But his 18-year-old son and 9-year-old daughter are currently staying with their mothers, and he worries that with his changed life as a rapper and activist, he hasn't had time to be a good father. "You hope your kids can grow up and forgive," he says — recognizing that he might be repeating a line his own father said in the documentary.

West officially sits on the board of Donda's House, but it's essentially a two-person operation run by Rhymefest and Donnie. Donda West, who died in 2007 of heart failure after cosmetic surgery, was a Ph.D. and the chair of the English



'WHATEVER WE DO, IT'S GOT TO BE SERIOUS. PEOPLE ARE WATCHING.'

department at Chicago State University. Rhymefest used to call her Miss Maya, for Maya Angelou. When he was 16, making a song in her house with her son, rapping about the drugs he sold, the girls he slept with, the suckers he had shot, she pulled him aside. "Did you really sell all that dope, shoot all those people and have sex with all those young women?" she asked. Nah, Rhymefest admitted — he just wanted to get on the radio. "Can you live in that lie you just told?" she asked, pressing him to talk about his family, his hopes for his sister. "That's the best song you never wrote."

"She activated who I am now," says Rhymefest. And that's what he wants to bestow on the students of Donda's House, even if it means foregoing opportunities to

Rapper C.J. Hamilton, Rhymefest and Xzibit (from left) meet up downtown.

write hits elsewhere.

"Che is not choosing to play the same game as everyone else," rapper Xzibit says of his friend. "When you give of yourself and do things in your community, that's not a paycheck. That's not a glorified position. Teachers get that kind of attention, not rappers."

DURING THE PAST TWO MONTHS, Rhymefest's days have taken a turn for the surreal, shuttling him between makeshift recording studios in South Side basements and conference rooms in office towers. He hosted a vigil against gun violence, and, as a "hip-hop humanitarian," lectured at college campuses. He performed in

LAST WEEKEND: 37 SHOT, 5 DEAD

On Friday, Nov. 11, Chicago police superintendent Eddie Johnson announced a combined effort from the CPD, Cook County Sheriff's Department, Illinois State Police and FBI that aimed to reduce gun violence during the coming weekend by deploying hundreds of additional officers across three police districts in the city. Three days later, Johnson announced the results: 37 shootings, five of them fatal, from Friday evening through Monday morning, with victims ranging from 17 to 58 years old.

Five murders in a 30-hour period is a sobering statistic. But it represented a 40-plus percent decline during the previous weekend's shootings, and an even bigger falloff from Halloween weekend, the city's deadliest of 2016 so far, when 17 people were killed and 42 more wounded.

The violence is so pervasive that the *Chicago Tribune's* headlines blur together: "1 Dead, 17 Wounded in Chicago Shootings," one from Nov. 13 reads; "2 Dead, 10 Wounded in Chicago Shootings" tops a second story dated just 22 hours later. The details are numbing: 14-year-old Demarco Webster Jr., shot and killed helping his father

move on Oct. 29; 16-year-old Clarence Coakley, shot multiple times in the middle of the afternoon, Nov. 7; 20-year-old Tridell Parker killed in a gas station parking lot, Nov. 13.



An all-too-routine scene at a shooting in Chicago in November.

As Chicago closes in on 700 murders and 4,000 shooting victims for the year — numbers not seen since the 1990s — city officials are trying to, as Mayor Rahm Emanuel put it, "replace despair with hope."

"I'm a realist," the *Tribune* quoted Johnson as saying on Monday, speaking about the long road ahead. "I know that one mission doesn't erase the tragic violence that we've seen over the year." —DAN RYS



THE SOUND OF THE CITY

Standout hip-hop tracks that brought Chicago into the national spotlight



↓
"ANGELS" (2015)
Chance the Rapper featuring Saba

This uptempo, gospel-inflected love letter to his hometown helped kick Chance's career into overdrive and previewed the Chicago-centric optimism to come on *Coloring Book*.

"CASKET PRETTY" (2016)
Noname

"Ain't no one safe in this happy city," goes the breakout indie rapper's refrain on this disarmingly frank and personal portrait of Chicago's gang violence.

"DROWNING" (2016)
Mick Jenkins featuring BadBadNotGood

Jenkins is the dark to Chance's light, but his knotty bars have earned him fans from Vic Mensa to NBA player Iman Shumpert. On "Drowning," he pays tribute to Eric Garner.

"GLORY" (2014)
Common and John Legend

"Glory" won an Oscar as the *Selma* soundtrack's anthem, but the song cites movements from the Montgomery, Ala., bus boycott to Ferguson, Mo.

"ULTRALIGHT BEAM" (2016)
Kanye West

featuring *The-Dream*, *Chance the Rapper*, *Kirk Franklin* and *Kelly Price*

The Life of Pablo's soaring opening track was a return to church-y, soul-sampling form for West. It was Chance, though, who stole the show with a verse so good "there ain't one gosh darn part you can't tweet."
 —NATALIE WEINER

Rhymefest was doing and joined the advisory committee he was assembling. "Coming off his experiences, he could be leading an entirely different movement, but this one is based in compassion and healing," says Power. "The fact that he wants to use his energy on behalf of the city makes it seem like we might actually be able to do something very important."

RHYMEFEST DOESN'T WANT TO discuss Kanye West but can't help but bring him up. They last spoke in December 2015, when Rhymefest visited Los Angeles. "He had some bad people around, giving him advice," he says. "I'm concerned about his mental well-being. He's pulled in multiple directions." He told West that Chicago needed him, certainly more than the fashion world or reality TV did. And, he contends, West needs his hometown. "Kanye used to be trying to find humanity through his vanity," says Rhymefest. He references lines he loves from "All Falls Down," which West raps in his Chicago twang: "I got a problem with spending before I get it/We all self-conscious, I'm just the first to admit it." But, says Rhymefest, "the vanity has won. So whatever."

Downtown on a Friday evening, Rhymefest lugs a 25-pound speaker to the free songwriting seminar he's giving to 20 Donda's House students. Even with all the accolades of the past weeks, he's still struggling with money issues and the choices he has made. The pressing work he feels compelled to do means showing up for three-hour classes on nights like this one, reaching only a few students at a time. He bristles thinking about rappers he knows who are selling out tour dates and landing roles in TV shows and movies. He says he expects his "quarterly depression that artists go through" to return. "No matter what I thought, whatever Kanye did, it worked. 'You're the icon, you're the genius,'" he says. "Here I am, carrying this speaker."

The class is the first of a series of 10, and the students, all of them African-American and between the ages of 18 and 24, begin, a little shyly, introducing themselves by their stage names — Rise and B Good and God's Poetic Child and Pixel and Mosaic and The Honorable Hakim Do. Rio, who sometimes goes by Gotti, says there is a fresh bullet hole in his front door and that a friend of his was killed two days earlier. He fears for his two little brothers. "I'll call you Rio," says Rhymefest. "We've already got some Gottis." Then he tells Rio to take care of himself first, otherwise he might never be able to help anyone else: "I want you to be an artist and a dope human being."

It's no surprise that Rhymefest is a great teacher. He commands the tiny stage of

the classroom, prowling the space inside a rectangle of tables. He corrects students on their posture and pacing as they perform, breaking into song himself. Students write biographical verses, and Rhymefest compliments, prods and jokes. He shares his own experiences in the industry, mistakes and all. In the spirit of Donda West, he implores the young men and women to tell stories unique to their own experiences. "Do you got to say, 'Hands up, don't shoot'? If it's not your story, don't say it. If your story is trap, be trap. If it's drill, be drill."

Not long ago, the media and music executives were fixated on drill, a Chicago subset of hip-hop distinguished by gang-beef lyrics and embodied by rappers like Chief Keef, who became infamous in 2012 after a rival he was warring with on social media was gunned down. But Chance the Rapper has emerged as the new face of Chicago rap — speaking to the city's realities but remaining hopeful, spiritual, fun. Rhymefest found that his students still identified as much with drill rappers like Keef or Lil Durk as with Chance or Vic Mensa, and he says he has no problem with violent subject matter. He only demands that the songs rise to the level of art. He cites a drug-dealing song by the revered Houston rapper Scarface as an example. "He feels as vulnerable as the crackhead he's dealing the dope to," says Rhymefest. "He's giving the full story."

For the next several weeks, Rhymefest raves about the songwriting classes he has taught. He brought in a voice coach and had Malik Yusef, the spoken-word artist, talk at one of the seminars. In November, he and Donnie were able to purchase Donda West's onetime home in the South Shore neighborhood — the house Kanye grew up in — to serve as the headquarters of Donda's House. Rhymefest says he dreams of buying entire blocks, providing stable homes and jobs for Donda's House students.

"This is what I live for," Rhymefest tells me. "I love these kids." But he immediately contradicts himself. "I can't be 50 and training 19-year-olds about rap. I might not even like rap then. I need to train my replacement." Trump's victory, he says, inspires him. His students were fearful, believing their world was falling apart. But they got busy exercising, reading history, throwing themselves into music. Protestors filled the streets of downtown Chicago. "Their consciousness level is raised," says Rhymefest. "If there was ever going to be a time for a conscious rapper, it's now." His work has never been more relevant — "I was ahead of my time, and now I'm right on the post" — but it's bigger than him. "This is the beginning of the rebuilding of our community." ●

Washington, D.C., at the opening of the Smithsonian's new National Museum of African American History and Culture, and spent an afternoon at a photo shoot after *Chicago* magazine made him one of its "Chicagoans of the year."

The Rev. Jesse Jackson recently recorded a song, "Mastermind," with Rhymefest and Common. Talking about it, he invokes the musicians who helped power the struggle for civil rights. "In the heat of the rebellion zone, Aretha singing 'Respect' — how much that meant to us," he remembers. Jackson reminds me that few people took seriously the idea of a Martin Luther King Jr. federal holiday before Stevie Wonder released "Happy Birthday" in 1980, and "the thing took off in the wind, the culture blowing it across the country." Rhymefest, says the reverend, "is doing that in this inner-city crisis, using that tradition of artist, activist and change agent."

After releasing "Cops N Robbers," Rhymefest decided he wanted to lead an effort that would transform how Chicagoans imagined one another. He proposed a post-apartheid South Africa-style truth-and-reconciliation effort. Everyone in the city, he reasons, is suffering from trauma after decades of gun violence, police misconduct and segregation. He envisions volunteer therapists on hand at multiple sites across the city, their sessions broadcast live.

Angeliqe Power, the president of one of the city's major nonprofits, The Field Foundation of Illinois, heard what

SAVING CHICAGO



Rapper, poet and BYP100 member Malcolm London, photographed Oct. 27 near the intersection where he was arrested during a 2015 protest over the killing of Laquan McDonald.

The New Dissidents

These six community-focused artists and activists are creating a movement to keep change alive in Chicago's hardest-hit neighborhoods as a Trump era looms. Says Vic Mensa, "It's like, 'Pick a side now'"

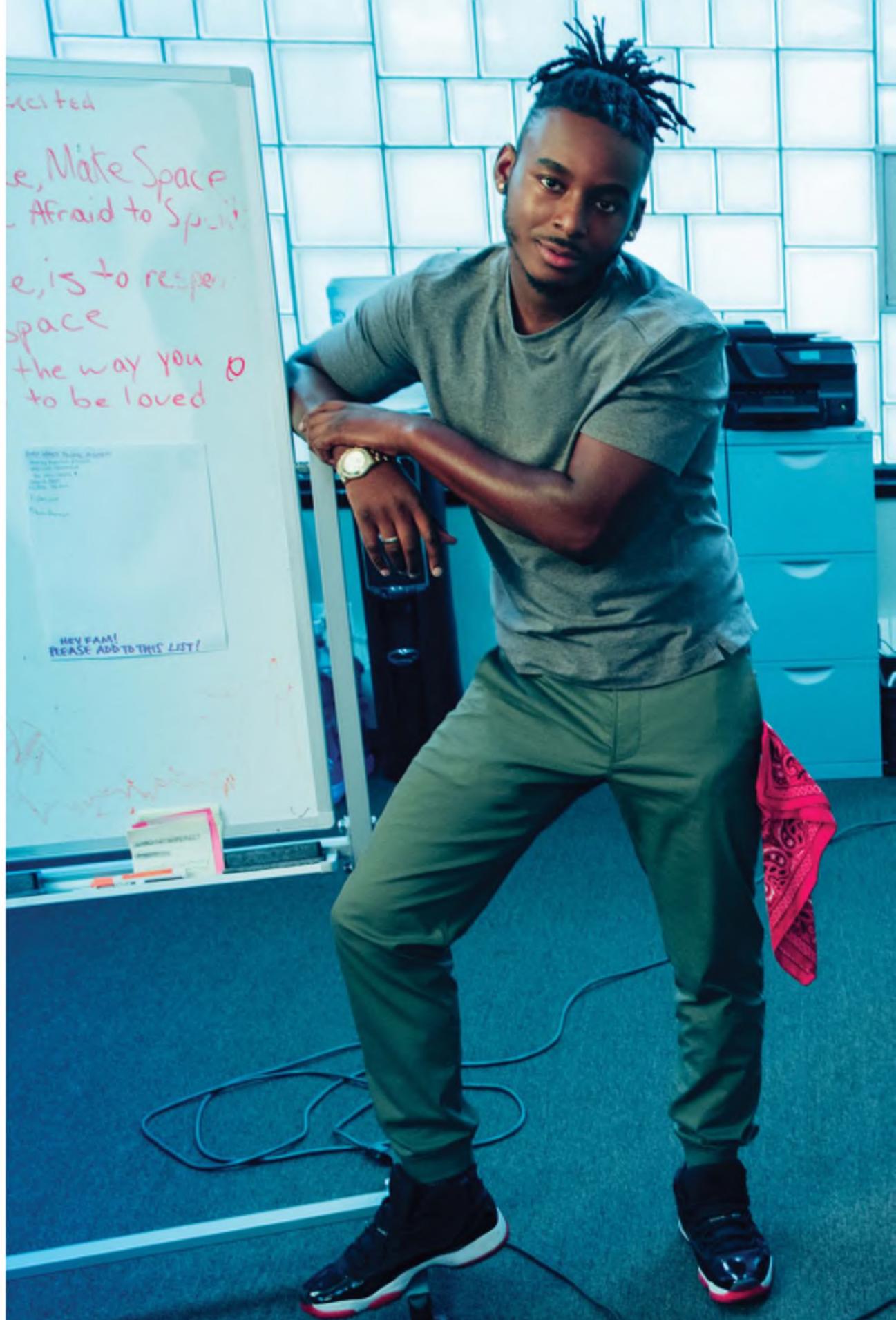
'IT'S A CITY OF HURT, BUT ALSO SOMUCH HOPE'

On the night of July 13, 2013, when George Zimmerman was found not guilty in the killing of Trayvon Martin, **Charlene Carruthers** was at the first meeting of Black Youth Project 100, a gathering of 100 black millennials — area students, musicians and poets among them — aiming to train and mobilize other young black activists across the country. “We held hands, and some people screamed, some people cried, some people were silent,” recalls Carruthers, 31. She is now national director of BYP100, which has chapters in seven states; high-profile police shootings of young black Chicagoans like Rekia Boyd (in 2012) and Laquan McDonald (in 2014) lend urgency to its mission. “Chicago has a deep tradition of the arts and activism,” says Carruthers. “So it’s no surprise that many of us are grounded in communities that overlap.” **Malcolm London** and **Tasha Viets-VanLear**, both 23, came to BYP100 through Young Chicago Authors, an arts organization for local youth that reaches more than 10,000 students each year. “It was writing and performing that allowed me to appreciate and love my blackness,” says Viets-VanLear, a singer, poet and dancer. “I can’t be a good organizer if I’m not a poet, and I can’t be a good poet if I’m not organizing,” says London, who released his first album, the deeply personal *Opia*, in October. As he sees it, the members of BYP100 help Chicago shine even during a dark national moment. “It’s a city of hurt and turmoil,” he says, “but also of so much hope, hustle and grind.”

CROSSING THE DIVIDE Riding the No. 66 bus to his North Side charter school, “once I passed a certain viaduct, the grass got greener, the buildings got taller, the homicide rate vanished,” recalls London. “Chicago is a segregated city. You don’t know the condition of your neighborhood until you leave it.”

BEYOND STATISTICS “People who see the homicide numbers out of Chicago don’t see how they stem from widespread poverty on the South and West Sides,” says Viets-VanLear. Echoes Carruthers: “The narrative of black-on-black crime absolves [Mayor] Rahm Emanuel or anyone not in a black neighborhood. It’s just crime.”

ART AWAKENS Music has helped London process what’s going on around him — like his arrest at a protest in 2015 following McDonald’s shooting. “The magic of spoken word, of hip-hop,” he says, “is that it allows you to get into these areas of your heart in a fresh way.” —BA



THE ORGANIZERS

MALCOLM LONDON, CHARLENE CARRUTHERS, TASHA VIETS-VANLEAR

“The communities we want don’t exist in some imaginary land. They’re happening right now,” says Viets-VanLear.
From left: London, Carruthers and Viets-VanLear
photographed Oct. 27 at BYP100 in Chicago.





Common photographed
Oct. 26 at Legends Farm
in Chicago. Styling by
Micaela Erlanger.



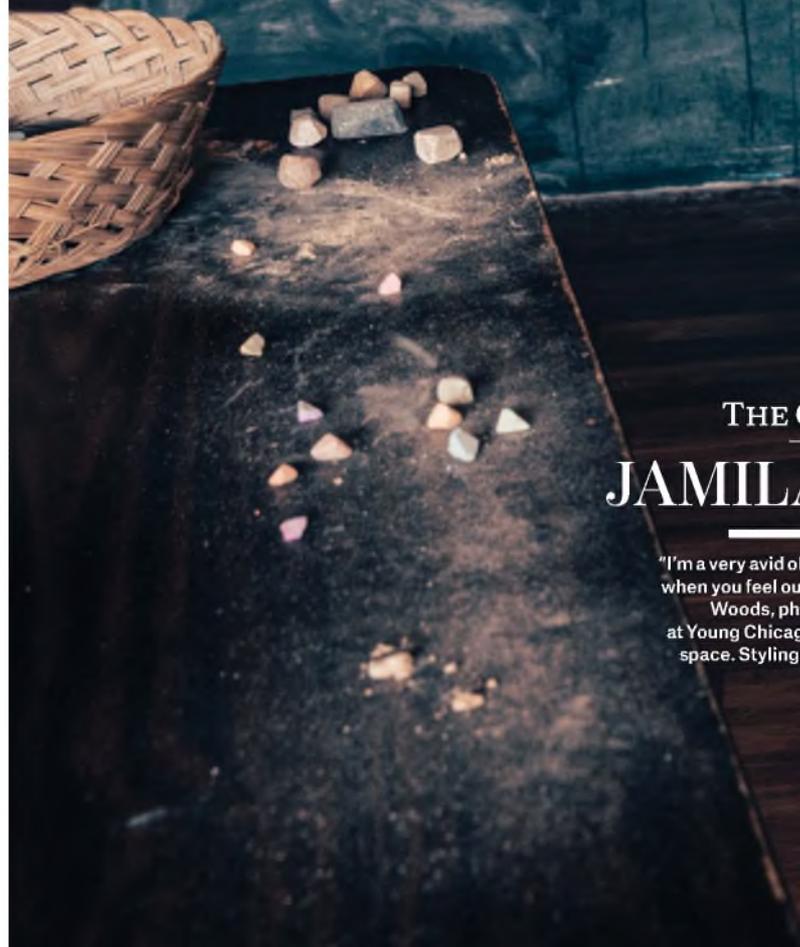
THE STATESMAN
COMMON

Common (above, center) with choral director Richard Nunley at Kenwood Academy High School in Chicago, where the rapper mentors students when he's in town; (below) Nunley's concert choir sings.



COURTESY OF COMMON; COMMON: JEFFREY M. HARRIS/GETTY IMAGES; NUNLEY: JEFFREY M. HARRIS/GETTY IMAGES; ROBERTS: JEFFREY M. HARRIS/GETTY IMAGES

blK girl be in a bubble
floating quietly out of trouble
they call you shy always
ask why you listen
you speak



THE OLD SOUL
JAMILA WOODS

"I'm a very avid observer. Creativity comes when you feel outside of something," says Woods, photographed Oct. 30 at Young Chicago Authors' performance space. Styling by Whitney Middleton.

'I'VE GOT TO BE A KING OF THE AWAKENING'

Growing up on Chicago's South Side, **Common** was exposed early to music's power to bring about change. "A good friend kept me in tune with Gil Scott-Heron, The Last Poets, Nina Simone," the 44-year-old says. "He kept that Bob Marley flag. We had that black pride in hip-hop culture. But I also went to Trinity church, where the phrases on the wall were unapologetically black and unashamedly Christian." Those dual forces are still strong for Common over two decades into the rapper, actor and activist's career (which has yielded eight Billboard 200-charting albums, including the 2007 No. 1 *Finding Forever*). He calls his just-released 11th album, *Black America Again*, his most politically and socially relevant to date. "The times require that," he says. The songs reference Trayvon Martin, Alton Sterling, Michelle Alexander's *The New Jim Crow: Mass Incarceration in the Age of Colorblindness* and the Flint, Mich., water crisis. "This is direct. This had to be said," he explains, noting that monumental speeches by the likes of Marcus Garvey, Martin Luther King Jr. and Haile Selassie inspired him. "I'm growing as an MC and as a communicator. And I see that my concentration and intention is more about 'we' than 'I.' It's more about touching down with the people and affecting them and connecting. I'm not as concerned about being in the top five MCs. I've got to be a king of the awakening."

PLAYING FOR POTUS Performing his Oscar-winning song "Glory" with Yolanda Adams for the Obamas at the White House, "It definitely felt anointed," says Common. "The way Yolanda was singing and the way the music was connecting with the people, and the spirit I had just being a part of it — it felt like God was there in the room."

MUSIC WITH A MESSAGE Common was making "conscious" rap long before its recent re-emergence, earnestly taking on subjects like family, religion and social justice. "Music can inform and teach. It can make you feel the intention to stand up and fight for something, or to bring glory to the most high, or to build joy or to feel pain," he says. "Conscious music taps into your inner being, and, to me, awakens it."

CHI-TOWN CONNECTIONS No matter where he is, "I'm not removed heart-wise from Chicago. I'm not far removed from the levels of pain and anguish we're going through." Looking back at his history in his hometown, "I'm required to give back," says the rapper, whose Common Ground Foundation offers inner-city youth educational opportunities. "It's my duty to bring whatever I can to the city. If you don't give back to what's given to you, what is your life about?"

LIVING THE LEGACY Common finds the increasing number of artists rapping about social and political issues encouraging. "I think

that's dope," he says. "When James Brown said, 'I'm black and I'm proud,' he meant it. When I say, 'Black America again,' I mean it. I do this to move the people." —B.A.

'CHICAGO ISN'T EASY. IT FORCES YOU TO GROW'

You may have heard **Jamila Woods**'s sweetly sinuous voice on Chance the Rapper's "Blessings" and Macklemore & Ryan Lewis' "White Privilege II," or on *Heavn*, her debut album of politically aware R&B released earlier in 2016. But growing up on the South Side, Woods, 27, didn't think she had soloist potential. "I don't sound like other people. My voice isn't as loud and can't do certain things athletically," she says. Then, as a teenager, she came to the arts outreach group Young Chicago Authors. "My mentor made me say a poem over and over," recalls Woods. "Stop! That's not your voice. Start again." I was sobbing by the end, but it drilled into my head that my voice



"Allowing people a space to feel is a mission in my work," says Woods, writing in her notebook here.

is important." Now, Woods is YCA's associate artistic director, and she says the lesson propelled her — like thousands of other young Chicagoans, including Chance and Donnie Trumpet, who came through the program — into activism. "Part of our pedagogy is, you report on what's going on in your neighborhood and your city," says Woods.

SECOND CITY After graduating from Brown, Woods moved to the Pilsen neighborhood. "Part of what I like about living in Chicago is it's not easy," she says. "The breath of the city, the everyday challenge of it, is good. It forces you to grow and push yourself."

RAHM'S RECITATION Mayor Rahm Emanuel visited YCA and read a Maya Angelou poem after "Wreck-It-Rahm," from a YCA slam team, went viral. "One of our students who lived in the hundreds [on the far South Side] said, 'I just feel like you should give us a hug, metaphorically, like you care about us,'" recalls Woods. "I wonder if it stuck with him."

RALLYING CRY Four years after the 2012 shooting of 22-year-old Rekia Boyd by an off-duty Chicago police officer, Woods sang her

own "Blk Girl Soldier" at a rally for Boyd in the presence of her family. "It's very moving when you feel the tangible utility of a song," says Woods. —B.A.

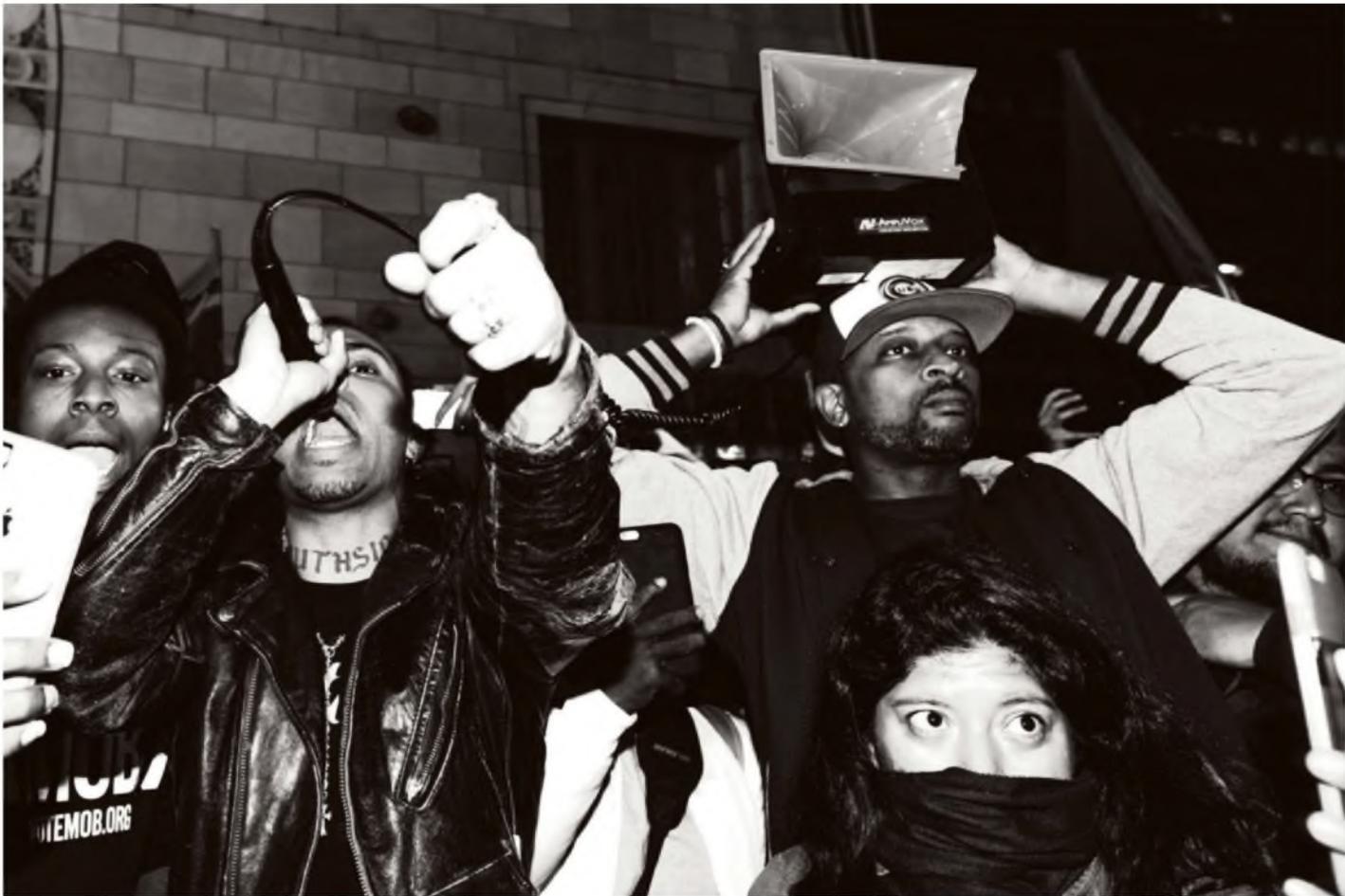
'FIRST AND FOREMOST, I'M A REVOLUTIONARY'

One of the most prominent rappers to emerge from Chicago's young scene (in 2016 he guested on Kanye West's "Wolves" and joined Skrillex on "No Chill"), **Vic Mensa** considers himself "first and foremost a revolutionary," unafraid to directly confront local and national issues in his rhymes. Take his visceral performance the night before the election, on *Jimmy Kimmel Live!*, of the chilling "16 Shots," about Laquan McDonald's shooting. After masked troopers wrestled him to the ground, Mensa, 23, stopped cold to address the audience, calling Donald Trump a racist and declaring, "You don't know our problems in Chicago, and you damn sure don't speak for us," before exhorting listeners to "get out and vote against hate." Growing up in racially and economically diverse Hyde Park, the son of a white teacher mother and Ghanaian professor father, Mensa never harbored illusions about his home city's intrinsic divisions. "I had millionaire neighbors, and I had project kids as neighbors," he says. "It gave me a real perspective on the inequality of society." When he turned 13, he says he personally experienced police harassment. "Before then, sometimes I was in the white crowd, sometimes in the black crowd, and I didn't really fit into either," says Mensa. "Once I became a young black man, it felt like the decision was made for me." That mixture of cynicism and keen observation now pervades Mensa's incendiary music. "Now is a time when everything is put on blast," he says. "Everyone is being forced to see and think about what we've been seeing and thinking about in the inner city forever. It's like, 'Pick a side now. Where are you going to stand?'"

TURNING POINT Poet-singer Aja Monet, a friend of Mensa's, inspired him to incorporate politics into his music. "She was giving me Malcolm X, Assata Shakur, Huey Newton," he says. "That was formative. I started reading them, and then I got a Black Panther tattoo when I was 16."

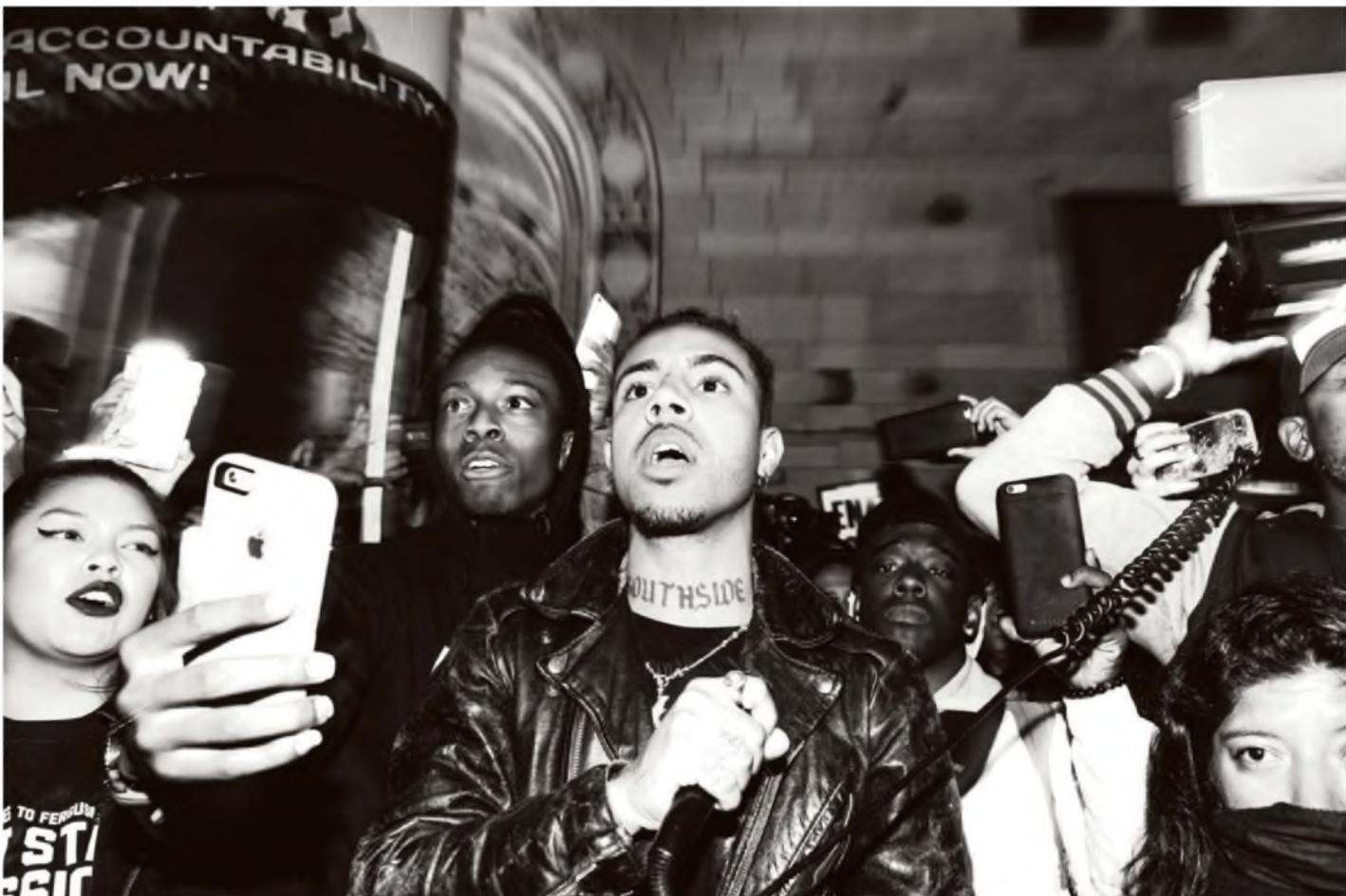
WORDS OF WISDOM "When we were kicking it a little while ago, Common told me, 'Man, it's about more than just what you do with your music,'" recalls Mensa. "It's what you do outside that that defines you.' My words, my conversation can impact the lives of people I meet. I'm trying to get people to wake up."

THE BLOWUP Mensa likens the vibrant current Chicago scene to the one around Virginia Beach, Va., that spawned innovators like Pharrell Williams, Missy Elliott and Timbaland. "In 10, 20 years, they're going to look at us like, 'Damn, they just came out with all these different angles and really did it like that.'" —DAVID DRAKE



THE AGITATOR
VIC MENSA

Mensa (with microphone, above and below) speaks to the crowd at a rally on the second anniversary of Laquan McDonald's shooting, in Millennium Park on Oct. 22.





"If you don't think black lives matter, then you need to listen to the music. You're either a part of the solution or the problem," says Mensa, photographed Oct. 22 in Chicago.

DONALD GLOVER'S VISION QUEST

The creator-star of the transfixing FX hit *Atlanta* (and new Lando Calrissian) has rebooted his rapper persona Childish Gambino as a retro funk prophet. Can the spiritual seeker find a 'shared vibration' even as he mines the 'nightmare-y' black experience?

BY Jonah Weiner

DONALD GLOVER WANTED TO THROW A PARTY IN THE desert for 10,000 of his biggest fans. It would be a party with purpose — “a shared vibration for human progress,” in his words — organized around a series of concerts and unfolding across three days. He caught wind of a promising location in the Mojave, a couple hours east of Los Angeles: 420 acres belonging to something called the Institute of Mentalphysics. The institute hosts new-age retreats and describes its land as home to “a unique energetic ‘vortex,’” noting that the site’s special power became clear when the group’s founder laid eyes on it and, at that moment, a great light shone overhead. Glover, an actor-musician whose spiritual-seeking has taken different forms through the years — yoga, meditation, surfing, backpacking, mushrooms, ayahuasca — had found his spot.

He named the party Pharos, after the ancient Greek lighthouse, and scheduled it for Labor Day weekend. The vibrations weren’t free: To attend, you had to download a Pharos app, which presented as a cryptic countdown clock before revealing itself as a sleek e-commerce portal through which you could buy your \$99 ticket. The app also included Glover’s rules for the weekend, among them “no irony,” and Utopian proclamations like “a rational, progressive and spiritually fulfilling global pantheism can be reached without disregard for our process of change: evolution.” You could also buy a \$45 commemorative hoodie.

The Pharos concerts numbered four in all and featured one act: Donald Glover. Most people know him from his acting — in his acclaimed show *Atlanta*, his lead role on the wonderful *Community* and performances in *The Martian* and *Magic Mike XXL*, and his recently announced turn as Lando Calrissian in a future *Star Wars* installment. But since he was in college, Glover has been making music under the name Childish Gambino, building a fan base full of the kinds of obsessives who’ll follow him into the desert. His last album, 2013’s *Because the Internet*, posted 992,000 equivalent album units, according to Nielsen Music, and his on-demand audio and video streams total 1.1 billion. Until now, he has leaned toward confessional, hyper-referential rap. At Pharos, Glover unveiled songs from his forthcoming album, *Awaken, My Love!*, in which he leaves rap behind for trippy funk rock indebted to ’70s visionaries like Funkadelic and Sly & The Family Stone. In an era of relentless digital distraction, when music has been reduced, in Glover’s unhappy estimation, to so much ephemeral “content,” Pharos was about introducing his music to the world within an atmosphere of focus, introspection and positivity. “There was a layer of sacredness,” says Glover — no irony — as he recalls the weekend. “It was amazing.”

Glover, 33, is sitting shoeless in a rental house on Los Angeles’ Eastside. It’s an October afternoon, two months after Pharos. He’s wearing a black T-shirt that looks extremely soft and brown corduroys that look even softer. His black Tesla Model S is parked out front. This house serves as headquarters for his management team, an occasional crash pad and a writers’ room for the FX series *Atlanta*, the unclassifiably excellent post-sitcom sitcom that — alongside Pharos and *Awaken* — absorbed Glover’s creative energies this year. Glover, who grew up in Atlanta, created the series, oversees its scripts and is one of its stars. Nominally about an MC trying to capitalize on a regional hit with his buddies, *Atlanta*, FX’s highest-rated comedy, feels like nothing else on TV. Exploring issues of class, family and identity as they relate to four black Southerners, Glover and his collaborators mix social realism (*The Wire* is an avowed influence) with eerie fantasy (*Twin Peaks* is, too); linear storytelling with postmodern play. “Donald made his own weird, original thing — sometimes it’s hyper-real, sometimes it’s surreal, sometimes it’s unreal,” says FX president John Landgraf, who likens Glover to Louis C.K. (another *Atlanta* influence) for his “ability to bring about everything he wants to create” and who calls Glover’s series “a whole picture of what it is to be young, gifted and black in Atlanta — in America — today.”



"I never walked in [to FX] being like, 'I want the Louis C.K. deal,'" says Glover. "I was just [like], 'You guys really don't have any choice. There are so many other platforms to do this on.'"

Glover raises a lighter to a bowl loaded with stinky weed, then supplies me with an Oculus virtual-reality headset loaded with footage shot at Pharos. I find myself in an enormous dome. Twinkling galaxies and a giant animated witch doctor are projected overhead. Virtual Glover works a stage with a live band and six-piece choir. He's wearing a yellow grass skirt and furry yellow booties, his face and chest bare save for streaks of iridescent paint: an Afrofuturist priest whipping his congregants into a fervor. In crafting the concerts, Glover took inspiration from Mmanwu, traditional Nigerian masquerades in which tribesmen don masks meant to embody the living dead — a motif consonant with what Glover characterizes as his belief “in the infinite,” which extends, he elaborates, from “the Periodic Table” to “pyramids and shit, where it’s, ‘Well, that really took some foresight.’ That’s the spirituality of just existence. Or just earth. How well it works.” It doesn’t matter if this makes complete sense to you — it makes enough sense to him and, as *Atlanta* has proven, when Glover follows his mind wherever it leads, the results are worth watching.

Glover’s big idea was for people to enter an entire alternate reality of his oddball devising: As his ever-expanding résumé illustrates, he has a head full of ideas that can’t be contained by any single genre, much less any single art form, and for all the hyphenates that are attached to his name, he wants to be known, above all, as a builder of worlds. This ambition is as evident in his concept-heavy music-making as it is in *Atlanta*, and it stems not from mere whimsy but from lifelong feelings of alienation. When he’s describing Pharos — when he’s describing anything, really — Glover drifts into abstractions that can verge on inscrutable. But the weekend, at its core, reflected a profoundly simple desire: He wanted to create a weird place where he felt like he belonged. “It’s cool to be able to make a home for a little bit,” says Glover. “If you don’t have a home, you make one.”

Awaken, My Love! began for Glover with a childhood memory. “I remember listening to songs my dad would play — albums by the Isleys or Funkadelic — and not understanding the feeling I was feeling,” he says. “I remember hearing a Funkadelic scream and being like, ‘Wow, that’s sexual and it’s scary.’ Not having a name for that, though; just having a feeling. That’s what made it great.” Abandoning straightforward sense-making intrigued him: Whereas previous Childish Gambino albums featured verbal acrobatics and a constant deluge of similes — “very written,” as he puts it — he approached *Awaken* as “an exercise in just feeling and tone.”

Thinking further about the ’70s, Glover saw potent parallels between then and now. “It felt like people were trying to get out of their minds, with all the things that were happening — and that are happening right now,” he says, alluding to contemporary uprisings like Black Lives Matter and Occupy Wall Street. “How do you start a global revolution, really? Is that possible with the systems we’ve set up? There’s something about that ’70s black music that felt like they were trying to start a revolution.”

In November 2015, Glover got to work, renting a house in the Hollywood Hills. (He likes working out of houses.) In the daytime, writers worked with Glover on *Atlanta* scripts; at night, musicians replaced them, jamming on tracks. When I ask how the two projects related to each other, he says, “I never really saw them as different things.” Among the themes connecting show and album is fatherhood: Glover became a dad in 2016 and, although he declines to talk about it in any detail — to say whether he had a son or daughter, or to discuss the mother — you can see him processing the experience in his art. Glover’s *Atlanta*



“The most important thing for *Atlanta* is that we make stuff that’s funny to us [writing it]. If it’s funny to us, that’s all that really matters — because we’re out there.” 1 From left: Joan Q. Scott, Glover and Zazie Beetz in *Atlanta*. 2 Performing as Childish Gambino in London in July. 3 In New York in May with his girlfriend and their baby. 4 From left: Danny Pudi, Gillian Jacobs, Chevy Chase, Glover, Yvette Nicole Brown, Joel McHale and Alison Brie in *Community*.

character, Earn, is doting, but too absorbed by his own issues to be fully present with his daughter. Several songs on *Awaken* are about, or directly address, a newborn child — Glover tenderly describing a baby’s arms and legs one moment, pleading with his lover not to take the kid “away from me” in another. When I ask Glover about becoming a dad, his perspective is as zoomed-out as can be: “It’s something everybody grapples with: why we’re programmed the way we’re programmed. A child is information. You’re programming this thing.” He concludes that, “At the end of the day, all you can really do is plant a seed that you’re not going to see grow into a tree.”

Glover’s conversation follows a stream-of-consciousness logic fully apparent only to him; both the show and album thrive on a related sense of unpredictability. On *Awaken*, ostensible love songs ripple with surprising notes of fear and jealousy; romantic desire assumes a menacing edge. On *Atlanta*, seemingly innocuous social interactions are charged with confusion and foreboding; violence explodes without warning. “If I put on my left-brain, TV-executive, analytical hat, it’s not easy talking to Donald, because he’s not interested in distilling and simplifying things for you to understand,” says Landgraf. “But if I put on my right-brain, art-loving, philosophical hat, he’s one of the most interesting people I’ve ever talked to.”

Glover has connected *Atlanta*’s off-kilter atmosphere to a broader political point about American blackness: “I want people to feel scared, because that’s what it feels like to be black,” he has said. “Amazing things can happen, but it can be taken away in a moment.” He tells me that to be black in this country is to be intimately familiar with a near-constant, mind-f—ing “sense of the unknown,” and that this guided him and the members of his all-black writing staff as they shaped the series. He characterizes *Atlanta*’s ambiance as “kind of nightmare-y. It’s not even, ‘Oh, it’s scary,’ so much as the feeling in a



nightmare where you're like, 'I know how to run fast, but I can't. I know what's going on, but I have no control.'

Glover has been making category-confounding art since he was little. In fifth grade, armed with a Talkboy cassette recorder, he would tape TV shows, commercials, music videos — “anything” — and analyze them incessantly. He began using the Talkboy to make what he calls “audio movies — like radio plays, but I called them audio movies. I'd do all the voices, everything. I really wanted a video camera. But my parents ... we were broke.”

Glover's dad worked for the post office; his mother ran a daycare center out of the house. He has two younger siblings: a sister, Brianne, and a brother, Stephen, who makes music under the name Steve G. Lover and has writing credits on eight episodes of *Atlanta*. The family also hosted foster kids, which meant that Glover saw extreme disadvantage up close. When his mom lied about his address to finagle him into Kittredge High — a predominantly white school in Dekalb County — Glover got a look at privilege. “It made my perception of things very elastic,” he says. He often felt like a misfit, stranded between seemingly tidy categories. To some black peers, he has recalled, his bookishness and artistic interests made him an object of mockery; of white classmates, he later rapped, “They all make fun of my clothes and want to touch my hair.” Music and comedy offered a way for him to explore these tensions, transforming misfit anxiety into pride.

“Donald's humor comes from his own experience — and his own experience is complex,” says Tina Fey, who gave Glover his first show-biz job, writing on *30 Rock*. He was studying playwriting at New York University, where he formed a comedy troupe with friends. Their videos made it to Fey, who was so impressed that she hired Glover as an undergraduate — “just a baby,” she

“AT 30 ROCK, IT WAS CLEARLY, ‘YOU’RE WASTING VALUABLE TIME. GO GET FAMOUS.’” — Tina Fey

says. It was a dream gig, but not Glover's; he quit after two years. “He wanted to pursue performing,” says Fey. “Normally you're in the position of telling people, ‘Maybe pursue it on the side. Don't give up your income,’ because you don't feel like they'll make it. But with Donald the answer was clearly, ‘Yep. You're wasting valuable time here. Go get famous.’”

Joining the *Star Wars* universe will doubtless make him more famous than ever. “When the world found out I got the part is when I found out,” says Glover, adding that he's a fluent, longtime devotee of the franchise. “Growing up, I was pretty into it. I got taken out of school to see *Episode I*. It was the first toy I had. The Dagobah system” — Yoda's home — “has definitely played a part in my dreams.” Despite his enthusiasm for that gig, though, you can see Glover's career on the whole as the story of a guy working methodically to become his own boss. He was fantastic on *Community* as jock-turned-geek Troy, but he also used that show to build awareness of his music and his stand-up. After four-and-a-half seasons, he quit *Community*, devoting himself to music and scheduling a string of network pitch meetings that eventually led to *Atlanta*. Glover says there has been no master plan animating his career choices, though: “I wish I could say I sit there and I plan thoroughly, but I honestly don't.” Instead, he points to something more restless, and ravenous, at work. “It's, ‘I know what this is,’” he says. “Why keep eating it?”

Glover is on the house's back patio, staring at a bowl of jelly beans, trying to think funny thoughts. He and his staff are batting around ideas for *Atlanta*'s second season at a weathered picnic table: not the typical setting for a writers' room, which is exactly how Glover wants it. “I don't like offices,” he explains. “We could probably have one at the Fox lot, but then it wouldn't feel like hanging — and that's crucial for making interesting stuff. I don't want it to feel like a television show.” He's joined by six members of his staff — four men, including his brother, Stephen, and two women. Candy and laptops crowd the table. A dry-erase board is propped up nearby, upon which Glover is scribbling potential ideas. At the moment, they're discussing a scene set at a fancy party, and it's compellingly difficult to say where the shit-shooting stops and the writing starts. “Remember we were at that house in Pacific Palisades?” asks Glover's friend and writer Jamal “Swank” Olori.

“That girl who got locked in the bathroom?” replies Glover, grinning. He turns to the other writers: “There was a bathroom all the way upstairs, off the master bedroom, but the lock was broken, so you couldn't open the door from the inside. This girl goes upstairs...”

“...nobody can find her,” says Swank. “There's no reception up there, so she couldn't text anyone.”

“Then two-and-a-half hours later they open the bathroom door, and she busts out, crying,” says Glover. “Like, *gughhhh* — collapsing into someone's arms!”

Everyone cracks up. Swank remembers something else from that party: “That white dude who was in the jacuzzi with five girls. How did he feel that comfortable, to where he just started up the jacuzzi?”

Stephen pipes up: “That's how you knew he was rich. He knew how to work everything.”

Glover's eyes light up. “We didn't know how to work *any* of that stuff,” he says. “That's funny. Being in the bathroom and not knowing how to use anything.” After a quick beat, trying to incorporate this into *Atlanta*, his brain makes a distinctly Gloverish leap. “What if in the bathroom there's just, like, an orb? She's trying to wash her hands, and she's like, ‘I don't know how this orb works...’”

He heads to the dry-erase board to get it down. The orb makes no sense on one level; on another, it's perfect. Glover tells me later, “I don't want to give people the slow drip of the same thing. That's what people pay for now: ‘Just give me that thing over and over again.’” He grins. “I'm like, ‘Yeah, I don't think you want that.’” ●



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The Hitmakers' Matchmakers

The 21 top A&R execs driving hits for Halsey, Beyoncé and The Weeknd



CREATING A HIT TAKES GREAT ARTISTS, songwriters and producers — and often A&R executives to first discover those talents and bring them all together. Those who take on the challenge of A&R — artists and repertoire — are the matchmakers of the \$15 billion global music business.

The 21 executives chosen by *Billboard* editors for this inaugural A&R power list work at record labels and publishing companies, both for multinational major music companies and indie contenders. They have played a role in some of the biggest hits of 2016, including Twenty One Pilots' *Blurryface*, Beyoncé's *Lemonade* and Shawn Mendes' *Illuminate*, all chart-toppers on the Billboard 200.

Yet even while they watch their hitmaking efforts yield gold and platinum, the best A&R executives also are searching for tomorrow's stars. "The next big artist is out there, in some garage or some basement studio or some club trying to make it," says Jeremy Vuernick, vp A&R at Capitol Music Group. "And for me, the biggest issue is finding them — that's what keeps me going."

NATE ALBERT, 45

EXECUTIVE VP, CAPITOL MUSIC GROUP

JEREMY VUERNICK, 27

VP A&R, CAPITOL MUSIC GROUP



The Weeknd "had, like, 27 offers" when Albert successfully signed the Grammy-winning star to Republic Records ahead of his 2013 debut. Albert, a



Vuernick (right) and Halsey.

former member of The Mighty Mighty Bosstones, moved in early 2015 to the famed Capitol Records tower ("a temple of sound") to build a new A&R team and launch stars like Maggie Rogers, "who already has over 18 million streams on Spotify." Vuernick, who booked the likes of Deadmau5 and Avicii while a student at the University of Wisconsin, signed Halsey in June 2014. Her debut album, *Badlands*, on Capitol's Astralwerks dance imprint has sold 446,000 copies, according to Nielsen Music, while her guest vocals on The Chainsmokers' "Closer" propelled the song to No. 1 on the Billboard Hot 100 for 12 weeks.



Anokute (right) was part of Perry's A&R team at Capitol Records.

1.4M

Downloads of "Work From Home" from Fifth Harmony, recorded with A&R guidance from Anokute.

Source: Nielsen Music

CHRIS ANOKUTE, 34

SENIOR VP A&R, EPIC RECORDS



Fifth Harmony's "Work From Home" — which has sold 1.4 million downloads, according to Nielsen Music — is just one project that has taken off under Anokute's watch. Working with a roster that includes DJ Khaled and Travis Scott, the Oklahoma-born A&R veteran (Katy Perry, Iggy Azalea) just wrapped a debut album for Swedish hitmaker Zara Larsson, due next year. "We're no longer the gatekeepers," says Anokute of A&R's changing role. "In a streaming marketplace, it's an open playing field."

AARON BAY-SCHUCK, 35

PRESIDENT OF A&R, INTERSCOPE GEFFEN A&M



Bay-Schuck signed Bruno Mars during his decade-long tenure at Atlantic Records, then moved to IGA, where he led A&R efforts for Selena Gomez. The singer's 2015 *Revival* album has sold 392,000 copies and yielded three consecutive No. 1 hits on the Pop Songs airplay chart, successfully moving "from a kid artist to an adult," says Los Angeles native Bay-Schuck. "I'm very proud of the work I did on that record in helping her make that transition." While guiding IGA's A&R team, "I preach that a hit for one of us is a hit for all of us," he says.

ATON BEN-HORIN, 37

GLOBAL VP A&R, WARNER MUSIC GROUP

MIKE CAREN, 39

CREATIVE OFFICER, WARNER MUSIC GROUP;
CEO, ARTIST PARTNER GROUP, ARTIST
PUBLISHING GROUP



“All the hits I’ve had come together in different ways,” says Ben-Horin, a Miami native and former guitarist in Atomic Tangerine, whose A&R credits include David Guetta’s “Hey Mama,” Jason Derulo’s “Talk Dirty” and, notably, Flo Rida’s “My House,” which reached No. 4 on the Billboard Hot 100 in March. Ben-Horin is part of the ace A&R team built by Caren, a veteran of sessions with Beyoncé and Kanye West, whose WMG-backed Artist Partner Group opened its new 6,000-square-foot studio complex in March in West Hollywood. “There’s nothing else like it in Los Angeles,” says the Beverly Hills resident and father of two. With his APG team, which includes up-and-comers Miles Beard and Jeff Vaughn, Caren says, “I think of myself like a basketball coach — my goal is never to take sole credit.”

ASHLEY CALHOUN, 25

SENIOR DIRECTOR, CREATIVE, PULSE
MUSIC GROUP



Two Billboard Hot 100 hits this year, Rihanna’s “Needed Me” (No. 7) and Kevin Gates’ breakout track “2 Phones” (No. 17), were both written by songwriter Starrah, who was Calhoun’s first signing for Pulse, an independent publishing and management firm. “I listen to satellite radio to find writers or producers

before they hit terrestrial [outlets],” says the Virginia Beach-raised Calhoun. She says that when she heard local-talents-turned-stars Missy Elliott and Pharrell Williams, she knew that she was destined for a music career — “once I got over the fact that I wasn’t going to be an astronaut.”

PETE GANBARG, 50

EXECUTIVE VP/HEAD OF A&R,
ATLANTIC RECORDS



Ganbarg’s recent successes with Twenty One Pilots’ *Blurryface*, Melanie Martinez’s *Cry Baby* and the cast album for *Hamilton* continue an enviable track record for the Suffern, N.Y., native who started in A&R at SBK Records 27 years ago. He since has done stints at his own Pure Tone Music, Epic and Arista Records — where he guided Santana’s 1999 multiplatinum comeback with *Supernatural*. “The delivery systems for music are different today, but the basic principle hasn’t changed,” he says. “It’s still all about the exceptional artist performing the incredible song.”

WENDY GOLDSTEIN*

EXECUTIVE VP, REPUBLIC RECORDS

ROB STEVENSON, 56

EXECUTIVE VP, REPUBLIC RECORDS



As Republic hitmakers The Weeknd, Ariana Grande and DNCE reach new heights, Goldstein and Stevenson guide the label’s superstars and breakout artists alike. “I’m just finishing up *Starboy* with The Weeknd, which comes out Nov. 25,” says Goldstein, a Brooklyn native who began her music career

1.2M

Sales of *Blurryface* from Twenty One Pilots, recorded with A&R guidance from Ganbarg.

Source: Nielsen Music

by dropping out of New York University for a secretarial gig at Epic Records. Among Stevenson’s priorities, “Post Malone is really music 3.0; he’s changing genres within songs,” says the New Jersey resident who starts his day with Symphony Hall on SiriusXM. “Classical music relaxes the mind and opens it up,” he says.

SHANI GONZALEZ, 37

SENIOR VP CREATIVE, BMG



“It’s not only about trying to get your writer and producer on big albums,” says Gonzalez of the A&R executive’s challenge. “It’s also about having taste.” A New York native who’s now based in Los Angeles, Gonzalez has taste broad enough to have signed songwriter Nate Cyphert, who co-wrote “H.O.L.Y.” (which Florida Georgia Line took to No. 1 for 18 weeks on the Hot Country Songs chart), and Bibi Bourelly, who has co-written Rihanna tracks, including the 2015 hit “Bitch Better Have My Money” (No. 15 on the Billboard Hot 100). Bourelly released an EP, *Free the Real (Pt. #1)*, in May on Def Jam Recordings.

DAVID GRAY, 53

EXECUTIVE VP/HEAD OF WEST COAST A&R,
UNIVERSAL MUSIC PUBLISHING GROUP



A former alt-rocker with the ’90s act Idle Wilds, Gray is also an avowed Bee Gees and Carpenters fan. The executive’s pop preferences explain his success with DNCE, Demi Lovato and Shawn Mendes, whom he signed early in the teenager’s career. DNCE’s “Cake by the Ocean” rose to No. 1 on Adult Top 40 (and into a Sprint commercial). And Mendes hit No. 1 on the Billboard 200 in October with *Illuminate*. “The songs are fantastic all the way through, and they’re really reflective of him,” says Gray. “He really took charge on this album.”

SHAWN HOLIDAY, 40

SENIOR VP, SONY/ATV MUSIC PUBLISHING,
COLUMBIA RECORDS

JENNIFER KNOEPFLE, 40

SENIOR VP/HEAD OF WEST COAST A&R,
SONY/ATV MUSIC PUBLISHING



Holiday’s dual role at Sony/ATV and Columbia allows the father of two to spot talent from the songwriter-producer stage and upstream those songs to his label’s acts — or to Fox’s *Empire*, which showcases his A&R skills weekly. His big win in 2016: Solange’s *A Seat at the Table* debuted at No. 1 on the Billboard 200. Houston-native Knoepfle, named head of Sony/ATV’s West Coast office in January, worked with



Gathered at the 2016 ASCAP “I Create Music” Expo in Los Angeles (from left) are ASCAP director of rhythm and soul membership Jonathan Jones, songwriter-artist Prince Charlez, Epic Records vp A&R Eesean Bolden, Pulse Music Group’s Calhoun and manager Nick Jarjour.

*Declined to provide age.

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"Rubino performed a knockout rendition of "Nobody Does it Better" from the 1977 James Bond movie, "The Spy Who Loved Me" (Hamlisch/Sager) and Rubino sang "Disneyland" (Howard Ashman), a cabaret evergreen as well as I've ever heard it sung"-Bistro Awards, NYC

For press/booking questions contact: LampkinMusic@gmail.com
www.lizrubino.com

COMMEMORATING THE 25TH ANNIVERSARY
AND RE-RELEASE OF MICHAEL JACKSON'S 1991
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*Here's to everyone who
worked on the record and
was credited, as well as the
unsung/uncredited heroes
whose ideas helped lead
to the final outcome
of the record.*

Visit: <https://www.reverbNation.com/markpontdangerous> to hear
Mark Pont's original demo of "Dangerous" @1987.
Mark My Words Music (ASCAP). Mixed by Coke Johnson (Prince) and
delivered to Michael Jackson's MJJ Productions in March, 1989.



Nkhereanye (left) joined Jeezy (center) and Chris Atlas of Def Jam at a September reception in Atlanta.

joint-venture partner Jack Antonoff to sign singer-songwriter Grimes. “They met and really hit it off,” she says. Songwriters today are more willing to cross genres, says Knoepfle. “There are no rules any more. It’s a lot more fun.”

TERESA LaBARBERA*
INDEPENDENT A&R CONSULTANT AND
ARTIST ADVOCATE



While holding top A&R roles across two decades at Columbia Records, Jive Records and now as an independent, the Texas-based LaBarbera has nurtured Destiny’s Child, Britney Spears, Backstreet Boys and Queen Bey herself. They collaborated on Beyoncé’s *Lemonade*, which has sold 1.5 million copies. “It was clear that the songs had topics that every woman was going to relate to,” she says. “But for men, this record was also a look inside at what women go through as their partners, wives, sisters, mothers. When a body of work can do that for so many people and on a global scale, that’s a tremendous feeling.”

TAB NKHEREANYE, 43
SENIOR VP A&R, DEF JAM RECORDINGS



San Francisco-raised Nkhereanye worked on Jeezy’s *Trap or Die 3*, which debuted at No. 1 on the Billboard 200 (with guest spots from Chris Brown and Lil Wayne) and collaborated with newly signed Alessia Cara, whose “Here” reached No. 1 on Mainstream Top 40. Nkhereanye co-wrote her follow-up hit, “Scars to Your Beautiful.” “I got into this because I was a fan,” he says, “and nothing’s changed.”

RON PERRY, 37
PRESIDENT, SONGS MUSIC PUBLISHING



Perry proved his A&R smarts by pairing client The Weeknd with Daft Punk for “Starboy” (the title single for The Weeknd’s new album), and the track has reached No. 2 on the Billboard Hot 100. “It was my idea to connect the two,” says the Israel-born Perry, who now lives in Manhattan’s Tribeca district. “It took a couple of years, but they got together in Paris and recorded.” In late 2013, Perry outbid larger publishers to sign Lorde and then enjoyed the infamy of his portrayal as the Grammy-winning singer’s leather-jacketed A&R guy on *South Park*. His signings in 2016 include rapper Desiigner and rock duo Phantogram.

RYAN PRESS, 36 CO-HEAD OF A&R, U.S.;
WARNER/CHAPPELL MUSIC
KATIE VINTEN, 33 CO-HEAD OF A&R,
U.S.; WARNER/CHAPPELL MUSIC



Press and Vinten bring their respective strengths to parallel roles at Warner/Chappell. A native of Philadelphia, Press works with hitmakers Wiz Khalifa and Mike Will Made-It as well as rising writers like PartyNextDoor (Rihanna’s “Work”) and Ross Golan (Flo Rida’s “My House”). Vinten, who grew up in North Carolina, paired Justin Tranter with new publishing signee Julia Michaels. Together they co-wrote “Sorry” for Justin Bieber (No. 1 on the Billboard Hot 100) and “Good for You” for Selena Gomez (No. 5), plus multiple songs for Gomez, Britney Spears and Gwen Stefani. “Seeing writers blossom never gets old,” says Vinten.

1.5M
Sales of *Lemonade* by Beyoncé, recorded with A&R guidance from LaBarbera.
Source: Nielsen Music

THADDEUS RUDD, 44
CO-PRESIDENT, MOM + POP MUSIC



Rudd co-helms Mom + Pop with A&R ace Michael Goldstone (Pearl Jam, Rage Against the Machine), and together they have built an indie label that’s driving the success of Courtney Barnett, who has been nominated for a best new artist Grammy Award; the band Lucius, which is booked to open for Roger Waters’ tour; and Flume, whose *Skin* reached No. 8 in June on the Billboard 200. “It’s a team effort here,” says the Brooklyn resident. “It doesn’t matter who finds the band or has the info or the relationship.”

STEVEN VICTOR, 36
SENIOR VP A&R, UNIVERSAL MUSIC GROUP; COO, G.O.O.D. MUSIC, DEF JAM RECORDINGS; FOUNDER/OWNER, WILLIAM VICTOR MANAGEMENT



Victor manages Desiigner, Pusha T and The-Dream, and helps run West’s G.O.O.D. Music. In November, he was boosted to senior vp A&R at Universal Music Group, signing acts to all Universal labels. Aside from recordings, he’ll seek opportunities for his acts in film, TV, branding and publishing. The Brooklyn native is prepping Pusha T’s third album for January 2017, with guest spots for Jay Z, Pharrell Williams, Lauryn Hill and Emeli Sande. When it comes to signing acts, he relies on “gut instinct.” Says Victor: “It never steers me wrong.”

MARK WILLIAMS, 56
PRESIDENT OF A&R, COLUMBIA RECORDS



“I’m attracted to artists who set themselves apart, regardless of genre,” says Williams, the Atlanta-raised executive whose recent priorities for Columbia have ranged from neo-soul singer Leon Bridges to EDM-pop duo Frenship. Williams also oversaw John Legend’s upcoming album, *Darkness and Light*, produced by Blake Mills (Alabama Shakes). “It’s a different kind of record for John, very broad in scope,” says Williams. Legend’s leadoff single, “Love Me Now,” has reached No. 16 on Adult R&B. For any artist’s single, “radio may look for things that are similar,” says the L.A. resident, “but that isn’t driving the A&R process, because if you’re chasing that, you’re already too late.”

Contributors: Rich Appel, Andy Gensler, Gary Graff, Shirley Halperin, Steve Knopper, Rob Levine, Gail Mitchell, Melinda Newman, Cathy Applefeld Olson, Chris Payne and Deborah Wilker.

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Billboard Artist 100

November 26
2016
billboard

NO. 1
Bon Jovi

Bon Jovi blasts back to the Artist 100 for its first week at No. 1 as new album *This House Is Not for Sale* launches atop the Billboard 200 and Top Album Sales charts (see pages 75 and 76).



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
		1	BON JOVI	CAPTAIN KID/ISLAND	1	3
2	1	2	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	124
3	3	3	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	82
6	8	4	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	2	50
36	25	5	RAE SREMMURD	EARDRUMMER/INTERSCOPE/IGA	5	88
5	11	6	PENTATONIX	RCA	2	28
7	9	7	THE WEEKND	XO/REPUBLIC	1	109
10	12	8	BRUNO MARS	ATLANTIC/AG	5	112
8	10	9	ARIANA GRANDE	REPUBLIC	1	122
12	13	10	RIHANNA	WESTBURY ROAD/ROC NATION	2	120
13	14	11	SHAWN MENDES	ISLAND	1	92
RE-ENTRY		12	ALICIA KEYS	RCA	12	2
15	16	13	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	123
14	15	14	ADELE	XL/COLUMBIA	1	93
11	17	15	SIA	MONKEY PUZZLE/RCA	5	124
1	5	16	LADY GAGA	STREAMLINE/INTERSCOPE/IGA	1	24
27	18	17	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	8	85

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
69	2	18	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	2	97
18	19	19	BEYONCE	PARKWOOD/COLUMBIA	2	122
16	20	20	MAROON 5	222/INTERSCOPE/IGA	1	124
21	23	21	DJ SNAKE	DJ SNAKE/INTERSCOPE/IGA	16	78
52	62	22	FUTURE	A-1/FREEBANDZ/EPIC	1	69
24	26	23	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	1	124
28	28	24	ZAY HILFIGERRR & ZAYION MCCALL	THA LIGHTS GLOBAL/ATLANTIC/AG	24	3
32	22	25	JUSTIN TIMBERLAKE	RCA	5	78
35	31	26	ALESSIA CARA	EP/DEF JAM	15	62
23	27	27	HALSEY	ASTRALWERKS	4	51
RE-ENTRY		28	GUCCI MANE	GUWOP/ATLANTIC/AG	6	5
20	36	29	KANYE WEST	G.O.O.D./DEF JAM	3	74
.	4	30	MEEK MILL	MAYBACH/ATLANTIC/AG	1	22
33	42	31	X AMBASSADORS	KIDINAKORNER/INTERSCOPE/IGA	21	72
44	33	32	CARRIE UNDERWOOD	19/ARISTA NASHVILLE/SMN	3	111
48	43	33	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	33	19
49	38	34	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	2	55
72	39	35	TIM MCGRAW	MCGRAW/BIG MACHINE/BMLG	10	101

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 Hoot Big Sound. See Charts Legend at billboard.com/100 for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

BON JOVI, DREX GURIAN/VISION; MARS: COURTESY OF ATLANTIC RECORDS; GUCCI MANE: JONATHAN MANNION/YOUNG M.A.; GUY BEELOCH; PERRY: TAYLOR HILL/WIREIMAGE; YOUNG: CHAPMAN BAEHLER/STRATE MICHAEL LOCCUS/GETTY IMAGES.

This week's most popular artists scores all genres, ranked by album and track sales as measured by Nielsen Music, with social activity as measured by Nielsen Music. See chart's legend at Billboard.com for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

ALBUM/STREAMING & SONG DATA COMPILED BY NIELSEN MUSIC

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
·	69	36	ERIC CHURCH	EMI NASHVILLE/UMGN	8	118
19	29	37	CALVIN HARRIS	FLY EYE/COLUMBIA	9	91
37	35	38	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	124
22	30	39	TAYLOR SWIFT	BIG MACHINE/BMLG	1	120
26	40	40	DAYA	ARTBEATZ	20	52
66	24	41	THOMAS RHETT	VALORY/BMLG	7	93
31	46	42	D.R.A.M.	#1EPICHECK/EMPIRE RECORDINGS	31	13
45	47	43	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	95
42	49	44	GNASH	3/JAG	42	16
30	45	45	KIIARA	ATLANTIC/AG	24	19
4	32	46	MICHAEL BUBLE	REPRISE/WARNER BROS.	4	15
39	51	47	JASON ALDEAN	BROKEN BOW/BBMG	1	116
·	44	48	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	15	27
·	37	49	BRETT ELDRIDGE	ATLANTIC/WMN	9	46
56	58	50	DJ KHALED	WE THE BEST/EPIC	3	24
50	21	51	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	10	110
59	50	52	LIL YACHTY	LIL BOAT SAILING TEAM/QUALITY CONTROL/MOTOWN/CAPITOL	50	12
40	48	53	MAJOR LAZER	MAD DECENT/DEF JAM	12	40
47	55	54	DESIGNER	G.O.O.D./DEF JAM	6	35
·	7	55	AVENGED SEVENFOLD	CAPITOL	7	4
·	95	56	JOHN LEGEND	COLUMBIA	15	78
25	60	57	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	124
65	64	58	YOUNG M.A.	M.A. MUSIC/3D	58	6
						
·	53	59	LITTLE BIG TOWN	CAPITOL NASHVILLE/UMGN	17	44
61	59	60	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	114
53	61	61	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	10	85
51	52	62	TORY LANEZ	MAD LOVE/INTERSCOPE/IGA	9	42
55	57	63	BRYSON TILLER	TRAPSOUL/RCA	10	59
62	67	64	FIFTH HARMONY	SYCO/EPIC	6	86
79	76	65	AMINE	REPUBLIC	65	4
67	63	66	METALLICA	BLACKENED/WARNER BROS.	22	74
54	65	67	MEGHAN TRAINOR	EPIC	1	122
82	79	68	JON BELLION	VISIONARY/CAPITOL	25	5
·	6	69	JEEZY	VJ/DEF JAM	6	5
63	68	70	DAFT PUNK	DAFT LIFE/COLUMBIA	56	8
84	75	71	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	124
41	66	72	COLDPLAY	PARLOPHONE/ATLANTIC/AG	4	88

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
43	86	73	BTS	BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	16	5
RE-ENTRY	74	74	RED HOT CHILI PEPPERS	WARNER BROS.	2	16
75	98	75	ELVIS PRESLEY	RCA/LEGACY	30	22
77	81	76	KATY PERRY	CAPITOL	6	124
						
70	80	77	TRAVIS SCOTT	GRAND HUSTLE/EPIC	5	37
46	83	78	NIALL HORAN	NEON HAZE/CAPITOL	11	7
58	54	79	P!NK	RCA	16	48
95	72	80	MIRANDA LAMBERT	RCA NASHVILLE/SMN	18	53
91	73	81	OLD DOMINION	RCA NASHVILLE/SMN	29	48
74	74	82	21 SAVAGE	SLAUGHTER GANG	74	3
NEW	83	83	ATTILA	SHARPTONE	83	1
68	92	84	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	68	12
RE-ENTRY	85	85	COMMON	ARTIUM/DEF JAM	53	2
60	34	86	MICHAEL JACKSON	MJJ/EPIC	25	98
RE-ENTRY	87	87	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/AG	3	54
RE-ENTRY	88	88	CHRIS TOMLIN	SIXSTEPS/SPARROW/CAPITOL CMG	17	13
RE-ENTRY	89	89	BIG SEAN	G.O.O.D./DEF JAM	2	69
78	82	90	WIZ KHALIFA	ROSTRUM/ATLANTIC/AG	2	121
83	88	91	SAM HUNT	MCA NASHVILLE/UMGN	5	122
80	70	92	KIDZ BOP KIDS	RAZOR & TIE/CONCORD	9	44
RE-ENTRY	93	93	BEBE REXHA	WARNER BROS.	48	23
93	84	94	KELSEA BALLERINI	BLACK RIVER	44	40
96	94	95	BRETT YOUNG	BMLG	87	6
						
RE-ENTRY	96	96	LEONARD COHEN	COLUMBIA	34	3
88	93	97	ED SHEERAN	ATLANTIC/AG	1	124
RE-ENTRY	98	98	GARTH BROOKS	PEARL	7	11
97	96	99	YOUNG THUG	300/ATLANTIC/AG	14	52
81	90	100	KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	5	46



Bon Jovi No. 1; Garth Returns

Bon Jovi claims the most coveted real estate on the Billboard Artist 100, re-entering at No. 1 as its new album *This House Is Not for Sale* debuts in the top spot on the Billboard 200, with 129,000 equivalent album units, and Top Album Sales (128,000 in traditional sales) in the week ending Nov. 10, according to Nielsen Music. The band previously peaked at No. 34 on the Artist 100 on Sept. 12, 2015, when its last LP, the potpourri *Burning Bridges*, entered the Billboard 200 at No. 13 (25,000) and Top Album Sales at No. 8 (24,000). While album sales constitute 98 percent of Bon Jovi's Artist 100 points, the new set's title-track lead single has become a rare type of hit: a top 10 on Adult Contemporary (where it holds at its No. 10 peak) with only minor support from other formats; it reached No. 33 on the Nov. 19 Adult Top 40 chart. "When I heard the song, we jumped on it," says **Brian Demay**, program director of AC WRRM Cincinnati. "That classic Bon Jovi sound, catchy melody and a core artist that AC can own, it was a no-brainer." Meanwhile, **Garth Brooks** (above) appears on the Artist 100 (No. 98) for the first time since January 2015 as his Nov. 2 Country Music Association Award for entertainer of the year — his first win in the category since 1998 (and fifth total) — sparks a 49 percent surge for his *The Ultimate Hits*, which soars 44-20 on Top Album Sales (9,000 sold). —Gary Trust

Billboard 200

November 26
2016
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	PEAK POS	WKS ON CHART
	1	BON JOVI	PLATINUM	This House Is Not For Sale	1	1
	2	ALICIA KEYS		HERE	2	1
39	3	GG	PLATINUM	Trolls	3	7
6	4	PENTATONIX		A Pentatonix Christmas	3	3
21	5	PS RAE SREMMURD	PLATINUM	Sremmlife 2	5	13
NEW	6	THE CHAINSMOKERS		Collage (EP)	6	1
NEW	7	VARIOUS ARTISTS		NOW 60	7	1
7	8	DRAKE	PLATINUM	Views	1	28
9	9	ORIGINAL BROADWAY CAST	PLATINUM	Hamilton: An American Musical	3	59
2	10	KENNY CHESNEY		Cosmic Hallelujah	2	2
5	11	LADY GAGA		Joanne	1	3
8	12	SOUNDTRACK	PLATINUM	Suicide Squad: The Album	1	14
3	13	MEEK MILL		DC4	3	2
1	14	JEEZY		Trap Or Die 3	1	2
14	15	TWENTY ONE PILOTS	PLATINUM	Blurryface	1	78
17	16	CHRIS STAPLETON	PLATINUM	Traveller	1	61
16	17	ARIANA GRANDE		Dangerous Woman	2	25
18	18	TRAVIS SCOTT	PLATINUM	Birds In The Trap Sing McKnight	1	10
4	19	AVENGED SEVENFOLD		The Stage	4	2
12	20	KEITH URBAN	PLATINUM	Ripcord	4	27
19	21	SIA		This Is Acting	4	41
22	22	RIHANNA	PLATINUM	ANTI	1	42
NEW	23	VARIOUS ARTISTS		The RCA-List, Vol. 2	23	1
13	24	A\$AP MOB		Cozy Tapes, Vol. 1: Friends	13	2
NEW	25	COMMON		Black America Again	25	1
25	26	ADELE	PLATINUM	25	1	51
26	27	FLORIDA GEORGIA LINE		Dig Your Roots	2	11
30	28	ZI SAVAGE & METRO BOOMIN		Savage Mode	28	17
33	29	SHAWN MENDES		Illuminate	1	7
NEW	30	ATTILA		Chaos	30	1
56	31	RED HOT CHILI PEPPERS		The Getaway	2	21
34	32	BEYONCE	PLATINUM	Lemonade	1	29
24	33	KANYE WEST	PLATINUM	The Life Of Pablo	1	32
10	34	MICHAEL BUBLE		Nobody But Me	2	3
35	35	CHANCE THE RAPPER		Coloring Book	8	26
87	36	PENTATONIX	PLATINUM	That's Christmas To Me	2	26
46	37	SOLANGE		A Seat At The Table	1	6
23	38	THOMAS RHETT		Tangled Up	6	59
40	39	DJ SNAKE		Encore	8	14
32	40	D.R.A.M.		Big Baby D.R.A.M.	19	3
31	41	MAREN MORRIS		Hero	5	23
41	42	BRYSON TILLER	PLATINUM	TRAPSOUL	8	59
43	43	THE WEEKND	PLATINUM	Beauty Behind The Madness	1	63
45	44	VARIOUS ARTISTS		Epic Lit	27	10
129	45	MICHAEL BUBLE	PLATINUM	Christmas	1	49
49	46	LIL UZI VERT		Lil Uzi Vert Vs. The World	44	24
47	47	KEVIN GATES		Islah	2	41
52	48	LEONARD COHEN		You Want It Darker	10	3
44	49	JASON ALDEAN		They Don't Know	1	9
98	50	GARTH BROOKS	PLATINUM	The Ultimate Hits	3	115

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	PEAK POS	WKS ON CHART
53	51	ALESSIA CARA		Know-It-All	9	52
48	52	DJ KHALED		Major Key	1	15
65	53	PANIC! AT THE DISCO	PLATINUM	Death Of A Bachelor	1	43
74	54	JON BELLION		The Human Condition	5	16
57	55	JUSTIN BIEBER	PLATINUM	Purpose	1	52
38	56	CARRIE UNDERWOOD	PLATINUM	Storyteller	2	55
NEW	57	ERIC CHURCH		Mr. Misunderstood: On The Rocks, Live And (Mostly) Unplugged (EP)	57	1
59	58	TWENTY ONE PILOTS	PLATINUM	Vessel	21	117
55	59	FRANK OCEAN		Blonde	1	12
67	60	LIL UZI VERT		The Perfect LUV Tape	55	13
68	61	LAUREN DAIGLE		How Can It Be	30	79
70	62	GNASH		us (EP)	46	30
73	63	HALSEY	PLATINUM	Badlands	2	63
11	64	TOVE LO		Lady Wood	11	2
75	65	J. COLE	PLATINUM	2014 Forest Hills Drive	1	101
69	66	DRAKE	PLATINUM	Take Care	1	193
71	67	DRAKE	PLATINUM	If You're Reading This It's Too Late	1	92
64	68	KIDZ BOP KIDS		Kidz Bop 33	40	4
93	69	TRANS-SIBERIAN ORCHESTRA		The Ghosts Of Christmas Eve	9	3
60	70	ERIC CHURCH	PLATINUM	Mr. Misunderstood	2	54
82	71	MELANIE MARTINEZ	PLATINUM	Cry Baby	6	65
78	72	G-EAZY	PLATINUM	When It's Dark Out	5	49
105	73	AMY GRANT		Tennessee Christmas	38	3
104	74	THE LUMINEERS		Cleopatra	1	31
89	75	FUTURE	PLATINUM	DS2	1	69
NEW	76	VARIOUS ARTISTS		NOW That's What I Call Country #1's	76	1
NEW	77	THE FRAY		Through The Years: The Best Of The Fray	77	1
77	78	TORY LANEZ		I Told You	4	12
92	79	GREEN DAY		Revolution Radio	1	5
86	80	TIM MCGRAW		Damn Country Music	5	44
29	81	BRETT ELDRIDGE		Glow	29	2
83	82	SAM HUNT	PLATINUM	Montevallo	3	107
88	83	DAYA		Sit Still, Look Pretty	36	5
103	84	X AMBASSADORS	PLATINUM	VHS	7	72
66	85	LUKE BRYAN	PLATINUM	Kill The Lights	1	66
95	86	DRAKE & FUTURE	PLATINUM	What A Time To Be Alive	1	60
58	87	KINGS OF LEON		Walls	1	4
81	88	COLDPLAY	PLATINUM	A Head Full Of Dreams	2	49
NEW	89	TINASHE		Nightride	89	1
37	90	KORN		The Serenity Of Suffering	4	3
102	91	KENDRICK LAMAR	PLATINUM	good kid, m.A.A.d city	2	211
96	92	DRAKE	PLATINUM	Nothing Was The Same	1	161
90	93	KIARA		Low Kii Savage (EP)	41	31
100	94	ADELE	PLATINUM	25	1	299
91	95	KELSEA BALLERINI		The First Time	31	69
101	96	EMINEM	PLATINUM	The Eminem Show	1	293
RE	97	CHRIS TOMLIN		Adore: Christmas Songs Of Worship	17	10
116	98	VARIOUS ARTISTS		CMA Awards 50 ZinePak	98	3
106	99	FETTY WAP	PLATINUM	Fetty Wap	1	59
107	100	CHARLIE PUTH	PLATINUM	Nine Track Mind	6	41



Bon Jovi Bows At No. 1

Bon Jovi's new album, *This House Is Not For Sale*, debuts atop the Billboard 200, giving the rock band its sixth No. 1. The set earned 129,000 equivalent album units in the week ending Nov. 10, according to Nielsen Music. Of that sum, 128,000 were in traditional album sales.

A handsome amount of sales were driven by a concert ticket/album promotion. The group successfully has employed a similar offer for previous releases, as have artists ranging from Justin Bieber to Barbra Streisand.

This House Is Not For Sale is Bon Jovi's 13th top 10 and follows the band's previous No. 1s *What About Now* (2013), *The Circle* (2009), *Last Highway* (2007), *New Jersey* (1988) and *Slippery When Wet* (1986). The lattermost album hit No. 1 almost exactly 30 years ago, as it first topped the list on Oct. 25, 1986.

The opening sales frame of *This House Is Not For Sale* is the largest for a rock album in three months, since the *Suicide Squad* soundtrack bowed with a handful of sales more on the Aug. 27 list. The last rock act to score a larger week was **Blink-182**, in July, with its *California* album. It started at No. 1 with 186,000 units and 172,000 in album sales.

Bon Jovi likely will yield the No. 1 slot to **A Tribe Called Quest** on the Dec. 3 Billboard 200, as industry forecasters suggest the latter's new *We Got It From Here... Thank You 4 Your Service* could launch with more than 110,000 units in the week ending Nov. 17. It would mark the act's first No. 1 since *Beats, Rhymes and Life* in 1996.

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS	WKS ON CHART
153	101	RAE SREMMURD	▲	EARDRUMMER/INTERSCOPE/JGA	SremmLife	5	97
109	102	PARTYNEXTDOOR	▲	OVO SOUND/WARNER BROS.	PARTYNEXTDOOR 3 (P3)	3	13
111	103	A BOOGIE WIT DA HOODIE	▲	HIGHBRIDGE THE LABEL/AG	Artist	99	5
110	104	ED SHEERAN	▲	ATLANTIC/AG	X	1	125
112	105	METALLICA	▲	BLACKENED/WARNER BROS.	Metallica	1	404
114	106	LIL YACHTY	▲	LIL BOAT SAILING TEAM/QUALITY CONTROL/MOTOWN/CAPITOL	Lil' Boat	106	17
94	107	OLD DOMINION	▲	RCA NASHVILLE/SMN	Meat And Candy	16	53
141	108	BEYONCE	▲	PARKWOOD/COLUMBIA	Beyonce	1	148
61	109	STRAIGHT NO CHASER	▲	ATO/CAPITOL	I'll Have Another...Christmas Album	61	2
99	110	USHER	▲	RCA	Hard II Love	5	8
120	111	FUTURE	●	A-1/FREEBANDZ/EPIC	EVOL	1	40
62	112	NORAH JONES	▲	BLUE NOTE	Day Breaks	2	5
84	113	CHRIS TOMLIN	▲	SIXSTEPS/SPARROW/CAPITOL CMG	Never Lose Sight	6	3
80	114	BLAKE SHELTON	●	WARNER BROS. NASHVILLE/WMN	If I'm Honest	3	25
63	115	A BOOGIE WIT DA HOODIE	▲	HIGHBRIDGE THE LABEL/AG	TBA (EP)	63	2
NEW	116	JIM JAMES	▲	ATO/CAPITOL	Eternally Even	116	1
138	117	VARIOUS ARTISTS	▲	PLG/WORD-CURB/SPARROW/CAPITOL CMG	WOW Hits 2017	64	7
130	118	SAM SMITH	▲	CAPITOL	In The Lonely Hour	2	126
121	119	MEGHAN TRAINOR	●	EPIC	Thank You	3	26
117	120	ALAN JACKSON	▲	ACR/EMI NASHVILLE/UMGN	Precious Memories	4	101
132	121	FIFTH HARMONY	●	SYCO/EPIC	7/27	4	24
79	122	COLE SWINDELL	▲	WARNER BROS. NASHVILLE/WMN	You Should Be Here	6	27
108	123	ONEREPUBLIC	▲	MOSLEY/INTERSCOPE/JGA	Oh My My	3	5
137	124	JOURNEY	▲	COLUMBIA/LEGACY	Journey's Greatest Hits	10	434
136	125	DISTURBED	●	REPRISE/WARNER BROS.	Immortalized	1	64
135	126	QUEEN	▲	HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	48	63
128	127	EMINEM	▲	SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	1	315
NEW	128	STEVIE NICKS	▲	MODERN/ATCO/RHINO	Bella Donna (Deluxe Edition)	128	1
144	129	BLAKE SHELTON	▲	WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	55
115	130	BON IVER	▲	JAGJAGUWAR	22, A Million	2	6
85	131	DIERKS BENTLEY	▲	CAPITOL NASHVILLE/UMGN	Black	2	24
147	132	2PAC	▲	AMARU/DEATH ROW/INTERSCOPE/UME	Greatest Hits	3	167
27	133	DOPE	▲	EDONE	Blood Money, Part 1	27	2
127	134	FLUME	▲	FUTURE CLASSIC/MOM + POP	Skin	8	24
146	135	THE WEEKND	▲	XO/REPUBLIC	Trilogy	4	141
165	136	AARON LEWIS	▲	DOT/BMLG	Sinner	4	7
126	137	JAMES ARTHUR	▲	SYCO/COLUMBIA	Back From The Edge	126	2
139	138	TAYLOR SWIFT	▲	BIG MACHINE/BMLG	1989	1	107
155	139	BOB MARLEY AND THE WAILERS	▲	TUFF CONG/ISLAND/UME	Legend: The Best Of...	5	443
194	140	CHRIS YOUNG	▲	RCA NASHVILLE/SMN	It Must Be Christmas	62	3
54	141	PHIL COLLINS	▲	ATLANTIC/RHINO	The Singles	44	4
157	142	CASTING CROWNS	▲	BEACH STREET/REUNION/PLG	The Very Next Thing	9	8
161	143	CARRIE UNDERWOOD	▲	19/ARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	4	101
142	144	MAC MILLER	▲	WARNER BROS.	The Divine Feminine	2	8
177	145	THE 1975	▲	DIRTY HIT/INTERSCOPE/JGA	I Like It When You Sleep, For You Are So Beautiful Yet So Unaware Of It	1	37
124	146	JON PARDI	▲	CAPITOL NASHVILLE/UMGN	California Sunrise	11	19
133	147	SCHOOLBOY Q	▲	TOP DAWG/INTERSCOPE/JGA	Blank Face LP	2	18
156	148	KALEO	▲	ELEKTRA/ATLANTIC/AG	A / B	16	22
50	149	JIMMY BUFFETT	▲	MAIL BOAT	'Tis The Season	50	2
NEW	150	SUSAN BOYLE	▲	SYCO/COLUMBIA	A Wonderful World	150	1

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS	WKS ON CHART
158	151	G-EAZY	●	G-EAZY/RVC/BPG/RCA	These Things Happen	3	122
NEW	152	GEORGE STRAIT	▲	MECA NASHVILLE/UME	Strait For The Holidays	152	1
159	153	HOZIER	▲	RUBBYWORKS/COLUMBIA	Hozier	2	110
164	154	JEREMIH	●	MICK SCHULTZ/DEF JAM	Late Nights: The Album	42	49
RE	155	GUNS N' ROSES	▲	GEFFEN/UME	Appetite For Destruction	1	172
145	156	YOUNG THUG	▲	300/ATLANTIC/AG	JEFFERY	8	11
199	157	YG	▲	4THUNNID/CTE/DEF JAM	Still Brazy	6	21
172	158	SHAWN MENDES	▲	ISLAND	Handwritten	1	83
170	159	LOGIC	▲	DEF JAM	Bobby Tarantino	12	19
RE	160	PINK FLOYD	▲	PINK FLOYD/LEGACY	The Dark Side Of The Moon	1	925
163	161	NICKI MINAJ	▲	YOUNG MONEY/CASH MONEY/REPUBLIC	The Pinkprint	2	100
15	162	THE PIANO GUYS	▲	PORTRAIT/SONY MASTERWORKS	Uncharted	15	2
185	163	IMAGINE DRAGONS	▲	KIDINAKORNER/INTERSCOPE/JGA	Night Visions	2	219
168	164	EMINEM	▲	WEB/SHADY/AFTERMATH/INTERSCOPE/JGA	The Marshall Mathers LP 2	1	154
174	165	WUBO MARS	▲	ELEKTRA/AG	Doo-Wops & Hooligans	3	297
134	166	VARIOUS ARTISTS	▲	UNIVERSAL/SONY MUSIC/LEGACY	NOW 59	5	14
RE	167	LAUREN DAIGLE	▲	CENTRICITY/CAPITOL CMG	Behold: A Christmas Collection	77	2
167	168	SELENA GOMEZ	●	INTERSCOPE/JGA	Revival	1	57
160	169	KANYE WEST	▲	ROCA-FELLA/DEF JAM	Graduation	1	105
152	170	GUCCI MANE	▲	GUWOP/ATLANTIC/AG	Everybody Looking	2	16
118	171	THE GAME	▲	FIFTH AMENDMENT/BLOOD MONEY/EDONE	1992	4	4
166	172	LUKE BRYAN	▲	CAPITOL NASHVILLE/UMGN	Crash My Party	1	170
RE	173	CELINE DION	▲	550 MUSIC/EPIC/LEGACY	These Are Special Times	2	55
RE	174	LUKAS GRAHAM	●	WARNER BROS.	Lukas Graham	3	31
193	175	KENDRICK LAMAR	▲	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	To Pimp A Butterfly	1	87
176	176	EMINEM	▲	WEB/SHADY/AFTERMATH/INTERSCOPE/JGA	Recovery	1	258
191	177	JOHNNY CASH	▲	COLUMBIA NASHVILLE/LEGACY/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash	5	241
175	178	LANA DEL REY	▲	POLYDOR/INTERSCOPE/JGA	Born To Die	2	250
190	179	BIG SEAN	▲	G.O.D./DEF JAM	Dark Sky Paradise	1	90
171	180	KID CUDI	●	DREAM ON/G.O.D./REPUBLIC	Man On The Moon: The End Of Day	4	106
125	181	NEIL DIAMOND	▲	CAPITOL	Acoustic Christmas	125	2
RE	182	ZAC BROWN BAND	▲	ROAD/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	97
RE	183	SIMON & GARFUNKEL	▲	COLUMBIA/LEGACY	Simon And Garfunkel's Greatest Hits	5	148
188	184	FLORIDA GEORGIA LINE	▲	BMG	Here's To The Good Times	4	202
182	185	KANYE WEST	▲	ROCA-FELLA/DEF JAM	My Beautiful Dark Twisted Fantasy	1	83
RE	186	THE BEATLES	▲	APPLE/CAPITOL/UME	1	1	249
20	187	TESTAMENT	▲	NUCLEAR BLAST	Brotherhood Of The Snake	20	2
196	188	MEGHAN TRAINOR	▲	EPIC	Title	1	96
189	189	BEYONCE	▲	MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	1	135
181	190	CREEDENCE CLEARWATER REVIVAL	▲	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	294
RE	191	KODAK BLACK	▲	DOLLAZ N DEALZ	Lil Big Pac	191	2
RE	192	SKILLET	▲	HEAR IT LOUD/ATLANTIC/AG	Unleashed	3	13
RE	193	FITZ AND THE TANTRUMS	▲	DANCERBIRD/ELEKTRA/AG	Fitz And The Tantrums	17	14
RE	194	YFN LUCCI	▲	THINK IT'S A GAME	Wish Me Well 2	183	3
186	195	BRETT ELDRIDGE	▲	ATLANTIC/WMN	Illinois	3	39
NEW	196	KUNGS	▲	KUNGS/SOUND OF BARCLAY/BARCLAY/CASABLANCA/REPUBLIC	Layers	196	1
RE	197	THE CHAINSMOKERS	▲	DISRUPTOR/COLUMBIA	Bouquet (EP)	31	52
200	198	LOGIC	●	VISIONARY/DEF JAM	Under Pressure	4	50
RE	199	CHILDISH GAMBINO	●	GLASSNOTE	Because The Internet	7	110
RE	200	RED HOT CHILI PEPPERS	▲	WARNER BROS.	Greatest Hits	18	108



The *Trolls* film soundtrack flies from No. 39 to a new peak of No. 3 with 47,000 units earned (up 293 percent) and 36,000 in album sales (up 449 percent) in the week ending Nov. 10, according to Nielsen Music. The movie opened in U.S. theaters on Nov. 4, the first day of the chart's tracking week. *Trolls* is the fifth soundtrack to visit the top 10 in 2016, following *Suicide Squad*, *Purple Rain*, TV soundtrack *The Passion: New Orleans* and *Star Wars: The Force Awakens*. —K.C.

128 **STEVIE NICKS**
Bella Donna
[Deluxe Edition]

A new, expanded version of Stevie Nicks' 1981 solo debut album, *Bella Donna*, arrives on the chart with 5,000 units earned. The original release reached No. 1 and remains Nicks' only solo chart-topper.

150 **SUSAN BOYLE**
A Wonderful World

Susan Boyle's seventh album in as many years, *A Wonderful World*, bows with 5,000 units (nearly all from traditional album sales). The singer's first six releases all reached the top 40, including two No. 1s.

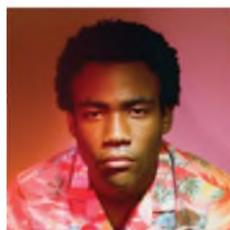
GAMBINO: COURTESY OF GLASSNOTE RECORDS; RIHANNA: PASCAL LE SEGREYAN/GETTY IMAGES

Gambino Moves In With 'Mama'

Childish Gambino (below) earns the week's highest debut on Billboard + Twitter Top Tracks as "Me and Your Mama" opens at No. 2. Gambino, which is the musical stage name of actor **Donald Glover**, arrives after premiering the song on Nov. 10 on **Zane Lowe's** Beats 1 radio show. "Mama" becomes the rapper's highest-charting release on Top Tracks, passing the No. 6 peak of "III: Telegraph Ave." in October 2014, five months after the chart launched. "Mama" previews Gambino's *Awaken, My Love!* album, due Dec. 2.

Gambino stops short of No. 1 as **Justin Bieber's** "Love Yourself" rebounds 6-1 to rule the list for a third overall week. (It previously led for two straight weeks in January.) The song's gains stem from fan votes on Twitter for the American Music Awards (Nov. 20). Other AMA-nominated tracks and expected performances benefit from a similar surge, including Bieber's "Sorry" (37-3), **The Weeknd's** "Starboy" (24-6) and **Shawn Mendes' "Mercy"** (47-12).

Meanwhile, as **Rae Sremmurd's** "Black Beatles" (featuring **Gucci Mane**) darts to the Billboard Hot 100's summit (see page 3), it also leaps 26-4 on Top Tracks as dividends from the Mannequin Challenge viral meme pay off. The hashtag #MannequinChallenge was tweeted more than 41 million times Nov. 1-14, according to Twitter, and Rae Sremmurd's Twitter mentions rocketed 232 percent to 53,000 in the week ending Nov. 13, according to Next Big Sound. The flurry of activity also fuels the rap siblings' No. 37 debut on the Social 50 chart. —*Trevor Anderson*



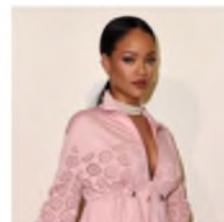
Social

November 26
2016
billboard

BILLBOARD TWITTER TOP TRACKS: THE WEEK'S MOST SHARED SONGS ON TWITTER IN THE U.S., RANKED BY THE VOLUME OF SHARES. BILLBOARD TWITTER EMERGING ARTISTS: THE WEEK'S MOST SHARED SONGS ON TWITTER IN THE U.S. BY UP-AND-COMING ARTISTS (LIMITED AS ARTISTS WITH FEWER THAN 100,000 TWITTER FOLLOWERS WHO HAVE ALSO NOT AS A HEAD ARTIST IN THE TOP 50 SONGS ON THE BILLBOARD HOT 100), RANKED BY THE NUMBER OF SHARES. ALL CHARTS © 2016. PROMOTIONS: GIBBY MEDIA, L.L.C. ALL RIGHTS RESERVED.

billboard + TOP TRACKS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
6	1	LOVE YOURSELF	Justin Bieber	52
NEW	2	ME AND YOUR MAMA	Childish Gambino	1
37	3	SORRY	Justin Bieber	56
26	4	BLACK BEATLES	Rae Sremmurd Feat. Gucci Mane	5
4	5	CLOSER	The Chainsmokers Feat. Halsey	16
24	6	STARBOY	The Weeknd Feat. Daft Punk	8
11	7	SIDE TO SIDE	Ariana Grande Feat. Nicki Minaj	13
5	8	24K MAGIC	Bruno Mars	6
RE	9	EVERGLOW	Coldplay	3
9	10	SHOUT OUT TO MY EX	Little Mix	3
1	11	THIS TOWN	Niall Horan	7
47	12	MERCY	Shawn Mendes	12
RE	13	STILL BREATHING	Green Day	2
15	14	LET ME LOVE YOU	DJ Snake Feat. Justin Bieber	4
21	15	DON'T WANNA KNOW	Maroon 5 Feat. Kendrick Lamar	5
29	16	COLD WATER	Major Lazer Feat. Justin Bieber & MO	17
22	17	SETTING FIRES	The Chainsmokers Feat. XYLO	2
46	18	WE DON'T TALK ANYMORE	Charlie Puth Feat. Selena Gomez	29
50	19	LOVE ME NOW	John Legend	4
20	20	F.U.	Little Mix	2
19	21	BOUNCE BACK	Big Sean	2
7	22	FAKE LOVE	Drake	3
RE	23	INTO YOU	Ariana Grande	26
RE	24	ALL WEEKEND LONG	Jack & Jack	6
8	25	MILLION REASONS	Lady Gaga	6
32	26	THAT'S MY GIRL	Fifth Harmony	7
48	27	CRANES IN THE SKY	Solange	3
18	28	VERSACE ON THE FLOOR	Bruno Mars	2
NEW	29	FDT	YG Feat. Nipsey Hussle	1
16	30	WORK	Rihanna Feat. Drake	41
NEW	31	MAMA	BTS	1
RE	32	PILLOWTALK	Zayn	30
RE	33	STARVING	Hailee Steinfeld & Grey Feat. Zedd	9
42	34	TREAT YOU BETTER	Shawn Mendes	24
RE	35	LOVE ON THE BRAIN	Rihanna	8
3	36	BAD THINGS	Machine Gun Kelly x Camila Cabello	5
43	37	HEATHENS	twenty one pilots	22
RE	38	THE GREATEST	Sia Feat. Kendrick Lamar	9
17	39	USED TO THIS	Future Feat. Drake	2
44	40	ALL WE KNOW	The Chainsmokers Feat. Phoebe Ryan	7
RE	41	ALONE	Marshmello	14
RE	42	AIN'T MY FAULT	Zara Larsson	4
35	43	CHANTAJE	Shakira Feat. Maluma	2
NEW	44	SEE ME DOWN	Lil Durk Feat. Jadakiss	1
RE	45	REVOLUTION RADIO	Green Day	5
14	46	FIRE	BTS	24
40	47	HELLO	Adele	56
13	48	RITUAL	Marshmello Feat. Wrabel	2
NEW	49	SATISFIED	Sia Feat. Miguel And Queen Latifah	1
NEW	50	PSYCHO, PT. 2	Russ	1

billboard + EMERGING ARTISTS™ PRESENTED BY W				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
NEW	1	FIND ME	Sigma Feat. Birdy	1
2	2	PERFECT STRANGERS	Jonas Blue Feat. JP Cooper	24
1	3	LOVE\$ICK	Mura Masa Feat. A\$AP Rocky	7
3	4	SING ME TO SLEEP	Alan Walker	24
RE	5	IT'S ALL ON U	Illenium Feat. Liam O'Donnell	4
15	6	BONBON	Era Istrefi	21
NEW	7	CONSUELA	Belly Feat. Young Thug and Zack	1
6	8	THE OCEAN	Mike Perry Feat. Shy Martin	4
4	9	DANCING ON MY OWN	Calum Scott	34
RE	10	YOU	Belly Feat. Kehlani	16
RE	11	SI ELLA QUISIERA	Justin Quiles	2
45	12	QUEEN ELIZABETH	Cheat Codes	2
9	13	CAPSIZE	Frenship & Emily Warren	21
33	14	HURTS SO GOOD	Astrid S	23
8	15	CRUEL	Snakehips Feat. Zayn	18
100	16	OH LORD	MiC LOWRY	6
NEW	17	HUMAN TOUCH	Betty Who	1
NEW	18	SHINE	Buddy	1
NEW	19	BLOW YOU UP	Yogi Feat. AlunaGeorge & Less Is More	1
50	20	SEPTEMBER SONG	JP Cooper	9
27	21	WAT U MEAN (AYE, AYE, AYE)	Dae Dae	25
22	22	DILE QUE TU ME QUIERES	Ozuna	10
21	23	HOW TO LOVE	Cash Cash Feat. Sofia Reyes	29
RE	24	TRACIONERA	Sebastian Yatra	7
26	25	YOU AND ME	Marc E. Bassy Feat. G-Eazy	28
12	26	TALK TOO MUCH	COIN	4
32	27	LOCATION	Khalid	13
NEW	28	CONRAD	SOHN	1
NEW	29	SMILE	Gorgon City Feat. Elderbrook	1
NEW	30	INSIDE THE LINES	Mike Perry	1
31	31	LITTLE ONE	Highly Suspect	2
NEW	32	CALL ON ME	Starley	1
29	33	MADE A WAY	Travis Greene	14
37	34	CROSSFIRE	Stephen	47
34	35	SPIRITS	The Strumbellas	42
41	36	HEY	Fais Feat. Afrojack	31
RE	37	WHAT IF I GO?	Mura Masa	11
RE	38	WILD HORSES	Bishop Briggs	2
RE	39	GOOD AS HELL	Lizzo	2
25	40	PRBLMS	6LACK	5
7	41	HEAT	The Knocks Feat. Sam Nelson Harris	4
35	42	PERMISSION	Ro James	41
43	43	WE CAN	Kranium Feat. Tory Lanez	7
NEW	44	ONE MORE NIGHT	Michael Kiwanuka	1
RE	45	IF I GET HIGH (II)	Nothing But Thieves	3
44	46	MILLIONAIRE	Cash Cash & Digital Farm Animals Feat. Nelly	20
11	47	DOG YEARS	Maggie Rogers	2
NEW	48	COME FIRST	Terror Jr	1
RE	49	SMOKE FILLED ROOM	Mako	8
47	50	ALL MY FRIENDS	Snakehips Feat. Timastie & Chance The Rapper	54



Stars Rise On Social 50 Post-Election

Hillary Clinton's loss to **Donald Trump** in the 2016 U.S. presidential election on Nov. 8 elicited an outcry from an array of musicians who shared their frustrations on social media, resulting in a number of gains on the Social 50. The highest-ranked gainer is **Rihanna** (above), who jumps 12-4 and showed her support on Election Day for Clinton and posted a political cartoon the day after that depicted Lady Liberty in bed with Trump. The singer's Instagram earned a 124.4 percent gain in overall reactions in the week ending Nov. 13, according to Next Big Sound.

Meanwhile, other musicians voicing their opinions on social media include **Lady Gaga**, who rises 8-6 with a 60 percent bump in overall social media mentions, including a 335 percent leap in Twitter reactions to 392,000. The day after the election, Gaga joined protesters in New York, arriving outside Trump Tower on a sanitation truck with a sign reading "Love trumps hate" — a picture of which she posted to Instagram.

Gaga also attended Clinton's election-night gathering at the Javits Center in New York, photographed at one point with **Katy Perry**. The latter experiences her own Social 50 gain (22-14), catapulting 591.9 percent in Twitter reactions after her tweets of protest, including a series of four that read: "The revolution is coming. Rise up. Power to the people. We will never be silenced."

—*Kevin Rutherford*

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/PROMOTION LABEL	WKS ON CHART
	1	#1 BTS BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	5
1	2	ARIANA GRANDE REPUBLIC	208
	3	SHAWN MENDES ISLAND	99
	4	RIHANNA WESTBURY ROAD/ROC NATION	301
	5	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	312
8	6	LADY GAGA STREAMLINE/INTERSCOPE/IGA	307
	7	ZAYN RCA	41
32	8	ZENDAYA HOLLYWOOD	118
11	9	MILEY CYRUS RCA	240
	10	BEYONCÉ PARKWOOD/COLUMBIA	309
	11	MALUMA SONY MUSIC/LATIN	4
	12	TAYLOR SWIFT BIG MACHINE/BMG	312
	13	LALI ARISTA/SONY MUSIC ARGENTINA	22
22	14	KATY PERRY CAPITOL	312
41	15	NIALL HORAN NEON HAZE/CAPITOL	7
	16	CHRIS BROWN RCA	283
34	17	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	287
	18	DEMI LOVATO SAFEHOUSE/ISLAND/HOLLYWOOD	302
26	19	THE CHAINSMOKERS DISRUPTOR/COLUMBIA	15
43	20	SNOOP DOGG DOGGYSTYLE/EONE	276
	21	BLACKPINK YG	2
	22	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	299
	23	ADELE XL/COLUMBIA	227
42	24	TROYE SIVAN CAPITOL	75
	25	JACOB SARTORIUS T3	23
	26	SHAKIRA SONY MUSIC/LATIN/RCA	306
29	27	FIFTH HARMONY SYCO/EPIC	77
37	28	MARTIN GARRIX STMPD RCRD5/RCA	122
28	29	LITTLE MIX SYCO/COLUMBIA	113
40	30	SELENA GOMEZ INTERSCOPE/IGA	310
	31	THE WEEKND XO/REPUBLIC	60
24	32	JENNIFER LOPEZ NUOVO/CAN/EPIC	298
35	33	J BALVIN CAPITOL LATIN/UMLE	2
20	34	DULCE MARIA UNIVERSAL MUSIC LATINO/UMLE	17
31	35	TWENTY ONE PILOTS FUELED BY RAMEN/AG	35
25	36	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	310
NEW	37	RAE SREMMURD EARDRUMMER/INTERSCOPE/IGA	1
33	38	LUCY HALE DMG NASHVILLE	124
46	39	BRUNO MARS ATLANTIC/AG	244
45	40	MARSHMELLO OWSLA	7
RE	41	YG 4HUNNID/CTE/DEF JAM	2
19	42	CL YG	4
RE	43	ALICIA KEYS RCA	110
36	44	HALSEY ASTRALWERKS	30
NEW	45	PNL QLF	1
NEW	46	SABRINA CARPENTER HOLLYWOOD	1
48	47	CHARLIE PUTH ARTIST PARTNERS GROUP/ATLANTIC/AG	28
NEW	48	ZARA LARSSON RECORD COMPANY TEN/EPIC	1
30	49	CAMILA CABELLO SYCO/EPIC	42
35	50	MARIO BAUTISTA KASST AGENCY/WARNER LATINA	23

Pop/Rhythmic/Adult

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MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
	1	#1 CLOSER The Chainsmokers Feat. Halsey DISRUPTOR/COLUMBIA		15
2	2	LET ME LOVE YOU DJ Snake Feat. Justin Bieber DJ SNAKE/INTERSCOPE		13
3	3	HEATHENS twenty one pilots DC/ATLAS/WATERTOWER/ATLANTIC/FUELED BY RAMEN/RRP		14
4	4	STARBOY The Weeknd Feat. Daft Punk XO/REPUBLIC		8
8	5	GG SIDE TO SIDE Ariana Grande Feat. Nicki Minaj REPUBLIC		8
5	6	I HATE U I LOVE U gnash Feat. Olivia O'Brien 3/ATLANTIC		21
6	7	24K MAGIC Bruno Mars ATLANTIC		6
9	8	SCARS TO YOUR BEAUTIFUL Alessia Cara EP/DEF JAM		14
11	9	STARVING Hailie Steinfeld & Grey Feat. Zedd REPUBLIC		16
12	10	DON'T WANNA KNOW Maroon 5 Feat. Kendrick Lamar 222/INTERSCOPE		5
7	11	GOLD Kiiara ATLANTIC		25
14	12	THE GREATEST Sia Feat. Kendrick Lamar MONKEY PUZZLE/RCA		8
10	13	COLD WATER Major Lazer Feat. Justin Bieber & MO MAD DECENT/DEF JAM		17
16	14	UNSTEADY X Ambassadors KIDNAKORNER/INTERSCOPE		15
13	15	TREAT YOU BETTER Shawn Mendes ISLAND/REPUBLIC		23
17	16	ALL TIME LOW Jon Bellion VISIONARY/CAPITOL		10
18	17	THIS TOWN Niall Horan NEON HAZE/CAPITOL		7
20	18	IN THE NAME OF LOVE Martin Garrix & Bebe Rexha STMPD RCRD5/RCA		8
21	19	THAT'S MY GIRL Fifth Harmony SYCO/EPIC		6
24	20	LOVE ON THE BRAIN Rihanna WESTBURY ROAD/ROC NATION		4
30	21	MERCY Shawn Mendes ISLAND/REPUBLIC		3
22	22	BROCCOLI D.R.A.M. Feat. Lil Yachty #1E1P/CHECK/EMPIRE RECORDINGS		5
28	23	FADE G.O.O.D./DEF JAM Kanye West		7
27	24	CAPSIZE Frenship & Emily Warren COLUMBIA		11
25	25	GREENLIGHT Pitbull Feat. Flo Rida & LunchMoney Lewis MR. 305/POLO GROUNDS/RCA		9

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
	1	#1 CAN'T STOP THE FEELING! Justin Timberlake VILLA 40/DREAMWORKS/RCA		28
	2	SEND MY LOVE (TO YOUR NEW LOVER) Adele XL/COLUMBIA		27
2	3	JUST LIKE FIRE P!nk WALT DISNEY/RCA		30
	4	CHEAP THRILLS Sia Feat. Sean Paul MONKEY PUZZLE/RCA		21
5	5	ONE CALL AWAY Charlie Puth ARTIST PARTNERS GROUP/ATLANTIC		43
8	6	GG TREAT YOU BETTER Shawn Mendes ISLAND/REPUBLIC		16
6	7	CAKE BY THE OCEAN DNCE REPUBLIC		37
7	8	LOVE YOURSELF Justin Bieber SCHOOLBOY/RAYMOND BRAUN/DEF JAM		42
9	9	7 YEARS Lukas Graham WARNER BROS.		39
10	10	THIS HOUSE IS NOT FOR SALE Bon Jovi CAPTAIN KID/ISLAND/REPUBLIC		12
11	11	NOBODY BUT ME Michael Buble REPRISE/WARNER BROS.		9
12	12	WE DON'T TALK ANYMORE Charlie Puth Feat. Selena Gomez ARTIST PARTNERS GROUP/ATLANTIC		20
13	13	PIECES Rob Thomas EMBLEM/ATLANTIC		15
14	14	UNSTEADY X Ambassadors KIDNAKORNER/INTERSCOPE		20
15	15	DON'T WANNA KNOW Maroon 5 Feat. Kendrick Lamar 222/INTERSCOPE		5
16	16	DANCING ON MY OWN Calum Scott CAPITOL		7
18	17	THIS IS WHAT YOU CAME FOR Calvin Harris Feat. Rihanna WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA		14
17	18	RIDE twenty one pilots FUELED BY RAMEN/RRP		18
19	19	CLOSER The Chainsmokers Feat. Halsey DISRUPTOR/COLUMBIA		6
21	20	24K MAGIC Bruno Mars ATLANTIC		4
20	21	COLD WATER Major Lazer Feat. Justin Bieber & MO MAD DECENT/DEF JAM		6
23	22	LOVE ME NOW John Legend COLUMBIA		6
22	23	PLAY THAT SONG Train COLUMBIA		5
27	24	SIT STILL, LOOK PRETTY Daya ARTBEATZ		2
25	25	FRESH EYES Andy Grammer S-CURVE/BMG/HOLLYWOOD		3

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
	1	#1 STARBOY The Weeknd Feat. Daft Punk XO/REPUBLIC		8
4	2	DO YOU MIND DJ Khaled Feat. Nicki Minaj, Chris Brown & August Alsina WE THE BEST/EPIC		13
2	3	BROCCOLI D.R.A.M. Feat. Lil Yachty #1E1P/CHECK/EMPIRE RECORDINGS		15
7	4	24K MAGIC Bruno Mars ATLANTIC		6
5	5	LET ME LOVE YOU DJ Snake Feat. Justin Bieber DJ SNAKE/INTERSCOPE		11
8	6	NO PROBLEM Chance The Rapper Feat. Lil Wayne & 2 Chainz CHANCE THE RAPPER		16
3	7	CLOSER The Chainsmokers Feat. Halsey DISRUPTOR/COLUMBIA		14
10	8	SIDE TO SIDE Ariana Grande Feat. Nicki Minaj REPUBLIC		8
9	9	GOLD Kiiara ATLANTIC		12
6	10	ALL EYEZ The Game Feat. Jeremih FIFTH AMENDMENT/BLOOD MONEY/EONE		18
12	11	FADE G.O.O.D./DEF JAM Kanye West		7
11	12	TOO GOOD Drake Feat. Rihanna YOUNG MONEY/CASH MONEY/REPUBLIC		22
13	13	WHAT THEY WANT Russ COLUMBIA		11
16	14	PICK UP THE PHONE Young Thug And Travis Scott Feat. Quavo 300/ATLANTIC/GRAND HUSTLE/EPIC		9
17	15	CAROLINE Amine REPUBLIC		6
14	16	LUV MAD LOVE/INTERSCOPE Tory Lanez		20
18	17	LOVE ON THE BRAIN Rihanna WESTBURY ROAD/ROC NATION		6
27	18	GG BLACK BEATLES Rae Sremmurd Feat. Gucci Mane EARDRUMMER/INTERSCOPE		4
19	19	CHILL BILL Rob \$tone Feat. J. Davi\$ & Spooks RCA		8
20	20	DANG! Mac Miller Feat. Anderson.Paak WARNER BROS.		8
26	21	JUJON ON THAT BEAT (TZ ANTHEM) Zay Hygerr & Zayton McCall THE LIGHTS GLOBAL/ATLANTIC		4
25	22	NOT NICE PARTYNEXTDOOR OVO SOUND/WARNER BROS.		4
21	23	COME AND SEE ME PARTYNEXTDOOR Feat. Drake OVO SOUND/WARNER BROS.		13
35	24	FAKE LOVE Drake YOUNG MONEY/CASH MONEY/REPUBLIC		2
22	25	1 NIGHT Lil Yachty LIL BOAT SAILING TEAM/QUALITY CONTROL/MOTOWN/CAPITOL		9

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
	1	#1 TREAT YOU BETTER Shawn Mendes ISLAND/REPUBLIC		21
2	2	CLOSER The Chainsmokers Feat. Halsey DISRUPTOR/COLUMBIA		13
3	3	HEATHENS twenty one pilots DC/ATLAS/WATERTOWER/ATLANTIC/FUELED BY RAMEN/RRP		14
4	4	UNSTEADY X Ambassadors KIDNAKORNER/INTERSCOPE		35
5	5	SEND MY LOVE (TO YOUR NEW LOVER) Adele XL/COLUMBIA		30
6	6	CHEAP THRILLS Sia Feat. Sean Paul MONKEY PUZZLE/RCA		28
7	7	24K MAGIC Bruno Mars ATLANTIC		6
8	8	DON'T WANNA KNOW Maroon 5 Feat. Kendrick Lamar 222/INTERSCOPE		5
9	9	CAN'T STOP THE FEELING! Justin Timberlake VILLA 40/DREAMWORKS/RCA		28
12	10	STARBOY The Weeknd Feat. Daft Punk XO/REPUBLIC		7
13	11	HANDCLAP Fitz And The Tantrums DANGEROUS/ROX/EXTRA/ATLANTIC		17
11	12	THIS IS WHAT YOU CAME FOR Calvin Harris Feat. Rihanna WESTBURY ROAD/ROC NATION/FLY EYE/COLUMBIA		25
14	13	FRESH EYES Andy Grammer S-CURVE/BMG/HOLLYWOOD		14
15	14	SHE SETS THE CITY ON FIRE Gavin DeGraw RCA		16
10	15	COLD WATER Major Lazer Feat. Justin Bieber & MO MAD DECENT/DEF JAM		15
19	16	LET ME LOVE YOU DJ Snake Feat. Justin Bieber DJ SNAKE/INTERSCOPE		9
16	17	SIT STILL, LOOK PRETTY Daya ARTBEATZ		17
17	18	KIDS OneRepublic MOSLEY/INTERSCOPE		12
18	19	PLAY THAT SONG Train COLUMBIA		6
24	20	GG SCARS TO YOUR BEAUTIFUL Alessia Cara EP/DEF JAM		5
22	21	LOVE ME NOW John Legend COLUMBIA		5
20	22	GOLD Kiiara ATLANTIC		13
21	23	SETTING THE WORLD ON FIRE Kenny Chesney Feat. P!nk BLUE CHAIR/COLUMBIA NASHVILLE/RCA		8
25	24	I HATE U I LOVE U gnash Feat. Olivia O'Brien 3/ATLANTIC		7
23	25	GOOD GRIEF Bastille VIRGIN/CAPITOL		9

Country

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HOT COUNTRY SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS ON CHART
			CERTIFICATION	IMPRINT/PROMOTION LABEL		
			PRODUCER (SONGWRITER)			
2	1	1	BLUE AIN'T YOUR COLOR	Keith Urban	1	14
3	2	2	MAY WE ALL	Florida Georgia Line Feat. Tim McGraw	2	17
4	3	3	MIDDLE OF A MEMORY	Cole Swindell	3	27
1	4	4	SETTING THE WORLD ON FIRE	Kenny Chesney Feat. P!nk	1	16
8	5	5	SLEEP WITHOUT YOU	Brett Young	5	29
7	6	6	A LITTLE MORE SUMMERTIME	Jason Aldean	6	17
20	7	7	BETTER MAN	Little Big Town	6	4
5	8	8	MOVE	Luke Bryan	5	18
11	9	9	SONG FOR ANOTHER TIME	Old Dominion	9	22
10	10	10	VICE	Miranda Lambert	2	17
13	11	11	DIRTY LAUNDRY	Carrie Underwood	11	11
12	12	12	WANNA BE THAT SONG	Brett Eldredge	12	25
14	13	13	HOW I'LL ALWAYS BE	Tim McGraw	13	18
17	14	14	STAR OF THE SHOW	Thomas Rhett	14	6
16	15	15	BOS MERCEDES	Maren Morris	15	23
6	13	16	I KNOW SOMEBODY	LoCash	4	24
15	17	17	DIFFERENT FOR GIRLS	Dierks Bentley Featuring Elle King	3	24
22	18	18	KILL A WORD	Eric Church Featuring Rhiannon Giddens	18	9
18	19	19	PARACHUTE	Chris Stapleton	18	31
21	20	20	LIVIN' THE DREAM	Drake White	20	30
26	21	21	A GUY WITH A GIRL	Blake Shelton	21	6
23	22	22	DIRT ON MY BOOTS	Jon Pardi	22	8
25	23	23	TODAY	Brad Paisley	12	6
24	24	24	IF THE BOOT FITS	Granger Smith	24	17
19	25	25	FOREVER COUNTRY	Artists Of Then, Now & Forever	1	8
30	26	26	21 SUMMER	Brothers Osborne	25	33
29	27	27	SEENIN' RED	Dustin Lynch	27	20
32	28	28	THE WEEKEND	Brantley Gilbert	23	16
27	29	29	ROAD LESS TRAVELED	Lauren Alaina	25	11
28	30	30	SOBER SATURDAY NIGHT	Chris Young Featuring Vince Gill	27	22
31	31	31	MAKE YOU MINE	High Valley	29	20
35	32	32	LOVE TRIANGLE	RaLynn	32	12
36	33	33	YEAH BOY	Kelsea Ballerini	32	5
40	34	34	THINK A LITTLE LESS	Michael Ray	34	7
34	35	35	HOMETOWN GIRL	Josh Turner	33	10
38	36	36	HOLDIN' HER	Chris Janson	35	11
42	37	37	HURRICANE	Luke Combs	32	11
39	38	38	MY GIRL	Dylan Scott	31	14
41	39	39	THERE'S A GIRL	Trent Harmon	36	11
33	40	40	IF I TOLD YOU	Darius Rucker	25	13
43	41	41	A LITTLE MORE LOVE	Jerrold Niemann & Lee Brice	41	8
44	42	42	OUTSKIRTS OF HEAVEN	Craig Campbell	42	7
45	43	43	BABY, LET'S LAY DOWN AND DANCE	Garth Brooks	36	5
50	44	44	HOW NOT TO	Dan + Shay	44	5
-	45	45	WHISKEY AND YOU	Chris Stapleton	35	4
HOT SHOT DEBUT	46	46	DAMN DRUNK	Ronnie Dunn With Kix Brooks	46	1
46	47	47	LONG LIVE TONIGHT	LANco	46	6
RE-ENTRY	48	48	THUNDER IN THE RAIN	Kane Brown	30	2
RE-ENTRY	49	49	EVERYBODY WE KNOW DOES	Chase Rice	26	3
37	49	50	JOLENE	Pentatonix Featuring Dolly Parton	18	5

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS ON CHART		
		CERTIFICATION	IMPRINT/DISTRIBUTING LABEL			
1	1	KENNY CHESNEY	Cosmic Hallelujah	2		
4	2	CHRIS STAPLETON	Traveller	80		
3	3	KEITH URBAN	Ripcord	27		
HOT SHOT DEBUT	4	ERIC CHURCH	Mr. Misunderstood: On The Rocks, Live And (Mostly) Unplugged	1		
NEW	5	VARIOUS ARTISTS	NOW That's What I Call Country #1's	1		
11	6	FLORIDA GEORGIA LINE	Dig Your Roots	11		
2	7	BRETT ELDRIDGE	Glow	2		
9	8	JASON ALDEAN	They Don't Know	9		
14	9	VARIOUS ARTISTS	CMA Awards 50 ZinePak	3		
7	10	MAREN MORRIS	Hero	23		
8	11	THOMAS RHETT	Tangled Up	59		
24	12	CHRIS YOUNG	It Must Be Christmas	4		
6	13	JIMMY BUFFETT	'Tis The Season	2		
36	14	GEORGE STRAIT	Strait For The Holidays	2		
23	15	AARON LEWIS	Sinner	8		
10	16	CARRIE UNDERWOOD	Storyteller	55		
15	17	ERIC CHURCH	Mr. Misunderstood	54		
26	18	RASCAL FLATTS	The Greatest Gift Of All	3		
20	19	JOEY + RORY	Hymns	39		
29	20	TIM MCGRAW	Damn Country Music	53		
17	21	JENNIFER NETTLES	To Celebrate Christmas	2		
25	22	KELSEA BALLERINI	The First Time	78		
32	23	REBA	My Kind Of Christmas	11		
16	24	KACEY MUSGRAVES	A Very Kacey Christmas	2		
18	25	BLAKE SHELTON	If I'm Honest	25		



Swindell's 'Middle' Goes To The Top

"Middle of a Memory" by Cole Swindell (above) charges 2-1 in its 28th week on Country Airplay, increasing by 2 percent to 50 million audience impressions in the week ending Nov. 13, according to Nielsen Music. "Memory" marks Swindell's fourth Country Airplay No. 1: "Hope You Get Lonely Tonight" became his first on Oct. 11, 2014, followed by "Ain't Worth the Whiskey" (April 4, 2015) and "You Should Be Here," which topped the chart for three weeks beginning April 9, marking his first multiple-week No. 1. "Memory" and "Here" are from his second LP, *You Should Be Here*. "I'm so thankful I wrote this song with my buddies Ashley Gorley and Zach Crowell," Swindell tells *Billboard* of his new No. 1. "We literally wrote it in the middle of [writing] another song."

"Cole is fast proving himself to be [a rising] superstar in our format," says WBWL Boston program director Lance Houston. "His [latest] album is incredible. They could easily choose the next single by throwing a dart at the track listing."

Plus, Eric Church's new EP, *Mr. Misunderstood: On The Rocks, Live and (Mostly) Unplugged*, enters Top Country Albums at No. 4 (9,000 sold). The seven-song Walmart exclusive contains six reworked tracks from Church's 2015 LP *Mr. Misunderstood* and was recorded live at Red Rocks Amphitheater in Morrison, Colo. The set includes a cover of Leonard Cohen's "Hallelujah" (for more on the late legend, see pages 18 and 32). —Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	MIDDLE OF A MEMORY	Cole Swindell	28		
3	2	A LITTLE MORE SUMMERTIME	Jason Aldean	18		
4	3	SLEEP WITHOUT YOU	Brett Young	38		
5	4	MAY WE ALL	Florida Georgia Line Feat. Tim McGraw	15		
1	5	MOVE	Luke Bryan	18		
7	6	SONG FOR ANOTHER TIME	Old Dominion	23		
8	7	BLUE AIN'T YOUR COLOR	Keith Urban	13		
10	8	WANNA BE THAT SONG	Brett Eldredge	26		
9	9	HOW I'LL ALWAYS BE	Tim McGraw	18		
6	10	SETTING THE WORLD ON FIRE	Kenny Chesney Feat. P!nk	16		
11	11	DIRTY LAUNDRY	Carrie Underwood	12		
12	12	LIVIN' THE DREAM	Drake White	49		
13	13	IF THE BOOT FITS	Granger Smith	37		
14	14	STAR OF THE SHOW	Thomas Rhett	7		
15	15	A GUY WITH A GIRL	Blake Shelton	7		
16	16	BOS MERCEDES	Maren Morris	21		
17	17	VICE	Miranda Lambert	17		
18	18	KILL A WORD	Eric Church Feat. Rhiannon Giddens	12		
19	19	SEENIN' RED	Dustin Lynch	21		
20	20	ROAD LESS TRAVELED	Lauren Alaina	13		
21	21	SOBER SATURDAY NIGHT	Chris Young Feat. Vince Gill	23		
22	22	PARACHUTE	Chris Stapleton	29		
23	23	TODAY	Brad Paisley	6		
24	24	THINK A LITTLE LESS	Michael Ray	30		
25	25	MAKE YOU MINE	High Valley	38		

Rock

November 26
2016
billboard

HOT ROCK SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS ON CHART
1	1	1	#1 4 WKS HEATHENS MEL ZONDLOT JOSEPH (JOSEPH)	twenty one pilots DC/ATLAS/WATERTOWER/ATLANTIC/FUELED BY RAMEN/RRP	1	21
3	3	2	AG UNSTEADY ALEX DA KID (A. GRANT'S, N. HARRIS, N. FELD, SHU, C. HARRIS, A. LEVIN)	X Ambassadors KID/NAKORNER/INTERSCOPE	2	58
2	2	3	RIDE R. REED (I. JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	1	69
4	4	4	SUCKER FOR PAIN Lil Wayne, Wiz Khalifa & Imagine Dragons With Logic & Ty Dolla Sign Feat. X Ambassadors ALEX DA KID (A. GRANT'S, N. HARRIS, N. FELD, SHU, C. HARRIS, A. LEVIN)	X Ambassadors DC/ATLAS/WATERTOWER/ATLANTIC/FUELED BY RAMEN/RRP	3	20
5	5	5	HYMN FOR THE WEEKEND STARLIFE, R. SIMPSON (L. BERRYMAN, J. M. BUCKLAND, W. HAMPSON, A. J. MARTIN, S. SERIKENT, E. HENRIKSEN, W. LITVOROV, V. BARDIS, G. ZANI)	Coldplay FAR/PHONO/ATLANTIC	4	46
6	6	6	HANDCLAP F. REED (M. HILF, PATRICK S. HOLLANDER, N. SCAGGS, J. M. KING, J. KARPIS, J. M. MILLS, J. RIZOV, J. A. F. FREDERIC)	Fitz And The Tantrums DANGERHOUSE/ELEKTRIK/ATLANTIC	6	33
7	7	7	DG THE SOUND OF SILENCE K. CHURKO (P. SIMON)	Disturbed REPRISE/WARNER BROS.	3	51
8	8	8	OPHELIA THE LUMINEERS, S. FELICE (W. SCHULTZ, J. C. FRAITES)	The Lumineers DUAL TONE	5	40
9	9	9	GOOD GRIEF M. CREW, D. SMITH (D. SMITH, M. CREW)	Bastille VIRGIN/CAPITOL	9	21
13	10	10	CHAIN BREAKER J. L. SMITH (J. L. SMITH, R. M. L. C. FIELDS, Z. WILLIAMS)	Zach Williams ESSENTIAL/PLG	10	7
10	11	11	WASTE A MOMENT M. DRAYS (C. FOLLOWILL, N. FOLLOWILL, J. FOLLOWILL, M. FOLLOWILL)	Kings Of Leon RCA	7	9
16	14	12	FEEL INVINCIBLE B. HOWES (J. L. COOPER, S. MOSLEY)	Skillet HEAR IT LOUD/ATLANTIC	12	25
19	17	13	ALL WE EVER KNEW J. JOYCE (THE HEAD AND THE HEART)	The Head And The Heart WARNER BROS.	13	23
21	16	14	TAKE IT ALL BACK D. COBB (J. L. AKERS, N. E. ZUERCHER, B. W. MACDONALD, S. M. CROSS)	Judah & The Lion CLETUS THE VAN/CAROLINE	14	12
25	19	15	MY NAME IS HUMAN J. HAMILTON (J. STEVENS, R. MEYER, R. MEYER)	Highly Suspect 300	15	9
-	15	16	ATLAS, RISE! G. FIDELMAN, J. HETFIELD, L. ULRICH (J. HETFIELD, L. ULRICH)	Metallica BLACKENED/Q PRIME	15	2
24	22	17	CLEOPATRA S. FELICE (W. SCHULTZ, J. C. FRAITES, S. FELICE)	The Lumineers DUAL TONE	11	32
14	13	18	BANG BANG GREEN DAY (GREEN DAY)	Green Day REPRISE/WARNER BROS.	8	14
17	18	19	CANCER J. JOSEPH (G. WAY, M. WAY, R. TORO, F. JERO, B. BRYAR)	twenty one pilots FUELED BY RAMEN/RRP	6	9
HOT SHOT DEBUT		20	HALLELUJAH J. LUSAUER (L. COHEN)	Leonard Cohen COLUMBIA/LEGACY	20	1
26	25	21	I APOLOGIZE K. CHURKO (IVAN MOODY, Z. BATHORY, JASON HOOK, JEREMY HEYDE, C. KAEL)	Five Finger Death Punch PROSPECT PARK	21	16
11	23	22	SHE'S OUT OF HER MIND J. FELDMANN (M. HOPPUS, T. L. BARKER, J. FELDMANN, M. SKIBA)	Blink-182 VIKING WIZARD EYES/BMG	11	11
20	12	23	THE STAGE J. BARRESI, AVENGED SEVENFOLD (B. E. HANER, JR., M. C. SANDERS, B. WACKEMAN, Z. J. BAKER, J. SEWARD)	Avenged Sevenfold CAPITOL	10	5
30	28	24	SG WELCOME TO YOUR LIFE CAPTAIN CUTS (GROUPLOVE)	Grouplove CANVASBACK/ATLANTIC	24	17
12	29	25	NOT EASY ALEX DA KID (A. GRANT'S, N. HARRIS, A. LEVIN, C. HARRIS, E. L. KING, G. J. THOMAS)	Alex Da Kid Feat. X Ambassadors, Elle King & Wiz Khalifa KID/NAKORNER/INTERSCOPE/RCA	12	3
23	21	26	MOTH INTO FLAME G. FIDELMAN, J. HETFIELD, L. ULRICH (J. HETFIELD, L. ULRICH)	Metallica BLACKENED/Q PRIME	15	7
34	24	27	HIGH AND LOW L. STEELE (L. LITTLEMORE, P. MAYES (L. STEELE, L. LITTLEMORE, J. SLOAN, P. MAYES)	Empire Of The Sun THE SLEEPY JACKSONS/STRAWBERRY/CAPITOL	24	11
28	27	28	BOHEMIAN RHAPSODY B. WALKER (F. MERCURY)	Panic! At The Disco DC/ATLAS/WATERTOWER/ATLANTIC/FUELED BY RAMEN/RRP	7	14
22	26	29	YOU DON'T GET ME HIGH ANYMORE R. REED, J. CARTER, S. BARTHEL, D. WILSON, E. FREDERIC, J. CARTER, S. BARTHEL, D. WILSON, E. BOGACE, A. SCRAMUZZA)	Phantogram REPUBLIC	19	20
31	30	30	MOVE L. STALFORS (A. L. JACKSON, A. D. MOORE, SHARRP, C. LERDAMORPONG, G. S. ERWIN)	Saint Motel ELEKTRA/RRP	30	6
50	45	31	STILL BREATHING GREEN DAY (GREEN DAY, A. SLACK, L. SPILLER, J. WILKINSON, R. PARKHOUSE, G. TIZZARD)	Green Day REPRISE/WARNER BROS.	12	7
40	33	32	OPEN YOUR EYES K. CHURKO (DISTURBED)	Disturbed REPRISE/WARNER BROS.	32	6
27	31	33	TAKE ME DOWN K. KHANDWALA (T. MOMSEN, B. PHILLIPS)	The Pretty Reckless GOIN' DOWN/RAZOR & TIE	27	16
RE-ENTRY		34	THIS HOUSE IS NOT FOR SALE J. M. SHANKS, J. BON JOVI (J. BONHAM, J. M. SHANKS, B. FALCON)	Bon Jovi CAPTAIN KID/ISLAND/REPUBLIC	25	3
33	32	35	LIFE ITSELF D. BAYLEY (D. BAYLEY, L. TAFO)	Glass Animals WOLFE TONE/HARVEST	21	20
45	34	36	SQUARE HAMMER T. DALGETY (A. GHOU, WRITER)	Ghost RISE ABOVE/LOMA VISTA/SEVEN FOUR/THE BICYCLE MUSIC COMPANY/CONCORD	34	5
46	41	37	TALK TOO MUCH T. PAGNOTTA (C. LAWRENCE, J. MEMMEL, P. WALSH, C. J. BARANT, PAGNOTTA)	COIN COLUMBIA	37	3
-	44	38	STARS S. MOSLEY, M. O'CONNOR (J. L. COOPER, K. COOPER, S. MOSLEY, J. INGRAM)	Skillet HEAR IT LOUD/ATLANTIC	38	5
32	36	39	SURE AND CERTAIN J. MELDAL-JOHNSON, JIMMY EAT WORLD (J. ADKINS, R. BURCH, Z. LINDT, LINTON)	Jimmy Eat World EXOTIC LOCATION/RCA	32	5
43	39	40	BLACK HONEY E. PALMQUIST (J. BRECKENRIDGE, E. BRECKENRIDGE, I. TERANISHI, D. KENSURUE)	Thrice VAGRANT/BMG/ADA	39	10
-	46	41	WE DON'T KNOW D. SCHIFFMAN (S. WARD, D. RITTER, J. D. JAMES, J. DRURY, J. HEMBRY, J. SETTERINGTON, B. PICKETT)	The Strumbellas GLASSNOTE	41	2
48	40	42	GO ROBOT D. DANCER, MOUSE (A. KIEDIS, F. LEA, C. SMITH, J. KLINGHOFFER)	Red Hot Chili Peppers WARNER BROS.	36	4
-	47	43	SEAL THE DEAL J. HANSEN, R. CAGGIANO, M. S. POULSEN (M. S. POULSEN, J. LARSEN)	Volbeat REPUBLIC	43	2
41	42	44	HOME J. FURSTENFELD (J. FURSTENFELD, S. SCHILTZ, W. M. NOVESKY, T. PALMER, R. DELAHOUSSE)	Blue October UP DOWN/BRANCO	38	10
44	43	45	BATTLES J. MOHILOWSKI, TEDD T. (J. HAVENS, M. FUQUA, J. MOHILOWSKI, D. OSTEB, J. CATES)	The Afters FAIR TRADE	43	3
39	38	46	HARDWIRED G. FIDELMAN, J. HETFIELD, L. ULRICH (J. HETFIELD, L. ULRICH)	Metallica BLACKENED/Q PRIME	9	12
NEW		47	MONSTER R. D. GRAVES (D. BATES, J. L. ANDREWS, R. D. GRAVES)	Starset RAZOR & TIE	47	1
29	35	48	ROTTING IN VAIN N. RASKULINECZ (KORN)	Korn ROADRUNNER/RRP	20	16
NEW		49	DON'T NEED YOU C. RICHARDSON, C. BOWN (M. TUCK, J. MATHIAS)	Bullet For My Valentine SPINEFARM/CAROLINE	49	1
-	48	50	TESTIFY E. CASH, NEED TO BREATHE (W. RINEHART, N. RINEHART)	NEED TO BREATHE ATLANTIC	48	2

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS ON CHART		
NEW	1	BON JOVI CAPTAIN KID/ISLAND	This House Is Not For Sale	1		
1	2	AVENGED SEVENFOLD CAPITOL	The Stage	2		
NEW	3	ATTILA SHARPTONE	Chaos	1		
ID	4	GG RED HOT CHILI PEPPERS WARNER BROS.	The Getaway	21		
7	5	LEONARD COHEN COLUMBIA	You Want It Darker	3		
8	6	SOUNDTRACK DC/ATLAS/WATERTOWER/ATLANTIC/AG	Suicide Squad: The Album	14		
9	7	TWENTY ONE PILOTS FUELED BY RAMEN/AG	Blurryface	78		
13	8	TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC/RHINO	The Ghosts Of Christmas Eve	3		
15	9	GREEN DAY REPRISE/WARNER BROS.	Revolution Radio	5		
4	10	KORN ROADRUNNER/AG	The Serenity Of Suffering	3		
3	11	DOPE EDMÉ	Blood Money, Part 1	2		
NEW	12	JIM JAMES A/O/CAPITOL	Eternally Even	1		
NEW	13	THE FRAY EPIC	Through The Years: The Best Of The Fray	1		
6	14	JIMMY BUFFETT MAILBOAT	'Tis The Season	2		
14	15	KINGS OF LEON RCA	Walls	4		
19	16	PANIC! AT THE DISCO DC/2/FUELED BY RAMEN/AG	Death Of A Bachelor	43		
2	17	TESTAMENT NUCLEAR BLAST	Brotherhood Of The Snake	2		
27	18	THE LUMINEERS DUAL TONE	Cleopatra	31		
12	19	PHIL COLLINS ATLANTIC/RHINO	The Singles	4		
NEW	20	STRFKR POLYVINYL	Being No One, Going Nowhere	1		
16	21	BVIS PRESLEY W/ THE ROYAL PHILHARMONIC ORCH. RCA/LEGACY	The Wonder Of You	3		
21	22	BON IVER JAGJAGUWAR	22, A Million	6		
17	23	THE PRETTY RECKLESS GOIN' DOWN/THE DAS LABEL/RAZOR & TIE/CONCORD	Who You Selling For	3		
NEW	24	WOLVES AT THE GATE SOLID STATE	Types & Shadows	1		
NEW	25	HOPESANDOVAL AND THE WARM INVENTIONS TENDRIL TALES	Until The Hunter	1		

MAINSTREAM ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART		
3	1	OPEN YOUR EYES REPRISE/WARNER BROS.	Disturbed	17		
4	2	MY NAME IS HUMAN 300	Highly Suspect	9		
1	3	FEEL INVINCIBLE HEAR IT LOUD/ATLANTIC	Skillet	23		
6	4	I APOLOGIZE PROSPECT PARK	Five Finger Death Punch	14		
2	5	TAKE ME DOWN GOIN' DOWN/RAZOR & TIE	The Pretty Reckless	18		
7	6	SEAL THE DEAL REPUBLIC	Volbeat	11		
5	7	MOTH INTO FLAME BLACKENED/Q PRIME	Metallica	7		
9	8	SQUARE HAMMER RISE ABOVE/LOMA VISTA/SEVEN FOUR/THE BICYCLE MUSIC COMPANY/CONCORD	Ghost	8		
10	9	GG THE STAGE CAPITOL	Avenged Sevenfold	5		
8	10	BANG BANG REPRISE/WARNER BROS.	Green Day	14		
11	11	BLACK HONEY VAGRANT/BMG/ADA	Thrice	25		
12	12	AMNESIA RAZOR & TIE	Red Sun Rising	14		
15	13	11:11 SO/SILVA SCREEN	Dinosaur Pile-Up	13		
18	14	HOW DID YOU LOVE ATLANTIC	Shinedown	5		
16	15	WASTE A MOMENT RCA	Kings Of Leon	9		
17	16	SHOW ME A LEADER ALTER BRIDGE	Alter Bridge	14		
22	17	ATLAS, RISE! BLACKENED/Q PRIME	Metallica	2		
14	18	ROTTING IN VAIN ROADRUNNER/RRP	Korn	17		
20	19	DOOR TO DOOR CANNIBALS EPIC	Chevelle	7		
19	20	NAIVETY ADTR	A Day To Remember	9		
21	21	HATED RED BULL	Beartooth	10		
27	22	STILL BREATHING REPRISE/WARNER BROS.	Green Day	3		
24	23	HEATHENS DC/ATLAS/WATERTOWER/ATLANTIC/FUELED BY RAMEN/RRP	twenty one pilots	20		
28	24	THE TRUTH BEDSIDE/ELEVEN SEVEN	In Flames	6		
23	25	HARDWIRED BLACKENED/Q PRIME	Metallica	13		



Cohen, 'Hallelujah' Rise

Following the death of Leonard Cohen (above) on Nov. 7 (see page 18), the singer-songwriter's signature composition, "Hallelujah," debuts at No. 20 on Hot Rock Songs, marking just the second appearance for the ballad on a *Billboard* chart. The track, originally released in 1984 on Cohen's *Various Positions* album, debuts on the strength of 1 million U.S. streams and 3,000 downloads sold, according to Nielsen Music, most likely logged in the final hours of those metrics' tracking week, which ended Nov. 10; his death was announced that evening. Cohen's album catalog and "Hallelujah" should soar on the Dec. 3 charts. Cohen's version previously appeared on Hot Singles Sales for a week in 2012 (ranking at No. 7), though numerous covers, the most famous by Jeff Buckley, helped popularize the song.

On the Mainstream Rock airplay chart, *Disturbed* notches its seventh No. 1, and fourth in a row, as "Open Your Eyes" rises 3-1. It's the fourth No. 1 from *Immortalized*, which joins *Shinedown's The Sound of Madness (2008)* and *The Black Crowes' The Southern Harmony and Musical Companion (1992)* as the only albums to yield as many as four No. 1s on the chart. Meanwhile, *Mother Love Bone* makes its first *Billboard* chart appearance since 1993 as *On Earth as It Is: The Complete Works* debuts at No. 23 on Top Rock Albums (3,000 sold). The Seattle-based group, a pioneer of grunge and alt-metal, disbanded after just one album due to the 1990 death of frontman Andrew Wood. Members Jeff Ament and Stone Gossard went on to form Pearl Jam.

—Kevin Rutherford

R&B/Hip-Hop

November 26
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
4	4	1	BLACK BEATLES W&I WILL MADE (I) S BROWN, K U BROWN, W L WILLIAMS, P DAVIS	Rae Sremmurd Featuring Gucci Mane EARDRUMMER/INTERSCOPE	1	13
1	1	2	STARBOY DAFT PUNK, DJ MEKINEK, RUTHE THE WEEKND (A TESTAFAYE, J BANGALTER, DE HOMER, CHRISTO M MEKINEK, R WALTER)	The Weeknd Featuring Daft Punk R&B/PUBLIC	1	8
3	3	3	JUJU ON THAT BEAT (TZ ANTHEM) NOT LISTED (T P OPLES, J D MCCALL, J LEWIS, A SMITH, N LEWIS, JUSHER, HENDERSON, B N CARPENTER)	Zay Hilfigerrr & Zayion McCall THA LIGHTS GLOBAL/ATLANTIC	3	8
2	2	4	BROCCOLI GRAMM, K. R. BROTTUS, R. CHAHAYED (S. M. MASSENBURG, SMITH, M. MCCOLLUM)	D.R.A.M. Featuring Lil Yachty FIEPIC/CHECK/EMPIRE RECORDINGS	1	22
		5	USED TO THIS NOT LISTED (NOT LISTED)	Future Featuring Drake A-1/FREE BANDZ/EPIC	5	1
7	5	6	FAKE LOVE VINYLZ, FRANK DUKES (A. GRAHAM, A. HERNANDEZ, A. FEENY, B. T. HAZZARD)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	5	3
8	7	7	CAROLINE AMINE, J. P. MEJIA (A. A. DANIEL, I. P. MEJIA)	Amine REPUBLIC	7	13
5	6	8	OOOUUU NY BANGERS (M. N. JACOBSON, K. MARRERO)	Young M.A M.A MUSIC/3D	5	13
15	13	9	CHILL BILL PURPOGG (I. ROBINSON, J. DAVIS, A. CARRILLO, B. HERRMANN)	Rob \$tone Featuring J. Davi\$ & Spooks RCA	9	16
6	9	10	ONE DANCE NINETEENS, SWIN, N D N SHEBIB (A. GRAHAM, P. JEFFERIES, N. J. SHEBIB, A. BALOGUN, K. R. SMITH)	Drake Featuring WizKid & Kyla YOUNG MONEY/CASH MONEY/REPUBLIC	1	32
11	11	11	SUCKER FOR PAIN ALEY DA KID (A. GRANT, D. CARTER, C. J. THOMAS, Z. SERMON, D. REYNOLDS, B. WICK, D. PLATZMAN)	Lil Wayne, Wiz Khalifa & Imagine Dragons With Logic & Ty Dolla Sign Feat. X Ambassadors DC/ATLUS/WATERFLOWER/ATLANTIC/RRP	3	17
13	14	12	TIIMMY TURNER M. G. DEAN, DESIGNER (S. SELBY, III, M. G. DEAN)	Designier G.O.O.D./DEF JAM	10	16
18	17	13	X METRO BOOMIN (S. JOSEPH, L. T. WAYNE, N. D. WILBURN)	21 Savage & Metro Boomin Featuring Future SLAUGHTER GANG	13	15
19	15	14	DO YOU MIND DJ KHALED, NASTY, LVN (K. M. KHALED, D. MARLE, N. BROWN, A. ALSINA, JR. J. FELTON, N. DWIBURN, W. ROBERTS, A. K. OUSOU)	DJ Khaled Feat. Nicki Minaj, Chris Brown & August Alsina WE THE BEST/EPIC	14	15
10	12	15	LUV CASHMERE CAT, BENNY BLANCO (M. A. HOBBERG, B. J. LEVIN, D. PETERSON, A. S. KELLY, W. J. PASLEY, M. A. WOLFE, J. MARSDEN)	Tory Lanez MAD LOVE/INTERSCOPE	4	20
14	8	16	SNEAKIN' LONDON ON DA TRACK (A. GRAHAM, L. HOLMES, S. JOSEPH)	Drake Featuring 21 Savage YOUNG MONEY/CASH MONEY/REPUBLIC	8	3
16	16	17	NO PROBLEM LACKSON, BRASS TRACKS (C. I. BENNETT, T. EPPS, D. CARTER, J. AMAN, JACKSON, R. SZYMANSKI, OSTEN)	Chance The Rapper Featuring Lil Wayne & 2 Chainz CHANCE THE RAPPER	14	26
20	19	18	1 NIGHT BURBERRY PERRY (P. MOISE, M. MCCOLLUM)	Lil Yachty LIL BOAT SAILING TEAM/QUALITY CONTROL/MOTOWN/CAPTOL	18	21
21	20	19	PICK UP THE PHONE VINYLZ, FRANK DUKES, TRAVIS SCOTT, AFRICA HERNANDEZ (J. WILLIAMS, D. K. MARSHALL, B. THAZZARD, A. RITIER, W. J. DEAN)	Young Thug And Travis Scott Featuring Quavo 300/ATLANTIC/GRAND HUSTLE/EPIC	12	20
24	24	20	COME AND SEE ME N. SHEBIB (J. A. BRATHWAITE, A. GRAHAM, N. J. SHEBIB)	PAR aturing Drake OVO SOUND/WARNER BROS.	20	24
33	30	21	NO HEART METRO BOOMIN, J. LU ELLIEN, C. UBERTZ (S. JOSEPH, L. T. WAYNE)	21 Savage & Metro Boomin SLAUGHTER GANG	21	4
28	27	22	YOU WAS RIGHT METRO BOOMIN (S. WOODS, L. T. WAYNE)	Lil Uzi Vert GENERATION NOW/ATLANTIC	22	22
		23	BOUNCE BACK HITMAKA (S. M. ANDERSON, C. WARD, L. T. WAYNE, A. JOHNSON, J. P. FELTON, K. DWEST)	Big Sean G.O.O.D./DEF JAM	23	1
25	21	24	MONEY LONGER D. CANNON, M. RAW (S. WOODS, D. CANNON, J. HENRY)	Lil Uzi Vert GENERATION NOW/ATLANTIC	15	23
30	32	25	LOVE ON THE BRAIN F. BALL (F. BALL, J. ANGEL, R. FENTY)	Rihanna WESTBURY ROAD/ROC NATION	25	8
44	42	26	LOVE ME NOW J. RYAN, B. MILLS (J. RYAN, L. LEGEND, J. RYAN, B. MILLS)	John Legend COLUMBIA	21	5
27	26	27	FADE KWEST (A. WEST, G. RUFFIN, J. A. POST, A. KILGORE, F. M. DEAN, P. WOODS, A. N. GOLDSTEIN, B. BENSTAD, J. POTTER, S. PRESNER)	Kanye West G.O.O.D./DEF JAM	12	10
26	22	28	TOO MUCH SAUCE DJ ESCO (W. MOORE, X. DOTSON, N. D. WILBURN, S. WOODS)	DJ ESCO Featuring Future & Lil Uzi Vert EPIC	22	12
45	44	29	BAD THINGS THE FUTURISTIC (P. C. BAKER, A. SCHWARTZ, J. KHADOUR, R. AM. LOVE, K. CABELLO, A. SZALZ)	Machine Gun Kelly x Camila Cabello E57/ATLUS/BBAD/BBAD/INTERSCOPE	29	4
43	47	30	LOOK ALIVE SHOD, MIKE WILL MADE-IT (A. I. S. BROWN, K. U. BROWN, M. L. WILLIAMS)	Rae Sremmurd EARDRUMMER/INTERSCOPE	26	20
29	34	31	KEY TO THE STREETS 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	27	15
	18	32	LITTY PYRO, DJ. RYU (R. R. WILLIAMS, B. TILLMAN, R. GONZALES, D. PETERSON)	Meek Mill Featuring Tory Lanez MAYBACH/ATLANTIC	18	2
40	40	33	WHAT THEY WANT RUSS (RUSS)	Russ COLUMBIA	33	7
48	45	34	SELFISH NOT LISTED (NOT LISTED)	PnB Rock ATLANTIC	34	3
36	39	35	MY SH*T D. STACKZ (A. BOOGIE WIT DA HOODIE, D. MEACHEM)	A Boogie Wit da Hoodie HIGHBRIDGE THE LABEL/ATLANTIC	35	6
32	36	36	ALL EYEZ STORCH (TAYLOR, J. P. FELTON, C. JONES, S. S. STORCH, D. AVENDANO)	The Game Featuring Jeremih FIFTH AMENDMENT/BLOOD MONEY/EONE	30	11
31	37	37	WISHING J. NAT (T. SIMMONS, C. M. BROWN, L. KIMBLE, B. MURRAY, D. MCCALLISTER, J. JOSEPH, L. MORRISON)	DJ Drama Featuring Chris Brown, Skeme & Yquin GENERATION NOW/EONE	29	17
35	43	38	HOLD UP D. PLO, B. KNOWLES, K. DENNIG (T. WENZ, E. KOENIG, B. KNOWLES, HAYNIE, J. TILLMAN, M. J. OSGIMA, E. MENNIE)	Beyonce PARKWOOD/COLUMBIA	6	19
		39	GANGSTA JANE, O. ENGB, D. ENGB, S. KYLAR, G. RY, M. COLEMAN, J. EVAN, J. E. LUTTRELL, K. A. PARRISH, A. SWANSON)	Kehlani DC/ATLUS/WATERFLOWER/ATLANTIC	13	13
		40	GOOSEBUMPS CARD ON THE BEAT (UBERTZ, Y. KEYS, P. SCOTTS, L. L. QUEEN, WORTH, R. LAUDON, J. GARDNER, K. COMBINGER, D. JACKSON)	Travis Scott GRAND HUSTLE/EPIC	34	9
		41	NO FLOCKIN NOT LISTED (NOT LISTED)	Kodak Black DOLLAZ N DEALZ/ATLANTIC	41	3
		42	BAD AND BOJEE METRO BOOMIN, G. KOOP (K. CEPHUS, Q. K. MARSHALL, L. T. WAYNE, R. MANDELL)	Migos Featuring Lil Uzi Vert QUALITY CONTROL/300	42	1
		43	CRZY B. C. CONEY (K. A. PARRISH, D. ANDREWS, B. C. CONEY)	Kehlani TSUNAMI MOB/ATLANTIC	34	8
		44	FROZE SONNY DIGITAL (R. R. WILLIAMS, S. C. LUWAZZUKE, S. WOODS, O. T. MARA)	Meek Mill Featuring Lil Uzi Vert & Nicki Minaj MAYBACH/ATLANTIC	28	2
		45	RED OPPTS SONNY DIGITAL (S. C. LUWAZZUKE, S. JOSEPH)	21 Savage SLAUGHTER GANG	45	1
		46	OFFENDED OZ (R. R. WILLIAMS, O. VILDIRIM, S. LINDSTROM, J. L. WILLIAMS, S. JOSEPH)	Meek Mill Featuring Young Thug & 21 Savage MAYBACH/ATLANTIC	29	2
		47	CRANES IN THE SKY S. K. KNOWLES, R. SAADIQ (S. KNOWLES, R. SAADIQ)	Solange SAINT/COLUMBIA	28	4
		48	BIG AMOUNT BUDDAHELSS (T. EPPS, A. GRAHAM, I. DOUGLAS, M. E. SUDDERTH)	2 Chainz Featuring Drake THE REAL UNIVERSITY/DEF JAM	48	2
		49	DEJA VU FRANK DUKES, VINYLZ (A. POST, A. FEENY, M. TAVARES, A. HERNANDEZ, K. GUNESBERK, D. BIEBER, L. BELL)	Post Malone Featuring Justin Bieber REPUBLIC	25	3
		50	FDT NOT LISTED (NOT LISTED)	YG Featuring Nipsey Hussle 4HUNNID/CTE/DEF JAM	50	1

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS ON CHART		
	1	1 ALICIA KEYS RCA	HERE	1		
1	2	JEEZY YI/DEF JAM	Trap Or Die 3	2		
	3	COMMON ARTIUM/DEF JAM	Black America Again	1		
3	4	BEYONCE PARKWOOD/COLUMBIA	Lemonade	29		
8	5	GG SOLANGE SAINT/COLUMBIA	A Seat At The Table	6		
5	6	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Views	28		
2	7	MEEK MILL MAYBACH/ATLANTIC/AG	DC4	2		
	8	TINASHE RCA	Nightride	1		
15	9	TRAVIS SCOTT GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	10		
4	10	A\$AP MOB A\$AP WORLDWIDE/POLO GROUNDS/RCA	Cozy Tapes, Vol. 1: Friends	2		
20	11	PS RAE SREMMURD EARDRUMMER/INTERSCOPE/RCA	Sremmlife 2	13		
11	12	RIHANNA WESTBURY ROAD/ROC NATION	ANTI	41		
10	13	KEVIN GATES BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	Islah	41		
7	14	USHER RCA	Hard II Love	8		
13	15	MAXWELL COLUMBIA	blackSUMMERS'night	19		
	16	BIG SCOOB STRANGE/RBC	H.O.G.	1		
9	17	THE GAME FIFTH AMENDMENT/BLOOD MONEY/EONE	1992	4		
14	18	THE WEEKND XO/REPUBLIC	Beauty Behind The Madness	63		
18	19	GUCCI MANE GLOWUP/ATLANTIC/AG	Everybody Looking	16		
16	20	DJ KHALED WE THE BEST/EPIC	Major Key	15		
	21	CZARFACE SILVER AGE	A Fistful Of Peril	1		
29	22	KIRK FRANKLIN FO YD SOUL/RCA	Losing My Religion	39		
23	23	BRYSON TILLER TRAPSOUL/RCA	TRAPSOUL	59		
	24	FANTASIA 19/RCA	The Definition Of...	15		
28	25	FRANK OCEAN BOYS DON'T CRY	Blonde	12		

RAP AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART		
2	1	1 NO PROBLEM CHANGE THE RAPPER	Chance The Rapper Feat. Lil Wayne & 2 Chainz	17		
1	2	BROCCOLI FIEPIC/CHECK/EMPIRE RECORDINGS	D.R.A.M. Feat. Lil Yachty	16		
3	3	DO YOU MIND WE THE BEST/EPIC	DJ Khaled Feat. Nicki Minaj, Chris Brown & August Alsina	15		
6	4	FOR FREE YOUNG MONEY/CASH MONEY/REPUBLIC/WE THE BEST/EPIC	DJ Khaled Feat. Drake	23		
7	5	OOOUUU M.A MUSIC/3D	Young M.A	14		
4	6	TOO GOOD YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Rihanna	23		
5	7	CONTROLLA YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	28		
11	8	GG BLACK BEATLES EARDRUMMER/INTERSCOPE	Rae Sremmurd Feat. Gucci Mane	5		
8	9	FATHER STRETCH MY HANDS PT. 1 G.O.O.D./DEF JAM	Kanye West	23		
9	10	PICK UP THE PHONE 300/ATLANTIC/GRAND HUSTLE/EPIC	Young Thug And Travis Scott Feat. Quavo	16		
12	11	KEY TO THE STREETS THINK IT'S A GAME	YFN Lucci Feat. Migos & Trouble	19		
10	12	ALL EYEZ FIFTH AMENDMENT/BLOOD MONEY/EONE	The Game Feat. Jeremih	16		
13	13	CAROLINE COLUMBIA	Amine	5		
14	14	WHAT THEY WANT COLUMBIA	Russ	10		
15	15	FAKE LOVE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2		
16	16	CHILL BILL RCA	Rob \$tone Feat. J. Davi\$ & Spooks	8		
17	17	BIG AMOUNT THE REAL UNIVERSITY/DEF JAM	2 Chainz Feat. Drake	8		
18	18	YOU WAS RIGHT GENERATION NOW/ATLANTIC	Lil Uzi Vert	6		
19	19	OTW OTHAS/EMPIRE RECORDINGS	DJ Luke Nasty	10		
23	20	JUJU ON THAT BEAT (TZ ANTHEM) THA LIGHTS GLOBAL/ATLANTIC	Zay Hilfigerrr & Zayion McCall	2		
19	21	X SLAUGHTER GANG	21 Savage & Metro Boomin Feat. Future	3		
15	22	1 NIGHT LIL BOAT SAILING TEAM/QUALITY CONTROL/MOTOWN/CAPTOL	Lil Yachty	12		
18	23	TIIMMY TURNER G.O.O.D./DEF JAM	Designier	12		
22	24	SPEND IT NITTY BEATZ/300	Dae Dae	3		
24	25	BALLERINA CP/ROC NATION/REPUBLIC	Belly	4		



Keys Collects Seventh No. 1

Here, the latest studio album from **Alicia Keys** (above), bows at No. 1 on Top R&B/Hip-Hop Albums with 42,000 copies sold in the week ending Nov. 10, according to Nielsen Music. The debut marks her seventh chart topper, which ties her with **Mariah Carey** and **Janet Jackson** for the second-most No. 1s by a female solo artist. **Aretha Franklin** and **Mary J. Blige** hold the lead for most No. 1s with 10 each.

Meanwhile, **Keys** re-enters Hot R&B Songs with the Here single "Blended Family (What You Do for Love)" at No. 20, supported by 977,000 U.S. streams (up 275 percent) and 5,000 downloads (a 488 percent rise). The track concurrently spends a fifth week on the Adult R&B airplay chart, dipping one spot from its peak (15-16), despite a 13 percent increase in spins at the format (in the week ending Nov. 13).

Elsewhere, **Future** takes the Hot Shot Debut on Hot R&B/Hip-Hop Songs as "Used to This" (featuring **Drake**) arrives at No. 5. The track is from Future's upcoming mixtape album *Beast Mode 16*.

The song gives Future his highest entrance yet (of 72 charting hits), while Drake earns his fifth top five debut. A music video released Nov. 3 contributes to the 14.5 million total streams that power the entry (41 percent of the weekly clicks stem from YouTube). The track gives Drake his 149th entry on the list, tying him with **Lil Wayne** for the most charted titles in the list's 58-year history.

—Amaya Mendizabal



Christian/Gospel

November 26
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	#1 2 WKS CHAIN BREAKER		Zach Williams	1
			J.L. SMITH (J.L. SMITH, M.L.C. FIELDS, Z. WILLIAMS)		ESSENTIAL/PLG	22
1	2	2	THY WILL		Hillary Scott & The Scott Family	1
			R. SKAGGS, B. HERMS (H. SCOTT, E. L. WEISBAND, B. HERMS)		H57/EMI NASHVILLE/CAPITOL CMG	29
3	3	3	OCEANS (WHERE FEET MAY FAIL)		Hillsong UNITED	1
			M.G. CHISLET (M. CROCKER, J. HOUSTON, S. LIGTHELM)		HILLSONG/SPARROW/CAPITOL CMG	165
4	4	4	EYE OF THE STORM		Ryan Stevenson Featuring GabeReal	1
			B. FOWLER (R. STEVENSON, B. FOWLER)		GOTEE	35
6	5	5	FEEL INVINCIBLE		Skillet	2
			B. HOWES (J.L. COOPER, S. MOSLEY)		HEAR IT LOUD/ATLANTIC/WORD CURB	25
11	10	6	KING OF THE WORLD		Natalie Grant	6
			B. HERMS (N. GRANT, B. MIZELL, S. MIZELL)		CURB	18
5	6	7	PRICELESS		for KING & COUNTRY	3
			TODD S. MOSLEY (FOR KING & COUNTRY (L. SMALLBONE, J. SMALLBONE, S. MOSLEY, T. JORDAN, B. BACKUS))		FEVER/WORD CURB	33
10	7	8	THE GOD I KNOW		Love & The Outcome	7
			S. MOSLEY, M. MUNROE, M. O'CONNOR (J. KING, C. RADEMAKER, S. MOSLEY, C. MUNROE)		WORD CURB	30
9	8	9	THE LION AND THE LAMB		Big Daddy Weave	8
			J. REDMON (L.D. MOORING, B. BROWN, B. JOHNSON)		FEVER/WORD CURB	25
8	9	10	JESUS		Chris Tomlin	8
			J. EDWARDS, E. CASH (C. TOMLIN, E. CASH)		SIX STEPS/SPARROW/CAPITOL CMG	17
7	11	11	ONE STEP AWAY		Casting Crowns	7
			M.A. MILLER (M.A. MILLER, B. HERMS, M. WEST)		BEACH STREET/REUNION/PLG	19
14	14	12	GREAT ARE YOU LORD		one sonic society	12
			ONE SONIC SOCIETY (J. INGRAM, D. LEONARD, L. JORDAN)		ESSENTIAL WORSHIP/PLG	23
15	15	13	MY VICTORY		Crowder	13
			E. CASH (D. CROWDER, E. CASH, H. BENTLEY, D. MULLIGAN)		SIX STEPS/SPARROW/CAPITOL CMG	19
19	16	14	COME ALIVE (DRY BONES)		Lauren Daigle	14
			P. MABURY (L. DAIGLE, M. R. FARREN)		CENTRICITY	22
18	18	15	MAGNIFY		We Are Messengers	15
			J.L. SMITH, E. BROWN (D. MULLIGAN, C. BROWN, J.L. SMITH)		WORD CURB	17
17	19	16	MENDEE		Matthew West	13
			P. KIPLEY (M. WEST)		SPARROW/CAPITOL CMG	24
20	17	17	RISE		Danny Gokey	17
			B. HERMS (D. GOKEY, B. COWART, J. BROWN, E. WE)		BMG	13
16	20	18	HIGHER		Unspoken	16
			S. MOSLEY, M. O'CONNOR (C. MATSON, S. MOSLEY, J. LOWRY)		CENTRICITY	20
24	22	19	NEVER BEEN A MOMENT		Micha Tyler	19
			C. WEDGEMORTH (M. TYLER, J. PAROD)		FAIR TRADE	8
23	23	20	LOVE BROKE THRU		tobyMac	20
			C. STEVENS, T. TOBYMAC (T. MCKEEHAN, C. STEVENS, B. MILLARD, B. FOWLER)		FOREFRONT/CAPITOL CMG	8
28	26	21	AMAZING GRACE		Brigham Young University Noteworthy	18
			K. EVANS (PUBL. C. DOMAIN, C. TOMLIN, L. GIGLIO, K. EVANS)		BYU	12
22	24	22	BATTLES		The Afters	22
			J. MOHLIOWSKI, TEDD T. (J. HAVENS, M. FUQUA, J. MOHLIOWSKI, D. OSTEBO, J. CATES)		FAIR TRADE	11
21	25	23	WHAT A BEAUTIFUL NAME		Hillsong Worship	14
			K. CHISLET, J. HOUSTON, B. L. GERTWOOD (B. FIELDING, B. L. GERTWOOD)		HILLSONG/SPARROW/CAPITOL CMG	7
13	21	24	WARM UP		NF	13
			T. PROFITT (N. FEUERSTEIN, PROFITT)		CAPITOL CMG	5
31	28	25	STARS		Skillet	25
			S. MOSLEY, M. O'CONNOR (J.L. COOPER, K. COOPER, S. MOSLEY, J. INGRAM)		HEAR IT LOUD/ATLANTIC/WORD CURB	21

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	#1 10 WKS MADE A WAY		Travis Greene	1
			T. GREENE, V. NAVEJAR (T. GREENE)		RCA INSPIRATION	48
3	2	2	YOU'RE BIGGER		Jekalyn Carr	2
			A. CARR (A. CARR)		LUNEAAL	35
2	3	3	PUT A PRAISE ON IT		Tasha Cobbs Featuring Kierra Sheard	1
			V. MITCHELL, T. COBBS (T. COBBS)		MOTOWN GOSPEL	51
4	4	4	GOD PROVIDES		Tamela Mann	4
			K. FRANKLIN, S. MARTIN (K. FRANKLIN)		TILLYMANN	8
6	5	5	YOU DESERVE IT		J.J. Hairston & Youthful Praise	5
			J.J. HAIRSTON (D. BLOOM, C. VAUGHN, P.D. REED, J. HAIRSTON)		JAMES TOWN/EO&E	13
5	6	6	BETTER		Hezekiah Walker	1
			D. LAWRENCE, H. WALKER (J. CLAYBORN, H. WALKER, G. HATCHER)		AZUSA/EO&E	36
7	8	7	I NEED YOU		Donnie McClurkin	7
			D. MCCLURKIN (D. MCCLURKIN)		RCA INSPIRATION	31
9	7	8	YOU		Jermaine Dolly	7
			J. DOLLY, J.W. BOYD (J. DOLLY, J.W. BOYD)		BY ANY MEANS NECESSARY	40
16	16	9	JOY		VaShawn Mitchell	9
			V. MITCHELL (P. BARRETT, T. BROWN)		VMAN/MOTOWN GOSPEL	13
8	9	10	SPIRIT BREAK OUT		William McDowell Feat. Trinity Anderson	5
			W.D. MCDOWELL, L.C. BOGAN III (B. BRYANT, L. HELLEBRONTH, M. DHILLON, HUGHES)		DELIVERY ROOM/EO&E	43
11	10	11	I'LL JUST SAY YES		Brian Courtney Wilson	10
			A.W. LINDSEY (B. C. WILSON, A.W. LINDSEY)		MOTOWN GOSPEL	28
10	11	12	WINNING		Charles Jenkins	10
			W. CAMPBELL, C. JENKINS (C. JENKINS, W.S. CAMPBELL II)		INSPIRED PEOPLE	11
12	12	13	I WON'T BE DEFEATED		Damon Little	9
			D.K. LITTLE (D.K. LITTLE)		LITTLE WORLD/BLACKSMOKE/WORLDWIDE	27
15	14	14	HANG ON		GEI Featuring Kierra Sheard	14
			J.D. SHEARD (J.D. STARKS)		KABEW	8
13	13	15	ARISE (YOU ARE GOOD)		William Murphy	10
			A.W. LINDSEY (W.H. MURPHY III, D. MURPHY)		RCA INSPIRATION	17
14	15	16	FATHER JESUS SPIRIT		Fred Hammond	14
			F. HAMMOND, C. RODGERS (F. HAMMOND, D. CLARK, S. SUMMONS)		F. HAMMOND/RCA INSPIRATION	11
18	21	17	NEVER HAVE TO BE ALONE		CeCe Winans	17
			A. LOVE III (A. LOVE III, D. HILL)		PURESPRINGS GOSPEL/THIRTY TIGERS	5
21	17	18	ROYALTY		Sounds Of Blackness Feat. High School For Recording Arts	17
			G.D. HINES (G.D. HINES, WILSON)		SOUNDS OF BLACKNESS/ATOMIX K	15
23	19	19	GOD'S GRACE		Reverend Luther Barnes & The Restoration Worship Center Choir	19
			L. BARNES, D.L. ADAMS (L. BARNES, D.L. ADAMS)		SRT/SHANACHIE	5
NEW	20	20	LORD YOU ARE GOOD		Todd Galberth	20
			NOT LISTED (NOT LISTED)		REDEMPTION WORSHIP	1
22	22	21	VICTORY BELONGS TO JESUS		Todd Dulaney	20
			M. LEWIS, T. DULANEY (T. DULANEY)		EO&E WORSHIP/EO&E	10
20	19	22	GLORIOUS GOD		Howard Gospel Choir Of Howard University Feat. Benjamin Moore	18
			K. N. GOLDEN, R.A. GOLDEN, D.M. BROWN (R.A. GOLDEN, K.N. GOLDEN)		HOWARD GOSPEL CHOIR	9
19	25	23	CHASING ME DOWN		Israel & New Breed Feat. Tye Tribbett	15
			A.W. LINDSEY, HOUGHTON (I. HOUGHTON, A.W. LINDSEY, HOUGHTON)		RGM NEW BREED/RCA INSPIRATION	25
17	20	24	BE LIFTED		Micha Tyler	14
			M. STAMPEL, J. WILLIAMS (H. STAMPEL)		INTERFACE	26
-	18	25	I SEE A VICTORY		Kim Burrell & Pharrell Williams	18
			P.L. WILLIAMS (P.L. WILLIAMS, K. FRANKLIN)		COLUMBIA	2

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
2	1	#1 1 WK AMY GRANT	Tennessee Christmas	3		
		AMY GRANT/SPARROW/CAPITOL CMG				
1	2	LAUREN DAIGLE	How Can It Be	84		
		CENTRICITY/CAPITOL CMG				
4	3	VARIOUS ARTISTS	WOW Hits 2017	7		
		PLG/WORD CURB/SPARROW/CAPITOL CMG				
3	4	CHRIS TOMLIN	Never Lose Sight	3		
		SIX STEPS/SPARROW/CAPITOL CMG				
5	5	CASTING CROWNS	The Very Next Thing	8		
		BEACH STREET/REUNION/PLG				
7	6	LAUREN DAIGLE	Behold: A Christmas Collection	4		
		CENTRICITY/CAPITOL CMG				
6	7	JOEY + RORY	Hymns	40		
		FARMHOUSE/GAITHER/CAPITOL CMG				
HOT SHOT DEBUT	8	WOLVES AT THE GATE	Types & Shadows	1		
		SOLID STATE				
NEW	9	CHRISTY NOCKELS	The Thrill Of Hope	1		
		KEEPERS BRANCH				
NEW	10	J.J. WRIGHT / NOTRE DAME CHILDREN'S CHOIR...	O Emmanuel	1		
		J.J. WRIGHT/THE DYNAMIC CATHOLIC				
10	11	SKILLET	Unleashed	14		
		HEAR IT LOUD/ATLANTIC/WORD CURB				
15	12	FOR KING & COUNTRY	RUN WILD. LIVE FREE. LOVE STRONG.	113		
		FEVER/WORD CURB				
11	13	HILLARY SCOTT & THE SCOTT FAMILY	Love Remains	15		
		H57/EMI NASHVILLE/CAPITOL CMG				
12	14	BRADLEY WALKER	Call Me Old-fashioned	7		
		FARMHOUSE/GAITHER/CAPITOL CMG				
9	15	HILLSONG WORSHIP	Let There Be Light	4		
		HILLSONG/SPARROW/CAPITOL CMG				
42	16	GG NATALIE GRANT	Be One	25		
		CURB/WORD CURB				
NEW	17	CANON	LCV3	1		
		REFLECTION				
13	18	CROWDER	American Prodigal	7		
		SIX STEPS/SPARROW/CAPITOL CMG				
41	19	VARIOUS ARTISTS	Positively Gaither Christmas	2		
		GAITHER/CAPITOL CMG				
17	20	GENTRI	Finding Christmas	4		
		SHADOW MOUNTAIN				
NEW	21	THE ROCK EN ESPANOL	Solo Por Tu Gracia	1		
		VISION MUSIC/DREAM WORSHIP/DREAM/CAPITOL CMG				
20	22	MERCYME	Welcome To The New	117		
		FAIR TRADE/PLG				
14	23	PETER HOLLENS	A Hollens Family Christmas	2		
		PETER HOLLENS				
16	24	NF	Therapy Session	29		
		CAPITOL CMG				
18	25	VARIOUS ARTISTS	WOW Hits 2016	59		
		PLG/WORD CURB/CAPITOL CMG				

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
NEW	1	#1 1 WK VASHAWN MITCHELL	Secret Place	1		
		VMAN/MOTOWN GOSPEL/CAPITOL CMG				
1	2	TAMELA MANN	One Way	9		
		TILLYMANN				
4	3	GG KIRK FRANKLIN	Losing My Religion	53		
		FD YO SOUL/RCA				
5	4	FRED HAMMOND	Worship Journal: Live	6		
		F. HAMMOND/RCA INSPIRATION/RCA				
6	5	REV. CLAY EVANS & THE SHIP	Trust In The Lord: What A Legacy Since 1960, Vol. 1	9		
		REV. CLAY EVANS HERITAGE SERIES				
8	6	VARIOUS ARTISTS	WOW Gospel 2016	41		
		MOTOWN GOSPEL/WORD CURB/RCA INSPIRATION/RCA				
10	7	R.K. CHARLES, JR. AND THE SILENT CRYCHORD	DeFace Presents R.K. Charles, Jr. And The Silent Church Choir	7		
		360 MUSIC WORX/CAPITOL CMG				
11	8	TRAVIS GREENE	The Hill	54		
		RCA INSPIRATION/RCA				
7	9	THE RANCE ALLEN GROUP	Live From San Francisco	2		
		TYSCO/TASEIS				
9	10	DONNIE MCCLURKIN	The Journey (Live)	12		
		RCA INSPIRATION/RCA				
16	11	TASHA COBBS	One Place: Live	64		
		MOTOWN GOSPEL/CAPITOL CMG				
15	12	SYREETA THOMPSON TRUMPETLADY	Winner (EP)	11		
		TL MUSIC GROUP				
12	13	HEZEKIAH WALKER	"Better": Azusa - The Next Generation 2	17		
		AZUSA/EO&E				
17	14	WILLIAM MURPHY	Demonstrate	20		
		RCA INSPIRATION/RCA				
RE	15	KENNY LATTIMORE	A Kenny Lattimore Christmas	2		
		SINCERESOL/MOTOWN GOSPEL/CAPITOL CMG				
3	16	BISHOP PAUL S. MORTON	Legacy: Live In New Orleans	2		
		TEHILLAH/LIGHT/EO&E				
14	17	JEKALYN CARR	The Life Project	14		
		LUNEAAL/EO&E				
23	18	WILLIAM MCDOWELL	Sounds Of Revival: Live	42		
		DELIVERY ROOM/EO&E				
18	19	ANTHONY BROWN & GROUP THERAPY	Everyday Jesus	69		
		KEY OF A/VMAN/TYSCO/TASEIS				
2	20	THE CHURCH CHOIR	If God Be For Us	5		
		KEE				
20	21	TODD DULANEY	A Worshipers Heart	30		
		EO&E WORSHIP/EO&E				
22	22	SHIRLEY CAESAR	Fill This House	24		
		LIGHT/EO&E				
25	23	VARIOUS ARTISTS	Maranatha! Music: Top 25 Gospel Praise Songs, 2017 Edition	5		

Dance/Electronic

November 26
2016
billboard

HOT DANCE/ELECTRONIC SONGS™						
WKS AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS ON CHART
			CERTIFICATION	IMPRINT/PROMOTION LABEL		
			PRODUCER (SONGWRITER)			
1	1	1	CLOSER	The Chainsmokers Featuring Halsey	1	16
2	2	2	LET ME LOVE YOU	DJ Snake Feat. Justin Bieber	2	14
3	3	3	COLD WATER	Major Lazer Featuring Justin Bieber & MO	1	17
4	4	4	DON'T LET ME DOWN	The Chainsmokers Featuring Daya	1	40
5	5	5	THIS IS WHAT YOU CAME FOR	Calvin Harris Featuring Rihanna	1	29
7	6	6	IN THE NAME OF LOVE	Martin Garrix & Bebe Rexha	6	15
6	7	7	MY WAY	Calvin Harris	6	9
HOT SHOT DEBUT		8	SETTING FIRES	The Chainsmokers Featuring XYLO	8	1
8	8	9	NEVER BE LIKE YOU	Flume Featuring Kai	3	42
9	9	10	THIS GIRL	Kungs vs Cookin' On 3 Burners	7	21
10	10	11	PURPLE LAMBORGHINI	Skrillex & Rick Ross	6	16
11	12	12	ALONE	Marshmello	10	26
12	11	13	PERFECT STRANGERS	Jonas Blue Featuring JP Cooper	11	22
-	23	14	SG RITUAL	Marshmello Featuring Wrabel	14	2
14	14	15	BAILAR	Deorro Featuring Pitbull & Elvis Crespo	14	22
13	13	16	THE OCEAN	Mike Perry Featuring Shy Martin	11	23
18	18	17	ROCKABYE	Clean Bandit Featuring Sean Paul & Anne-Marie	17	3
15	15	18	LET ME HOLD YOU (TURN ME ON)	Cheat Codes & Dante Klein	14	20
28	24	19	LOVESICK	Mura Masa Featuring A\$AP Rocky	19	6
17	20	20	GONE	Afrojack Featuring Ty Dolla \$ign	17	14
22	17	21	DYNAMITE	Nause Featuring Pretty Sister	17	4
39	22	22	TAPED UP HEART	KREAM Featuring Clara Mae	22	3
20	16	23	HIGH AND LOW	Empire Of The Sun	16	11
29	29	24	SUNSET LOVER	Petit Biscuit	24	14
16	19	25	SHELTER	Porter Robinson & Madeon	16	13
23	26	26	LOVE ON ME	Galantis & Hook N Sling	18	6
-	21	27	BY YOUR SIDE	Jonas Blue Featuring RAYE	21	2
19	27	28	FALSE ALARM	Matoma & Becky Hill	16	20
21	25	29	ALL OF ME	Big Gigantic Featuring Logic & ROZES	19	12
34	31	30	PEOPLE GRINNIN'	NERVO Featuring The Child Of Lov	30	5
41	36	31	BELIEVE	Crystal Waters Featuring Sted-E & Hybrid Heights	31	4
NEW		32	FIND ME	Sigma Featuring Birdy	32	1
26	30	33	BONBON	Era Istrefi	13	20
27	33	34	BELIEVER	Major Lazer & Showtek	19	6
24	28	35	WHOLE HEART	Gryffin And Bipolar Sunshine	17	11
43	37	36	TAKE MY BREATH AWAY	Alesso	36	3
30	38	37	PHONE DOWN	Lost Kings Featuring Emily Warren	25	5
32	34	38	FREAL UV	Far East Movement & Marshmello Feat. Chaneyo & Tinashe	20	4
33	32	39	CHASE YOU DOWN	RUNAGROUND	32	8
-	49	40	ICARUS	R3hab	40	2
42	40	41	TEARDROPS	Cole Plante x BOBI	40	5
25	35	42	CRAZY LOVE	Audien Featuring Deb's Daughter	25	12
31	39	43	THE HALF	DJ Snake Feat. Jeremih, Young Thug & Swizz Beatz	20	14
NEW		44	BURN BREAK CRASH	Aanysa x Snakehips	44	1
50	47	45	FIRE	Louis The Child Featuring Evalyn	30	6
40	41	46	MIND	Skrillex & Diplo Featuring Kai	24	16
45	42	47	SUMMER	Marshmello	42	9
35	43	48	ANYWHERE	Dillon Francis Featuring Will Heard	20	8
NEW		49	SHOW YOU THE LIGHT	Marc Featuring Efrain Leo	49	1
NEW		50	SAY IT TO ME	Pet Shop Boys	50	1

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
NEW	1	THE CHAINSMOKERS		Collage (EP)	1	
2	2	LINDSEY STIRLING		Brave Enough	12	
1	3	EMPIRE OF THE SUN		Two Vines	2	
NEW	4	KUNGS		Layers	1	
3	5	VARIOUS ARTISTS		Now That's What I Call A Workout 2016	47	
6	6	THE CHAINSMOKERS		Bouquet (EP)	55	
9	7	DJ SNAKE		Encore	14	
13	8	ALINA BARAZ & GALIMATIAS		Urban Flora (EP)	78	
8	9	FLUME		Skin	24	
4	10	S U R V I V E		RR7349	6	
12	11	DIE ANTWOORD		Mount Ninji And Da Nice Time Kid	8	
11	12	NICOLAS JAAR		Sirens	6	
7	13	EXCISION		Virus	3	
5	14	MARTIN GARRIX		Seven (EP)	2	
NEW	15	COVENANT		The Blinding Dark	1	
15	16	TYCHO		Epoch	6	
22	17	KYGO		Cloud Nine	26	
24	18	KAYTRANADA		99.9%	26	
17	19	PET SHOP BOYS		Super	16	
18	20	MARSHMELLO		Joytime	12	
23	21	M.I.A.		AIM	8	
25	22	ARIKA KANE		Arika Kane: The Remix Album	3	
10	23	THE RADIO DEPT.		Running Out Of Love	3	
RE	24	COLTON DIXON		The Calm Before The Storm	16	
21	25	ORB		COW / Chill Out, World!	3	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	CLOSER	The Chainsmokers Feat. Halsey	15		
3	2	COLD WATER	Major Lazer Feat. Justin Bieber & MO	16		
4	3	LET ME LOVE YOU	DJ Snake Feat. Justin Bieber	11		
2	4	STARBOY	The Weeknd Feat. Daft Punk	7		
5	5	24K MAGIC	Bruno Mars	5		
10	6	GG SCARS TO YOUR BEAUTIFUL	Alessia Cara	4		
7	7	ANYWHERE	Dillon Francis Feat. Will Heard	3		
8	8	CRAZY LOVE	Audien Feat. Deb's Daughter	11		
9	9	IN THE NAME OF LOVE	Martin Garrix & Bebe Rexha	14		
12	10	NOTHING TO LOSE	VASSY	9		
13	11	ALARM	Anne-Marie	4		
14	12	THIS IS WHAT YOU CAME FOR	Calvin Harris Feat. Rihanna	29		
6	13	MY WAY	Calvin Harris	8		
11	14	HEATHENS	twenty one pilots	10		
19	15	SIDE TO SIDE	Ariana Grande Feat. Nicki Minaj	5		
16	16	PERFECT STRANGERS	Jonas Blue Feat. JP Cooper	14		
23	17	STARVING	Hailee Steinfeld & Grey Feat. Zedd	5		
17	18	THIS GIRL	Kungs vs Cookin' On 3 Burners	19		
18	19	CHASE YOU DOWN	RUNAGROUND	17		
15	20	I HATE U I LOVE U	gnash Feat. Olivia O'Brien	6		
30	21	FADE	Kanye West	4		
27	22	TAKE MY BREATH AWAY	Alesso	2		
20	23	FALSE ALARM	Matoma & Becky Hill	4		
28	24	IN MY HEAD	Party Favor Feat. Georgia Ku	5		
34	25	UNSTEADY	X Ambassadors	2		



Chainsmokers Double Up

The *Collage* EP by **The Chainsmokers** (above) launches at No. 1 on Top Dance/Electronic Albums with 9,000 copies sold, according to Nielsen Music. It's the first leader for the DJ duo of **Drew Taggart** and **Alex Pall**, whose only prior EP, *Bouquet*, reached No. 2 on Jan. 30. *Collage*, which starts with the strongest first-week sales of any EP on the chart in 2016, contains one previously unreleased song, "Setting Fires" (featuring **XYLO**), which debuts at No. 8 on Hot Dance/Electronic Songs (marking the pair's fifth top 10), sporting 4.2 million U.S. streams and 24,000 downloads sold.

Plus, as The Chainsmokers' "Closer" (featuring **Halsey**) tops Hot Dance/Electronic Songs for a 13th week, the duo is the first to lead the genre's main songs and albums charts simultaneously in more than a year, since **Major Lazer** ruled with *Peace Is the Mission* and the set's "Lean On" (with **DJ Snake** and featuring **MØ**) on Nov. 14, 2015.

On Dance Club Songs, **Crystal Waters** wades to her 10th No. 1, "Believe" (3-1), featuring DJs **Sted-E** (**Edward Alcazar**) and **Hybrid Heights** (**Carlos Rosillo**). Remixes from the likes of **StoneBridge**, **Paige** and **Kilo Shuhaibar** helped the trio achieve its second straight collaborative leader (and second total for the DJs), following "Synergy" a year ago. Waters, who first reigned with 1991's "Gypsy Woman (She's Homeless)," tells *Billboard*, "I'm so happy right now... 10 No. 1s, I can't believe it! I love dance music and the entire dance community; so happy to be a part of it." —Gordon Murray

HOT DANCE/ELECTRONIC SONGS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC SONGS, RANKED BY SPIN AIRPLAY, AS MEASURED BY NIELSEN MUSIC. STREAMING ACTIVITY DATA BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC. SONGS ARE LISTED AS CURRENT IF THEY ARE REWIND-RESISTANT, AS SONGS RECEIVING AIRPLAY AND/OR SALES DATA FOR THE FIRST TIME. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. ALBUMS ARE LISTED AS CURRENT IF THEY ARE REWIND-RESISTANT, AS ALBUMS RECEIVING AIRPLAY AND/OR SALES DATA FOR THE FIRST TIME. TOP DANCE/MIX SHOW AIRPLAY: THE WEEK'S MOST POPULAR CURRENT DANCE/MIX SHOW AIRPLAY, AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC. SONGS ARE LISTED AS CURRENT IF THEY ARE REWIND-RESISTANT, AS SONGS RECEIVING AIRPLAY AND/OR SALES DATA FOR THE FIRST TIME. PHOTOGRAPH BY GETTY IMAGES

DANCE CLUB SONGS™

LAST WEEK	THIS WEEK	TITLE (IMPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART
3	1	BELIEVE 418	Crystal Waters Feat. Steed-E & Hybrid Heights	7
2	2	PEOPLE GRINNIN' BIG BEAT/ATLANTIC	NERVO Feat. The Child Of Lov	10
4	3	TEARDROPS HOLLYWOOD	Cole Plante x BOBBI	10
5	4	STRONGER TOGETHER REPUBLIC	Jessica Sanchez	9
8	5	STARBOY XD/REPUBLIC	The Weeknd Feat. Daft Punk	5
1	6	PERFECT STRANGERS JONAS BLUE/CAPITOL	Jonas Blue Feat. JP Cooper	11
11	7	GG IN THE NAME OF LOVE STMPD RCRDS/RCA	Martin Garrix & Bebe Rexha	5
6	8	MY WAY FLY EYE/COLUMBIA	Calvin Harris	7
12	9	SAY IT TO ME X2/KOBALT	Pet Shop Boys	5
7	10	TELEPATHY RCA	Christina Aguilera Feat. Nile Rodgers	9
16	11	SAY YES SUGAR HOUSE/JASON WALKER/MR. TANMAN	Tony Moran Feat. Jason Walker	4
21	12	24K MAGIC ATLANTIC	Bruno Mars	3
13	13	I LOVE YOU ALWAYS FOREVER RCA	Betty Who	12
9	14	CLOSER DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Halsey	11
18	15	SOLDIERS DE ANGELIS	JAGMAC	7
19	16	HEATHENS DC/ATLAS/WATERTOWER/ATLANTIC/FUELED BY RAMEN/RRP	twenty one pilots	6
22	17	SIDE TO SIDE REPUBLIC	Ariana Grande Feat. Nicki Minaj	5
25	18	GONE 418	Carly Eden	6
28	19	LOVE ME BEATCLAN	DJ Hollywood Feat. Abri	5
30	20	OLDER OVERDRIVE	Lodato & Joseph Duveen	5
31	21	SUPERLOVE RCA	Tinashe	4
17	22	HEARTBREAK HOTLINE BUILDUP	The Pool Kids	9
15	23	PERFECT ILLUSION STREAMLINE/INTERSCOPE	Lady Gaga	7
10	24	IT AIN'T OVER RADICAL	The Bello Boys & Dan Donica Feat. Seri	12
33	25	ICARUS R3HAB	R3hab	3
32	26	HIGH AND LOW THE SLEEPY JACKSON/ASTRALWORKS/CAPITOL	Empire Of The Sun	4
26	27	ELECTRIC CHURCH ROSTRUM	Mike Taylor	6
37	28	BUTTON PUSHA CARRILLO	Ralphi Rosario & Aneeta Beat	2
35	29	SAY SOMETHING BELIEVE	Keith Cullen	4
24	30	LET ME LOVE YOU DI SNAKE/INTERSCOPE	DJ Snake Feat. Justin Bieber	10
23	31	DON'T STOP BMA8	Zack Zilla	8
34	32	MHM MHM RADICAL	Manuel Riva Feat. Eneli	5
20	33	BEAUTIFUL LIFE 202/OVERDRIVE	Di Gozzi & The Extraordinary Gentlemen Feat. Jacyln Walker	13
27	34	THIS GIRL KUNGS/SOUND OF BARCLAY/BARCLAY/CASABLANCA/REPUBLIC	Kungs vs Cookin' On 3 Burners	13
29	35	THE GIRL FROM IPANEMA PUMP	Ana Paula Feat. Deborah Cox	11
42	36	TO NOT LOVE YOU FRIENDSHIP COLLECTIVE	DJ Pebbles	3
44	37	GOOD GRIEF VIRGIN/CAPITOL	Bastille	2
14	38	PUT 'EM HIGH (2016) STONEY BOY	StoneBridge Feat. Therese	11
46	39	SMILE VIRGIN/PRIORITY/CAPITOL	Gorgon City Feat. Elderbrook	2
49	40	HELL IN PARADISE (2016) MIND TRAIN/TWISTED	Ono	2
40	41	ICE PURPLE ROSE	The Ritchie Family	4
47	42	ALL OUT OF LOVE (2016) AIR SUPPLY	Air Supply	2
HOT SHOT DEBUT	43	BLOW YOUR MIND (MWAH) WARNER BROS.	Dua Lipa	1
45	44	HOUSE WORK POLYDOR/CASABLANCA/REPUBLIC	Jax Jones Feat. Mike Dunn & MNEK	4
NEW	45	LOVE ON THE BRAIN WESTBURY ROAD/ROC NATION	Rihanna	1
39	46	WE BELONG TOGETHER SUNSHINE SOUND	KC And The Sunshine Band	8
NEW	47	RECOVERY KRISTII	Kristii	1
NEW	48	THIS IS OUR NIGHT CARRILLO	Kissy Sell Out Feat. Lisa Williams	1
48	49	NOTHING'S EVER OVER ROSTRUM	TeamMate	3
43	50	COLD WATER MAD DECENT/DEF JAM	Major Lazer Feat. Justin Bieber & MO	15

BOXSCORE

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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 multiplatinum level.
- **Digital Songs Charts**
 - RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
 - ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numerical noted with Platinum symbol indicates song's multiplatinum level.

Awards

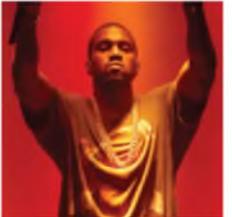
- PS (PaceSetter for largest % album sales gain)
- GG (Greatest Gainer for largest volume gain)
- DG (Digital Sales Gainer)
- AG (Airplay Gainer)
- SG (Streaming Gainer)

Publishing song index available on Billboard.com/biz.

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CONCERT GROSSES

	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$8,623,068 \$600/\$135	MUSIC MIDTOWN FESTIVAL PIEDMONT PARK, ATLANTA SEPT. 17-18	129,048 155,000 TWO DAYS	LIVE NATION
2	\$8,292,767 \$205/\$110/\$79/\$29.50	KANYE WEST THE FORUM, INGLEWOOD, CALIF. OCT. 25-27, NOV. 1-3	97,360 SIX SELLOUTS	LIVE NATION
3	\$4,076,085 \$65	PHISH MGM GRAND GARDEN, LAS VEGAS OCT. 28-31	63,222 FOUR SELLOUTS	MRES
4	\$3,294,596 \$179.50/\$49.50	DRAKE & FUTURE, ROY WOODS, DVSN ORACLE ARENA, OAKLAND SEPT. 13-14	24,956 25,831 TWO SHOWS	LIVE NATION
5	\$3,279,706 \$149.50/\$39.50	ADELE VERIZON CENTER, WASHINGTON, D.C. OCT. 10-11	29,043 TWO SELLOUTS	I.M.P.
6	\$3,236,907 (\$9,022,950 PESOS) \$198/\$29.70	ANDRÉ RIEU LUNA PARK, BUENOS AIRES SEPT. 17-22	32,901 SIX SELLOUTS	ANDRÉ RIEU PRODUCTIONS, NUEVOS AIRES
7	\$3,199,011 \$149.50/\$39.95	ADELE AMERICAN AIRLINES ARENA, MIAMI OCT. 25-26	27,906 TWO SELLOUTS	AEG LIVE
8	\$3,150,183 \$156/\$25.50	KANYE WEST AMERICAN AIRLINES ARENA, MIAMI SEPT. 16-17	37,820 TWO SELLOUTS	LIVE NATION
9	\$3,143,958 \$149.50/\$39.50	ADELE AMERICAN AIRLINES CENTER, DALLAS NOV. 1-2	27,823 TWO SELLOUTS	LIVE NATION, C3 PRESENTS
10	\$3,099,176 \$179.50/\$49.50	DRAKE & FUTURE, ROY WOODS, DVSN SAP CENTER, SAN JOSE, CALIF. SEPT. 24-25	25,817 26,591 TWO SHOWS	LIVE NATION
11	\$2,924,777 \$149.50/\$39.50	ADELE PHILIPS ARENA, ATLANTA OCT. 28-29	26,507 TWO SELLOUTS	LIVE NATION
12	\$2,828,954 \$149.50/\$39.50	ADELE BRIDGESTONE ARENA, NASHVILLE OCT. 15-16	26,434 TWO SELLOUTS	AC ENTERTAINMENT
13	\$2,725,292 \$149.50/\$39.95	ADELE FRANK ERWIN CENTER, AUSTIN NOV. 4-5	25,267 TWO SELLOUTS	C3 PRESENTS
14	\$2,439,870 (\$3,175,495 CANADIAN) \$152.90/\$22.67	KANYE WEST AIR CANADA CENTRE, TORONTO AUG. 30-31	26,716 TWO SELLOUTS	LIVE NATION
15	\$2,216,090 (\$1,250,217,000 COLON) \$99.26/\$39	METALLICA, HERESY ESTADIO NACIONAL DE COSTA RICA, SAN JOSÉ NOV. 5	32,934 33,953	MOVE CONCERTS
16	\$2,145,370 (\$6,438,250,000 PESOS) \$126.62/\$49.98	METALLICA, VICTIMIZED HIPÓDROMO DE LOS ANDES, BOGOTÁ, COLOMBIA NOV. 1	23,434 29,255	MOVE CONCERTS
17	\$2,107,440 \$175/\$39	KANYE WEST T-MOBILE ARENA, LAS VEGAS OCT. 29	18,100 SELLOUT	LIVE NATION
18	\$1,941,190 (\$1,735,562) \$79.41/\$34.67	PETER MAFFAY BARCLAYCARD ARENA, HAMBURG OCT. 7-9	32,048 44,500 FIVE SHOWS	KPS CONCERTBÜRO
19	\$1,722,100 (\$2,273,225 CANADIAN) \$135.98/\$32.50	DRAKE & FUTURE, ROY WOODS, DVSN BELL CENTRE, MONTREAL OCT. 7	15,731 SELLOUT	EVENKO, LIVE NATION
20	\$1,641,940 (\$2,154,550 AUSTRALIAN) \$189.76/\$60.20	ANDRÉ RIEU QUJDOS BANK ARENA, SYDNEY OCT. 22-23	14,456 16,548 TWO SHOWS	ANDRÉ RIEU PRODUCTIONS
21	\$1,561,900 (\$2,069,942 CANADIAN) \$135.44/\$37.35	DRAKE & FUTURE, ROY WOODS, DVSN AIR CANADA CENTRE, TORONTO OCT. 8	15,485 SELLOUT	LIVE NATION
22	\$1,512,328 \$129.50/\$29.50	KANYE WEST TD GARDEN, BOSTON SEPT. 3	16,182 16,495	LIVE NATION
23	\$1,444,680 \$129.50/\$29.50	KANYE WEST AMERICAN AIRLINES CENTER, DALLAS SEPT. 22	16,999 21,192	LIVE NATION
24	\$1,423,688 \$139.50/\$75	AC/DC VERIZON CENTER, WASHINGTON, D.C. SEPT. 17	11,708 14,182	LIVE NATION
25	\$1,401,166 \$149.50/\$39.50/ \$69.50/\$49.50	DRAKE & FUTURE, ROY WOODS, DVSN AMALIE ARENA, TAMPA AUG. 27	13,337 SELLOUT	LIVE NATION
26	\$1,378,674 \$199/\$155/\$69.50/\$35	POWER 105.1 POWERHOUSE: USHER, BRYSON TILLER & OTHERS BARCLAYS CENTER, BROOKLYN, N.Y. OCT. 27	12,918 SELLOUT	LIVE NATION
27	\$1,368,148 \$160/\$45	METALLICA COLISEO DE PUERTO RICO, SAN JUAN OCT. 26	13,039 13,641	JOSE DUEÑO ENTERTAINMENT
28	\$1,366,460 \$139.50/\$75	AC/DC NATIONWIDE ARENA, COLUMBUS, OHIO SEPT. 4	11,032 15,771	LIVE NATION
29	\$1,362,263 \$89.50/\$49.50	CARRIE UNDERWOOD, EASTON CORBIN, THE SWON BROTHERS MADISON SQUARE GARDEN, NEW YORK OCT. 25	17,815 SELLOUT	AEG LIVE
30	\$1,338,810 (\$1,759,529 AUSTRALIAN) \$189.46/\$60.11	ANDRÉ RIEU BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA OCT. 18-19	11,909 13,364 TWO SHOWS	ANDRÉ RIEU PRODUCTIONS
31	\$1,319,731 \$495/\$179/\$94/\$54	BRITNEY SPEARS THE AXIS AT PLANET HOLLYWOOD, LAS VEGAS NOV. 2, 4-5	8,721 12,297 THREE SHOWS	CAESARS ENTERTAINMENT
32	\$1,310,117 \$179.50/\$49.50	DRAKE & FUTURE, ROY WOODS, DVSN TALKING STICK RESORT ARENA, PHOENIX SEPT. 6	12,084 12,542	LIVE NATION
33	\$1,278,262 \$169.50/\$100/\$75/\$35	SIA, MIGUEL, ALUNAGEORGE BARCLAYS CENTER, BROOKLYN, N.Y. OCT. 25	12,134 SELLOUT	LIVE NATION
34	\$1,263,029 \$139.50/\$75	AC/DC BB&T CENTER, SUNRISE, FLA. AUG. 30	11,930 12,944	LIVE NATION
35	\$1,243,871 \$179.50/\$49.50	DRAKE & FUTURE, ROY WOODS, DVSN SMOOTHIE KING CENTER, NEW ORLEANS SEPT. 2	13,241 14,073	LIVE NATION



West Tour Scores Big

Kanye West (above) takes six slots on the Boxscore chart based on ticket sales from the Saint Pablo Tour. Leading the pack at No. 2 is a six-night stint at The Forum in Inglewood, Calif., with a gross totaling \$8.2 million. More than 97,000 fans saw the rapper during the Los Angeles-area run that kicked off Oct. 25 and ended with an abbreviated performance on Nov. 3 due to throat problems.

The Forum engagement is the tour's longest multiple-show run and the only one to stretch six nights, but he played two concerts in both Miami and Toronto (Nos. 8 and 14 on the chart), as well as in Oakland, Calif., and New York. Another two-show date is booked in Philadelphia on Dec. 13 and 15, along with a final two-night New Year's Eve run at Brooklyn's Barclays Center.

Ticket sales from the Saint Pablo Tour now stand at \$35 million since the trek debuted at the Bankers Life Fieldhouse in Indianapolis on Aug. 25.

According to box-office reports from promoter Live Nation, attendance counts total 397,000 from 26 performances on the 62-show jaunt. Based on the sales so far, estimated overall grosses could reach \$80 million or more by the end of the tour. —*Bob Allen*

BOXSCORE: The top-grossing concerts as reported by promoters, venues, managers and booking agents. Boxscore should be submitted to Bob.Allen@billboard.com. DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of clubs. See Chart Legend on Billboard.com/biz for complete rules and explanations. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

COOL DATA

REWINDING THE CHARTS

Singer Paula Abdul and O'Neal at the opening of Planet Hollywood in Miami in 1994.

23 Years Ago SHAQ DIESEL SCORED OFF THE COURT

The NBA all-star enjoyed a successful stint as a rapper beginning in 1993

NOT MANY PEOPLE CAN SAY THEY'VE DONE it all, but Shaquille O'Neal has as good a case as anyone. The NBA all-star, actor, TV host, video game character, soda entrepreneur, children's book author and reserve police officer also forged a successful rap career in the 1990s.

In October 1993, at the age of 21, the 7-foot-1 Orlando Magic center released his debut album, *Shaq Diesel*, on Jive Records. Just a few months earlier, O'Neal had been named the NBA's rookie of the year, and his freshman outing in the music industry would prove similarly successful.

Shaq Diesel peaked at No. 10 on *Billboard's* Top R&B/Hip-Hop Albums chart dated Nov. 20, 1993, and No. 25 on the *Billboard* 200. It also spawned three top 10 tracks on the Hot Rap Songs tally — including "(I Know I Got) Skillz" — and sold 865,000 copies in the United States, according to Nielsen Music.

O'Neal went on to release three more studio albums; his last, *Respect*, was in 1998. A fourth, *Shaquille O'Neal Presents His Superfriends, Vol. 1*, was scrapped in 2001, the same year he told *Billboard* he had trouble maintaining credibility as an artist because he was a famous athlete. "I take this music-business stuff very seriously. I don't do it for the money or the publicity, and it's not like a 'Super Bowl Shuffle' type of rap or 'Weird Al' Yankovic," he said. "For Ludacris, a [Dr.] Dre and a Snoop [Dogg] to come in the studio and say, 'I'll get on your album,' that tells me I already made it." He added: "I've never done nothing whack."

The divorced father of five retired from the NBA in 2011 and has since worked as a sports commentator — he currently hosts *The Big Podcast With Shaq* — and invested in various business ventures. In June, the U.S. Department of State announced that O'Neal, now 44, will serve as its first sports envoy to Cuba. On Sept. 9, he was inducted into the Naismith Memorial Basketball Hall of Fame.

—XANDER ZELLNER

22	19	20	57	ALAN JACKSON ▲ ARISTA 18711 (10.9R/15.9B)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
23	14	2	3	RUSH ATLANTIC 82528/AG (10.9B/16.9B)	COUNTERPARTS	2
24	22	19	16	CYPRESS HILL ▲ RUFFHOUSE 53931 *COLUMBIA (10.9B EQ/15.9B)	BLACK SUNDAY	1
25	30	—	2	SHAQUILLE O'NEAL JIVE 41529* (10.9S/15.9B)	SHAQ DIESEL	25
26	26	23	20	SOUNDTRACK ▲ EPIC SOUNDTRAX 53764/EPC (10.9B EQ/16.9B)	SLEEPLESS IN SEATTLE	1
27	27	29	51	SOUNDTRACK ▲ ¹⁹ ARISTA 18699* (10.9B/15.9B)	THE BODYGUARD	1

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billboard WOMEN IN MUSIC 2016

On December 2nd, *Billboard* will publish its annual Women in Music special issue. We'll feature the top 50 women in the music industry who have broken new ground and changed the game across labels, publishing and touring.

This year, music legend Madonna has been named *Billboard's* Woman of the Year. A seven time Grammy winner and best-selling female recording artist of all time, entrepreneur and philanthropist, her most recent Rebel Heart Tour has extended her record as the highest-ever grossing female touring artist.

The 11th annual Women in Music event will be held December 9th in New York City and will air December 12th on Lifetime

Take this opportunity to congratulate the female executives and top talent on this year's list. Reach an influential audience with unparalleled decision-making power within the music industry.

COVER DATE: 12/10
ON SALE 12/2
ISSUE CLOSE 11/22
MATERIALS DUE 11/23

BONUS DISTRIBUTION:
Women in Music Event 12/9,
THR Power 100 Women Event 12/7

MADONNA
2016 WOMAN OF THE YEAR

SHANIA TWAIN
ICON

HALSEY
RISING STAR

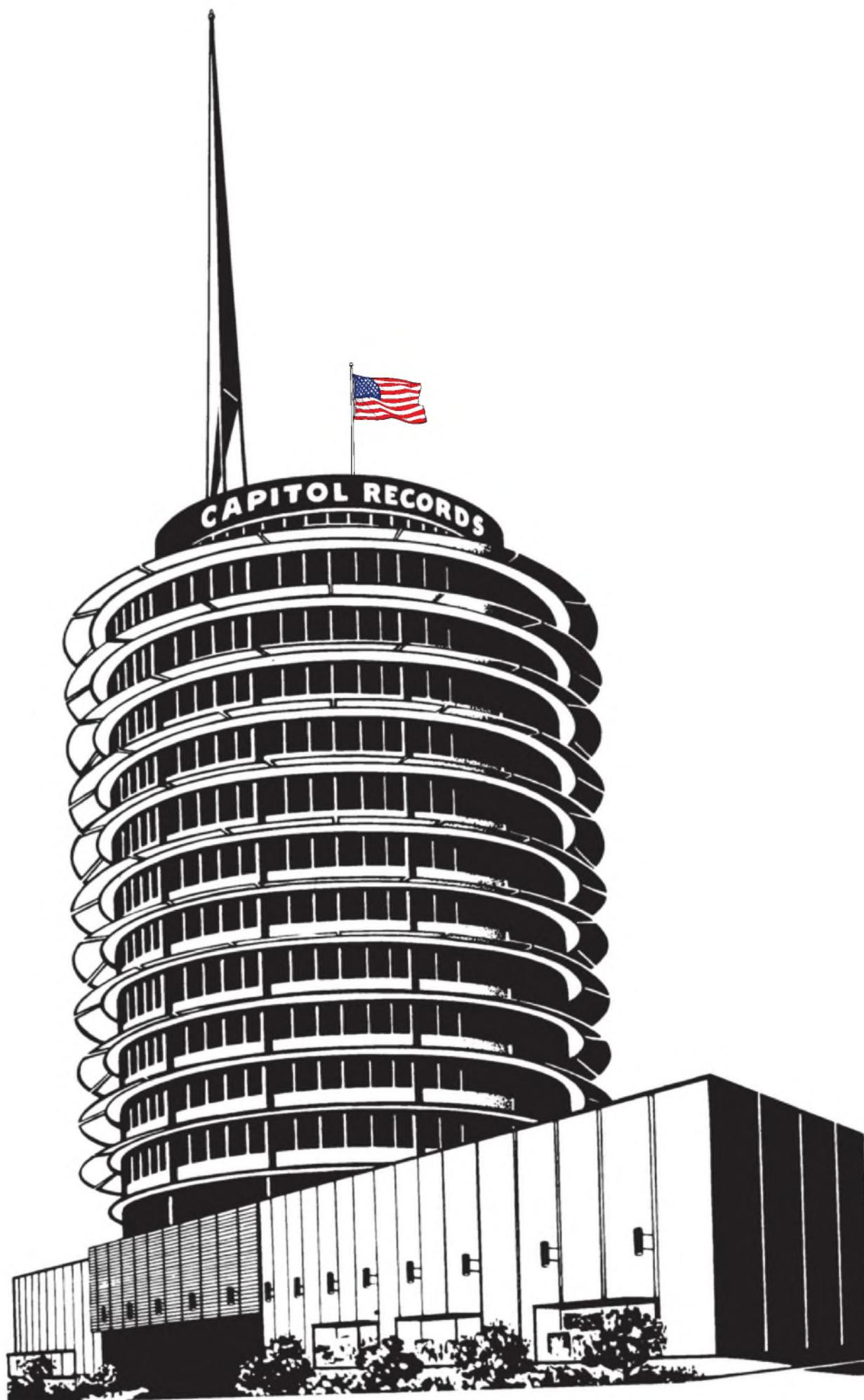
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