

ROLLING



TOM PETTY
1950-2017

THANK YOU

BILLY



4 FOR 4!

2014
SOLD OUT!

2015
SOLD OUT!

2016
SOLD OUT!

2017
SOLD OUT!

JOEL

THANK YOU

LIVE NATION



PAID: 39,613

NET GROSS: \$4,155,259.50

SEPTEMBER 9 • 2017 • PHILADELPHIA, PA

WWW.BILLYJOEL.COM



We have seen no other who compares with you.

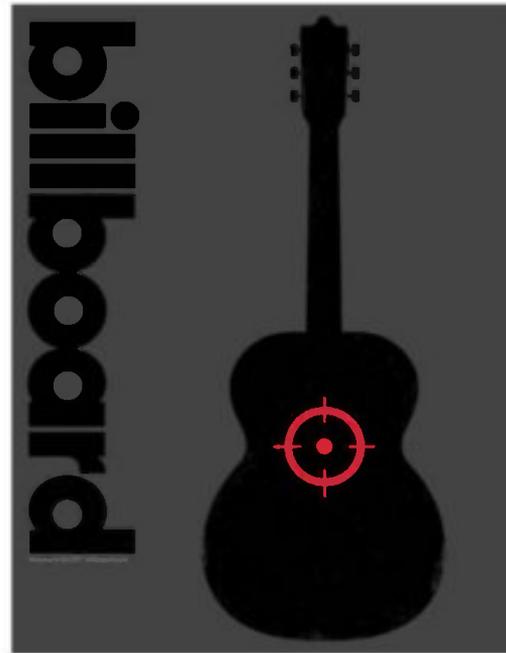


From Burbank With Love.



TOM PETTY

Photographed by Joe Pugliese on June 26, 2014, at Petty's home in Malibu, Calif.



VIOLENCE IN VEGAS

Illustration by Edel Rodriguez

THE SANCTITY OF MUSIC

ON JULY 2, 2016, *BILLBOARD* EDITORS WROTE AN open letter to Congress, in response to the mass shooting at the Pulse nightclub in Orlando, Fla., on June 12, 2016, and the killing of singer Christina Grimmie by a gun-wielding stalker two days earlier. The letter, which was signed by over 200 top music artists and executives, asked Congress to close the deadly loopholes around gun regulation that put so many lives at risk.

Fifteen months later, we awoke on the morning of Oct. 2 to news of another mass shooting in a space where music fans had gathered. Fifty-nine people are dead and over 500 injured as the result of an attack on concertgoers at the Route 91 Harvest festival in Las Vegas. Using a semiautomatic rifle he had legally modified to fire at a faster rate, the shooter targeted a crowd watching Jason Aldean's Sunday night performance. Because the shooter was positioned outside of the festival grounds, this tragedy was not a venue security issue — this was a gun safety issue.

It is unacceptable that so little in our country has changed since the Pulse tragedy. It is unacceptable that our nation must continue to search for a sane and safe end to gun violence.

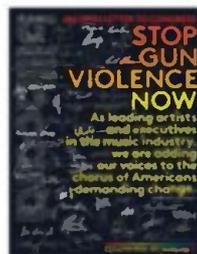
There is something especially obscene about violence committed in a place of worship. The murders of nine members of the Emanuel African Methodist Episcopal Church by a white supremacist in Charleston, S.C., is perhaps the

most heinous contemporary instance. Live music is often fundamental to worship. A concert, like a church, can be the vessel for communion among strangers. Communities spontaneously arise at stadiums and small shows alike. A concertgoer becomes part of a shared experience, and for a few hours, everyone in that venue is in tune with each other.

Keeping these spaces safe is crucial.

The bonds between people experiencing live music together are as fragile as they are powerful. On Oct. 2, we lost Tom Petty, one of the most celebrated live-rock mainstays of the last 40 years. His shows brought millions together across his career, and his timeless songs will be covered for years to come. Sadly, Petty will never perform again. But even under the specter of possible gun violence, live music will persevere. We all must work to preserve it. We need our elected officials to protect it.

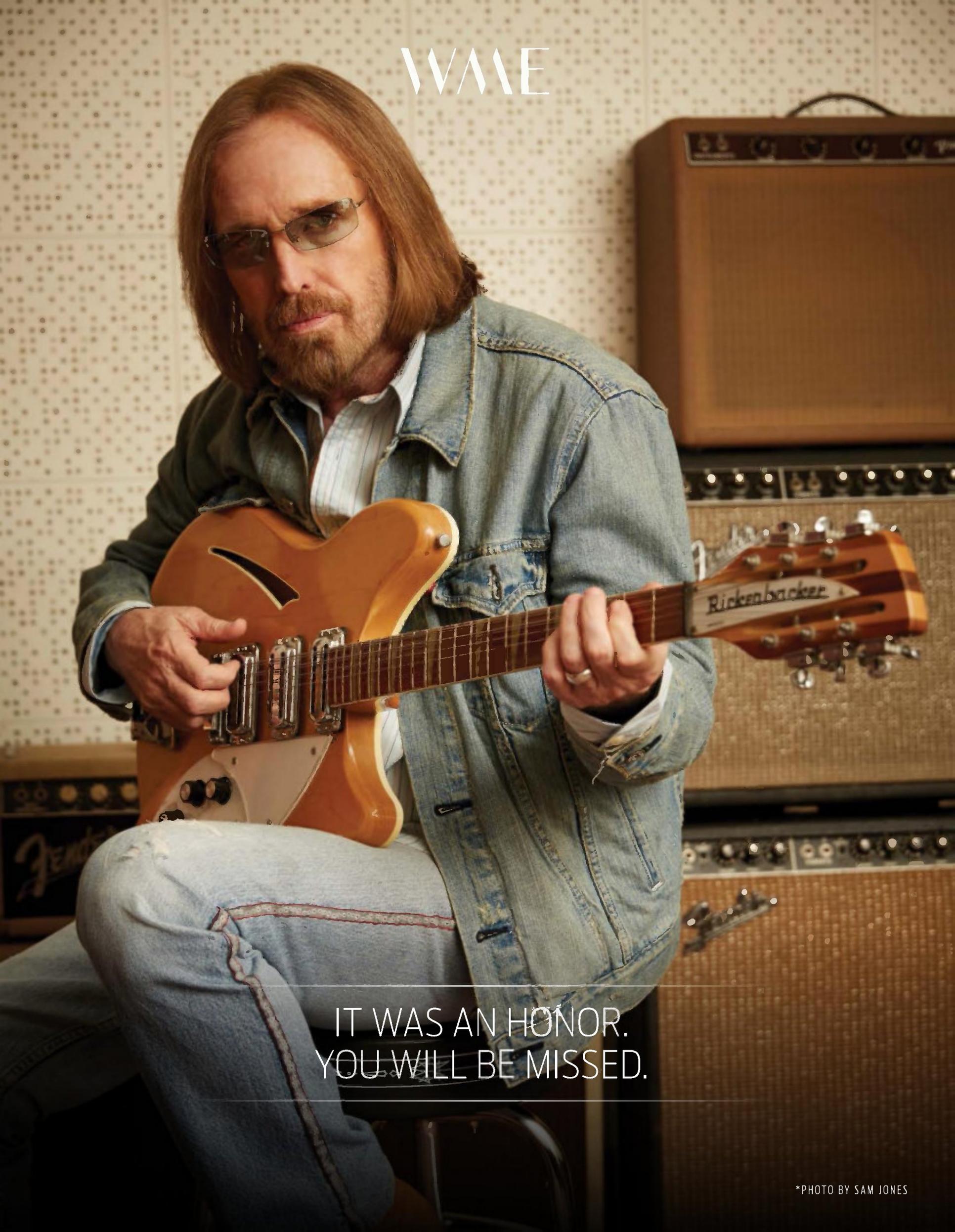
We live in terrifying, difficult times, but music makes community. "You belong somewhere you feel free," Tom Petty sang on "Wildflowers." In an ideal world, we have each other and we have music to help us find that freedom. Anything less won't do.



Billboard's 2016 "open letter to Congress" cover.

Ross Scarano, VP, CONTENT

WAVE



IT WAS AN HONOR.
YOU WILL BE MISSED.

*PHOTO BY SAM JONES

billboard HOT 100



Post-'Despacito,' Globally Minded Songs Surge

DESPACITO" MAY HAVE DROPPED FROM NO. 1 ON the Billboard Hot 100 but the effects of the Luis Fonsi-Daddy Yankee-Justin Bieber collaboration, which led the list for a record-tying 16 weeks, are being felt further through a wave of rising hits with worldwide influences. ("Despacito," meanwhile, tops Hot Latin Songs for a 35th week.) J Balvin and Willy William's Spanish-language "Mi Gente" bullets at No. 21 on the Oct. 14 Hot 100 and should surge after the release of its remix featuring Beyoncé; it could bound from 15,000 sold in the week ending Sept. 28, according to Nielsen Music, to over 75,000 in the following frame.

At No. 67 on the Hot 100, BTS earns the highest-charting Hot 100 hit ever by a K-pop group as "DNA" darts by 114 percent to 11.4 million U.S. streams. Plus, Camila Cabello's ode to her homeland, "Havana" (featuring Young Thug), leaps 64-44 on the chart, up 22 percent to 11.8 million U.S. streams after performing on NBC's *The Tonight Show Starring Jimmy Fallon* on Sept. 25. Says Brian Kelly, program director at WXSS Milwaukee, a champion of "Havana," which charges 31-24 on Mainstream Top 40: "I have no doubt it's the next big hit incorporating an international feel. 'Despacito' knocked down the door."

—GARY TRUST



From top: Cabello, Balvin and BTS all show strong signs of steady growth on the Hot 100.



2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
2	1	1	#1 Bodak Yellow (Money Moves)	[W]HITESHAFTZM [J]WHITESHAFTZM [J]HORPEWASHPOPPIN	Cardi B	THEKSR GROUP/ATLANTIC	1	13
-	2	2	AG Rockstar	[L]BELL [TANK GOD] [A]POST [L]BELL [OAWOSHILEY,S,A]JOSEPH	Post Malone Feat. 21 Savage	REPUBLIC	2	2
1	3	3	Look What You Made Me Do	[I]M ANTONOFF [T]SWIFT [I]SWIFT [I]M ANTONOFF [R]FAIRBRASS [FAIRBRASS,R]MANZOLI	Taylor Swift	BIG MACHINE/REPUBLIC	1	6
3	4	4	1-800-273-8255	[SIR]R[B]HALL [L]A[VATURYA]CARACCIOLO [K]ROBINSON [ATAGGART]	Logic Feat. Alessia Cara & Khalid	VISIONARY/DEF JAM	3	22
4	5	5	Despacito	[A]TONNE [M]ANG [P]OLUIS FONSI [L]EONOR [L]ATALA [R]ODRIGUEZ [D]EBOLUCIO [S]HARTY [ANIS]	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	UNIVERSAL MUSIC LATINO/RAJMOND BRAUN/SCHOOLBOY DE JAW/UMILE/REPUBLIC	1	37
7	6	6	Unforgettable	[M]IKE WILL MADE [T]CP [D]UBLAGEN [M]USUPHIN [L]UCHARBOUCH [K]LUBOWSKI [W]ILLIAMS [C]WASHINGTON [L]SINGH [M]USUPHIN	French Montana Feat. Swae Lee	BAR/CLUMINER/COKE BOYS/BAD BOY/INTERSCOPE/EPIC	3	25
14	10	7	Feel It Still	[J]HILL [A]TACCONO [PORTUGAL THE MAN] [A]TACCONO [J]HILL [R]BATEMAN [J]GORMAN [B]HOLLAND	Portugal. The Man	ATLANTIC	7	15
9	7	8	Believer	[M]ATTMAN [S]ROBIN [D]REYNOLDS [W]SERMON [B]MCKEE [D]PLATZMAN [R]FREDRIKSSON [M]LARSSON [J]DTRANTRER	Imagine Dragons	KIDINAKORNER/INTERSCOPE	4	34
16	8	9	Rake It Up	[M]IKE WILL MADE [T] [M]MIMS [O]T [M]ARAJM [W]ILLIAMS [S]HAW	Yo Gotti Feat. Nicki Minaj	COCAINE MUIZK/EPIC	8	13
13	15	10	Sorry Not Sorry	[OAKY] [U]D [D]IONATO [W] [F]DEBUS [M]DOUGLAS [T]BROWN [W]Z [S]IMONIS	Demi Lovato	HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC	10	12

CABELLO: ANDREW LEROUX/ONYX/GETTY IMAGES; BALVIN: GABE GROBERG/GETTY IMAGES; BTS: LEE YOUNG-HO/ISTOCK USA/REXUSA

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SALES, AIRPLAY & STREAMING DATA PROVIDED BY NIELSEN MUSIC

Billboard Hot 100



The Nashville quintet makes its Hot 100 debut and also rises to No. 8 on Hot Country Songs.

71

LANCO
Greatest
Love Story

When did you first hear "Greatest Love Story" on the radio?

BRANDON LANCASTER I had dinner with my parents in Smyrna, Tenn., and [after], I was literally driving by the factory [where I worked] that inspired [the lyric], "I spent my days working 9 to 5." Hearing your song on the radio is surreal in and of itself, and hearing it for the first time in the town that inspired [it] is a special thing.

Why is "Greatest Love Story" resonating beyond country fans?

Country music has always been the real stories of people's lives. There's love,

heartbreak and overcoming trials all in our song, and people can relate to that whether [they're] a country fan or not.

If you had to guess, how many proposals do you think have made use of this song?

More than I can count. We see it on social media — we just got tagged in a post where this couple was on a beach and the boyfriend [held up] a sign that said, "Will you be my greatest love story?," and the song started playing. Around the country, people are integrating the song into a special moment in their life.

—TAYLOR WEATHERBY



LIAM PAYNE
FEAT.
QUAVO
Strip
That Down

12

One Direction is the first group with Mainstream Top 40 No. 1s by three members: Zayn Malik ("Pillowtalk"), Niall Horan ("Slow Hands") and Payne, whose "Strip" rises 2-1.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
8	9	11	Attention ▲	C. PUTH (C. PUTH, K. HINDUN)	Charlie Puth	5	23
12	13	12	Strip That Down ▲	STEVEMAC, FITZMAURICE, STARGATE (S. SMITH, L. L. PIERCE, HERMANSON, J. S. POKES)	Liam Payne Feat. Quavo	10	19
11	11	13	Slow Hands ▲	L. BUNNETTA (L. BUNNETTA, L. BUNNETTA, A. HORAN, C. CUNNINGHAM, T. JESSICA)	Niall Horan	11	22
5	16	14	Too Good At Goodbyes	J. MIMMY, N. PESS, FITZMAURICE, STARGATE (S. SMITH, L. L. PIERCE, HERMANSON, J. S. POKES)	Sam Smith	5	3
15	17	15	Bank Account ▲	Z. SAVAGE, METRO BOOMIN (A. SUJOSH, P. H. L. WAYNE, C. T. PERKINSON)	21 Savage	12	12
10	14	16	There's Nothing Holdin' Me Back ▲	J. T. GIBBER (J. S. MENDES, T. GIBBER, S. HARRIS, G. WARBURTON)	Shawn Mendes	6	23
40	30	17	DG Thunder	A. LEX, D. A. KIDDE, Z. LIZO (D. BRYN, M. OLOSHERNON, B. MCKEE, D. P. ATZMAN, A. GRANT, D. J. JAZZ)	Imagine Dragons	17	22
6	12	18	Wild Thoughts ▲	D. CHALDEN, NASTY BEAT, M. KATERS (A. BRYAN, M. HATE, K. CHALDEN, R. ENTY, T. TELLER, P. LUSSELL, Y. A. G. M. C. R. A. E. H. W. D. O. R. E. S. A. N. A. N. A.)	DJ Khaled Feat. Rihanna & Bryson Tiller	2	15
17	18	19	Shape Of You ▲	STEVEMAC, F. SHEERAN, J. C. SHEERAN, J. MCDONALD, S. MCKEE, D. P. ATZMAN, K. BURRUS, T. COTTLE, K. BRIGGS	Ed Sheeran	1	38
29	23	20	What Lovers Do	J. EVIGAN, BEN BILLIONS (A. N. LEVINE, J. EVIGAN, S. ROWE, C. OKALUNI, E. STRIDH, B. DIEHL, V. RADSTROM, B. THAZZARD)	Maroon 5 Feat. SZA	20	5

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
19	19	21	Mi Gente	W. WILLIAM (A. OSORIO, B. BALVINA, D. RESTREPO, E. CHAVARRIA, W. WILLIAM, A. ADAM, M. MANZAS, M. OPOUNDO)	J Balvin & Willy William	19	13
18	20	22	That's What I Like ▲	SHAMPOO PRESS & C. U. R. L. STRECIPTYPES (BRUNO MARS, P. M. LAWRENCE, C. B. BROWN, L. E. FAUNT, L. R. C. L. R. R. O. M. L. U. L. L. R. E. V. E. R. C. C. M. C. C. C. L. O. U. G. H. I.)	Bruno Mars	1	37
24	22	23	I Get The Bag	M. TRO, B. O. O. M. I. N. J., W. L. L. E. N. (R. D. DAVIS, J. H. W. L. L. E. N., L. T. W. A. Y. N. E.)	Gucci Mane Feat. Migos	22	6
25	28	24	Praying	R. LEWIS (K. SEBERT, R. LEWIS, B. ABRAHAM, A. JOSLYN)	Kesha	22	12
26	27	25	Young Dumb & Broke	J. LITTLE (K. ROBINSON, J. LITTLE, T. RILEY)	Khalid	25	11
22	24	26	Body Like A Back Road ▲	Z. CROWELL (S. HUNTZ, C. R. O. W. E. L. L., S. O. S. B. O. R. N. E. S., M. C. A. N. A. L. Y.)	Sam Hunt	6	35
20	21	27	XO TOUR Llif3 ▲	T. M. B. J. W. L. U. C. A. S. (S. WOODS)	Lil Uzi Vert	7	27
23	25	28	Humble.	M. K. E. W. I. L. L. M. A. D. E. (T. C. L. D. U. C. K. W. O. R. T. H., M. W. L. L. I. A. M. S.)	Kendrick Lamar	1	26
30	26	29	What About Us	S. T. E. V. E. M. A. C. (P. I. N. K., J. M. C. D. A. I. D., S. M. C. C. L. U. T. C. H. E. O. N.)	Pink	26	8
27	29	30	Something Just Like This ▲	T. H. E. C. H. A. I. N. S. M. O. K. E. R. S. (A. J. G. A. R. T. I. C. A. J. M. A. R. T. I. N., G. R. B. F. R. Y. M. A. N., J. M. B. U. C. K. L. A. N. D. W. C. H. A. M. P. I. O. N.)	The Chainsmokers & Coldplay	3	32
32	32	31	What If's ▲	D. H. U. F. F. (K. B. R. O. W. N., M. M. C. G. I. N. N., J. M. S. C. H. M. I. D. T.)	Kane Brown Feat. Lauren Alaina	31	16
36	33	32	Love Galore ▲	T. H. A. N. K. G. O. O. D. A. C. O. D. Y. C. L. A. N. G. (C. F. A. Y. N. E. S. R. O. W. E., C. L. A. N. G. T. R. A. V. I. S. S. C. O. T. T. H. E. N. D. E. R. S. O. N.)	SZA Feat. Travis Scott	32	16
28	31	33	Location ▲	S. Y. S. E. N. S. E. S. M. A. S. H. D. A. V. I. D. B. I. G. G. E. T. U. N. I. G. E. (K. R. O. B. I. N. S. O. N., I. S. C. R. U. G. G. S. S. D. J. M. I. N. E. Z. & K. U. R. T. I. Q. I. G. E. A. G. O. Z. A. L. E. Z.)	Khalid	16	38
43	37	34	Say You Won't Let Go ▲	A. B. E. I. Z. I. E. B. S. P. E. N. C. E. (A. A. R. T. H. U. R. S., S. O. K. O. M. O. N., N. O. R. M. A. N. D. Y.)	James Arthur	11	49
33	36	35	Congratulations ▲	F. R. A. N. K. O. L. I. K. E. S., M. E. T. R. O. B. O. O. M. I. N. (A. P. O. S. T. L. E. L. A. B. E. N. T. C. O. L. M. A. R. S. H. A. L. L., T. M. A. I. N. E. C. A. R. O. S. E. N.)	Post Malone Feat. Quavo	8	40
34	35	36	Friends	B. L. O. O. P. O. P. (M. D. I. A. M. O. N. D., J. T. R. A. N. S. P. E. R., M. I. C. H. A. E. L. S., D. B. E. B. E.)	Justin Bieber + BloodPop	20	6
38	40	37	Small Town Boy	Z. C. R. O. W. E. L. L. (R. A. K. I. N. S., B. H. A. Y. S. I. P. K., F. I. S. H. M. A. N.)	Dustin Lynch	36	17
39	41	38	Loyalty.	D. I. D. A. H. S. O. L. I. N. A. Y. E. L. T. M. A. R. T. I. N. O. P. D. A. W. G. (K. L. D. U. C. K. W. O. R. T. H., D. W. P. C. H. E. S. P. A. S. E. S., A. R. T. I. N. A. T. I. R. T. H.)	Kendrick Lamar Feat. Rihanna	14	24
21	34	39	...Ready For It?	M. A. X. M. A. R. T. I. N., S. H. E. L. L. B. A. C. K., A. P. A. Y. A. M. I. (T. S. W. I. F. T., M. A. X. M. A. R. T. I. N., S. H. E. L. L. B. A. C. K., A. P. A. Y. A. M. I.)	Taylor Swift	4	4
49	44	40	When It Rains It Pours	S. M. O. F. F. A. T. I. (C. O. M. B. S. R., F. L. C. H. R. U. J. W. A. L. K. E. R.)	Luke Combs	40	9
45	45	41	No Promises	T. E. D. A. H. L., L. A. U. V. J. F. O. O. T. E. (A. L. E. F. F. T. E., D. A. H. L. J. F. O. O. T. E. E., B. L. O. C. K. D. I. O. V. A. T. O.)	Cheat Codes Feat. Demi Lovato	39	20
35	39	42	I'm The One ▲	L. T. V. E. S. E. F. F. O. L. D. I. N. G. H. A. L. I. D. (K. M. K. H. A. L. I. D., J. O. Y. I. D. D. B. E. R. T. O. L. M. A. R. S. H. A. L., C. L. B. E. N. N. E. T. T. E. C. A. R. T. E. R., A. B. A. D. I. N. G. D. P. A. R. K., B. R. A. C. K. O. S.)	DJ Khaled Feat. Justin Bieber, Quavo, Chance the Rapper & Lil Wayne	1	22
31	38	43	Redbone ▲	D. G. L. O. V. E. R. (D. G. L. O. V. E. R., L. G. O. R. A. N. S. S. O. N.)	Childish Gambino	12	43
64	64	44	Havana	F. R. A. N. K. O. L. I. K. E. S. (K. C. C. A. B. E. L. L. O., J. L. W. I. L. L. I. A. M. S., A. F. E. E. N. Y., B. T. H. A. Z. Z. A. R. D., A. T. A. M. P. O. S., B. L. E. A. W. O. T. M. A. N., J. L. W. I. L. L. I. A. M. S., J. B. E. L. L.)	Camila Cabello Feat. Young Thug	44	7
51	46	45	Crew	T. W. A. L. T. O. N. (D. C. A. R. L. O. S. T. W. A. L. T. O. N., C. W. O. O. D. M. J. U. N. G.)	GoldLink Feat. Brent Faiyaz & Shy Glizzy	45	14
50	51	46	Do Re Mi	A. G. O. L. D. S. T. E. I. N. (M. M. U. S. T. O., A. G. O. L. D. S. T. E. I. N.)	Blackbear	46	16
41	42	47	Stay ▲	Z. E. D. D. (L. W. I. K. L. U. N. D., A. Z. A. S. L. A. V. S. K. I. A., C. A. R. A. C. C. C. O. L. O., J. P. A. R. M. U. S. L. W. I. L. L. I. A. M. S., A. A. R. O. N. S., A. R. O. B. E. N.)	Zedd & Alessia Cara	7	31
56	53	48	New Rules	K. I. R. K. P. A. T. R. I. C. K. (C. A. I. L. I. N., J. K. I. R. K. P. A. T. R. I. C. K., E. W. S. C. H. W. A. R. T. Z.)	Dua Lipa	48	9
65	62	49	Glorious	B. I. D. O. (B. H. A. C. C. E. R. T. S., K. Y. L. A. R. G. R. E. Y., J. K. A. R. P. T., A. N. D. R. E. W. S., T. M. D. O. P. P. S.)	Macklemore Feat. Skylar Grey	49	12
54	52	50	The Weekend	T. H. A. N. K. G. O. O. D. A. C. O. D. Y. (S. R. O. W. E. C., F. A. Y. N. E., J. T. M. B. E. R. L. A. K. E. V., M. O. S. L. E. Y., N. H. I. L. L. S.)	SZA	50	9

LANCO: JIM WHELAN; PAYNE: DAVID WOLFE/REUTERS/GETTY IMAGES; LOVATO: ANGELA WEISS/GETTY IMAGES; MACKLEMORE: DRAGONY EDIT; LEE: HAZEL LEVINE; BROADIMAGE/REXUS/GETTY IMAGES; THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL PLATFORMS, RATED BY RADIO AND AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS. LEGEND ON BILLBOARD.COM/US FOR COMPLETE RULES AND EXPLANATIONS. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
47	49	51	Unforgettable		Thomas Rhett	47	9
			D.HUFF/J.FRASURE/THOMAS RHETT (THOMAS RHETT, J.FRASURE, A.GORLEY, S.MCANALLY)		VALORY		
81	71	52	Gucci Gang		Lil Pump	52	3
			BIG HEAD/GNEALZ (B.MURRAY/G.NEALY/G.GARCIA)		LYFETIME/WARNER BROS.		
37	43	53	Feels	Calvin Harris	Calvin Harris Feat. Pharrell Williams, Katy Perry & Big Sean	20	15
			CALVIN HARRIS (CALVIN HARRIS, PHARRELL WILLIAMS, B.HAZZARD, KATY PERRY, S.M.ANDERSON)		FLY EYE/COLUMBIA		
61	57	54	Butterfly Effect		Travis Scott	54	18
			MURDA BEATZ/J.EONE (TRAVIS SCOTT, S.LINDSTROM)		GRAND HUSTLE/EPIC		
59	56	55	Silence		Marshmello	42	7
			MARSHMELLO (MARSHMELLO, J.ROBINSON)		JOYTIME COLLECTIVE/RCA		
52	47	56	Heartache On The Dance Floor		Jon Pardi	47	13
			B.BUTLER/J.PARDI (J.PARDI, B.BUTLER, B.LONG)		CAPTOL NASHVILLE		
71	61	57	Bad At Love		Halsey	57	4
			R.FRED (A.FRANCIPANE, E.FREDERIC, J.D.TRANTER, R.CHAHAYED)		ASTRALWERKS/CAPTOL		
-	89	58	Perfect		Ed Sheeran	37	5
			WHICKS, E.SHEERAN (E.C.SHEERAN, M.SHEERAN)		ATLANTIC		
48	54	59	The Race		Tay-K	44	8
			NOT LISTED (NOT LISTED)		TAY-K		
55	58	60	The Way Life Goes		Lil Uzi Vert	39	5
			KE BEATZ/D.CANNON (S.WOODS, D.CANNON, J.SMITH)		GENERATION NOW/ATLANTIC		
53	59	61	Roll In Peace		Kodak Black	53	6
			NOT LISTED (NOT LISTED)		DOLLAZ N DEALZ/ATLANTIC		
58	55	62	Transportin'		Kodak Black	46	6
			NOT LISTED (NOT LISTED)		DOLLAZ N DEALZ/ATLANTIC		
66	68	63	All The Pretty Girls		Kenny Chesney	63	9
			B.CANNON, K.CHESENEY (N.GALYON, T.L.JAMES, J.OSBORNE)		BLUE CHAIR/COLUMBIA NASHVILLE		
42	50	64	Jocelyn Flores		XXXTentacion	31	5
			XXXTENTACION (POSTU) (DOOTENTACION, JUYASTI)		BAD VIBES FOREVER/EMPIRE RECORDINGS		
HOT SHOT DEBUT		65	I Fall Apart		Post Malone	65	1
			ILLANGELO (A.POST, C.MONTAGNER, W.T.WALSH)		REPUBLIC		
60	60	66	It's A Vibe	2 Chainz	2 Chainz Feat. Ty Dolla Sign, Trey Songz & Jhene Aiko	44	16
			MURDA BEATZ/COOP (LEPPS MACBURN, JILLIAN VIBSON, J.A.E.CHLOW, B.G.S.LINSTRON, M.WANDEL)		THE REAL UNIVERSITY/DEF JAM		
		85	DNA		BTS	67	2
			NOT LISTED (DOGGY-HITMAN, BANG KASS, SUKAYEBE) (SUGAR MONSTER)		BIGHIT ENTERTAINMENT		
57	65	68	F**k Love	XXXTentacion	XXXTentacion Feat. Trippie Redd	41	5
			XXXTENTACION (DUNCAN, TAYLOR, AMARA, TRIPPIE REDD, XXXTENTACION, J.BANAI, L.L.SWIGGASS, J.L.MWA)		BAD VIBES FOREVER/EMPIRE RECORDINGS		
44	63	69	Dusk Till Dawn		Zayn	44	3
			G.KURSTIN (Z.MALIK, G.KURSTIN, S.K.J.FURLER, A.ORET, D.PHELAN)		RCA		
NEW		70	Good Old Days		Macklemore	70	1
			BUDO (B.HAGGERTY, K.SEBERT, J.KARP, A.JOSLYN, S.WISH, KOSKIT, A.ANDREWS)		BNDO/ADA/WARNER BROS.		
82	75	71	Greatest Love Story		LANCO	71	4
			JJOYCE (BLANCASTER)		ARISTA NASHVILLE		
78	76	72	Every Little Thing		Carly Pearce	72	9
			BUSBEE (C.PEARCE, B.BUSBEE, E.SHACKELTON)		BIG MACHINE		
77	74	73	They Don't Know		Jason Aldean	73	9
			M.KNOX (J.BOYER, J.MIRENDA, K.ALLISON)		MACON/BROKEN BOW		
62	81	74	Love So Soft		Kelly Clarkson	62	3
			J.SHATKIN (J.SHATKIN, PRISCILLA RENA, J.A.MCDONALD)		ATLANTIC/RRP		
98	79	75	Pills And Automobiles		Chris Brown	75	3
			O.G.FARKER, S.MASH, DAVID THE MARTIAN, Z.C.M.BROWN, J.FARKER, J.HUTCHINS, S.D.WIN, E.Z.M.M.M.S.J.DUBOSE, D.OCTAVE		RCA		
75	70	76	Escapate Conmigo		Wisn	63	16
			WISN (L.MORERA, LUNA VICTOR, S.BETAN, COURT, LINARES, M.A.RAMIREZ, CARRASO, L.L.G.C.OZUNA ROSADO)		WJ/SONY MUSIC LATIN		
69	73	77	B.E.D.		Jacquees	69	8
			NASHB (R.BRODWAY, A.DJ.BEV, G.K.BROCK, J.RUM, A.VANTS, HUP)		CASH MONEY/REPUBLIC		
85	97	78	No Limit		G-Eazy	78	3
			BOI IDA, A.RITTER (G.CULLUM, M.SAMUELS, RITTER, R.A.MAYERS, E.P.TAYLOR, WASH, POPPIN)		G.EAZY/RVC/BPG/RCA		
67	69	79	Sauce It Up		Lil Uzi Vert	49	5
			D.CANNON (S.WOODS, D.CANNON)		GENERATION NOW/ATLANTIC		
70	72	80	Felices Los 4		Maluma	48	20
			EVIN, ADGCHAN, E.GENNY (LONDONO A HASS, S.M.PRIERA, M.USSETI, T.CACERES, KLUIMENZ, LONDONO, S.MADR, LEBANO, C.HERRERA, M.Y.T.A.SIN)		SONY MUSIC LATIN		



10

DEMI LOVATO
Sorry
Not Sorry

Demi Lovato lands her fourth Billboard Hot 100 top 10 and first in over four years as "Sorry Not Sorry" soars 15-10. The track climbs 7-6 on Digital Song Sales (39,000 downloads sold, up 4 percent, according to Nielsen Music) and 29-20 on Radio Songs (56 million in audience, up 25 percent). Lovato first reached the Hot 100's top 10 with the Joe Jonas duet "This Is Me" (No. 9) — from the 2008 Disney Channel film *Camp Rock* that starred both singers — then hit No. 10 with "Skyscraper" (2011) and "Heart Attack" (2013). —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
96	94	81	Fix A Drink		Chris Janson	81	5
			BANDERSON, C.DUBOS (C.JANSON, C.DUBOS, GORLEY)		WARNER BROS. NASHVILLE/WAR		
91	86	82	Light It Up		Luke Bryan	76	5
			J.STEVENS, J.STEVENS (L.BRYAN, B.TURSI)		CAPTOL NASHVILLE		
73	88	83	I'll Name The Dogs		Blake Shelton	73	3
			SHERDROCKS (M.DRAGSTREMB, HAYS, J.THOMPSON)		WARNER BROS. NASHVILLE/WARN		
86	83	84	More Girls Like You		Kip Moore	82	7
			K.MOORE, D.GARCIA (K.MOORE, S.LOISEL, J.MILLER, D.A.GARCIA)		MCA NASHVILLE		
68	77	85	No Such Thing As A Broken Heart		Old Dominion	46	18
			S.MCANALLY (M.RAMSEY, ROSEN, B.TURSI, J.FRASURE)		RCA NASHVILLE		
95	90	86	I Could Use A Love Song		Maren Morris	86	6
			BUSBEE, M.MORRIS (M.MORRIS, J.ROBBINS, J.VELTZ)		COLUMBIA NASHVILLE		
88	82	87	Relationship		Young Thug	82	6
			BILLBOARD HITMAKERS, BLESS (J.L.WILLIAMS, E.BURRESS, D.D.E.LA ROSA, S.HARRIETTE)		300/ATLANTIC		
72	78	88	Back To You		Louis Tomlinson	40	10
			DIGITAL FARM ANIMALS, HESIK S.MILLER (N.J.GALE, P.BOWMAN, R.BORDOMAN, S.BLANCHARD, L.TOMLINSON, J.GALE)		78/SYCO/EPIC		
94	91	89	It Ain't My Fault		Brothers Osborne	79	15
			JJOYCE (J.OSBORNE, T.J.OSBORNE, L.T.MILLER)		BMI NASHVILLE		
76	80	90	Whatever You Need		Meek Mill	51	12
			D.MUSTARD, D.OPSON, R.OJO (R.WILLIAMS, C.M.BROWN, N.W.GRFFIN, R.DACARLANE, L.DOPSON, R.OJO, C.M.WHEE, B.D.P.W.G.GINS)		MAYBACH/ATLANTIC/REP		
89	84	91	Questions		Chris Brown	84	5
			PP (KAROL, B.HAMMON, C.M.BROWN, BENTLEY, P.FEMBO, B.HAMMON, DOTTSON, J.M.MOORE, L.NANDERSON, LUTJUNG, J.L.C.WARD, A.HENNING, S.DONEM, M.KETH, C.HITTELED, J.A.R.BUR, M.USSETI)		RCA		
	67	92	Curve		Gucci Mane	67	2
			NAV (R.D.DAVIS, A.TESFAYEN, GORAYTA)		GUWOP/ATLANTIC		
90	95	93	Do I Make You Wanna		Billy Currington	47	16
			D.HUFF (A.GORLEY, Z.CROWELL, M.JUNKINS, J.FROWERS)		MERCURY NASHVILLE		
NEW		94	Losing Sleep		Chris Young	94	1
			C.CROWDER, C.YOUNG (C.YOUNG, J.HOGE, C.DESTEBANO)		RCA NASHVILLE		
NEW		95	Like I Loved You		Brett Young	95	1
			D.HUFF (B.YOUNG, J.LEE)		BMLG		
74	87	96	Fetish		Selena Gomez	27	12
			J.BERG (THE FUTURISTICS) (A.SCHWARTZ, J.KHALADQI, RAN, J.BERG, C.ANGELIDES, B.MCLAUGHLIN, BARLETTA, R.D.DAVIS, S.GOMEZ)		INTERSCOPE		
NEW		97	Round Here Buzz		Eric Church	97	1
			JJOYCE (E.CHURCH, J.HYDE, L.DICK)		EMI NASHVILLE		
NEW		98	Plain Jane		A\$AP Ferg	98	1
			K.KNIGHT (D.D.BROWN, K.LABARRIE, P.BEAUGARD, J.M.HOUSTON)		ASAP WORLDWIDE/POLO GROUNDS/RCA		
93	99	99	Wish I Knew You		The Revivalists	84	9
			THE REVIVALISTS (D.S.HAW, G.GEKAS)		WASHINGTON SQUARE/WIND-UP/CONCORD		
RE-ENTRY		100	Go Flex		Post Malone	94	2
			CHARLIE HANDSOME, R.KUDO (A.POST, CHARLIE HANDSOME, L.KALU, R.KUDO)		REPUBLIC		



17
IMAGINE DRAGONS
Thunder

The top-selling song of the week is a current rock track for the first time since 2013 as "Thunder," featured in an ad for Microsoft's Surface Laptop, crowns the Digital Song Sales chart (65,000 sold).



20
MAROON 5
FEAT. SZA
What Lovers Do

The song is the band's record-extending 22nd top 10 on Adult Top 40 (and SZA's first), lifting 11-9. Taylor Swift ranks second with 16 top 10s, followed by Kelly Clarkson (15).

SALES, AIRPLAY & STREAMING DATA AS REPORTED BY NIELSEN MUSIC. THIS WEEK'S HOT SHOT DEBUTS ARE BASED ON FIRST WEEK SALES AND AIRPLAY DATA. CERTIFICATIONS ARE BASED ON RIAA RECORDING INDUSTRY ASSOCIATION DATA. ALL RIGHTS RESERVED.

Contents

Sam Smith photographed Sept. 7 at Royal Botanic Gardens, Kew in London. Smith wears a Prada sweater, Casely-Hayford shirt and AMI pants. To hear about how "Too Good at Goodbyes" came together, go to Billboard.com.

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A tribute to Petty, who synthesized a range of uniquely American tropes to expand rock's boundaries.

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62 **You Can't Hurry Love** **Sam Smith** found multiplatinum fame overnight... and then he basically disappeared. Now he's humbled, fit and making his most heartbreaking music yet.

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108

 Twenty years ago, "Candle in the Wind 1997" debuted atop the Billboard Hot 100, where it stayed for 14 weeks.

Thank you, Tom.



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MATTHEW LAMOTTE

ARJUN PULIJAL

ZEINA GRENIER

MAT VLASIC



UNIVERSAL MUSIC GROUP



One Time, in New Orleans

Bo pulled Shorty on stage.

From a young age, Trombone Shorty has been inseparable from his horn. So when his mother, Lois, brought him to see Bo Diddley at Jazz Fest, he took it with him and played along with the legendary bluesman from the crowd. Diddley took notice and had the crowd pass the 4-year-old boy and his horn to the stage.

He blew everyone away. Today, Trombone Shorty closes out the final day of Jazz Fest himself, and other members of his talented family (The Andrews) split time between their hometown and touring the world.

Visit New Orleans and start your story with **#OneTimeInNOLA.**



OneTimeInNOLA.com



A makeshift memorial at an intersection on the Las Vegas Strip for the shooting victims at the Route 91 festival.

Topline

Will Country Stick To Its Guns?

Why few Nashville artists are calling for stricter gun control after the deadliest mass shooting in U.S. history targets their own fans

BY MELINDA NEWMAN

FOLLOWING THE DEADLY massacre at Las Vegas' Route 91 Harvest festival on Oct. 1 that killed at least 59 people and injured hundreds, dozens of artists including **Lady Gaga, Ariana Grande, John Mayer, Carlos Santana, The Chainsmokers, Moby** and **Vic Mensa** took to social media to demand stricter gun laws. Police recovered 23 guns from the shooter's hotel room and nearly two dozen more in his homes.

Largely missing from the conversation? Mainstream country artists, whose comments leaned toward sending thoughts and prayers, eschewing any mention of gun reform even after the attack on their fans. **Maren Morris**, who performed at the country music festival that night, dedicated the proceeds of her single "Dear Hate" (featuring **Vince Gill**) to charities benefiting the victims, but neither the lyrics nor the announcement from her label, Columbia Nashville, reference gun violence.

But there were two notable

exceptions. In an emotional Twitter post on Oct. 2, **Caleb Keeter** of the **Josh Abbott Band**, who was caught in the shooter's crosshairs after taking the stage, tweeted: "I have been a proponent of the 2nd Amendment my entire life. Until the events of last night, I cannot express how wrong I was... we need gun control RIGHT NOW. My biggest regret is that I stubbornly didn't realize it until my brothers on the road and myself were threatened by it."

The next day, though, frontman **Josh Abbott** made clear in a tweet that "WE as a band did not make a political statement. [Keeter] did and that is his right."

Rosanne Cash also encouraged country artists to speak out against the National Rifle Association, claiming in an Oct. 3 *New York Times* editorial that the gun-rights organization "funds domestic terrorism ... It is no longer enough to separate yourself quietly."

Country artists notoriously tend to shy away from politics for fear of offending their fan bases, but

few topics make them go silent as quickly and completely as gun control, due to much of country music's embrace of gun culture, the Second Amendment and a cozy, if somewhat uncomfortable, relationship with the NRA. Coming out publicly against guns can be "career suicide" for a country artist, one industry executive tells *Billboard*.

Following the mass killing at the Pulse nightclub in Orlando, Fla., in June 2016, *Billboard* ran "An Open Letter to Congress: Stop Gun Violence Now," calling for reform. Of the nearly 200 artists and executives who signed the letter, only six identified with country: **Cash, Cam, Dixie Chicks**, Warner Music Nashville (WMN) president/CEO **John Esposito**, Universal Music Group Nashville CEO **Mike Dungan** and Big Machine Label Group president/CEO **Scott Borchetta**.

Billboard reached out to more than two dozen country music acts and executives asking if the Oct. 1 massacre led them to reconsider their gun views. Most declined to comment.

THE OVER UNDER



Luis Fonsi's "Despacito," featuring **Daddy Yankee** and **Justin Bieber**, hits 1 billion U.S. on-demand streams, according to Nielsen Music.



Kanye West's 2016 release, *The Life of Pablo*, is the first album certified platinum in the United Kingdom based on streams alone.



Warner/Chappell Music chairman/CEO **Jon Platt** is elevated to the board of directors at Warner Music Group.

"I believe we can further strengthen gun regulation in this country and, as always, I hope we can have a common-sense, national discussion that leads to real change," said WMN's Esposito in a statement to *Billboard*, one of few willing to speak. "There are a wide range of opinions on this subject — across this country, as well as within the Nashville music community — and it's time we all work together to create laws that protect our citizens,

"We can further strengthen gun regulation in this country."

—John Esposito, Warner Music Nashville

our safety and our Constitution, and enforce them."

Since 2010, the NRA has partnered with country music artists through its NRA Country arm, a soft-sell lifestyle brand meant to attract younger NRA members, with country stars like **Alan Jackson** and **Jon Pardi** playing its conventions and trade shows. It holds an annual unofficial breakfast, NRA Country Kegs & Eggs, during CMA Fest. The brand's mission statement never mentions guns, instead highlighting "American" values like "respect, honor and freedom" and firearm safety. "That's how they hook people in," says a Nashville artist manager. "Who's not

for firearms safety? They're brilliant with that kind of stuff."

NRA Country's monthly featured artists have included **Tyler Farr**, **LOCASH**, **Eric Paslay**, both **Florida Georgia Line** and **Thomas Rhett** early in their careers, and three artists who played Route 91: **Lee Brice**, **Luke Combs** and **Michael Ray**. "Some new acts look at NRA sponsorships as they do a Cracker Barrel sponsorship — they're happy to have anyone pay attention," says a label executive. NRA Country did not respond to a request for comment.

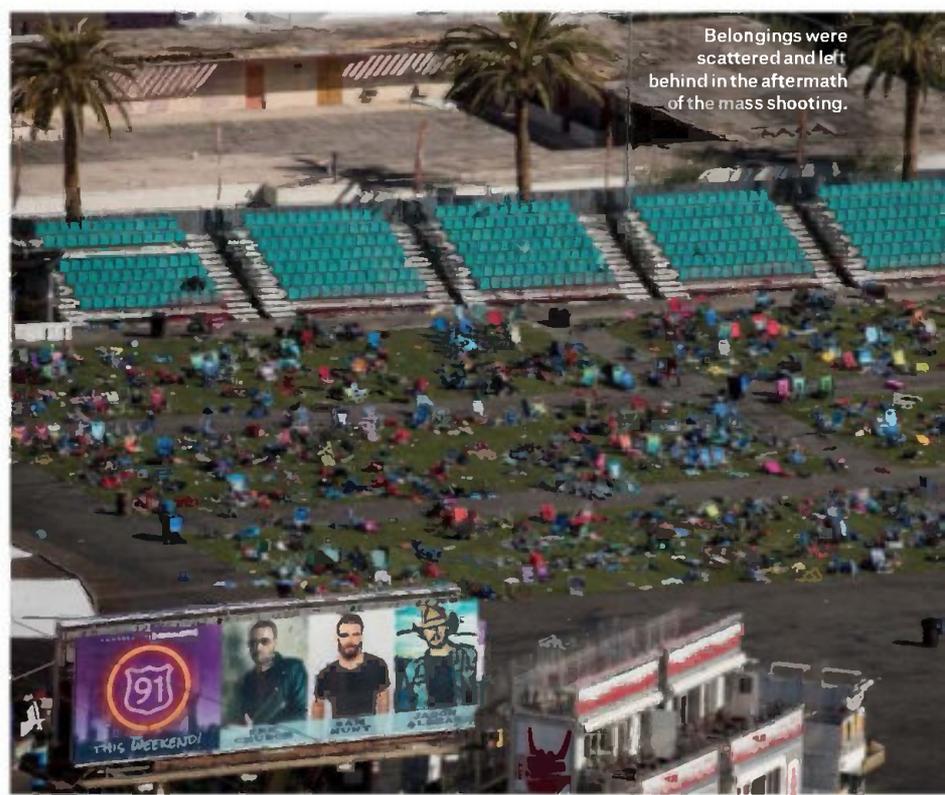
Some country organizations have distanced themselves: The NRA has asked to sponsor events at the Country Radio Seminar and was turned down in recent years, according to a source.

In 2011, the NRA and the Academy of Country Music entered a two-year pact for the NRA Country/ACM Celebrity Shoot, with the 2012 edition hosted by **Blake Shelton**.

However, not long after a gunman fatally shot 20 children and six adults at Sandy Hook Elementary School in Newtown, Conn., in December 2012, the ACM board revisited at one of its meetings the organization's relationship with the NRA.

"Everybody thought it was a really good idea just to put the NRA on hold — people were adamant about severing ties," recalls one person in attendance, adding that no one who participated in the "emotional" conversation voiced support for the gun lobby group.

But it didn't take long for many of the acts represented by the label executives and managers who had



Belongings were scattered and left behind in the aftermath of the mass shooting.

attended the meeting to play NRA-sponsored events. The **Eli Young Band** played an NRA convention months after Sandy Hook, while several others later became NRA Country featured artists.

Acts that have been perceived as supporting gun control have faced harsh criticism. After **Tim McGraw** pledged to play a benefit for Sandy Hook Promise, an organization that advocates for "sensible solutions that help prevent gun violence," he received such pushback from gun-rights advocates that he issued a statement through *The Washington Post* affirming that he was a gun owner and that he supported gun

ownership. Opening act **Billy Currington** dropped out of the fundraiser, stating, "I've never been one to take on controversial issues." McGraw stayed true to his word and played the show.

Country music newcomer **Jordan Mitchell**, who played Route 91's Next to Nashville secondary stage on Oct. 1, told *Billboard* that she didn't believe gun laws needed to be re-examined following the attack. "I don't think this needs to be a gun-control issue at all. I don't think this could've been prevented, really," says Mitchell, who notes that she carries a gun but did not have it with her at the festival. She allows

'I WAS WAITING FOR A BULLET'

John Rich of Big & Rich, who performed on the main stage prior to Jason Aldean's set, and Elvis Monroe guitarist Ben Carey, attending as a fan with bandmate Bryan Hopkins, recount the shock and horror of the festival's chaos

John Rich We played about 90 minutes prior to the shooting [and] had 30,000 fans singing "God Bless America" in unison. We headed to a bar I own in Vegas to play an afterparty when someone told us what was going on. I reached out to [Jason Aldean's DJ] **Dee Jay Silver**, and he says, "They threw [us] into pickup trucks, and they're screeching out of this parking lot. There are bodies everywhere." He said the bullets were coming through the buses, the instruments; everything was riddled with bullet holes. It was

complete panic and fear.

It's a miracle that Jason Aldean was not a casualty. The thought of that just makes your skin crawl. This was nothing short of inhuman. It's so far out of what any of us can comprehend.

The reason bad guys do stuff like this is to shut down everyday Americans who celebrate the freedom to hold these music festivals. All the people singing, there's no politics, religion or race in that. It's



Rich

Americans singing about their country, feeling patriotic and celebrating that they get to live here, whether we agree or not. We're all Americans first, and America was attacked.

There was a 25-year-old guy who came to our meet-and-greet, his first time seeing Big & Rich, and he was wide-eyed hanging out backstage with us. He was one of the first casualties. It's beyond words. —As told to Isaac Weeks

Ben Carey We were 50 yards from the stage and heard two shots that none of us paid attention to, then another burst. [I thought], "What idiot brings firecrackers to a festival?" Then I realized it wasn't firecrackers.

The man in front of me fell; to my left, two girls went down, one motionless on top of the other; and I screamed, "Run!" I got knocked over, got up and couldn't see Bryan [Hopkins]. I'm heading toward the side of the venue, but we got pinned against the security fence. Twenty guys jumped and flattened it, and

everyone spilled onto the street.

The gunfire was going crazy. I saw people falling, bullets flying and ricocheting; nobody knew where the bullets were coming from, they just knew people were getting shot. The horror of it was, I was waiting for a bullet. I was running zigzag because that seemed to make sense. A parking lot was relatively empty, and a guy screamed, "Get down!" I dove into the gutter; I felt like a sitting duck.

I ran like an Olympian when the shooter reloaded, trying to put as much distance between me and

that the “country music community is a little more rural and a little more accepting of gun culture” than the general population.

John Rich, half of the country duo **Big & Rich** that performed at Route 91, loaned his own gun to an off-duty officer to guard his new Redneck Riviera bar during the shooting. “Anyone who [discusses] politics in the days after a massacre like this in order to score points on political motives is a disgusting [person],” he said. “You’re not going to hear me doing it, and I don’t want to hear anyone else doing it.” He has not always exercised such restraint. Following the Aurora, Colo., movie-theater attack in 2012, he tweeted, “Shooting in CO is why [people] should have carry permits. Had I been there I would have unloaded on that maniac till he stopped breathing.” (See below for Rich’s account of the shooting.)

With over 71 percent of Americans supporting some type of restriction on firearms, according to the St. Leo University Polling Institute, some Nashville music executives hope this latest incident could lead to an environment where artists feel safe to speak out for gun control if they so choose. “A few years ago, some artists made statements [supporting] gay rights, and that was the first time that was addressed,” an artist manager says. “In some ways, that was shocking, and in other ways, I don’t think some of them got much backlash. I don’t know if we can say [gun control] has evolved as much as gay rights, but it could be great if it weren’t such a flashpoint.” ●

the noise. I called my girl and said, “There’s a shooter. I love you.” Ran into the MGM lobby, and someone ran in screaming “Shooter!” and the hotel went into pandemonium.

In my mind, even though people were tripping and falling, they were getting shot. It didn’t set in what I’d escaped until the next day. I never understood the meaning of “fight or flight” until then. It was horrific. —As told to Rebecca Milzoff



Carey



Clark County
commissioner
Sisolak in
Las Vegas.

Millions Pour In For Vegas Victims

With the city reeling, Clark County, Nev., politician Steve Sisolak leapt into action with a crowdfunding campaign that has become a rallying point for thousands

BY RAY ROGERS

When terror struck Las Vegas on Oct. 1, **Steve Sisolak**, chairman of the Clark County Commission, which oversees the area of Vegas known as The Strip, was on the ground assessing the scene and strategizing with Las Vegas sheriff **Joe Lombardo** on how best to reassure and mobilize the community. By 1 a.m. on Oct. 2, Sisolak had conceived a GoFundMe crowdfunding campaign to give people everywhere a place to donate money to help the victims, chipping in its first \$10,000 himself. Within two days, the fund raised over

scene. I saw things that I never thought I’d see in my life. But Las Vegas is strong, and we’ll get through this.

How did you come up with the idea for the fund?

The immediate need was blood; [doctors] were doing two surgeries in a room. Then it was, “What else can we do?” People are going to have to have funerals, pay medical expenses, have family fly in from out of town — maybe we could help out with that. This is a grassroots effort.

Where is the money going?

To individual citizens. We’ve got folks looking at each request to try to get people help as soon as possible in order of priority: medical and burial first, before lost property. We’re dealing with our Family Grieving Center, a county function set up in the convention center. We have the reach to make them aware we have resources available to help.

How will Las Vegas heal?

There will be a lot of outreach. People from restaurants have called and are donating a percentage of their profits to our fund and providing food at our victims center and for our first responders. Everybody stepped up; everybody’s working double

shifts and overtime in order to get through. This is just the kind of community that comes together.

Will there be new regulations around safety or gun laws at music events?

Right now isn’t the time to discuss new regulations and gun laws. No law could’ve prevented what happened. That time will come where we can talk about these gatherings, but right now we just need to keep firm and encourage people to go about their lives. We can’t let an individual ruin the community that we’ve built.

What will have to change to make people feel safe again at events in the entertainment capital of the world?

The folks that I talked to — a lot of people that were at the concert — understand it wasn’t a safety issue. If it weren’t for the heroic efforts of the security staff at MGM [Resorts International] and the Metro Police Department, we would’ve lost a lot more lives. The community was prepared to handle an enormous amount of injured people and surgeries and deceased, and we’re ready to move forward. We will heal. We will get back together, and Las Vegas will come back stronger than it was. ●

“Las Vegas is strong, and we’ll get through this.”

\$8.8 million through donations from more than 70,000 people around the world. *Billboard* spoke with Sisolak about the fund and the healing process in Las Vegas.

What is it like on the ground?

It’s hard to even put into words what’s going on. It’s an unbelievable situation. It was a war zone, in terms of the crime

HOW FESTIVALS CAN MAKE FANS SAFER

The hotel-room shooter in Las Vegas has experts calling for “out-of-the-box” solutions, like counter-snipers

BY DAVE BROOKS

A DAY AFTER THE worst shooting massacre in U.S. history, it was eerily quiet on the always busy Las Vegas Strip.

Police had closed off a large portion of Las Vegas Boulevard to traffic as officers continued to pore over the site of the Route 91 Harvest Festival, a country music gathering promoted by Live Nation and held on an adjacent festival site owned by MGM Resorts International. Survivors, still wearing their purple general-admission wristbands from the show, gathered around pools of blood that had caked into the sidewalk under the hot desert sun. They talked about their experiences and tried to make sense of the deafening barrage of bullets that seemed to come out of nowhere, turning the site — surrounded by a chain-link fence — into a killing field, leaving at least 59 dead and 527 injured.

“I just laid there and thought I could hear [the shooter] getting closer and closer. I knew I was going to die,” recalls **Lori Fenner** of Grand Junction, Colo., who fell on top of another attendee as they both tried to scale a wall and escape. When a third person fell on them, she described feeling hundreds, maybe thousands, of people climbing over their bodies in a mad scurry to get out.

Because the gunman was located above the crowd — in a hotel room beyond the control of festival organizers, security and police — the live-music industry is scrambling for lessons it can learn from the tragedy.

“It’s a nightmarish, sum-of-all-fears, worst-case scenario type of attack,” says **Chris Robinette**, CEO of Prevent Advisors, which is a security arm of the Oak View Group. He doubts much could have been done to stop the shooter, who had slipped under law enforcement’s

radar, snuck a cache of weapons and ammunition into his hotel room and fired on the event from the 32nd floor of the hotel across the street from the festival site.

But **Robert C. Smith**, a former San Diego police officer who has trained more than 10,000 bouncers through his Nightclub Security Consultants firm, says that defining the Mandalay Bay shootings as a “hotel security problem is a false narrative,” and tells *Billboard* that the industry needs “out-of-the-box ideas” to prevent a tragedy on this scale from happening again. Smith says strategically placed, hydraulically raised observation towers — like the ones that the New York Police Department uses in Times Square and other high-traffic areas — manned with SWAT special-reaction team sharpshooters could help promoters secure large outdoor festivals, and would greatly reduce bloodshed from a similar attack, while curbing attempts to ram a vehicle into crowds at entry gates.

“It took three clip magazine changes before a lot of people realized they were being shot at,” says Smith. “Trained sharpshooters would have recognized the sound of gunfire within seconds, located the source and sent precise rounds to take out the shooter.”

Smith also suggests the creation of “safety zones,” railings or barriers that concertgoers could hide behind or use to shield themselves when under attack, and proposes installing emergency “[exit] walls that collapse outward” to facilitate the rapid escape of large crowds.

But the biggest fix, he says, “is something I’ve been talking about for the last 10 years: education.



Tarps cover broken windows in The Mandalay Bay Resort and Casino where the gunman opened fire on the crowd.

From kindergarten through high school, we need to be teaching kids where the exit is, how to make an improvised weapon, how to recognize gunfire and when to run so they don’t wait around while their attacker is reloading a 50-round magazine.”

The concert industry typically thinks of active shooters as individuals on foot, like the attacks on Paris’ Le Bataclan nightclub in 2015 or the Orlando, Fla., Pulse nightclub shooting in 2016. While there is some precedent for securing nearby facilities when a head of state or the U.S. president visits a location through the deployment of counter-snipers, reconnaissance

squads and forward-assessment teams, those same resources and protocols “are simply not available for concerts,” says Robinette.

Moving festivals away from high-rise hotels isn’t the answer: Cities often provide far more safety resources for festivals than remote, rural environments, says the International Association of Venue Managers president/CEO **Brad Mayne**.

Rural sites “might not have sufficient hospitals and life-safety professionals available if something does happen, and that can put them at greater risk,” says Mayne, adding that the only surefire way

to avoid such attacks is to “stop hosting events.”

To cater to nervous fans, the Austin City Limits festival, taking place Oct. 6-8 and Oct. 13-15, is issuing refunds to fans who are having second thoughts about attending the event in the wake of the Las Vegas attack. The Lost Lake Festival (Oct. 20-22) hasn’t offered refunds, but said in a statement to fans that it would “work closely with Phoenix law enforcement officials to assess our safety and security protocols to ensure we host the safest event possible.” If history is any guide, concert ticket sales won’t soften. Sales remained robust after the previous three concert attacks: the Bataclan, the Pulse nightclub and the bombing outside **Ariana Grande**’s show at the Manchester Arena in England in May.

“There are people at the event who are traumatized for life, and for the rest of us, it’s the new norm,” says AGI booking agent **Dennis Arfa**. “I’m going to the Yankees game tonight; it never entered my mind to miss it.”

Steve Adelman, vice president of the Event Safety Alliance, describes the event as a “black swan” that’s not likely to be repeated.

“The danger is that this distracts us from everyday threats that pose far more danger,” such as active shooters on foot and severe weather, says Adelman. “No security provision with the festival perimeter would have changed the security dynamic.” ●

59
People killed at Route 91 Harvest Festival

527
People injured in the attack

23
Number of guns found in shooter’s hotel suite



Dionnee Harper

Marsha St. Hubert

Lazaro Hernandez

Lee L'Heureux



In a constellation of stars, yours shines the brightest.
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FROM THE DESK OF

PRESIDENT OF PRODUCTION, FILM
AND TELEVISION, LIVE NATION

Heather Parry

The executive on Live Nation's push into revealing, intimate artist documentaries

BY MELINDA NEWMAN
PHOTOGRAPHED BY
CHRISTOPHER PATEY

HEATHER PARRY PRIDES herself as a multitasker, even at her own birthday party. In January 2016, two weeks after she started as Live Nation's president of production, film and television, actor **Colin Hanks** mentioned to Parry, 46, that he was considering documenting the **Eagles of Death Metal's** February return to Paris following the terrorist attack at the band's November 2015 concert. "I go, 'I'll fund it!'" recalls Parry. "Colin's like, 'It's your birthday, let me call you on Monday.' He called me Monday and I said, 'Let's go,' and they left for Paris."

Twenty months later, the resulting film, *Eagles of Death Metal: Nos Amis*, has taken on new relevance following the mass shooting at the Route 91 Harvest music festival in Las Vegas, co-owned by Live Nation. Parry declined to answer questions about the latest tragedy, but the



digital content around artists and the live concert experience," says Live Nation Entertainment president/CEO **Michael Rapino**. "Moving into film and TV was a natural extension of that strategy."

With budgets largely under \$5 million (*A Star Is Born* excepted), Parry's Beverly Hills-based division is producing docs that reveal the artists behind the music, often joining them on an emotional and spiritual

division. How do you take advantage of the proximity to so many managers?

[Live Nation chairman of global music] **Arthur Fogel** said, "Lady Gaga's manager, **Bobby [Campbell]**, may be thinking of doing a documentary. You should talk to him." Bobby sits to my right and our offices are glass, so it's not like you can run or hide. As I was editing *Bad Bcy*, he could see through the glass. The Gaga doc took its course from there.

"If an artist is passionate about a certain subject that isn't just filming at a concert or [his or her] story, I'll figure out how to get there," says Parry, photographed Sept. 20 at Live Nation in Beverly Hills, on projects beyond music.

What need did you and Michael Rapino see in the film and TV market?

There wasn't really a place that was just doing high-quality music-based content that artists would be interested in.

Do the acts need to have an existing connection to Live Nation?

No, though it makes a better partnership when we do, because they're here and the deals are so quick to get done. **Eagles of Death Metal** isn't a band we manage, and they weren't on tour at the time. It was just a really good story.

How do you pick distribution partners?

It's different on every one. On *Eagles of Death Metal*, Colin picked up the phone

"If I can't pitch something in 30 seconds, then it's not going to work."

former MTV News executive and head of film production for **Adam Sandler's** Happy Madison Productions discussed her other projects, including *Can't Stop Won't Stop: A Bad Bcy Story* (Apple Music) and *Gaga: Five Foot Two* (Netflix), which debuted Sept. 22. Coming up are documentaries on **Imagine Dragons** and **Noah Cyrus** as well as a move into scripted films as producer on the **Bradley Cooper-Lady Gaga** remake of *A Star Is Born* and Def Pictures' *After Party*.

"For several years we've been streaming live shows and creating short-form

journey — such as **Imagine Dragons** frontman **Dan Reynolds's** embrace of the LGBTQ community and his attempt to change his fellow Mormons' opposition to homosexuality. They also provide an additional platform for, though not limited to, Live Nation-affiliated acts.

With the emotional Gaga doc now streaming, Parry tells *Billboard* about the process of putting together these projects and why it's all about the artist.

You are in the same building as Artist Nation, Live Nation's management



What did you learn from working with Adam Sandler that you put into practice at Live Nation?

If I can't pitch something in 30 seconds, then it's not going to work. And Sandler's work ethic is incredible. That guy writes, produces, is in the office every day.

Are you expected to make a profit?

[Rapino] has never put that pressure on me, but the films are paying for themselves.

Live Nation doesn't own masters or publishing, so you have to license any music you use. Is that a challenge?

That's not a challenge, because everybody in the inner circle knows early on what we're doing. At the end of the day — and Michael taught me this — it's about the artist. What does Gaga want? What does [Combs] want? How do you achieve that?

Could Combs or any artist request cuts?

I would want him to feel comfortable, but I wouldn't want it to feel like a press kit. I don't think he has been that vulnerable on camera a lot. Then he realized it's OK to be vulnerable, because then it shows it's OK for other people to be vulnerable. Gaga saw her film for the first time at the Toronto Film Festival. [With] the people, filmmakers and subjects that I'm picking and the stories I'm telling, it's not going to be [an issue]. That's why I didn't want to say anything when I first came here, because I was like, "[People are] going to think these pieces are going to be fluff."

Are you making these films for the artists' fans?

I don't think you have to be a fan of Bad Boy or that

music to love [Combs'] spirit in that doc. My mother watched that and was like, "He works really hard!" And my mom isn't the biggest Bad Boy fan, but I think the stories stand for themselves. If you were a fan, you're an even bigger fan. And if you weren't a fan, you sure as hell are now.

How much does market research play a part in your decisions?

A lot, though I looked at nothing for *Eagles of Death Metal*, because they didn't have that. For *Bad Boy*, [the New York reunion concert] sold out immediately, so I said, "Let's make it in New York, and that'll be the story." I'll watch what's popping and hitting, but I also look more at the numbers and the data [for] marketing. [But] not when I'm shooting; I don't want numbers to affect the creative process.

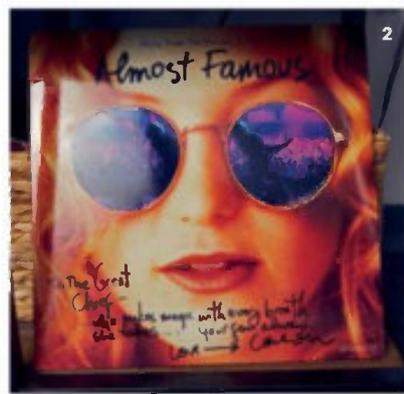
Who is your dream subject?

Beyoncé and JAY-Z. I'm just personally the biggest fan. I'm not jaded. I've never been. It's exciting that these artists have a passion to tell these stories and we have a place for them to do it.

Why are you going into scripted films, which cost more money and carry a bigger risk?

Why not? Life would not be fun without any risk. You'd just be mediocre. ●

and talked to **Sheila Nevins** at HBO. He knew her and it made perfect sense for us, because [HBO] covered the **U2** show for us when the attacks were happening. With Apple, I've known **Jimmy [Irvine]** since I was at MTV, and he has always been really kind. I worked with a lot of his artists when he was at Interscope, and he conveniently lives down the street from **[Sean Combs]**.



1 "The passes are a collection from my MTV days, which in my 20s gave me incredible access to a range of things, from being backstage at music festivals to the Oscars," says Parry, noting credentials for Lollapalooza '95 and the 1996 Democratic National Convention. "I traveled all around the world, heard amazing music and met a lot of cool people who became some of my closest friends." **2** "I became friends with Cameron Crowe when I worked for MTV and interviewed Pearl Jam a lot," she says of the Crowe-autographed poster for his 2000 film, *Almost Famous*. **3** A birthday gift from Maverick's Guy Oseary. An animal lover, Parry owns a rescue dog that she named Bowie.

LOUSADA MAKES HIS FIRST MAJOR MOVES

As Warner Bros. Records prepares to bring in Aaron Bay-Schuck and Tom Corson, the major-label game of musical chairs heats up

BY DAN RYS

Newly minted Warner Music Group CEO of recorded music **Max Lousada** wasted no time asserting his vision for the company: rejuvenation.

Up first: an executive overhaul at Warner Bros. Records, with chairman/CEO **Cameron Strang** stepping down at the end of the year and Interscope's **Aaron Bay-Schuck** and RCA's **Tom Corson** set to take over as co-chairmen and, respectively, CEO and COO. The moves, announced a day after Lousada started on Oct. 2, represent a new era for the label, and leave WMG's major-label rivals with holes to fill in their own ranks.

At 44, Lousada is over a decade younger than the leaders of Sony Music Entertainment (**Rob Stringer**, 55) and Universal Music Group (**Lucian Grainge**, 57), and his installment of Bay-Schuck, 37, in the top role at Warner underscores his belief in the power of youth. Lousada, who launched an "innovation center" and recording studio called the Firepit at WMG's U.K. headquarters in 2016, is focused on competing with social media for fans' attention. He was also behind **Ed Sheeran's** double release of "Shape of You" and "Castle on the Hill" this year, aiming to capitalize on streaming's speed, say sources. The gamble worked: "Shape of You" led the Billboard Hot 100 for 12 weeks and broke the record for most weeks in the top 10 (33) in the chart's history.

UMG indicated in a staff memo that Bay-Schuck would stay until his contract expires in September 2018, but he could start discussions with potential signees and push them to Warner before he starts, say sources. Securing Corson is a coup as well, with several label executives and managers surprised he would leave the label group he has been with since 2000. He's widely seen as a firm but fair businessman; United Talent Agency music agent **Mike Guirguis**, who managed **Chris Brown**, calls Corson "one of the smartest, most innovative executives I've worked with."

The moves also underscore the power of Atlantic chairman/COO **Julie Greenwald**, a champion of both Lousada and Bay-Schuck, the latter of whom worked for Greenwald at Atlantic for a decade. With Greenwald and chairman/CEO **Craig Kallman** leading Atlantic's latest run of success, Lousada will have forward-thinking leaders at both of his flagship labels.

"He has a brilliant, creative, strategic mind," says Machine Management's **Iain Watt**, who reps **Clean Bandit**, a group Lousada signed at Atlantic U.K. "As chairman of the company he was still listening to mixes, getting his hands dirty. It has paid dividends." ♦

Warner's musical chairs, from left: Greenwald, Corson, Lousada, Bay-Schuck and Strang.



JAY-Z (left) performed with Damian Marley on SNL while wearing a Kaepernick jersey (inset).

09-28
→



Leon

09-29
→



Richie

09-30
→

A domestic violence trial against rapper **XXXTentacion** initially set for Oct. 5 was postponed.

Rebeca Leon exited her post as senior vp Latin talent at AEG Presents/Goldenvoice to focus on her own Lionfish Entertainment.

The Orchard signed the indie rock label **Triple Crown Records (Brand New)** to a physical/digital distribution deal.

WRC Management founder **William Robillard-Cole** joined Entertainment One as vp A&R.

Cher's autobiographical musical, *The Cher Show*, will make its pre-Broadway premiere in Chicago on June 12, 2018.

Kelsea Ballerini was selected to receive the Vanguard Award at the ASCAP Country Music Awards in Nashville on Nov. 6.

Reservoir Media acquired several soul music catalogs totaling nearly 1,000 songs.

Spotify's valuation in private trades climbed from \$13 billion in May to \$16 billion, as the streaming giant prepares to go public.

ABC announced that **Lionel Richie** and **Luke Bryan** will join **Katy Perry** as judges on the network's *American Idol* reboot.

The family of longtime radio personality **Reggie Lavong** announced Lavong's Sept. 19 death, caused by complications related to an infection. He was 84.

JAY-Z donned a **Collin Kaepernick** football jersey to open season 43 of *Saturday Night Live*.

NOTED

10-01
→



S.I. Newhouse Jr., longtime Condé Nast publisher and magazine legend, died at age 89.

Marilyn Manson canceled nine October U.S. tour dates following an onstage injury he suffered in New York.

Planet Records label head **Roberto Ferrante** signed **Pitbull** collaborator **Osmani Garcia** to a worldwide record deal.

Fyre Festival promoter **Billy McFarland** pled not guilty to fraud charges in a Manhattan courtroom.

Ticketmaster launched a lawsuit against **Prestige Entertainment**, **Renaissance Ventures** and individual brokers that use "bots" to buy and sell tickets in bulk.

The U.S. Supreme Court declined to review **Kim Dotcom's** challenge to the government's 2012 seizure of his file-sharing site, **Megaupload**.

10-02
→

10-03
→



Jennifer Lopez postponed three dates of her Las Vegas residency following the Oct. 1 mass shooting at the Route 91 Harvest festival.

Matthew E. White's **Spacebomb** partnered with **Glassnote's Resolved Records**.

Usher joined the global mobile talent competition **Megastar** as creative director/head judge.



CONGRATS DARREN PFEFFER
& THANKS TO ALL THE ARTISTS, AGENTS &
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7

DAYS

on the
SCENE

ARTISTS
SEND LOVE
TO VEGAS



“Music should never be a place of fear.”

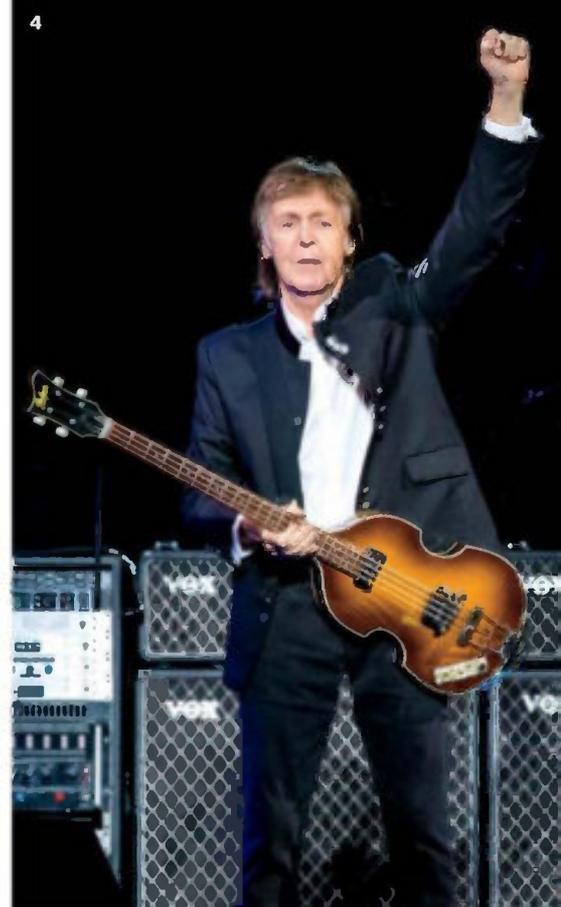
—Katy Perry



"I want to take this moment right here for Las Vegas," said Katy Perry at her *Witness: The Tour* show at New York's Madison Square Garden on Oct. 2. "I know it has been a tough day, but music is special. It's magic. It's something that unites us. There's a community here that we need to take care of, that we need to surround, that we need to lift up. I know that we all feel very disconnected sometimes, but music brings us together, and it should never be a place of fear." Perry later introduced *Witness* track "Power" by saying: "No one's going to take our power from us."



1 During Coldplay's show at Moda Center in Portland, Ore., on Oct. 2, frontman Chris Martin held up the American flag. Earlier, Martin said, "It's a very strange thing to [play] a concert on a day like today," and asked the audience to turn on their cellphone lights for a moment of silence "to send our love to everybody in Las Vegas." **2** DJ Khaled attended the debut of MTV's *TRL* reboot in New York's Times Square on Oct. 2. "Everybody quiet down for one second, please," he asked of the live audience. "There's a lot of things going on in the world right now. The more love we spread and we connect — we are the most powerful people in the world." **3** Miley Cyrus and Adam Sandler paid respect to Las Vegas with Dido's "No Freedom" on *The Tonight Show Starring Jimmy Fallon* on Oct. 2. **4** "Even though this has been a sad day, we're going to celebrate the joys in life," said Paul McCartney during his One on One Tour stop at Little Caesars Arena in Detroit on Oct. 1. **5** Keith Urban sang "Bridge Over Troubled Water" at the Nashville candlelight vigil for Las Vegas at the Ascend Amphitheater on Oct. 2.





Songs Of Hope

SHERMAN OAKS, CALIF., SEPT. 28

DOCTORS MAKING STRIDES IN CANCER, DIABETES and other areas of medical research were celebrated alongside music icons at City of Hope's 13th annual music, film and entertainment event Songs of Hope. Held at the spacious residence (aka the KIDinaKORNER Kampus) of producer **Alex Da Kid**, the night embraced the theme "the miracle of science with soul." Grammy-winning producer **James "Jimmy Jam" Harris** welcomed **Clive Davis** to the poolside stage to present the Clive Davis Legend of Songwriters Award to producer-songwriter **Max Martin** (*The Weeknd*, *Katy Perry*). Sony/ATV Music Publishing chairman/CEO **Martin Bandler** presented his eponymous Vanguard Award to producer-singer-songwriter **Jack Antonoff** for a banner year that included **Taylor Swift's** No. 1 "Look What You Made Me Do" and **Lorde's** *Melodrama*. **The Chainsmokers** and composer **Hans Zimmer** were also honored. Throughout the night, guests bid on autographed guitars (from **Paul Simon** and **Brad Paisley**) and private meet-and-greets (with **Bruno Mars** and **Britney Spears**), all of which added to the \$3.3 million the gala has raised to date. —GAIL MITCHELL

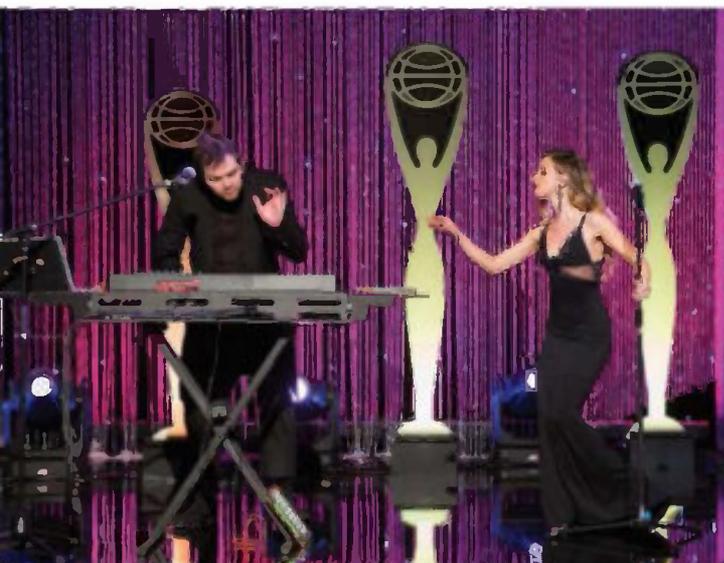


1 Bandler (left) presented Antonoff with the Vanguard Award. 2 From left: Jody Marsh, wife of Disney Channels Worldwide president Gary Marsh; Beverly and Ben Horowitz Legacy Award recipient Saul Priceman, Ph.D.; Marsh; and former Universal Music Publishing Group chairman/CEO Zach Horowitz. 3 From left: Davis with The Chainsmokers' Alex Pall and Andrew Taggart. 4 Martin with his Legend of Songwriters Award.



58th Annual Clio Awards

NEW YORK, SEPT. 27



1 Harold Hill and Marian Paroo of electronic-pop duo Marian Hill performed at Lincoln Center. 2 Epic Records president Sylvia Rhone presented the 2017 Honorary Award to Swizz Beatz. 3 Boyz II Men's Shawn Stockman (left) and Nathan Morris (right) sang mock taglines for the world's worst advertisements alongside awards host/Saturday Night Live cast member Cecily Strong.





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ARTIST STREAMS**

“REDBONE”

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“AWAKEN, MY LOVE!”

CERTIFIED GOLD

*“Awaken, My Love!”
is an album of 70’s throwback
sounds that feels thrillingly
alive.” - NPR*



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85, WITH SOMETHING TO PROVE

In a new documentary, Clive Davis revisits his biggest wins — and his toughest defeats

BY JASON LIPSHUTZ
PHOTOGRAPHED BY DUSTIN COHEN



The Heart

THE PULSE
OF MUSIC
RIGHT NOW

"This [film] is not an ego trip," says Davis, photographed Sept. 18 at Sony Music Entertainment in New York.

Clive Davis does not need to tell his life story. The industry legend already did so four years ago, with his 586-page memoir, *The Soundtrack of My Life*, which unpacked the many eureka moments of a five-decade career as a hitmaker. “This is not an ego trip,” says the 85-year-old of the new documentary *Clive Davis: The Soundtrack of Our Lives*, which chronicles the path he took to help create some of the biggest records of all time with artists like **Whitney Houston**, **Bruce Springsteen**, **Janis Joplin** and **Carlos Santana**.

Instead, its primary purpose is to further set the record straight — at least, that’s what Davis, spry and eloquent as ever, suggests while in his corner office at Sony Music Entertainment (SME) in downtown Manhattan on a September afternoon. Framed records and photos of superstars — Clive with a grinning Whitney, Clive with a snarling **Mick Jagger** — cover his walls, but it’s two professional failures that nearly stripped him of his many plaques that Davis seems keen on revisiting.

The doc, out Oct. 3 on Apple Music, lingers on two near-falls from grace amid astonishing success. First, when Davis was fired as president of Columbia Records in 1973, on allegations of embezzlement (“Columbia has its own potential Watergate,” declared a *Rolling Stone* dispatch from that year), from which he was later exonerated, save for one count. Then, years after he founded Arista Records, turning it into a powerhouse, he got pushed out of the label in 2000 (deemed too old by financial backers). Undeterred, Davis subsequently created J Records, discovered **Alicia Keys** and kept releasing smashes.

“That was probably the most gratifying situation of my career,” says Davis of the fact that all 18 fellow Arista executives followed him to J Records upon his dismissal, a testament to his staff’s loyalty. The oustings, however, still haunt Davis, decades later; for all the icons he has discovered and hits shepherded, the small-time Brooklyn lawyer of the early 1960s who became known as The Man With the Golden Ear values his reputation above all.

“It’s one thing when you write a book, because people understandably say, ‘That’s just *his* version,’” says Davis, “but it’s different when you hear it from the artists.” The film’s Greek chorus is an eclectic list of stars, including **Sean Combs**, **Patti Smith**, **Bob Weir** and **Aretha Franklin**, all attesting to Davis’ musical instincts.

Director **Chris Perkel**, who has worked on docs



Above, from left: Dionne Warwick, Davis, Donna Summer and Houston at an Arista post-Grammys party in 1986. Inset: Smith and Davis in 1975.



about **Pearl Jam** and **Johnny Cash**, weaves in testimonials (“Deep down, we all wanted to be Clive Davis,” quips **Simon Cowell**) and Davis’ narration with archival footage, some of which Davis didn’t know existed. Before work on the movie began, for instance, he was unaware that an unsigned Santana had purposely played poorly at another label’s showcase in 1969, with the intent of later partnering with Davis and Columbia. Nor did he know that **Art Garfunkel** cherished the advice Davis gave to **Simon & Garfunkel** in 1970 to go with the somber “Bridge Over Troubled Water” as a single over the more radio-friendly “Cecilia.”

Although the film shows Davis navigating the mainstream trajectories of **Barry Manilow**, **Kenny G** and the **Grateful Dead**, it also spotlights his rare misses: passing on **Meat Loaf** prior to *Bat Out of Hell*, and dismissing a young **John Mellencamp** as a Springsteen clone. “I once was at a dinner with Springsteen, Mellencamp, **Jackson Browne** and **Don Henley** at my table,” says Davis. “I looked at John and said, ‘I got to tell you: In every interview when I’m asked who is the most successful artist that I passed on, I say you.’ And he said, ‘The most important influence in my life at that time was Bruce Springsteen. I had not spent any time developing who I was, my true identity or a separate voice, so I’ve got to tell you: You were right!’”

Davis opted to partner with Apple Music — which has become a music-doc destination in 2017 with films on **Harry Styles**, **HAIM** and **Bad Boy Records** — due to “their boundless enthusiasm and support” for a movie that has been positioned as a prestige project. The doc earned standing ovations at premieres in Los Angeles and London, and will be submitted for Oscar contention, which would be a major coup for Apple.

At 85, Davis waves off notions of retirement. As SME’s chief creative officer, he and **Kenneth “Babyface” Edmonds** co-produced *Johnn*y

Mathis Sings the Great New American Songbook, a comeback bid released Sept. 29 akin to the transformation Davis helped construct for **Rod Stewart** in 2002. Davis worked with Mathis at Columbia nearly 50 years ago, and knew he still had the range to interpret modern hits like **Adele**’s “Hello” and **Bruno Mars**’ “Just the Way You Are.” “He’s still gung-ho about everything,” says Mathis, 81, with a laugh. “The hardest part [for us] is the age factor, but we love what we do, taking on brand-new projects and working with different people.”

And Davis still has a nuanced perspective on the industry. “Over the last several years the most exciting artists have come out of hip-hop,” he says. “Urban mainstream [radio] is dominated by that, but we don’t want the next Whitney Houston to be relegated to only adult play.”

The Soundtrack of Our Lives depicts Davis’ professional and personal closeness to Houston, from her teenage days to her death in 2012; five years later, he hopes to honor her legacy by bringing another vocal virtuoso to radio. He’s in the midst of co-producing **Jennifer Hudson**’s first LP since 2014, and steering the debut album from R&B newcomer **Avery Wilson**.

“Right now, the big voice is missing from music,” says Davis. “There are great voices out there; we’ve just got to get the right material for them. It’s a gradual process, but it’s exciting. They’re not going to play my records because I signed Janis Joplin — you have to prove yourself every time. But that sure beats the alternative of doing nothing.” ●

CLIVE’S CURRENT FAVES

CHANCE THE RAPPER

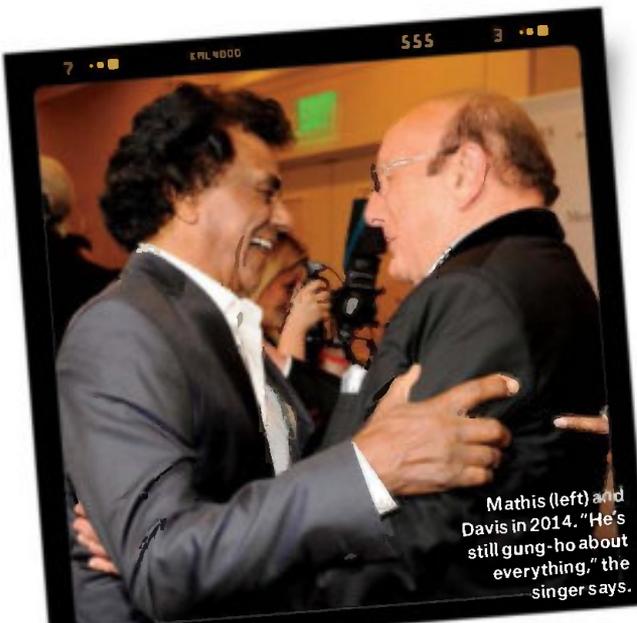
“I saw him perform at Alicia Keys’ [2016 *Keep a Child Alive*] Black Ball and was knocked out by him. I asked him to play my Grammy party, and he was great.”

ED SHEERAN

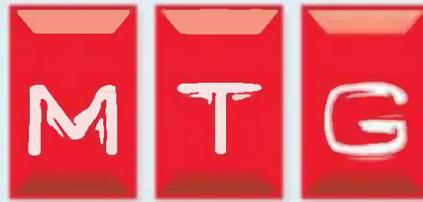
“‘Shape of You,’ ‘Castle on the Hill’ — a number of his songs are striking. I’ve already asked him to perform at my next Grammy party.”

BRENDON URIE OF PANIC! AT THE DISCO

“He’s incredibly talented, and I thought it was very brave of him to do *Kinky Boots* on Broadway. I took my two grandchildren to see him, and he brought more life to that part than I had seen before.”



Mathis (left) and Davis in 2014. “He’s still gung-ho about everything,” the singer says.



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Louis Messina
and the whole, entire Group

HOW STARS TAKE ON TEGAN & SARA

With the covers album *The Con X: Covers*, Sara Bareilles, Hayley Williams and more reimagine the duo's momentous LP

BY CHRIS PAYNE

In 2007, Canadian alt-poppers **Tegan & Sara** released *The Con*, a career-defining album and beacon of hope to thousands of misunderstood young listeners, many from the same LGBTQ community as the **Quin** twins. It came at a particularly tumultuous time: "I was going through a divorce, and my relationship with Tegan had become incredibly difficult partly due to the stress and anxiety," remembers Sara, 37. "I felt actually sick onstage most of the time." Through its bite-sized hooks and jittery indie-rock salvos, *The Con* lays bare the dreams and demons of its creators, and now, some of their closest allies. They've commissioned 14 artists including **Cyndi Lauper** and **Bleachers** to interpret its 14 tracks on *The Con X: Covers*, due Oct. 20 on Warner Bros. Sara and collaborators such as **Sara Bareilles**, **Shura** and **PVRIS' Lynn Gunn** reflect on the groundbreaking album.



Sara (left) and Tegan Quigley celebrate the 10-year anniversary of their fifth album, *The Con* (inset).



SARA BAREILLES

The pop singer met the pair on the 2010 Lilith Fair revival tour. "I don't exactly remember the joke, but Sara is still in my phone as 'Sara from Tegan and Sara (Also a Heathen),' " says Bareilles. The Broadway-approved artist's take on "Floorplan" comes off even more ominous than the original: "I love when they play against the sadness of a lyric by making it uptempo," she says. "I mostly lean toward depressing things in my own life, but that's fine."



HAYLEY WILLIAMS

"We've toured with **Paramore**," recalls Sara, who commissioned the trio's powerhouse vocalist to cover "Nineteen." Paramore, which released its spunky new wave LP, *After Laughter*, in May, got to know the Quins after inviting them out on tour in 2010. Four years later, the band secured the duo as main support on its inaugural Parahoy! cruise.



LYNN GUNN

"When I was in seventh grade, my best friend's sister had just come out to her family," says Gunn, "and she was introducing my friend to Tegan & Sara." Gunn, who at 18 came out to her parents on the eve of PVRIS' first tour, flipped the anxious rock track "Are You Ten Years Ago" into a mystical synthscape. "I wanted to take its darker chord progression and roll with that [and] bring the PVRIS element to it."



SHURA

The English singer recalls figuring out her own sexuality in her early teens. "Growing up as a queer teenager, *The Con* was the most important Tegan & Sara record in my personal and musical upbringing." Shura adapted *The Con*'s strummy title track into a spacey, electronic epic. "The whole record is perfect," she says. "I just wanted to explore a different sonic landscape."



RYAN ADAMS

Adams cameos on the twee earworm "Back in Your Head," spinning it into a work of amp-rattling rock. His connection to the sisters goes back to when he took them on tour in 2002. "It was one of the first tours we did where the big headlining artist was coming to our dressing room like, 'Do you want to hang out?'" recalls Sara. "We didn't feel like we had a community then, but now that we have more power and leverage, we can create the community that we want."

DESTINATIONS

D.C.'S BRAND-NEW ANTHEM

Foo Fighters are set to christen venue magnate Seth Hurwitz's latest venture

After nearly 40 decades in music, **Seth Hurwitz**, chairman of independent promoter I.M.P. and co-owner of the 9:30 Club in Washington, D.C., had seen and done it all — almost. Come Oct. 12, he'll experience something new: opening The Anthem, the first venue he has built from the ground up.

"We thought, 'What if we could build the best venue not just in D.C., but in the world?'" he says. The Anthem, a triple-decker, \$60 million, 24-acre waterfront property (a mile south of the White House) marks Hurwitz's fifth indie venue, and it's starting strong. **Dave Grohl**, a Virginia native and longtime friend of Hurwitz who frequented

D.C. venues as a teen, will lead **Foo Fighters** on opening night. With a 6,000-person capacity, The Anthem has "the illusion of a stadium, but the intimacy of a club," Grohl told *Billboard* in June. "[It] doesn't matter where you are — you'll feel close to the band. [It's] the No. 1 venue in America. I shit you not."

Lorde, **Bob Dylan** and **LCD Soundsystem** will play future dates at The Anthem, but when it came to the coveted first gig, "there was no Plan B," says Hurwitz. "I texted Dave photos of the venue after we started building it and asked, 'Who else should open it?' He said, 'Nobody [but us].'"

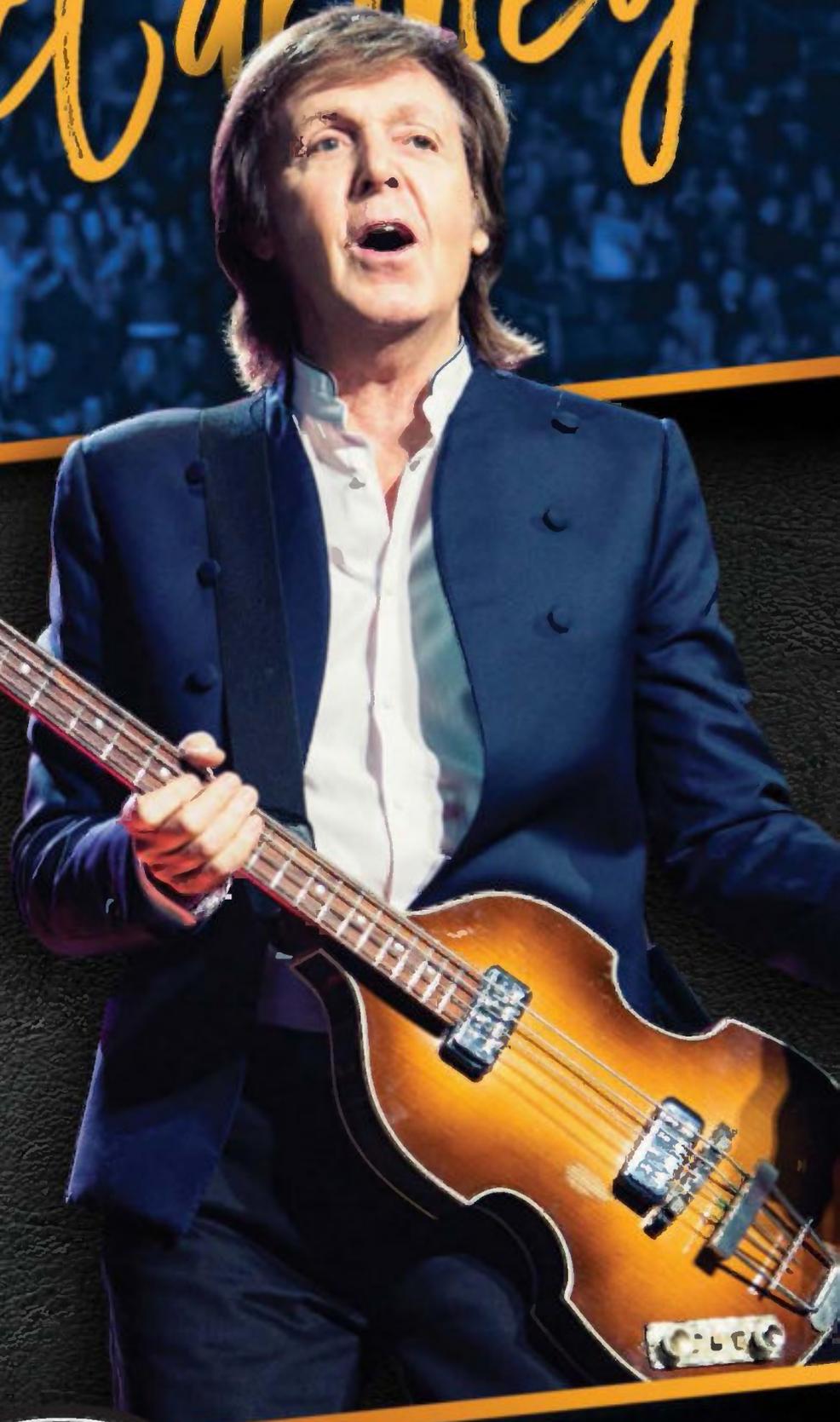
—ADRIENNE WICHARD-EDDS

Grohl (left) and Hurwitz toured the Anthem construction site. Inset: The venue's exterior.



THANK YOU

Paul McCartney



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3 SMG VENUES
3 VENUE RECORDS BROKEN
1 AMAZING ARTIST



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"She's basically the muse for this [new] record," says Ware of her 13-month-old daughter.



VERSUS

JESSIE'S JUST GETTING STARTED

Pop outlier Jessie Ware had a life-changing three years since her 2014 sophomore album, *Tough Love*: She embraced domesticity, got married and had a child in 2016. Ahead of *Glasshouse*, out Oct. 20 on Island Records, the 32-year-old compares her head space in the past and present

THEN

Ware says she was "a voyeur of other people's relationships and also my own" while writing and recording *Tough Love*. "Maybe because I didn't think such an important thing [would eventually] happen to me, like my daughter being born."



INSPIRATION

Having a little girl has helped Ware add a layer of intimacy to her songwriting. "I feel like I have more focus and clarity," she says, "and that's thanks to my daughter."



NOW

Whiskey was her former go-to, as evidenced on her Miguel collab "Kind Of... Sometimes... Maybe" when she sings, "Do I get lonely at all? No, because Jamie and Johnny and Jack keep me warm. That was definitely a reference [to] both our loves of whiskey," she explains.



LIBATIONS

After posting about her discovery of gin on social media, Ware found a community in her new drink of choice — particularly with fellow moms. "I really love gin now, and alcohol in general," she says. "People messaged me, going, 'Welcome to motherhood!'"



A packed performance schedule threatened Ware's vocals during her last U.S. tour, which ended in 2015. "I felt like I was naked onstage," recalls Ware, who was later put on vocal rest for a week. "But c'est la vie. My voice came back."



TOUR LIFE

Life on the road has been an exercise in compromise when it comes to spending time with family. "I have to deal with not being with [my daughter] for days [on tour]," says Ware, "which breaks my heart." The fix? The singer's husband and daughter will join the artist's upcoming tour. "Hopefully he'll take one for the team if I've had a late night."



Ware once flew straight from a gig in Poland to London to be the maid of honor at her best friend's wedding. She made it but had to leave the ceremony early to catch a flight to her next show in Lithuania. "I swore I was going to stop getting invited [to events]."



FREE TIME

The preliminary promotional run for Ware's forthcoming third album has her following a schedule with long (and late) hours. While Ware insists on putting her daughter to bed on time, she says, "I wouldn't mind having a few more moments with her to read her a story. That doesn't mean that I don't do it at all, but I would love to do it every day." —KATHY IANDOLI

BILLBOARD
CELEBRATES
NATIONAL
COMING OUT
DAY OCT. 11

SAKIMA'S DIRTY POP

London artist Sakima was first attracted to a boy when he was 6: "I remember very distinctly a group of girls laughing at me and weirded out that I fancied a guy," says the electro-R&B musician born Isaac Sakima. Though the feelings weren't reciprocated ("He was straight, as far as I know"), his childhood crush serves as the namesake for the 26-year-old's *Ricky* EP (out Oct. 13). Through the seven songs, the singer-producer fetishizes daddies, rejects heteronormative traditions and explores the lexicon of Polari, a coded language used by gay men in Britain in the 1950s and '60s, when homosexuality was illegal.

AS NASTY AS HE WANTS TO BE

Rather than cloaking references in innuendo, Sakima is forthright in his lyricism and doesn't hold back when it comes to being explicit. But he's raunchy with purpose: "I'm not doing it for the sake of it or because I'm a horny fucker," he says. "I'm doing it to represent gay people. We're so underrepresented in pop music, especially when it comes to sexual expression. I want queer people to feel more connected to the mainstream culture."

MUSIC WITH A MEANING

The snappy "Daddy" was inspired by the sexual essence of Fifth Harmony's smash "Work From Home" ("I wanted to take that and make it queer," he says). But it's with "Polari" that he goes a step further, invoking the mid-century vernacular and paying homage to the path blazed before him. "I wanted to reintroduce Polari and reignite the history of it because it's important we don't forget parts of our queer culture and history," he says.

NO REST FOR THE AMBITIOUS

Sakima, who has made music since he was 8, stays busy. In May, he released the four-track EP *Facsimile*, and after *Ricky*, he will take things in a different direction with a 12-minute song due in early 2018. He is also hard at work on a debut full-length album: "I write a few songs every day," he says. "I think that's going to be the standard for the next couple of years." —PATRICK CROWLEY

For videos of artists sharing their coming out stories, go to billboard.com/pride.

Sakima



THREE SOLD-OUT SHOWS IN BROOKLYN

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OCTOBER 1



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BEHIND THE SONG

BEYONCÉ'S (BILINGUAL) BOOST

J Balvin and Willy William on how "Mi Gente" became even bigger after Bey put a charitable spin on it

BY LEILA COBO

AFTER JUSTIN BIEBER HOPPED ON A remix of Luis Fonsi and Daddy Yankee's "Despacito" and helped the song become a No. 1 smash on the Billboard Hot 100, now Queen Bey has taken on another Latin hit. On Sept. 28, Beyoncé hopped on the percolating J Balvin-Willy William track "Mi Gente," all for a good cause. "I am donating my proceeds from this song to hurricane relief charities for Puerto Rico, Mexico and the other affected Caribbean islands," wrote the superstar in an Instagram post announcing the release of the single, which shot to No. 1 on the iTunes charts and features a bilingual Bey. It's not the first time she has sung in Spanish either, releasing bilingual editions of her hits "Irreplaceable" and "If I Were a Boy" nearly a decade ago. As "Mi Gente" is poised to grow on the Hot 100 (it's No. 19 on the Oct. 7 chart), the major players explain how it all went down.

1. Worth The Wait

A remake of an original song by French DJ William on Scorpio Records, "Mi Gente" had the makings of a global hit when it first arrived in April. It immediately sparked talk of a

general-market remix, but Balvin's team decided to wait. "We wanted it to get as big as it could on a global scale in Spanish," says Rebeca Leon, who co-manages Balvin with his label, Universal Music Latin Entertainment. On Aug. 1, the track became the first all-Spanish-language song to hit No. 1 on Spotify's global chart.

2. Gracias, Blue

Balvin has collaborated with English-language stars in the past (Bieber, Pharrell Williams), and many were requesting to remix "Mi Gente," but it wasn't until a mutual friend mentioned to him that Beyoncé's daughter Blue Ivy loved the song that inspiration struck. "We reached out, never thinking they would say yes," says Leon. Within weeks, Beyoncé was recording the Spanish version written by Balvin's producer Sky

with diction help from Jean Rodriguez, Fonsi's brother. She also added lines in English, shout-outs to her native Houston and the most notable line of all: "Azul [Blue, in Spanish], are you with me?" "Oh, yes I am," responds Blue.

3. Good Deeds

With the "Mi Gente" remix dropping in the aftermath of hurricanes Harvey, Irma and Maria and the earthquake in Mexico, Beyoncé responded by donating proceeds from the song to the County Emergency Management Agency, UNICEF and Somos Una Voz. "The power of the music goes beyond any language and strategy," says Balvin. "I am beyond grateful to have Queen Bey join us." Adds William: "I feel blessed to see Beyoncé on our project. She embodies the spirit of this song like nobody else. She's the queen!"



Clockwise from left: William (left) and Balvin in a Miami studio in May. Their hit "Mi Gente" features Beyoncé (inset) and daughter Blue Ivy; flooded homes in Houston following Hurricane Harvey in August; volunteers help as rescuers search for victims after an earthquake in Mexico City in September.

DIVERSIONS

'RIDICULOUS IS THE NEW COOL'

Los Angeles' go-to car customizer knows what clients want, including rhinestone-coated wheels



Tyga with his customized Audi R8.

In car-conscious Los Angeles, a vehicle is a music artist's outfit, a means to show off one's identity. But in today's era of information overload, one has to be exceptionally flashy to captivate.

Long after Los Angeles-based car customization chain 310 Motoring imploded in 2008 and unorthodox automotive accessorization TV shows like MTV's *Pimp My Ride* ceased to broadcast, Roadstarr Motorsports has emerged as one of the leading companies in the field, servicing the music industry's vehicular needs. Although Ghanaian twin brothers Hassan and Hussein Idrissu, who founded the shop in 2001, don't always

agree with many of their clients' extreme approaches to customization, it's their ability to bring those wild ideas to life that has kept demand high.

"Ridiculous is the new cool. Now the biggest thing is, 'How can I outdo you?'" says Hassan as he shows off his Culver City garage, packed with a dozen BMWs, Mercedes-Benzes and Bentleys in various stages of assembly. "If everyone has a Lamborghini, you want to make your Lamborghini stand out."

Roadstarr has remained one of the industry's stalwarts where celebrities will readily drop five figures and higher on a minor appearance package. Clients include Kanye West,

Nicki Minaj and Tyga, the lattermost of whom tapped Roadstarr to give his \$160,000 Audi R8 supercar a liquid-gold paint scheme.

The brothers maintain a keen awareness of emergent trends, allowing Roadstarr to keep customers ahead of the curve. Trends in extreme car customization include "chameleon" wheels that change hues, rhinestone-studded tires that glitter like diamonds and bright mismatched paint (or wraps) in clashing hues.

"The colors don't even make sense," says Hassan. "But that's the whole point. You just want to be loud."

—BRETT BERK

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HOLIDAY PREVIEW

DECK THE HALLS WITH THESE HOLIDAY ALBUMS



98 Degrees, *Let It Snow*
The veteran boy band slips back into the Christmas spirit with its second holiday album, due Oct. 20. The group considers its audience primarily female, but 1999's *This Christmas* had a broader appeal. "Guys come up to us and say, 'I love the Christmas album. My mom bought it for me,'" says member Jeffrey Timmons.



Cheap Trick, *Christmas Christmas*
"We put up some Christmas trees in the studio, picked out songs we all loved and voila!" says the group's Robin Zander of *Christmas Christmas*, out Oct. 20. Four months after releasing its last studio album, the band covers holiday classics from The Ramones to Chuck Berry and pens three original tracks.



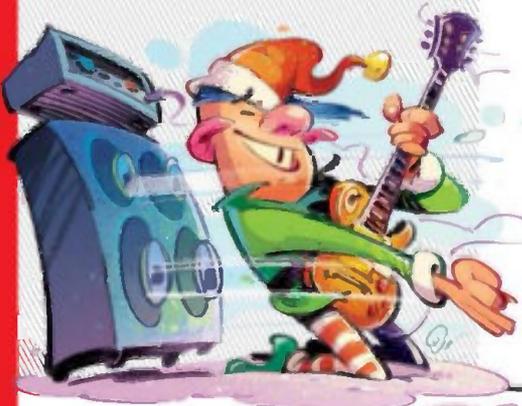
Hanson, *Finally It's Christmas*
Twenty years since their debut Christmas album, *Snowed In*, the brothers swing back just in time for the holidays. "[*Snowed In*] has resonated with so many as a part of their family tradition for two decades," says the trio in a joint statement. *Finally It's Christmas* arrives Oct. 27 with four original songs.



Lindsey Stirling, *Warmer in the Winter*
The electronic violinist's first Christmas album, out Oct. 20, will pair classics with originals written by Stirling and featuring Sabrina Carpenter, Trombone Shorty and All Time Low's Alex Gaskarth.



Sia, *untitled*
The pop star will christen her new label home at Atlantic with her first Christmas album at the end of 2017, featuring all original holiday songs written by Sia and collaborator Greg Kurstin. --L.H.



Stefani had wanted to write and record a Christmas album for years, but never found the time until now. Inset: *You Make It Feel Like Christmas* arrives Oct. 6.



Gwen's Winter Whim

After waiting 10 years between solo LPs, Stefani's first holiday album "just came right out"

BY LYNDSEY HAVENS

Gwen Stefani was going for a run on boyfriend Blake Shelton's Oklahoma ranch when inspiration struck. "What if I *did* write a Christmas song? What would it be?" recalls the **No Doubt** frontwoman, 48. Within minutes, a melody and lyrics came to her, and she returned to the house to make a voice memo on her phone. Weeks later, she had recorded her first solo holiday song, "Christmas Eve."

The symphonic ballad serves as the closing track to Stefani's first Christmas album, *You Make It Feel Like Christmas*, out Oct. 6 on Interscope. The 12-song collection is filled with classic covers and six original songs, including the lead single/title track, which features Shelton. "It all came together quickly," says Stefani, "like it was meant to be."

What was your favorite Christmas album growing up?

I always remember [1979's] *Light of the Stable*, an **Emmylou Harris** record my parents used to play. Such a pretty record. I tried to do a cover of one of the songs off that record, but when I [tried] to sing it, I just [couldn't]. I was like, "It's not my style."

Why this album now?

I wanted to do it for years, but when do you find the time? After [2016's *This Is What the Truth Feels Like*], I felt like, "Wow, maybe I'll do the Christmas record." It was really a whim. The way it works is you have to get it done really early, and I had no idea that I would be able to write so quickly, because I'm such a slow writer. It just came right out. I did six songs in three sessions.

You wrote with Shelton, [producer] busbee and [songwriter] Justin Tranter on this album. How did you all come together?

I've done so many styles and worked with so many different people. When you make a Christmas record, you want it to be something that's not going to be dated — you want it to live forever. So I asked Blake [who to write with] and he goes, "Have you worked with this guy busbee?" I'd never heard of him. I listened to some of what he had done, like **Pink's** "Try," and was like, "He wrote that? I want to work with him." I brought [past collaborator] Justin in because he could write a hit, but for me, he's a cheerleader [when I'm writing].



Stefani and Shelton at the Billboard Music Awards in May.

What's different about making a Christmas album?

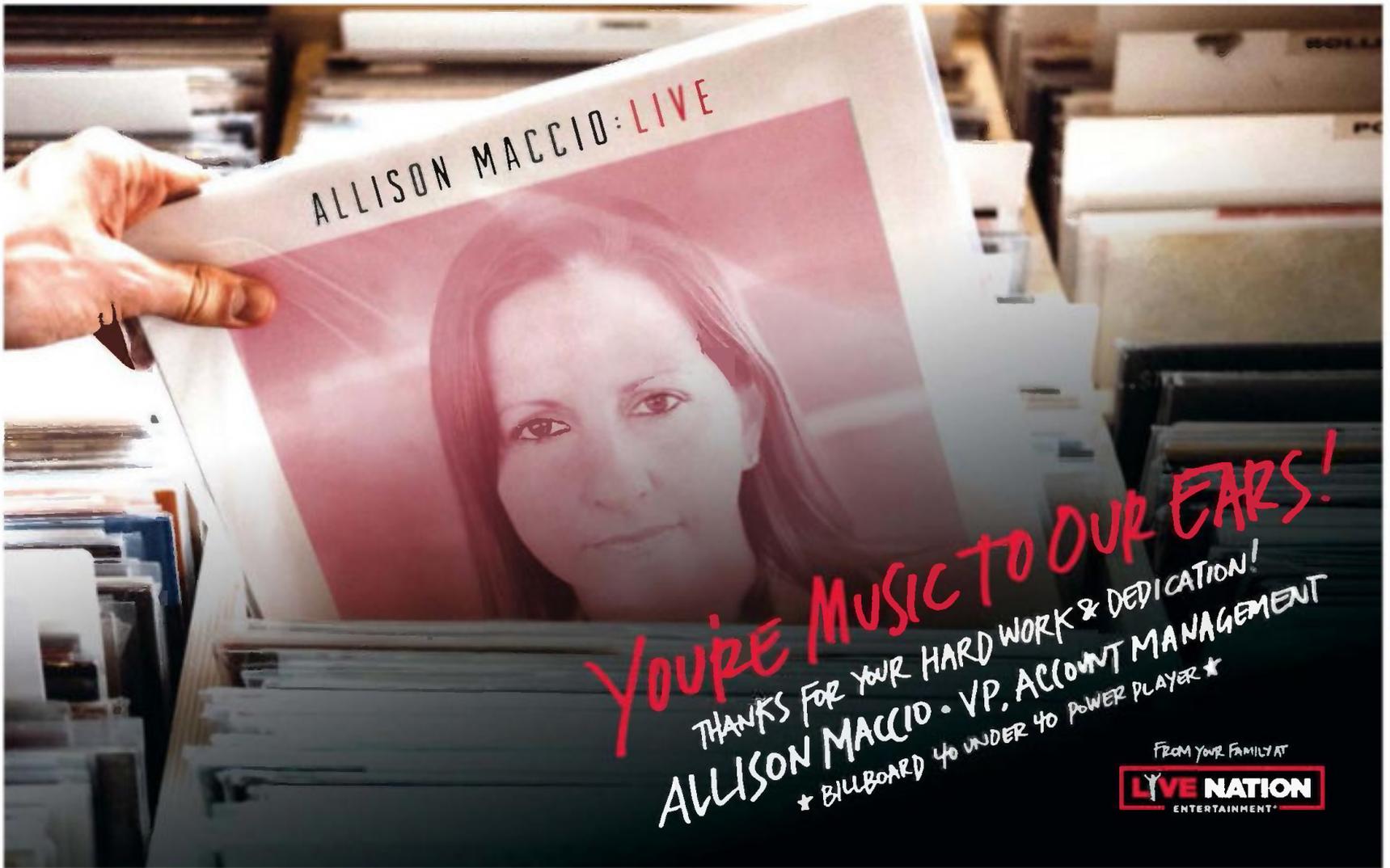
For this, I was like, "I'm not going to get in my own way." It doesn't have pressure on it. Whoever wants to listen will listen. It's not like I'm trying to say, "Get this on the radio!" It's just fun, and Christmas is a special time. Being part of music, you can have such an impact on people. I don't think I ever was able to really admit that before, because it just seems arrogant to

be like, "Oh, yeah, I'm part of your life," but I've had so many people come to me and say that I am. It's such an incredible feeling — it doesn't get old.

Which cover was the most fun to record?

"Last Christmas," the **Wham!** song, is a masterpiece as far as the music goes and how [producer **Eric Valentine**] created it. To me, that's the most, of all the covers, that was really flipped. But yet, it still has the spirit of the original. Lyrically, that song speaks to me and things I've been through. ●

STEFANI: JASON MERRITT/GETTY IMAGES; SHELTON: JASON MERRITT/GETTY IMAGES; HANSON: JASON MERRITT/GETTY IMAGES; STIRLING: JASON MERRITT/GETTY IMAGES; SIA: JASON MERRITT/GETTY IMAGES



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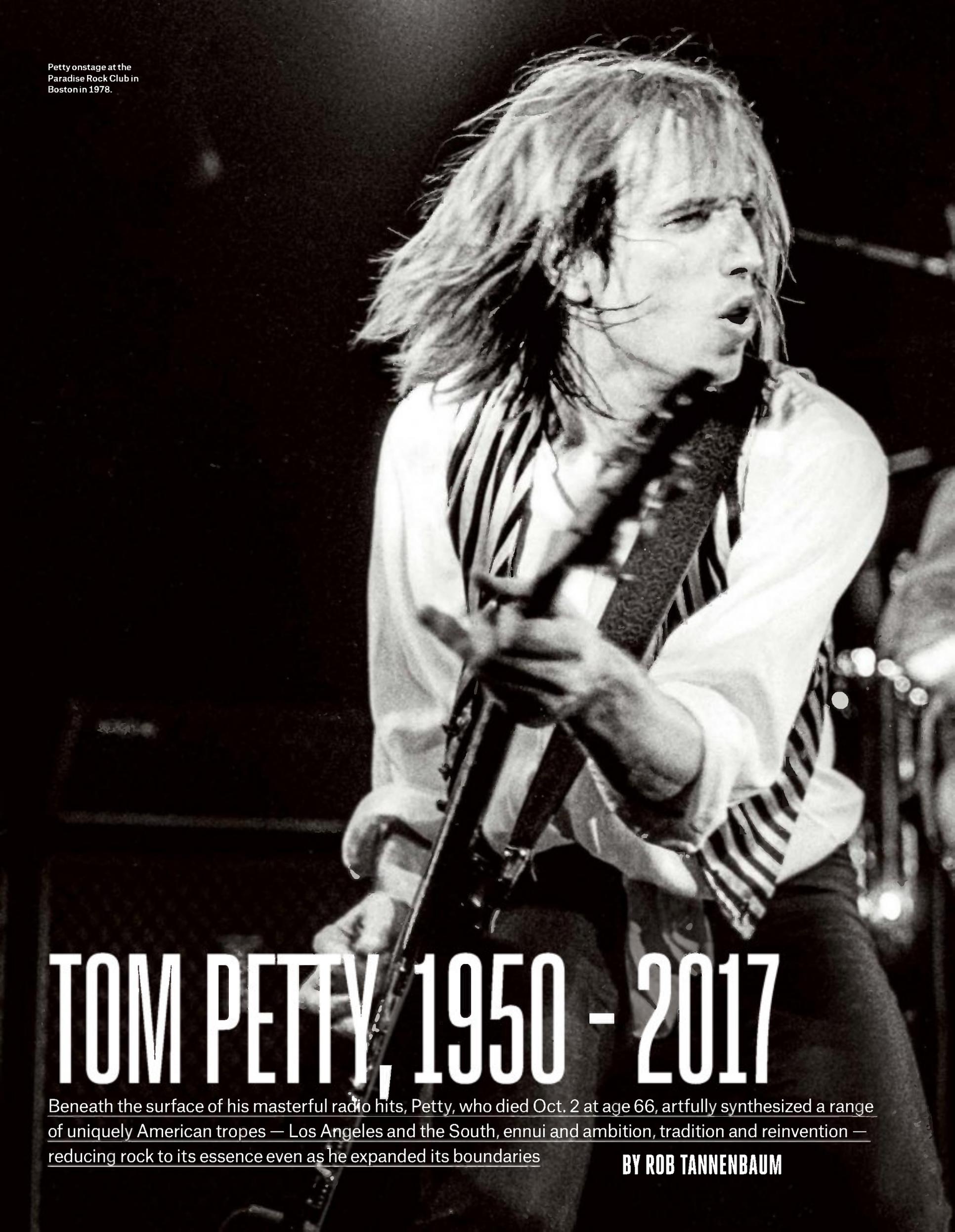
On being named to
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UNDER
40

MADISON SQUARE GARDEN
THE WORLD'S MOST FAMOUS ARENA

Petty onstage at the
Paradise Rock Club in
Boston in 1978.



TOM PETTY, 1950 - 2017

Beneath the surface of his masterful radio hits, Petty, who died Oct. 2 at age 66, artfully synthesized a range of uniquely American tropes — Los Angeles and the South, ennui and ambition, tradition and reinvention — reducing rock to its essence even as he expanded its boundaries

BY ROB TANNENBAUM



IN SPRING 2013, WHILE HE WAS RECORDING *Eye*, now his final album with The Heartbreakers, Tom Petty was prepping for a tour with the band, and he was bedeviled by the setlist. “The audience always likes it if you play the hits,” he told me. “I feel we have more to offer than that.” The set changed each night on that tour, but for the most part Petty bypassed a lot of his best-known songs, from “The Waiting” to “You Don’t Know How It Feels.” Some nights he even skipped his two signature songs, “Free Fallin’” and “I Won’t Back Down.”

Petty had resolved to stop acting like a human jukebox. It was consistent with the way he lived his life and drove his career: Figure out what you want and do it. Damn the torpedoes.

Aside from musical ability, Petty’s great gift (and occasional curse) was a determination that sometimes turned ruthless. In *Runnin’ Down a Dream*, director Peter Bogdanovich’s 2007 documentary, Petty describes his band’s beginnings in its hometown of Gainesville, Fla. With a mix of pride and shame, Petty says he convinced guitarist Mike Campbell and keyboardist Benmont Tench to drop out of college and play music full-time. Years later, when he needed a bassist, he stole one from his friend Del Shannon’s band, shrugging when Shannon asked him not to do it. He put his career in jeopardy by twice going to war with MCA Records — winning both times. “When I felt any sort of injustice had been done to me, I could erupt into absolute rage,” he told *MOJO* magazine in 2010.

Petty earned every inch of his lizard skin. He described his dad, a charming, carousing good ol’ boy, as “very abusive.” As early as fifth grade, Petty was a self-described weirdo because of his obsession with music. In an era when every Gainesville musician was imitating The Allman Brothers and playing long jams, he wrote concise, British Invasion-style songs. By his own

account he was a “geeky, artistic kid,” a striver with his eye on the West Coast and no interest in the two local hobbies, hunting and fishing. “In the South, I always felt a bit like a duck out of water,” said Petty.

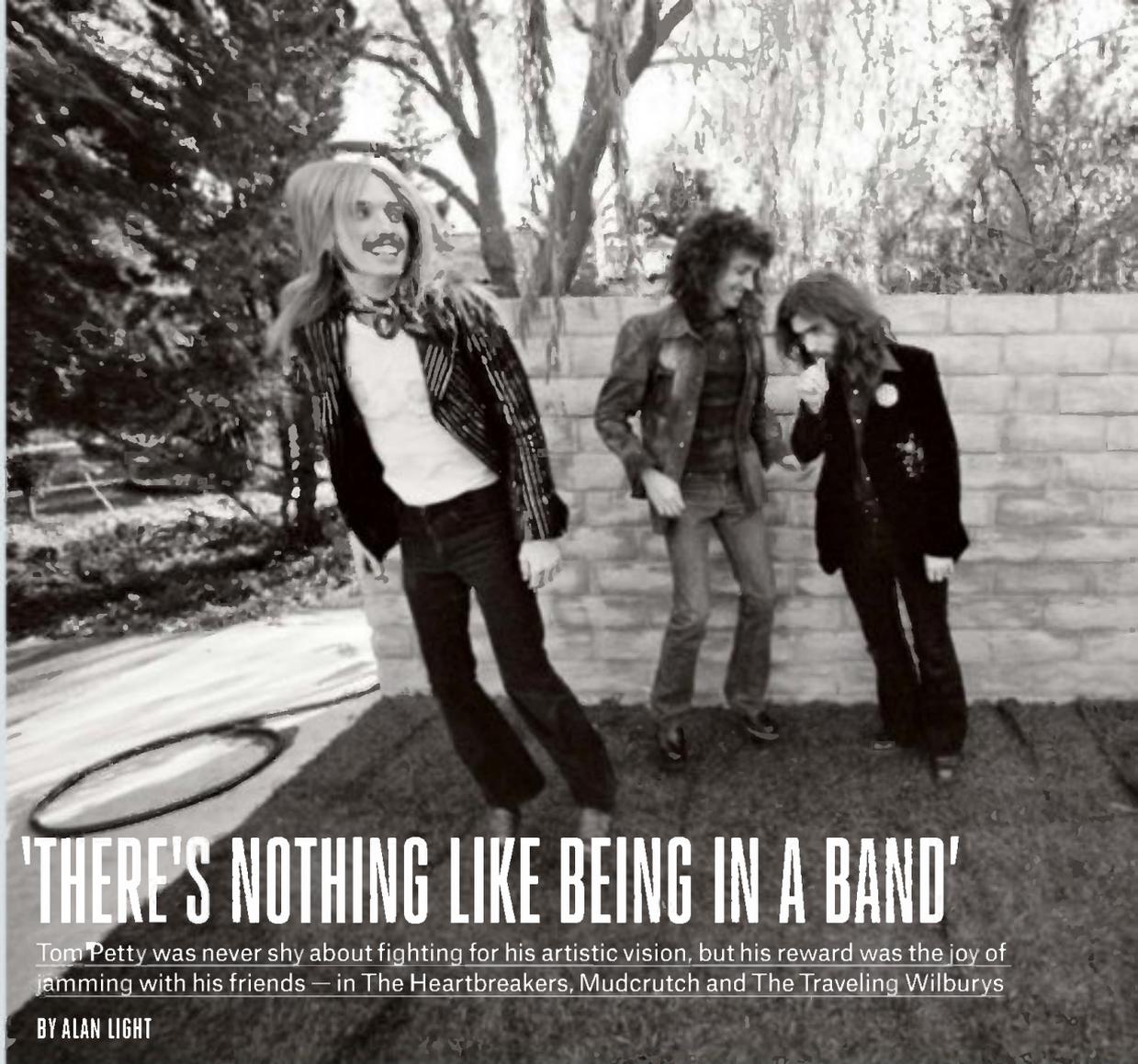
He was glad to have grown up there, because being surrounded by R&B and country music made his band tougher and sharper, he said. “When we came to L.A., we thought we’d have to come up a few notches to compete. And our first impression of the local groups was, ‘Wow. These guys suck!’” Petty recalled with a laugh. But, he pointed out, unlike the rest of his family and friends, he didn’t have a Southern accent. When I suggested he had ditched the accent as a way of shedding the South, he agreed.

Petty was a loose, forthright guy who laughed a lot, but he was also peevish and held tight to grudges. He recalled, and not affectionately, a *Los Angeles Times* article about the city’s all-time top groups, in which he and his band were excluded because they started in Florida. “That’s kind of a shitty feeling. The Byrds all came from different places. So did Buffalo Springfield. Jim Morrison came from Florida, for Christ’s sake.” It pained him to be shunned as a carpetbagger in the city he had idolized and where he lived for almost 40 years.

If denim could start a rock band, it would sound like Tom Petty. In his songs, he drew heavily on The Byrds and Buffalo Springfield as well as The Animals and The Rolling Stones. His most frequent lyrical tone was a wounded perseverance: “You can stand me up at the gates of hell/And I won’t back down” wasn’t just a refrain, it was his mission. His choruses relied on firm, declarative phrases: “You don’t have to live like a refugee,” “Don’t come around here no more,” “You don’t know how it feels to be me.” At first glance, his songs seemed rudimentary, but Petty deployed contradictory ideas and feelings almost like jump cuts in a movie.

Petty was less artful than other songwriters in hiding influences — has any singer ever been called “Dylan-esque” more often or more accurately? — but he in turn became an influence on anyone who grew up on FM radio in his heyday. Nearly every country or alt-country band was influenced by him, as were John Mayer, The Wallflowers and The War on Drugs. Half of Sheryl Crow’s biggest hits could be Petty songs, as could Elton John’s “I’m Still Standing.” Like The Beach Boys, The Doors and a few other bands, Petty made California a universal idea.

Petty was adept at playing possum, the Southern tradition of passing yourself off as a simpleton even though you’re not. But it was one of the only things he kept when he left the South. “We felt much more at home, musically, when we got to L.A. If I’m honest, we’re a California band,” he told me. “We’re probably the last link to that long line of bands that came off the [Sunset] Strip. We’re probably the end of the line.”



‘THERE’S NOTHING LIKE BEING IN A BAND’

Tom Petty was never shy about fighting for his artistic vision, but his reward was the joy of jamming with his friends — in The Heartbreakers, Mudcrutch and The Traveling Wilburys

BY ALAN LIGHT

From left: Petty, Campbell, Leadon and Randall Marsh of Mudcrutch in Los Angeles in 1974.

“There’s nothing like being friends and being in a band,” said Tom Petty. “That’s the most attractive part of it to me. When I saw The Beatles on *Ed Sullivan*, I’d think, ‘Those guys look like they’re all friends and they’re having such a good time.’ And that’s really important to be a good band.”

As he was telling me this in 2014 at his sprawling home in Malibu, Calif., I thought back to 2008, when I watched Petty rehearsing with his recently reassembled second band, Mudcrutch. Petty beamed as he and a group that had broken up 32 years earlier — though two of its members, guitarist Mike Campbell and keyboardist Benmont Tench, continued to play with him as the core, The Heartbreakers — bashed through a version of “Shake, Rattle and Roll” in his Van Nuys rehearsal space. A few months earlier, Petty had headlined the Super Bowl halftime show, but right then he looked content with the simple pleasures of playing bass and singing harmony in a rock’n’roll band.

Petty never seemed to lose the joy and wonder of being part of a musical group. With his death, so much of the focus has (rightly) been on his extraordinary songwriting, but Petty was also one of rock’s great bandleaders, maintaining the airtight versatility of The Heartbreakers for 40 years while also juggling the

reunited Mudcrutch and, of course, The Traveling Wilburys.

Campbell spoke of Petty’s talent as a frontman when I interviewed him in 2014. “At the end of the day, it’s always Tom’s choice,” he said. “With the label or management, he has good antenna for weeding out bullshit and phoniness and keeping everything honest.”

Not that it was an easy role. As explored in Warren Zanes’ excellent *Petty: The Biography* from 2015, the pressures of fronting a band weighed heavily on Petty, particularly the departures of drummer Stan Lynch, who quit in 1994 over longstanding personal and artistic differences; and in 2002, bassist Howie Epstein, who was fired in part due to his heroin use — not long after Petty had kicked his own addiction to the drug. (Epstein died from an overdose in 2003.)

“I never really wanted to be up front,” Petty said in 2014. “[In the beginning] I was the bass player, but I was the one with the record deal, and the record company wanted me up front ... I didn’t really understand all that entailed at the time, but that’s the way it went.”

Petty’s leadership kept The Heartbreakers a stable unit. Its latest iteration looked a lot like its first, and even its newer members — drummer Steve Ferrone, who replaced Lynch, and utility player Scott Thurston — had been with the band for over 20



years. Petty even replaced Epstein with original Heartbreakers bassist Ron Blair.

"They're very quick to tell me if they don't agree with me or if they have a better idea," Petty said of his group in 2014. "So in our minds, we don't really see a difference between us and a band like The Stones."

Putting Mudcrutch back together, Petty said in 2010, sprang from "a random thought: 'I really liked that band. I wonder what it would be like to get them together.'" Petty would later express delight about this unlikely reunion that included co-founder Tom Leadon, with whom Petty had formed his first band, The Epics. "I love being with those people," he said. "A very happy bunch of people and old, old friends."

He even described The Traveling Wilburys — which saw him collaborating with George Harrison, Bob Dylan, Roy Orbison and Jeff Lynne — as having a genuine band dynamic. "We were all in the same circle, and the group just naturally materialized," he said in 2007.

Petty was never shy about fighting for his vision in the studio or with the music industry. His reward, then, was that feeling of camaraderie and collaboration, whether with his old crew from Gainesville or his new peers in the Rock and Roll Hall of Fame.

'He got to my sexuality before I really understood it'

By Liz Phair



My love for Tom Petty was pure teen-idol love. I can name at least three guys who had shades of Petty going on, and that was a tipping factor in whether I dated them.

His voice went right through me. You didn't expect such a low, deep, authoritative voice to come out of a fair-haired guy. He looked sensitive, but I'll tell you this — he disturbed me. He got to my sexuality before I really understood my sexuality. He was one of the first pop idols I would have dreams about. It wasn't like, "Oooh, Luke Skywalker!" where you'd kiss the TV. There were parts about him that were not Prince Charming. Like, "God, this is uncomfortable! I don't understand your teeth!" You could tell that if you dated him, you'd be like, "Are you ever going to call? Where are you?!"

And yet somehow you just trusted him. Like, if you were hanging out in his house, he'd probably have a lot of books and be shy about it. It was clear he was 100 percent aware of what you were feeling as a woman. He just wasn't going to give you what you wanted. In "Free Fallin'," if you think about it, he's kind of being a douche, but he's also being honest. He's singing very soulfully about not being willing to change.

THE 'AMERICAN GIRL' DREAM

One early song articulated Petty's great theme — that even impossible hopes sustain us — and captured a mood across multiple generations

BY GAVIN EDWARDS

AT THE VERY END OF THE SELF-TITLED 1976 DEBUT ALBUM BY TOM Petty & The Heartbreakers, after 27 hit-or-miss minutes of swampy rock'n'roll, comes an electric shock. Two guitars make a holy chiming sound over a Bo Diddley-style beat, soon followed by Petty drawling, "Well, she was an American girl/Raised on promises." The song was "American Girl," and although it wasn't a hit on its release — it didn't crack the Billboard Hot 100 — through the years it became the anthem Petty had intended, a modern standard for millions of American girls (and boys).

Petty considered "American Girl" to be the first installment in a long-running series of songs about people longing for something bigger than their current existence. His sympathy for the title character came naturally: When he wrote the song, it was only a few months after he had left small-town Florida for a music career in Los Angeles. Not yet a rock star, he was living in an apartment next to the freeway in Encino, Calif. He used to tell friends that the sound of the traffic was actually the sound of the Pacific Ocean — a joke that got a Florida route number and became the lyric "She could hear the cars roll by/Out on 441 like waves crashing on the beach."

Early on, Petty figured out something crucial that made his music endure: that songs about people striving for their dreams are more powerful if the heroes don't get what they want. The American girl may never live next to the ocean. Even the losers get lucky sometimes, Petty allowed — but then he put the happy romance of that song in the past tense. When Petty wrote about a day in the sunshine, he had to puncture its fantasy immediately: "Runnin' down a dream/That never would come to me." All those songs feel joyful anyway, not just because The Heartbreakers could play like their amplifiers were on fire, but because Petty cherished the battle more than the victory.

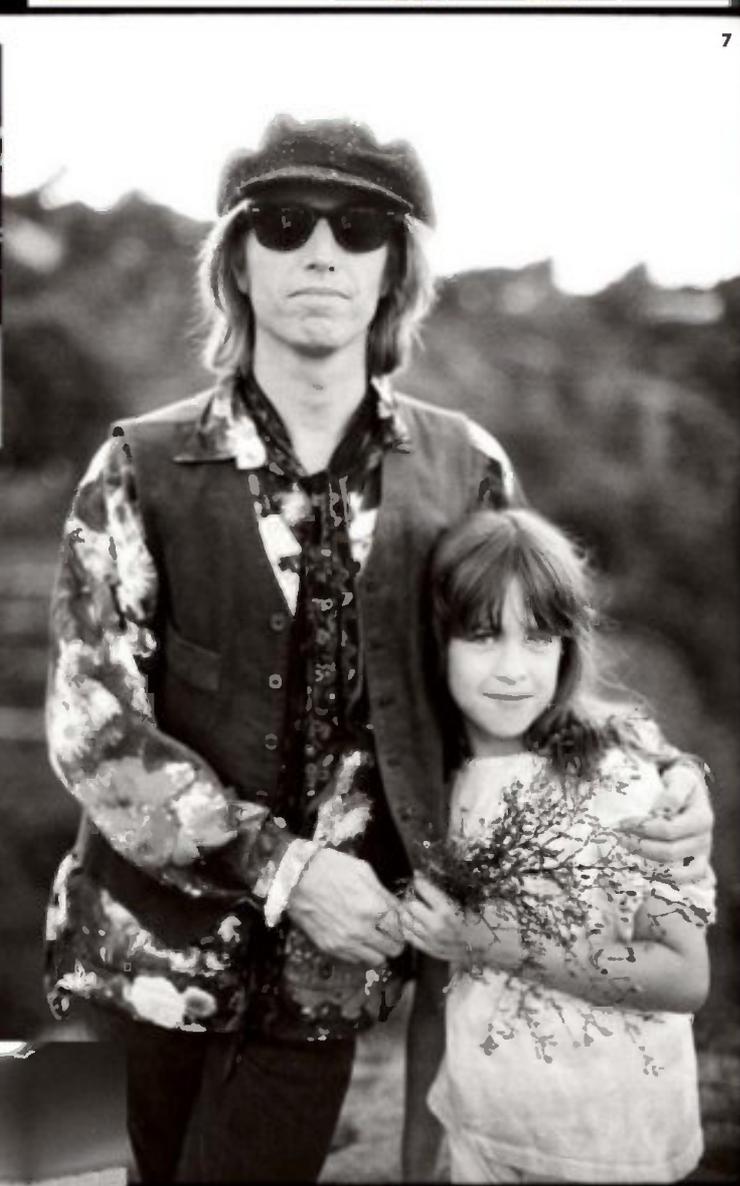
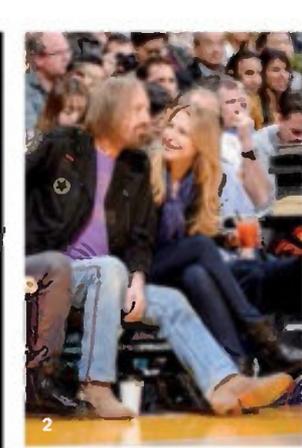
Guitarist Mike Campbell said in 2008 that recording "American Girl" was the greatest highlight of his career: "[W]e had found something really special that no one else could do."

The song has been covered by artists from Taylor Swift to the Goo Goo Dolls — not to mention The Strokes taking the central riff for a joyride in their breakthrough hit, "Last Nite." In 1985, when Petty and The Heartbreakers played the biggest show of their career at the Live Aid festival, they started their set with "American Girl." And at Petty's last show ever, on Sept. 25 at the Hollywood Bowl, it was the final song he played.

"American Girl" sets the scene as Jennifer Jason Leigh returns to school in the opening of the 1982 film *Fast Times at Ridgemont High*. It underscores the triumph of Amy Poehler in *Parks and Recreation* when she finally launches the Harvest Festival. Just this year, it was an ironic counterpoint to the uncertain fate of Elisabeth Moss in the closing sequence of the first season of *The Handmaid's Tale*. It rings true on all those soundtracks, but it has never been better used onscreen than in Jonathan Demme's 1991 thriller, *The Silence of the Lambs*. A young woman (Brooke Smith) drives home at night, singing along to the song, keeping time on the steering wheel. She is moments away from a terrible fate, but while she listens to this song, she is free.



Jennifer Jason Leigh (with Robert Romanus) looking for a little more to life in *Fast Times at Ridgemont High*.



1 From left: Steve Winwood and wife Eugenia Crafton, George Harrison, Jeff Lynne and Tom Petty in 1992. **2** Petty with wife Dana York at a 2015 Los Angeles Lakers-Houston Rockets game at the Staples Center in L.A. **3** Stevie Nicks and Petty onstage in 1981. **4** Petty flashed a peace sign after winning best male video for "You Don't Know How It Feels" at the 1995 MTV Video Music Awards. **5** His junior yearbook photo at Gainesville (Fla.) High School in 1967. **6** From left: Sharon Stone, Petty and Carrie Fisher at the Los Angeles amfAR Benefit in 1996. **7** Petty and daughter AnnaKim Violette in 1989. **8** A still from the 1989 "Free Fallin'" music video. **9** Petty and inductee Prince at the 19th annual Rock and Roll Hall of Fame induction ceremony in New York in 2004.

10 From left: Elvis Costello, Petty, Keith Richards, Mick Jagger, Lenny Kravitz and Brian Setzer as portrayed in the 2002 *Simpsons* episode "How I Spent My Strummer Vacation" (center: Homer Simpson). **11** From left: Eric Clapton, Bob Dylan, G.E. Smith, Petty and Neil Young rehearsed for Dylan's 30th Anniversary Concert in New York in 1992. **12** From left: Ron Blair, Petty, Peter Bogdanovich, Benmont Tench and Mike Campbell at the premiere of *Runnin' Down a Dream* at Warner Bros. Studios in Burbank, Calif., in 2007. **13** Petty and The Heartbreakers' Super Bowl XLII halftime show in Glendale, Ariz., in 2008. **14** Dylan and Petty performed at Rich Stadium in Buffalo, N.Y., in 1986. **15** Petty and Rick Rubin with Petty's platinum record for *Wildflowers* at Warner Bros. Records in 1995.

A CLASSIC, UNCLASSIFIABLE ROCKER

Petty's complex, sui generis songwriting did not neatly fit into the catch-all genres to which he was consigned late in his career

BY SASHA FRERE-JONES

ON JULY 14, 1978, WITH NEW YORK'S PUNK SCENE WELL INTO A SECOND wave that wasn't all that punk, Tom Petty & The Heartbreakers played the Palladium on East 14th Street, a nightclub that has since been turned into a New York University dorm. Two days later, music critic Robert Palmer wrote about the band in *The New York Times*: "They are too melodic and '60s-influenced to be called punks, too intense and jangly to be labeled pop-rock, too basic in conception to fit into either the jazz-rock or art-rock categories. Perhaps they are new wave, although that term is vague enough to be virtually meaningless."

Palmer's inability to pick just one sound for Petty was not a failure but the evidence of close listening. Petty spent 40-odd years using the simplest iterations of voice and guitar to write what sounds like songs beneath other songs. Much of it was tagged as classic rock, which speaks to a world less optimistic than Petty, who thought rock was as eternal as theater. Who calls Shakespeare "classic theater"?

In a 1999 interview with Charlie Rose, Petty talked about his *Echoes* album. "I guess they would call this a classic rock album. I don't really like the term 'classic' too much," he said. "It makes me feel like there's nowhere to go. I think there's a lot of places to go with rock, still. I don't think that the whole story has been told or the whole song has been sung. I still think there'll be innovations within the form."

Rock only got to be classic because a writer like Petty could hear which parts of rock made it classic. His music endures because it never calcified, unlike that of so many legacy artists with whom he was pigeonholed in his later years.

So many of Petty's songs sound like the elements themselves, uncut substances that could be used in almost any genre. The very first Petty single, "Breakdown," from 1977, was one of the sneakiest things he released. The song has more electric piano than guitar, and when he played it live, Petty often interpolated Ray Charles' "Hit the Road, Jack." Play it alongside Boz Scaggs' "Lowdown" or something from Tom Waits' *Small Change* album, and you'd think Petty was angling to be a next-stage soul singer. Petty never wrote another song like it, but "Breakdown" placed a pylon on his road, making it clear how wide his field of vision was.

"Jammin' Me," from 1987, is a reaction to pop culture overload (more or less rewritten by Bruce Springsteen in 1992 as the lesser song "57 Channels [And Nothin' On]"). At the time, it reminded many reviewers of The Rolling Stones' "Start Me Up," but in 2017, hearing the guitars and drums line up, the AC/DC comes through clearly. This song could get much louder without any awkwardness.

1991's "Learnin' to Fly" lands far from "Jammin' Me" on the style spectrum, showing again that three chords and a topline were fuel, not restraints, for Petty. If there is a bridge between Tracy Chapman's "Fast Car" and Dixie Chicks' "Wide Open Spaces," this song is it. Move from the Rickenbacker to an acoustic, and the genre changes. It is this flexibility that a term like "classic rock" conceals.

"You Don't Know How It Feels," from 1994, paired Petty with someone else who studies the DNA of songs, carefully and repeatedly: Rick Rubin. Steve Ferrone's drums are the loudest of any Petty recording, which doesn't mean they keep Petty from his mission. He knew his territory, and it didn't share a border with dance or hip-hop. But he could easily cross into guitar-heavy areas without blinking. Those borders were his. Like new wave, though, "classic rock" is a fairly meaningless term without someone to complicate it every few years. That job is now open.

'He was very humble, beautifully shy'

By Kim Basinger

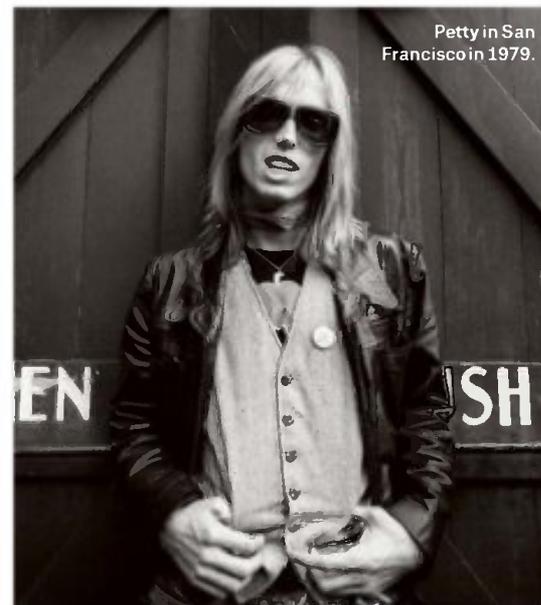


I did the "Mary Jane's Last Dance" video [in 1993] for one reason: Tom Petty. I didn't even care what it was about — I was just blown away when he called. Then I heard the music, and I was so in love with the song.

The director [Keir McFarlane] was a gruff guy; it was kind of like, his way or the highway. And I always found Tom to be incredibly sensitive and sort of a backseat guy. He was just very humble, beautifully shy. I'm not the most outgoing human being in the world, and I thought, "I'm shy; he's shy." But as the story really unfolded and this director kept saying, "Look, you have got to really play dead — all your weight," we laughed so hard. I just honestly couldn't keep it together sometimes! Tom had a great sense of humor. I remember getting out of the pool that day and just being so glad it was over, but so proud that I had worked with him.

'His music is filled with intelligence, history, humor, nostalgia, heartache, love — he captures life experience with his songs.'

—Tom Cruise, who sang "Free Fallin'" in the 1996 film *Jerry Maguire*



Petty in San Francisco in 1979.

THE PUNK IN PETTY

He found mainstream mega-success, but that didn't change the proudly weird outsider spirit at his core

BY LIZZY GOODMAN

I watched the first Tom Petty song I ever heard: 1993's "Mary Jane's Last Dance." In the music video, a quietly amused guy in a top hat danced with the pretty blonde from *Batman* who appeared to be dead. He seemed both playful and dangerous, and, to preteen me, a peer of Björk, Kurt, Courtney, PJ and Eddie — this gang of rock'n'roll characters who helped kids like me reframe our insecurity and oddness as freeing, not humiliating.

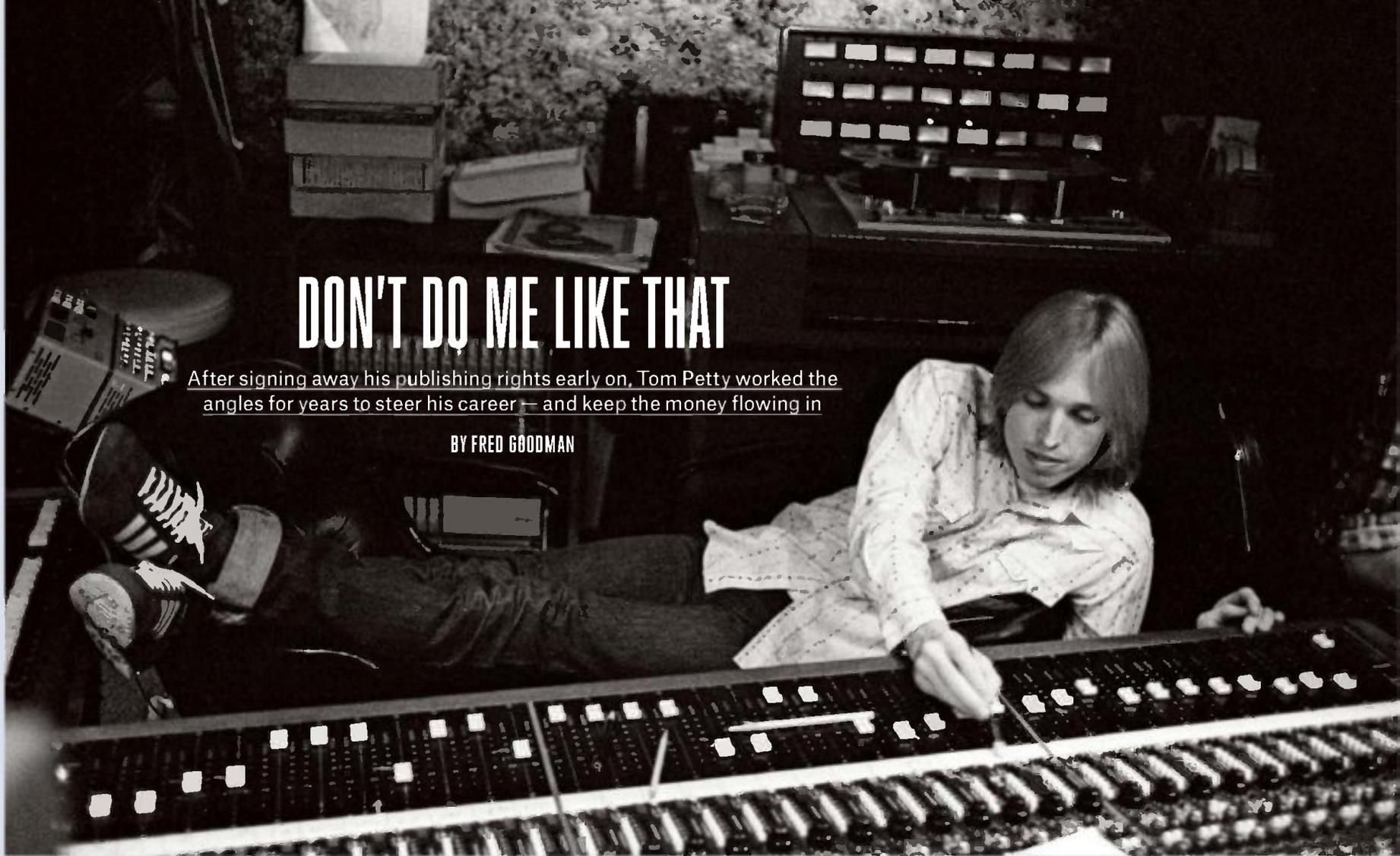
Petty was born in 1950. His childhood was steeped in Elvis and cowboy movies, his adolescence in the era of '60s rock and radicalism. But the decade of his formative creative galvanization, the 1970s, was about alienation, disenfranchisement and disillusionment. Petty's wry yet romantic songwriting matched the emotional pitch of his mid-baby boomer mini generation: too young to have ever believed that all you need is love, too old to really embrace Gen X's ironic detachment.

Though he became a classic rock icon, Petty's attitude was always punk. He was a freak, angrier and weirder at his core than his omnipresent radio hits would suggest. The first Heartbreakers album came out in 1976, the same year as the first Ramones record, and by the late '70s ascendant Petty was racing in the same heat as Blondie, Patti Smith and Talking Heads — American punk rock's first graduating class. His sound blended the primal roots-rock of his youth with the defiant sneer that befitted Vietnam and, later, the Reagan era. But the absolute essence of Petty's aesthetic tapped first and foremost into a sense of surrealist rebellion. "We had to be in the new wave, because we weren't in the old. I just don't like clubs," Petty says with a smirk in Peter Bogdanovich's documentary, *Runnin' Down a Dream*. "We didn't join no clubs. We're our own club."

DON'T DO ME LIKE THAT

After signing away his publishing rights early on, Tom Petty worked the angles for years to steer his career — and keep the money flowing in

BY FRED GOODMAN



Petty recorded *Damn the Torpedoes* in Hollywood in 1979.

Tom Petty sang “I Won’t Back Down” with a raffish drawl. But when he delivered the same message to a record company, it was with the conviction of an artist protecting the integrity of his work — one who became increasingly cognizant of both his creative and financial leverage and adept at controlling his career.

Petty was first signed to Shelter Records — a boutique label co-owned by Leon Russell and producer Denny Cordell — as a member of Mudcrutch. After releasing one single, Shelter opted to drop Mudcrutch but keep Petty. His initial singles with The Heartbreakers, “Breakdown” and “American Girl,” failed to chart, yet he quickly built up a strong following in England, and the band’s popularity as a live act helped his two albums for Shelter go gold.

That first flush of success proved far less lucrative than

Petty expected. Particularly irksome was the realization that he had signed away all of his songwriting and publishing rights for \$10,000. “I had no idea I’d never make money if I did that,” he told *Rolling Stone* in 1980. When Shelter’s distributor, ABC Records, was sold to MCA in 1979, Petty sought to break the contract. He said he was motivated by the idea that “I could work my ass off for the rest of my life, and for every dime I saw, the people that set me up would’ve seen 10 times as much.”

MCA and Shelter sued Petty for breach of contract, and Petty and his managers, Tony Dimitriades and Elliot Roberts, ratcheted up the stakes by having the rocker file for bankruptcy protection — a move that could force a court to readjust all of Petty’s business arrangements, including the recording contract. Designed to throw a

scare into the industry (if Petty was successful, fellow artists might see bankruptcy as a useful tool for renegotiating and breaking contracts), the tactic succeeded in getting Cordell to settle out of court. “It may have been a sham in some ways, the bankruptcy strategy,” Petty admitted to his biographer, Warren Zanes. “But ... [Cordell’s] lawyers figured we’d out-lawyered them.”

MCA mollified Petty with a new imprint, Backstreet Records, and a deal that reportedly included a \$3 million guarantee, and Petty regained his publishing rights. The Heartbreakers’ first Backstreet album, *Damn the Torpedoes*, went to No. 2 on the Billboard 200 and was certified triple-platinum. But the honeymoon proved short-lived. When MCA sought to make 1981’s *Hard Promises* its first \$9.98 release, Petty staunchly resisted, even suggesting he would retitle it *Eight Ninety Eight*. MCA “couldn’t see that raising the album’s price wouldn’t be fair,” he told *The New York Times*.

By 1987, Petty was itching to move on. “I had written this song, ‘Free Fallin’,” he recalled earlier in 2017, “and taken it

to my label, MCA, and they rejected the record.” Not long afterward, when the idea for The Traveling Wilburys was incubating, Petty spent an evening with George Harrison at the home of Warner Bros. Records chairman Mo Ostin. “Dinner ended and George said, ‘Let’s get the guitars out and sing a little bit. Let’s do that ‘Free Fallin’.’ [Warner Records president] Lenny Waronker said, ‘That’s a hit!’ I said, ‘Well, my record company won’t put it out.’ And Mo said, ‘I’ll fucking put it out.’”

Petty then signed a secret deal with Warner Bros., reportedly with a \$20 million guarantee. MCA agreed to scrap the last album in his contract in return for a greatest-hits package featuring two new tracks; one of those songs, “Mary Jane’s Last Dance,” subsequently became a hit. If it chafed to have Petty spirited away by Ostin — his first album for Warner Bros., *Wildflowers*, went triple-platinum — then MCA Music chairman Al Teller likely found some consolation in seeing *Tom Petty and the Heartbreakers Greatest Hits* sell a reported 12 million copies.

\$10,000

Amount Shelter Records paid Petty for his songwriting and publishing rights

\$9.98

Price MCA hoped to charge for the 1981 album *Hard Promises* — a \$1 premium over other albums

\$20M

Guarantee Warner Bros. reportedly promised Petty on signing him in 1987

'The good old Florida boy was still there'

By Bill DeYoung

The Gainesville (Fla.) Sun
arts editor, 1982-2002

When I got to *The Gainesville Sun*, Tom Petty & The Heartbreakers' meteoric rise was happening. They were the coolest thing to ever come out of Gainesville, and I made it my mission to make sure the world knew where they came from. I mean, he was an L.A. rock star for sure. But if you just scratched the surface a little, the good old Florida boy was still there. He was a man without pretension — it's just the way you grow up down here.

At the end of the day, the [speaking manner] never changed; the laconic humor never changed. I can do his voice pretty well at this point: a little bit of a slur, you don't move your teeth much, you talk through very tight lips.

Everybody you meet of a certain age here has a Tom Petty story: "I knew Tom at Bishop Middle School," "He dated my sister," "He was the weirdo kid who smoked a lot of pot." He's part of the shared cultural heritage of Gainesville. People are still very proud that you can look at him and say: "Here's a guy who's just like me — and it actually worked!" It wasn't luck, it wasn't some Svengali. This guy was just fucking talented and it all happened, and he came from here, and he never forgot that.

'He made me think, "Maybe I can do this"'

By Lucinda Williams



I opened for Tom Petty & The Heartbreakers in 1999, right after *Car Wheels on a Gravel Road* was released. People didn't know who I was much back then, and it was clear his audience was impatiently waiting for Tom Petty to come out. There was a banana peel thrown onstage at one point. It was pretty brutal! But after two or three nights of this, Tom came out and introduced us: "Guys, I want you to listen. This is an important artist, and you need to be respectful of her and pay attention." That's what won my heart. I had opened up for Bob Dylan and Van Morrison, and it could feel really disconnected and weird. But going out with Tom was like, "Wow, these guys seem to be enjoying themselves!" He made me finally think, "Maybe I can do this."

When I was invited to open for these last Hollywood Bowl shows [in September], it was like everything had come full circle. On the last night, I'd done my set and I still hadn't seen Tom. I went down to his dressing room, stuck my head in, we gave each other a big hug. I said, "Well, I got 'em all ready for you, Tom. We rocked, they're ready to go." And as I turned to leave, he gave me this big smile and said, "I bet you did," with that twinkle in his eye. He seemed so good.

KICKING OUT THE JAMS

He knew the arenas wanted to hear "Free Fallin'." But in a set of freewheeling smaller shows during the past decade, Petty and The Heartbreakers revealed the breadth and complexity of their roots

BY SIMON VOZICK-LEVINSON

THERE'S NO SHAME IN PLAYING THE HITS when the hits are as iconic as the ones Tom Petty made throughout four decades. As recently as the last week of September, social feeds lit up with exhilarating footage from the Hollywood Bowl, where Petty and The Heartbreakers concluded their 40th-anniversary tour with three shows stacked with classics like "Refugee," "Free Fallin'," "Mary Jane's Last Dance" and "Learning to Fly" — all sleek hook machines that work as well now as when they were recorded. Petty knew he had one of rock's all-time greatest singles catalogs, and he made excellent use of it in 2017.

But those indelible choruses only tell part of Petty's story. His ability to write that way, with a seemingly effortless elegance unlike any of his peers, was grounded in his deep knowledge of rock history and his finely honed instrumental technique (paired with that of his bandmates, notably guitarist Mike Campbell and keyboardist Benmont Tench). You can hear it in the breadth and depth of *The Live Anthology*, the four-disc box set the band released in 2009. But better still, those who scored tickets to the group's rare tours of smaller venues in recent years got to witness it in person.

On one such memorable run in 2013, the band made it through five nights at New York's Beacon Theatre and six at Los Angeles' Fonda Theatre without touching many of its best-known songs. Instead, the group played fast, loose versions of little-heard jewels ("When the Time Comes," from the 1978 album *You're Gonna Get It!*, appeared for the first time in 33 years in New York) and a diverse array of covers. The setlists slid easily from Memphis soul (Booker T. & The MG's' "Green

Onions") to Chicago blues (Muddy Waters' "I Just Want to Make Love to You") to Tulsa roots-rock (J.J. Cale's "I'd Like to Love You Baby") to Nashville country (Conway Twitty's "The Image of Me") to California garage rock (The Monkees' "[I'm Not Your] Steppin' Stone") — brilliantly unraveling the tapestry of American sounds that Petty wove together starting in the 1970s.

Most surprising of all was how freely the group jammed at these shows. Performances of the Grateful Dead's "Friend of the Devil" stretched to seven minutes or more, spinning out into wild, cosmic dances among Campbell's guitar, Tench's organ and Petty's harmonica. This wasn't a luxury the band often allowed itself on record, where its primary focus remained concise three- or four-minute pop songs, calibrated for maximum joy per second. It was revelatory to see how well the gambit worked in concert, showing off the sheer technical talent that made the group's most popular records possible.

After seeing one of those shows, it was natural to ask why Petty didn't do this more often. Perhaps he found it more fun as an occasional treat. More likely, by that point in his career, Petty would have liked to play such sets for larger audiences but felt it wouldn't have been fair to the arena and amphitheater crowds who paid to hear their favorite radio hits. If Petty felt that tension, his dedication to giving millions of fans what they wanted won out. That's a big part of what made Petty such a unique star: His was one of the least self-indulgent, most generous careers in rock. But put him in front of a smaller room of devoted listeners — the people who wanted the deep cuts and the long jams he so loved to play — and boy, could he deliver.

From left: Tench, Campbell and Petty onstage at The Fonda Theatre in 2013.



40 UNDER

Today's top artists — from Ed Sheeran and Fifth Harmony to Cardi B and Kygo — would not be selling out arenas or dominating the charts without the vision, innovation and “no is not an option” perseverance of this fresh crop of young industry executives

Sheeran and Winter-Banks photographed by Lucy Hewett on Sept. 15 at Allstate Arena in Rosemont, Ill.

A woman with long brown hair, Sara Winter-Banks, is smiling and standing in a backstage area. She is wearing a white and black checkered blazer over a black top and dark pants. She is surrounded by large metal equipment cases, some with yellow labels and red tape. The background is a plain wall.

SARA WINTER-BANKS, 33
SENIOR VP/HEAD OF POP AND
ALTERNATIVE MARKETING, MESSINA
TOURING GROUP

Sheeran and Swift's road warrior

This year Winter-Banks added The Lumineers' first arena trek — 32 sold-out shows in partnership with AEG that grossed over \$14 million — to a portfolio that includes tours by Ed Sheeran and, since 2009, Taylor Swift. The South Austin resident, who got married in 2016, has thrived for 11 years by personally attending to MTG's roster of A-list acts. "I'm placing every phone call, I'm booking every act, I'm talking to every program and promotions director. If someone has a question about what's going on in Cleveland, I don't have to pick up the phone. I know, because my hands are everywhere."

"SARA IS AN ABSOLUTE LEGEND ... A BRILLIANT PERSON TO HAVE ON OUR SIDE." —Ed Sheeran



Adelson

Blaugrund

Bruce

Burnette



Cedeño

Chareton

Chester

Clark

BEN ADELSON, 32 **SENIOR VP A&R, REPUBLIC RECORDS**

"Young Blood" specialist

Under Adelson's guidance, Cleveland-based blues-rockers Welshly Arms are off to a good start with the single "Legendary," which generated 6.5 million U.S. streams, and singer-songwriter Noah Kahan began the year with his first charting single, "Young Blood," which debuted at No. 6 on Spotify's U.S. Viral Chart (3.9 million streams). Kahan has released five more singles at a rapid clip — "Sink," "Hurt Somebody," "Hallelujah," "Fine" and "Hold It Down" — but Adelson isn't worried about overkill. "Our focus is on breaking an artist, not necessarily one song," he says. "All [of Noah's] songs feel cohesive and part of one body of work."

HOW THE POLITICAL CLIMATE HAS AFFECTED BUSINESS "Artists are much more open to speaking their beliefs, which is incredibly powerful."

JORDAN BLAUGRUND, 35 **SENIOR VP SALES, RCA RECORDS**

Sizzling with SZA and Khalid

"Our campaigns are rooted in the artist's vision," says Blaugrund. "We do our best to find something special that helps tell a part of the story." That strategy helped deliver two of 2017's hottest breakthroughs: Khalid and SZA. In the case of Khalid — the newcomer behind the Billboard Hot 100 hit "Location," which has logged 478 million streams — his story was told through a five-week Up Next new-artist campaign on Apple Music. A massive physical retail push in partnership with DreamWorks yielded the *Trolls* soundtrack, which has sold 759,000 copies. RCA's banner year also boasts first-time No. 1 albums by Bryson Tiller and Kings of Leon, recent releases from Miley Cyrus and Kesha, and anticipated projects from P!nk and G-Eazy.

FAVORITE NETWORKING VENUE "The mezzanine bar at Bowery Ballroom."

TOMMY BRUCE, 30 **MANAGER, FULL STOP MANAGEMENT**

Styles guru

In March 2016, Bruce left Creative Artists Agency with fellow agent Jeffrey Azoff to start Full Stop with Harry Styles as their first client. A year later, they merged with Brandon Creed's The Creed Company and Azoff Music Management, headed by Jeffrey's father, industry titan Irving Azoff. "It has been pretty wild," says Bruce, who maintains his energy level with a "borderline addiction" to Starbucks iced coffee. He focuses on Meghan Trainor, songwriter Kid Harpoon and Styles, whose self-titled album had the strongest debut sales week by a U.K. male artist in the Nielsen Music era. Styles also made his acting debut in *Dunkirk* and has sold 600,000 concert tickets globally for his solo tour. Trainor is finishing her next album after her second vocal surgery, says Bruce, "and she has never sounded better."

FIRST JOB IN MUSIC "I was a floater at CAA in the music department in New York. It took me six months and 10 interviews."

LATRICE BURNETTE, 34 **SENIOR VP MARKETING, EPIC RECORDS**

Nonstop shining

"It has been a whirlwind," says Burnette about her past year, which, just for starters, has included No. 1 Billboard 200 albums for Travis Scott and DJ Khaled. She also helped roll out Yo Gotti's *White Friday* LP on Dec. 23, 2016, and Nick Grant's Epic debut, *Return of the Cool*, three weeks later. Then, on Feb. 12, Grammys night, Burnette launched Khaled's lead single, "Shining," and on Feb. 17 and 24, Future's history-making back-to-back albums, *Future* and *HNDRXX*. "We sometimes put the plan together in a week or two," she says. "It's nonstop, every single day. But I wouldn't have it any other way."

JOSE CEDEÑO, 36 **SENIOR VP GROWTH AND INNOVATION, SONY MUSIC U.S. LATIN**

Helping Nicky Jam gel

After only months in this newly created position, Cedeño, who oversees sales and all revenue-generating assets at the label's U.S. Latin division, ended 2016 with six of the year's 10 best-selling digital songs, including Nicky Jam's "Hasta el Amanecer" and Enrique Iglesias' "Duele el Corazon." And commercial, digital and merch campaigns that he created for Nicky Jam were so successful that they'll now serve as a blueprint for other Sony acts. "Our goal is to provide a 360-degree service for the artist,"

says Cedeño, who holds an MBA from Northwestern University's Kellogg School of Management.

FAVORITE NETWORKING VENUE "Rey Castro [nightclub] in São Paulo. It was how I stayed connected to my roots when I was living in Brazil."

ZIGGY CHARETON, 28 **DIRECTOR OF A&R, ISLAND RECORDS**

Made Shawn Mendes the "Life of the Party"

The Manhattan native spearheaded Mendes' quick rise from Vine star to Madison Square Garden headliner, generating 2.3 billion on-demand streams along the way. Working with his longtime friend (and former Atlantic Records co-intern) Andrew Gertler, who manages Mendes, Chareton saw the star's potential from the start, and even set him up to record his 2014 single, "Life of the Party," in the Brooklyn home studio of a friend. In addition to helping Mendes debut two albums atop the Billboard 200, Chareton has assisted fellow Island artist James TW ("When You Love Someone") in racking up 69 million on-demand streams.

MIKE CHESTER, 38 **SENIOR VP MARKETING AND PROMOTION, SB PROJECTS**

Promoted "Despacito" with Purpose

Chester worked on the promotion strategies that made Justin Bieber's "Despacito" remix tie for the longest run atop the Hot 100 — together with the original, it's the world's most-streamed song of all time — and boosted the singles from his *Pur pose* album. "Tech and music are coming together so that the listening experience is changing daily," he says. He also worked on broadcast partnerships for SB Projects' Hand in Hand benefit, which reached 15.7 million viewers, as well as One Love Manchester. "It was good to take these muscles used for business," he says, "and use them for a good cause."

ERNEST "TUO" CLARK, 37 **SENIOR VP A&R, DEF JAM RECORDINGS**

Grew Big Sean even bigger

Already a successful producer as one-half of the seven-time Grammy-nominated duo Da Internz (Rihanna, Nicki Minaj, Justin Bieber), Clark was appointed Def Jam senior vp A&R last December. He cites his building of "stronger camaraderie between the label and artists" as a major factor in the success of projects he oversaw during the last year, which included Big Sean's Billboard 200 No. 1 album, *I Decided*. Up next: an anticipated EP, *Life Is Lit*, from new signing Trap Beckham.



My First Concert

Adam Parness, head of publisher licensing and relations, Pandora Media

"Extreme, touring *Ill Sides to Every Story* in 1992 at C.W. Post college's Tilles Center [in Brookville, N.Y.]. I went with my brother and my chorus teacher's son. We were all teenage metalheads. I was hooked the second the house lights went down and the first downbeat hit."

ADDELSON: COURTESY OF REPUBLIC RECORDS; BLAUGRUND: COURTESY OF RCA RECORDS; BRUCE: ERIC LALOR; BURNETTE: DAVID ANDRICH; CEDEÑO: ALEXANDRO MARTINO; CHARETON: MERRICK TRANK; CHESTER: JONATHAN TRANK; CLARK: MIKE CUCHINA; CUCHINA: PICTORIAL PRESS/ALAMY; GERTLER: COURTESY OF CAA; KAHAN: PATRICK COOPER; KHALID: JEFFREY MATTIA; LALOR: JEFFREY MATTIA; MENDES: JEFFREY MATTIA; PARNES: JEFFREY MATTIA; RICHARDS: JEFFREY MATTIA; TRAP BECKHAM: JEFFREY MATTIA; WELSHLY ARMS: JEFFREY MATTIA; YOGOTTI: JEFFREY MATTIA



BOBBY CORY, 33

AGENT, CREATIVE ARTISTS AGENCY

Built Bridges, booked Styles

Cory has developed a roster of emerging artists such as Leon Bridges into robust box-office attractions. “We’ve gone beyond the top 20 major markets to places like Burlington, Vt., and Portland, Maine,” says the University of Alabama graduate, who is based in Nashville. He also has put the finishing touches on Harry Styles’ tour, which included a recent stop at Ryman Auditorium in Nashville. “We only had 2,200 tickets to sell through Verified Fan, but we had 29,000 people sign up,” says Cory. “The writing was on the wall.”

FAVORITE NETWORKING VENUE “The Dolphin Bar at Tommy Bahama in New York City.”

MANNY DION, 37

PRESIDENT, SAL&CO

Making French Montana “Unforgettable”

Dion began 2016 by helping to promote Belly’s gold single “Might Not” — with fellow SAL&CO artist The Weeknd — and ended it with the release of Montana’s “Unforgettable,” a No. 3 Hot 100 hit. Dion also works with R&B newcomer Sabrina Claudio and songwriter-producers Jason “DaHeala” Quenneville, DannyBoyStyles and Ben Billions at SAL&CO, which joined Maverick in May 2016. “That’s about taking things to the next level,” says Dion.

ALEJANDRO DUQUE, 34

GM, UNIVERSAL MUSIC LATINO/MACHETE MUSIC/CAPITOL LATIN

Digital strategist for “Despacito”

Universal’s former vp digital and business development for Latin America brought

a “digital mind-set” to the label’s U.S. operations, and less than two years into his new job, the results are apparent. Two records, “Despacito” and “Mi Gente,” hit No. 1 on Spotify’s global charts. And although Duque’s scope is the United States, “we [still] think globally,” he says.

MARIA EGAN, 39

PRESIDENT/HEAD OF CREATIVE, PULSE MUSIC GROUP

Leading Pulse’s Latin music push

Egan is leading Pulse’s drive into the hot Latin music market: In August 2016, the company created a joint venture with Marc Anthony’s Magnus Media. (It also has a minority stake in the publishing for Luis Fonsi’s “Despacito” remix featuring Justin Bieber.) “It really was obvious that there was a new wave of talent coming to the fore, and it seemed like an opportunity for an indie music publisher to take advantage of what we saw as a big vacuum there,” she says. Pulse also has six non-Latin songs on the Hot 100, including Bieber and BloodPop’s “Friends” and Niall Horan’s “Slow Hands.”

JACOB FAIN, 34

VP A&R/HEAD OF RESEARCH AND ANALYTICS, SONY/ATV MUSIC PUBLISHING

Lit The Chainsmokers

Sony/ATV continues to ride high atop *Billboard*’s quarterly top 10 publishers ranking, thanks in large part to The Chainsmokers, whom Fain signed. The act has accumulated 1.5 million equivalent album units so far in 2017 and is only the third duo or group in chart history to have landed three concurrent top 10 hits on the Hot 100. Fain also convinced



Cory

Dion

Duque

Egan



Fain



Fraser



Goldstein

his bosses to create his analytics role so that A&R executives can back up their instincts with research. “Signing artists without data can be like bringing a knife to a gunfight,” he says.

KRISTEN FRASER, 34

MUSIC MARKETING, BEATS BY DR. DRE

Pairing Beats with the best of the new

A “silent killer,” as one colleague calls her, Fraser prefers to fly beneath the radar. She cultivated the headphones/speaker brand’s growth by identifying talent to represent the Apple-owned company and curating experiential events like the Beats Presents series (Fifth Harmony, DJ Khaled) and the Hot Boys reunion (including Lil Wayne) during the 2017 NBA All Star Weekend. Fraser also maintains the business’ robust database of potential artist partners, with her eyes and ears on the next big thing. “We take chances on the emerging guys,” she says, citing past campaigns with Anderson .Paak and Kehlani.

ARTISTS WITH WHOM SHE’D LIKE TO WORK

“Daniel Caesar and Leikeli47 are making incredible music.”

MATTHEW GOLDSTEIN, 38

VP SPORTS AND ENTERTAINMENT, MADISON SQUARE GARDEN COMPANY

Growing acts through Garden branding

Goldstein heads up MSGC’s marketing partnership team and has built a programming platform that has implemented 360-degree branding efforts for DNCE, X Ambassadors and other acts. Goldstein also worked with Anheuser-Busch on its One Night Only series with Florida Georgia Line, Post Malone and Rascal Flatts. “Our team creates opportunities by leveraging our assets nationwide at important times in artists’ career cycles.”

MENTOR WISDOM “Evan Frankel, our senior vice president of business solutions, told me, ‘Listen to the room. There’s no need to be the first to speak.’”



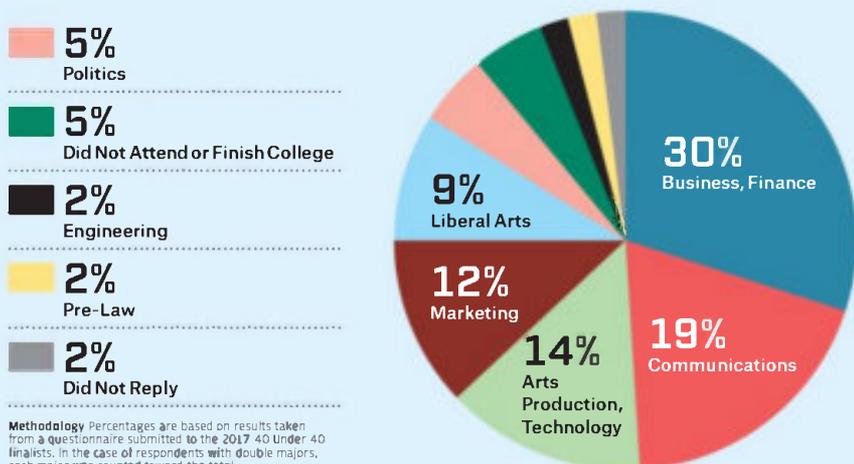
My First Concert

Yves C. Pierre, music agent, ICM

“Bell Biv DeVoe, Keith Sweat and Johnny Gill. It was 1990. I was 12. ICM reps all three of them now. Who would have thought that, many years later, I’d be in the business of booking shows for these artists?”

Movers And Shakers University

What’s the best educational route to the music industry’s fast track? Most 40 Under 40 finalists majored in business and finance, including at specialized music-biz schools



40
UNDER
30



THE NASHVILLE PLAYERS CLUB

Even if these eight executives didn't meet regularly, they would know of each other. In the insular world of country music, they are all high achievers — and, between 2005 and 2010, each was chosen for *Billboard's* 30 Under 30, an annual feature that profiled fast-rising talent in their 20s. In 2007, that common distinction began to draw them together socially, and the group eventually grew from two to eight. “We wanted to find out what we could learn from each other,” says Kelli Cashiola-Haywood. Ten years on, the octet, who all now occupy senior leadership positions, continue to gather to brainstorm, troubleshoot and, since Oct. 1, grapple with the aftermath of the mass shooting at Las Vegas' Route 91 Harvest festival where three Sony Music Nashville acts had performed. John Zarling, an executive vp there, told *Billboard*, “I speak for the group when I say that nothing could prepare us for the level of tragedy we are feeling.” —ISAAC WEEKS

Photographed by
Eric Ryan Anderson
on Sept. 14 at Owen's
residence in Nashville.



1 Jeremy Holley, 39
 CO-FOUNDER, FLYTEVU
 AGENCY
 CLASS OF 2007
 TITLE THEN: DIRECTOR
 OF CONSUMER
 AND INTERACTIVE
 MARKETING, WORLD
 LABEL GROUP
 How the group spawned
 Flytevu "Laura
 [Hutfless] and I met
 through the group and
 quickly recognized
 that we shared a
 common vision for
 how to approach brand
 partnerships. Because
 we shared a mutual
 roster at our previous
 roles, we were able to
 collaborate."

2 Beth Laird, 35
 CO-FOUNDER/CEO,
 CREATIVE NATION
 CLASS OF 2010
 TITLE THEN: DIRECTOR
 OF WRITER/PUBLISHER
 RELATIONS, BMI
 NASHVILLE
 What's discussed in
 the group stays in the
 group "In our business,
 sometimes you're
 scared to tell someone
 bad news because
 [it might be bad for
 business]. In this group,
 you can be open about
 having a hard time with
 something and ask for
 opinions."

3 Virginia Davis, 37
 FOUNDER/MANAGING
 PARTNER, G MAJOR
 MANAGEMENT
 CLASS OF 2007
 TITLE THEN: DIRECTOR
 OF OPERATIONS,
 RAYBOW RECORDS
 Support factor "When
 I started my own
 company, everyone
 in this room was a
 cheerleader. It made a
 huge difference."

4 Jason Dwen, 41
 PRESIDENT/
 CEO, SANDBOX
 ENTERTAINMENT
 NASHVILLE; CO-
 PRESIDENT, MONUMENT
 RECORDS
 CLASS OF 2005
 TITLE THEN: SENIOR
 VP MEDIA AND ARTIST
 RELATIONS AND
 CREATIVE SERVICES,
 UNIVERSAL MUSIC
 GROUP NASHVILLE
 What we're discussing
 now "The social media
 side of the business is
 the most disappointing
 side of it. It's there
 all the time, and you
 can't control anything
 anymore."

5 Laura Hutfless, 35
 CO-FOUNDER, FLYTEVU
 AGENCY
 CLASS OF 2010
 TITLE THEN: MUSIC
 SPONSORSHIP
 EXECUTIVE, CAA
 Advice for the next
 generation of up-and-
 comers "Create your
 own network. Look
 what we've done here.
 You rise with your
 own class."

6 John Zarling, 38
 EXECUTIVE VP
 MARKETING AND NEW
 BUSINESS, SONY MUSIC
 NASHVILLE
 CLASS OF 2007
 TITLE THEN: DIRECTOR
 OF NATIONAL
 PROMOTION AND NEW
 MEDIA, BIG MACHINE
 RECORDS
 Growing as a unit "We
 began meeting in 2007
 Virginia Davis and I
 were both on the list
 that year. She reached
 out to me, and then we
 added people in the
 coming years."

7 Ben Vaughn, 41
 PRESIDENT, WARNER/
 CHAPPELL MUSIC
 NASHVILLE
 CLASS OF 2005 — BUT
 SAYS HE WAS CUT FROM
 THE LIST BECAUSE HIS
 30TH BIRTHDAY TOOK
 PLACE BEFORE THE
 PUBLICATION DATE
 TITLE THEN: VPA&R, EMI
 PUBLISHING
 Business has changed
 a lot since we began
 meeting "Deals trend
 toward up-and-
 coming rookies and
 superstar songwriters
 without much room
 in between."

8 Kelli Cashiala-Haywood, 35
 VP/MANAGER OF
 ARTIST DEVELOPMENT,
 STARSTRUCK
 MANAGEMENT GROUP
 CLASS OF 2008
 TITLE THEN: MARKETING
 DIRECTOR, WARNER
 BROS. NASHVILLE
 The public doesn't
 always agree with us
 "Everyone at this table
 has worked with artists
 that we felt were going
 to be superstars. To
 some of us, they still
 feel like superstars, but
 it just didn't happen
 for whatever reason.
 Our enthusiasm, and
 championing of them,
 didn't cross over to the
 marketplace."



Grenier



Harper



St. Hubert



Harvey



Hasson



Hernandez

ZEINA GRENIER, 37

VP BUSINESS AND LEGAL AFFAIRS, UNIVERSAL MUSIC PUBLISHING GROUP

Tapping into the streaming surge

Grenier works on the team that “leads the charge in digital,” she says, and, in the past year, has put together deals with Pandora, Google/YouTube, Apple and musical.ly. In the first half of 2017, streaming helped fuel an 11.1 percent increase in revenue to \$431.2 million, up from \$400.7 million for the same period in 2016. “The biggest challenge and opportunity is still streaming,” says Greiner, who recently gave birth to her second child. “Getting the rates up for our songwriters is our No. 1 priority.”

**DIONNEE HARPER, 39
MARSHA ST. HUBERT, 39**

SENIOR VPs URBAN MARKETING, ATLANTIC RECORDS

Making monster market share

The duo behind Atlantic’s R&B/hip-hop marketing team, both of whom were

promoted to their current positions in May, have a combined 30 years of experience at Warner Music Group. And that has paid off immensely, as Atlantic has increased its R&B/hip-hop market share from 10.5 percent in the first half of 2016 to an industry-leading 15.4 percent through Sept. 21. It hasn’t been easy: St. Hubert (Gucci Mane, Kodak Black) and Harper (Kevin Gates) had to get creative with marketing when their artists did jail time, but they’ve also capitalized on hip-hop’s explosion in popularity due to streaming. “Now that our culture has become mainstream, we don’t have limitations,” says St. Hubert, who helped Cardi B’s “Bodak Yellow (Money Moves)” reach No. 1 on the Hot 100. “You can be featured on WorldStarHipHop and Vogue.com.”

FAVORITE NETWORKING VENUE

St. Hubert “Coachella.”

BEN HARVEY, 38

PROGRAM DIRECTOR, SIRIUSXM CHILL/SIRIUSXM POP2K; HOST, SIRIUSXM BPM
DJs get hot through the Chill

After getting his start on Howard Stern’s show on WXRK New York, Harvey followed him to SiriusXM and emerged as one of the satellite radio service’s most important voices in dance music. He oversees the Chill channel, which was one of the first stations to play Kygo in North America, and later gave the superstar DJ his own limited-run channel. Harvey also helped launch an exclusive partnership with YouTube called Chill Trending Tracks—Powered by YouTube. It features a weekly spotlight of top deep-house songs on YouTube playlists and

has highlighted acts such as Shallou and BAYNK before their songs have gone on sale or reached streaming outlets.

JEFFREY HASSON, 34

AGENT, PARADIGM

Boosted Young the Giant’s box office

Nashville-based Hasson reps Ben Folds, Jamey Johnson and Blues Traveler, and developed Young the Giant from a band gigging at 200-capacity clubs to headlining festivals and playing iconic amphitheatres like Red Rocks. “We’ve been able to constantly put the band in positions to keep growing,” says the father of three sons (one is just 2 months old). “I have a very understanding wife,” he says. And when Folds wanted to tour without a new album, Hasson worked with him to come up with a novel—and lo-fi—way to give his fans what they wanted from a concert: paper airplanes. “Fans would write down their song requests” and glide them to the stage. “He loved it,” says Hasson, who got his start at Monterey Peninsula Artists with vet Chip Hooper before Paradigm bought the shop.

HOW THE POLITICAL CLIMATE HAS AFFECTED BUSINESS

“I have been directly impacted by international artists I represent. The process of obtaining work visas for them has become much harder as of late.”

LÁZARO HERNANDEZ, 35

SENIOR DIRECTOR OF A&R, U.S. LATIN/LATIN AMERICA; WARNER/CHAPPELL MUSIC

Latin Airplay ace

Hernandez has had a hand in signing Gaby Music (who co-wrote Enrique Iglesias’ “Súbeme la Radio”), Cuba’s Jacob Forever,

5 On The Rise

Still in their 20s, these executives and entrepreneurs are already making an impact on the industry



LEAH BUBLISS, 25
Manager of creative sync licensing, Roc Nation

Bubliss grossed over \$1 million for Roc Nation, securing prime synch placements for Joseph Angel and The-Dream in *Fifty Shades Darker* and Canadian rapper Belly in the video game *Madden NFL 18*. “I started pitching the band Dorothy the day I started,” she says.



DAVID DANN, 28
Founder/owner, Mind of a Genius

After making his name as a DJ-producer, Dann started Mind of a Genius in 2013 and ignited the careers of Grammy nominees ZHU and Gallant. “As an artist, I felt like I was playing chess,” he says. “The second I started working on other people, I was playing checkers—it was that much easier for me.”



ARDIE FARHADIEH, 29
Founder, Wick Management; marketing and media manager, Billions Corp.

In his role as manager, Farhadieh had a big hand in Marian Hill’s breakout single, “Down,” which hit No. 21 on the Hot 100 after gracing an Apple ad. At Billions, he’s involved in fall tours for Arcade Fire, Bon Iver and St. Vincent.



ADAM MERSEL, 26
Manager, First Access Entertainment

Working at the Sarah Stennett-led firm since 2015, Mersel signed and broke Bebe Rexha—her hit with G-Eazy, “Me, Myself & I,” reached No. 7 on the Hot 100—and buzzed-about rapper Lil Peep. His latest find: up-and-coming viral duo Jack & Jack.



JENNY SPERLING, 28
Director of artist relations, iHeartMedia

Sperling harnesses the power of radio’s top acts for fan experiences and campaigns like this year’s iHeartRadio Music Awards social effort, which included a Snapchat integration featuring Rihanna and Bryson Tiller (165 billion impressions). —ADRIENNE GAFFNEY

producer/DJ Chris Jeday and “Despacito” co-producer Andres Torres—moves that have helped Warner/Chappell chart 24 songs on Latin Airplay so far in 2017. The Florida International University graduate also closed a deal for Warner/Chappell to administer MTV Latin America’s catalog for all countries except the United States.

JUSTIN KALIFOWITZ, 36
CEO, DOWNTOWN MUSIC PUBLISHING

Building globally, thinking locally

The Port Washington, N.Y., native has one word for Downtown’s focus during the past year: expansion. The company has signed publishing deals with Ryan Tedder, Benny Blanco and One Direction’s Niall Horan, and, in February, opened its sixth office, in Tokyo. “Music has no borders, and we want to build a company that reflects that,” says Kalifowitz, who, despite Downtown’s international growth, has not lost sight of the company’s roots. He also spearheaded advocacy group NY Is Music, which together with the Mayor’s Office of Media and Entertainment announced in June the first-ever New York Music Month with a full slate of programming.

FIRST JOB IN MUSIC “I managed a band called The Rhythm Warehouse when I was 13.”

LEE L’HEUREUX, 36
SENIOR VP/HEAD OF RHYTHM, URBAN AND HIP-HOP PROMOTION AND STRATEGY, WARNER BROS. RECORDS

Brought PartyNextDoor to the party

In fostering Warner’s relationship with Drake’s OVO Sound, L’Heureux and his team reaped two top 10 singles on Hot R&B Songs for Grammy-nominated singer PartyNextDoor: “Come and See Me” and “Not Nice.” And fellow Grammy nominee Andra Day (“Rise Up”) broke into the mainstream through major brand endorsements and high-profile TV performances. “The coolest thing we’ve accomplished is the rebuilding of urban music at Warner Bros.,” says L’Heureux, a 13-year veteran of the label. “We’ve been given great latitude to go out and do so.”

MATT LaMOTTE, 39
SENIOR VP/HEAD OF ROCK AND POP MARKETING AND ARTIST DEVELOPMENT, INTERSCOPE GEFLEN A&M

Gave Imagine Dragons more fire

A digital native who has worked at Interscope since 2005 (“I helped build Lady Gaga’s Myspace page and website”), LaMotte rose to senior vp in 2017 and led the campaigns for Lana Del Rey’s *Lust for Life*, which bowed at No. 1 on the

Billboard 200 (107,000 equivalent album units) and Imagine Dragons’ *Evolve*—the biggest rock album of 2017, with 704,000 equivalent album units (through the week ending Sept. 21). The Virginia native, who drove the Dragons’ numbers upward through a livestream launch event and a Nintendo Super Bowl ad synch, says, “I see marketing not so much as where we’re placing advertising or our paid looks, but as anywhere where we’re creating a moment with an artist.”

FAVORITE NETWORKING VENUE “Lollapalooza. It feels like a music conference.”

ALLISON MACCIO, 38
VICE PRESIDENT, LIVE NATION MEDIA AND SPONSORSHIP

Experiential innovator

Maccio, who majored in international politics at Catholic University in Washington, D.C., leads Live Nation’s global partnership with Hilton Hotels, which she has developed into a VIP program where unique experiences— a golf foursome with Thomas Rhett, an Ibiza boat tour for two with Steve Aoki—are auctioned online for Hilton Honors loyalty points. Engagement has topped 9 million through the years. “I’m looking for the most influential experience I can bring to you—that’s one-on-one,” says Maccio, whose leadership on Live Nation’s business with the hotel chain and its U.S. promotion and marketing work with Pepsi have contributed to the company’s double-digit ad and sponsorship revenue growth, which was up 31 percent to \$124.6 million in the second quarter of 2017.

CHERYL PAGLIERANI, 33
AGENT, UNITED TALENT AGENCY

Took Post Malone from viral to vital

Paglierani, who trained with Eminem agent Cara Lewis at WME, has a talent for building viral hip-hop sensations into established artists. “Post Malone had 600 followers on Twitter when I first signed him,” she says. Since 2015, that number has grown to over 1.5 million, and Malone’s current 34-city tour of 1,500- to 3,500-capacity rooms sold out during presales. “That was pretty massive for us.” After moving to Los Angeles from New York 18 months ago, Paglierani has added Rich Chigga (whose “Dat \$tick” video has over 67 million YouTube views) and SAINT JHN to a roster that includes 21 Savage, and expanded their audiences with key bookings at Lollapalooza and Governors Ball.

FAVORITE APP FOR DISCOVERING NEW MUSIC “My 19-year-old brother.”



Kalifowitz

L'Heureux

LaMotte

Maccio



Paglierani

Parness

Paul

ADAM PARNESS, 39
HEAD OF PUBLISHER LICENSING AND RELATIONS, PANDORA MEDIA

Pandora Premium’s industry liaison

Describing the past year as a positive “seismic shift” in Pandora’s once-fraught relationship with the songwriting community, Parness credits his team’s continued focus on transparency following the launch of Pandora Premium in March. With a monthly active listener base of over 76 million, it’s still “green fields and blue sky” for the New York-based licensing executive, as publishers rely on the service to boost their digital bottom line. Education is a major mission for the former session musician, who has spread Pandora’s new testament through speaking engagements at South by Southwest, the Association of Independent Music Publishers and the Christian Music Publishers Association.

FAVORITE SOCIAL MEDIA ACCOUNT “I follow more chefs than musicians. I love David Lebovitz and the brilliant Alton Brown.”

JARED PAUL, 39
FOUNDER/CEO, FACULTY MANAGEMENT/ FACULTY PRODUCTIONS

Earning big bucks for New Kids

Under Paul’s management, New Kids on the Block’s success since its 2008 reunion has, in some ways, eclipsed its original run. The group’s most recent tour sold 500,000 tickets and grossed \$40 million. The Rockville, Md., native, who began his career in the booking department of what is now the Capital One Center in nearby Landover, has since grown his business by assembling creative touring concepts for *Dancing With the Stars* and hoofers Derek and Julianne Hough. “They don’t have a set list of hits, but we created a show for them,” says Paul. Next up: a residency at the Venetian in Las Vegas for management client Il Divo.

MENTOR WISDOM “Irving Azoff told me, ‘Always put your clients first—otherwise you won’t have any.’”



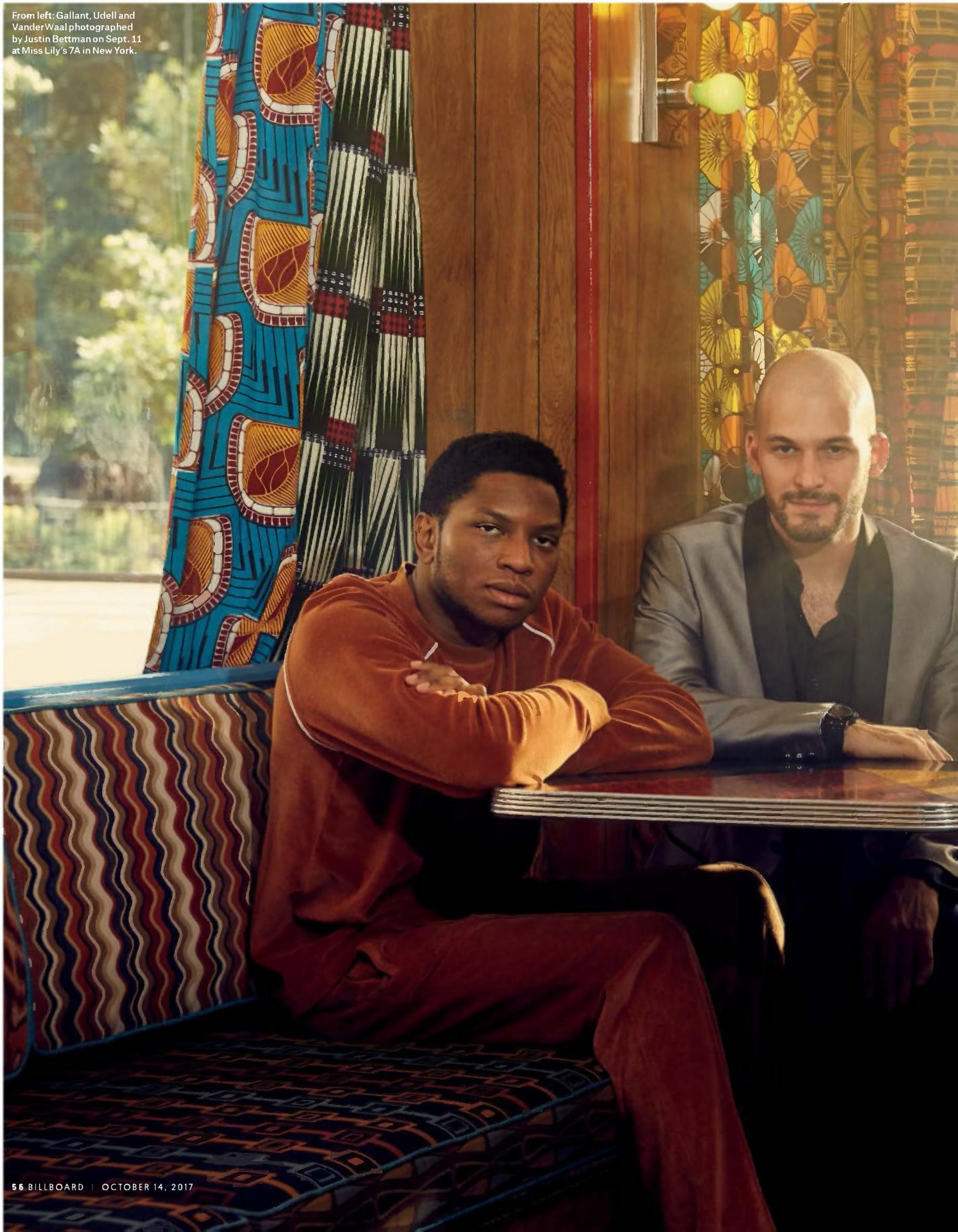
My First Concert

Tommy Bruce, Full Stop Management

“Spice Girls in 1998 at the Cricket Pavilion in Phoenix. Ginger Spice [Geri Halliwell] had just left the group. She was my all-time favorite—my ‘spirit Spice,’ if you will—and I was worried that it wouldn’t be the same without her.”

GRANTED: SAUNDERS: HARPER; ST: HUBBERT; JIMMY FONTANA/REACTANT RECORDS; JIMMYEY: MARIO HAGOPIN; HASSON: JOHN SHEARER; HERNANDEZ: COURTESY OF WARNER MUSIC; BIBIUS: COURTESY OF WARNER MUSIC; DAN: MARIO SANCHEZ; JARHADITH: MARK; NODAN: MERSEL; GIBSON: HAZARD; SPERLING: BRUCE; BRYAN/HEARTMEDIA; KALIFOWITZ: STEPHANE; SERENANCE: L'HEUREUX: CLARE FOGEL; LaMOTTE: LUIS RUIZ; MACCIO: COURTESY OF LIVE NATION; PAGLIERANI: ALEX BERLINBERG/IMAGES; PARNESS: COURTESY OF PANDORA; PAUL: GUYA; SPICE GIRLS: GAVE HIGH/GETTY IMAGES; PREVIOUS SPREAD: SHOOTING BY JARY KRUSE AND MORGAN YINGDE; AT ANNA TALENT

From left: Gallant, Udell and VanderWaal photographed by Justin Bettman on Sept. 11 at Miss Lily's 7A in New York.



JAKE UDELL, 28
FOUNDER, TH3RD BRAIN

Next-gen manager

Following a short-lived stint as a rapper, Udell found his footing in management, curating a diverse roster that includes 13-year-old Grace VanderWaal, the Grammy-nominated Gallant, Krewella and ZHU. The Chicago native signed VanderWaal this year and is overseeing the campaign for her forthcoming debut album, *Just the Beginning*; her single, "Moonlight," has earned her over 18 million streams, and helped her overall streaming total reach 86 million. "Jake doesn't think the way most people in the industry do," says VanderWaal, who, in August, won Next Big Thing honors at the Teen Choice Awards. "That makes him stand out to so many young artists."

"JAKE AND HIS STAFF OPERATE ON THE ETHOS OF 'WHAT CAN WE DO BETTER, FASTER, BIGGER?,' TO WHICH I ATTRIBUTE A GREAT DEAL OF [MY ALBUM] OLOGY'S SUCCESS." —Gallant



Petropoulos

Pierre

Pulijal

NICK PETROPOULOS, 38 HEAD OF PROMOTION, GLASSNOTE RECORDS

Keeping "Redbone" aloft on the charts

"Childish Gambino's 'Redbone,'" says Petropoulos without pause when asked to name the past year's milestones. The New York-based executive, who's tasked with Glassnote's global radio strategy, credits the indie label's strength in A&R and executing long-term marketing campaigns with its long line of slow-and-steady hits. Released in November 2016 by actor Donald Glover's musical alter ego, "Redbone" has so far spent 42 weeks on the Hot 100, where it peaked at No. 12, and generated 410 million streams. Glover's Emmy Award-winning FX series, *Atlanta*, also provided an assist. "A lot of urban markets never played Gambino," explains the St. John's alum. "That show helped connect a lot of dots between the artist, the actor and the personality, and set us up at urban radio."

FAVORITE NETWORKING RESTAURANT

"Le Coucou in New York."

YVES C. PIERRE, 39

MUSIC AGENT, ICM

Building bigger box office for Lil Yachty

While Migos and Lil Yachty were busy charting breakthroughs on the Hot 100, Pierre and her partner, Jacqueline Reynolds-Drumm, were strategizing both artists' transition to touring stars. Each performed over 100 shows this festival season, and Yachty graduated to playing 1,200- to 4,000-seat venues — more than twice the size of the spaces he was playing a year ago. Pierre credits the mentorship of Roc Nation's Chaka Pilgrim and former Def Jam executive Mignon Espy for her career focus: "They [counseled] me to figure out my passion, work hard and not worry about what other people are doing."

FAVORITE APP FOR DISCOVERING NEW MUSIC
"TIDAL: both for actual usage and using the staff as sound boards for new talent."

ARJUN PULIJAL, 33

VP MARKETING, CAPITOL MUSIC GROUP

Winning with big streams and "cool shit"

The things that excite Pulijal aren't always the numbers. Sure, he can boast that Australian pop singer Troye Sivan's newest

Birthday Dreaming: 'I'd Like My Own Starbucks'

This year's power listers describe the gift they would most like to receive when they hit the big 4-0, ranging from serious Rolex bling to a \$22 million private jet

1 A SLICE OF PARADISE

Mat Vlastic, Bravado
"A piece of land on Šipan, a small island in Croatia, 25 minutes outside of Dubrovnik.

That's my favorite place in the world. It's very simple — it has maybe six cars on it and 450 people. My father is Croatian, and I spent summers there as a kid."

Price Tag Marija Bojic, managing director of *LuxuryCroatia.net*, says real estate on the island, which is hard to come by, typically ranges from \$6 million for a historic waterfront villa with a quarter acre of land to \$590,000 for a three-family fixer-upper with half that acreage. She advises American buyers to register a Croatian company (cost: about \$620) to enable them to buy property without approval from Croatia's Ministry of Justice.

2 VINTAGE WHEELS

Kristen Fraser, Beats by Dr. Dre
"A brightly colored, refurbished Ford Bronco — any year from 1974 to 1977."

Price Tag A bright blue, completely restored 1974 Bronco offered on *Autotrader.com* carries a \$234,995 asking price. It is powered by a Smeding 347 engine with Cross Ram fuel injection and upholstered with navy-blue leather and suede.

3 SERIOUS WRIST CANDY

Marsha St. Hubert, Atlantic Records
"An 18-karat rose gold Rolex day and date watch."

Price Tag A jeweler at *Tourneau Time Machine* in New York says this model ranges from \$31,000 to \$150,000, depending on the number of diamonds placed on the watch.

4 AN ORIGINAL WORK BY THE LOS ANGELES PUNK SCENE'S MOST CELEBRATED VISUAL ARTIST

Nick Petropoulos, Glassnote Records

"I've always wanted to own Raymond Pettibon artwork." (The artist created Black Flag's "four bars" logo and was briefly its bassist.)

Price Tag According to the Phillips auction house, Pettibon's work fetches \$700 to \$150,000. Pictured: "Untitled, What would you have me say Ladies" (2002); \$3,600; David Lawrence Gallery, Beverly Hills.

5 WIND BENEATH MY WINGS

Jared Paul, Faculty Management/Faculty Productions
"I'd like a private jet, but only as a time [-saving] machine to spend more time with my family."

Price Tag According to *Business Insider*, a *Cessna Citation X+*, the world's fastest private jet — thanks to *Rolls-Royce Allison* engines — can make the trip from New York to Los Angeles in four hours, and costs \$22 million.

6 TWO ICED COFFEES, HOLD THE LINE

Tommy Bruce, Full Stop Management
"I'd like my own Starbucks — an entire store. I love the experience because it's consistent. I like to find that logo and get a piece of what I know. I have two iced coffees a day, always with lots of ice."

Price Tag Sorry, Tommy: According to the coffee chain's website, "Starbucks does not franchise operations and has no plans to franchise in the foreseeable future."



My First Concert

Jose Cedeño, senior vp growth and innovation, Sony Music U.S. Latin

"Menudo in 1989 in Caracas, Venezuela.

I remember my sister wearing huge sunglasses, ready for the song 'Gafas Oscuras' ['Dark Sunglasses']."



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40 UNDER 40



Reguilon



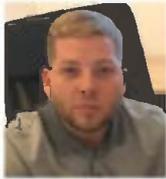
Rocco



Rubin



Ruden



Saavedra



Stewart



Vlastic

single, “There for You,” a collaboration with DJ Martin Garrix, has yielded 59 million U.S. streams so far. Or brag about Ryan Adams’ new album, *Prisoner*, which hit No. 8 on the Billboard 200. But he’d rather talk about Adams’ quirky *End of World Edition* box set, which includes 12 vinyl records and a 2-D playset of the band with working lights and sound. “We went into it knowing who our consumer was and had a good gauge on demand,” he says. “Sometimes you just have to make cool shit and see what happens.”

JEFF REGUILON, 37 MANAGER OF MUSIC PROGRAMMING AND CURATION, AMAZON MUSIC

Master of metadata

In overseeing the launch of Amazon Music Unlimited last October, Reguilon constructed a new team “from scratch” to support the full catalog service with curated music discovery programming through new programs *Today in Music* — part of Alexa’s daily flash briefing — and *Week’ly One*, which spotlights emerging acts. “We’ve been able to shine a light on rising artists like Jillian Jacqueline, Jule Vera and Alice Merton,” says the Seattle-based executive of the latter platform. “You’re going to get a great playlist because of the work that my team did.”

FIRST JOB IN MUSIC “Online sales assistant at Tower Records.”

DAVE ROCCO, 33 GLOBAL HEAD OF ARTIST MARKETING, SPOTIFY

Streaming’s storyteller extraordinaire

Rocco was hand-picked by his now-boss Troy Carter to spearhead the streaming giant’s artist marketing campaigns because of his past experience at MTV, WHITZ (Z100) New York and the Deutsch agency, where the two worked together on a Charlie Puth campaign. Now a year into his role, Rocco and his staff of 10 have become experts at shaping artist narratives

into advertisements, innovative social campaigns and experiential events. While he admits that superstars require “more manpower,” it’s the emerging voices who “get more heart.” Citing Khalid, whose *American Teen* debuted at No. 9 on the Billboard 200, Rocco says, “There’s a lot of data in this business, but there’s no replacement for heart, instinct and guts.”

JAMES RUBIN, 38

AGENT, WME

Global Booker for hip-hop heavyweights

The native Australian looks after the global business of Wiz Khalifa and international bookings for G-Eazy, who played Kuala Lumpur and Japan during the summer, and Run the Jewels, whom Rubin saw U.K. Labour leader Jeremy Corbyn introduce at the 2017 Glastonbury Festival. After living in both New York and London, Rubin has made the Big Apple his home because, in part, “No matter where you are in the city, you will always discover talent.”

FAVORITE SOCIAL MEDIA ACCOUNT “On Twitter, @jamilio [Jamil Davis]. He is G-Eazy’s [co-]manager and quite possibly the most ridiculous human being I know. We troll each other daily.”

RYAN RUDEN, 39

VP TOURING AND EVENTS, COLUMBIA RECORDS

Bundling up to No. 1

When The Chainsmokers’ first album, *Memories...Do Not Open*, debuted at No. 1 on the Billboard 200 in April with 221,000 equivalent album units earned in its first week of release, Ruden says 55,000 of those copies were sold as part of a concert ticket/album bundle sale redemption promotion that he and his team have increasingly used. The strategy, he explains, has helped move 750,000 albums during the past year for Columbia artists — including Barbra Streisand and Arcade Fire, both of which also topped the Billboard 200. “It’s about finding new ways to deliver physical goods to consumers who don’t go to stores anymore,” says the American University graduate.

VICENTE SAAVEDRA, 34

FOUNDER, DÍMELO VI; MANAGER, OZUNA

Managed Ozuna’s stratospheric success

Through a mix of street smarts and business-school strategy, Saavedra has helped his newest client, reggaeton artist Ozuna, achieve staggering success in just 18 months. In that time span, the artist has charted 12 tracks simultaneously on Hot Latin Songs, seen his album *Odisea* hit No. 1 on Top Latin Albums and his

newly launched YouTube channel add over 7 million subscribers. “It was a combination of two hungers,” says Saavedra of the feat. “His as an artist and mine as someone in the business since he was 16.”

FAVORITE SITE FOR DISCOVERING NEW MUSIC “Rapetón or LaMusica.”

COURTNEY “COURT” STEWART, 34 MANAGER/PRODUCER, RIGHT HAND MUSIC GROUP

Engineered Khalid’s breakthrough year

Khalid went from an artist to watch in 2016 to a pop phenomenon in 2017. Since January, his debut single, “Location,” has become a sizable hit, cracking the top 20 on the Hot 100 and achieving certified-platinum status, with 478 million U.S. streams. In addition to managing Khalid’s career, Stewart served as executive producer of his debut album, *American Teen*, which rose to No. 4 on the Billboard 200. And when Khalid won best new artist at the 2017 MTV Video Music Awards, “it was truly an incredible moment to share with him,” says Stewart.

MAT VLASIC, 38

CEO, BRAVADO

Making merch fashion-forward

Black T-shirts festooned with tour dates don’t define Vlastic’s take on the merch business. Since arriving at the Universal Music Group-owned Bravado from Sony in March 2016, he has used data-driven insights to connect with consumers outside arenas and tapped the collision of music and fashion to open new channels at high-end retailers like Selfridges in the United Kingdom and Barneys in the United States. Few better understand the impact artists have on luxury designers. In 2016, Vlastic’s team of over 170 in 40 countries opened 21 pop-up boutiques for Kanye West’s Saint Pablo Tour — a success *Vogue* labeled a “social experiment-cum-art project.” Two seasons later, what went down the runways had a familiar look. “Balenciaga and Louis Vuitton are selling what you would call merch,” he says, “and we’re selling what you would call fashion.”

Contributors Dave Brooks, Ed Christman, Tatiana Cirisano, Leila Cobo, Jenn Haltman, Caitlin Kelley, Robert Levine, Joe Levy, Christopher Malone, Matt Medved, Gail Mitchell, Bryan Rolli, Dan Rys, Eric Spitznagel, Tatiana Tenreiro, Zane Warman, Nick Williams

Methodology A committee of *Billboard* editors and reporters weighed a variety of factors in determining the 2017 40 Under 40, including but not limited to nominations by peers, colleagues and superiors; impact on consumer behavior as measured by metrics such as chart performance, social media impressions, and radio and TV audiences reached; career trajectory; and overall impact in the industry. Where required, record-label market share was consulted using Nielsen Music’s market share for album plus track equivalent and stream equivalent album consumption units and *Billboard*’s top 10 publisher rankings. Unless otherwise noted, *Billboard* Boxscore and Nielsen Music are the sources for tour grosses and sales/streaming data, respectively, and streaming figures cited represent combined U.S. on-demand audio/video totals.



My First Concert

Cheryl Paglierani,
agent, UTA

Puff Daddy & The Family at the Worcester [Mass.] Centrum in 1997. I remember looking at the people who were hanging out on the side of the stage and wondering who they were and how they got there. Now, when I’m at a big show, I wonder if there’s a kid in the audience looking at me and wondering the same thing.”

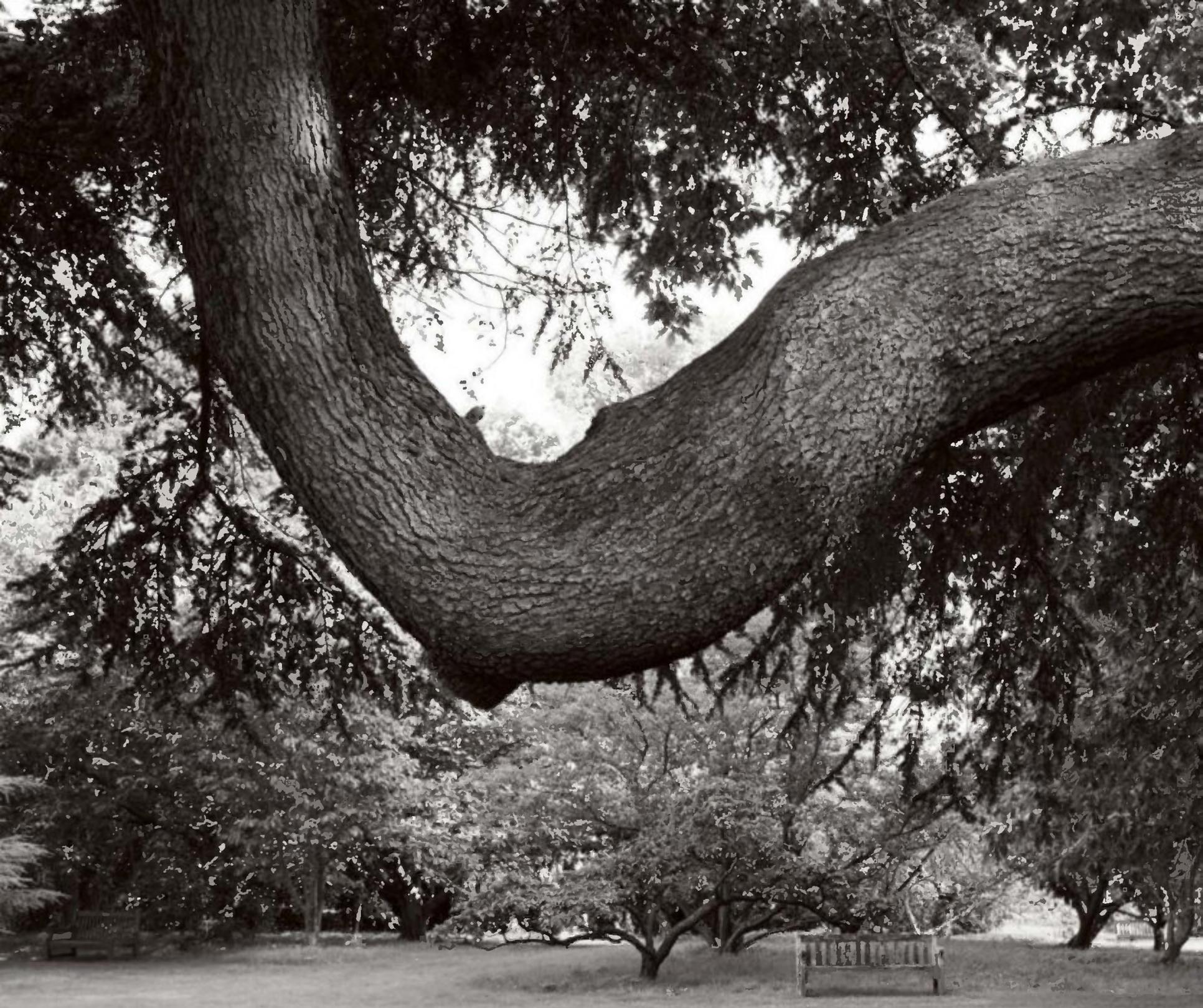
A portrait of Jacob Fain, a man with dark hair and a beard, wearing a blue shirt and a dark blazer, smiling. The background is a blurred cityscape.

A
TALENT FOR
TALENT.

Martin Bandier and everyone
at Sony/ATV Music Publishing
congratulate **Jacob Fain** on being
named one of Billboard's 40 Under 40.



Sony/ATV
MUSIC PUBLISHING

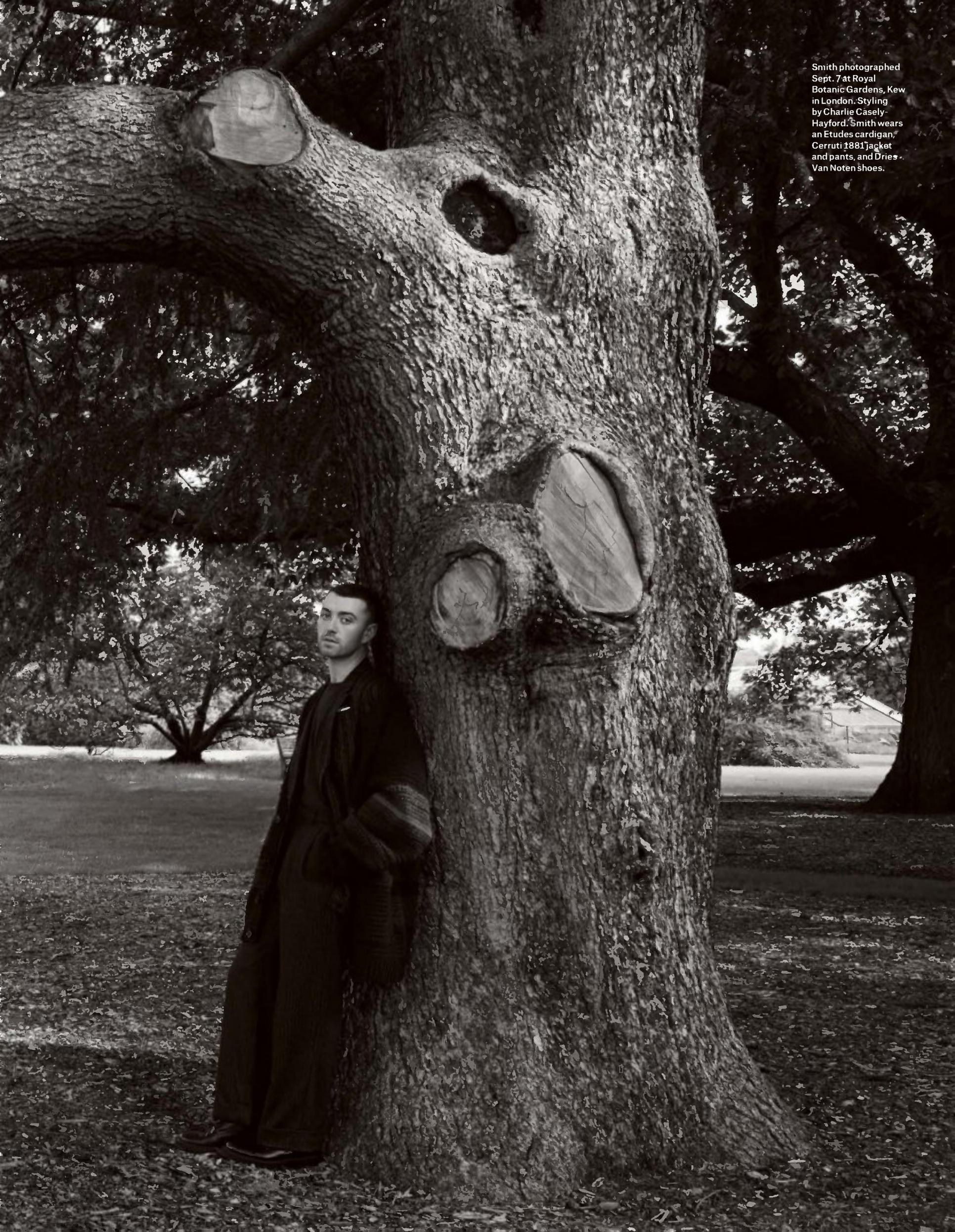


YOU CAN'T HURRY LOVE

SAM SMITH found multiplatinum fame overnight... and then he basically disappeared: "I'd had enough of me, me, me." Now he's humbled, fit — and making his most heartbreaking music yet

BY **NICK DUERDEN** PHOTOGRAPHED BY **NICOLE NODLAND**

Smith photographed
Sept. 7 at Royal
Botanic Gardens, Kew
in London. Styling
by Charlie Casely-
Hayford. Smith wears
an Etudes cardigan,
Cerruti 1881 jacket
and pants, and Dries
Van Noten shoes.



S

SAM SMITH — ALL SIX FEET, TWO INCHES OF him — sways gently at the microphone stand, his song sung, when the director requests another take. The singer looks briefly to the heavens, or at least toward the uppermost rafters of this small church in East London. He has been here, on a mild September afternoon, since midday to sing a few songs from his forthcoming second album, as yet untitled, for the purposes of what the record company is calling “extra content.” Unlike many of his peers, who release a steady stream of *content* between albums to keep their profile up and fans sated, Smith has been silent for the past year-and-a-half. His reemergence into the spotlight requires fanfare.

Today’s live performance will be sent out during the next few months into the online world, announcing the return of the pre-eminent British male soul star of his generation. As such, it will capture him in his element, for while Smith’s songs are highly polished, radio-friendly affairs, the man’s main selling point is his voice, which is a thing of wonder.

Most pop stars can carry a tune, of course, but Smith cradles it with a dramatic flair that brings to mind Gladys Knight, Whitney Houston, Amy Winehouse. It’s part tenor, part falsetto, soft as a Persian cat, a voice that Beyoncé has called “buttery” and Mary J. Blige says “covers you.”

“He is just a phenomenal singer,” says British pop artist Jessie Ware, who has been a close friend of Smith’s for four years now. And she says that he is improving all the time. “When you see him sing live” — as Ware did a week previously, at a secret show — “it’s breathtaking: his control, his technique and emotion.”

Unfiltered emotion is what ultimately elevates Smith’s voice: It is shot through with the kind of melancholy that paints its author, an openly gay

(and currently single) man, as particularly hopeless in matters of the heart.

“I haven’t been very lucky in my romantic life, it’s true,” he will tell me. “I’ve found it all pretty difficult, and I guess in my songs it all just comes spilling out.”

In church, dressed in shiny silk and pressed cotton and looking dapper in a Rat Pack kind of way, he assesses the assembled crowd — production staff, record company types, me — every time he reaches the end of a song, as if seeking, in the absence of fan applause, our approval.

A day later, when we meet at his London record label headquarters, he tells me that that was precisely what he was looking for. “Oh, I’m very self-conscious about my singing voice, always have been.”

Even now, I wonder? Even after he has moved 4.4 million equivalent album units of his 2014 debut album, *In the Lonely Hour*, in the United States (according to Nielsen Music); won four Grammy Awards; three Billboard Music Awards; and, for “Writing’s on the Wall,” his theme song to the 2015 James Bond film *Spectre*, an Oscar? He nods eagerly. “Absolutely! Now more than ever! Even when I’m singing in the studio, I will study people’s faces afterward to see if I’ve done a good enough job.”

It’s almost five o’clock in church, and Smith has been running through one new track, “Burning,” over and over again. Like many songs on the new album, “Burning” is an exercise in self-flagellation. “Respect for myself?/That river ran dry,” he sings. Once finished, he asks to hear a playback. If he enjoys the sound of his own performance, he doesn’t show it. At its conclusion, he makes to leave. The director intervenes. Can we do one final take, he asks.

“No,” says Smith. “That’s enough. It’s fine as it is.”

A pause. Diva behavior is perfectly acceptable for someone with genuine bragging rights to that label, but Smith cannot play the diva, not yet at least. He may be tired and hungry, but he’s polite too, a people-pleaser. He quickly relents and is soon back

“After the Oscars, I started going out too much, not respecting myself, drinking loads and smoking. I’d lost contact with friends, with family.”

in front of the microphone, swaying again. As he sings, he closes his eyes to the world, and you sense that the ache he felt when he wrote the song is an ache he feels still.

TWENTY-FOUR HOURS LATER, THE 25-YEAR-OLD is reclining on a leather sofa at his record label, dressed in a black hoodie and blue jeans, sneakered feet stretched out in front of him. On his face sits an unambiguous smile.

“I’m in a good mood,” he announces. “I feel great.”

He runs a hand through his hair, which has recently been cut short enough to make running

fingers through hair difficult: There just isn’t enough of it. He hasn’t just lost several inches off the top, but around his waistline, too. Ever since the paparazzi took unflattering pictures of him frolicking on an Australian beach a few years ago (“I looked fat, horrible”), he has become a gym junkie: three times a week, personal trainer, lots of cardio, too many weights.

The weight loss has exaggerated his already distinctive features — strong chin; wide, Disney-drawn eyes — and stretches the smile he is currently exercising wider still. If he is one of those vocalists who achieves what all pop stars aspire toward — making the miserable seem beautiful — in person, his buoyancy is disarming. I’d expected Eeyore.

“Oh, but I’m a happy person!” he insists. “Well, most of the time. But I tend to keep that for me and my family. It’s when I go into the studio that I let out my sadness. I find it easier writing sad songs than I do happy ones.”

This is borne out on the new album. If his debut was “a gin and tonic with friends, moaning about boys,” then this one is a whiskey late at night, consumed alone. “It’s bleak. It’s not a happy record.”

Its first single, “Too Good at Goodbyes,” co-written with Stargate, is an attempt to appear armor-plated when inside he is wailing, and even the gorgeous croon of “Midnight Train” is offset by yet more lyrical misery. Lest his army of fans come away convinced the poor man is suicidal, he points out that only three of the 10 songs on the standard release (the deluxe has 14) are about him. “The others are about situations my friends might be going through, or the world in general,” he says.

And so the track “Him” is a general coming-out confessional, while the closing “Pray,” a gospel-tinged ballad in collaboration with Timbaland, was prompted by time spent in Iraq with the charity War Child.

“I spent five days in Mosul and came back embarrassed that I had known so little about the world and other people’s lives,” says Smith. “I went back to that great Nina Simone quote, that it is important to speak about the times you live in.

I hadn’t done that; I’d just written a bunch of songs about love. So I wanted to write about how I’m now starting to open my eyes, at 25, to what is going on in the rest of the world, and that it’s not always pretty.”

But it is the aforementioned “Burning” about which he is most proud, the most personal song he has written yet, he suggests. “Such a burden, this flame on my chest,” he

sings in reference to both a romance gone south but also, he points out, the ongoing pressures of global success. The latter is another theme he returns to frequently: what it’s like to be a young, gay man with the world at your feet, and how, in such a position, one’s sanity can feel like it’s slipping.

“After the Oscars [in 2016], I started going out too much, not respecting myself, drinking loads and smoking,” he says. “I’m normally quite healthy, but back then I wasn’t, either physically or mentally. I wasn’t looking after myself; I was going into a bit of a spiral. I’d lost contact with friends, with family. It wasn’t good.”

The fact that he had been perpetually single hardly helped (although he was recently photographed in New York holding hands with *13 Reasons Why* actor Brandon Flynn). “I do feel I’m a bit behind in my relationships,” he confesses. “I wish I’d been in a long-term relationship by this age. But then, I didn’t move to London until I was 19. I’d grown up in an area where I was the only gay guy in school, the only gay guy in my village. I’d definitely be emotionally richer now if I’d had a long-term relationship, but if it wasn’t easy while I was growing up, it’s hardly going to be any easier for me now, is it?”

Smith was raised in a small town in rural Cambridgeshire, the oldest of three (he has two sisters). His mother was a banker while his father stayed at home to raise the family. Smith discovered that he could sing early on, and landed his first manager — a part-time painter and decorator — by the age of 11, signing his first recording contract at 16. But success would not follow swiftly.

It was in late 2012, at age 20, that he at last found some traction. He was featured on “Latch” by U.K. dance act Disclosure, which would reach No. 7 on the Billboard Hot 100 in 2014, and then, in 2013, the Naughty Boy single “La La La” (which peaked at No. 19). It was around this point that his future boss at Capitol Records UK, Nick Raphael, was moved to utter: “Fuck me, when can I speak to him?”

Raphael signed him shortly afterward, allowing him carte blanche in the studio, and Smith rose to the challenge. Where, say, George Michael had a frivolous period with Wham!, enjoying the fun of pop before settling down into his fetchingly overwrought comfort zone, Smith was seriously eyebrowed from the start, more “Jesus to a Child” than “Wake Me Up Before You Go-Go.” Like Adele, his music oozes gravitas; if you’ve had your heart recently broken, then trampled upon, it is to him you flock.

Smith becomes palpably uncomfortable at the mention of his name alongside his idols. This is perhaps because fame remains, for now, an ill-fitting cloak. He says he wants to remain sane at all costs. He still takes the tube in London, the subway in New York. There is no security detail on his payroll, and when he goes clubbing, he goes with friends, not minders. He recently bought his first house, in Hampstead — the posh London neighborhood George Michael also called home — and lives with a sister and one of his oldest friends.

“I’m convinced it’s how you hold yourself,” he ruminates. “If you don’t act famous, you won’t feel it, and you won’t draw the attention. When I go to a gay club now, it’s mostly fine because I’m there to have a good time like everyone else. If I end up really drunk and someone comes up to me, I’m always polite.”

But he will ask them to refrain from taking a

picture. “Because I’m drunk, and I’ll look awful. Who wants a bad picture of themselves out there in the world?”

FOR THE FIRST COUPLE OF YEARS, SMITH FELT on top of things, in some kind of control. But then, abruptly, he didn’t. In 2015, he agreed to credit Tom Petty and Jeff Lynne as co-writers on his song “Stay With Me,” which has a similar chorus to Petty’s “I Won’t Back Down.” (Smith said he had never heard the song; Petty insisted there were no hard feelings.) Shortly after his 2015 Grammy haul, he began suffering from insomnia and a curious case of itching. He has had sudden-onset illnesses before:



“I can’t do things by halves — I feel every emotion fully.” Smith wears a Joseph jacket, 3.1 Phillip Lim sweater over a Marni sweater, Raey pants and Dries Van Noten shoes.

Two years before, it was OCD. Now he couldn’t stop scratching. “All over my body, it was awful.” The doctor suggested it was simply a physical reaction to such an unrelenting schedule and the attendant pressures of, among other things, suddenly being thrust forward as a global spokesman for the LGBT community. “I love being gay, I love being a gay man and representing my community,” he says. But he also admits that he didn’t initially find it easy.

In his Oscar speech in 2016, he proclaimed that he was the first openly gay man to win such an accolade, the implicit suggestion being that he had broken barriers. But there had already been other

openly gay winners, among them Elton John and Stephen Sondheim. The reaction was as predictable as it was inevitable, although new to Smith: mass ridicule on social media.

“Look, I was young, nervous,” he says now. “I made a mistake.”

And then his vocal cords hemorrhaged, for which he required laser surgery. “And I wasn’t allowed to speak for three weeks. Three weeks of total silence!” He laughs. “It turned out to be the best thing that could have happened to me.”

For the previous two years, if either his mother or father — who split when he was 18 but remain on good terms — came to visit him on tour, they would have to wait backstage with everyone else. He had neglected returning their phone calls for the simple reason that there wasn’t time. “Losing touch with them, and my friends, felt like I was losing my function to operate as a human being. So to be able to spend time around them after my operation, and not being able to talk, enabled me to listen, and to just be. I’d had enough of me, me, me for a while.”

But now here he is, with new music, about to make it all about him again. (Although Ware insists that while things may have changed around him, Smith hasn’t. “Oh, he’s just the same — loyal and generous, and so funny.”)

Smith says he is cautious of the album’s reception — as is, publicly at least, Steve Barnett, chairman/CEO of Capitol Records.

“You can count on the fingers of one hand how many artists have eclipsed such a huge-selling debut album,” says Barnett. “Sam’s new album represents a huge leap for him as a singer and songwriter, so it’s hard not to have high ambitions. But we are taking it one step at a time.”

His caution might prove unnecessary. Much as Adele stormed straight back into global consciousness in 2015 with “Hello” after a couple of years of silence, so too has Smith. The single “Too Good at Goodbyes” debuted at No. 5 on the Hot 100, and he quickly added 5 million more monthly listeners to his Spotify page. He looks set, then, for another steep ascent.

“You know, I did think that by this stage I might start feeling more like a proper pop star,” says Smith, who, just a few years ago, was working as a barman. “But I don’t. I still just feel like... me. My family still talk to me like shit, and I’m glad. It keeps me normal.”

And “normal” means reigning in his privileges. He expresses little interest in buying private islands, or private jets to get to them.

“I want to be healthy,” he says, “and I want to live as long as possible. I want kids, and I want to open a florist.” His face creases into laughter. “If a boyfriend comes into that mix somewhere, I’ll be happy. But if it doesn’t happen, I’ll be fine with the flowers.” ●



A photograph of a garden. In the foreground, a weathered stone bench sits on a paved area. Behind the bench is a bed of low-lying, green and yellowish plants. In the middle ground, a tall, slender stone statue of a woman stands on a small pedestal. The background is a dense, dark green hedge. The lighting is soft, suggesting an overcast day.

"I wanted to write about how I'm now starting to open my eyes, at 25, to what is going on in the rest of the world, and that it's not always pretty."

Smith wears a Berluti coat, Louis Vuitton shirt, Marni sweater, Raey pants and Dries Van Noten shoes. Watch an episode of *How It Went Down* with Smith at Billboard.com.



CONGRATULATIONS, RICHARD MACKEIGAN

Named one of Billboard's Top Arena Managers

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buildings from the United States, Europe and Australia top those lists.

TOP 10 VENUES, 15,001-PLUS CAPACITY

1 THE O2, LONDON

BOXSCORE GROSS, CHART YEAR TO DATE

\$119 million

John Langford, 46, VP/GM, The O2



“Immediately after the terror attacks in Manchester and on London Bridge [in June], we essentially doubled our site security, and we continually review security,” says Langford, who came from the SSE Hydro arena in Glasgow, Scotland, in November 2016 to succeed Rebecca Kane as head of The O2. Retaining its long-held position as the world’s highest-grossing concert venue, The O2 this summer celebrated its 10th anniversary with sellouts by Céline Dion and Ed Sheeran. “Commercially, we’re having our best year ever,” says the Johannesburg-born father of two, who’s also overseeing the construction of a designer outlet village at The O2 that will “bring a significant amount of daytime traffic to the venue.”

2 MADISON SQUARE GARDEN, NEW YORK

\$102.8 million

Darren Pfeffer, 41, executive vp, MSG Live



Pfeffer didn’t have time for a learning curve when he joined the Garden in May after a 20-year stretch at iHeartMedia. “We made history this summer with 13 nights of Phish,” says the Texas native, “and at the same time, we did 16 nights of Dave Chappelle at [MSG-operated] Radio City Music Hall.” Residencies and multi-night shows are the focus right now, with Billy Joel in the fourth year of his monthly residency. “It’s important that artists know that they can park a production here,” he says. “MSG is no longer just a venue for one night — it’s really a place where you can stay and feel at home.”

3 T-MOBILE ARENA, LAS VEGAS

\$52.5 million

Dan Quinn, 41, VP/GM



The mass shooting at the outdoor Route 91 Harvest music festival in Las Vegas on Oct. 1 took place only a mile

Arena Power Players 2017

The 20 live-music leaders at the world’s top-grossing venues who help drive the \$25 billion global touring business — and seek to reassure music fans in dangerous times

FOR CONCERT VENUE executives, the world changed in 2017 when a suicide bomber killed 22 outside of England’s Manchester Arena on May 22, and when a gunman took at least 59 lives at a festival in Las Vegas on Oct. 1. Venue managers can sum up new security precautions in one word: more.

In addition to tighter security, ticketing technology, production complexity, higher-end concessions and keen competition for superstar tours have all raised the bar for today’s arena managers. And the stakes

are high: The world’s top-grossing concert venues drive a significant part of the touring industry’s estimated \$25 billion-plus in annual revenue.

The Arena Power Players recognized here are chosen for their leadership of the venues that dominate Billboard Boxscore worldwide rankings in two categories: buildings with a capacity of 15,001 or more and those with a capacity of 10,001 to 15,000. The rankings are based on ticket grosses reported to Boxscore in the first eight months of the chart year (Nov. 8, 2016, through July 17, 2017). This year,

Above: Céline Dion played the first of four sold-out shows at The O2 in London on June 20. The performance contributed to The O2’s ranking as the world’s top-grossing arena for the chart year to date.

'ALL THE INDUSTRY HAS RALLIED AROUND US'

Manchester Arena GM James Allen reflects on recovering from May's terrorist attack

4 MANCHESTER ARENA, MANCHESTER, ENGLAND

\$48.1 million

James Allen, 44, GM



It was the right song from the right artist in the right place.

The Oasis hit "Don't Look Back in Anger," performed by Oasis co-founder and Manchester native Noel Gallagher, was an emotional highlight of the benefit concert that reopened the Manchester Arena on Sept. 9, nearly four months after a suicide bomber killed 22 people outside the venue during an Ariana Grande show.

Like the all-star One Love Manchester benefit concert for the bombing victims, co-headlined by Grande and broadcast worldwide on June 4 from the Old Trafford cricket ground, the September event at the arena promised healing through the power of music.

"All the industry has rallied around us to understand what we have gone through," says Allen of the SMG-operated venue. "Not just as a building, but as a city. Manchester's a music city, and it very much needs live music."

Manchester Arena, one of the top-grossing venues in the world, is refilling its calendar. Neil Diamond played the building on Oct. 1, and upcoming concerts include Lady Antebellum on Oct. 4, J. Cole on Oct. 21 and Metallica on Oct. 28. As the venue once again welcomes fans, Allen reflected on what followed the attack on May 22.

On loss and coping "When you're an arena manager, you can do as much training as you like, but you don't know how you're going to react at the time. This was the ultimate test. I'm pleased I've been able to offer support to my team. Everyone there on the night did a fantastic job. I've been able to deal with all the issues that have come through. And I'm coming out the other side."

On shutting down the arena

"Canceling one show is tricky. Canceling 23 shows across 14 promoters, like we had to, is really tricky. The support from promoters was great. Not just promoters, but other arena managers, artists and managers, agents, friends from all around the world."

On protecting music fans

"Our business is to sell tickets, and if someone doesn't feel comfortable coming to the arena, then they won't buy a ticket. So, a lot of what we do, and what all the industry is doing, [is taking security measures] to give a bit more confidence to people."

On reopening

"One of the nice things about getting back to business is that I'm now finally starting to find the time to get back to people and say thanks. SMG World in America, AEG, Live Nation, SJM Concerts, the National Arenas Association — and the general public — have all been hugely supportive." —RICHARD SMIRKE



The crowd responded during the We Are Manchester benefit concert that marked the reopening of the Manchester Arena on Sept. 9.

down the Las Vegas Strip from the T-Mobile Arena. Although Las Vegas law allows carrying a concealed firearm with a permit, all weapons and large bags have been prohibited at the arena since the day it opened in April 2016. In comments he made before the shooting, Quinn said that the biggest issue facing venues now "is the ability to [ensure] guest and employee safety."

5 BARCLAYS CENTER, BROOKLYN

\$38.2 million

Brett Yormark, 51, CEO, Brooklyn Sports & Entertainment

From downtown Brooklyn, Yormark is building a small venue empire. The New Jersey native and father of two has earned two spots on the Arena Power Players list, overseeing the Barclays Center and the newly renovated and reopened NYCB LIVE: Home of the Nassau Veterans Memorial Coliseum in Uniondale, N.Y., both top-grossing arenas in their respective capacity classes. "We're in this business to grow," says Yormark. As Barclays marks its fifth anniversary this fall, Yormark will soon take on oversight of Brooklyn's reopened Paramount Theater and Manhattan's Webster Hall, a joint venture with AEG.

Yormark (center) joined JAY-Z, Beyoncé, Catherine, Duchess of Cambridge and Prince William (from left) during a Brooklyn Nets game at the Barclays Center in 2014.



6 STAPLES CENTER, LOS ANGELES

\$32.9 million

Lee Zeidman, 62, president, Staples Center/Nokia Theatre/L.A. Live



Adele's eight-night run at the Staples Center in July 2016 (grossing \$13.8 million) and Drake's three nights in

September 2016 were just two recent high points for the arena, which, notes Zeidman, hosts up to 250 events a year, including some 35 concerts. It's also home to four professional sports teams — "and still has the schedule flexibility" for major events like the Grammy Awards and the NHL

All-Star Game. A Detroit native who has lived in California since age 9, Zeidman is overseeing a \$20 million renovation of all concession areas, suites and VIP seating "without losing any events or shutting down the venue."

7 PRUDENTIAL CENTER, NEWARK, N.J.

\$32.7 million

Scott O'Neil, 46, CEO, Philadelphia 76ers/New Jersey Devils/Prudential Center



On O'Neil's watch, the Prudential Center, just across the Hudson River from Manhattan, has become an unexpected hotspot for K-pop in the New York area, presenting both KCON and multiple nights of supergroup BTS among the venue's 22 recent sellouts. Next up, on Oct. 20, the arena will open the Grammy Museum Experience, the first East Coast outpost of the Los Angeles-based museum. When he's not hosting concerts, O'Neil oversees the NHL's Devils and the NBA's 76ers. "I'm constantly on the move," he says. (Off hours, he's devoted to other teams, coaching basketball for his daughters, ages 10, 14 and 17.)

“

I've seen it
all. I don't
understand
it all, but I've
seen it all.

”

Lucy Ashbaugh
Usher, 22 years

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8 AMERICAN AIRLINES CENTER, DALLAS

\$30.1 million

Dave Brown, 57, CEO/GM



Don Henley may be forever identified with songs of Southern California, but the Eagles co-founder celebrated his 70th birthday in his native Texas with a concert at the American Airlines Center. “If we had a house entertainer, it would be Don Henley,” says Brown, noting the Eagles opened the Dallas arena in 2001. During the past year the venue hosted 43 concerts — a facility record, says Brown, a native of Houston. “If there was a major show out there,” he says, “we had it go through our building.”

9 SPORTPALEIS, ANTWERP, BELGIUM

\$27.4 million

Jan Van Esbroeck, 54, CEO, Sportpaleis Group



“Like the whole of Europe, we are now facing new and different safety and security issues,” says Van Esbroeck, a father of two, who notes that terrorist attacks in Brussels in 2016 caused the Sportpaleis to tighten its procedures. “People feel more comfortable knowing that their safety is being taken care of.” With a capacity of 23,000, Sportpaleis

Alessia Cara performed at the 2016 KHKS (106.1 Kiss FM) Jingle Ball at the American Airlines Center in Dallas. Below: Elton John (left) and Frei at the singer’s 20th show at Zurich’s Hallenstadion in December.

remains an essential tour stop “for every big act who wants to collect a nice gross, often more than once.” Among those playing multiple-night runs in 2017 were Depeche Mode, Drake and Belgian pop group Clouseau.

10 THE FORUM, LOS ANGELES

\$26.6 million

Shelli Azoff, 61, managing partner, Azoff MSG Entertainment

Nic Spampinato, 49, senior vp/GM, West Coast, Madison Square Garden Company



It has been four years since concerts by the Eagles christened the reopened Forum, and the Brooklyn-born Spampinato still recalls the late Glenn Frey calling the renovated arena “the best-sounding building in the business.” For Azoff, The Forum is a music landmark whose legacy she closely guards. “We care so much about this building,” says Azoff, the wife of Irving Azoff, chairman/CEO of the firm that runs The Forum. “Every night we want the fans to have a great time and know that we’re in this for the long term.”

TOP 10 VENUES, 10,001-15,000 CAPACITY

1 SSE HYDRO, GLASGOW, SCOTLAND

\$53.8 million

Debbie McWilliams, 46, head of live entertainment sales and ticketing, Scottish Event Campus



Since the SSE Hydro opened its doors in 2013, “Glasgow has become a must-play destination on any major tour,” says McWilliams, who joined operator Scottish Event Campus in 1989

fresh out of college and climbed the ranks to become head of live entertainment in 2015. She credits a recent 15-concert run over 11 nights of Scottish comedy show *Still Game*, alongside sellouts from Bruno Mars and Justin Bieber, with contributing to the venue’s stellar box-office results. Her favorite show at the SSE Hydro? “I’ve got to say Prince,” in 2014. “It was like an amazing ’70s disco club night.”

2 HALLENSTADION, ZURICH, SWITZERLAND

\$36.7 million

Felix Frei, 57, CEO

Hallenstadion’s booking calendar is equally divided among sporting events, corporate functions and concerts, but “the most volatile part is the music and shows,” says Frei, who splits his time between Zurich and the Alpine region of Lenzerheide. The venue executive is concerned that the Swiss touring market may be saturated as artists book festivals on top of arena dates. Yet Frei reports that Hallenstadion just had its second-best year with “140 shows and more than 1 million attendance.”

3 BARCLAYCARD ARENA, HAMBURG, GERMANY

\$27.5 million

Steve Schwenkglens, 45, GM, Anschutz Entertainment Group



The loss of its two sports teams as tenants in 2016 prompted Barclaycard Arena to rethink its booking strategy. “We have been very successful with that,” says Schwenkglens, who was promoted to GM in March after seven years at the AEG-owned venue. He credits investment in the building, allowing 12 different audience configurations, with helping make up for any booking shortfall. “That brought us a lot of new content,” says Schwenkglens, a native of Reutlingen in southwest Germany. Recent performances from Iron Maiden, Shawn Mendes and German rocker Udo Lindenberg boosted the arena’s grosses.

4 NYCB LIVE: HOME OF THE NASSAU VETERANS MEMORIAL COLISEUM, UNIONDALE, N.Y.

\$18.7 million

Brett Yormark, 51, CEO, Brooklyn Sports & Entertainment

(See *Barclay’s Center* entry, page 70.)





CONGRATULATIONS BRETT YORMARK

BILLBOARD TOP ARENA MANAGER

As CEO of Brooklyn Sports & Entertainment,

Brett Yormark has guided the opening of Barclays Center and NYCB LIVE, home of the Nassau Veterans Memorial Coliseum. As Brooklyn and Long Island continue to host major events and world-renowned artists, the next chapter is on the horizon with the redevelopment of LIU Brooklyn Paramount Theatre and the updating of the iconic Webster Hall.



5 PERTH ARENA, PERTH, AUSTRALIA

\$16 million

Michael Scott, 50, GM, Perth Arena/AEG Ogden



Challenged to bring tours to one of the globe's most remote capital cities, Scott says Perth is "spoiled for choice." Three nights this past January by Bruce Springsteen & The E Street Band and spring dates by Green Day, Santana and the Dixie Chicks helped Perth Arena's standing. Scott, a native of the capital of Western Australia, says "fans are still buying plenty of tickets despite a softer economy. But they are more discerning about what they attend — and more sensitive to ticket price."

6 VAN ANDEL ARENA, GRAND RAPIDS, MICH.

\$12 million

Richard MacKeigan, 50, regional GM, SMG/Van Andel Arena



Performances at the Van Andel Arena by Trans-Siberian Orchestra, Tim McGraw & Faith Hill, Eric Church and others contributed to what MacKeigan reports was the "best fiscal year ever" at the 20-year-old venue. A Montreal native and father of three, MacKeigan says that even at his Midwest venue, security is his most pressing issue, "given what the world is witnessing these days." For venue management firm SMG, he says, "safety — for our employees, the guests and the artists — is always our first concern."

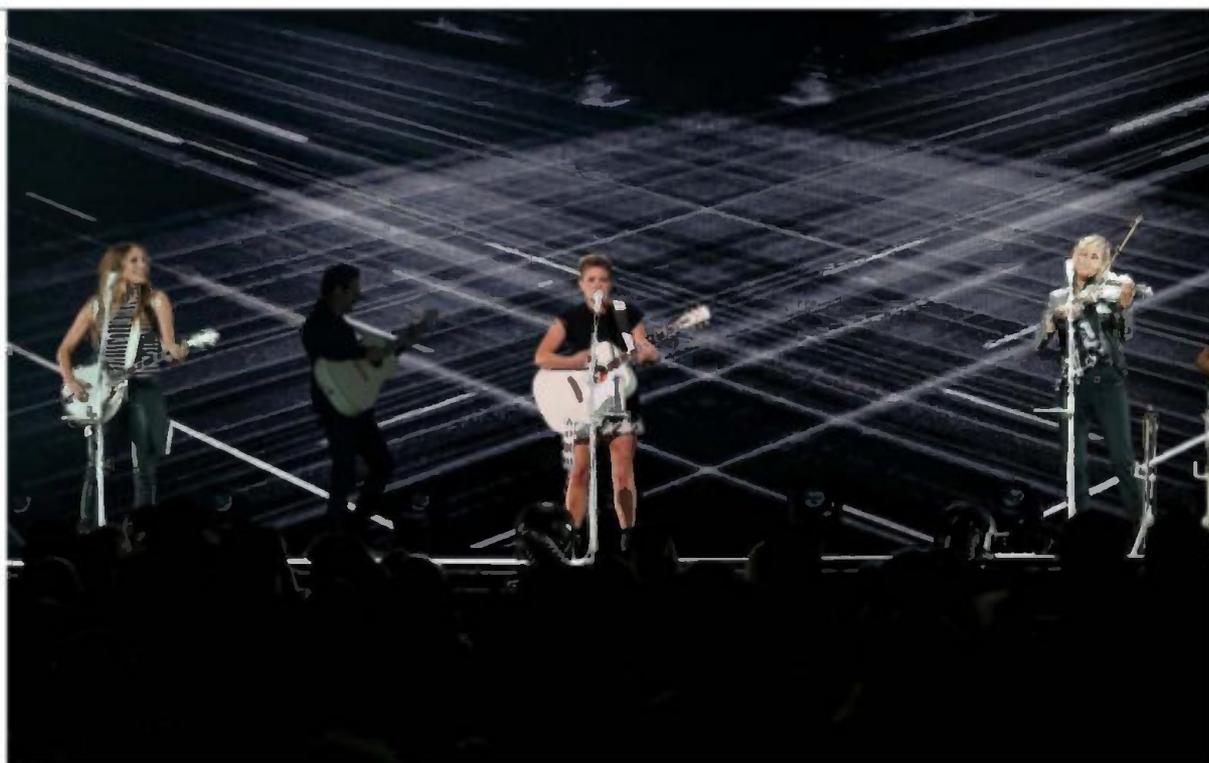
7 BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA

\$12 million

Trish McNamara, 47, GM



Hosting Australian tours this past year by Bruce Springsteen & The E Street Band, Keith Urban and Carrie Underwood would be bragging rights for most arena managers. But ask McNamara about the highlight of her year, and the Queensland native describes arranging group tickets to *Disney on Ice: Frozen* for 60 girls under age 15, all with autism. For many, it was their first time at an arena performance. "I spoke with a mother who was crying and asked if I could help," recalls McNamara. "All she said was, 'I never thought my child would see a show like all the other kids.' It was overwhelming to her."



8 MGM GRAND GARDEN ARENA, LAS VEGAS

\$11.8 million

Nathalie Binette, 51, executive director



"MGM Resorts has always held the safety of our guests at the highest level," said Binette, in comments she made before the Oct. 1 mass shooting at the Route 91 Harvest festival site, a five-minute drive from the MGM Grand Garden Arena. Like its sister venue, the T-Mobile Arena, the MGM Grand prohibits all weapons, including firearms carried with permits, inside the venue. In her earlier comments, Binette added: "We aggressively pursue the leading-edge technology to stay ahead of any potential threats to our venue, our guests and employees."

9 INFINITE ENERGY CENTER, DULUTH, GA.

\$9.3 million

Dan Markham, 54, executive director of booking



Above: Dixie Chicks played the Perth Arena in Australia in April. Below: Andrea Bocelli opened his U.S. tour in 2016 at the MGM Grand Garden Arena in Las Vegas.



At the Infinite Energy Center, 30 miles northeast of Atlanta, Markham checked a major item off his career bucket list by booking Paul McCartney's July 23 performance. "It broke the single-night gross ticket sales record for the facility, at \$2.3 million," says Markham, a native of Troy, N.Y., who has been at the Georgia venue since 2009. A rising concern? Growing competition for acts from an increasing number of concert facilities, including amphitheaters, says Markham. "I joke that anybody with an acre of grass and some lawn chairs has decided to become a venue."

10 3ARENA, DUBLIN

\$8.1 million

Cormack Rennick, 55, GM, Live Nation Entertainment



"The cranes are back in Dublin's skyline," says Rennick, remarking on the rebounding Irish economy, which is prompting multiple-night bookings at the 3Arena by acts including comic Billy Connolly, Bruno Mars and Ed Sheeran. "Ed did two shows," says Rennick, who started his career booking bands while studying at Queen's University in Belfast, Northern Ireland. "We could have done 22 with him, or even 222." Managing a venue just 160 miles across the Irish Sea from Manchester, Rennick says the "horrific events" of last May have "made everyone really security-aware. It's the reality that we live in now." ●

Contributors: Lars Brandle, Dave Brooks, Adrienne Gajfney, Andy Gensler, Mitchell Peters, Richard Smirke

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Big Hits, Familiar Faces And 'A Breath Of Fresh Air'

From Residente to "Despacito," the Latin Grammy noms capture a diverse moment

BY LEILA COBO

THE NOMINATIONS FOR the 2017 Latin Grammy Awards recognized a wide swath of musical genres and sensibilities, honoring both projects based on traditional Latin-American styles and cutting-edge recordings. In the field of nominees announced Sept. 26, collaborations and stylistic fusions were the major trends. And, while the show has a history of honoring art over commerce, there was no chance the Latin Grammys would snub "Despacito," the smash hit from Luis Fonsi and Daddy Yankee.

"What explanation could I possibly give if it *hadn't* been nominated?" says Latin Recording Academy president/CEO Gabriel Abaroa with a laugh, speaking of the song that spent 16 weeks atop the Billboard Hot 100.

While regional Mexican, a driving force of Latin music in the United States, and the emerging urban-rooted trap

movement, were absent from the main categories, the field is nevertheless a balanced list reflecting the richness of today's Latin music.

The 18th annual Latin Grammys will be broadcast live on Univision on Nov. 16 from the MGM Grand Garden Arena in Las Vegas. Following is *Billboard's* take on 10 of the most notable nominees.

Residente

RESIDENTE

Nine nominations, including album, song and record of the year

Formerly one-half of rap duo Calle 13, Residente (real name René Pérez Joglar), 39, shares the record for most Latin Grammy wins (20). On the strength of his first solo album, he leads the 2017 nominations with nine. *Residente* debuted at No. 3 on *Billboard's* Top Latin Albums chart with tracks including "Somos Anormales," which is nominated for best urban song, and "Desencuentro,"

Residente played the Huxleys concert hall in Berlin in June. The former member of Calle 13 leads the field of Latin Grammy honorees with nine nominations.

up for best short form video. Radio did not embrace Residente's music. But then again, he argues, radio gives listeners junk food "until you get a heart attack. If you don't give people 'broccoli' — good music — things are going to hell."

Maluma

"FELICES LOS 4"

Seven nominations, including song and record of the year

Twenty-three-year-old Colombian heartthrob Maluma is on a hot streak, which is why both Ricky Martin and Shakira tapped him for recent singles. Shakira's "Chantaje" spent 11 weeks at No. 1 on the Hot Latin Songs chart, while Martin's "Vente Pa'Ca" rose to No. 4. Maluma's own hit, "Felices los 4" would have jumped from No. 2 to No. 1 were it not for "Despacito." No matter: Maluma has managed to place all three songs simultaneously in the top 10 of YouTube's weekly video chart, and now he has garnered an unprecedented three nominations in both the song and record of the year categories.

Shakira

EL DORADO

Six nominations, including album of the year

Shakira's *El Dorado* went to No. 1 on the Top Latin Albums list even though she had



been out of the spotlight for three years, busy raising her two sons, Milan, 4, and Sasha, 2. Yet the 40-year-old Colombian superstar still has her finger on the pulse: “Chantaje,” her sexy vamp with Maluma, was a No. 1 hit on Hot Latin Songs, and the track has earned Shakira three nominations for record, song and best urban fusion performance. It sets the tone for an album full of collaborations — Nicky Jam and Prince Royce, among others, make appearances — that introduce different genres — notably reggaetón and electronica — into Shakira’s pop universe.

Vicente Garcia

A LA MAR

Five nominations, including album of the year and best new artist

It’s tough to categorize the dreadlocked Garcia, 34, who veers from acoustic bachata to sweet boleros. Formerly the lead singer of Dominican alt-rock band Calor Urbano, he’s up for best new artist in his solo phase. His album *A La Mar*, produced by Eduardo Cabra (the other former half of Calle 13), is unabashedly experimental — it even includes an a cappella track performed with a chorus — and is nominated for best singer-songwriter album and album of the year, while “Bachata en Kingston,” a bachata-reggae blend, is up for best tropical song.

Juanes

MISPLANES SON AMARTE

Five nominations, including album, record and song of the year

Juanes’ first visual album features videos for each of the tracks that create

a cohesive film about an astronaut who travels from Mexico to Colombia in search of the woman he loves. With songs ranging from mystical to radio-friendly, the album allows Juanes, 45, to stretch artistically. “El Ratico,” his dance-ready collaboration with alt-Colombian-American chanteuse Kali Uchis, will compete for record of the year against “Amárrame,” the Mon Laferte song on which Juanes is a guest performer.

Mon Laferte

LA TRENZA

Five nominations, including album, record and song of the year

Chilean singer-songwriter Mon Laferte, 34, was already a seasoned performer by the time she was nominated for best new artist at the 2016 Latin Grammys. She didn’t win, but her star has continued to rise. *La Trenza*, her 2017 release, is a fusion of alt-folk with twangy guitars, carried by a voice alternately sweet and forceful. *La Trenza* is competing for album of the year and best alternative music album, while “Amárrame,” featuring Juanes, is nominated for song, record and alternative song of the year.

Danay Suarez

PALABRAS MANUALES

Five nominations, including album of the year and best new artist

Cuban MC Suarez, 29, may be nominated for best new artist, but she’s a veteran of Cuba’s rap and hip-hop movement. Suarez deftly fuses hip-hop with jazz, Cuban music and electronica, allowing her voice to soar over often complex musical lines. Suarez’s



Mon Laferte performed at the Outside Lands festival in San Francisco in August.



Foundation supporter Miguel Bose (center) met with music students in Panama during a Latin Grammy in the Schools event in 2016.

LATIN GRAMMY CULTURAL FOUNDATION GIVES BACK

Over 110 music students have benefited from scholarships funded, in part, by Latin music stars

Esmirna Ortiz was in a bind. After a year of double majoring in jazz piano and musical production and engineering at Berklee College of Music in Boston, the student’s funds had dried up.

“I thought it was my last year at Berklee,” says the young musician, a native of the Dominican Republic.

Then one of her teachers back home sent her a link to a scholarship competition funded by the Latin Grammy Cultural Foundation.

Thanks to a video audition during which she performed her own compositions, Ortiz won a \$10,000 tuition assistance scholarship. After receiving the scholarship for two more years, she’ll graduate from Berklee in spring 2018.

“It was hard for me to conceive that there existed such a prestigious foundation willing to help people like me,” says Ortiz. “And truthfully, through the Latin Grammys I’ve had opportunities I never dreamed of.”

Beyond receiving tuition assistance, Ortiz has worked on The Latin Recording Academy’s Person of the Year gala in Las Vegas, spoken at events staged by the Latin Grammy in the Schools program and is even working as a studio engineer for foundation projects.

When The Latin Recording Academy launched its foundation in 2014, it took a very different path from that of MusiCares, the charity created by The Recording Academy, whose primary mission is to provide critical assistance to musicians in times of need and does not offer educational scholarships.

“Our goal is to motivate and stimulate,” says Manolo Díaz,

senior vp of the Latin Grammy Cultural Foundation. “We want to increase interest and international appreciation for Latin music and its creators through our scholarships, our underwriting of different investigative projects to preserve Latin music genres and our educational programs.”

In just three years, says Díaz, the foundation has awarded over \$2.5 million in scholarships

\$2.5M

Value of foundation scholarships granted since 2014

to more than 110 students. These include a “Prodigy” scholarship funded annually by a major music star (Miguel Bose, Juan Luis

Guerra and Enrique Iglesias have contributed) that provides up to \$200,000 for four-year studies for a student at Berklee.

Students from anywhere in the world may apply, and those who attend Berklee can study in Boston, the school’s international campus in Valencia, Spain, or its soon-to-open New York facility. The pool of students is growing so quickly, says Díaz, that the foundation’s top priority is raising more funds.

“I don’t know if we’re helping the future Juan Luis Guerras or Plácido Domingos, but we’re creating extraordinary [musicians and] music teachers who will have huge impact on the future quality and competitiveness of Latin music,” says Díaz.

For Ortiz, who plans to begin working in the United States in 2017 as an engineer while developing her own voice as an artist, just having been able to step outside the confines of her native country was transformative.

“It has completely changed my understanding of the music business,” she says, “and has made me more conscious of the emotional effect our music has on people.” —L.C.

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"The music we made is something we can't explain," says Lafourcade. "It could only be felt."

"Integridad," featuring Stephen Marley, is up for best alternative song. Elsewhere, "Closer," featuring The Idan Raichel Project from Israel, represents a coming together of cultures and languages.

Luis Fonsi and Daddy Yankee
"DESPACITO"

Four nominations, including song and record of the year

The smash hit's fusion of the smooth pop vocals of Fonsi, 39, the street swagger of Daddy Yankee, 40, and the elegant lyrics of songwriter Erika Ender, 42, proved irresistible to the usually hit-averse Latin Grammy voters. The song, also nominated for best urban fusion/performance for its Justin Bieber remix, is more relevant than ever. "I celebrated these four nominations

like I haven't celebrated anything in a long time," said Fonsi, who got the news a week after Hurricane Maria devastated his native Puerto Rico, including the La Perla beach neighborhood of San Juan that is celebrated in the song. "And with everything that's going on, it's a breath of fresh air."

Nicky Jam
FENIX

Four nominations, including album of the year and urban fusion/performance

The first album from Nicky Jam in a decade is a 26-track tour de force, with songs that reveal how the 36-year-old escaped from a life of drugs and alcohol. *Fenix* debuted at No. 1 on Top Latin Albums and includes multiple

collaborations with reggaeton royalty like Daddy Yankee and J Balvin, who says his friendship with Nicky Jam is "from the heart." "El Amante," which manages to merge strong melodies into a danceable style, is nominated for best urban song and best urban fusion/performance.

Natalia Lafourcade
MUSAS: UN HOMENAJE AL FOLCLORE LATINOAMERICANO EN MANOS DE LOS MACORINOS

Four nominations, including album and song of the year

Lafourcade, 33, triumphed at the Latin Grammys in 2015 when she took home four awards, including record of the year for "Hasta la Raiz." Her four nominations in 2017 are thanks to her collaboration on *Musas* with the guitar duo Los Macorinos, the longtime accompanists for Mexico's legendary singer Chavela Vargas. A collection of Latin-American classics, *Musas* was recorded live in the studio, with Lafourcade drawing inspiration from the veteran musicians. "I had this desire to record with Los Macorinos and just make music for myself. I wanted an album that represented real music, bohemians, instruments made out of wood," she says. "The music we made there is something we can't explain; it could only be felt." ●

LIFETIME ACHIEVEMENT HONOREES

The Latin Recording Academy recognizes select performers for their career contributions

Lucécita Benítez



In her native Puerto Rico, singer Benítez, 75, first gained notice as part of the nueva ola, or new wave, pop style of the 1960s. She went on to win several music competitions including Mexico's Festival de la Canción Latina in 1969. High-profile bookings followed, such as an appearance in 1970 on *The Ed Sullivan Show*. She later embraced the musical nueva trova movement with its focus on social issues.

João Bosco

By combining jazz, rock and funk with traditional Brazilian music, Bosco, 71, contributed to the música popular brasileira style that emerged in the mid-'60s. The singer-songwriter with a distinctive guitar sound went on to win a Latin Grammy Award in 2011 for best album in Brazil's sertaneja style and has continued touring around the world.

Ilan Chester



Singer-songwriter Chester, 65, who was born in Israel and raised in Venezuela, has drawn from genres including Venezuelan folk, Afro-Caribbean dance and American R&B. In 2010, he won a best folk album Latin Grammy for *Tesoros de la Música Venezolana*.

Victor Heredia

The Buenos Aires-born Heredia, 70, came to prominence in 1967 when the Cosquín Folk Festival featured his song "Para Cobrar Altura." The artist's 1986 concept album, *Taki Ongoy*, is viewed as the crowning achievement of his career, a collection of songs about the conquest of the Americas from the point of view of the vanquished indigenous people.

Los del Río

The duo Los del Río — Antonio Romero Monge and Rafael Ruiz Perdigones, both 69 — first gained acclaim with their flamenco pop music in Spain in the '70s and '80s. But it was their recording of "Macarena" that brought them global stardom in 1995. It remained at No. 1 on the Billboard Hot 100 for 14 consecutive weeks.

Guadalupe Pineda

Mexican singer Pineda, 62, has recorded some 30 albums in genres ranging from mariachi and bolero to operatic arias, expanding the reach of Mexican music. She has collaborated with artists as diverse as Plácido Domingo, Natalia Lafourcade and Mercedes Sosa. Pineda continues to record and plans to release a new album in 2018.

Cuco Valoy



The Dominican singer-songwriter known for his Afro-Caribbean style ignited the music scene with the 1978 salsa classic "Juliana." Recognized for his versatility, Valoy and his heartfelt merengue songs led him to become one of the most beloved artists in tropical music.

TRUSTEE AWARD HONOREES

These two nonperforming stewards of Latin music will earn salutes from The Latin Recording Academy

Jon Fausty



A sought-after recording engineer during the salsa heyday of the '70s, Fausty, 68, worked on sessions for some of the biggest names in the genre, including Ray Barretto, Ruben Blades, Willie Colon, Celia Cruz and Hector Lavoe. After the salsa era, he continued working with the genre's most innovative artists, producing albums for Los Van Van and Eddie Palmieri.

Lalo Schifrin



Argentine-born Schifrin, 85, has written over 100 scores for film (including *Cool Hand Luke*, *Coogan's Bluff* and *Dirty Harry*) and TV, including the iconic theme for the '60s program *Mission: Impossible*, later used in films based on the show. Schifrin has worked as an arranger, pianist, composer and conductor, and his accolades include a Latin Grammy and four mainstream Grammys. —JUSTINO ÁGUILA

LAFOURCADE: MICHAEL NOVAK/GETTY IMAGES; BENÍTEZ: EDUARDO HERNÁNDEZ; VALOY: MIGUEL FERNÁNDEZ; FAUSTY: TOM MORRIS; SCHIFRIN: GOLLUPTON

3 - GRABACIÓN DEL AÑO

FELICES LOS 4
CHANTAJE W/ SHAKIRA
VENTE PA'CA W/ RICKY MARTIN

3 - CANCIÓN DEL AÑO

FELICES LOS 4
CHANTAJE W/ SHAKIRA
VENTE PA'CA W/ RICKY MARTIN

1 - MEJOR FUSIÓN

INTERPRETACIÓN URBANA

CHANTAJE W/ SHAKIRA



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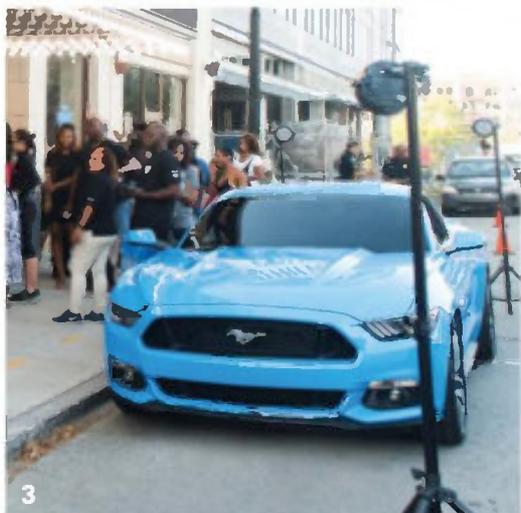
EVENTS & HAPPENINGS

FORD FRONT R&W

BRINGING YOU CLOSER TO THE MUSIC

On Sept. 25 2017, *Billboard* and Ford once again brought fans closer to the music they love with Ford Front Row's third event in Atlanta. R&B fans were treated to a soulful evening at The Buckhead Theatre with performances by Jhene Aiko and Ro James.

Both R&B singers delivered unmissable performances, with Aiko performing new material off her recently released album, *Trip*, to the audience of more than 1,000 lucky RSVP-only guests. The Ford Front Row series will make its final stop next month in New York City.



1. Aiko treated the Atlanta audience to a performance of her new music for the first time.
2. Attendees captured the evening compliments of Ford's neon selfie booth.
3. 2017 Ford Mustang on display outside of The Buckhead Theatre.
4. James turned up the party by performing some of his biggest hits.
5. One lucky fan got the chance to meet Aiko backstage before the show kicked off.
6. A crowd of more than 1,000 RSVP-only guests enjoyed a night of smooth R&B sounds compliments of the two soulful performers.



Top Recording Studios 2017

From Abbey Road to The Village Studios, an inside look at the facilities where some of the world's most iconic music has been made and today's hitmakers find inspiration

WHAT IF THE walls *could* talk? For those who create music in a recording studio, the promise of a well-equipped work space goes beyond the right gear. Artists, producers and engineers know that many studios carry on the spirit of legendary sessions and past hits — and many hope to tap that energy for their tracks today.

While portable and home recording options have greatly expanded in the digital music age, most artists understand the advantages a professional studio offers, including staff to solve creative challenges, troubleshoot technical issues and get the most out of rooms custom built for recording. Under the right conditions, the musicmakers who book the top-flight studios featured here produce a result that just sounds better. They understand: You really can't do this at home.

ABBAY ROAD STUDIOS

London

Fifty years after The Beatles recorded *Sgt. Pepper's Lonely Hearts Club Band* at Abbey Road, the world's most famous recording studio retains a magical allure for contemporary acts, with Ed Sheeran and James Bay recording there during the past 18 months. "People are still blown away when they come through the door," says managing director Isabel Garvey, who in part credits the new crop of visitors to this year's opening of two lower-priced studio spaces. "We're lucky in that our rooms are of legendary status." Album Hall of Fame: The Beatles, **Abbey Road** [1969]

AIR STUDIOS

London

Founded by George Martin in 1969 and moved to Lyndhurst Hall in 1991, AIR Studios began with a customized 54-channel mixing console and four studios. Coldplay's *Kaleidoscope* EP and the



From top: The outside of Abbey Road Studios, located in the City of Westminster in London; AIR Studios, where musicians recently gathered to record the scores for *Dunkirk* and *Wonder Woman*; Grundman using a lathe at Bernie Grundman Mastering in 2017.

score to *Dunkirk* are among recent projects recorded at the former church. "There are very few studios large enough to accommodate a lot of the projects that we work on," says manager Alison Burton, who identifies AIR's "unique acoustics" and in-house engineers as factors in its sustained popularity. Album Hall of Fame: Kate Bush, **The Kick Inside** [1978]

BERNIE GRUNDMAN MASTERING

Los Angeles

A five-decade career has made Grundman a sorcerer of signal purity whose goal is to get music from microphone to master with little interference, whether the end result is digital or vinyl. Prince and Michael Jackson enlisted his services in the 1980s, while more recent acts from Kendrick Lamar to U2 have gotten a final polish thanks to the studio's use of customized gear. "Top priority for all projects is high-quality sound and adjustments that help heighten the listener's experience," says Grundman. Album Hall of Fame: Michael Jackson, **Thriller** [1982]

CAPITOL STUDIOS

Los Angeles

In 1956, Frank Sinatra christened the famed studios in the Capitol Records Tower. More recently, its three studios, production suites, mastering services and echo chambers were refurbished, and have hosted Bob Dylan and Neil Young, who recruited staff to contribute backing vocals to the 2017 track "Children of Destiny." "Many have commented on being inspired by the iconic artists who have come before them when walking our hallowed hallways," says vice president Paula Salvatore. "As producer Phil Ramone used to say, 'People play better here.'" Album Hall of Fame: Frank Sinatra, **Songs for Swingin' Lovers!** [1956]

CONWAY RECORDING STUDIOS

Los Angeles

Family-owned and -operated, Conway, which features a spacious outdoor garden, has become the go-to recording spot for artists like The Weeknd, Lorde and Pharrell Williams. Icons like Barbra

Streisand and Michael Jackson also graced the three studios where music from Justin Timberlake and N*E*R*D recently was crafted. “Conway feels like a home,” says studio manager Stacey Barnett. “We can address our clients’ needs directly without the intervention of a corporation or financial backer.” Album Hall of Fame: The Weeknd, **Starboy** [2016]

CRITERIA RECORDING STUDIOS

Miami

Miami’s most iconic studio has retained its pedigree thanks to its size and versatility — a recent project called for skateboard ramps to be installed in one of the live rooms — and an ambiance “you just can’t buy,” says vp/GM Trevor Fletcher of the facility, founded in 1958 by musician Mack Emerman. In the last six months, Coldplay and Gucci Mane recorded there, as well as reggaeton star Wisin and jazz pianist Gonzalo Rubalcaba, who used its Yamaha 9-footer, one of four pianos on site.

Album Hall of Fame: Bee Gees, **Spirits Having Flown** [1979]

EASTWEST STUDIOS

Los Angeles

When producer Doug Rogers rescued Cello Studios from bankruptcy in 2006, he commissioned a bold

renovation of all non-studio spaces by French architect Philippe Starck. Home to more Grammy-winning albums in the last four years than any other studio — and host to stars like Whitney Houston and Justin Bieber during the last 60 years — the landmark building in Hollywood is known for its striking chandeliers and whimsical set pieces, as well as for its privacy. “When you’re recording at a label-owned studio, the A&R people can’t stay away,” says Rogers. “Artists don’t want that. They want to be in their own space.”

Album Hall of Fame: Beach Boys, **Pet Sounds** [1966]

ELECTRIC LADY STUDIOS

New York

Founded by Jimi Hendrix in 1970, the Big Apple landmark still operates in the heart of Greenwich Village as one of the oldest working studios in the city due in part to its cool aesthetic, which partner/GM Lee Foster describes as “late-’60s futurism meets midcentury modern.” Stevie Wonder and Blondie are just a few of the acts that have recorded at the location, while Foster’s stewardship has helped reawaken the space in recent years with artists like Ryan Adams and St. Vincent gracing its rooms.

Album Hall of Fame: Stevie Wonder, **Talking Book** [1972]

GATEWAY MASTERING STUDIOS

Portland, Maine

When mastering legend Bob Ludwig left New York’s Masterdisk in 1993 to open Gateway Mastering, he wasn’t sure the business would follow him to Maine. The president/chief engineer’s fears were unfounded, as Ludwig has since secured his place in history as one of the most accomplished technicians, with thousands of credits including Bruce Springsteen and Led Zeppelin. His approach? “Our studio prides itself on keeping clients’ secrets,” explains Ludwig, who draws from his extensive expertise. “Any problem encountered in a private studio has probably already been solved long ago in a commercial facility.”

Album Hall of Fame: Beck, **Morning Phase** [2014]

GERMANO STUDIOS

New York

The two-studio facility, established in 2008 by former Hit Factory owner Troy Germano, quickly became a force in the studio community, attracting an A-list roster with Frank Ocean, Big Sean and Lana Del Rey all passing through in recent months. Germano explains that the ability for impromptu collaborations is something that home recording spaces can never compete with. “John Mayer was once recording



From top: Seal at the mic inside Capitol’s Studio A in May; Criteria’s Studio E; Conway Recording Studios; the lobby at EastWest; Alison Mosshart of The Kills recorded at Electric Lady in February; Gateway Mastering Studios.

THE POWER STATION AT BERKLEENYC

The former home of *Let’s Make a Deal* has hosted sessions for artists including Tony Bennett, Paul McCartney and Herbie Hancock since opening in the late 1970s



Inside one of the tracking rooms at The Power Station at BerkleeNYC, which has several other studios for mixing, editing and overdubs.

Soon after producer Tony Bongiovi opened the Power Station in 1977, it became a hotbed for hitmakers such as John Lennon, David Bowie, Bruce Springsteen, Madonna and a band led by the owner’s nephew, Jon Bon Jovi. Formerly a power substation located in Midtown Manhattan, the building served as a soundstage for TV shows like *Let’s Make a Deal* before Bongiovi revamped it as a studio.

In the mid-’90s, the Power Station was sold and renamed Avatar. It continued to attract top talent including Paul McCartney and Diana Krall and went on to win five Technical Excellence and Creativity Awards for albums including Sheryl Crow’s *C’mon C’mon* in 2003 and John Mayer’s *Continuum* in 2007.

The Berklee College of Music acquired

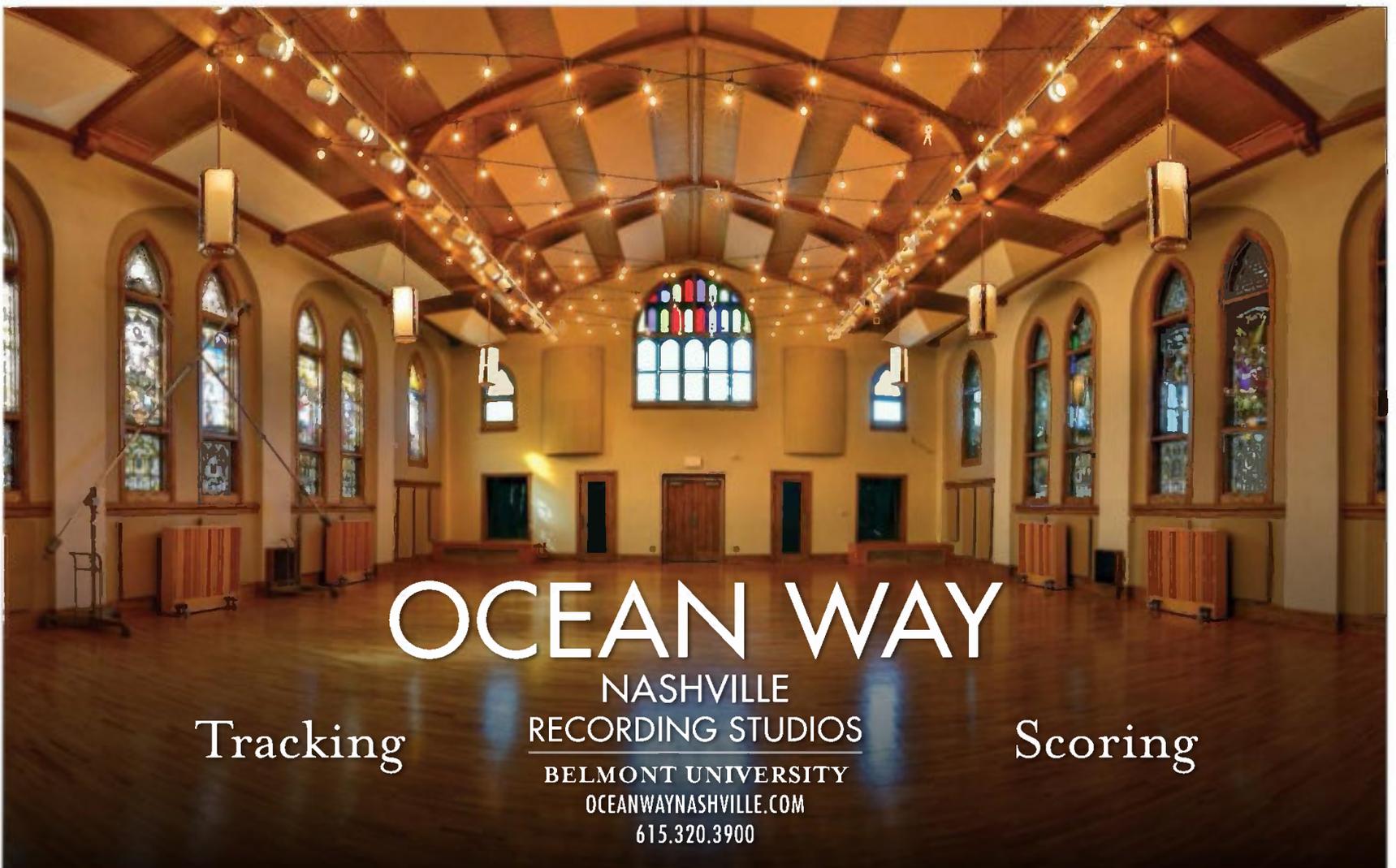
the facility in September and will reopen it as The Power Station at BerkleeNYC with upgraded audio systems as well as contemporary technology to allow for concurrent audio and video recording. Renovations are slated to begin at the end of the year, with New York’s Mayor’s Office of Media and Entertainment contributing \$6 million to the overall \$20 million cost to help upgrade the facility. “Renovating this amazing, historic music venue is a powerful nod to New York City as a continuing center for innovative art, culture and creativity,” said New York Mayor Bill de Blasio. “I commend Berklee and [hedge fund manager] Peter Muller for their investments, their vision and for the public programming space that will benefit many budding and future New York recording artists.” —PAUL VERNA



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Clockwise from top left: The Rolling Stones' Keith Richards at Germano Studios in 2015; Henson Recording Studios; the Atrium at Larrabee Studios; Clearmountain (left) and Springsteen at Mix This!; Real World Studios; Studio A at Ocean Way Nashville; Foo Fighters' Rami Jaffee, Pat Smear, Grohl, Taylor Hawkins and Chris Shiflett (from left) during their *Concrete and Gold* album playback at Metropolis in June; Island Sound Studios.

in Studio One while Travis Scott was in Studio Two, and they bumped into one another," he says. "Moments later, John was recording guitar on one of Travis' songs." Album Hall of Fame: Beyoncé, *4* [2011]

HENSON RECORDING STUDIOS

Los Angeles

Once home to Charlie Chaplin's soundstages and then A&M Records, the old-time Hollywood locale that became Henson Recording Studios in 2000 was the scene of fabled sessions throughout classic pop's and rock's formative years. Henson vp studio operations/

studio manager Faryal Ganjehei credits the atmosphere for its client list, which most recently includes Coldplay and Katy Perry: "In our competitive business, vibe is everything," she says. "We carefully maintain this facility that has such an incredible legacy."

Album Hall of Fame: Carole King, *Tapestry* [1971]

ISLAND SOUND STUDIOS

Honolulu

Island Sound Studios is located on a marina, five minutes away from the famed Hanauma Bay snorkeling site, yet studio manager Gaylord Kalani Holomalia says that artists like Dr. Dre and Kanye West are often

so absorbed in their work that they never make it outside, "preferring to sleep anywhere in the studio and get up to work again." Holomalia also suggests that one of the virtues of a commercial facility like Island Sound is "to give you space to create without interruptions," with lounge and deck areas for when artists need a break. Album Hall of Fame: G.O.O.D. Music, *Cruel Summer* [2012]

LARRABEE STUDIOS

Los Angeles

Larrabee began its 40-year life as the home studio of the hit songwriting team of Carole King and Gerry Goffin. With such lineage, it's not surprising that the West Hollywood spot evolved into a nerve center of the Los Angeles studio scene, as credits include Giorgio Moroder, Michael Jackson and Alanis Morissette. GM/studio manager Amy Burr describes it as a "home away from home" that recently hosted the recording of Luis Fonsi's global hit "Despacito."

Album Hall of Fame: Michael Jackson, *Dangerous* [1991]

METROPOLIS STUDIOS

London

Queen was one of the first big names to record at Metropolis, which opened in 1989 and is housed inside a converted Victorian power station. It still attracts big names, with tracks from Drake's *More Life* and Adele's 25 among its recent credits. The facility's striking Fritz Lang-inspired design "breathes life, creativity and collaboration into what are traditionally very isolated environments," says manager Saima Bakhtiar, crediting the "vast experience" of its staff and the building's "wow factor" with giving the open-plan complex an inspirational air.

Album Hall of Fame: Queen, *Innuendo* [1991]

MIX THIS!

Pacific Palisades, Calif.

From the '70s through the '90s, Bob Clearmountain built a reputation as one of the most in-demand mixers, working on hits from The Rolling Stones and Bruce Springsteen. He opened Mix This! in 1994 in the spacious basement of his home, where he has continued his

hitmaking ways, most recently with The Stones' *Havana Moon* and the late Gregg Allman's *Southern Blood*. Album Hall of Fame: Shawn Colvin, *A Few Small Repairs* [1996]

OCEAN WAY NASHVILLE

Nashville

Founded in 1996, Ocean Way Nashville (owned by Belmont University) oversees scores for video-game franchises including *Call of Duty* and *Madden*, as well as records from stars like Blake Shelton and Luke Bryan. Its three studios are situated in a 100-year-old church, which director of operations Pat McMakin says is "inspirational and allows you to hear yourself well." Album Hall of Fame: Luke Bryan, *Kill the Lights* [2015]

REAL WORLD STUDIOS

Box, Wiltshire, England

Real World, established by Peter Gabriel in the late 1980s, is far removed from city studios, set in the English countryside near Bath. Its famed 2,000-square-foot Big Room is a vast space with no separation between the artist and control room, while the residential complex allows for artists to stay in a house or separate cottage. "You just have to turn up here and be creative," says in-house engineer Oli Jacobs, who names Alicia Keys and Van Morrison as recent guests. "The idea is to provide the perfect space to do that." Album Hall of Fame: New Order, *Technique* [1989]

RECORD PLANT

Los Angeles

Artists including Kelly Clarkson and Zayn Malik have recorded at Hollywood's Record Plant during the last 18 months, and the famed studio, which originally opened in New York in 1968 before establishing a Los Angeles outpost the following year (the New York location closed in 1987), has become known for excelling at writing "camps," says vp/GM Jeff Barnes, where artists and their teams take over various studios at a time. What keeps artists coming back? "[Our] customer service is paralleled only by the finest hotels and resorts in the world," he says. Album Hall of Fame: Fleetwood Mac, *Rumours* [1977]

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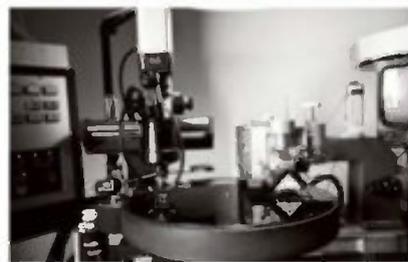


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From top: The control room at Record Plant; a Korg PS-3100 synthesizer at Sound City; equipment at Sterling Sound; Sun Studio; producer Gregg Field, trumpet virtuoso Arturo Sandoval and Wonder (from left) in United Recording Studios' Studio A control room in May; Snoop Dogg (left) and Dre in Studio A at The Village Studios in 1993.

SOUND CITY STUDIOS

Los Angeles

Opened in 1969 but shuttered for the past six years, Sound City reopened in July under new management and has since hosted Fall Out Boy and Esperanza Spalding. Everyone from Bob Dylan to Diana Ross has passed through its studios, while Foo Fighters' Dave Grohl went so far as to purchase its famed Neve board used by Fleetwood Mac. Though many have graced its halls, "a lot of people claim there's a ghost pianist at night performing classical music," says partner Olivier Chastan. "We'll try to record him or her one day."

Album Hall of Fame: Nirvana, **Nevermind** [1991]

STERLING SOUND

New York

Sterling Sound has been New York's leading mastering destination for an array of hits since opening in 1968. Taylor Swift and Shawn Mendes are a few who recently stopped by to make use of the largest independent mastering studio in the world. "We have a wide array of in-house-designed and classic analog and digital signal-processing tools," explains Chris Gehringer, partner/senior mastering engineer. "And, most importantly, engineers with the creative insight to listen to a mix and

know if and how it can be enhanced."

Album Hall of Fame: Bruce Springsteen, **Born to Run** [1975]

SUN STUDIO

Memphis

Largely credited as the birthplace of rock'n'roll, the famed Sun Studio opened in 1950, attracting icons including Elvis Presley and B.B. King. More recently, it has hosted John Mellencamp, U2 and Chris Isaak, with chief recording engineer Ples Hampton crediting its storied history and current PBS live performance series as helping to maintain its relevance. "The engineers running the studio side for years now have all been obsessed with a deeper learning of exactly how [founder] Sam Phillips managed to discover so many legendary talents and keep the recordings fresh and new," he says. Album Hall of Fame: Johnny Cash, **With His Hot and Blue Guitar** [1957]

UNITED RECORDING STUDIOS

Los Angeles

The understated Art Deco exterior can be misleading — inside, two large live rooms feature 23-foot ceilings and access to specially designed echo chambers installed in 1957. "The acoustics of the rooms have an unrivaled sound quality that has been timeless," says studio

manager Robin Goodchild, referring to the studios where Brian Wilson and Frank Sinatra once recorded. Vintage tube microphones let Madonna get cosmic with *Ray of Light* and helped make Eric Clapton and Beck repeat customers. More recently, JAY-Z used the studio to work on his latest project, *4:44*. Album Hall of Fame: Green Day, **American Idiot** [2004]

THE VILLAGE STUDIOS

Los Angeles

A Masonic temple built in 1922 and converted into a studio in the late '60s, The Village Studios has had legends such as Phil Collins and Steely Dan use its four main recording rooms. Notable connections — what Village CEO Jeff Greenberg calls "cross-germination" — are made frequently in the halls: John Mayer ran into the Dixie Chicks, and they wound up playing on each other's projects. "It's a place where everyone can play at once together, which is organic and wonderful when it happens," he says. Album Hall of Fame: Fleetwood Mac, **Tusk** [1979] ●

Contributors *Dean Budnick, Leila Cobo, Chuck Dauphin, Adrienne Gajfney, Melinda Newman, Paula Parisi, Richard Smirke, Paul Verna, Deborah Wilker*

WHERE HOLLYWOOD GOES TO MAKE THE BIG SCORE

Filmmakers can't replicate the sound of a 130-piece orchestra on a laptop. These four facilities, rich in history, are the go-to rooms for recording soundtracks and sound effects for the latest hit movies

FOX NEWMAN SCORING STAGE

Los Angeles

THEN Built in the 1920s on the 20th Century Fox lot in Century City, this soundstage was the domain of Alfred Newman, the first head of music for the studio, who moved to Hollywood from his native Connecticut in the 1930s. Newman (the uncle of pop singer-composer Randy Newman) won nine Academy Awards for the scores to films including *The King and I* and *Camelot*.

NOW After a renovation and reopening in 1997, the Newman Scoring Stage recently has been used for the recording of the soundtracks to movies such as *Deadpool* and *Star Trek Beyond*.

BARBRA STREISAND SCORING STAGE

Culver City, Calif.

THEN A shooting stage for MGM until the late 1920s, this room hosted the recording of scores for films beginning with *The Wizard of Oz* in 1939, followed by music for *Gone With the Wind*, *An American in Paris* and *Doctor Zhivago*, among many others.

NOW Located on the Culver City lot of Sony Pictures Studios and named in honor of singer-actor-director Streisand, the stage has been used for the scoring of more recent film classics, including *E.T.: The Extra-Terrestrial*, *Schindler's List* and *Forrest Gump*, as well as *Star Wars: The Last Jedi*, due in December.

EASTWOOD SCORING STAGE

Burbank, Calif.

THEN Warner Bros. Pictures released the first film with a synchronized sound score, *The Jazz Singer* with Al Jolson, in 1927. The company acquired its film lot in Burbank in late 1928 and the scoring stage opened the following year, eventually expanding to 5,000 square feet as part of Warner Bros. Sound.

NOW Actor-director Clint Eastwood led a restoration of the facility in 1999, and scores were recorded here for his films, including *The Bridges of Madison County*, *Flags of Our Fathers* and *Letters From Iwo Jima*. TV shows also have been scored here, including *The Simpsons* and *Family Guy*.

SKYWALKER SOUND

Nicasio, Calif.

THEN The sonic force has been with *Star Wars* director George Lucas since the mid-'70s, when he hired Ben Burtt, a young graduate of the University of Southern California's School of Cinematic Arts, to create the sounds, including the hum of lightsabers, for his epic onscreen adventures. Burtt's work was the origin of Skywalker Sound.

NOW Since relocating in 1987 to Lucas' Skywalker Ranch headquarters, north of San Francisco, Skywalker Sound has hosted Oscar-nominated mixing work for movies including *The Revenant*, *Bridge of Spies* and *Rogue One: A Star Wars Story*. —PV.

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PROMOTION

October 14 2017 Billboard Artist 100



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
RE-ENTRY	1	#1	THE KILLERS	ISLAND	1	2
3	3	2	IMAGINE DRAGONS	KIDINKAPORE/INTERSCOPE/GA	1	138
2	2	3	TAYLOR SWIFT	BIG MACHINE/BMLG	1	166
5	4	4	ED SHEERAN	ATLANTIC/AG	1	164
56	6	5	POST MALONE	REPUBLIC	5	66
17	11	6	CARDI B	THE KSR GROUP/ATLANTIC/AG	6	11
9	7	7	BRUNO MARS	ATLANTIC/AG	1	158
10	12	8	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/GA	1	141
38	5	9	BTS	BRIGHT ENTERTAINMENT/LOEN ENTERTAINMENT	5	51
-	97	10	MACKLEMORE	BENDO	10	2
6	10	11	LIL UZI VERT	GENE RATTON/NOVA/ATLANTIC/AG	2	65
16	14	12	KHALID	RIGHT HAND/RCA	11	30
12	13	13	SHAWN MENDES	ISLAND	1	138
14	16	14	DEMI LOVATO	SAFEHOUSE/ISLAND/MOLLYWOOD	3	95
19	9	15	NIALL HORAN	NEON HAZE/CAPITOL	9	50
1	8	16	THOMAS RHETT	VALORY/BMLG	1	139
26	20	17	PORTUGAL. THE MAN	ATLANTIC/AG	17	13
8	19	18	SAM SMITH	CAPITOL	1	95
20	17	19	CHARLIE PUTH	GITTO/ATLANTIC/AG	8	122
31	26	20	SZA	TOP DAWG/RCA	16	16
43	18	21	21 SAVAGE	SLAUGHTER GANG/EPIC	8	26
21	22	22	LOGIC	VISIONARY/DEF JAM	2	23
35	35	23	KESHA	KEMOSABE/RCA	1	12
15	15	24	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	169
18	21	25	XXXTENTACION	BAD VIBES FOREVER/EMPIRE RECORDINGS	4	8
33	30	26	MAROON 5	222/INTERSCOPE/GA	1	170
23	28	27	RIHANNA	WESTBURY ROAD/ROC NATION	2	166
28	27	28	SAM HUNT	MCA NASHVILLE/UMGN	5	163
30	23	29	P!NK	RCA	16	73

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
22	25	30	DJ KHALED	WE THE BEST/EPIC	2	66
34	29	31	THE WEEKND	XO/REPUBLIC	1	155
36	34	32	LUKE COMBS	RYER HOUSE/COLUMBIA NASHVILLE/SMN	10	30
25	31	33	KODAK BLACK	DOLLAZ N DEALZ	6	39
-	1	34	FOO FIGHTERS	ROSWELL/RCA	1	11
41	41	35	TRAVIS SCOTT	GRAND HUSTLE/EPIC	5	81
44	39	36	HALSEY	ASTRALWERKS	1	94
RE-ENTRY	37	37	KEVIN GATES	BREADWINNERS ASSOCIATION/ATLANTIC/AG	5	49
40	40	38	MIGOS	QUALITY CONTROL/300/AG	1	51
RE-ENTRY	39	39	LECRAE	REACH/COLUMBIA	7	5
29	36	40	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	96
39	37	41	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	170
65	46	42	KATY PERRY	CAPITOL	1	164
RE-ENTRY	43	43	MIDLAND	BIG MACHINE/BMLG	43	12
47	33	44	GUCCI MANE	GUWOP/ATLANTIC/AG	6	51
37	42	45	LIAM PAYNE	REPUBLIC	25	21
RE-ENTRY	46	46	FERGIE	DUTCHESS/BMG	46	13
11	38	47	DUSTIN LYNCH	BROKEN BOW/BBMG	11	32
42	45	48	ALESSIA CARA	EP/DEF JAM	12	108
69	88	49	LADY GAGA	STREAMLINE/INTERSCOPE/GA	1	70



NO. 1 The Killers

The Killers re-enter the Artist 100 at No. 1 for their first week atop the chart (which began in July 2014, more than 10 years after the alt-rockers made their *Billboard* chart debut). The band reigns on the strength of its new album *Wonderful Wonderful*, which opens atop the Billboard 200. (see page 92).

THE KILLERS: ANTON CORBIN; FERGIE: MAURO PIMENTA/GETTY IMAGES.

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, and streaming activity data from online music sources tracked by Nielsen Music and Fan Interaction on social networking sites as compiled by Next Big Sound. See Charts Legend on billboard.com for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

AIRPLAY/STREAMING & SALES DATA COMPILED BY
nielsen
MUSIC

BOOGIE: SCOTT DUDLESON/WIREIMAGE; STEWART: OWEN SNEEVEN/INVISION/APP

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
		50	VAN MORRISON	EXILE/CAROLINE	27	4
49	48	51	FRENCH MONTANA	COKE BOYS/BAD BOY/EPK	10	19
53	49	52	ADELE	XL/COLUMBIA	1	139
66	52	53	BRETT YOUNG	BMLG	28	43
50	47	54	JON PARDI	CAPITOL NASHVILLE/UMGN	28	50
46	60	55	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/JGA	11	170
60	50	56	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	101
32	51	57	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	23	15
67	56	58	CHRIS BROWN	RCA	1	164
70	55	59	JAMES ARTHUR	COLUMBIA	21	39
71	57	60	YO GOTTI	COCAINE MUZIK/EPIC	10	33
57	54	61	FLORIDA GEORGIA LINE	BMLG	1	170
		62	HOME FREE	COLUMBIA	62	2
		63	CIRCA SURVIVE	SUMERIAN	63	1
51	68	64	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	166
		65	JHENE AIKO	ARTCLUB/ARTIUM/DEF JAM	9	8
74	65	66	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	169
62	59	67	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	128
		68	BEYONCE	PARKWOOD/COLUMBIA	2	156
		69	LANA DEL REY	POLYDOR/INTERSCOPE/JGA	2	50
89	91	70	CAMILA CABELLO	SYCO/EPIC	29	42
		71	CHRIS JANSON	WARNER BROS. NASHVILLE/WMN	39	16
61	62	72	FUTURE	A-1/FREEBANDZ/EPIC	1	115
68	66	73	QUAVO	QUALITY CONTROL/MOTOWN/CAPITOL	47	25
54	58	74	CALVIN HARRIS	FLY EYE/COLUMBIA	8	131
58	61	75	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	159
88	83	76	A BOOGIE WIT DA HOODIE	HEARSTROKE THE LABEL/ATLANTIC	76	12
77	79	77	BLACKBEAR	DEARTRAP/ALAMO/INTERSCOPE/JGA	33	8
100	86	78	LIL PUMP	LYFETIME/WARNER BROS.	78	3
79	72	79	DUA LIPA	WARNER BROS.	72	5
78	70	80	MICHAEL JACKSON	MJ/EPIC	25	138
87	64	81	LINKIN PARK	MACHINE SHOP/WARNER BROS.	1	37
63	32	82	METALLICA	BLACKENED	2	120
85	71	83	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	2	120
48	78	84	KELLY CLARKSON	ATLANTIC/AG	5	50
92	81	85	JUSTIN TIMBERLAKE	RCA	5	124
59	67	86	CHILDISH GAMBINO	GLASSNOTE	7	57
83	76	87	JASON ALDEAN	MACON/BROKEN BOW/BMG	1	161
		88	SLEEPING WITH SIRENS	WARNER BROS.	38	2
90	90	89	COLDPLAY	PARLOPHONE/ATLANTIC/AG	4	122
64	73	90	OLD DOMINION	RCA NASHVILLE/SMN	10	73
52	53	91	SELENA GOMEZ	INTERSCOPE/JGA	2	146
		92	MASTODON	REPR SE/WARNER BROS.	10	2
86	74	93	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	8	131
80	94	94	SIA	MONKEY PUZZLE/RCA	5	162
73	77	95	DADDY YANKEE	EL CARTEL/CAPITOL LATIN/UMLE	19	24
97	85	96	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	15	49
76	82	97	LUIS FONSI	UNIVERSAL MUSIC LATINO/UMLE	21	26
81	75	98	J BALVIN	CAPITOL LATIN/UMLE	70	15
		99	LANCO	ARISTA NASHVILLE/SMN	99	1
		100	WHY DON'T WE	SIGNATURE ENTERTAINMENT/AG	100	1

Emerging Artists

October 14
2017
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
2	3	1	#1 1 WK A BOOGIE WIT DA HOODIE	HEARSTROKE THE LABEL/ATLANTIC	1	7
3	4	2	LIL PUMP	LYFETIME/WARNER BROS.	2	7
1	1	3	DUA LIPA	WARNER BROS.	1	7
5	5	4	LANCO	ARISTA NASHVILLE/SMN	4	7
13	17	5	WHY DON'T WE	SIGNATURE ENTERTAINMENT/AG	5	6
4	6	6	CARLY PEARCE	BIG MACHINE/BMLG	4	7
7	7	7	SWAE LEE	EAR DRUMNER/INTERSCOPE/JGA	4	7
16	13	8	GOLDLINK	SQUAASH CLUB/RCA	8	7
		NEW 9	BLACK COUNTRY COMMUNION	J&R ADVENTURES	9	1
8	10	10	TEE GRIZZLEY	300/AG	3	7
6	8	11	THE REVIVALISTS	WIND-UP/WASHINGTON SQUARES/CONCORD	5	7
28	39	12	BHAD BHABIE	BHAD BHABIE/ATLANTIC/AG	12	4
		NEW 13	COUNTERPARTS	PURE NOISE	13	1
9	12	14	JACQUEES	CASH MONEY/REPUBLIC	8	7
15	15	15	TAY-K	TAY-K	13	7
10	11	16	LOUIS TOMLINSON	78/SYCO/EPIC	2	7
17	19	17	PNB ROCK	EMPIRE RECORDINGS/ATLANTIC/AG	14	7
14	18	18	DYLAN SCOTT	CURB	6	7
		NEW 19	CHELSEA WOLFE	SARGENT HOUSE	19	1
20	22	20	MAX	DCDZ/CRUSH MUSIC/RED ASSOCIATED LABELS	20	7
30	35	21	WALKER HAYES	MONUMENT/SMN	21	7
18	20	22	YFN LUCCI	THINK IT'S A GAME/WARNER BROS.	10	7
22	23	23	RUSSELL DICKERSON	TRIPLE TIGERS	22	6
23	26	24	BAD BUNNY	HEAR THIS MUSIC	22	7
24	25	25	NACHO	UNIVERSAL MUSIC LATINO/UMLE	24	7
34	34	26	SABRINA CARPENTER	HOLLYWOOD	26	7
		NEW 27	RAPSODY	JAMLA/ROC NATION	27	1
25	27	28	JUDAH & THE LION	CLETUS THE VAN	17	7
47	31	29	TRIPPIE REDD	STRANGE	29	5
		NEW 30	ANDRA DAY	BUSKIN/WARNER BROS.	30	1
		NEW 31	THE BRONX	ATO	31	1
29	32	32	6LACK	LVNR/INTERSCOPE/JGA	21	7
27	30	33	AULI'I CRAVALHO	WALT DISNEY	27	7
39	38	34	DEVIN DAWSON	ATLANTIC/WMN	34	3
		RE-ENTRY 35	LAUV	LAUV/KOBALT	35	3
		NEW 36	NOAH CYRUS	RECORDS	36	1
31	37	37	GRETA VAN FLEET	LAVA/REPUBLIC	31	7
21	28	38	DEJ LOAF	BGM/COLUMBIA	20	7
36	42	39	ALAN WALKER	MER MUSIC/KK/RCA	31	7
		NEW 40	LUNA	DOUBLE FEATURE	40	1
26	41	41	CHRISTIAN NODAL	JG/FONOVISA/UMLE	3	7
48	50	42	BAKA NOT NICE	OND SOUND/WARNER BROS.	42	3
		NEW 43	ENTER SHIKARI	AMBUSH REALITY/HOPELESS	43	1
		NEW 44	HISS GOLDEN MESSENGER	MERGE	44	1
		NEW 45	MICAH TYLER	FAIR TRADE/PLG	45	1
		NEW 46	OTHERWISE	CENTURY MEDIA	46	1
		RE-ENTRY 47	TAUREN WELLS	REUNION/PLG	46	2
		NEW 48	ZACARI	TOP DAWG	48	1
		NEW 49	SONS OF TEXAS	RAZOR & TIE/CONCORD	49	1
46	49	50	SEVYN STREETER	CBE/ATLANTIC/AG	46	4



Boogie Rides To No. 1

A Boogie Wit Da Hoodie (above) leads the Emerging Artists chart as the rapper climbs 3-1. He's boosted by **Chris Brown's** "Pills and Automobiles," on which he is featured with **Yo Gotti** and **Kodak Black**, as the track reaches new peaks of No. 23 on Hot Rap Songs and No. 75 on the Billboard Hot 100. "Pills" rises by 23 percent to 11 million radio audience impressions and by 7 percent to 8 million U.S. streams in the tracking week, according to Nielsen Music.

—Xander Zellner

CHART BEAT



A 'SEXY' HEADLINE **Rod Stewart** (above) makes his first appearance on the Adult Top 40 airplay chart in over 16 years as **DNCE's** "Da Ya Think I'm Sexy" (featuring Stewart) debuts at No. 36. He last appeared on the list in 2001 with the No. 33-peaking "I Can't Deny It." The new single also bullets at No. 14 on Adult Contemporary. Notably, it's the first time the song has charted on AC; Stewart's original disco-rock track didn't quite fit the format's easy listening style when it topped the **Billboard Hot 100** for four weeks in 1979.

—Gary Trust

Go to Billboard.com for full Chart Beat coverage, including columns, podcasts and more.

Billboard 200

October 14
2017
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 THE KILLERS	ISLAND		Wonderful Wonderful	1	1
NEW	2	MACKLEMORE	BENDO		GEMINI	2	1
2	3	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG		Luv Is Rage 2	1	5
100	4	GG KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG		By Any Means 2	4	2
NEW	5	JHENE AIKO	ART CLUB/ARTUM/DEF JAM		Trip	5	1
10	6	POST MALONE	REPUBLIC		Stoney	6	42
8	7	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA		Evolve	2	14
4	8	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA		DAMN.	1	24
6	9	KHALID	RIGHT HAND/RCA		American Teen	4	30
11	10	ED SHEERAN	ATLANTIC/AG		Divide	1	30
NEW	11	LECRAE	REACH/COLUMBIA		All Things Work Together	11	1
5	12	XXXTENTACION	BAD VIBES FOREVER/EMPIRE RECORDINGS		17	2	5
3	13	THOMAS RHETT	VALOR/BMLG		Life Changes	1	3
14	14	SZA	TOP DAWG/RCA		Ctrl	3	16
12	15	LOGIC	VISIONARY/DEF JAM		Everybody	1	21
13	16	KODAK BLACK	DOLLAZ N DEALZ/ATLANTIC/AG		Project Baby Two	2	6
1	17	FOO FIGHTERS	ROSWELL/RCA		Concrete And Gold	1	2
17	18	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC		More Life	1	28
NEW	19	FERGIE	OUTCHESSE/BMG		Double Outchess	19	1
NEW	20	MIDLAND	BE MACHINE/BMLG		On The Rocks	20	1
NEW	21	G HERBO	150 DREAM TEAM/MACHINE ENTERTAINMENT GROUP		Humble Beast	21	1
18	22	ZI SAVAGE	SLAUGHTER GANG/EPIC		Issa Album	2	12
NEW	23	VAN MORRISON	EXILE/CAROLINE		Roll With The Punches	23	1
21	24	THE WEEKND	XO/REPUBLIC		Starboy	1	44
7	25	BTS	BIGHIT ENTERTAINMENT		Love Yourself: Her	7	2
NEW	26	CIRCA SURVIVE	HOPELESS		The Amulet	26	1
121	27	PS LANA DEL REY	POLYDOR/INTERSCOPE/IGA		Lust For Life	1	10
NEW	28	HOME FREE	COLUMBIA		Timeless	28	1
22	29	BRUNO MARS	ATLANTIC/AG		24K Magic	2	45
20	30	MIGOS	QUALITY CONTROL/300/AG		Culture	1	35
23	31	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG		Hamilton: An American Musical	3	105
19	32	SOUNDTRACK	WALT DISNEY		Moana	2	45
27	33	KESHA	RE MOSABE/RCA		Rainbow	1	7
24	34	DJ KHALED	WE THE BE\$T/EPIC		Grateful	1	14
25	35	2 CHAINZ	THE REAL UNIVERSITY/DEF JAM		Pretty Girls Like Trap Music	2	15
37	36	KATY PERRY	CAPITOL		Witness	1	16
30	37	TRAVIS SCOTT	GRAND Hustle/EPIC		Birds In The Trap Sing McKnight	1	56
NEW	38	SLEEPING WITH SIRENS	WARNER BROS.		Gossip	38	1
34	39	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC		Views	1	74
33	40	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN		This One's For You	5	17
36	41	HALSEY	ASTRALwerks		hopeless fountain kingdom	1	17
NEW	42	MASTODON	REPRISE/WARNER BROS.		Cold Dark Place (EP)	42	1
28	43	CALVIN HARRIS	FLY EYE/COLUMBIA		Funk Wav Bounces Vol. 1	2	13
37	44	FRENCH MONTANA	COKE BOYS/BAD BOY/EPIC		Jungle Rules	3	11
RE	45	LADY GAGA	STREAMLINE/INTERSCOPE/IGA		Joanne	1	41
40	46	PORTUGAL, THE MAN	ATLANTIC/AG		Woodstock	32	15
35	47	MEEK MILL	MAYBACH/ATLANTIC/AG		Wins And Losses	3	10
38	48	SHAWN MENDES	ISLAND		Illuminate	1	53
47	49	RUSS	DIE MON/RUSS MY WAY/COLUMBIA		There's Really A Wolf	7	21
41	50	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN		Traveller	1	107

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
32	51	DUSTIN LYNCH	BROKEN BOW/BMG		Current Mood	7	3
45	52	PLAYBOI CARTI	AWGE/INTERSCOPE/IGA		Playboi Carti	12	24
NEW	53	CHRIS JANSON	WARNER BROS. NASHVILLE/WMN		Everybody	53	1
39	54	A\$AP MOB	A\$AP WORLDWIDE/POLO GROUNDS/RCA		Cozy Tapes, Vol. 2: Too Cozy	6	5
46	55	SOUNDTRACK	VILLA 40/DREAMWORKS/RCA		Trolls	3	53
43	56	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN		Kane Brown	10	43
66	57	ED SHEERAN	ATLANTIC/AG		FUTURE	1	171
50	58	FUTURE	A-1/FREEBANDZ/EPIC		FUTURE	1	32
58	59	CHANCE THE RAPPER	CHANCE THE RAPPER		Coloring Book	8	72
53	60	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA		Memories...Do Not Open	1	25
49	61	NAV AND METRO BOOMIN	XO/BOOMINATI/REPUBLIC		Perfect Timing	13	10
55	62	BLACKBEAR	BEARTRAP/ALAMO/INTERSCOPE/IGA		digital druglord	14	23
52	63	JAY-Z	S. CARTER ENTERPRISES/ROC NATION		4:44	1	12
NEW	64	BRETT YOUNG	BMLG		Brett Young	18	33
NEW	65	MATTHEW WEST	SPARROW/CAPTOL CMG		All In	65	1
54	66	OZUNA	VP ENTERTAINMENT/SONY MUSIC LATIN		Odisea	22	5
56	67	YOUNGBOY NEVER BROKE AGAIN	NEVER BROKE AGAIN/AG		Al YoungBoy	24	8
62	68	A\$AP FERG	A\$AP WORLDWIDE/POLO GROUNDS/RCA		Still Striving	12	6
61	69	KODAK BLACK	DOLLAZ N DEALZ/ATLANTIC/AG		Painting Pictures	3	26
NEW	70	SAM HUNT	MCA NASHVILLE/UMGN		Montevallo	3	153
NEW	71	JON PARDI	CAPTOL NASHVILLE/UMGN		California Sunrise	11	65
63	72	TAYLOR SWIFT	BE MACHINE/BMLG		1989	1	146
60	73	SAM SMITH	CAPTOL		In The Lonely Hour	2	172
72	74	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC		Take Care	1	239
68	75	RIHANNA	WESTBURY ROAD/ROC NATION		ANTI	1	88
67	76	DUA LIPA	WARNER BROS.		Oua Lipa	67	13
73	77	TWENTY ONE PILOTS	FUELED BY RAMEN/AG		Blurryface	1	124
NEW	78	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN		From A Room: Volume 1	2	21
NEW	79	LORDE	LAVA/REPUBLIC		Melodrama	1	15
78	80	THE WEEKND	XO/REPUBLIC		Beauty Behind The Madness	1	109
76	81	FLORIDA GEORGIA LINE	BMLG		Oig Your Roots	2	57
77	82	2PAC	AMARU/DEATH ROW/INTERSCOPE/UME		Greatest Hits	3	210
82	83	YOUNG THUG	30/ATLANTIC/AG		BEAUTIFUL THUGGER GIRLS	8	15
84	84	BIG SEAN	G.O.O.D./DEF JAM		I Decided.	1	34
NEW	85	HARRY STYLES	ERSKINE/COLUMBIA		Harry Styles	1	20
196	86	EMINEM	WEB/AFTERMATH/INTERSCOPE/UME		The Eminem Show	1	339
69	87	TYLER, THE CREATOR	ODD FUTURE/COLUMBIA		Flower Boy	2	10
NEW	88	JOSH RITTER	PYTHEAS/THIRTY TIGERS		Gathering	88	1
NEW	89	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA		Night Visions	2	261
85	90	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA		good kid, m.A.A.d city	2	257
NEW	91	JAMES ARTHUR	COLUMBIA		Back From The Edge	39	47
NEW	92	SOUNDTRACK	UNIVERSAL STUDIOS/ARTIST PARTNERS GROUP/ATLANTIC/AG		The Fate Of The Furious: The Album	10	24
80	93	BRYSON TILLER	TRAPSOUL/RCA		True To Self	1	18
87	94	J. COLE	DREAMVILLE/ROC NATION/COLUMBIA		2014 Forest Hills Drive	1	147
NEW	95	LIGHTS	LIGHTS MUSIC/WARNER BROS.		Skin&Earth	95	1
31	96	GREGG ALLMAN	ROUNDER/CONCORD		Southern Blood	11	3
88	97	BRYSON TILLER	TRAPSOUL/RCA		TRAPSOUL	8	105
86	98	QUEEN	HOLLYWOOD		Greatest Hits I II & III: The Platinum Collection	48	93
48	99	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA		Curtain Call: The Hits	1	360
NEW	100	LEDISI	VERVE/VLG		Let Love Rule	100	1



The Killers Claim First No. 1

More than 13 years after **The Killers** debuted on the Billboard 200, the rock band scores its first No. 1 with its fifth studio album, *Wonderful Wonderful*. The set debuts atop the chart with 118,000 equivalent album units earned in the week ending Sept. 28, according to Nielsen Music. Of that sum, 111,000 were traditional album sales. (The sales start benefits from a concert ticket/album bundle sale redemption promotion in association with the act's 2018 U.S. tour.)

The Killers' previous studio album, *Battle Born*, launched at No. 3 on the Billboard 200 with 113,000 copies sold in 2012 (before the chart transitioned from a pure sales ranking to a consumption-based chart in late 2014).

In total, the group has claimed eight chart entries, with five of those reaching the top 10. The band's debut studio release, *Hot Fuss*, arrived in July 2004 and eventually peaked at No. 7 in May 2005, as the album's hit single "Mr. Brightside" was scaling the Billboard Hot 100 (on its way to an eventual No. 10 peak in June of that year).

Wonderful Wonderful is the sixth rock album to lead the Billboard 200 in 2017. Comparably, in all of 2016, 10 rock sets led the list.

The Killers are also the latest act to score its first No. 1 album a decade after its debut on the list. Previously in 2017, **LCD Soundsystem** and **Brand New** hit the top of the tally more than a decade after their chart debuts in April 2007 and July 2003, respectively.

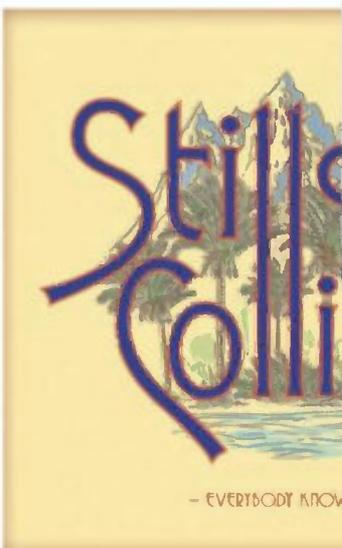
—Keith Caulfield

SALES DATA COMPILED BY NIELSEN MUSIC. THE BILLBOARD 200 CHART RANKS THE MOST POPULAR ALBUMS OF THE WEEK, AS COMPILED BY NIELSEN MUSIC, BASED ON MULTIMETRIC CONSUMPTION: INCLUDING TRADITIONAL ALBUM SALES, TRACK-EQUIVALENT ALBUMS, AND STREAMING-EQUIVALENT ALBUMS.

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
89	101	FUTURE A-1/REEBANDZ/EPIC		HNRXX	1	31
NEW	102	BLACK COUNTRY COMMUNION J & R ADVENTURES		BCC IV	102	1
92	103	6LACK LVRN/INTERSCOPE/IGA		FREE 6LACK	34	41
65	104	SOUNDTRACK ● MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Vol. 2: Awesome Mix Vol. 2		4	23
107	105	TRIPPIE REDD STRAIÑGE		A Love Letter To You	105	6
NEW	106	ILLENIUM KASAYA/SEEKING BLUE		Awake	106	1
96	107	KEITH URBAN ▲ HF RED/CAPTOL NASHVILLE/UMGN		Ripcord	4	73
95	108	CHILDISH GAMBINO ● MCD/GLASSNOTE		Awaken, My Love!	5	43
110	109	LINKIN PARK MACHINE SHOP/WARNER BROS.		One More Light	1	18
RE	110	FLEETWOOD MAC ▲ REPRISE/WARNER STRATEGIC MARKETING/RHINO	The Very Best Of Fleetwood Mac		12	70
81	111	SOUNDTRACK WALT DISNEY		Descendants 2	6	10
NEW	112	COUNTERPARTS PURE NOISE		You're Not You Anymore	112	1
NEW	113	WHY DON'T WE SIGNATURE ENTERTAINMENT/AG		Invitation (EP)	113	1
103	114	ADELE ● XL/COLUMBIA		25	1	97
90	115	OLD DOMINION RCA NASHVILLE/SMK		Happy Endings	7	5
101	116	J. COLE ▲ DREAMVILLE/ROC NATION		4 Your Eyez Only	1	42
94	117	DANIEL CAESAR GOLDEN CHILD		Freudian	25	5
104	118	KANYE WEST ▲ G.O.O.D./DEF JAM		The Life Of Pablo	1	77
51	119	ODESZA FORELIN FAMILY COLLECTIVE/COUNTER		A Moment Apart	3	3
115	120	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC		Nothing Was The Same	1	206
93	121	THOMAS RHETT ▲ VALORY/BMG		Tangled Up	6	105
118	122	PANIC! AT THE DISCO ▲ DC2/FUELED BY RAMEN/AG		Death Of A Bachelor	1	89
119	123	LIL UZI VERT ● GENERATION NOW/ATLANTIC/AG		Lil Uzi Vert Vs. The World	37	70
125	124	BOB MARLEY AND THE WAILERS ● TUFF GONG/ISLAND/UMI		Legend: The Best Of...	5	489
NEW	125	RAPSODY JAMLA/ROC NATION		Laila's Wisdom	125	1
44	126	THE NATIONAL 4AD		Sleep Well Beast	2	3
117	127	XXXTENTACION BAD VIBES FOREVER/EMPIRE RECORDINGS		Revenge	44	20
151	128	METALLICA ● BLACKENED/WARNER BROS.		Metallica	1	450
120	129	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC		If You're Reading This It's Too Late	1	138
124	130	EAGLES ASTLEY/WARNER STRATEGIC MARKETING/RHINO	Their Greatest Hits: Volumes 1 & 2		86	7
141	131	BRUNO MARS ▲ ELEKTRA/AG		Doo-Wops & Hoologans	3	343
109	132	SOUNDTRACK UNIVERSAL STUDIOS/ILLUMINATION/REPUBLIC		Sing	8	41
122	133	THE NOTORIOUS B.I.G. BAD BOY/RHINO		Greatest Hits	1	100
186	134	THE BEATLES ● APPLE/CAPTOL/UMI		Abbey Road	1	235
113	135	MONEYBAGG YO N-LESS/INTERSCOPE/IGA		Federal 3X	5	7
123	136	TEE GRIZZLEY 300/AG		My Moment	44	25
132	137	NAV XO/REPUBLIC		NAV	24	31
98	138	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/LEGACY		NOW 63	5	8
129	139	GOLDLINK SQUAASH CLUB/RCA		At What Cost	127	11
139	140	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG		Greatest Hits So Far...	20	138
148	141	LINKIN PARK ● WARNER BROS.		[Hybrid Theory]	2	180
NEW	142	THE WONDER YEARS HOPELESS		Burst & Decay (An Acoustic EP)	142	1
179	143	FOO FIGHTERS ROSWELL/RCA		Greatest Hits	11	130
133	144	ARIANA GRANDE ▲ REPUBLIC		Dangerous Woman	2	71
148	145	KEVIN GATES ▲ BREAD WINNERS ASSOCIATION/ATLANTIC/AG		Islah	2	87
NEW	146	CHELSEA WOLFE SARGENT HOUSE		Hiss Spun	146	1
130	147	JUSTIN BIEBER ▲ SCHOOLOOY RAYMOND BRAUN/DEF JAM		Purpose	1	98
142	148	SOUNDTRACK ▲ DC/ATLAS/WATERTOWER/ATLANTIC/AG		Suicide Squad: The Album	1	60
131	149	FRANK OCEAN BOYS DON'T CRY		Blonde	1	58
140	150	HALSEY ▲ ASTRALWERKS		Badlands	2	109

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
136	151	JOURNEY ● COLUMBIA/LEGACY		Journey's Greatest Hits	10	480
116	152	THE LUMINEERS ● DUATONE		Cleopatra	1	77
138	153	FUTURE ▲ A-1/REEBANDZ/EPIC		DS2	1	115
144	154	GUNS N' ROSES ▲ GEFFEN/UMI		Greatest Hits	3	416
172	155	MELANIE MARTINEZ ▲ ATLANTIC/AG		Cry Baby	6	111
146	156	THE CHAINSMOKERS ▲ DISRUPTOR/COLUMBIA		Collage (EP)	6	47
155	157	CREDENCE CLEARWATER REVIVAL ● FANTASY/CONCORD		Chronicle: The 20 Greatest Hits	22	334
150	158	RAE SREMMURD EAR DRUMMER/INTERSCOPE/IGA		Sremmlife 2	4	59
157	159	COLDPLAY PARLOPHONE/ATLANTIC/AG		Kaleidoscope EP	15	11
RE	160	LADY GAGA ▲ STREAMLINE/ROUNDEE/CHERRYTREE/INTERSCOPE/IGA		The Fame	2	205
NEW	161	KYGO ULTRA		Stargazing (EP)	161	1
160	162	LUKE BRYAN ▲ CAPTOL NASHVILLE/UMGN		Kill The Lights	1	112
163	163	ERIC CHURCH ● EMI NASHVILLE/UMGN		Mr. Misunderstood	2	96
164	164	ELTON JOHN ▲ ROCKET/AT&T/UMI		Greatest Hits 1970-2002	12	143
RE	165	SOUNDTRACK WALT DISNEY		Beauty And The Beast (2017)	3	24
152	166	21 SAVAGE & METRO BOOMIN ● SLAUGHTER GANG		Savage Mode	23	63
153	167	LOGIC ● VISIONARY/DEF JAM		Under Pressure	4	68
161	168	PNB ROCK ● EMPIRE RECORDINGS/ATLANTIC/AG		GTTM: Goin Thru The Motions	28	37
170	169	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG		Artist	70	51
180	170	MICHAEL JACKSON ● EPIC/LEGACY		Thriller	1	307
167	171	LIL UZI VERT GENERATION NOW/ATLANTIC/AG		The Perfect LUV Tape	55	59
174	172	LED ZEPPELIN ▲ SWAN SONG/ATLANTIC/RHINO		Motherhip	7	229
175	173	THE BEATLES ● APPLE/CAPTOL/UMI		1	1	292
174	174	JASON ALDEAN Macon/BROKEN BOW/BMG		They Don't Know	1	55
171	175	BEYONCE ▲ PARKWOOD/COLUMBIA		Lemonade	1	70
176	176	NIRVANA ● SUB POP/EGG/GEFFEN/UMI		Nevermind	1	379
166	177	BROTHERS OSBORNE EMI NASHVILLE/UMGN		Pawn Shop	17	30
168	178	ADELE ● XL/COLUMBIA		21	1	345
145	179	MAREN MORRIS ● COLUMBIA NASHVILLE/SMN		Hero	5	69
178	180	BLAKE SHELTON WARNER BROS. NASHVILLE/WNN		Reloaded: 20 #1 Hits	5	97
165	181	AMINE REPUBLIC		Good For You	31	9
99	182	QUEENS OF THE STONE AGE MATADOR		Villains	3	5
NEW	183	THE NEIGHBOURHOOD IRVING/COLUMBIA		Hard EP	183	1
137	184	SOUNDTRACK ▲ MARVEL/HOLLYWOOD		Guardians Of The Galaxy: Awesome Mix Vol. 1	1	114
181	185	YFN LUCCI THINK IT'S A GAME/WARNER BROS.		Long Live Nut	27	26
183	186	THE WEEKND ▲ XO/REPUBLIC		Trilogy	4	183
RE	187	BEBE REXHA WARNER BROS.		All Your Fault, Pt. 2	69	2
187	188	NEIL DIAMOND CAPTOL/UMI		All-Time Greatest Hits	15	43
NEW	189	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER/CONCORD		The Long Awaited Album	189	1
182	190	KANYE WEST ▲ ROC-A-FELLA/DEF JAM		Graduation	1	130
156	191	LANA DEL REY ▲ POLYDOR/INTERSCOPE/IGA		Born To Die	2	295
RE	192	ED SHEERAN ▲ ELEKTRA/AG		+	5	224
105	193	THE WAR ON DRUGS ATLANTIC/AG		A Deeper Understanding	10	5
163	194	IMAGINE DRAGONS ▲ KIDINAKORNER/INTERSCOPE/IGA		Smoke + Mirrors	1	86
NEW	195	STEPHEN STILLS & JUDY COLLINS WILDFLOWER/CELEPATRA		Everybody Knows	195	1
192	196	TWENTY ONE PILOTS ▲ FUELED BY RAMEN/AG		Vessel	21	163
194	197	HOZIER RUBYNWORKS/COLUMBIA		Hozier	2	141
RE	198	LUKE BRYAN ▲ CAPTOL NASHVILLE/UMGN		Crash My Party	1	210
RE	199	THE BEATLES ● APPLE/CAPTOL/UMI		Sgt. Pepper's Lonely Hearts Club Band	1	211
189	200	CHARLIE PUTH ▲ ARTIST PARTNERS GROUP/ATLANTIC/AG		Nine Track Mind	6	84

195



STEPHEN STILLS & JUDY COLLINS
Everybody Knows

The former lovers join together to sing on an album for the first time as *Everybody Knows* debuts at No. 195. The release earned 5,000 equivalent album units in the week ending Sept. 28, with nearly all of that sum coming from traditional album sales. The set also starts at No. 9 on the Americana/Folk Albums chart. It is *Stills*' first entry outside of supergroups *Crosby, Stills & Nash* and *Crosby, Stills, Nash & Young* since *Right By You* (No. 75) in 1984. —K.C.



45

LADY GAGA
Joanne

The album re-enters (11,000 units; up 232 percent) following the Sept. 22 premiere of Lady Gaga's Netflix documentary *Gaga: Five Foot Two* and sale pricing for *Joanne* in the iTunes Store.



113

WHY DON'T WE
Invitation [EP]

The new boy band arrives with its introductory EP, earning 7,000 units (6,000 in traditional album sales). The quintet also bullets at No. 34 on Mainstream Top 40 with the album's "Something Different."

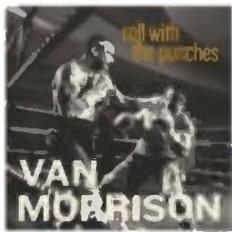
Albums Arrive In Time For Grammys

Grammy Award winners Macklemore, Lecrae, Fergie, Van Morrison, Steve Martin, Stephen Stills and Judy Collins all have new albums debut on the latest Billboard 200, as the 2017 Grammy Awards eligibility year nears its end. It's not unusual to see a pileup of A-listers and legends release albums in the last two weeks of September, as a recording must be released by Sept. 30 to be considered for the following year's ceremony. (The 2017 year began Oct. 1, 2016, and the aforementioned acts all released their albums on Sept. 22.)

Four-time Grammy winner Macklemore is back with his second solo album (No. 2, *Gemini*), while two-time winner Lecrae (No. 11) and eight-time winner Fergie (No. 18) also debut in the top 20.

Two-time winner Morrison starts at No. 23 with *Roll With The Punches*. It follows his last studio set, *Keep Me Singing*, which arrived Sept. 30, 2016 (the final day of the 2016 eligibility year) and debuted and peaked at No. 9 on the Billboard 200. (The album was not nominated for a Grammy.)

On the next Billboard 200 (dated Oct. 21 and housing the debuts of albums that were released Sept. 29), a cavalcade of possible Grammy contenders could appear. According to industry forecasters, five-time winner Shania Twain could open atop the list with her first studio album in nearly 15 years, *Now*. Other Grammy-friendly acts with new albums out Sept. 29 include Herb Alpert, Johnny Mathis, Dolly Parton and Ella Fitzgerald — Keith Caulfield



Album Sales

October 14 2017
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
	1	#1 NEW THE KILLERS	ISLAND	Wonderful Wonderful	1
NEW	2	MACKLEMORE	BENDO	GEMINI	1
NEW	3	LECRAE	REACH/COLUMBIA	All Things Work Together	1
	4	FOO FIGHTERS	ROSWELL/RCA	Concrete And Gold	2
NEW	5	VAN MORRISON	EXILE/CAROLINE	Roll With The Punches	1
NEW	6	MIDLAND	EG MACHINE/BMLG	On The Rocks	1
NEW	7	HOME FREE	COLUMBIA	Timeless	1
NEW	8	CIRCA SURVIVE	HOPELESS	The Amulet	1
NEW	9	FERGIE	OUTCHESSY/BMG	Double Dutchess	1
	10	KEVIN GATES	BREAD WINNERS ASSOCIATION/ATLANTIC/AG	By Any Means 2	2
	11	IMAGINE DRAGONS	KID INAKORNER/INTERSCOPE/IGA	Evolve	14
RE	12	LANA DEL REY	POLYDOR/INTERSCOPE/IGA	Lust For Life	9
	13	THOMAS RHETT	VALORY/BMLG	Life Changes	3
NEW	14	SLEEPING WITH SIRENS	WARNER BROS.	Gossip	1
NEW	15	MASTODON	ISO DREAM TEAM/MACHINE ENTERTAINMENT GROUP	Cold Dark Place (EP)	1
	16	KATY PERRY	CAPITOL	Witness	13
NEW	17	JHENE AIKO	ART CLUB/ARTUM/DEF JAM	Trip	1
	18	ED SHEERAN	ATLANTIC/AG	Divide	30
NEW	19	CHRIS JANSON	WARNER BROS. NASHVILLE/WMN	Everybody	1
NEW	20	MATTHEW WEST	SPARROW/CAPITOL CMG	All In	1
	21	KENDRICK LAMAR	TOP DANG/AFTERMATH/INTERSCOPE/IGA	DAMN.	24
NEW	22	JOSH RITTER	PYTHEAS/THIRTY TIGERS	Gathering	1
	23	GREGG ALLMAN	ROUNDER/CONCORD	Southern Blood	3
NEW	24	BLACK COUNTRY COMMUNION	J & R ADVENTURES	BCC IV	1
	25	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2	23
RE	26	LADY GAGA	STREAMLINE/INTERSCOPE/IGA	Joanne	35
NEW	27	G HERBO	ISO DREAM TEAM/MACHINE ENTERTAINMENT GROUP	Humble Beast	1
	28	SOUNDTRACK	WALT DISNEY	Moana	44
NEW	29	COUNTERPARTS	PURE NOISE	You're Not You Anymore	1
NEW	30	LEDISI	VERVE/VLG	Let Love Rule	1
	31	BRUNO MARS	ATLANTIC/AG	24K Magic	44
NEW	32	WHY DON'T WE	SIGNATURE ENTERTAINMENT/AG	Invitation (EP)	1
NEW	33	LIGHTS	LIGHTS MUSIC/WARNER BROS.	Skin&Earth	1
	34	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW 63	8
	35	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	From A Room: Volume 1	21
	36	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	104
NEW	37	THE WONDER YEARS	HOPELESS	Burst & Decay (An Acoustic EP)	1
NEW	38	CHELSEA WOLFE	SARGENT HOUSE	Hiss Spun	1
	39	KESHA	KEMOSABE/RCA	Rainbow	7
	40	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	107
	41	JAY-Z	S. CARTER ENTERPRISES/ROC NATION	4:44	12
	42	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	151
	43	DUSTIN LYNCH	BROKE N BOW/BMG	Current Mood	3
	44	THE NATIONAL	HAD	Sleep Well Beast	3
	45	SOUNDTRACK	WALT DISNEY	Descendants 2	10
NEW	46	STEPHEN STILLS & JUDY COLLINS	WILDLOWER/CLEOPATRA	Everybody Knows	1
NEW	47	STEVE MARTIN AND THE STEEP CANYON RANGERS	RD SHARE/ROUNDER/CONCORD	The Long Awaited Album	1
	48	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	17
	49	SOUNDTRACK	PIBS/LORENTINE FILMS/SONY MUSIC/THE WEINSTEIN COMPANY/UME	The Vietnam War: A Film By Ken Burns & Lynn Novick	2
	50	SOUNDTRACK	VILLA 40/DREAMWORKS/RCA	Trolls	52

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
	1	#1 NEW COUNTERPARTS	PURE NOISE	You're Not You Anymore	1
NEW	2	WHY DON'T WE	SIGNATURE ENTERTAINMENT/AG	Invitation (EP)	1
NEW	3	CHELSEA WOLFE	SARGENT HOUSE	Hiss Spun	1
NEW	4	RAPSODY	IAMLA/ROC NATION	Laila's Wisdom	1
NEW	5	THE BRONX	ATO	(V)	1
NEW	6	CHRIS HILLMAN	ROUNDER/CONCORD	Bidin' My Time	1
NEW	7	LUNA	DOUBLE FEATURE	A Sentimental Education	1
NEW	8	HISS GOLDEN MESSENGER	MERGE	Hallelujah Anyhow	1
NEW	9	SONS OF TEXAS	RAZOR & TIE/CONCORD	Forged By Fortitude	1
NEW	10	RED ROCKS WORSHIP	RED ROCKS WORSHIP/ESSENTIAL/PLG	Here	1
NEW	11	METZ	SUB POP	Strange Peace	1
	12	GG GRETA VAN FLEET	LAVA/REPUBLIC	Black Smoke Rising (EP)	14
	13	ART TAWANGHAR	BUDHA LOUNGE	Buddha Lounge: Chill, New Age (EP)	11
NEW	14	ARCHSPIRE	SEASON OF MIST	Relentless Mutation	1
NEW	15	DALTON RAPATTONI	NORBOY 2	Nobodys Home	1
NEW	16	PHOEBE BRIDGERS	DEAD OCEANS	Stranger In The Alps	1
NEW	17	SATYRICON	NAPALM	Deep Calleth Upon Deep	1
NEW	18	TWO STEPS FROM HELL	TWO STEPS FROM HELL	Unleashed	1
NEW	19	WOLVES IN THE THRONE ROOM	ARTEMISIA	Thrice Woven	1
NEW	20	BILLIE EILISH	DARK ROOM/INTERSCOPE/IGA	Oont Smile At Me	1
NEW	21	THE MOVIELIFE	RISE	Cities In Search Of A Heart	1
NEW	22	THE CLIENTELE	MERGE	Music For The Age Of Miracles	1
	23	THE TEXAS TENORS	THE TEXAS TENORS	Rise	3
RE	24	IAMSTYLEZMUSIC	BLAZE ENTERTAINMENT	Back To My Roots	4
RE	25	GRANT MALOY SMITH	SUBURBAN COWBOY	Dust Bowl: American Stories	11

KID ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
	1	#1 NEW SOUNDTRACK	WALT DISNEY	Moana	45
	2	SOUNDTRACK	WALT DISNEY	Descendants 2	10
	3	SOUNDTRACK	VILLA 40/DREAMWORKS/RCA	Trolls	53
	4	SOUNDTRACK	WALT DISNEY	Beauty And The Beast (2017)	29
	5	SOUNDTRACK	UNIVERSAL STUDIOS/ILLUMINATION/REPUBLIC	Sing	40
NEW	6	SOUNDTRACK	LIONS GATE/HASBRO/RCA	My Little Pony: The Movie	1
	7	KIDZ BOP KIDS	KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop 35	11
NEW	8	ORIGINAL CAST RECORDING	SHOW PARTS/NICELODEON/MASTEWORKS BRIGADIERWAYS/SONY MASTERWORKS	SpongeBob SquarePants: The New Musical	1
	9	SOUNDTRACK	WALT DISNEY	Descendants	80
	10	VARIOUS ARTISTS	WALT DISNEY	Children's Favorites: Volume 1: 30 Classic Tunes	428
	11	SOUNDTRACK	WALT DISNEY	Frozen	139
	12	KIDZ BOP KIDS	KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop Greatest Hits!	78
	13	VARIOUS ARTISTS	MUSIC FOR LITTLE PEOPLE/RHINO	Toddler Favorites	481
	14	KIDZ BOP KIDS	KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop 34	36
	15	CEDARMONT KIDS	CEARDMONT KIDS/CEARDMONT/PLG	100 Sing-along-songs For Kids	150
	16	RAFFI	TROUBADOUR/ROUNDER/CONCORD	Best Of Raffi	33
	17	SOUNDTRACK	WALT DISNEY	The Lion King	124
	18	SOUNDTRACK	DISNEY JUNIOR/WALT DISNEY	Disney Junior: Mickey Mouse Clubhouse	179
	19	KIDS CHOIR	STAR SONG/CAPITOL CMG	51 Songs Kids Really Love To Sing + 24 Bonus Songs	127
	20	VARIOUS ARTISTS	UNIVERSAL/EMI/SONY MUSIC/WALT DISNEY/UME	NOW That's What I Call Disney	239
	21	SOUNDTRACK	WALT DISNEY	Beauty And The Beast	46
	22	THE HIT CREW	DREW'S FAMOUS/TURN UP THE MUSIC/UME	Drew's Famous: Kids' Bestest Halloween	3
	23	VARIOUS ARTISTS	WALT DISNEY	Disney's Greatest: Vol. 1	697
	24	VARIOUS ARTISTS	WALT DISNEY	Disney Karaoke Series: Frozen (EP)	171
	25	VARIOUS ARTISTS	WALT DISNEY	Disney Princess: Fairy Tale Songs	206



Foos Fall; Kids Musical Bows

After Foo Fighters debuted at No. 1 on the Billboard 200 with *Concrete and Gold*, the set falls out of the top 10 in its second week (1-17). It's the ninth album to earn that distinction in 2017. *Concrete* launched with 127,000 equivalent album units, and erodes by 82 percent to 23,000 units in the week ending Sept. 28, according to Nielsen Music. The large drop was amplified by how the set's first-week sales were boosted by a direct-to-consumer offer to fans, where those who pre-ordered the album got early access to purchase concert tickets. Comparably, in all of 2016, just six albums premiered at No. 1 and then dropped out of the top 10 in their second week.

Elsewhere on the Billboard 200, Lana Del Rey's *Lust For Life* has the chart's largest percentage gain, climbing 121-27 with a 181 percent unit rise (increasing from 6,000 to 17,000 units). Del Rey's official website gave fans who purchased items and albums from its store early access to buy tickets for the singer's upcoming tour.

On the 22-year-old Kid Albums chart, a cast recording charts for the first time as *SpongeBob SquarePants: The New Musical* bows at No. 8 (1,000 copies sold). The set — which includes new music composed by a bevy of A-listers including John Legend — also starts at No. 5 on Top Cast Albums. The show opens on Broadway on Nov. 6 at the Palace Theatre, after playing for a year in Chicago. —K.C.

TOP ALBUM SALES: The week's top-selling albums across all genres, ranked by sales data as compiled by Nielsen Music. HEATSEEKERS ALBUMS: The week's top-selling albums by new or developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Christian Albums or Gospel Albums. If a title reaches any of those levels, and the act's subsequent albums are then ineligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen Music. KIDS ALBUMS: The week's top-selling albums geared towards children's audiences, ranked by sales data as compiled by Nielsen Music. See Charts Legend on billboard.com for complete rules and explanations. © 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Cardi B's Social Climb

Cardi B (below) breaks into the Social 50's top 10 for the first time, leaping 13-2 with a 107 percent increase in all social media metrics, according to Next Big Sound, in the week ending Sept. 28. Much of the activity surrounds the rapper's move to No. 1 on the Oct. 7 Billboard Hot 100 with "Bodak Yellow (Money Moves)," earning 506,000 Twitter reactions and a 136 percent boost in Wikipedia views. Cardi tweeted Sept. 25 that getting her first No. 1 on the chart was "the happiest day of my life."

J. Cole re-enters at No. 20 on the Social 50, charting for the first time in 2017. It's also his highest peak yet, besting the No. 23 rank he achieved on Jan. 3, 2015. Cole, who is generally fairly quiet on Twitter, embarked on a lengthy tweet thread on Sept. 24 praising football players who kneel during the national anthem but also encouraging fans to not watch the NFL amid the protests. The rapper garnered 68,000 new Twitter followers and 534,000 reactions.

Brazilian singer/drag queen Pablo Vittar debuts at No. 44, gathering 3.8 million reactions and 165,000 new followers on Instagram. Vittar continues to bask in the glow of "Corpo Sensual," her latest music video (released Sept. 6), which has earned over 60 million views worldwide. "Never give up on your dreams," she wrote in Portuguese in one Instagram post that thanked fans for 50 million views. Vittar's previous *Billboard* chart appearance was as a featured artist on Major Lazer's "Sua Cara," also featuring fellow Brazilian star Anitta. It reached No. 26 on the Hot Dance/Electronic Songs chart (Aug. 19).

—Kevin Rutherford



Social/Streaming

October 14
2017
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	BTS BIGHIT ENTERTAINMENT/LOEN ENTERTAINMENT	51
13	2	CARDI B THE KSR GROUP/ATLANTIC/AG	14
9	3	DEMI LOVATO SAFEHOUSE/ISLAND/HOLLYWOOD	347
4	4	RIHANNA WESTBURY ROAD/ROCK NATION	347
21	5	MILEY CYRUS RCA	278
2	6	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	358
5	7	SHAWN MENDES ISLAND	145
7	8	NIALL HORAN NEON HAZE/CAPTOL	52
8	9	BEYONCÉ PARKWOOD/COLUMBIA	337
11	10	MALUMA SONY MUSIC LATIN	50
10	11	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	352
12	12	EXO S.M.	10
15	13	LADY GAGA STREAMLINE/INTERSCOPE/IGA	341
3	14	ARIANA GRANDE REPUBLIC	254
RE	15	GOT7 JYP	19
RE	16	SZA TOP DAWG/RCA	6
27	17	BRUNO MARS ATLANTIC/AG	287
17	18	SHAKIRA SONY MUSIC LATIN/RCA	352
14	19	KATY PERRY CAPITOL	354
RE	20	J. COLE DREAMVILLE/ROCK NATION	6
5	21	J BALVIN CAPITOL LATIN/UMLE	46
RE	22	COLDPLAY PARLOPHONE/ATLANTIC/AG	193
RE	23	POST MALONE REPUBLIC	4
18	24	CHRIS BROWN RCA	328
25	25	DUA LIPA WARNER BROS.	12
RE	26	CAMILA CABELLO SYCO/EPIC	74
31	27	JENNIFER LOPEZ NUYORICAN/EPIC	342
20	28	ZAYN RCA	77
33	29	ZENDAYA HOLLYWOOD/REPUBLIC	155
14	30	LOUIS TOMLINSON 78/SYCO/EPIC	36
32	31	SNOOP DOGG DOGGYSTYLE/EMPIRE RECORDINGS	318
37	32	RUSS DIENOR/RUSS MY WAY/COLUMBIA	5
24	33	THE WEEKND XO/REPUBLIC	105
38	34	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	17
RE	35	HALSEY ASTROWORLD	56
40	36	MARTIN GARRIX STMPD RECORDS/RCA	168
42	37	GUCCI MANE GUWOP/ATLANTIC/AG	14
34	38	DJ KHALED WE THE BEST/DEF JAM/EPIC	24
41	39	MICHAEL JACKSON M/J/EPIC	194
23	40	LIAM PAYNE REPUBLIC	34
6	41	SELENA GOMEZ INTERSCOPE/IGA	354
49	42	CHANCE THE RAPPER UNSIGNÉD	36
43	43	KHALID RIGHT HAND/RCA	8
NEW	44	PABLO VITTAR SONY MUSIC BRAZIL	1
28	45	HARRY STYLES ERSKINE/COLUMBIA	22
19	46	ED SHEERAN ATLANTIC/AG	143
35	47	LALI ARJOLA/SONY MUSIC ARGENTINA	61
RE	48	BEBE REXHA WARNER BROS.	12
RE	49	LUCY HALE DMG NASHVILLE/HOLLYWOOD	152
RE	50	TYLER, THE CREATOR ODD FUTURE/COLUMBIA	10

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	BODAK YELLOW (MONEY MOVES) THE KSR GROUP/ATLANTIC	Cardi B	11
1	2	ROCKSTAR REPUBLIC	Post Malone Feat. 21 Savage	2
3	3	1-800-273-8255 VISIONARY/DEF JAM	Logic Feat. Alessia Cara & Khalid	12
6	4	BANK ACCOUNT SLAUGHTER GANG/EPIC	21 Savage	12
5	5	DESPIACITO UNIVERSAL MUSIC/UTD/RAYMOND BRAUN/SCHOOLBOY/DEF JAM/UMLE/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	32
4	6	LOOK WHAT YOU MADE ME DO BIG MACHINE/REPUBLIC	Taylor Swift	5
7	7	RAKE IT UP COCAINE MUSIC/EPIC	Yo Gotti Feat. Nicki Minaj	11
8	8	I GET THE BAG GUWOP/ATLANTIC	Gucci Mane Feat. Migos	6
9	9	UNFORGETTABLE EAR DRUMMER/COKE BOYS/BAD BOY/INTERSCOPE/EPIC	French Montana Feat. Swae Lee	24
10	10	XO TOUR LLIF3 GENERATION NOW/ATLANTIC	Lil Uzi Vert	27
11	11	YOUNG DUMB & BROKE RIGHT HAND/RCA	Khalid	9
12	12	SORRY NOT SORRY HOLLYWOOD/SAFEHOUSE/ISLAND/REPUBLIC	Demi Lovato	11
13	13	TOO GOOD AT GOODBYES CAPITOL	Sam Smith	3
14	14	MI GENTE SCORPIO/CAPTOL LATIN/PARKWOOD/COLUMBIA/UMLE	J Balvin & Willy William	11
16	15	CONGRATULATIONS REPUBLIC	Post Malone Feat. Quavo	36
18	16	BELIEVER KIDINAKORNER/INTERSCOPE	Imagine Dragons	20
15	17	WILD THOUGHTS WESTBURY ROAD/WE THE BEST/EPIC	DJ Khaled Feat. Rihanna & Bryson Tiller	15
17	18	HUMBLE. TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	26
50	19	GUCCI GANG LVE/TIME/WARNER BROS.	Lil Pump	2
20	20	THE RACE TAY-K	Tay-K	8
21	21	LOCATION RIGHT HAND/RCA	Khalid	34
25	22	THE WAY LIFE GOES GENERATION NOW/ATLANTIC	Lil Uzi Vert	5
24	23	ROLL IN PEACE DOLLAZ/DEALZ/ATLANTIC	Kodak Black Feat. XXXTENTACION	6
26	24	THE WEEKEND TOP DAWG/RCA	SZA	8
23	25	TRANSPORTIN' DOLLAZ/DEALZ/ATLANTIC	Kodak Black	5
29	26	SILENCE JOYTIME COLLECTIVE/RCA	Marshmello Feat. Khalid	7
27	27	LOVE GALORE TOP DAWG/RCA	SZA Feat. Travis Scott	11
19	28	JOCELYN FLORES BAD VIBES FOREVER/EMPIRE RECORDINGS	XXXTentacion	5
28	29	SHAPE OF YOU ATLANTIC	Ed Sheeran	38
22	30	I'M THE ONE WE THE BEST/DEF JAM/EPIC	OJ Khaled	22
35	31	DO RE MI BEATRAP/ALAMO/INTERSCOPE	Blackbear	8
32	32	THAT'S WHAT I LIKE ATLANTIC	Bruno Mars	33
34	33	STRIP THAT DOWN HAMPTON/REPUBLIC	Liam Payne Feat. Quavo	17
31	34	MASK OFF A-1/R REBANDZ/EPIC	Future	32
36	35	FEEL IT STILL ATLANTIC	Portugal. The Man	7
35	36	NEW RULES WARNER BROS.	Oua Lipa	4
33	37	ATTENTION OFFO/ATLANTIC	Charlie Puth	21
NEW	38	DNA BIGHIT ENTERTAINMENT	BTS	1
37	39	DROWNING HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie Feat. Kodak Black	25
32	40	F**K LOVE BAD VIBES FOREVER/EMPIRE RECORDINGS	XXXTentacion Feat. Trippie Redd	5
NEW	41	THUNDER KIDINAKORNER/INTERSCOPE	Imagine Dragons	1
43	42	BUTTERFLY EFFECT GRAND HUSTLE/EPIC	Travis Scott	11
41	43	CREW SQUAASH CLUB/RCA	GoldLink Feat. Brent Faiyaz & Shy Glizzy	7
39	44	SLIPPERY QUALITY CONTROL/300	Migos Feat. Gucci Mane	22
NEW	45	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	1
47	46	WHAT LOVERS DO 222/INTERSCOPE	Maroon 5 Feat. SZA	2
46	47	IT'S A VIBE THE REAL UNIVERSITY/DEF JAM	2 Chainz Feat. Ty Dolla Sign, Trey Songz & Jhene Aiko	11
42	48	REDBONE MCD/GLASSNOTE	Childish Gambino	26
NEW	49	I FALL APART REPUBLIC	Post Malone	1
45	50	DUSK TILL DAWN RCA	Zayn Feat. Sia	3



'Gang' Gains In Streams

A week after appearing on Streaming Songs for the first time, **Lil Pump** (above) leaps 50-19 with "Gucci Gang." The track, which racked up 14.4 million streams in the week ending Sept. 28, according to Nielsen Music, gained by 40 percent. It earned bumps across all reporting services as the song — and artist — continues to gain steam and notoriety among U.S. listeners. On Sept. 25, the rapper announced the release date for his self-titled debut mixtape, out Oct. 6.

Camila Cabello's "Havana" (featuring **Young Thug**) bows at No. 45 with 11.8 million streams, up 22 percent. It's Cabello's third appearance on Streaming Songs but her first as the sole lead artist. Previous hits "I Know What You Did Last Summer" (No. 28, Feb. 20, 2016) and "Bad Things" (No. 11, Feb. 11) were jointly billed with **Shawn Mendes** and **Machine Gun Kelly**, respectively. A Sept. 25 performance of "Havana" on NBC's *The Tonight Show Starring Jimmy Fallon*, which was uploaded to her YouTube page, helps boost the song onto the chart (and to a new peak of No. 44 on the *Billboard* Hot 100).

Lastly, a viral tweet of **Post Malone** performing 2016 song "I Fall Apart" (from his album *Stoney*) brings the track to new prominence, debuting at No. 49 on Streaming Songs. It earned 10.1 million streams, up from 4.1 million. That also helps the tune debut at No. 65 on the Hot 100 and at No. 37 on the Digital Song Sales list (15,000 downloads). —K.R.

TOM PETTY

1950 - 2017



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Country

October 14
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HOT COUNTRY SONGS™									
WEEKS ON CHART	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART		
1	1	1	24 WKS		IMPRINT/PROMOTION LABEL				
1	1	1	34 WKS BODY LIKE A BACK ROAD ▲		Sam Hunt MCA NASHVILLE	1	35		
2	2	2	WHAT IFS ▲		Kane Brown Featuring Lauren Alaina ONE 4/RCA NASHVILLE	2	43		
3	3	3	SMALL TOWN BOY ●		Oustin Lynch BROKEN BOW	2	32		
4	4	4	SG WHEN IT RAINS IT POURS		Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	4	16		
5	5	5	UNFORGETTABLE		Thomas Rhett VALORY	4	9		
6	6	6	HEARTACHE ON THE DANCE FLOOR		Jon Pardi CAPITOL NASHVILLE	5	21		
7	7	7	ALL THE PRETTY GIRLS		Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	7	17		
8	8	8	GREATEST LOVE STORY		LANCO ARISTA NASHVILLE	8	28		
9	9	9	EVERY LITTLE THING		Carly Pearce BIG MACHINE	9	24		
10	10	10	THEY DON'T KNOW		Jason Aldean MACON/BROKEN BOW	8	20		
11	11	11	DG FIX A DRINK		Chris Janson WARNER BROS./WAR	11	18		
12	12	12	LIGHT IT UP		Luke Bryan CAPITOL NASHVILLE	11	6		
13	13	13	AG I'LL NAME THE DOGS		Blake Shelton WARNER BROS./WMN	10	4		
14	14	14	MORE GIRLS LIKE YOU		Kip Moore MCA NASHVILLE	12	32		
15	15	15	I COULD USE A LOVE SONG		Maren Morris COLUMBIA NASHVILLE	15	28		
16	16	16	IT AIN'T MY FAULT		Brothers Osborne EMI NASHVILLE	14	36		
17	17	17	LOSING SLEEP		Chris Young RCA NASHVILLE	17	20		
18	18	18	LIKE I LOVED YOU		Brett Young BMLG	18	10		
19	19	19	ROUND HERE BUZZ		Eric Church EMI NASHVILLE	19	25		
20	20	20	SMOOTH		Florida Georgia Line BMLG	20	11		
21	21	21	ASK ME HOW I KNOW		Garth Brooks PEARL	21	19		
22	22	22	YOU BROKE UP WITH ME		Walker Hayes MONUMENT/ARISTA NASHVILLE	22	18		
23	23	23	YOURS ●		Russell Dickerson TRIPLE TIGERS	21	16		
24	24	24	RING ON EVERY FINGER		LOCASH REVIVER	22	29		
25	25	25	TIN MAN		Miranda Lambert VANER/RCA NASHVILLE	15	24		
26	26	26	ALL ON ME		Oevin Dawson ATLANTIC/WEA	26	13		
27	27	27	LAST TIME FOR EVERYTHING		Brad Paisley ARISTA NASHVILLE	26	24		
28	28	28	HOT SHOT DEBUT HIGH SCHOOL		Kelsea Ballerini BLACK RIVER	28	1		
29	29	29	BROKEN HALOS		Chris Stapleton MERCURY	13	24		
30	30	30	A GIRL LIKE YOU		Easton Corbin MERCURY	30	26		
31	31	31	LEGENDS		Kelsea Ballerini BLACK RIVER	31	17		
32	32	32	FIVE MORE MINUTES		Scotty McCreery TRIPLE TIGERS	31	19		
33	33	33	BOY		Lee Brice CURB	19	15		
34	34	34	WRITTEN IN THE SAND		Old Dominion RCA NASHVILLE	31	12		
35	35	35	OUTTA STYLE		Aaron Watson BIG LABEL	31	15		
36	36	36	FOUND YOU		Kane Brown ZONE 4/RCA NASHVILLE	13	3		
37	37	37	CALIFORNIA		Big & Rich B&R/THIRTY TIGERS/NEW REVOLUTION	34	12		
38	38	38	SINGLES YOU UP		Jordan Davis MCA NASHVILLE	36	11		
39	39	39	DON'T		Oarius Rucker CAPITOL NASHVILLE	39	1		
40	40	40	HAPPENS LIKE THAT		Granger Smith WHEELHOUSE	40	4		
41	41	41	SHE'S WITH ME		High Valley ATLANTIC/WEA	41	7		
42	42	42	MARRY ME		Thomas Rhett VALORY	23	3		
43	43	43	LIFE CHANGES		Thomas Rhett VALORY	25	4		
44	44	44	THE LONG WAY		Brett Eldredge ATLANTIC/WMN	38	6		
45	45	45	ONES THAT LIKE ME		Brantley Gilbert VALORY	45	4		
46	46	46	SIXTEEN		Thomas Rhett VALORY	24	7		
47	47	47	BETTER ME		Montgomery Gentry AVERAGE JOES	40	2		
48	48	48	WHEN SOMEONE STOPS LOVING YOU		Little Big Town CAPITOL NASHVILLE	40	7		
49	49	49	GET TO YOU		Michael Ray ATLANTIC/WEA	49	1		
50	50	50	HOOKED		Oylan Scott CURB	50	1		

TOP COUNTRY ALBUMS™									
WEEKS ON CHART	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART		
1	1	1	#1 3 WKS		IMPRINT/DISTRIBUTING LABEL				
1	1	1	THOMAS RHETT		Life Changes VALORY/BMLG		3		
2	2	2	MIDLAND		On The Rocks BIG MACHINE/BMLG		1		
3	3	3	HOME FREE		Timeless COLUMBIA		1		
4	4	4	LUKE COMBS		This One's For You RIVER HOUSE/COLUMBIA NASHVILLE/SMN		17		
5	5	5	CHRIS STAPLETON ▲		Traveller MERCURY/UMGN		126		
6	6	6	DUSTIN LYNCH		Current Mood BROKEN BOW/BMLG		3		
7	7	7	CHRIS JANSON		Everybody WARNER BROS./WMN		1		
8	8	8	KANE BROWN		Kane Brown ZONE 4/RCA NASHVILLE/SMN		43		
9	9	9	BRETT YOUNG ●		Brett Young BMLG		33		
10	10	10	SAM HUNT ▲		Montevallo MCA NASHVILLE/UMGN		137		
11	11	11	JON PARDI ●		California Sunrise CAPITOL NASHVILLE/UMGN		67		
12	12	12	CHRIS STAPLETON ●		From A Room: Volume 1 MERCURY/UMGN		21		
13	13	13	FLORIDA GEORGIA LINE ▲		Oig Your Roots BMLG		57		
14	14	14	KEITH URBAN ▲		Ripcord HIT RED/CAPITOL NASHVILLE/UMGN		73		
15	15	15	OLD DOMINION		Happy Endings RCA NASHVILLE/SMN		5		
16	16	16	THOMAS RHETT ▲		Tangled Up VALORY/BMLG		105		
17	17	17	ZAC BROWN BAND		Greatest Hits So Far... ROAR/SOUTHERN GROUND/ATLANTIC/AG		114		
18	18	18	GG ERIC CHURCH ●		Mr. Misunderstood EMI NASHVILLE/UMGN		100		
19	19	19	JASON ALDEAN		They Don't Know MACON/BROKEN BOW/BMLG		55		
20	20	20	BROTHERS OSBORNE		Pawn Shop EMI NASHVILLE/UMGN		80		
21	21	21	MAREN MORRIS ●		Hero COLUMBIA NASHVILLE/SMN		69		
22	22	22	LUKE BRYAN ▲		Kill The Lights CAPITOL NASHVILLE/UMGN		112		
23	23	23	BLAKE SHELTON		Reloaded: 20 #1 Hits WARNER BROS./WMN		101		
24	24	24	LUKE BRYAN ▲		Crash My Party CAPITOL NASHVILLE/UMGN		146		
25	25	25	KIP MOORE		Slowheart MCA NASHVILLE/UMGN		3		



Chesney Scores 28th No. 1

"All the Pretty Girls" by **Kenny Chesney** (above) rises 2-1 on Country Airplay, up 7 percent to 47 million audience impressions in the week ending Oct. 1, according to Nielsen Music. Chesney banks his 28th No. 1, a roll that began over 20 years ago with "She's Got It All" (Aug. 30, 1997).

"Few songs have as much summer in them as 'All the Pretty Girls,' which is why I wanted to record it," Chesney tells *Billboard* of the song (which debuted on the chart just ahead of the start of the summer). "To me, there's a special excitement that is summer and being young and alive."

Chesney moves to within one of **Tim McGraw's** record of 29 No. 1s on the Country Airplay chart.

On Top Country Albums, Texas-based **Midland's** first full-length, *On the Rocks*, launches at No. 2 with 20,000 equivalent album units. With 17,000 sold, the set opens atop Country Album Sales. Midland's self-titled EP peaked at No. 38 in August.

A cappella country outfit **Home Free** starts at No. 3 on Top Country Albums with *Timeless*, earning 16,000 units, with almost all of them in pure sales, marking the group's strongest sales week. *Timeless* is the fourth top 10 for the act that broke through when it won NBC's *The Sing-Off* in 2013.

Finally, **Chris Janson's** second full-length, *Everybody*, bows at No. 7 on Top Country Albums (11,000 units; 8,000 sold). It follows his first LP, *Buy Me a Boat* (No. 4, 2015). —*Jim Asker*

COUNTRY AIRPLAY™									
WEEKS ON CHART	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART		
1	1	1	#1 1 WKS		IMPRINT/PROMOTION LABEL				
1	1	1	ALL THE PRETTY GIRLS		Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE		18		
2	2	2	SMALL TOWN BOY		Oustin Lynch BROKEN BOW		30		
3	3	3	WHAT IFS		Kane Brown Feat. Lauren Alaina ZONE 4/RCA NASHVILLE		33		
4	4	4	THEY DON'T KNOW		Jason Aldean MACON/BROKEN BOW		23		
5	5	5	HEARTACHE ON THE DANCE FLOOR		Jon Pardi CAPITOL NASHVILLE		23		
6	6	6	UNFORGETTABLE		Thomas Rhett VALORY		10		
7	7	7	WHEN IT RAINS IT POURS		Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE		16		
8	8	8	MORE GIRLS LIKE YOU		Kip Moore MCA NASHVILLE		33		
9	9	9	EVERY LITTLE THING		Carly Pearce BIG MACHINE		29		
10	10	10	FIX A DRINK		Chris Janson WARNER BROS./WAR		20		
11	11	11	LIGHT IT UP		Luke Bryan CAPITOL NASHVILLE		6		
12	12	12	I COULD USE A LOVE SONG		Maren Morris COLUMBIA NASHVILLE		29		
13	13	13	ASK ME HOW I KNOW		Garth Brooks PEARL		28		
14	14	14	IT AIN'T MY FAULT		Brothers Osborne EMI NASHVILLE		38		
15	15	15	GREATEST LOVE STORY		LANCO ARISTA NASHVILLE		31		
16	16	16	GG I'LL NAME THE DOGS		Blake Shelton WARNER BROS./WMN		4		
17	17	17	ROUND HERE BUZZ		Eric Church EMI NASHVILLE		25		
18	18	18	RING ON EVERY FINGER		LOCASH REVIVER		46		
19	19	19	SMOOTH		Florida Georgia Line BMLG		9		
20	20	20	LAST TIME FOR EVERYTHING		Brad Paisley ARISTA NASHVILLE		24		
21	21	21	LOSING SLEEP		Chris Young RCA NASHVILLE		21		
22	22	22	LIKE I LOVED YOU		Brett Young BMLG		11		
23	23	23	YOURS		Russell Dickerson TRIPLE TIGERS		23		
24	24	24	OUTTA STYLE		Aaron Watson BIG LABEL		39		
25	25	25	A GIRL LIKE YOU		Easton Corbin MERCURY		36		

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC

WE ARE PROUD TO CELEBRATE

MARIA EGAN

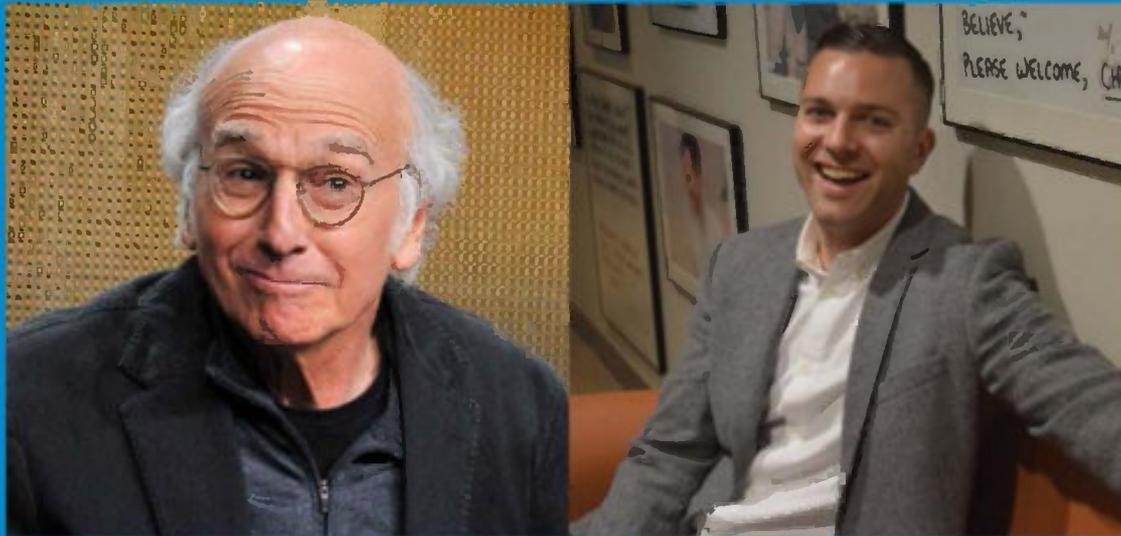
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JEFF KRIVITZ/FILMMAGIC

R&B/Hip-Hop

October 14
2017
billboard

HOT R&B/HIP-HOP SONGS™						
WEEKS ON CHART	LAST WEEK	THIS WEEK	TITLE	ARTIST	PEAK POS.	WKS. ON CHART
1	1	1	BODAK YELLOW (MONEY MOVES)	Cardi B	1	13
-	2	2	ROCKSTAR	Post Malone Featuring 21 Savage	2	2
3	3	3	1-800-273-8255	Logic Featuring Alessia Cara & Khalid	2	22
4	4	4	UNFORGETTABLE	French Montana Featuring Swae Lee	2	25
6	5	5	RAKE IT UP	Yo Gotti Featuring Nicki Minaj	5	14
5	7	6	BANK ACCOUNT	21 Savage	5	12
3	6	7	WILD THOUGHTS	DJ Khaled Feat. Rihanna & Bryson Tiller	1	15
7	8	8	THAT'S WHAT I LIKE	Bruno Mars	1	42
10	10	9	I GET THE BAG	Gucci Mane Featuring Migos	9	6
11	12	10	YOUNG DUMB & BROKE	Khalid	10	11
9	11	11	HUMBLE.	Kendrick Lamar	1	26
13	13	12	LOVE GALORE	SZA Featuring Travis Scott	12	16
15	15	13	LOYALTY.	Kendrick Lamar Featuring Rihanna	7	24
12	14	14	I'M THE ONE	DJ Khaled Feat. Justin Bieber, Quavo, Chance The Rapper & Lil Wayne	1	22
19	17	15	CREW	GoldLink Featuring Brent Faiyaz & Shy Glizzy	15	15
18	19	16	DO RE MI	Blackbear	16	19
21	20	17	THE WEEKEND	SZA	17	12
33	31	18	GUCCI GANG	Lil Pump	18	4
14	16	19	FEELS	Calvin Harris Feat. Pharrell Williams, Katy Perry & Big Sean	10	15
27	24	20	BUTTERFLY EFFECT	Travis Scott	20	18
17	21	21	THE RACE	Tay-K	17	9
22	25	22	THE WAY LIFE GOES	Lil Uzi Vert	17	5
20	23	23	ROLL IN PEACE	Kodak Black Featuring XXXTentacion	20	6
25	22	24	TRANSPORTIN'	Kodak Black	18	6
16	18	25	JOCELYN FLORES	XXXTentacion	13	5
26	27	27	IT'S A VIBE	2 Chainz Feat. Ty Dolla \$ign, Trey Songz & Jhene Aiko	20	17
23	28	28	F**K LOVE	XXXTentacion Featuring Trippie Redd	18	5
40	33	29	PILLS AND AUTOMOBILES	Chris Brown Feat. Yo Gotti, A Boogie Wit da Hoodie & Kodak Black	29	4
30	32	30	B.E.D.	Jacquees	30	9
35	38	31	NO LIMIT	G-Eazy Featuring A\$AP Rocky & Cardi B	31	3
29	30	32	SAUCE IT UP	Lil Uzi Vert	21	5
37	35	33	RELATIONSHIP	Young Thug Featuring Future	33	12
31	34	34	WHATEVER YOU NEED	Meek Mill Feat. Chris Brown & Ty Dolla \$ign	20	17
36	35	35	QUESTIONS	Chris Brown	35	6
-	29	36	CURVE	Gucci Mane Featuring The Weeknd	29	2
-	45	37	PLAIN JANE	A\$AP Ferg	37	2
RE-ENTRY	38	38	GO FLEX	Post Malone	38	10
39	40	39	NO COMPLAINTS	Metro Boomin Featuring Offset & Drake	31	13
32	37	40	EVERYBODY DIES IN THEIR NIGHTMARES	XXXTentacion	27	5
43	43	41	SKY WALKER	Miguel Featuring Travis Scott	41	4
34	41	42	VERSACE ON THE FLOOR	Bruno Mars	15	17
RE-ENTRY	43	43	WOKEUPLIKETHIS*	Playboi Carti Featuring Lil Uzi Vert	32	16
NEW	44	44	TOO HOTTY	Quality Control Feat. Quavo, Takeoff & Offset	44	1
RE-ENTRY	45	45	NO FLOCKIN'	Kodak Black	38	14
NEW	46	46	WHILE WE'RE YOUNG	Jhene Aiko	46	1
-	50	47	SOMETHING NEW	Wiz Khalifa Featuring Ty Dolla \$ign	37	3
36	39	48	THESE HEAUX	Bhad Bhabie	34	4
-	46	49	NO SMOKE	YoungBoy Never Broke Again	46	4
48	47	50	PERPLEXING PEGASUS	Rae Sremmurd	36	6

TOP R&B/HIP-HOP ALBUMS™						
WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	TITLE	PEAK POS.	WKS. ON CHART
1	1	1	#1 NEW MACKLEMORE	GEMINI	1	1
1	2	2	LIL UZI VERT	Luv Is Rage 2	5	5
3	3	3	GG KEVIN GATES	By Any Means 2	2	2
NEW	4	4	JHENE AIKO	Trip	1	1
5	5	5	PS POST MALONE	Stoney	42	42
2	6	6	KENDRICK LAMAR	DAMN.	24	24
4	7	7	KHALID	American Teen	30	30
NEW	8	8	LECRAE	All Things Work Together	1	1
3	9	9	XXXTENTACION	17	5	5
8	10	10	SZA	Ctrl	16	16
6	11	11	LOGIC	Everybody	21	21
7	12	12	KODAK BLACK	Project Baby Two	6	6
9	13	13	DRAKE	More Life	28	28
NEW	14	14	G HERBO	Humble Beast	1	1
10	15	15	21 SAVAGE	Issa Album	12	12
NEW	16	16	THE WEEKND	Starboy	44	44
13	17	17	BRUNO MARS	24K Magic	45	45
NEW	18	18	MIGOS	Culture	35	35
14	19	19	DJ KHALED	Grateful	14	14
15	20	20	2 CHAINZ	Pretty Girls Like Trap Music	15	15
17	21	21	TRAVIS SCOTT	Birds In The Trap Sing McKnight	56	56
NEW	22	22	DRAKE	Views	74	74
NEW	23	23	FRENCH MONTANA	Jungle Rules	11	11
19	25	25	MEEK MILL	Wins And Losses	10	10



Gemini Debuts; Khalid Rises

Gemini by Macklemore (above) storms to No. 1 debuts on Top R&B/Hip-Hop Albums and Top Rap Albums. The entrances follow two previous No. 1s for the rapper as one-half of the duo Macklemore & Ryan Lewis, whose 2012 set, *The Heist*, and 2016's *This Unruly Mess I've Made* crowned both lists. Gemini kicks off with 51,000 equivalent album units earned in the week ending Sept. 28, according to Nielsen Music, and the album's arrival powers two of its tracks on Hot Rap Songs: "Glorious" (featuring Skylar Grey) charges 21-12 while "Good Old Days" (featuring Keshia) debuts at No. 22.

Plus, Kevin Gates' *By Any Means 2* surges 50-3 on Top R&B/Hip-Hop Albums in its first full tracking week, netting 40,000 equivalent album units. (The set arrived on the Sept. 29 list after its Sept. 21 release contributed one day of tracking activity to the previous chart.)

The album's 47-position jump is the biggest upward ascent since Eminem's *The Marshall Mathers LP 2* raced 67-1 in its second week on the chart, in November 2013. On Hot R&B/Hip-Hop Songs, Khalid extends a stellar rookie season as his "Young Dumb & Broke" enters the top 10 with a 12-10 hike. The track is his third career top 10 after "Location" peaked at No. 8 in May. Logic's "1-800-273-8255," on which Khalid is featured, holds at No. 3 on the Oct. 14 chart (after reaching No. 2). The "Young" move makes Khalid the first act to score his first three top 10s in the same year since Fetty Wap in 2015. —Trevor Anderson

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC

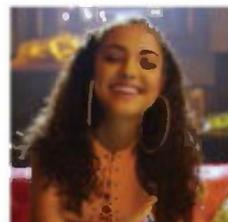
October 14
2017

billboard

HOT LATIN SONGS™									
W. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART		
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL					
1	1	1	#1 DESAPICITO	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	UNIVERSAL MUSIC LATIN/SONY MUSIC LATIN	1	37		
2	2	2	AG MI GENTE	J Balvin & Willy William	SONY MUSIC LATIN/PARKWOOD/COLUMBIA/UMLE	2	13		
3	3	3	ESCAPATE CONMIGO	Wisin Featuring Ozuna	SONY MUSIC LATIN	3	27		
4	4	4	FELICES LOS 4	Maluma	SONY MUSIC LATIN	2	23		
5	5	5	BAILAME	Nacho	UNIVERSAL MUSIC LATIN/UMLE	5	23		
6	11	6	DG MAYORES	Becky G Featuring Bad Bunny	SONY MUSIC LATIN/UMLE	6	11		
7	7	7	EL AMANTE	Nicky Jam	LA INDUSTRIA/SONY MUSIC LATIN	2	37		
8	6	8	KRIPPY KUSH	Farruko, Bad Bunny & Rvssian	CARBON FIBER/SONY MUSIC LATIN	5	8		
9	14	9	CORRIDO DE JUANITO	Calibre 50	ANDALUZ/ODISA/UMLE	9	6		
10	12	10	TU FOTO	Ozuna	VP ENTERTAINMENT/SONY MUSIC LATIN	9	22		
11	7	11	COMO ANTES	Yandel Featuring Wisin	SONY MUSIC LATIN	7	3		
12	15	12	BONITA	Jowell & Randy & J. Balvin	RIMAS/UMLE	12	16		
13	10	13	PERRO FIEL	Shakira Featuring Nicky Jam	SONY MUSIC LATIN	10	4		
14	15	14	IMITADORA	Romeo Santos	SONY MUSIC LATIN	5	14		
15	16	15	PROBABLEMENTE	Christian Nodal Featuring David Bisbal	IG/FONOVISA/UMLE	15	13		
16	16	16	ME REHUSO	Danny Ocean	RED WINE/ATLANTIC/WARNER LATINA	13	23		
17	17	17	ME ENAMORE	Shakira	SONY MUSIC LATIN	4	25		
18	24	18	CRIMINAL	Natti Natasha x Ozuna	PINA/SONY MUSIC LATIN	18	5		
19	22	19	REGGAETON LENTO (BAILEMOS)	CNCO	SONY MUSIC LATIN	6	43		
20	23	20	QUE VA	Alex Sensation + Ozuna	VP ENTERTAINMENT/SONY MUSIC LATIN	17	8		
21	25	21	SI TU LA VES	Nicky Jam Featuring Wisin	SONY MUSIC LATIN	18	12		
22	26	22	ROBARTE UN BESO	Carlos Vives & Sebastian Yatra	WR/SONY MUSIC LATIN	22	9		
23	27	23	NO LE HAGO FALTA	Banda Los Recoditos	EL RECODO/FONOVISA/UMLE	23	12		
24	28	24	AHORA ME LLAMA	Karol G x Bad Bunny	UNIVERSAL MUSIC LATIN/UMLE	20	14		
25	29	25	EL FARSANTE	Ozuna	VP ENTERTAINMENT/SONY MUSIC LATIN	25	9		
RE-ENTRY	26	26	LAS COSAS NO SE HACEN ASI	Banda Sinaloense MS de Sergio Lizarraga	LIZOS	26	11		
NEW	27	27	LUNA LLENA	Malu Trevejo	UNIVERSAL MUSIC LATIN/UMLE	27	1		
28	28	28	BELLA Y SENSUAL	Romeo Santos Feat. Nicky Jam & Daddy Yankee	SONY MUSIC LATIN	19	10		
29	29	29	VENGO A ACLARAR	El Fantasma y Banda Populares del Llando	AFINARTE	29	13		
30	30	30	TU SABES QUE TE QUIERO	Chucho Flash & Arcangel	FLASH OSUN	30	4		
31	31	31	EXPLICALE	Yandel Featuring Bad Bunny	SONY MUSIC LATIN	29	7		
32	32	32	UNA LADY COMO TU	Manuel Turizo	LA INDUSTRIA/SONY MUSIC LATIN	32	8		
33	33	33	PORQUE NO TE ENAMORAS	Joss Favela	SONY MUSIC LATIN	32	7		
34	34	34	BEBE	Ozuna x Anuel AA	VP ENTERTAINMENT/SONY MUSIC LATIN	28	14		
35	35	35	TE ACUERDAS DE MI	Plan B	PINA	35	10		
36	36	36	SOBREDOSIS	Romeo Santos Featuring Ozuna	SONY MUSIC LATIN	23	10		
37	37	37	ESA BOQUITA	J Alvarez	ON TOP OF THE WORLD/YOUNG BOSS	33	11		
38	38	38	NI TU NI YO	Jennifer Lopez Featuring Gente de Zona	SONY MUSIC LATIN	15	13		
39	39	39	SE PREPARO	Ozuna	VP ENTERTAINMENT/SONY MUSIC LATIN	38	5		
40	40	40	AYER Y HOY	Banda El Recodo de Cruz Lizarraga	EL RECODO/FONOVISA/UMLE	40	4		
34	39	41	ESTA NOCHE SE ME OLVIDA	Julion Alvarez y Su Norteno Banda	FONOVISA/UMLE	30	16		
42	42	42	QUIEREME	Jacob Forever Featuring Farruko	CARBON FIBER/SONY MUSIC LATIN	31	18		
43	43	43	3 A.M.	Jesse & Joy Featuring Gente de Zona	WARNER LATINA	43	5		
44	44	44	QUEDATE CONMIGO	Chyno Miranda Feat. Wisin y Gente de Zona	INCHETE/UMLE	37	11		
NEW	45	45	CORONA DE ROSAS	Kevin Ortiz Featuring Ulises Chaidze	BAD SIN/DEL/SONY MUSIC LATIN	45	1		
42	48	46	NO QUIERE ENAMORARSE	Ozuna Featuring Daddy Yankee	VP ENTERTAINMENT	35	17		
NEW	47	47	RAFA CARO	T3r Elemento	PARRAL/LA R	47	1		
45	47	48	TAL COMO ERES	Luis Coronel	EMPRE PRODUCTIONS/SONY MUSIC LATIN	45	4		
NEW	49	49	SG LA FORMULA	De La Ghetto, Daddy Yankee & Ozuna	WARNER LATINA	49	2		
NEW	50	50	LOCO ENAMORADO	Abraham Mateo, Farruko & Christian Daniel	SONY MUSIC LATIN	50	1		

TOP LATIN ALBUMS™									
W. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART		
			IMPRINT/DISTRIBUTING LABEL						
1	1	1	#1 OZUNA	VP ENTERTAINMENT/SONY MUSIC LATIN	Odisea	5			
2	2	2	SHAKIRA	SONY MUSIC LATIN	El Dorado	18			
3	3	3	ROMEO SANTOS	SONY MUSIC LATIN	Golden	10			
4	4	4	NICKY JAM	LA INDUSTRIA/SONY MUSIC LATIN	Fenix	36			
5	5	5	YANDEL	SONY MUSIC LATIN	#UPDATE	3			
6	6	6	J BALVIN	CAPITOL LATIN/UMLE	Energia	66			
7	7	7	CNCO	SONY MUSIC LATIN	Primera Cita	57			
8	8	8	CHRISTIAN NODAL	IG/FONOVISA/UMLE	Me Deje Llevar	5			
9	9	9	FARRUKO	CARBON FIBER/SONY MUSIC LATIN	TrapXficante	2			
10	10	10	AVENTURA	THE ORCHARD/SONY MUSIC LATIN	Today Me Amas: Lo Mejor de Aventura	65			
11	11	11	ROMEO SANTOS	SONY MUSIC LATIN	Formula: Vol. 2	131			
12	12	12	MALUMA	SONY MUSIC LATIN	Pretty Boy Dirty Boy	93			
13	13	13	EL FANTASMA Y BANDA POPULARES DEL LLANDO	Vengo A Aclarar	AFINARTE	14			
14	14	14	ARIEL CAMACHO Y LOS PLEBES DEL RANCHO	DEL/SONY MUSIC LATIN	El Karma	99			
15	15	15	BANDA SINALOENSE MS DE SERGIO LIZARRAGA	LIZOS	Que Bendicion	86			
16	16	16	ULICES CHAIDEZ Y SUS PLEBES	Andamos En El Ruedo	49				
17	17	17	J BALVIN	CAPITOL LATIN/UMLE	La Familia	90			
18	18	18	SELENA	CAPITOL LATIN/UMLE	Ones	105			
19	19	19	ENRIQUE IGLESIAS	REPUBLIC/UMLE	Sex And Love	114			
20	20	20	MARCO ANTONIO SOLIS	40 Anos	52				
21	21	21	LOS PLEBES DEL RANCHO DE ARIEL CAMACHO	Recorden Mi Estadio	82				
22	22	22	BANDA SINALOENSE MS DE SERGIO LIZARRAGA	En Vivo: Guadalajara	89				
RE	23	23	SELENA	CAPITOL LATIN/UMLE	Amor Prohibido	171			
22	24	24	ROMEO SANTOS	SONY MUSIC LATIN	Formula: Vol. 1	125			
23	25	25	ZION & LENNOX	WARNER LATINA	Motivan2	46			

LATIN DIGITAL SONG SALES™									
W. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART		
			IMPRINT/PROMOTION LABEL						
1	1	1	#1 DESAPICITO	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	UNIVERSAL MUSIC LATIN/SONY MUSIC LATIN	1	37		
2	2	2	MI GENTE	J Balvin & Willy William	PARKWOOD/COLUMBIA/SCORPIO/CAPITOL LATIN/UMLE	2	13		
3	3	3	FELICES LOS 4	Maluma	SONY MUSIC LATIN	2	23		
4	4	4	PERRO FIEL	Shakira Feat. Nicky Jam	SONY MUSIC LATIN	5	4		
5	5	5	REGGAETON LENTO (BAILEMOS)	CNCO	SONY MUSIC LATIN	6	39		
6	6	6	ESCAPATE CONMIGO	Wisin Feat. Ozuna	WR/SONY MUSIC LATIN	7	26		
7	7	7	MAYORES	Becky G Feat. Bad Bunny	RE/MOSABE/RC/SONY MUSIC LATIN	11	11		
NEW	8	8	LUNA LLENA	Malu Trevejo	UNIVERSAL MUSIC LATIN/UMLE	27	1		
9	9	9	BAILAME	Nacho	UNIVERSAL MUSIC LATIN/UMLE	11	11		
10	10	10	UNA LADY COMO TU	Manuel Turizo	LA INDUSTRIA/SONY MUSIC LATIN	8	8		
11	11	11	ME REHUSO	Danny Ocean	RED WINE/ATLANTIC/AG	8	8		
12	12	12	SUBEME LA RADIO	Enrique Iglesias	SONY MUSIC LATIN	31	12		
13	13	13	CHANTAJE	Shakira Feat. Maluma	SONY MUSIC LATIN	48	13		
14	14	14	BONITA	Jowell & Randy & J. Balvin	RIMAS/UMLE	6	14		
15	15	15	EL AMANTE	Nicky Jam	LA INDUSTRIA/SONY MUSIC LATIN	37	15		
16	16	16	TU FOTO	Ozuna	VP ENTERTAINMENT/SONY MUSIC LATIN	17	16		
17	17	17	ROBARTE UN BESO	Carlos Vives & Sebastian Yatra	WR/SONY MUSIC LATIN	9	17		
18	18	18	BAILANDO	Enrique Iglesias Feat. Descemer Bueno & Gente de Zona	REPUBLIC/UMLE	185	18		
19	19	19	KRIPPY KUSH	Farruko, Bad Bunny & Rvssian	CARBON FIBER/SONY MUSIC LATIN	8	19		
RE	20	20	VIVIR MI VIDA	Marc Anthony	SONY MUSIC LATIN	230	20		
9	21	21	COMO ANTES	Yandel Feat. Wisin	SONY MUSIC LATIN	3	21		
24	22	22	DANZA KUDURO	Don Omar & Lucenzo	YANIS/ORGANATO/MACHETE/UMLE	372	22		
NEW	23	23	DESPERTE SIN TI	Noriel	THE GOLDEN ARMY	1	23		
RE	24	24	SOY PEOR	Bad Bunny	HEAR THIS MUSIC	12	24		
25	25	25	EL FARSANTE	Ozuna	VP ENTERTAINMENT/SONY MUSIC LATIN	6	25		



Social Star Trevejo Debuts

Fourteen-year-old social media star **Malu Trevejo** (above) makes her *Billboard* chart debut as the singer arrives at No. 27 on Hot Latin Songs with "Luna Llena." The single concurrently opens at No. 8 on Latin Digital Song Sales and No. 3 on Latin Pop Digital Song Sales as the track earned 2,000 downloads in the week ending Sept. 28, according to Nielsen Music. The song's music video, which was uploaded to YouTube on Sept. 21, has collected over 10 million global views through Oct. 3.

Trevejo, who signed with Universal Music Latin's In-Tu Linea label earlier in 2017, rose to fame through her social media following. The singer has more than 4 million followers on Instagram and 1.7 million followers on musically.ly.

Elsewhere on Hot Latin Songs, **Calibre 50** notches its ninth top 10 hit as the topical "Corrido de Juanito" ascends 14-9 in its sixth charting frame. The song hikes 11 percent to 1.2 million audience impressions in the week ending Oct. 1 and rises 7 percent in streaming to 4 million in the week ending Sept. 28. The song's music video, which arrived Aug. 23, has notched 30 million YouTube views.

The airplay bump also helps "Corrido de Juanito" climb 4-3 on the Regional Mexican Airplay chart. The song is the group's 14th top five hit on the chart, the ninth-most in the history of the tally.

Plus, **Becky G's** "Mayores" (featuring **Bad Bunny**) hits a new peak on Hot Latin Songs at No. 6 as the track earns the chart's Greatest Gainer honors for digital song sales. The song leaps 41 percent to 2,000 downloads sold.

—Pamela Bustios

TREVEJO: COURTESY OF IN-TU LINEA/ UNIVERSAL MUSIC LATIN ENTERTAINMENT

HOT LATIN SONGS: THE WEEK'S MOST POPULAR LATIN SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS, AS MEASURED BY NIELSEN MUSIC. SINGLES ARE RANKED BY CURRENT WEEKLY SALES, INCLUDING ALBUMS, TRACKS AND STANDING ALBUMS, AS COMPARED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR LATIN ALBUMS: TRACKS AND STANDING ALBUMS, AS COMPARED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR LATIN ALBUMS: TRACKS AND STANDING ALBUMS, AS COMPARED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY. SEE CHARTS.LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2017 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

Christian/Gospel

October 14
2017
billboard

HOT CHRISTIAN SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
2	2	1	#1 5 WKS I'LL FIND YOU		LeCrae Featuring Tori Kelly	1	16
3	3	2	O COME TO THE ALTAR		Elevation Worship	2	52
1		3	WHAT A BEAUTIFUL NAME		Hillsong Worship	1	53
4	5	4	OLD CHURCH CHOIR		Zach Williams	4	23
5	6	5	EVEN IF		MercyMe	1	34
-	1	6	LET YOU DOWN		NF	1	2
6	8	7	BROKEN THINGS		Matthew West	6	21
7	7	8	HARD LOVE		NEEDTOBREATHE	6	31
9	10	9	OH MY SOUL		Casting Crowns	4	34
8		10	HILLS AND VALLEYS		Tauren Wells	3	36
12	11	11	THE GOSPEL		Ryan Stevenson	11	24
	12	12	WORD OF LIFE		Jeremy Camp	10	15
11		13	THE COMEBACK		Danny Gokey	11	24
13	13	14	DIFFERENT		Micah Tyler	13	11
11	16	15	O'LORD		Lauren Daigle	15	13
14	15	16	BULLETPROOF		Citizen Way	9	23
-	28	17	BROKE		LeCrae	17	2
NEW		18	WATCHU MEAN		LeCrae Featuring Aha Gazelle	18	1
16	19	19	O GOD FORGIVE US		for KING & COUNTRY	14	23
19	21	20	WHOLE HEART		Brandon Heath	17	20
15	18	21	WONDER		Hillsong UNITED	11	20
18	20	22	POINT TO YOU		We Are Messengers	18	16
	22	23	YOUR LOVE DEFENDS ME		Matt Maher	22	14
	17	24	GREEN LIGHTS		NF	11	6
28	33	25	HAMMER TIME		LeCrae Featuring 1K Phew	14	14

HOT GOSPEL SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	1	#1 3 WKS CHANGE ME		Tamela Mann	1	28
3	1	2	TRUST IN YOU		Anthony Brown & group theAPY	2	25
	2	3	YOU DESERVE IT		J.J. Hairston & Youthful Praise	1	59
	4	4	I'M BLESSED		Charlie Wilson	1	18
	5	5	YOU WAITED		Travis Greene	3	20
		6	WORK IT OUT		Tye Tribbett	4	46
	7	7	MY WORLD NEEDS YOU		Kirk Franklin Feat. Sarah Reeves, Tasha Cobbs & Tamela Mann	4	21
	9	8	EVERLASTING GOD		William Murphy	8	23
	10	9	A BILLION PEOPLE		Deitrick Haddon & Hill City Worship Camp	8	24
	6	10	I'M GETTING READY		Tasha Cobbs Leonard Featuring Nicki Minaj	1	5
21	11	11	YOU WILL WIN		Jekalyn Carr	11	4
	12	12	GRACE		Charles Jenkins & Fellowship Chicago Feat. LeAndria	11	14
12	13	13	WELL DONE		Erica Campbell	10	9
1	14	14	CLOSE		Marvin Sapp	13	16
14	15	15	KEPT BY HIS GRACE		Troy Sneed	9	29
19	22	16	KINGDOM		Ruth La'Ontra	16	6
16	18	17	MY LIFE		The Walls Group	16	6
23		18	GREAT GOD		Tasha Cobbs Leonard	16	6
-	20	19	LISTEN		Marvin Sapp	19	2
17	16	20	GRACEFULLY BROKEN		Tasha Cobbs Leonard	16	7
1	19	21	WON'T HE DO IT		Koryn Hawthorne	18	3
RE-ENTRY		22	SEE YOU AGAIN		Anthony Evans	19	4
RE-ENTRY		23	SO MUCH LUV		Jor'Dan Armstrong	20	11
25	25	24	RELEASE		The Church Choir Feat. Maranda Curtis & John P. Kee	20	13
NEW		25	FIGHTERS		Cheryl Fortune	25	1

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 1 WK LECRAE	All Things Work Together	1		
NEW	2	MATTHEW WEST	All In	1		
NEW	3	KRISTENE DIMARCO	Where His Light Was	1		
1	4	LAUREN DAIGLE	How Can It Be	130		
2	5	ALAN JACKSON	Precious Memories Collection	15		
3	6	NF	Therapy Session	75		
4	7	FOR KING & COUNTRY	RUIN WILD: LIVE FREE. LOVE STRONG.	159		
5	8	ELEVATION WORSHIP	Here As In Heaven	86		
6	9	HILLSONG UNITED	Wonder	16		
7	10	ZACH WILLIAMS	Chain Breaker	40		
8	11	SKILLET	Unleashed	60		
9	12	TOBYMAC	This Is Not A Test	112		
10	13	GG CHRIS TOMLIN	Never Lose Sight	49		
11	14	HILLSONG WORSHIP	Let There Be Light	50		
12	15	SKILLET	Awake	176		
13	16	NF	Mansion	114		
NEW	17	RED ROCKS WORSHIP	Here	1		
14	18	MERCYME	Lifer	26		
15	19	ELEVATION WORSHIP	There Is A Cloud	28		
16	20	NEEDTOBREATHE	HARD LOVE	63		
17	21	TAUREN WELLS	Hills And Valleys	14		
18	22	CASTING CROWNS	The Very Next Thing	54		
19	23	HILLSONG UNITED	Zion	213		
20	24	ALAN JACKSON	Precious Memories	105		
21	25	ELVIS PRESLEY	Elvis: Ultimate Gospel	118		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
2	1	#1 1 WK TASHA COBBS LEONARD	Heart, Passion, Pursuit	5		
RE	2	BRYAN POPIN	I Got Out	9		
1	3	RICKY DILLARD & NEW G	EONE	10		
4	4	TRAVIS GREENE	Crossover: Live From Music City	6		
5	5	TAMELA MANN	One Way	55		
6	6	ANTHONY BROWN & GROUP THERAPY	A Long Way From Sunday	9		
NEW	7	RUTH LA'ONTRA	I Got You	1		
8	8	SYREETA THOMPSON TRUMPET LADY	Evolution Of A Winner	2		
9	9	GG ROSE WATSON	Timeless	2		
10	10	TRAVIS GREENE	The Hill	100		
11	11	VARIOUS ARTISTS	WOW Gospel 2017	35		
12	12	MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp	115		
13	13	TAMELA MANN	Best Oays	187		
14	14	JAMES JOHNSON	God Will (EP)	5		
RE	15	KIRK FRANKLIN	Losing My Religion	98		
16	16	TASHA COBBS	One Place: Live	109		
RE	17	ANTHONY BROWN & GROUP THERAPY	Everyday Jesus	111		
18	18	J.J. HAIRSTON & YOUTHFUL PRAISE	You Deserve It	29		
19	19	TASHA COBBS	Grace (EP)	185		
20	20	KIRK FRANKLIN	The Essential Kirk Franklin	110		
RE	21	CECE WINANS	Let Them Fall In Love	29		
21	22	TODD DULANEY	A Worshipers Heart	76		
22	23	WILLIAM MURPHY	Demonstrate	63		
23	24	TODD GALBERTH	Decrease	4		
RE	25	MELVIN WILLIAMS	Where I Started From	3		



LeCrae's 'Work' Pays Off

All Things Work Together by rapper LeCrae (above) roars in at No. 1 on Top Christian Albums, earning 29,000 equivalent album units, with 20,000 in pure sales, during the week ending Sept. 28, according to Nielsen Music. The 14-song set is LeCrae's seventh Christian Albums No. 1, all of which arrived atop the chart. Concurrently, latest single "I'll Find You" (featuring Tori Kelly) returns to the Hot Christian Songs summit (2-1) for its fifth week at No. 1.

LeCrae's new release follows *Church Clothes 3*, which debuted at No. 1 on Feb. 6, 2016 (26,000 sold). His *Anomaly* retains the mark for his biggest sales week to date, when it opened atop the survey on Sept. 27, 2014, with 88,000 copies sold.

Debuting at No. 2 on Top Christian Albums is *All In*, the seventh full-length from singer-songwriter Matthew West (9,000 units; 8,000 in traditional sales). The LP marks West's sixth Christian Albums top 10, a history that includes one chart-topper, 2015's *Live Forever*. "Broken Things," the launch single from *All In*, bumps 8-7 on Hot Christian Songs, while bulleting at its No. 2 peak on Christian Airplay (10 million impressions, up 1 percent).

Meanwhile, Kristene DiMarco's *Where His Light Was* starts at No. 3 on Top Christian Albums (4,000 units). DiMarco, who also performs with worship music collective Bethel Music, makes her second solo appearance on Christian Albums. Her first, *Mighty*, debuted and peaked at No. 7 in August 2015.

—Jim Asker

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Dance/Electronic

October 14
2017
billboard

HOT DANCE/ELECTRONIC SONGS™						
WEEK AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
1	1	1	SOMETHING JUST LIKE THIS ▲	▲	The Chainsmokers & Goldplay	1 32
4	4	2	NO PROMISES ●	●	Cheat Codes Feat. Demi Lovato	2 26
3	3	3	STAY ▲	▲	Zedd & Alessia Cara	1 32
2	2	4	FEELS		Calvin Harris Feat. Pharrell Williams, Katy Perry & Big Sean	1 16
5	5	5	SILENCE		Marshmello Featuring Khalid	5 7
6	6	6	IT AIN'T ME ▲	▲	Kygo x Selena Gomez	2 33
8	7	7	ROCKABYE ▲	▲	Clean Bandit Feat. Sean Paul & Anne-Marie	2 49
9	9	8	LET ME GO		Hailee Steinfeld & Alessa Feat. Florida Georgia Line & Watt	8 3
11	10	9	KNOW NO BETTER		Major Lazer Feat. Travis Scott, Camila Cabello & Quavo	9 18
7	8	10	SWISH SWISH ●	●	Katy Perry Featuring Nicki Minaj	6 19
HOT SHOT DEBUT		11	A DIFFERENT WAY		OJ Snake Featuring Lauv	11 1
NEW		12	STARGAZING		Kygo Featuring Justin Jesso	12 1
13	11	13	2U		David Guetta Featuring Justin Bieber	4 17
19	14	14	SYMPHONY ●	●	Clean Bandit Featuring Zara Larsson	10 28
12	12	15	MAMA		Jonas Blue Featuring William Singe	10 21
21	15	16	LONELY TOGETHER		Avicii Featuring Rita Ora	15 7
16	17	17	GET LOW		Zedd & Liam Payne	11 13
17	13	18	MORE THAN YOU KNOW		Axwell & Ingresso	13 18
18	18	19	WOULD YOU EVER		Skrillex Featuring Poo Bear	16 9
15	17	20	ROLLIN		Calvin Harris Featuring Future & Khalid	8 20
27	23	21	DG FIRST TIME		Kygo & Ellie Goulding	9 22
20	19	22	WITHOUT YOU		Avicii Featuring Sandro Cavazza	18 7
17	20	23	HONEST		The Chainsmokers	8 23
22	21	24	RICH LOVE		OneRepublic With Seeb	15 11
23	24	25	THERE FOR YOU		Martin Garrix x Troye Sivan	12 18
24	22	26	INSTRUCTION		Jax Jones Feat. Demi Lovato & Stefflon Don	22 15
44	25	27	I JUST CAN'T		R3hab & Quintino	25 3
30	26	28	TIRED		Alan Walker Featuring Gavin James	26 18
NEW		29	NEW WORLD		Krewella & Yellow Claw Feat. Taylor Bennett	29 1
45	41	30	CRAWL OUTTA LOVE		Illenium Featuring Annika Wells	30 7
26	27	31	LINE OF SIGHT		Odesza Featuring WYNNE & Mansionair	23 18
NEW		32	BEAUTIFUL CREATURES		Illenium Featuring MAX	32 1
25	29	33	HIGHER GROUND		Odesza Featuring Naomi Wild	25 10
28	30	34	OK		Robin Schulz Featuring James Blunt	25 19
-	39	35	SG LEAVING		Illenium	35 2
39	37	36	FIND ME		Marshmello	16 8
NEW		37	THE SPECTRE		Alan Walker	37 1
41	33	38	FAKING IT		Calvin Harris Featuring Kehlani & Lil Yachty	21 13
43	41	39	WHY DON'T YOU COME ON		OJOS, Khalid & Empress Of	30 4
37	34	40	ALL MY LOVE		Cash Cash Featuring Conor Maynard	23 12
NEW		41	COLA		CamelPhat & Elderbrook	41 1
NEW		42	FRACTURES		Illenium Featuring Nevve	42 1
40	36	43	ACROSS THE ROOM		Odesza Featuring Leon Bridges	36 3
-	45	44	SUN COMES UP		Rudimental Featuring James Arthur	33 12
NEW		45	WALKIN' ON THE SUN 2017		Smash Mouth	45 1
35	46	46	HARD TO LOVE		Calvin Harris Featuring Jessie Reyez	30 7
33	47	48	CAME HERE FOR LOVE		Sigala & Ella Eyre	32 14
29	40	49	CREATURES OF THE NIGHT		Hardwell & Austin Mahone	29 14
32	42	50	A MOMENT APART		Odesza	32 3

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 2 WKS CALVIN HARRIS	▲	Funk Wav Bounces Vol.1	13	
3	2	THE CHAINSMOKERS	▲	Memories...Do Not Open	25	
7	3	ILLENIUM		Awake	2	
2	4	ODESZA		A Moment Apart	3	
5	5	THE CHAINSMOKERS	▲	Collage (EP)	47	
8	6	LADY GAGA	▲	The Fame	185	
NEW	7	KYGO		Stargazing (EP)	1	
6	8	AVICII		AVICII (01) (EP)	8	
10	9	DI SNAKE		Encore	60	
NEW	11	CUT COPY		Haiku From Zero	1	
12	12	MAJOR LAZER		Know No Better EP	17	
9	13	R3HAB		Trouble	2	
13	14	ODESZA		In Return	114	
11	15	GORILLAZ	▲	Demon Days	140	
24	16	LADY GAGA	▲	Born This Way	113	
15	17	MAJOR LAZER		Peace Is The Mission	107	
19	18	KYGO		Cloud Nine	69	
16	19	FLUME		Skin	70	
20	21	ALINA BARAZ & GALIMATIAS		Urban Flora	114	
22	22	DAFT PUNK	▲	Random Access Memories	115	
21	23	DAVID GUETTA	●	Nothing But The Beat	142	
24	24	AXWELL & INGRESSO		More Than You Know (EP)	18	
23	25	MURA MASA		Mura Masa	11	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	#1 7 WKS ATTENTION	Charlie Puth	14		
2	2	STRIP THAT DOWN	Liam Payne Feat. Quavo	14		
8	3	GG NO PROMISES	Cheat Codes Feat. Demi Lovato	23		
4	4	SLOW HANDS	Niall Horan	11		
3	5	LOOK WHAT YOU MADE ME DO	Taylor Swift	6		
5	6	THERE'S NOTHING HOLIDAY 'EM BACK	Shawn Mendes	20		
12	7	FEEL IT STILL	Portugal. The Man	5		
15	8	DESAPACITO	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	22		
7	9	UNFORGETTABLE	French Montana Feat. Swae Lee	15		
23	10	1-800-273-8255	Logic Feat. Alessia Cara & Khalid	3		
6	11	FRIENDS	Justin Bieber + BloodPop	5		
25	12	SORRY NOT SORRY	Demi Lovato	4		
19	13	BELIEVER	Imagine Dragons	16		
9	14	WILD THOUGHTS	DI Khaled Feat. Rihanna & Bryson Tiller	15		
14	15	SAVE ME A PLACE	Mono Mind	7		
17	16	WITHOUT YOU	Avicii Feat. Sandro Cavazza	7		
21	17	WHAT LOVERS DO	Maroon 5 Feat. SZA	3		
13	18	WOULD YOU EVER	Skrillex Feat. Poo Bear	9		
18	19	TIRED	Alan Walker Feat. Gavin James	10		
29	20	WHAT ABOUT US	P!nk	3		
21	21	JUST A FEELING	Phantoms Feat. Verite	14		
27	22	FEEL GOOD	Gryffin And Illenium Feat. Oaya	6		
31	23	SILENCE	Marshmello Feat. Khalid	3		
37	24	HALLUCINATIONS	R3hab Feat. R I T U A L	2		
10	25	SUNNY DAYS	Armin van Buuren Feat. Josh Cumbee	7		



Rihanna First To Five In One Year

Rihanna (above) rocks the Dance Club Songs summit for the fifth time in 2017, a new high in a calendar year among all acts, as "Desperado" rises 2-1. She rolls ahead of Lady Gaga, Beyoncé and Katy Perry, who each have scored four No. 1s at least once in a January-December frame; Rihanna has hit that mark four times (2007, 2010, 2011 and 2016). "Desperado" is Rihanna's 32nd total chart-topper, second only to Madonna (46), in the tally's 41-year history. (Beyoncé ranks third with 22 leaders.)

Remixed by 3LAU, Fairlane and MK, among others, "Desperado" is Rihanna's seventh No. 1 from her album ANTI, a streak that started in April 2016 with "Work" (featuring Drake). That marks the most No. 1s from a single set since Perry scored seven from the original edition of Teenage Dream from 2010 to 2012. (Perry added two more leaders from the album's 2012 The Complete Confection reissue.)

Shifting to Hot Dance/Electronic Songs, DJ Snake starts at No. 11 with "A Different Way" (featuring Lauv). The song drew 3 million U.S. streams and sold 10,000 downloads in the tracking week, according to Nielsen Music.

On Top Dance/Electronic Albums, Cut Copy bows at No. 11 with Haiku From Zero (3,000 equivalent album units). Of its total, 2,000 are traditional album sales, sparking the set's No. 1 debut on Dance/Electronic Album Sales.

On Dance/Mix Show Airplay, Logic lurches 23-10 for his first top 10, with "1-800-273-8255." The track is the fourth and first top 10, respectively, for featured artists Alessia Cara and Khalid.

—Gordon Murray

PHOTOGRAPH BY KEVIN MAZUR/GETTY IMAGES

HOT DANCE/ELECTRONIC SONGS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, TRACKING WEEKS ENDED OCT. 14, 2017. SONGS ARE RATED AS CURRENT (C) OR NEWLY RELEASED (N). TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR DANCE/ELECTRONIC ALBUMS, AS COMPILLED BY NIELSEN MUSIC, BASED ON MULTIMEDIA CONSUMPTION (INCLUDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS). DANCE/MIX SHOW AIRPLAY: THE WEEK'S MOST POPULAR CURRENT SONGS, RANKED BY TOTAL WEEKLY PAYS ON DANCE/MIX SHOW AIRPLAY, AS MONITORED BY NIELSEN MUSIC. SEE CHARTS LOGGED ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2017, PROMOTIONS GROUP, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

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DANCE CLUB SONGS™				
LAST WEEK	WEEKS ON CHART	TITLE (MPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART
2	1	#1 DESPERADO WESTBURY ROAD/RDC NATION	Rihanna	10
	2	SLOW HANDS NEON HAZE/CAPTOL	Niall Horan	8
7	3	WHAT ABOUT US RCA	P!nk	4
9	4	GG NEW RULES WARNER BROS.	Dua Lipa	5
	5	WALKIN' ON THE SUN 2017 INTERSCOPE/UMF	Smash Mouth	7
10	6	COLA DEFECTED	CamelPhat & Elderbrook	4
1	7	FIRST TIME ULTRA/INTERSCOPE/RCA	Kygo & Ellie Goulding	6
1	8	TESTIFY! HiFi Sean Feat. Crystal Waters PLASTIQUE/DEFECTED		8
5	9	UH OH 418	Jaki Nelson	8
1	10	MORE THAN YOU KNOW AXWELL/REFLINE/DEF JAM	Axwell & Ingresso	12
	11	CREATURES OF THE NIGHT REVEALED/POLYDOR/ISLAND/INTERSCOPE	Hardwell & Austin Mahone	10
6	12	TIRED MER MUSIC/RCA	Alan Walker Feat. Gavin James	8
18	13	LOVER MY LOVE PALLADIUM	Tim Myers	6
20	14	LOOK WHAT YOU MAOE ME DO BIG MACHINE/REPUBLIC	Taylor Swift	3
21	15	CALIFORNIA SUN CARRILLO	Fenix & Lisa Williams	5
15	16	OK TOMSPYEL/BIG BEAT/ATLANTIC/RRP	Robin Schulz Feat. James Blunt	12
12	17	REMEMBER I TOLD YOU Nick Jonas Feat. Anne-Marie & Mike Posner SAFEHOUSE/ISLAND/REPUBLIC		11
19	18	MI GENTE J Balvin & Willy William Feat. Beyonce SCORPIO/CAPTOL LATIN/PARKWOOD/COLUMBIA/REPUBLIC		7
14	19	LONG TIME NOBLE ID/BMG	Blondie	10
34	20	SILENCE JOYTIME COLLECTIVE/RCA	Marshmello Feat. Khalid	2
28	21	BELIEVE Bouvier & Barona Feat. Anmri JACKED MONKEY		5
17	22	2U David Guetta Feat. Justin Bieber WHAT A MUSIC/PASADOPHONES/SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM		13
43	23	LOVE SO SOFT ATLANTIC/RRP	Kelly Clarkson	2
29	24	I CARE FOR YOU Jeff Morgan Feat. Selin Louise CARRILLO		6
32	25	WAVING THROUGH A WINDOW Ben Platt & Cast of Dear Evan Hansen ATLANTIC		3
22	26	STRING AROUND MY HEART Mahkenna FACE OF THE USA		10
35	27	EXHALE 418	Angelica Joni	4
	28	LIGHTBEAMS Extasia & Zach Adam Feat. Rony G IGROOVENEXT		11
38	29	UNITY Knife & Fork + Leo Frappier Feat. BeBe Sweetbriar HIT SAVE		3
39	30	BOOM DAUMAN	Emily Perry	2
27		FELS Calvin Harris Feat. Pharrell Williams, Kary Perry & Big Sean FLY EYE/COLUMBIA		11
25	32	POINT OF NO RETURN DARIO	Dario	6
33	33	WANT YOU BACK FANDOM ISLAND	Citizen Four	9
31	34	WILD THOUGHTS DJ Khaled Feat. Rihanna & Bryson Tiller WESTBURY ROAD/WE THE BEST/EPIC		12
48	35	DANGEROUS LOVE BEAUTY QUEEN KATERINA VILLEGAS	Katerina Villegas	2
36	36	GET LOW INTERSCOPE	Zedd & Liam Payne	8
42	37	STRONGER SILK ROAD GLOBAL	Catina Mezereon	2
23	38	YOUR SONG ATLANTIC	Rita Ora	14
24	39	IF HOLLYWOOD	R5	12
26	40	MY RETURN ADDRESS IS YOU Adam Davenport Feat. Shantia Knowles INDEPENDENT EAR		8
50	41	SUMMER FOREVER INNOVATION	Kwanza Jones	2
HOT SHOT DEBUT	42	VERSACE ON THE FLOOR Bruno Mars ATLANTIC	Bruno Mars	1
37	43	INTO THE NIGHT Bright Light Bright Light SELF RAISING	Bright Light Bright Light	7
44	44	CONTROL CARRILLO	Reiss Harrison	2
11	45	LET THE WORLD BE OURS TONIGHT RADICAL	Deborah Cox	13
40	46	INSTRUCTION Jax Jones Feat. Demi Lovato & Stefflon Don POLYDOR/INTERSCOPE		9
NEW	47	FRIENDS Justin Bieber + BloodPop GENPOP/SCHOOLBOY/RAYMOND BRAUN/DEF JAM/REPUBLIC		1
NEW	48	PARTY ALL NIGHT PHUNK JUNK/418 Saladin	Saladin	1
49	49	KNOW NO BETTER Major Lazer Feat. Travis Scott, Camila Cabello & Quavo MAD DECENT		13
NEW	50	BODAK YELLOW (MONEY MOVES) Cardi B THE KSR GROUP/ATLANTIC	Cardi B	1

BOXSCORE

October 14
2017
billboard

LEGEND

● Bullets indicate titles with greatest weekly gains.

Album Charts

- Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numerical noted with Platinum symbol indicates album's multi-platinum level.
- ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numerical noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
- △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numerical noted with Platino symbol indicates album's multi-platinum level.

Digital Songs Charts

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

Awards

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

Publishing song index available on Billboard.com/biz.

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CONCERT GROSSES				
	GROSS PER TICKET PRICE	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$27,940,275 \$795/\$149.50	OUTSIDE LANOS MUSIC AND ARTS FESTIVAL GOLDEN GATE PARK, SAN FRANCISCO AUG. 11-13	210,042 THREE SELLOUTS	ANOTHER PLANET ENTERTAINMENT, SUPERIPLY PRESENTS
2	\$7,459,287 \$412/\$214/\$164/\$54	JENNIFER LOPEZ THE AXIS AT PLANET HOLLYWOOD, LAS VEGAS SEPT. 6, 8-9, 13, 15-16, 20, 22-23	36,796 39,701 NINE SHOWS	CAESARS ENTERTAINMENT, LIVE NATION
3	\$6,448,272 \$375/\$39.50	PAUL McCARTNEY MADISON SQUARE GARDEN, NEW YORK SEPT. 15, 17	30,213 TWO SELLOUTS	THE BOWERY PRESENTS, MARSHALL ARTS USA
4	\$5,567,052 \$375/\$28	GUNS N' ROSES, DEFTONES U.S. BANK STADIUM, MINNEAPOLIS JULY 30	48,740 SELLOUT	LIVE NATION
5	\$5,354,577 \$822.50/\$86.75	IHEARTRADIO MUSIC FESTIVAL T-MOBILE ARENA, LAS VEGAS SEPT. 22-23	27,437 28,629 TWO SHOWS	IHEARTRADIO
6	\$4,944,591 \$355/\$34.50	PAUL McCARTNEY PRUDENTIAL CENTER, NEWARK, N.J. SEPT. 11-12	28,166 TWO SELLOUTS	THE BOWERY PRESENTS, MARSHALL ARTS USA
7	\$4,780,270 (\$5,976,455 CANADIAN) \$279.95/\$24	GUNS N' ROSES, OUR LADY PEACE COMMONWEALTH STADIUM, EDMONTON, ALBERTA AUG. 30	44,393 46,656	LIVE NATION
8	\$4,713,441 \$444.50/\$54.50	BILLY JOEL BUSCH STADIUM, ST. LOUIS, MO. SEPT. 21	40,947 SELLOUT	LIVE NATION
9	\$4,392,370 \$355.50/\$35	PAUL McCARTNEY BARCLAYS CENTER, BROOKLYN, N.Y. SEPT. 19, 21	30,002 TWO SELLOUTS	THE BOWERY PRESENTS, MARSHALL ARTS USA
10	\$4,233,509 \$356/\$35.50	PAUL McCARTNEY NASSAU VETERANS MEMORIAL COLISEUM, UNIONDALE, N.Y. 24,723 TWO SELLOUTS		THE BOWERY PRESENTS, MARSHALL ARTS USA
11	\$4,165,354 \$250/\$150/\$85/\$55	ROGER WATERS WELLS FARGO CENTER, PHILADELPHIA AUG. 8-9, 11	34,589 36,000 THREE SHOWS	CONCERTS WEST/AEG PRESENTS
12	\$4,162,170 \$250/\$150/\$85/\$55	ROGER WATERS UNITED CENTER, CHICAGO JULY 22-23, 28	32,414 36,000 THREE SHOWS	CONCERTS WEST/AEG PRESENTS
13	\$4,102,883 \$270/\$25	GUNS N' ROSES, STURGILL SIMPSON MARLINS PARK, MIAMI AUG. 8	37,834 SELLOUT	LIVE NATION
14	\$4,039,950 (\$5,082,520 CANADIAN) \$278.20/\$23.85	GUNS N' ROSES, ROYAL BLOOD BC PLACE STADIUM, VANCOUVER SEPT. 1	39,385 SELLOUT	LIVE NATION
15	\$3,859,017 \$250/\$25	GUNS N' ROSES, ZZ TOP ALAMODOME, SAN ANTONIO SEPT. 8	38,490 41,387	LIVE NATION
16	\$3,846,068 \$250/\$20	GUNS N' ROSES, STURGILL SIMPSON SPORTS AUTHORITY FIELD AT MILE HIGH, DENVER AUG. 2	41,445 44,806	LIVE NATION
17	\$3,820,130 \$250/\$29.50	PAUL McCARTNEY CARRIER DOME, SYRACUSE, N.Y. SEPT. 23	36,200 SELLOUT	THE BOWERY PRESENTS, MARSHALL ARTS USA
18	\$3,533,972 \$250/\$25	GUNS N' ROSES, DEFTONES THE DOME AT AMERICA'S CENTER, ST. LOUIS, MO. JULY 27	36,382 41,158	LIVE NATION
19	\$3,500,876 \$250/\$30	GUNS N' ROSES, LIVE HERSHEYPARK STADIUM, HERSHEY, PA. AUG. 13	31,087 SELLOUT	LIVE NATION
20	\$3,463,640 (\$4,328,485 CANADIAN) \$280.39/\$24.03	GUNS N' ROSES, OUR LADY PEACE MOSAIQ STADIUM, REGINA, SASKATCHEWAN AUG. 27	34,434 SELLOUT	LIVE NATION
21	\$3,447,947 \$250/\$25	GUNS N' ROSES, LIVE BB&T FIELD, WINSTON-SALEM, N.C. AUG. 11	32,947 34,139	LIVE NATION
22	\$3,087,980 \$247/\$30	GUNS N' ROSES, ZZ TOP SUN BOWL, EL PASO, TEXAS SEPT. 6	39,780 43,123	LIVE NATION
23	\$3,008,250 (\$3,781,905 CANADIAN) \$258.52/\$23.86	GUNS N' ROSES, OUR LADY PEACE INVESTORS GROUP FIELD, WINNIPEG, MANITOBA AUG. 24	30,741 SELLOUT	LIVE NATION
24	\$2,650,410 \$250/\$150/\$85/\$55	ROGER WATERS CAPITAL ONE ARENA, WASHINGTON, D.C. AUG. 4-5	20,022 22,000 TWO SHOWS	CONCERTS WEST/AEG PRESENTS
25	\$2,626,070 \$250/\$20	GUNS N' ROSES, LIVE NEW ERA FIELD, ORCHARD PARK, N.Y. AUG. 16	32,245 35,630	LIVE NATION
26	\$2,420,480 (\$3,041,320 AUSTRALIAN) \$95.43/\$79.51	ARIANA GRANDE ROD LAVER ARENA, MELBOURNE SEPT. 4-5	23,809 24,694 TWO SHOWS	LIVE NATION
27	\$2,399,468 \$495/\$179/\$94/\$54	BRITNEY SPEARS THE AXIS AT PLANET HOLLYWOOD, LAS VEGAS AUG. 30, SEPT. 1-3	14,425 17,523 FOUR SHOWS	CAESARS ENTERTAINMENT
28	\$2,213,443 \$250/\$165/ \$97.50/\$27.50	PAUL McCARTNEY CENTURYLINK CENTER, OMAHA, NEB. JULY 23	14,535 SELLOUT	JEG PRESENTS, MARSHALL ARTS USA
29	\$2,181,870 (\$2,768,662 AUSTRALIAN) \$204.62/\$124.36	JERRY SEINFELD, MARIO JOYNER QUIDDOS BANK ARENA, SYDNEY AUG. 10	13,515 SELLOUT	TEG DAINTY, IS TOURING
30	\$2,169,980 \$250/\$165/ \$97.50/\$27.50	PAUL McCARTNEY WELLS FARGO ARENA, DES MOINES, IOWA JULY 21	13,549 SELLOUT	JEG PRESENTS, MARSHALL ARTS USA
31	\$2,144,550 (\$2,698,945 CANADIAN) \$218.51/\$23.84	GUNS N' ROSES, OUR LADY PEACE TD PLACE STADIUM, OTTAWA, ONTARIO AUG. 21	21,204 25,714	LIVE NATION
32	\$1,896,770 \$225/\$20	GUNS N' ROSES, STURGILL SIMPSON WAR MEMORIAL STADIUM, LITTLE ROCK, ARK. AUG. 5	26,400 33,102	LIVE NATION
33	\$1,755,448 \$250/\$150/\$85/\$55	ROGER WATERS XCEL ENERGY CENTER, ST. PAUL, MINN. JULY 26	12,875 SELLOUT	CONCERTS WEST/AEG PRESENTS
34	\$1,704,881 \$507/\$307/\$157/\$50	KATY PERRY, NOAH CYRUS MOHEGAN SUN ARENA, UNCASVILLE, CONN. SEPT. 21	6,334 6,554	LIVE NATION, IN-HOUSE
35	\$1,615,737 \$199.50/\$125/\$75/\$55	ROGER WATERS NATIONWIDE ARENA, COLUMBUS, OHIO JULY 20	13,198 SELLOUT	CONCERTS WEST/AEG PRESENTS



Macca Takes New York

Paul McCartney (above) made his presence known in the Big Apple during September, playing multiple shows on his One on One Tour at four arenas in the New York metropolitan area. Two-show stints at Madison Square Garden, Brooklyn's Barclays Center, Long Island's Nassau Coliseum and the Prudential Center in Newark, N.J., racked up over \$20 million at the box office from eight sellouts.

Altogether, he lands on the Boxscore chart with shows at seven U.S. venues, including a ninth New York performance upstate at the Carrier Dome in Syracuse. Sold-out concerts at arenas in Des Moines, Iowa, and Omaha, Neb., also earn a slot on the chart, but the Garden is his top grosser. His concerts on Sept. 15 and 17 in Manhattan logged \$6.4 million in sales to take the No. 3 ranking.

Meanwhile, **Guns N' Roses** make the largest impact on the chart, scoring with 15 concerts from the third North American leg of its Not in This Lifetime... Tour that played stadiums this summer. Ticket sales hit \$53 million from over half a million sold seats during the trek that ran July 27-Sept. 8.

U.S. Bank Stadium in Minneapolis produced the band's highest gross among those 15 dates and earns the No. 4 ranking based on a \$5.5 million take from 48,740 sold tickets. The home venue of the NFL's Minnesota Vikings hosted the veteran rockers' sold-out performance on July 30.

—Bob Allen

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CODDA

REWINDING THE CHARTS



John and Princess Diana backstage at London's Earls Court in 1993.

20 Years Ago ELTON'S 'CANDLE' LIT UP THE HOT 100

A classic track reworked to pay tribute to Princess Diana became the artist's biggest hit

IN THE AFTERMATH OF THE PARIS car accident that killed Diana, Princess of Wales, on Aug. 31, 1997, her sister, Lady Sarah McCorquodale, invited her sibling's friend Elton John to sing at Diana's Sept. 6 funeral service at London's Westminster Abbey. With the clock ticking, John, then 50, phoned his longtime lyricist Bernie Taupin in Los Angeles about crafting a new song for him to perform.

Two days before the service, Taupin rewrote the lyrics to "Candle in the Wind" after John noted that his 1973 song was receiving renewed airplay in England in honor of Diana. The duo originally wrote "Candle" as an ode to Marilyn Monroe, who, like Diana, died at age 36, but it didn't become a chart hit until its release as a live single in 1987.

John gave a one-time-only performance of the rewritten "Candle" — with new lyrics such as "goodbye, England's rose" — at the globally televised funeral, and on Sept. 23, that version, "Candle in the Wind 1997," was released as a double-sided charity single with John's radio hit at the time, "Something About the Way You Look Tonight." It quickly set a Nielsen Music-era record of 3.4 million singles sold in the first week of its U.S. release. The song debuted atop the Oct. 11 Billboard Hot 100 and reigned for 14 weeks. It has sold 8.8 million copies and remains his biggest Hot 100 hit.

During his six-decade career, John has landed 47 albums on the Billboard 200, the most among British solo artists. His most recent, *Wonderful Crazy Night*, arrived in 2016.

—XANDER ZELLNER

THIS WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	TITLE	ARTIST
1	NEW	1	1	CANDLE IN THE WIND (1997'S SOMETHING ABOUT THE WAY YOU LOOK TONIGHT)	ELTON JOHN
2	3	2	3	4 SEASONS OF LONELINESS	BOYZ II MEN
3	4	4	17	HOW DO I LIVE	LEANN RIMES
4	2	3	8	YOU MAKE ME WANNA DANCE	USHER
5	2	1	5	HONEY	MARIAH CAREY

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