

# Billboard

November 1, 2014 | billboard.com

**TAYLOR SWIFT'S MESSAGE TO HATERS**  
'I'm having more fun than you so it doesn't matter'

**MUSIC'S GREATEST YEAR**  
Jon Bon Jovi, Bret Easton Ellis, Camille Paglia on why 1984 ruled

**NASHVILLE NOW**  
As the CMA Awards hit town, what to eat, wear and know  
**PLUS** Dolly Parton said *what?!*



↑  
yes, this is his own crown

## **USHER** *in a New Era*

His sexy brand of R&B dominated the last decade, but hey, trends change and even superstars' albums don't sell anymore. So with his latest release delayed, he's hitting the road with an evolving sound [Skillex?] and a souped-up show as the hitmaker fights to retain his crown

\$6.99US \$8.99CAN

4 2 >



UK £5.50

# Ed Sheeran

# X

Now Gold.  
**3 Million Singles.**

featuring the Top 5 Hits,

'Sing', 'Don't'

& the next single

'Thinking Out Loud'

Over 2 million copies of 'x' sold globally so far...

No.1 in 83 markets on iTunes

Over 20 million fans across Facebook, Twitter and Instagram

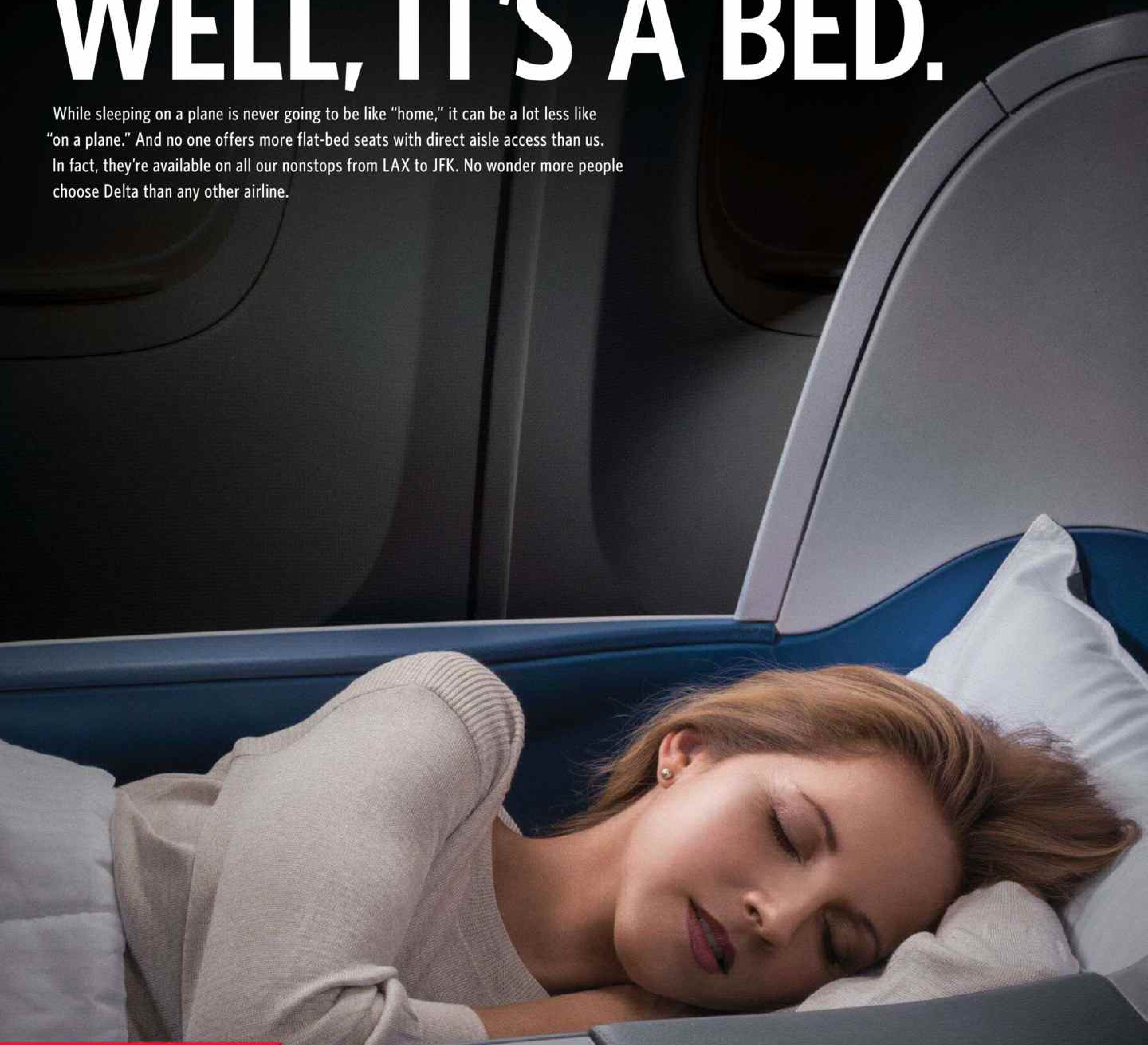
Sold out 3 Madison Square Gardens and 4 London O2s.

Sold Out US Arena Summer Tour.



# WE CALL IT A FLAT BED BECAUSE, **WELL, IT'S A BED.**

While sleeping on a plane is never going to be like "home," it can be a lot less like "on a plane." And no one offers more flat-bed seats with direct aisle access than us. In fact, they're available on all our nonstops from LAX to JFK. No wonder more people choose Delta than any other airline.



KEEP CLIMBING  
**DELTA** 

# billboard HOT 100



## Glen Campbell Rides In To Say Goodbye

**G**LEN CAMPBELL'S TOUCHING NEW VIDEO HELPS spur his first Billboard Hot 100 hit in 33 years. "I'm Not Gonna Miss You" debuts at No. 90, marking his first entry since 1981. The ballad accompanies the documentary *Glen Campbell: I'll Be Me* (released Oct. 24 by Area23a), which covers 151 Campbell concerts beginning in 2011 as he began his battle with Alzheimer's disease.

Co-written by Campbell, "Miss" enters the Hot 100 with 85 percent of its points from streaming, with Vevo on YouTube views for its video generating nearly all of its 1.9 million streams (up 287 percent) in the week ending Oct. 19, according to Nielsen BDS. The song is his 37th Hot 100 hit dating to his first in 1961. Two reached No. 1: "Rhinestone Cowboy" (1975) and "Southern Nights" (1977).

While Campbell's 33-year, two-month gap between Hot 100 visits is notable, it's not a record. The longest break? **The Chipmunks**, at 46 years and one week between 1962 and 2008.

Campbell, 78, recently entered a long-term care facility. On "Miss," he evokes a bit of sad humor over how he won't remember those he loves. "All the hurt and all the pain/One thing selfishly remains: I'm not gonna miss you." —GARY TRUST

Campbell's moving song about his Alzheimer's disease sends him back to the Hot 100 for the first time in decades.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	<b>#1</b> <b>All About That Bass</b>	K.KADISH (M.TRAINOR,K.KADISH)	Meghan Trainor EPIC	1	15
2	2	2	<b>Shake It Off</b>	MAX MARTIN,SHELLBACK (T.SWIFT,MAX MARTIN,SHELLBACK)	Taylor Swift BIG MACHINE/REPUBLIC	1	9
4	5	3	<b>Bang Bang</b>	MAX MARTIN,R.B.GORANSSON,JULIA (MAX MARTIN,SKOTECHEA,R.B. GORANSSON,O.T.MARA)	Jessie J, Ariana Grande & Nicki Minaj LAVA/REPUBLIC	3	12
3	3	4	<b>Black Widow</b>	STAR GATE (T.E.HERMANSEN,M.S.ERIKSEN,B.LEVIN,KATY PERRY,S.I.HUDSON,A.A.KELLY)	Iggy Azalea Featuring Rita Ora TURN FIRST/HUSTLE GANG/DEF JAM	3	16
6	4	5	<b>Habits (Stay High)</b>	THE STRUTS (T.L.O.,J.ERLSTROM,L.SODERBERG,D.LEDINSKY)	Tove Lo ISLAND/REPUBLIC	4	21
7	6	6	<b>Don't Tell 'Em</b>	M.SCHULTZ,DJ MUSTARD (J.FELTON,M.SCHULTZ,D.MCFARLANE,K.D.R.JACKSON,B.BENITES,M.MUNZING,L.ANZIOTTI,T.AUSTIN)	Jeremih Featuring YG MICK SCHULTZ/DEF JAM	6	17
8	7	7	<b>AG</b> <b>Animals</b>	SHELLBACK (A.N.LEVINE,SHELLBACK,B.LEVIN)	Maroon 5 222/INTERSCOPE	7	9
9	9	8	<b>Stay With Me</b>	J.NAPES,R.ERKINS (S.SMITH,J.NAPIER,W.PHILLIPS)	Sam Smith CAPITOL	2	28
12	10	9	<b>Hot Boy</b>	IAHLLI BEATS (A.POLLARD)	Bobby Shmurda G59/EPIC	9	12
17	13	10	<b>Don't</b>	R.RUBIN,BENNY BLANCO (E.SHEERAN,B.LEVIN,R.SAADIQ,D.ROBINSON,A.S.MUHAMMED-JONES,C.WOWENS)	Ed Sheeran ATLANTIC	10	19

AMANTIA FRIEDMAN

SALES DATA COMPILED BY nielsen SoundScan, sales data as compiled by Nielsen BDS, sales data as compiled by Nielsen BDS, sales data as compiled by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See Charts Legend on billboard.com for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY  
nielsen  
SoundScan

AIRPLAY/STREAMING DATA COMPILED BY  
nielsen  
BDS

# Billboard Hot 100

38

**SAM HUNT**  
Leave the Night On



The 29-year-old ditched football to chase his dreams in Nashville.

**Are you surprised by the way "Leave the Night On" has taken off?**

Not ever having done this before, I've now realized how powerful country radio is this summer. People all over the country have heard "Leave the Night On," and you can tell at the live shows. You can see a growth, an evolution, from the beginning of summer to now in the number of people who are coming out and singing it enthusiastically.

**Does the song's party-hard vibe reflect the rest of your debut, *Montevallo* [Oct. 27, MCA Nashville]?**

To be honest, it wasn't my first pick for a first

single. The concept of the song is something that has been written about a good bit. I wanted to make sure lyrically we didn't go down that same road, so I tried to find places to be more quirky and unique.

**You played college football, and even briefly signed with the Kansas City Chiefs. How did you transition to music?**

I had been stuck in that stereotype that as a football player, you're not allowed to play music. When I moved to Nashville, I came with my hat in my hand thinking I didn't have a clue what I was doing. I had to break down that stereotype.

—ADRIENNE GAFFNEY



**1**  
**MEGHAN TRAINOR**  
All About That Bass

Trainor's "All About That Bass" ties for the longest-leading Hot 100 No. 1 in Epic Records history, matching the seven-week reigns of Michael Jackson's "Billie Jean" (1983) and "Black or White" (1991).

2 Weeks Ago	Last Week	This Week	Title CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
5	8	11	<b>Anaconda</b> POLOW DA DON, ANONYMOUS, DA INTERZ (DJ MARAJ, JONES, I SOLONE-MYVETZ, CLARK, M PALACIOS, A RAY)	Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC	2	11
11	12	12	<b>Rather Be</b> ▲ <b>Clean Bandit</b> Feat. Jess Glynne I PATERSON, G CHATTO (J NAPIER, J PATERSON, N MARSHALL)	ATLANTIC/RRP	10	19
19	16	13	<b>Cool Kids</b> ● M. ELIZONDO (ECHO SMITH, J. DAVID, J. DZONEX)	Echosmith WARNER BROS.	13	15
15	14	14	<b>Chandelier</b> ▲ J. SHATKIN, G. KURSTIN (S. K. FURLER, J. SHATKIN)	Sia MONKEY PUZZLE/RCA	8	24
23	18	15	<b>Trumpets</b> J. BELLION (J. DESROULEAUX, J. BELLION)	Jason Derulo BELUGA HEIGHTS/WARNER BROS.	15	21
10	11	16	<b>Break Free</b> <b>Ariana Grande</b> Feat. Zedd ZEDD, MAX MARTIN (A. ZASLAVSKI, MAX MARTIN, S. KOTECHA)	REPUBLIC	4	16
14	15	17	<b>Rude</b> ▲ A. MESSINGER (N. ATWEH, A. MESSINGER, M. R. PELLIZZER, A. TANAS)	MAGIC! LATUM/RCA	1	26
<b>HOT SHOT DEBUT</b>		<b>18</b>	<b>Out Of The Woods</b> NOT LISTED (NOT LISTED)	Taylor Swift BIG MACHINE/REPUBLIC	18	1
26	23	19	<b>SG Lifestyle</b> <b>Rich Gang</b> Feat. Young Thug & Rich Homie Quan LONDON ON DA TRACK (B. WILLIAMS, B. WILLIAMS, D. D. LAMAR, J. HOLMES)	YOUNG MONEY/CASH MONEY/REPUBLIC	19	14
52	25	20	<b>I'm Not The Only One</b> I. NAPES, S. FITZMAURICE (I. NAPIER, S. SMITH)	Sam Smith CAPITOL	20	7

2 Weeks Ago	Last Week	This Week	Title CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
16	17	21	<b>Boom Clap</b> ▲ P. BERGER, S. GRASLUND (C. CATCHISON, P. BERGER, F. BERGER, S. GRUSLUND)	Charli XCX NEON GOLD/FOX/ATLANTIC/RRP	8	20
18	19	22	<b>Maps</b> BENNY BLANCO, R. BETTENDER (A. N. LEVINE, R. BETTENDER, B. LEVIN, A. MALIK, N. ZANCANELLA)	Maroon 5 222/INTERSCOPE	6	18
20	20	23	<b>Burnin' It Down</b> ▲ M. KNOX (C. G. TOMPKINS, R. CLAWSON, B. KELLEY, T. HUBBARD)	Jason Aldean BROKEN BOW	12	13
21	22	24	<b>Bailando</b> ▲ <b>Enrique Iglesias</b> Feat. Descemer Bueno & Gente de Zona C. PAUCAR (E. MIGLESIAS, D. KAMBAIAH, D. MARTINEZ BUENO, A. DELGADO, M. MARTINEZ)	UNIVERSAL MUSIC/LATINO/REPUBLIC/UMLE	12	25
22	21	25	<b>Am I Wrong</b> ▲ WILL IDAP (K. N. SEREBA, V. DERY)	Nico & Vinz WARNER BROS.	4	27
32	31	26	<b>Blame</b> <b>Calvin Harris</b> Feat. John Newman CALVIN HARRIS (CALVIN HARRIS, J. NEWMAN)	DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	26	6
39	32	27	<b>Waves</b> ● MR. PROBZ (D. P. STEPHEN, J. RAHMOUNI)	Mr. Probz LEFT LANE/ULTRA/RCA	27	9
27	24	28	<b>All Of Me</b> ▲ D. TOZER, JOHN LEGEND (JOHN LEGEND, T. GAD)	John Legend G.O.O.D./COLUMBIA	1	54
29	27	29	<b>New Flame</b> <b>Chris Brown</b> Feat. Usher & Rick Ross J. B. JOHNSON (C. M. BROWN, J. B. JOHNSON, K. THOMAS, M. N. SIMMONDS, W. L. ROBERTS, I. M. PITTS, E. BELLINGER)	RCA	27	14
40	28	30	<b>Jealous</b> SIR NOLAN (N. JONAS, N. LAMBROZZA, S. WILCOX)	Nick Jonas SAFEHOUSE/ISLAND/REPUBLIC	28	6
28	29	31	<b>Dirt</b> ▲ J. MOI (C. G. TOMPKINS, R. CLAWSON)	Florida Georgia Line REPUBLIC NASHVILLE	11	15
31	34	32	<b>Fireball</b> R. RED, A. DIXON, T. RYAN, L. LONDON (A. C. PEREZ, F. FREDERICK, A. SCHULLER, RYAN, J. SPARGUR, T. PYTEON, J. JUBER)	Pitbull Feat. John Ryan NEON GOLD/FOX/MR. 305/POXO GROUNDS/RCA	30	11
62	49	33	<b>DG Take Me To Church</b> A. HOZIER-BYRNE (A. HOZIER-BYRNE)	Hozier RUBYWORKS/COLUMBIA	33	10
54	42	34	<b>Centuries</b> J. R. ROTEM, O. MEGA (J. R. ROTEM, P. V. STUMP, P. SWENTZ, J. TROHMAN, A. HURLEY, M. LONFONSEA, R. K. MARLITRANTNER, S. VEGA)	Fall Out Boy DC2/ISLAND/REPUBLIC	22	6
30	33	35	<b>Fancy</b> ▲ <b>Iggy Azalea</b> Feat. Charli XCX T. H. INVISIBLE, M. T. ROBERTS, JR. (A. J. KELLY, C. AITCHISON, G. ASTASOU, P. FORTH, L. SHAY, K. MCKENZIE, J. DYER, J. MILLS)	Iggy Azalea TURN FIRST/HUSTLE GANG/DEF JAM	1	33
38	37	36	<b>0 To 100 / The Catch Up</b> B. O. H. A. N. S. H. E. R. I. B., N. I. T. T. E. N. B. S. (A. G. I. A. H. A. M., M. S. A. M. U. L. E. S., N. S. H. E. R. I. B., J. E. F. F. R. I. E. S., A. H. E. R. N. A. N. D. E. Z., A. F. E. E. N. Y.)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	35	13
25	30	37	<b>A Sky Full Of Stars</b> ● A. V. I. C. O. D. I. P. L. A. Y., P. P. W. O. R. T. H., D. G. R. E. E. N., J. B. S. I. M. P. S. O. N. (G. B. B. E. R. R. Y. M. A. N., J. M. B. U. C. K., A. N. D. W. I. C. H. A. M. P. K. O. N. C., A. J. M. A. R. T. I. N., T. B. E. R. G. I. N. G.)	Coldplay PARLOPHONE/ATLANTIC	10	25
44	41	38	<b>Leave The Night On</b> ● Z. CROWLE, S. MCANALLY (S. HUNT, S. MCANALLY, J. OSBORNE)	Sam Hunt MCA NASHVILLE	38	17
41	38	39	<b>Latch</b> ▲ <b>Disclosure</b> Featuring Sam Smith D. LAWRENCE (J. H. LAWRENCE, G. LAWRENCE, S. SMITH, J. NAPIER)	Disclosure METHOD/PNR/CHERRYTREE/INTERSCOPE	7	31
13	46	40	<b>Steal My Girl</b> J. B. U. N. E. T. T. A., J. R. Y. A. N., P. V. E. S. T. E. R. L. U. N. D. (W. A. H. E. C. T. O. R., J. B. U. N. E. T. T. A., E. D. R. E. V. E. T. T., J. R. Y. A. N., T. O. M. L. I. N. S. O. N., J. P. A. Y. N. E.)	One Direction SYCO/COLUMBIA	13	3
33	35	41	<b>Happy</b> ▲ P. L. W. I. L. L. I. A. M. S.	Pharrell Williams BACKLOT/COLUMBIA	1	42
37	39	42	<b>Amnesia</b> <b>5 Seconds Of Summer</b> L. B. I. A. N. C. A. N. I. E. L. L. O., M. B. I. A. N. C. A. N. I. E. L. L. O., S. W. A. T. T. E. R. S. (J. B. I. A. N. C. A. N. I. E. L. L. O., M. B. I. A. N. C. A. N. I. E. L. L. O., S. W. A. T. T. E. R. S., B. M. A. D. D. E. N., J. M. A. D. D. E. N.)	HEY OR HI/CAPITOL	16	16
34	36	43	<b>2 On</b> <b>Tinashe</b> Feat. ScHoolboy Q D. I. M. U. S. T. A. R. D., R. E. D. W. I. N. E., D. I. M. A. R. L. E. Y., W. A. T. E. R. S. (T. K. A. C. H. I. N. G. W. E. R., B. R. A. C. K. I. N. S., D. M. C. F. A. R. L. A. N. E., J. R. E. D. W. I. N. E., B. W. A. T. E. R. S., Q. M. H. A. N. L. E. Y., S. P. H. E. N. R. I. Q. U. E. S., T. R. A. M.)	Def Jam	24	24
35	40	44	<b>Problem</b> ▲ <b>Ariana Grande</b> Feat. Iggy Azalea M. A. X. M. A. R. T. I. N., I. L. Y. A., S. H. E. L. L. B. A. C. K. (L. S. A. L. M. A. N. Z. A. D. E. H., M. A. X. M. A. R. T. I. N., S. K. O. T. E. C. H. A., A. A. K. E. L. L. A., G. R. A. N. D. E.)	REPUBLIC	2	25
56	51	45	<b>No Type</b> M. I. K. E. W. I. L. L. M. A. D. E. H. T. S. L. E. E. (M. L. W. I. L. L. I. A. M. S., A. B. R. O. W. N., K. L. B. R. O. W. N.)	Rae Sremmurd EARDRUMA/INTERSCOPE	45	4
43	44	46	<b>Neon Light</b> S. H. E. N. D. R. I. C. K. S. (A. D. O. R. F. F., J. K. E. A. R., M. A. R. K. I. R. W. I. N.)	Blake Shelton WARNER BROS. NASHVILLE/WMN	43	9
53	50	47	<b>Riptide</b> J. C. A. S. T. L. E., J. K. E. O. G. H. E., W. H. I. T. E. (V. A. N. C. E. J. O. Y.)	Vance Joy F-STOP/ATLANTIC	47	17
78	68	48	<b>I Don't F**k With You</b> <b>Big Sean</b> Feat. E-40 D. I. M. U. S. T. A. R. D., K. W. E. S. T. (S. M. A. N. D. E. R. S. O. N., D. M. C. F. A. R. L. A. N. E., K. C. O. W. E. S. T., M. A. D. A. M. W. H. A. N. S. B. R. O. D., N. A. T. C. H. E., D. M. W. E. R., K. E. T. S. T. E. V. E. N. S., D. J. R. O. G. E. R. S. S. R.)	DEF JAM	48	4
47	43	49	<b>Dark Horse</b> ▲ <b>Katy Perry</b> Featuring Juicy J D. R. L. U. K. E., M. A. X. M. A. R. T. I. N., C. I. R. K. U. T. (K. A. T. Y. P. E. R. R. Y., J. H. O. U. S. T. O. N., L. G. O. T. T. W. A. L. D., S. T. J. H. U. D. S. O. N., M. A. X. M. A. R. T. I. N., J. W. A. L. T. E. R.)	CAPITOL	1	57
42	45	50	<b>No Flex Zone</b> M. I. K. E. W. I. L. L. M. A. D. E. H. T. A. (M. L. W. I. L. L. I. A. M. S., A. H. O. G. A. N., A. B. R. O. W. N., K. L. B. R. O. W. N.)	Rae Sremmurd EARDRUMA/INTERSCOPE	36	12

2 Weeks Ago	Last Week	This Week	Title CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
48	54	51	<b>i</b> RAHKI (K.DUCKWORTH,C.SMITH,R.ISLEY, O.J.SLEY,E.J.SLEY,M.ISLEY,R.B.ISLEY,C.H.JASPER)	<b>Kendrick Lamar</b> TOP DAWG/ AFTERMATH/INTERSCOPE	39	4
59	58	52	<b>About The Money</b> LONDON ON DA TRACK (C.J.HARRIS, JR., J.WILLIAMS,L.HOLMES)	<b>T.I. Feat. Young Thug</b> GRAND HUSTLE/COLUMBIA	52	11
70	59	53	<b>Hold You Down</b> LBLEE ON THE BEATS,B.KORN,DI.KHALED (K.M.KHALED,C.M.BROWN A.ALSINA,WILBURN,CASH,I.FELTON,A.L.NORRIS,B.KORN)	<b>DI Khaled</b> Feat. Chris Brown, August Alsina, Future & Jeremih WE THE BEST/ CASH MONEY/REPUBLIC	53	7
57	56	54	<b>Stolen Dance</b> PDAUSCH (C.REHBEIN)	<b>Milky Chance</b> LICHTDICHT/NEON/REPUBLIC	54	13
66	60	55	<b>Touchin, Lovin</b> THE FEATHERSTONES (J.NEVISON,K.ROSS,BRIM,V.FEATHERSTONE, J.FEATHERSTONE, SONGBOOK/ C.FEATHERSTONE,M.FEATHERSTONE,D.MARJALS,C.MBS,DT.IDNES,R.S.KELLY,C.WALLACE) ATLANTIC	<b>Trey Songz</b> Feat. Nicki Minaj SONGBOOK/ ATLANTIC	55	7
45	47	56	<b>No Mediocre</b> DI.MUSTARD,M.ADAM (C.J.HARRIS, JR., A.A.KELLY,D.MCFARLANE,M.ADAM)	<b>T.I. Feat. Iggy Azalea</b> GRAND HUSTLE/COLUMBIA	33	18
-	79	57	<b>Love Me Harder</b> A.PAYAMI,P.SVENSSON (MAX MARTIN, SKOTECHE,A.P.SVENSSON,A.PAYAMI,A.TESFAYE,A.BALSHE)	<b>Ariana Grande &amp; The Weeknd</b> REPUBLIC	57	2
55	57	58	<b>Ready Set Roll</b> C.DESTEFANO (C.DESTEFANO, R.AKINS,C.RICE)	<b>Chase Rice</b> DACK JANIELS/ COLUMBIA NASHVILLE	54	21
46	53	59	<b>Roller Coaster</b> J.STEVENS (C.SWINDLELL,M.CARTER)	<b>Luke Bryan</b> CAPITOL NASHVILLE	43	14
36	48	60	<b>This Is How We Do</b> K.AHLUND (KATY PERRY,K.AHLUND,MAX MARTIN)	<b>Katy Perry</b> CAPITOL	24	12
51	55	61	<b>Shower</b> DR.LUKE,C.RUKUT (R.M.GOMEZ,L.GOTTWALD, T.THOMAS,T.THOMAS,H.WALTER)	<b>Becky G</b> KEMOSABE/RCA	16	20
79	73	62	<b>Tuesday</b> M.SHERAN,L.WAYNE,SONNY DIGITAL (M.SHERAN,Q.ALEEM,A.GRAHAM)	<b>I LOVE MAKONNEN</b> Feat. Drake OVO SOUND/WARNER BROS.	62	4
24	52	63	<b>Something In The Water</b> M.BRIGHT (C.UNDERWOOD, C.DESTEFANO,BRETT JAMES)	<b>Carrie Underwood</b> 19/ARISTA NASHVILLE	24	3
65	66	64	<b>Girl In A Country Song</b> D.HUFF,A.SCHERZ (A.SCHERZ,M.MARLOW,I.DYE)	<b>Maddie &amp; Tae</b> DOT	62	11
67	67	65	<b>Sunshine &amp; Whiskey</b> M.ALTMAN (L.LAIRD,L.JOHNSTON)	<b>Frankie Ballard</b> WARNER BROS. NASHVILLE/WAR	61	15
75	64	66	<b>V.3005</b> D.GLOVER,L.GORANSSONS,PONCE (D.GLOVER,L.GORANSSONS,S.PONCE)	<b>Childish Gambino</b> GLASSNOTE	64	20
68	70	67	<b>Somewhere In My Car</b> D.HUFF,K.URBAN (J.HARDING,K.URBAN)	<b>Keith Urban</b> HIT RED/CAPITOL NASHVILLE	66	8
58	63	68	<b>Studio</b> SWIFF D (Q.M.HANLEY,S.THORNTON,B.SLEDGE)	<b>ScHoolboy Q</b> Feat. BJ The Chicago Kid TOP DAWG/INTERSCOPE	38	20
49	61	69	<b>American Kids</b> B.CANNON,K.CHESENEY (R.C.LAWSON, S.MCANALLY,L.LAIRD)	<b>Kenny Chesney</b> BLUE CHAIR/ COLUMBIA NASHVILLE	23	18
73	72	70	<b>Day Drinking</b> J.VOICE (K.FARCI,HILJ,WESTBROOK,P.SWEEZE,V.VERGES,B.DEAN)	<b>Little Big Town</b> CAPITOL NASHVILLE	70	13
76	75	71	<b>Secrets</b> E.L.ROSSE,B.CASSETTER,REED (M.MCDONALD, M.LAMBERT,B.CASSETTE,E.L.ROSSE)	<b>Mary Lambert</b> CAPITOL	71	7
72	71	72	<b>Small Town Throwdown</b> D.HUFF (B.GILBERT,B.HAYS,UP,R.AKINS,D.DAVIDSON)	<b>Brantley Gilbert &amp; Thomas Rhett</b> Feat. Justin Moore VALORY	67	19
82	65	73	<b>Try</b> A.DIXON (C.CAILLAT,BABYFACE,J.REEVES,A.DIXON)	<b>Colbie Caillat</b> REPUBLIC	55	9
64	74	74	<b>Hope You Get Lonely Tonight</b> M.CARTER (C.SWINDLELL, M.CARTER,T.HUBBARD,B.KELLEY)	<b>Cole Swindell</b> WARNER BROS. NASHVILLE/WMN	50	18
77	77	75	<b>Superheroes</b> D.O'DONOGHUE,M.SHEEHAN,J.BARRY (D.O'DONOGHUE,M.SHEEHAN,J.BARRY)	<b>The Script</b> PHONOGENIC/ COLUMBIA	75	5
97	84	76	<b>Shotgun Rider</b> B.GALLIMORE,T.MCGRAW (J.LINDSEY,M.GREEN,T.VERGES)	<b>Tim McGraw</b> MCGRAW/BIG MACHINE	76	3
85	76	77	<b>***Flawless</b> HIT-BOY,KNOWLES,REY REE (B.KNOWLES,NASH,C.HOLLIS,R.REE, R.MUHANNAD,OL.MARAJ,A.BENIAMIN,P.BROWN,A.A.PATTON)	<b>Beyonce</b> Feat. Nicki Minaj Or Chimamanda Ngozi Adichie PARK WOOD/ COLUMBIA	76	8
89	80	78	<b>Heroes (We Could Be)</b> ALESSO (A.LINDBLAD,TLO,D.BOWIE,B.ENO)	<b>Alesso</b> Feat. Tove Lo REFUNE/DEF JAM	78	3
-	69	79	<b>Thinking Out Loud</b> J.GOSLING (E.SHEERAN,A.WADGE)	<b>Ed Sheeran</b> ATLANTIC	69	2
86	83	80	<b>Handsome And Wealthy</b> CHEESE (T.Q.MARSHALL,K.BALL,K.CEPHUS)	<b>Migos</b> QUALITY CONTROL/300	80	4

10

**ED SHEERAN**  
Don't

**Ed Sheeran** scores his first Billboard Hot 100 top 10 with "Don't" (13-10). The song bests his previous single, "Sing," which peaked at No. 13 in June. (He reached No. 16 with his breakthrough, "The A Team," in January 2013.) The funky "Don't" likewise enters the Radio Songs chart's top 10 (13-9) with 77 million in audience (up 8 percent), according to Nielsen BDS. It's his second top 10 on the tally ("Sing" hit No. 9). "Don't" also ranks at No. 14 on Digital Songs and No. 33 on Streaming Songs.

-G.T.

2 Weeks Ago	Last Week	This Week	Title CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
-	97	81	<b>L.A. LOVE (la la)</b> DI.MUSTARD (S.DUHAMEL,D.MCFARLANE, S.S.WILSON,R.THOMAS,T.THOMAS)	<b>Fergie</b> WILLIAM/INTERSCOPE	81	2
-	NEW	82	<b>In Your Arms</b> WILL IDAF (V.DERY,K.N.SEREBAW,W.LARSEN,C.R.OLSEN,ANGVIK)	<b>Nico &amp; Vinz</b> WARNER BROS.	82	1
-	85	83	<b>Perfect Storm</b> L.WOOTEN,B.PAISLEY (B.PAISLEY,L.T.MILLER)	<b>Brad Paisley</b> ARISTA NASHVILLE	83	2
88	82	84	<b>Look At You</b> B.KENNY,J.RICH (J.RICH,S.LAWSON)	<b>Big &amp; Rich</b> B&R/NEW REVOLUTION	82	7
71	81	85	<b>Booty</b> C.ROONEY,L.ROPEZ,B.MEDINA (C.M.BROWN,A.BRYANT,A.C.PEREZ,TW.PENIZ, L.D.GITIS,T.R.WILSON,D.OMERHOOK,A.A.KELLY,C.ROONEY,L.ROPEZ,B.MEDINA)	<b>Jennifer Lopez</b> Feat. Iggy Azalea Or Pitbull CAPITOL	18	5
-	NEW	86	<b>Burnin' Up</b> NOT LISTED (NOT LISTED)	<b>Jessie J</b> Feat. 2 Chainz LAVA/REPUBLIC	86	1
96	89	87	<b>Close Your Eyes</b> N.V. (A.CRAIG,T.TOMLINSON,S.MINOR)	<b>Parmalee</b> STONEY CREEK	87	4
95	88	88	<b>You And Your Friends</b> DI.MUSTARD,M.ADAM (C.J.HARRIS, JR.,D.MCFARLANE, C.C.BROADUS, JR.,L.GRIFFIN,C.J.THOMAZ)	<b>Wiz Khalifa</b> Feat. Snoop Dogg & Ty Dolla Sign ROSTRUM/ ATLANTIC/RRP	88	5
-	26	89	<b>EW!</b> WILLIAM (W.ADAMS,J.FALLON, G.BRADFORD,M.DICENZO,J.HASKELL)	<b>Jimmy Fallon</b> Feat. will.i.am WILLIAM/INTERSCOPE	26	2
-	NEW	90	<b>I'm Not Gonna Miss You</b> J.RAYMOND (J.RAYMOND,G.CAMPBELL)	<b>Glen Campbell</b> BIG MACHINE	90	1
87	92	91	<b>No Love</b> D.RUMMA BOY (A.ALSINA, C.GHOLSON,M.D.WADE,D.BROWN)	<b>August Alsina</b> NINTME MUCCO/DEF JAM	73	5
83	86	92	<b>Fight Night</b> STACKBOY (T.Q.MARSHALL,K.BALL,K.CEPHUS)	<b>Migos</b> QUALITY CONTROL/300	69	15
99	95	93	<b>Feelin' It</b> F.ROGERS (F.ROGERS,M.WEST)	<b>Scotty McCreery</b> 19/INTERSCOPE/MERCURY NASHVILLE	93	4
94	90	94	<b>U Gessed It</b> B.THOMAS (B.HESIABA)	<b>OG Maco</b> Feat. 2 Chainz OG MACO/QUALITY CONTROL	90	3
92	93	95	<b>Hookah</b> LONDON ON DA TRACK (M.R.NGLIYEN- STEVENSON,L.WILLIAMS,L.HOLMES)	<b>Tyga</b> Feat. Young Thug YOUNG MONEY CASH MONEY/REPUBLIC	85	10
-	NEW	96	<b>Bobby Bitch</b> NOT LISTED (NOT LISTED)	<b>Bobby Shmurda</b> GS9/EPIC	96	1
-	NEW	97	<b>Often</b> BEN BILLION,THE WEEKND,J.OUENNEVILLE (A.TESFAYE,B.DIEHL, J.OUENNEVILLE,A.BALSHE,D.SCHOFIELD,A.KOCATEPE,S.A.LLOJSMEN)	<b>The Weeknd</b> XO/REPUBLIC	97	1
84	91	98	<b>Bo\$\$</b> R.REE,L.LONDON,DAYLIGHT (E.FREDERIC,I.KASHER,HINDLIN, T.PARKS,G.LEWIS,I.SPARGUR,D.X.YRIAKIDES)	<b>Fifth Harmony</b> SYCO/EPIC	43	15
-	NEW	99	<b>Drinking Class</b> M.MCCURE,K.JACOBS,L.BRICE (J.KEAR,D.FRASIER,E.M.HILL)	<b>Lee Brice</b> CURB	99	1
-	100	100	<b>Body Language</b> STARGATE,CASHMERE CAT (B.T.COLLINS,M.S.EIKSEN, T.EHREMANSEN,MA.HOBERG,U.RAYMOND,N.IXACHINGWE)	<b>Kid Ink</b> Feat. Usher & Tinashé THA ALUMNI GROUP/ 88 CLASSIC/RCA	100	2

18

**TAYLOR SWIFT**  
Out of the Woods

This track from Swift's fifth studio album, 1989, starts with 195,000 downloads sold and becomes her eighth Digital Songs No. 1. She trails only **Rihanna** (13 No. 1s), **Katy Perry** (10) and **Eminem** (nine).

86

**JESSIE J**  
Burnin' Up

As *Sweet Talker* becomes the British singer's first Billboard 200 top 10 (No. 10; 25,000 sold), two songs from the album gain on the Hot 100: "Bang Bang" (No. 3) and "Burnin' Up" (new at No. 86).

APRIL 11, 2014: STEVE GRANITZ/WIREIMAGE.COM; JESSIE J: KEVIN MAZUR/WIREIMAGE.COM; ED SHEERAN: JONATHAN OLLEY/WIREIMAGE.COM; TAYLOR SWIFT: KEVIN MAZUR/WIREIMAGE.COM; KATY PERRY: JEFF BLANK/WIREIMAGE.COM

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# Contents

## THIS WEEK

Volume 126 / No. 36

### ON THE COVER

Usher photographed by Miller Mobley on Oct. 17 at Liacouras Center in Philadelphia. For an exclusive interview of the superstar discussing his upcoming UR Experience tour and if he'll ever rejoin *The Voice*, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).

### FEATURES

- 44 *Watching the Throne*** Usher's last album didn't sell, and his new one is delayed. But that hasn't stopped the R&B king from launching a global tour to remind the world who's boss.
- 50 *1984: Pop Music's Best Year Ever*** How the music and artists — **Madonna! Prince! Cyndi!** — changed popular culture in the era of AIDS and the moral majority.
- 62 "*Backwoods Barbie*" Marks 50 Years in Nashville** Country icon **Dolly Parton** talks about her career as a performer, her decision not to have kids and how she gets a kick out of being underestimated in business.

### THE BILLBOARD HOT 100

- 3 **Glen Campbell**** is back on the chart after 33 years.

### TOPLINE

- 11** Is Disney's Hollywood Records headed for a post-*Frozen* cold spell?
- 14** SoundCloud — the world's biggest audio-streaming service — copes with its biggest growing pain of all: how to make a buck.
- 18 **Corner Office**** Nashville mayor **Karl Dean** gives an insider's view of Music City.

### 7 DAYS ON THE SCENE

- 24 *7 Days on the Scene***
- 26 **Parties**** Def Jam's 30th anniversary, Treasure Island Music Festival

### THE BEAT

- 31 **Taylor Swift**** spills on *1989*, moving to New York and cutting off her hair (and men).
- 35 **William H. Macy**** on the role music plays in his directorial debut, *Rudderless*, and hating **One Direction**.
- 36** In an exclusive excerpt from his new memoir, jazz master **Herbie Hancock** opens up about his past crack addiction.

### STYLE

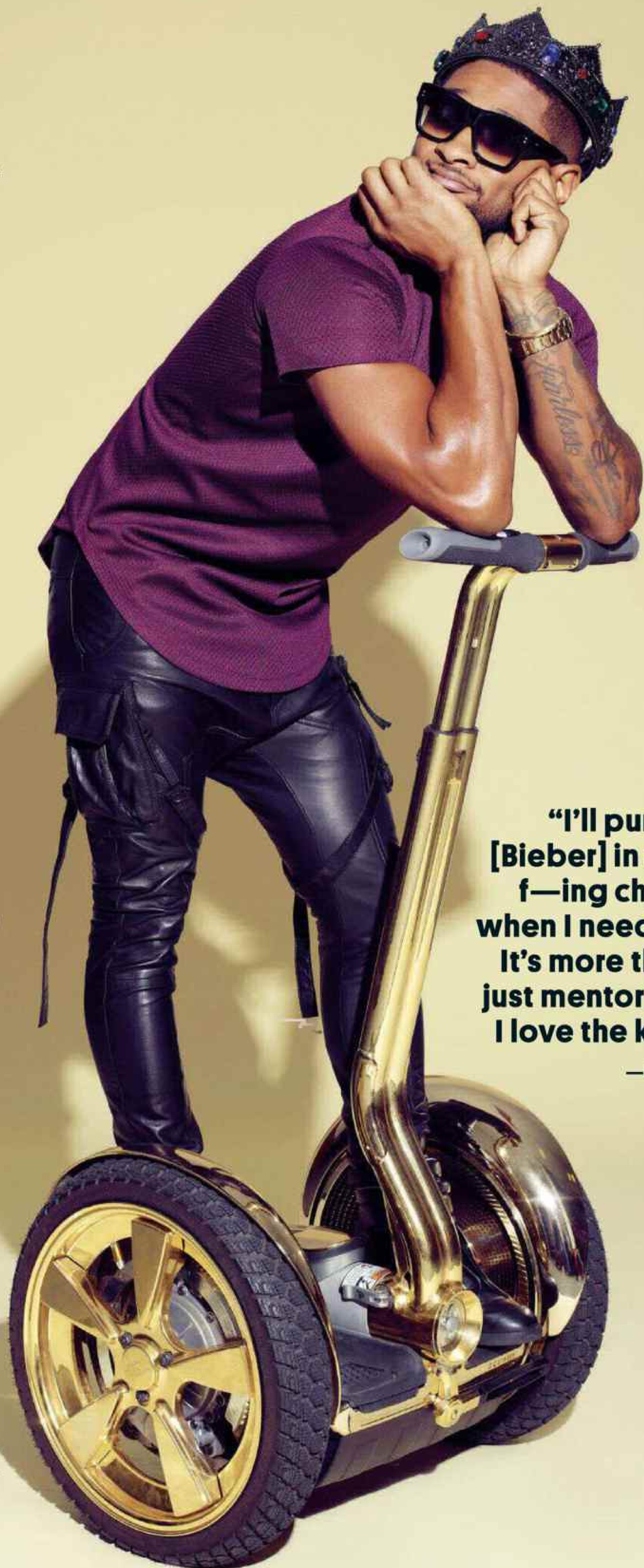
- 39** A look back at music stars' favorite designer nonpareil, **Oscar de la Renta**.
- 42** Singer **Holly Williams'** celeb-beloved (Gwyneth, Sheryl, Martina) Nashville boutique. Plus: Stylists spill on what their clients will be wearing to the CMA Awards.

### REVIEWS

- 69** **Taylor Swift's** *1989*, **Lana Del Rey's** Hollywood Forever Cemetery show and **Foo Fighters: Sonic Highways**.

### CHARTS

- 80 **Idina Menzel**** arrives with *Holiday Wishes*.
- 82 **Charts****
- 104 **Coda** **Barbra Streisand** and **Bee Gee** **Barry Gibb** topped *Billboard's* singles and albums charts on Oct. 25, 1980.**



**"I'll punch [Bieber] in the f—ing chest when I need to. It's more than just mentoring. I love the kid."**

—Usher



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## DISNEY COLD SPELL AHEAD?

THE *FROZEN* SOUNDTRACK MAY HAVE HELPED THE COMPANY'S MUSIC DIVISION ACHIEVE ITS HIGHEST MARKET SHARE IN YEARS, BUT WILL A RECENT EXODUS OF POP STARS BRING ON A NEW ICE AGE?

BY JASON LIPSHUTZ

# T

THANKS TO THE BLOCKBUSTER sales of *Frozen* and its beyond-ubiquitous hit "Let It Go," Disney's music division is on its hottest streak since the halcyon days of the **Jonas Brothers** and **Miley Cyrus** in 2009, with a 2.9 percent market share. The soundtrack's whopping-for-these-days 3.5 million sales helped account for half of the label's recorded-music earnings in 2014 so far — a feat to cheer, no doubt, but what happens in 2015 when Elsa is on a screen sabbatical?

That's the question on many Mouse watchers' minds as Hollywood Records, Disney Music Group's pop division, tries

to arrange a new crop of stars to make up for the mainstays who have jumped ship. Those include Cyrus, who remade her career at RCA Records in 2013, and **Selena Gomez**, who's headed to Interscope (a best-of album will be her final release on Hollywood in November). Meanwhile, sources tell *Billboard* that budding pop/R&B artist **Zendaya** is not quite leaving the label, but finalizing a joint venture with Hollywood and Republic Records that will be a first-of-its-kind deal between the two companies.

The comings and goings have hardly fazed DMG president **Ken Bunt**, however: He believes Hollywood Records is still a label where younger artists can grow into adulthood. "We've strived

to help build careers," says Bunt, "and if you look at **Demi [Lovato]** and Selena and **Grace Potter**, it's not one album and done — we've tried to focus on the long-term perspective."

Right now, Lovato, 22, is Hollywood's flagship artist, and the last of Disney's late-2000s teen stars is still releasing hits for the label — 2013's *Demi* spawned three top 40 singles on the *Billboard* Hot 100. Bunt confirms that Lovato will release a new album on Hollywood in 2015, but while her manager **Phil McIntyre** talks of a "collaborative relationship and many years of success" with the label, he says he doesn't know how long the singer will be on the roster.

Hollywood also has new music coming from over-25 artists like



Zendaya

### THE OVER UNDER



**John Silva** oversees a mass media album rollout for Foo Fighters' *Sonic Highways: Letterman*, secret shows and an HBO series.



**Chief Keef** tweets he has been dropped from Interscope: "Jimmy n Dre [are] what I signed up for not this new staff!"



**Jennifer Lopez** sees her stock rise on the heels of reports of a forthcoming residency at Las Vegas' Planet Hollywood.

Potter and **ZZ Ward**, but the next year will be about replenishing the cupboard of young talent. **Bea Miller**, a 15-year-old alumni of the U.S. version of *The X Factor*, has been opening for Lovato on select dates and has an album due in the first half of 2015. **R5**, the pop-rock group fronted by 18-year-old *Austin & Ally* star **Ross Lynch**, has been touring in preparation for its 2015 sophomore album. And in the indie-pop corner, new band signee **Joywave** — which has a top 10 hit on the Alternative chart with its **Big Data** collaboration “Dangerous” — will release its Hollywood debut in 2015.

As those artists’ careers germinate, DMG will trot out another batch of high-profile soundtracks in the hope of replicating the successes of *Frozen* and the *Guardians of the Galaxy* soundtrack (543,000 sold, according to Nielsen SoundScan). The soundtrack to the big-screen adaptation of *Into the Woods* will arrive Dec. 16, while upcoming Disney Channel movies *The Descendants* and *Teen Beach Movie 2* will have accompanying compilations out in 2015. Plus: *Frozen Fever*, an animated short that serves as a mini-sequel to the feature film, is due in spring 2015. Although it won’t have a full-length soundtrack, Disney confirms that a new song is coming.

If all else fails, perhaps “Let It Go Again” is just a few months away. ●

## MARKET SHARE MONSTERS

Titles since 1994 that take up 70 percent or more of their label’s annual album market share

Artist	Album	Label
<b>Creed</b>	<i>My Own Prison</i>	Wind-up
1998	2.2 million	97%
<b>Jason Aldean</b>	<i>My Kinda Party</i>	Broken Bow
2011	1.6 million	82%
<b>Mumford &amp; Sons</b>	<i>Sigh No More</i>	Glassnote
2011	1.4 million	80%
<b>Jason Aldean</b>	<i>Wide Open</i>	Broken Bow
2009	959,000	75%
<b>Taylor Swift</b>	<i>Fearless</i>	Big Machine
2009	3.2 million	70%

# K-Pop Festival Tragedy: The Aftermath

A faulty ventilation grate at a South Korea concert kills 16 and possibly drives another to suicide. Is lax security to blame?

BY JEFF BENJAMIN AND JESSICA OAK

It has been a grim year for K-pop. Just weeks after two young members of South Korean girl group **Ladies’ Code** were killed in a car accident, the genre was hit with yet another tragedy: Sixteen people were killed and 11 injured at an Oct. 17 concert when a ventilation grate upon which they were standing collapsed, dropping them some 60 feet. Less than 48 hours later, a planner for the festival, identified only by his last name, **Oh**, was dead in an apparent suicide.

Insufficient security was cited as the cause of the accident at the festival, which was attended by around 700 people and took place at the Pangyo Techno Valley Festival in Seongnam, just south of Seoul. The lineup featured K-Pop Hot 100 chart-toppers like **Junggigo**, **T-ara** and **4Minute**, the girl group that was in mid-performance when the grate collapsed.

“From what I’ve heard, there was a very small budget in place for the size of the event,” an insider tells *Billboard*. “Most of the budget was probably being spent on artist guarantees, production and the like.” The source notes that safety is typically one of



Emergency officials investigated the scene of the accident, which occurred while **4Minute** (inset) was performing.



the first costs to be slashed by promoters. Security guards or ushers are largely absent from video footage of the festival.

In the wake of the tragedy, investigators seized all documents for the festival to determine whether security was removed or reduced for budget reasons, and police have imposed travel restrictions on the event organizers, with some facing possible prosecution. The South Korean government announced plans to inspect all applicable grates and draw up guidelines, including safety checks on outdoor performance areas for future festivals.

While the Pangyo tragedy is considered a freak occurrence — South Korea’s last major live-music accident occurred in 2005 when 11 were crushed to death in a concert stampede — the severity of the corrective measures was no accident. ●



Iovine (left) and Combs

## REVOLT’S FIRST CONFERENCE: THE VERDICT

The confab’s 800-strong debut is strong, although not quite revolutionary

BY LEILA COBO

“I’m going to give it to you raw ... success can make you an asshole.”

That piece of hard-earned wisdom was included in **Sean Combs’** remarks at the inaugural **Revolt Music Conference**, the hip-hop mogul’s attempt at reinventing the industry confab formula.

Held Oct. 16 to 18 at Miami’s glitzy Fontainebleau hotel, RMC’s debut drew an estimated 800 attendees, 300 more than vice chairman **Andre Harrell** told *Billboard* he was expecting. Despite a few speaker setbacks (Twitter music chief **Bob Moczydlowsky**, *Insomniac* founder/CEO **Pasquale Rotella** and YouTube head of content and business operations **Robert Kyncl** all dropped out), those who took the event’s stages included *Maverick’s* **Guy Oseary**, *Beats by Dre* co-founder

**Jimmy Iovine**, **Russell Simmons** and Atlantic chairman **Julie Greenwald**. Ten panels covered how music is valued, streaming, brands acting as patrons and other topics. Performers included **Jhene Aiko**, **G-Eazy** and **DJ Khaled**.

Harrell, who famously gave Combs his start in the music business, said he wasn’t surprised by a full room at 9 a.m. — in Miami. “If you spent close to \$1,000 to register, you take this very seriously.” All-access passes were reduced to \$899 from \$1,000, and panel-only passes sold out at \$399. The number of complimentary passes given out was unclear at press time.

Harrell says 2015’s conference, already in the works, will focus more on connecting artists and brands.



Aiko

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AND THE ENTIRE STAFF AT  
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FOR AN AMAZING NINE YEARS!

*We will always love you!*



MANAGEMENT



NASHVILLE

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Kygo performed at the Electric Forest Festival in Rothbury, Mich., on June 29.

KYGO BY THE NUMBERS

43m	100	2
Combined YouTube/SoundCloud plays for Kygo's remix of Ed Sheeran's "I See Fire"	Average beats per minute in tropical house (standard house is 128 bpm)	Number of Kygo's 24 songs on SoundCloud with less than 1 million plays

## Bidding War Over 'The Next Avicii'

With a huge label deal, sellout tours, a signature sound and co-signs from Diplo and Coldplay, Kygo is primed to become the next EDM superstar

BY MEGAN BUERGER

**T**HE WORLD IS FULL OF BEDROOM producers who dream of being the next **Avicii**. So how did a 23-year-old DJ from Norway find himself in the middle of a bidding war between every major label, along with heavyweights **Lyor Cohen** and **Scoter Braun**?

To start, Kygo (real name **Kyrre Gorvell-Dahl**) has all the ingredients for EDM superstardom: Frat-boy good looks; co-signs from **Diplo**, **Coldplay** and **Ed Sheeran**; and a sold-out

summer tour that included three shows each in New York and Los Angeles. But what makes him stand out is his signature sound: an infectious brand of slowed-down electronica called tropical house that's primed for summer festivals.



Avicii

In July, that sound scored him a one-album deal with Ultra Records and Sony International (RCA in the United States; **Simon Cowell**'s Syco Entertainment in the United Kingdom). Terms were not disclosed,

but insiders compare it to deals secured by **Deadmau5**, **Skrillex** and **Benny Benassi**.

The signing was competitive but swift. Within two months of uploading a few remixes to SoundCloud, Kygo was steered by his manager — 21-year-old former blogger **Myles Shear** — to the Sony deal, which the label won largely because of its muscle in major EDM markets like Brazil and Northern Europe. It helped that Kygo doesn't turn his nose up at pop-charting DJs. "I was, and am, an Avicii superfan," Kygo tells *Billboard*. "His melodies are simple but crazy catchy, and structured like pop songs."

Ultra Records founder **Patrick Moxey** credits many of Kygo's successes thus far to Shear, who scored his client benchmark synchs (he secured a spot on the forthcoming *Entourage* soundtrack but passed on *The Hunger Games*) and some dynamite festival bookings (when Avicii pulled out of TomorrowWorld due to health issues, Shear maneuvered Kygo as a fill-in). "Myles is part of the package," says Moxey. "I was determined to work with both of them."

Not least, Kygo's sound is popular with a key demographic often ignored by harder-hitting DJs: females. "Want a demographic brands are looking to reach?" says Moxey. "Kygo gets the girls." ●



## Pumping Profits Into SoundCloud's Bottom Line

The world's biggest audio-streaming service is coping with the biggest growing pain of all: how to make a buck

BY GLENN PEOPLES

**L**ike many digital startups, SoundCloud — the world's largest audio-streaming service — built a seamless user experience before figuring out how to make money with it. Now the Berlin-based company is deep in negotiations for licensing deals to monetize its audience and climb out of its financial hole. (From 2010 through 2013, revenue grew 723 percent to \$14.4 million while net loss rose 1,373 percent to \$29.6 million, according to SoundCloud financial statements.)

Like YouTube before it, SoundCloud has reached critical mass — currently it boasts 350 million monthly users — without licensing deals. Its business model calls for users to upload content for promotional purposes, meaning the company is not required to pay royalties. YouTube's advertising sales prompted a 2007 lawsuit

by the National Music Publishers' Association and other groups, which was settled in 2011, but SoundCloud has avoided legal action because it hasn't sold advertising. "We may still look to sue them, but we're looking for a win-win situation," says NMPA's **David Israelite**.

To monetize its substantial traffic, SoundCloud has launched On SoundCloud, a partner program that pays creators for ad-supported streams in the United States, and brought in executives like **Jeff Toig**, former GM of Muve Music, and ex-Warner Music digital executive **Stephen Bryan**.

MusicWatch's **Russ Crupnick** sees blue skies ahead, noting almost half of SoundCloud's listeners are 25 and younger, and 69 percent are male, according to NPD Group. "It's young and male," he says. "There's lots of room to grow." ●



*I will always love you.*

A handwritten signature in black ink, appearing to read "Sandy". The signature is fluid and cursive, with a large loop at the beginning and a trailing end.

**Albert Sandy Gallin**



The Ryman's expansion is expected to be finished in time for the 2015 CMA Festival.



Williams

## The Ryman Gets A Face-Lift

Country music's hallowed home kicks off a \$14 million renovation

CATCHING A CONCERT AT NASHVILLE'S RYMAN AUDITORIUM IS CONSIDERED TO BE AN unparalleled, even religious experience — but that's not stopping the Mother Church of Country Music, owned by Ryman Hospitality Properties, from breaking ground on a \$14 million renovation.

"We're excited to be able to offer a vastly improved experience," says Ryman GM **Sally Williams**. Ticket-holders and daytime visitors alike will benefit from planned additions and enhancements, including expanded lobby and retail areas, a cafe space in the outdoor plaza and an interactive multimedia tour. Meanwhile, the actual auditorium — a National Historic Landmark — will remain virtually untouched.

Ryman Hospitality Properties collaborated with **R.C. Mathews**, a contractor that the parent company has worked with extensively — including on the auditorium's last overhaul in 1994. "They're very, very familiar with our business," says Williams. "We're not closing at all during this process." Forthcoming shows at the venue include First Aid Kit on Oct. 29, Drive-By Truckers on Oct. 30 and Martina McBride on Nov. 1.

The renovation — scheduled to be completed by June 2015 — began Oct. 1 with the temporary removal of its statue of steamboat magnate **Thomas G. Ryman**, who built the venue in 1892. "We're almost 125 years from the completion of this building," says Williams, "and we're still carrying out his vision." —KATY LINDENMUTH

## BIG PLANS FOR BERRY HILL

House of Blues is buying up area studios and building a mini artists' community



House of Blues Studios "is a small town next to one of the most exciting cities in the world," says Belz.

House of Blues Studios founder **Gary Belz** is taking a historical approach to music-making today. "Stax and Sun Records were short-term forces in the industry, but they've retained their shine and relevance," he says. "I want to foster a village like that: where creative people work together, compete with each other and make their music better."

In 1998, Belz bought East Iris Studios in Berry Hill, a city within spitting distance of downtown Nashville, and, four years ago, got serious about his unorthodox approach to the HOB compound. With four studios and five cottages for writing and preproduction, Belz is creating a kind of artists' colony among the wildly colorful, **Scott Guion**-painted buildings and attracting the likes of **Robert Plant**, **B.o.B**, **Elton John**, **Matchbox 20**, **Johnny Mathis** and **Jill Scott** to work there. In fact, Scott was so impressed that she bought a house in the area. Belz understands. "The lawyers and accountants have pushed the creatives off Music Row," he says. "The vibe here is very loving and laidback." —H.G.



Husk

## WHERE COUNTRY'S POWER PLAYERS DINE, DEAL AND DISH

A heaping portion of pork — and business — get served at these 3 Music City hot spots

BY HOLLY GLEASON

### HUSK

**OWNER** Neighborhood Dining Group  
**CHEF** Sean Brock  
**LOCATION** 37 Rutledge St.  
**OPEN SINCE** 2013

**SIGNATURE DISHES** Sassafras-glazed pork ribs with pickled peaches and Rev. Taylor butter beans; cheeseburger with bacon ground into the meat and steamed onions cooked between the two patties  
**CLIENTELE** Keith Urban, Gold Mountain Management's Burt Stein, Sony/ATV's Troy Tomlinson



Urban

### MIDTOWN CAFE

**OWNER** Randy Rayburn  
**CHEF** Brian Uhl  
**LOCATION** 102 19th Ave. S.  
**OPEN SINCE** 1987

**SIGNATURE DISHES** Lobster brie mac and cheese, crab cakes, chicken croquettes, grilled trout, veal meatloaf, shrimp'n'grits  
**CLIENTELE** Power manager **Narvel Blackstock** (**Blake Shelton**, **Kelly Clarkson**), former RCA chief **Joe Galante**, Creative Artists Agency's **Rod Essig**



Blackstock



Essig



Galante

### ADELE'S

**OWNERS** Ken Levitan, Jonathan Waxman, Howard Greenstone  
**CHEF** Jonathan Waxman  
**LOCATION** 1210 McGavock St.  
**OPEN SINCE** 2014

**SIGNATURE DISHES** Shaved raw zucchini salad and meatballs; polenta and grana; roasted chicken  
**CLIENTELE** Reba McEntire, producer **Frank Liddell**, Big Machine Records executives **Jack Purcell** and **Jake Basden**



Levitan



Adele's

*Polly*

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CORNER OFFICE

MAYOR OF NASHVILLE

# Karl Dean

With the CMAs coming to town, Music City's chief executive talks tax incentives, TV's *Nashville* effect and why Jack White matters

BY GLENN PEOPLES  
PHOTOGRAPHED BY ROBBY KLEIN

**N**ASHVILLE MAYOR **Karl Dean**, 59, can spit out music business stats like nobody's business. He'll tell you, for example, that the city he has governed since 2007 shows the highest concentration of music jobs in the country (7.8 per 1,000 working-age residents, compared with 2.8 for Los Angeles and 2.0 for New York), or that the show *Nashville* has been a boost to local tourism, to the tune of 23 percent more money spent per visitor who watches the ABC series.

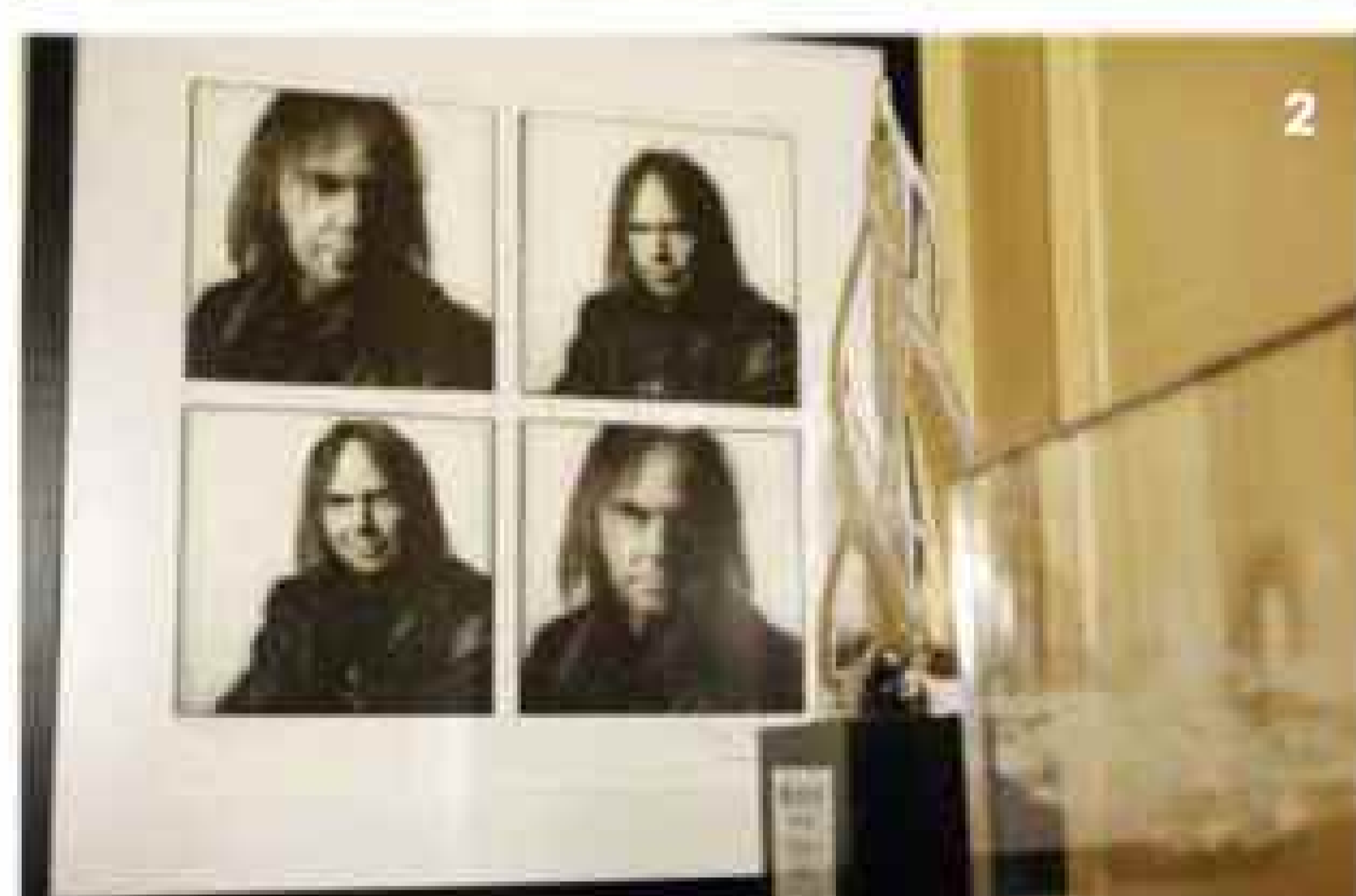
Then there are the numbers attributable to Dean, a Democrat, directly: the \$623 million convention center that transformed a previously barren patch of downtown; the 6,500-seat riverfront amphitheater that will open in 2015; and the 60-unit Ryman Lofts, providing subsidized housing and collaborative spaces for low-income songwriters and other artists.

Few public officials have been as hands-on with their local music scenes.

Another point of pride for the former public defender is that Nashville has been transformed into a younger, hipper Southern outpost housing everyone from **Taylor Swift** to **Kings of Leon**, **Jack White** to **The Black Keys**. But, of course, country is Nashville's bread and butter. Ahead of the Nov. 5 Country



"People want to come to Nashville and see the history," says Dean, photographed Oct. 7 at his office in Nashville.



Music Association Awards, held at Bridgestone Arena, the married father of three gives a true insider's view of Music City.

**Nashville gets millions in tax incentives to film in the city. Is it worth the money?**

Definitely. It's seen by 8 million to 10 million people on a given night. The attention the city gets, we could never pay for. ... Look at the Bluebird [Cafe's] business, or what the Ryman [Auditorium] is seeing. People want to go the places that have been on the show. A survey by the Nashville Convention and Visitors Corporation

found that of [tourists] who had seen the show, nearly one in five said it was the motivating factor for them to visit.

**The city has a music council whose goal is to attract and retain music industry professionals. What results have you seen?**

A lot, actually. We've worked to bring in different conventions. We brought the Grammy



1 A thank-you gift from students at Mt. View Elementary School who performed at Dean's annual Christmas tree-lighting ceremony in 2010. 2 Dean, a formidable Neil Young fan, purchased these photos at a MusiCares fundraiser. 3 Dean bought Hunt Slonem's "Blue Lincoln" at a fundraiser for the Nashville Public Library Foundation. The footballs and baseballs are from various Nashville-area and Vanderbilt University events.

I was thrilled with what happened with Studio A when **Aubrey [Preston and the Leiper's Fork Foundation]** bought the building. People want to come to Nashville and see the history. The issue then becomes how to preserve it and what's the right way to do it. In this case, I've said this is a circumstance where the private sector, the philanthropic community, will need to step up. If we can preserve as much as we can of the character and tradition, that's a good thing.

**The CMA Awards are coming, which means lots of parties. What do people want to discuss when they run into you at an event?**

The music industry.

**Do you feel any pressure being the mayor of what *The New York Times* calls the "it" city?**

I wake up every morning, walk to the end of my driveway, get the *Times*, open it up and make sure we're still the "it" city. As far as I can tell, they haven't given it to anybody else. ●

**Has having Jack White and The Black Keys live in Nashville changed the city's image?**

I don't know if the image has totally changed. Certainly having Jack and them here has been great in underscoring the fact that it's a very diverse music scene. They've all been good ambassadors. And not only is there a rock scene and country music, but you've got a Grammy Award-winning symphony, gospel, Americana...

**Yet a lot of companies are leaving Music Row for areas like the Gulch or downtown, which are adjacent neighborhoods. How important is it to the city to retain the buildings or the character of Music Row?**



DEAN'S CV

1990-1999  
PUBLIC DEFENDER:  
METROPOLITAN  
NASHVILLE AND  
DAVIDSON COUNTY

1994-2007  
ADJUNCT PROFESSOR,  
VANDERBILT  
LAW SCHOOL

1999-2007  
NASHVILLE METRO  
LAW DIRECTOR

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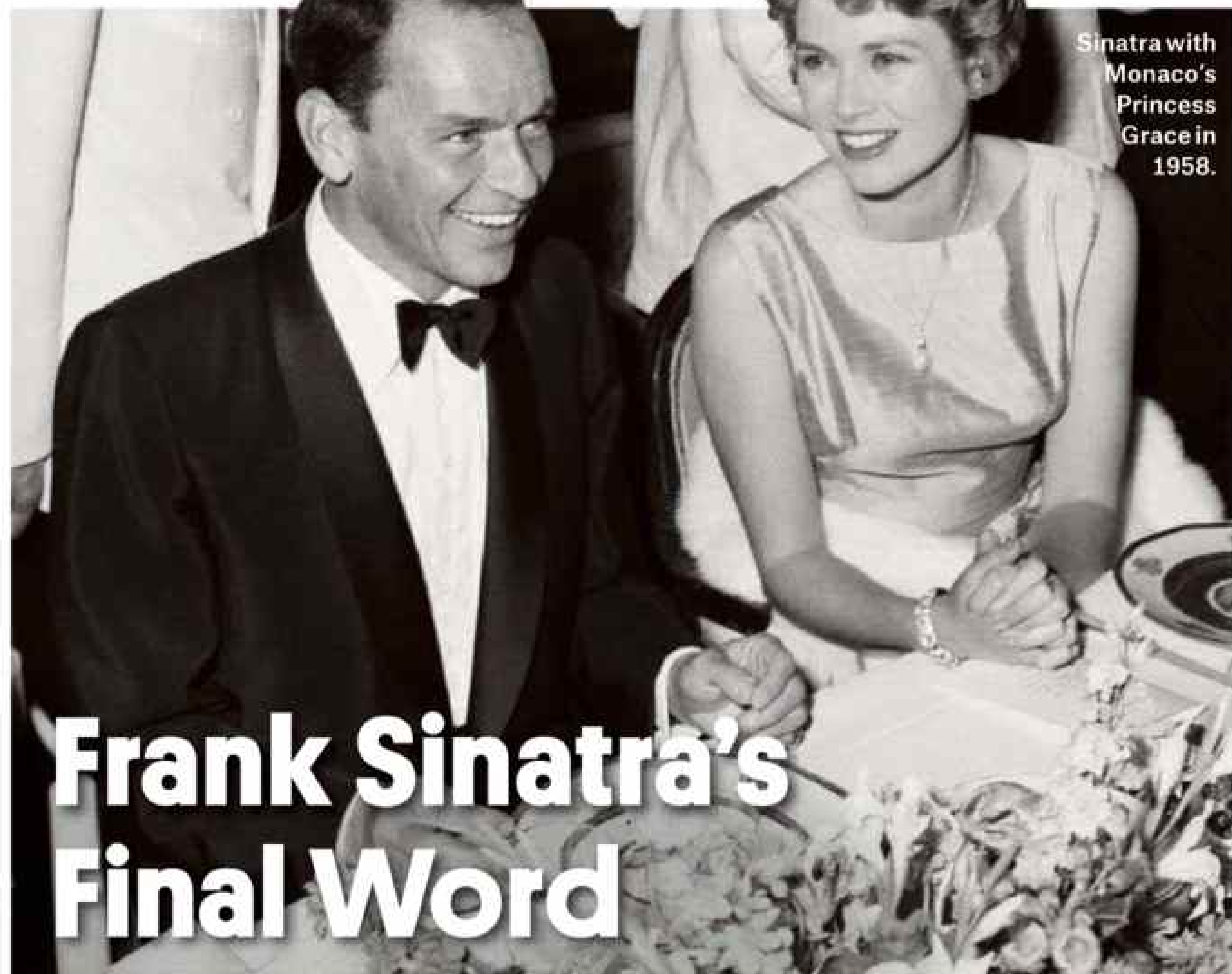
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LONDON

LOS ANGELES

# SOUNDS of HOLLYWOOD

The Business of Music in TV & Film



Sinatra with Monaco's Princess Grace in 1958.

## Frank Sinatra's Final Word

Alex Gibney is tackling a trio of docs: a Jagger-produced James Brown project, a Fela Kuti film and one on Ol' Blue Eyes

BY PHIL GALLO

**W**HEN THE EAGLES were looking for a documentary filmmaker for their *History of the Eagles*, guitarist **Glenn Frey** says they went with director **Alex Gibney** because his work “jumped off the [screen] ... It was so riveting.”

They're not alone in that assessment: Gibney, 61, whose previous credits include *Taxi to the Dark Side* and *Enron: The Smartest Guys in the Room*, has become the go-to director-producer for estates and other entities looking for a top documentarian. First up, his **James Brown** film *Mr. Dynamite* premieres Oct. 27 on HBO. Next are a **Frank Sinatra** documentary timed to the singer's centennial in 2015, and *Finding Fela!*, his film on the life of Afrobeat progenitor **Fela Kuti** and the Broadway musical *Fela!* that premiered at Sundance. His Kuti movie is three months into limited-run screenings that continue into February and will soon be available on digital services.

In telling the stories of three artists, Gibney has employed a unique approach: have the subjects speak for themselves

as much as possible — yes, even if deceased. “When the subject is partially narrating, it's a little harder to structure, but ends up being much more satisfying,” says the New York-based Gibney, who is sifting through countless tapes of Sinatra speaking rather than singing.

For *Mr. Dynamite*, Gibney focused on Brown's cultural impact, using the 1971 song “Soul Power” to start the film and create a spine for the documentary that would focus on the singer's political activism and interaction with politicians, the White House and civil rights leaders in addition to his music.

“The first thing [Brown] talks about is the definition of soul. He says, ‘To me, it's the word ‘can't,’” says Gibney, who worked separate from the Brown biopic *Get On Up* even though **Mick Jagger**, **Victoria Pearman** and **Peter Afterman** produced both films. “Over time I have discovered that the story of a film tends to reveal itself in the material. Sometimes great stuff doesn't necessarily fit as neatly with the story as other stuff does — we fracture a pure chronology in favor of a theme.”



Gibney

## SETTING THE McCONAUGHEY MOOD

Why British Columbia multi-instrumentalist Andrew Judah is saying alright, alright, alright...

The moody major-to-minor piano chord that parallels **Matthew McConaughey's** contemplative monologue in Lincoln Motors' TV campaign for the MKC model SUV? The handiwork of British Columbia-based multi-instrumentalist **Andrew Judah**, who, when not performing his own indie pop-rock — he just released his second album, *Monster*, independently — moonlights as a composer for hire.

**How did you land the Lincoln ad?** Through music house Ring the Alarm. Music houses hire a number of freelance writers — 10 or 15 — and gather tracks to compete for the spot.

**Has the commercial increased interest in your work?** I've had people ask for that specific vibe ... and for that piece, but I'm not



McConaughey and Judah (inset)

allowed to sell or give it away. Lincoln owns it.

**But you earn royalties every time the ad airs?** Oh, yes. Residuals through AFM and BMI. It's not as much as people think — I would guess \$15,000 to \$20,000. Winning one spot doesn't sustain you for a super-long time, but it definitely pays the bills. I can't even imagine what they paid Matthew McConaughey.

—MICHAEL WALKER

## Freak Show Tunes

*American Horror Story* follows *Glee's* lead with surprising — and spooky — covers

**Lana Del Rey's** recent stint at Los Angeles' Hollywood Forever Cemetery was apt given that her music is about to be covered by the cast of the FX hit *American Horror Story: Freak Show*.

Series creator **Ryan Murphy** announced that **Jessica Lange** will perform a Del Rey anthem during its current run. The song is one of several tunes by mopey female singers to be featured on *AHS* and sold on iTunes. In the season opener, **Sarah Paulson** delivered a faithful rendition of **Fiona Apple's** 1996 hit, “Criminal.”

“We want to offer an opportunity to relive the in-show song,” says music supervisor **PJ Bloom**, who previously worked with Murphy on *Glee*. “We're proud of our performances and believe they deserve a life outside the show.” There's even the possibility of an *AHS* album. Adds Bloom: “If there's a desire for a full soundtrack album, we'll explore it.”

—MIKE WASS



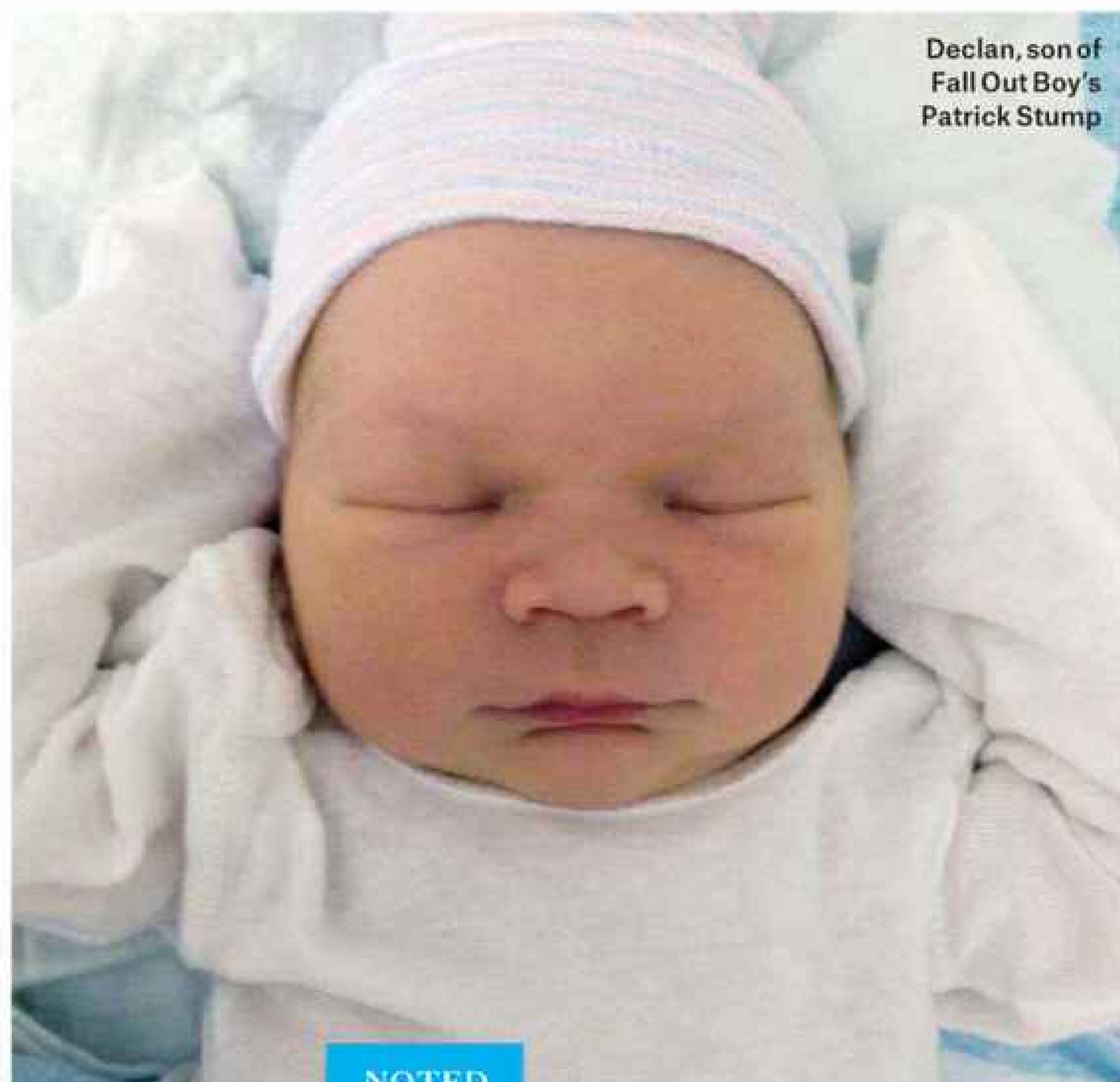
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Declan, son of Fall Out Boy's Patrick Stump

NOTED

10-19  
→

Songwriter **Paul Craft**, who was inducted into the Nashville Songwriters Hall of Fame earlier this month, died in Tennessee. He was 76.

Scottish saxophonist **Raphael Ravenscroft**, best-known for his solo on **Gerry Rafferty's** 1978 track "Baker Street," as well as on recordings with **Pink Floyd**, **Marvin Gaye** and **ABBA**, died of a suspected

heart attack. He was 60.

Reggae legend **John Holt**, who penned "The Tide Is High," made famous by **Blondie**, died in London. He was 67.

Virgin Records chief creative officer/executive vp **Ron Fair** departed Capitol Music Group. Fair previously served in senior executive roles at Geffen, A&M, RCA, EMI, Island and Chrysalis.

Spotify announced a new subscription service, Spotify Family, that allows any premium subscriber to add up to four family members to an account at 50 percent off.

**Jay Z's** Roc Nation Sports announced the signing of the Boston Red Sox's **Yoenis Cespedes**.



Cespedes

Songwriting-production duo **Jackie Boyz**, brothers **Carlos** and **Steven Battey**, announced a worldwide publishing joint venture with Razor & Tie Music Publishing, focused on signing and developing new artists.



Steven (left) and Carlos Battey

10-21  
→

**Mac Miller** signed a deal with Warner Bros. worth a reported \$10 million. Miller will sign and develop artists under a joint imprint, Remember Music/Warner Bros., with his own label.

**Reba McEntire** inked a new recording contract with Nash Icon Music — a joint venture between Big Machine Label Group and Cumulus Media — where she will serve as its flagship artist.



McEntire

Burger Records announced a joint venture publishing company — Burger Music Publishing — in a partnership with Mothership Music, with Mothership administering all back-room services for the entity. The deal unites Burger founders **Sean Bohrman** and **Lee Rickard** with Mothership co-presidents **Brett Gurewitz** and **Lionel Conway**, and publishing vet **Danny Benair**.

Sony/ATV promoted **Rich Christina** to senior vp/head of East Coast A&R.

BIRTHDAYS

- Oct. 26**  
Keith Urban (47)  
Natalie Merchant (51)
- Oct. 27**  
Keri Hilson (32)  
Scott Weiland (47)  
Simon Le Bon (56)
- Oct. 28**  
Brad Paisley (42)
- Oct. 29**  
Roger O'Donnell (59)
- Oct. 30**  
Gavin Rossdale (49)
- Oct. 31**  
Adam "Ad-Rock" Horowitz (48)  
Vanilla Ice (47)  
Johnny Marr (51)

10-15  
→

Fall Out Boy's **Patrick Stump** and wife **Elisa Yao** announced the birth of their son, **Declan**.

10-16  
→

Former Canvasback/Atlantic director of A&R **Dan Chertoff**, who signed **Alt-J** and **The Orwells**, was named vp A&R at RCA Records.



Chertoff

**Tim Hauser**, founder and singer of **The Manhattan Transfer**, died from cardiac arrest. He was 72.

The Long Island Music Hall of Fame announced its fifth class of honorees: **Clive Davis**, **Patti Lupone**, **Debbie Gibson**, the late **Gerry Goffin**, **Kurtis Blow**, **Darryl "D.M.C." McDaniels**, **Billy Joel's** backing band and **Steve Thompson**.

iHeartMedia hired **Gayle Troberman** as executive vp/ chief marketing officer.

10-18  
→

**Glee** star **Matthew Morrison** married **Renee Puente** on a private estate in Maui.



Puente (left) and Morrison

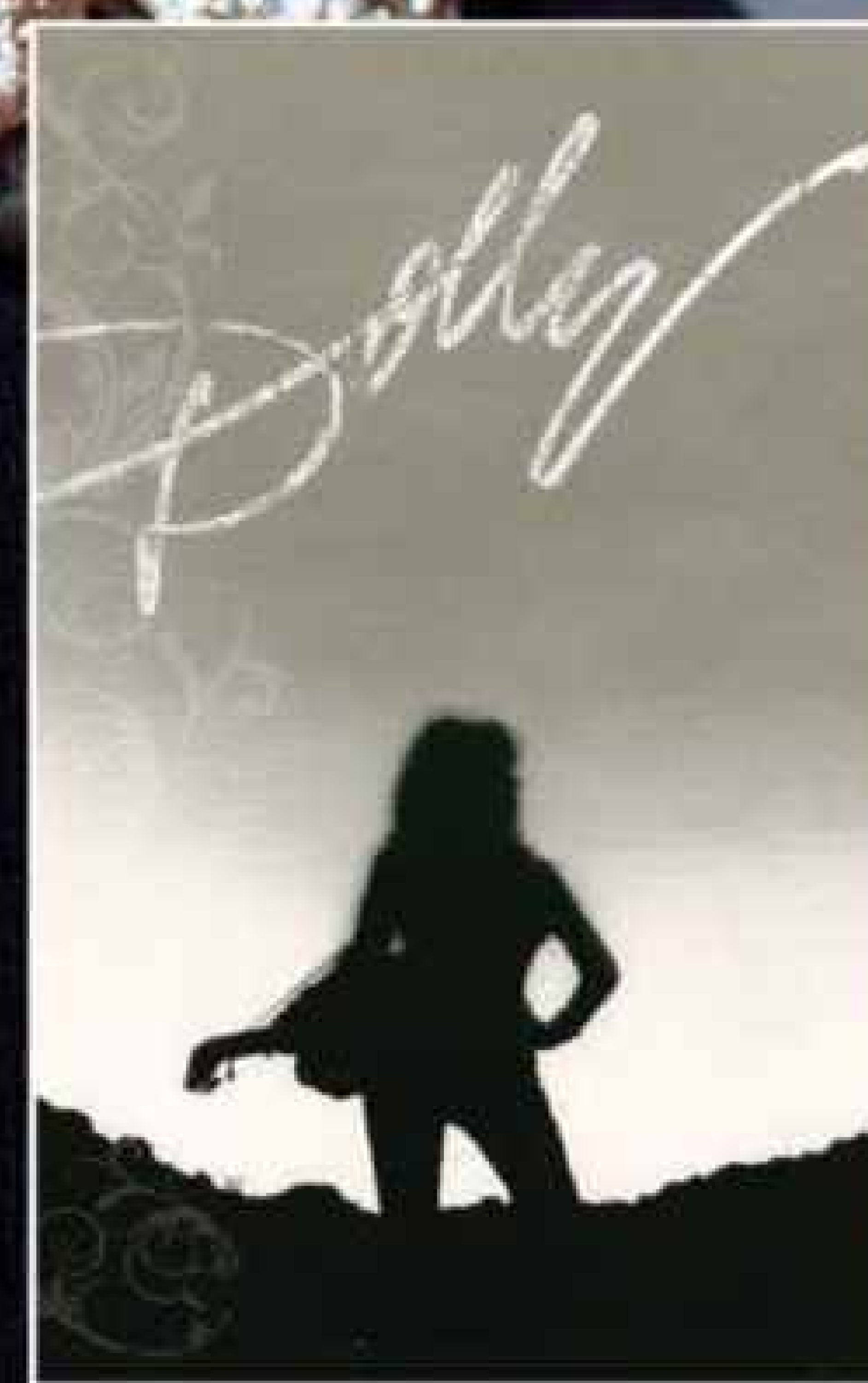


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**KNOTT'S  
SCARY FARM**

**KNOTT'S  
SCARY FARM**

**KNOTT'S  
SCARY FARM**

**KNOTT'S  
SCARY FARM**



**7**  
**DAYS**  
*on the*  
**SCENE**

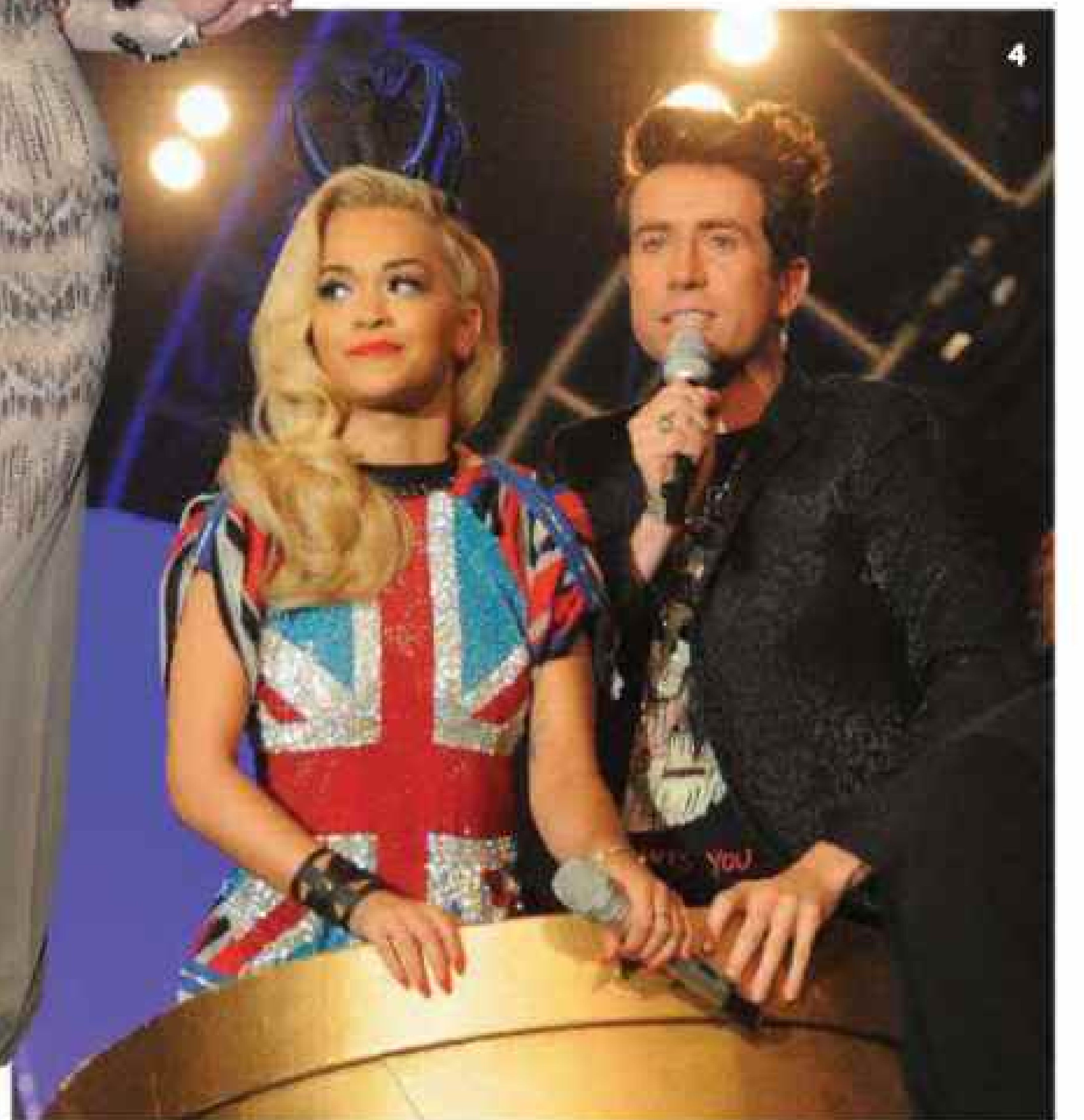
Katy Perry at Knott's Scary Farm  
in Buena Park, Calif., on Oct. 11.



Sam Smith won the best new act award at the Xperia Access Q Awards, held Oct. 22 at the Grosvenor House Hotel in London. The crooner beat out such artists as Ella Eyre and George Ezra for the honor.



1 From left: Chris Brown and girlfriend Karrueche Tran with Kanye West and wife Kim Kardashian at Siren Studios in Hollywood on Oct. 20. 2 Solange Knowles (left) and Missy Elliott at the Alexander Wang x H&M launch event in New York on Oct. 16. 3 Inductee Gloria Estefan (left) with TV host Eglantina Zingg at the Latin Songwriters Hall of Fame's La Musa Awards at The Ritz-Carlton, South Beach in Miami on Oct. 18. 4 Hosts Rita Ora and BBC Radio 1's Nick Grimshaw at the BBC Radio 1 Teen Awards, held Oct. 19 at Wembley Arena in London.





# Def Jam's 30th Anniversary

BROOKLYN, OCT. 16

"IF YOU LOVE HIP-HOP MUSIC, MAKE SOME MOTHERF—IN' NOISE!" commanded **Rick Ross**, who headlined the star-studded Def Jam 30 concert at Brooklyn's Barclays Center. The evening honored the 30-year milestone for the legendary label, founded by **Rick Rubin** and **Russell Simmons** in 1984 with the release of **T La Rock** and **Jazzy Jay**'s inaugural single, "It's Yours." While notable Def Jam alumni were absent (**Public Enemy**, **Jay Z**, **LL Cool J**), artists from past and present passed the torch as the five-hour event wore on. **DJ Kid Capri** gave the teeming audience a hip-hop history lesson in between impassioned performances from **EPMD**, **Foxy Brown** and **Redman & Method Man**, who emptied a bottle of water onto the crowd, explaining, "That's what you get for sitting during our set." But as the night continued, the arena's energy intensified when **Ja Rule** and **Ashanti** ran through a series of solo and collaborative hits, including "Always on Time," "Mesmerize" and "Foolish." Current rappers **Big Sean** and **2 Chainz** evoked a buzzy response, but it was a growling set from **DMX** and **Swizz Beatz** that turned the stage into a pulpit. "There's no place like New York!" barked DMX, who closed with a four-minute prayer. "I love y'all." —STEVEN J. HOROWITZ



5 Jamie Foxx (left) with Jaiman of Children's National Health System during the Angel Ball at Cipriani Wall Street in New York on Oct. 20. 6 Gregg Allman (left) with artist manager Michael Lehman at the Syracuse University Bandier Program Alumni Association scholarship announcement at New York's Beacon Theatre on Oct. 20. 7 Bette Midler (right) with daughter Sophie von Haselberg at the Vineyard Theatre in New York on Oct. 20. 8 Elle King (left) and Betty Who at the Mustang Roadhouse in New York on Oct. 20.





1 From left: Stalley, Chris Atlas, Ross, Def Jam CEO Steve Bartels and Ernest "No I.D." Wilson. 2 Brown. 3 Warren G (left) and Big Sean backstage. 4 Ja Rule and Ashanti. 5 From left: Ed Lover, Gabrielle Union and Method Man. 6 DMX (left) and Swizz Beatz. 7 Chainz.

# Treasure Island Music Festival

SAN FRANCISCO, OCT. 18-19

SAN FRANCISCO PRIDE WAS PALPABLE AT THE eighth annual two-day festival, where artists including **MØ**, **Banks**, **Alt-J**, **The New Pornographers**, **Massive Attack** and **Chet Faker** performed for 35,000 concertgoers who were surrounded by crystalline views of the Bay Area skyline. "Every time I'm here, I wish I could stay for longer," **St. Lucia** frontman **Jean-Philip Grobler** told *Billboard* before checking out **Jungle**'s set, where founding member and pal **Josh Lloyd-Watson** sported a San Francisco Giants jersey. After thanking local radio station **KMEL** for being the first to play their music, **Outkast**'s **André 3000** and **Big Boi** continued their 20th-anniversary tour with performances of "Bombs Over Baghdad," "Ms. Jackson" and "Hey Ya!" And though technical difficulties delayed her set, **Janelle Monae** revved up the crowd with high-energy renditions of songs such as "Tightrope" and "Q.U.E.E.N." "Since I was little, I've always gotten that electricity flowing through my veins whenever there's an audience," said Monae backstage. "It could be two people in a room — when I'm turned on, I'm turned up!"

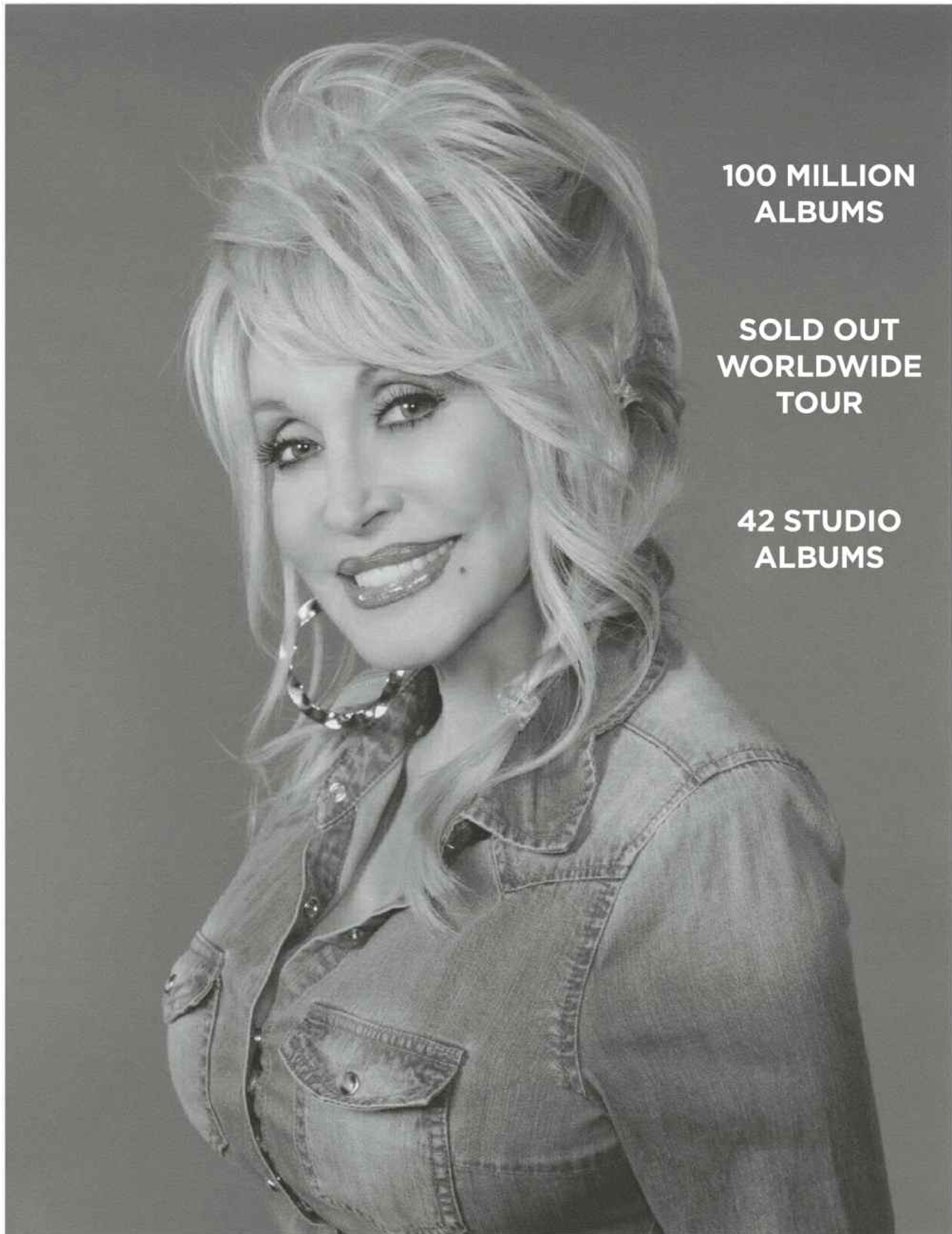
—CHELSEA MCGETTIGAN



1 MØ. 2 The Growlers, from left: Anthony Braun Perry, Matt Taylor, Scott Montoya, Kyle Straka and Brooks Nielsen. 3 Monae. 4 Big Boi (left) and André 3000. 5 Jungle. 6 St. Lucia's Grobler (left) and Nicky Paul.



1, 5: JOSH WITBERS; 2: JOSH SAUSER; 3: CLAUDIANT/LUMINAGE; 4: TIM MOYENI/EVERETT IMAGES



100 MILLION  
ALBUMS

SOLD OUT  
WORLDWIDE  
TOUR

42 STUDIO  
ALBUMS

# *We Will Always Love You*

Jerry Edelstein  
Peter Laird & Bill Sobel  
Edelstein, Laird & Sobel

Singer

Songwriter

Actress

Author

Entrepreneur

Philanthropist

*Dolly*

We are proud and honored  
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# 'LIVING LIFE ON MY OWN TERMS'

After moving to New York, cutting off her hair (and men) and reinventing herself on the biggest album of the year, Taylor talks about her current state of mind

BY GARY GRAFF

**T**AYLOR SWIFT NAMED HER FIFTH album after her birth year, 1989, but 2014 is the year of her rebirth. After wooing the mainstream with four albums of her pop-flavored brand of country, Swift waves goodbye to Nashville with *1989*, ditching guitars for new wave-y synths, courtesy of hitmakers including **Max Martin, Shellback, Ryan Tedder** and **Fun's Jack Antonoff**, who she met through his girlfriend and her "best friend" **Lena Dunham**. But the LP also marks a personal transition for the 24-year-old: She has a new cropped haircut, debuted a more sophisticated street style and, perhaps most symbolically, moved from Nashville to New York in March. In the past, Swift often seemed to use her music to call out a string of ex-boyfriends. Some already have pointed to **One Direction's Harry Styles** as the inspiration for new single "Out of the Woods." She is, however, currently single — "in the past two years [boyfriends] have not been a priority," she says. Swift's mature metamorphosis is going swimmingly so far: "Shake It Off" debuted at No. 1 on the Billboard Hot 100, the album is arguably the best of her career (see review, page 69), and industry forecasters expect it to sell 800,000 to 900,000 first-week copies — the best sales week for an album in 2014. As *1989* arrives Oct. 27 on Big Machine Records, Swift reveals the reasons behind her professional and personal transformations. "I've gone through so many phases and I've had to learn so much in front of the entire world," she says. "I feel much more equipped to deal with things now."

# The Heart

THE PULSE OF MUSIC RIGHT NOW

"This album was made completely and solely on my terms, with no one else's agenda," says Swift.

**Your music and your life have both totally changed since your last album. What's going on?**

I like to look at albums as being sort of statements. Visually, sonically, emotionally, I like them all to have their own fingerprint. This time I'm kind of just doing whatever I feel like. I felt like making a pop album, so I did. I felt like being very honest and unapologetic about it, so I did. I felt like moving to New York — I had no reason to, it wasn't for love or business — so I did. I felt like cutting my hair short, so I did that, too. All these things are in keeping with living my life on my own terms. That's what I've been celebrating about this phase in my life because it has made me really, really happy.

**Is that why you made "Shake It Off" the first single? It's sort of like a mission statement about doing your own thing.**

"Shake It Off" is about how I deal with criticism and gossip and humiliation and all those things

**"If you're upset and irritated that I'm just being myself, I'm going to be myself more."**

that used to level me. Now I deal with those things by laughing at them. I didn't want it to feel victimized. Four years ago I put out a song called "Mean" from the perspective of "Why are you picking on me? Why can I never do anything right in your eyes?" It was coming from a semi-defeated place. Fast-forward a few years and "Shake It Off" is like, "You know what? If you're upset and irritated that I'm just being myself, I'm going to be myself more, and I'm having more fun than you so it doesn't matter."

**Relocating to Manhattan seemed to be really key for you — you start 1989 off with "Welcome to New York."**

That song is about the kind of wide-eyed optimism with which I approached my move to New York. I was so excited by the idea of embarking on a new adventure, and the way that that song sounds is basically mirroring that emotion, like, "Anything's possible here."

**In the past you've had a lot of so-called "ex-boyfriend" songs. What about this album?**

I think "boycentric" is the word people sometimes use for it, but it's not a very boycentric album because that hasn't been the focus for me. In the last two years it has not been a priority. So if there's a song about relationships, it's reflecting back on an old relationship and what I learned

from it. I don't think anyone from my past or in my life will be really upset by this album. This is the most excited I've ever been about an album — it in no way feels like, "Oh, this again..."

**What makes 1989 so exciting?**

This album was made completely and solely on my terms, with no one else's opinion factoring in, no one else's agenda factoring in. I didn't feel that I was having to think too hard about the musical direction. In the past, I've always tried to



From top: Swift looking chic on the streets of Manhattan, her new home, on Sept. 15; onstage at the iHeartRadio festival in Las Vegas on Sept. 19; and with "best friend" Dunham at the 2013 Grammys.

this album was different than anything I'd done before, and I was naturally gravitating toward those pop sensibilities and expanding that way. But it wasn't until about a year in that I admitted to myself and my team that this is a pop album. We can't call it country; that would be the most disingenuous thing we can do, and out of respect for a [genre] and a music town that I adore, I have to be honest. I think being upfront with people that you care about is the most honest way of going about your life and your decisions.

**Has there been any backlash from Nashville?**

Well, they know that they're the ones who brought me to the party and they know I am very well aware of that. But I honestly haven't experienced anyone really being upset. I think that me being honest and unapologetic about it helps people understand that I'm not trying to fool them. I'm not assuming I can paint a wall blue and tell them it's green.

**What's the primary difference between making pop and country songs?**

When you're making pop, you can make a hook out of different elements that I wasn't able to do previously, and that has been thrilling for me as a songwriter. You can shout, speak, whisper — if it's clever enough, it can be a hook. Playing around with different sounds has been exciting as well — sounds from the '80s I was obsessed with, like, synth pop. I love the production of Peter Gabriel

and Madonna in the late '80s, and Annie Lennox and Sinéad O'Connor as far as vocal styling.



**How did you get so into music that came out before you were born?**

I love looking back at music history and pop culture history. I'm fascinated by the attitude that the late '80s seemed to have. In pop music, everybody was taking chances and being creative for the sake of being creative. Everybody was reinventing themselves and taking bold risks and challenging their art. In fashion, everyone was challenging the norm, too — "What are the



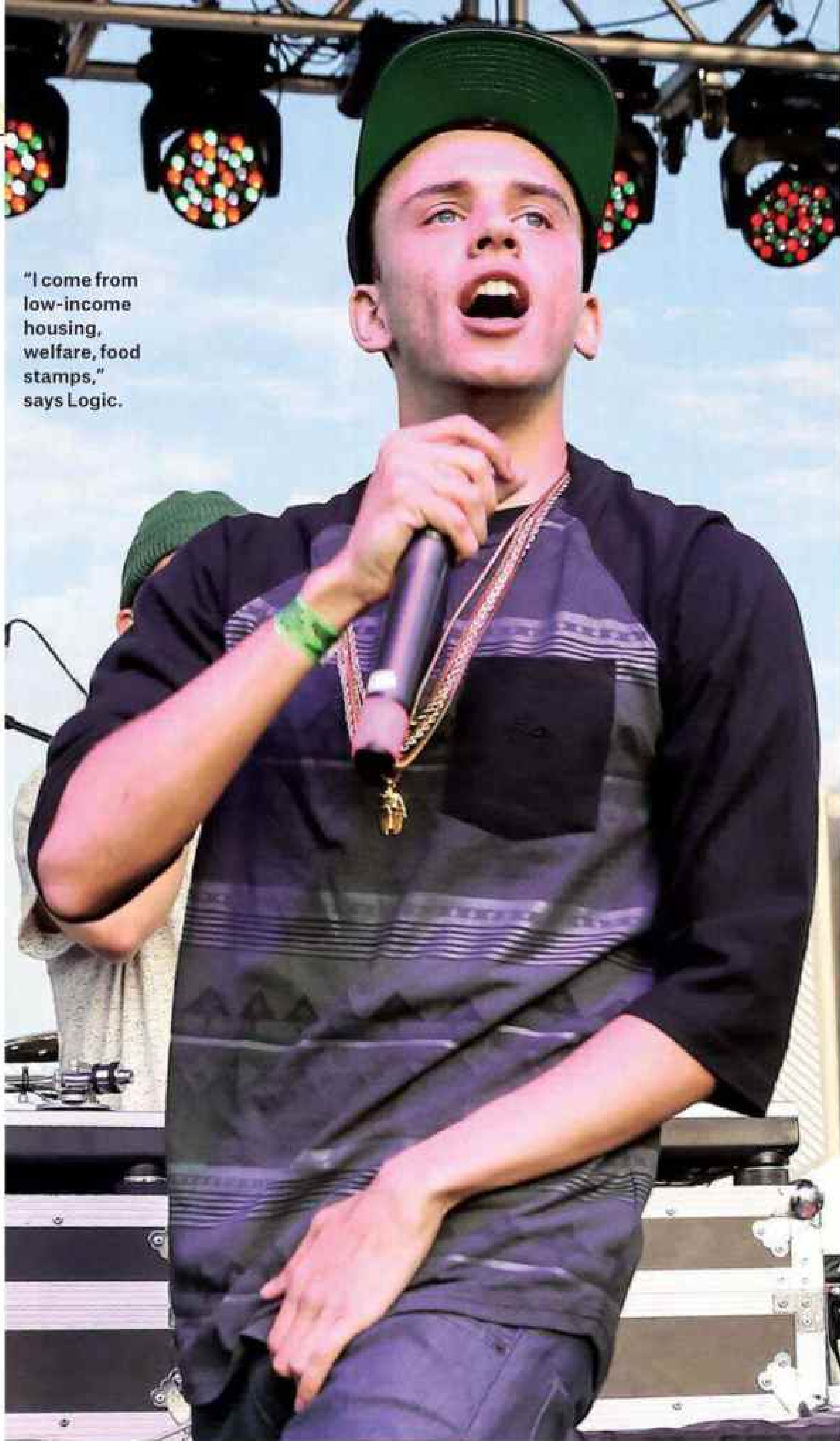
make sure that I was maintaining a stronghold on two different genres, and this time I just had to think about one, which was creatively a relief. It was nice to be honest about what I was making.

**Why go pop now?**

I think what made me decide to do that was that, looking back on my last album, *Red*, when people would ask me, "What's your favorite song?" I would always say, without hesitation, "I Knew You Were Trouble." So when I went in the studio to start this album, I wanted to make sure that

normal colors we can wear? What are the normal things we can rebel against?" There was a general feeling of intense optimism and endless potential, that really anything was possible. All those things seem to have incorporated themselves into my life in the last two years. I look at this album as me starting over. ●

SWIFT: JOSHUA KAMAU/GETTY IMAGES; DUNHAM: KEVIN MAZUR/WIREIMAGE.COM; CHILLER: LAUREN WIREIMAGE.COM; WONDER WOMAN: EVERETT COLLECTION; ANTONIO: ASTRO STAMBU/GETTY IMAGES; WEEKEND AT BÉRNIE: 20TH CENTURY FOX/EVERETT COLLECTION; BENZA: NIEL P. ANDERSON/IMAGES.COM; LINDY LOU: CBS PHOTO ARCHIVE; MIKI: DON KOPPEL/REUTERS; SPUR: WELLS GETTY IMAGES



"I come from low-income housing, welfare, food stamps," says Logic.

**FIVE FACTS**

# MAKING SENSE OF LOGIC

The moving story behind Def Jam's best rapper you've never heard of

BY ALEX GALE

**L**OGIC, BORN SIR ROBERT BRYSON Hall II, is one of 2014's biggest surprises. *Under Pressure* (Def Jam, Oct. 21), the debut LP from the 24-year-old Maryland native, is a gem, with a mix of earnest raps and lush beats reminiscent of **Kendrick Lamar**. Singles "Under the Pressure" and "Driving Miss Daisy" featuring **Childish Gambino** have yet to catch on, but industry forecasts still suggest the album will sell 65,000 to 70,000 units its first week — which means it will vie with T.I.'s *Paperwork*, also out Oct. 21, as the top R&B/hip-hop debut that week. Logic breaks down five things you should know about him and his surprising backstory.

**Judge his music, not his looks.**

"I'm biracial, but it's not about being black or white, it's me being proud of who I am. When you get into this game it's an image thing: Everybody is like, 'He's corny because he's white.' So on my mixtapes, I was like, 'F— you guys.'"

**He came up rough...**

"I come from low-income housing,

welfare, food stamps. My mother inflicted all types of mental anguish on me. She was racist, even though she had kids by all black men. She stayed in the house all day, popped pills and drank. I haven't talked to her since I was 21."

**...but music is his therapy.**

"It's almost like the instrumentals are a therapist. I get to be honest, I get to talk about who I am, where I come from. It's so somebody in my situation can understand it's not as bleak as it seems."

**Live shows are his bread and butter.**

"Album sales ain't going in my pocket, bro. That goes to the label. I make my money off merch and tickets. I am where I am today because I hit the road and saw fans face to face."

**He's about music, not money.**

"I don't give a shit about first-week sales. Is the music good? Do people like it? Then cool. Dude, I make awesome music with awesome people and tour the world, which is incredible. I'm f—ing happy." ●

## WHAT ARE YOU GOING TO BE FOR HALLOWEEN?

**FAITH EVANS**

"I want to be Wonder Woman — or something else sexy, since I'm fit again."



**JACK ANTONOFF**

"Bernie Lomax, from *Weekend at Bernie's* — but alive. I'm not going to be a dead guy!"



**KIESZA**

"Lucille Ball. Everyone says I'm her look-alike, which is a compliment because I'm a huge fan of hers."



**PINK**

"My daughter Willow's going to be a spider, and I'm going to be the web. It's going to be amazing!"



SPOTLIGHT

# Overnight And Out Of Nowhere

Meet Ryn Weaver, the singer with whom hitmaker Benny Blanco, Charli XCX and the entire Internet are infatuated

BY JASON LIPSHUTZ

**R**YN WEAVER IS SPRAWLED OUT ON THE bed inside the cluttered makeshift studio in the Manhattan apartment of superstar songwriter-producer **Benny Blanco** (Nicki Minaj, Katy Perry, Bruno Mars). The San Diego-raised singer became a music-blog obsession in June when her out-of-nowhere single “OctaHate” scooped up 1 million SoundCloud plays in little more than a week. More recently, Weaver, 22, has been working on her debut album and rehearsing for her first live shows in New York with Blanco, who’s currently in his living room tinkering with a springy electro-pop beat on his MacBook. When asked where she’s living, Weaver shifts in her off-white tutu and points down at the bed she’s sitting on, surrounded by synths and laptops. “I don’t have money to put myself up — I’d have to get a day job,” she says. “This is where I need to be: The rest of the year I’m working on other people’s albums and on my own, so I’m posted in this little bed.”

It all started in June, when Weaver uploaded her debut track, “OctaHate” — a gleaming alt-pop kiss-off Blanco created with pals **Charli XCX**, **Passion Pit**’s **Michael Angelakos** and Norwegian DJ-producer **Cashmere Cat** — to SoundCloud. “I threw up twice that day,” she recalls with a laugh. Weaver’s collaborators (and their promotion of the song on Twitter) picked up the notice of tastemaking sites like Stereogum, and the song quickly hit No. 1 on *Billboard*’s Emerging Artists chart.

Blanco — who has hits like **Maroon 5**’s “Animals,” **Iggy Azalea**’s “Black Widow” and **Ed Sheeran**’s “Don’t” at top 40 radio — is betting big on his new roommate, who produced her own material until the two met. “She’s the most talented

“People can speculate as much as they want,” says Weaver of her quick rise.



artist I’ve ever worked with,” says Blanco. “We’ll be working on a song, and I can leave the studio. When I come back, the song’s done. She’s like, ‘Oh, I just wrote a 15-part harmony. That’s OK with you, right?’ Few artists understand the art of making music like her.”

Weaver dabbled in musical theater at a San Diego arts school before attending New York University and bumping into Blanco at a Halloween party four years ago. Months later, Weaver had dropped out of college and was roaming the West Coast when she showed up at Blanco’s birthday party in Los Angeles plugging her SoundCloud. After pestering him over email, Weaver finally got the producer to listen — and Blanco liked what he heard so much, he signed her to his new label, Friends Keep Secrets, a subsidiary of Interscope Records. Then the cavalcade of collaborators started to form: Blanco worked with Angelakos for the first time on Weaver’s material,

then brought in Cashmere Cat and Charli XCX, whose sophomore album he was helping to produce.

With Weaver’s debut EP, *Promises*, released in August, and her first official show, a headlining slot at New York’s Bowery Ballroom on Oct. 22, in the books, the singer is focused on finishing her debut LP, which will likely arrive in the first quarter. She’s also writing with Charli XCX for a top-secret project: “It’s someone else’s album who’s a very sassy lady. That’s all I can say,” teases Weaver.

Considering collaborations like this, some have speculated Weaver’s out-of-nowhere success is a product of her backers, not her talent. Weaver blames sexism for that line of thinking. “The second a new female artist puts something out and it’s poppy, people chalk it up to all the people she works with,” she says. “I read all these articles that are like ‘how to create a pop star.’ People can speculate as much as they want, but I don’t really give a f—.” ●

## TEAM WEAVER

Just some of the all-stars touting the singer’s talents



“She’s going to be one of those career artists that can last a lifetime.”

—BENNY BLANCO



“You stop and listen as soon as you hear that voice. She has this star quality about her.”

—JESSIE WARE



“She knows what she wants. She’s dreamy but determined at the same time.”

—CHARLI XCX



Macy on the set of *Rudderless*.

## MACY MAKES THE BAND

First-time director William H. Macy on his new film, ukuleles and "spanking" One Direction

BY EMILY ZEMLER

**M**usic is a main character in *Rudderless*, actor **William H. Macy's** directorial debut. The film, released Oct. 17 by Samuel Goldwyn Films, follows a father (**Billy Crudup**) forming a band in the wake of his son's death, and features songs penned by **Simon Steadman** and **Charlton Pettus** and a score by alt-country band **Clem Snide's Eef Barzelay**. Cast alongside Crudup and **Anton Yelchin** are musicians **Ben Kweller** and **Selena Gomez**, lending an air of authenticity to the film's many performance scenes. Macy, 64, who currently stars on Showtime's *Shameless*, shares the inspirations behind the film's sound. Spoiler: **One Direction** is definitely not one of them.

### How involved were you in the process of creating the film's music?

I was all over it. Before we started I sent out a letter that said, "I want pop songs. I want the audience to be able to hum the hook after one hearing. But I don't want any songs about the plot of the movie." I was pretty involved too when we recorded them. I was vocal about the arrangements — much to Charlton's chagrin.



### Are you qualified to give notes on song arrangements?

No. I mean, maybe a little bit. As long as there's

somebody smarter than me in charge, I'm qualified to chip in.

### Do you play an instrument?

My brother taught me to play guitar, and I played a very inappropriate song about infidelity at the high school talent show. I've been in show business ever since. I picked up the ukulele about 10 or 12 years ago, and that's my passion.

### Did you give everyone a ukulele as a wrap present?

I did. There was a lot of ukulele playing on-set. I had the ukulele with me and between takes I'd just play. [My wife] **Felicity [Huffman]** said, "You do that to self-soothe, don't you?"



Left: Gomez plays the girlfriend of the late son of Crudup (above).

scene was just dead. They would take a stupid phrase that was not clever and repeat the same f—ing phrase until you were ready to leap out of the car. But they're writing some good stuff these days. My oldest is really into **Taylor Swift**, so we went to her concert and she was great. Then we went to One Direction, who are a bunch of wankers. I just wanted to spank them — they should be ashamed of themselves. ●

## OVERHEARD

BY MEGAN FRIEND

### Steven Tyler's Metal Mahalo

Watch your back, **Joe Perry**. **Aerosmith** frontman **Steven Tyler** made a guest appearance at Hawaiian musician **Uncle Willie K's** 54th birthday bash at Migrant Restaurant at Wailea Beach



Tyler

Marriott Resort & Spa in Maui. Tyler, 66, who owns a house on Maui's Makena Beach, jumped onstage with the birthday boy (born **William Kahaiali'i**) saying, "Move over, buddy. This ain't no solo gig." Settling in behind the keyboard, Tyler saluted his friend, who has played with **Santana** and **Prince** throughout a 30-plus-year career. "Happy birthday to you. Here's to hell: May we have as much fun there as we had getting there," Tyler said, before playing "Walk This Way" and "Dream On," on which Uncle Willie K played Perry's guitar parts on an amplified ukulele. Tyler has played with Uncle Willie K before, and Migrant manager **Melanie Wicker** says they have a "deep love and appreciation for each other."

### Badu Sings And Spins

Grammy Award-winning musician **Erykah Badu**, also known as **DJLoDownLorettaBrown**, spun a last-minute set at Terra Gallery in San Francisco on Oct. 17 after her sold-out show with **Childish Gambino** at the Greek Theater in Berkeley, Calif. She played hip-hop and R&B classics by **Dr. Dre**, **Lauryn Hill**, **Pharrell Williams**, **Mary J. Blige** and

**Kendrick Lamar**. One witness says Badu occasionally sang to the tracks she played and, at one point, left her turntable to sing among fans in the crowd.



Badu

### Dawes In The Raw

American folk band **Dawes** workshopped potential songs for its new album during a small West Coast club tour in October. Its producer, guitarist and longtime **Gillian Welch** collaborator **Dave Rawlings**, took notes from the audience at every show and occasionally jammed with the band. At the Gundlach Bundschu Winery in Sonoma, Calif., on Oct. 14, frontman **Taylor Goldsmith** told the crowd that the reason the band was performing "is because we're about to work on a new album. We figured the best thing to do would be for us to ... get used to [songs] on a stage before we record them."

Got gossip? Send to [tips@billboard.com](mailto:tips@billboard.com).



PLAYLIST

## MARY LAMBERT

After scoring a smash with Macklemore & Ryan Lewis on "Same Love," Mary Lambert made her Capitol Records debut on Oct. 14 with *Heart on My Sleeve*, led by "Secrets," which reached No. 72 on the Billboard Hot 100. But Lambert, 25, is far from furtive about the songs and stars that influenced her album.



Katy Perry, "Teenage Dream"

"It's the most quintessential pop song that you can write. I'm like a Katy Perry scientist. I like to

study her career because I think we actually have a lot of similarities. Her product manager is my product manager. I think our writing styles [are similar]."



Tori Amos, "Cornflake Girl"

"It's really smart instrumentation: The song is crafted around her writing. I know that's

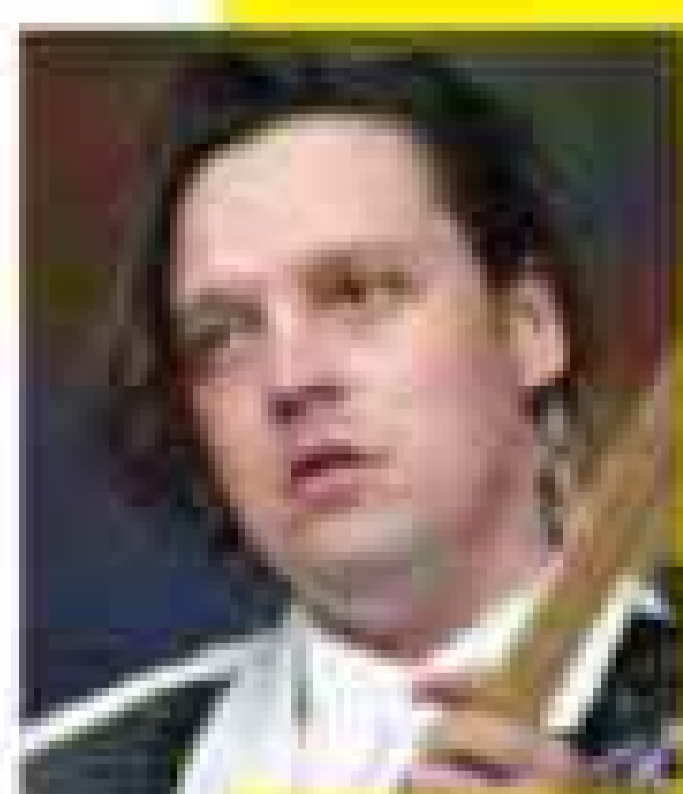
obvious, but sometimes the production doesn't really reflect that. That's why I sought out Eric Rosse. He produced that song, and I was like, 'You're going to do that for me [on my album]!'"



Sara Bareilles, "Manhattan"

"It's just so beautiful and gut-wrenching. She captured such a clear thought in this one song.

It's heartbreak done in a way so that you know it's devastatingly sad, but it's not presented that way. That's why it's so good — it's kind of like a hidden sad."

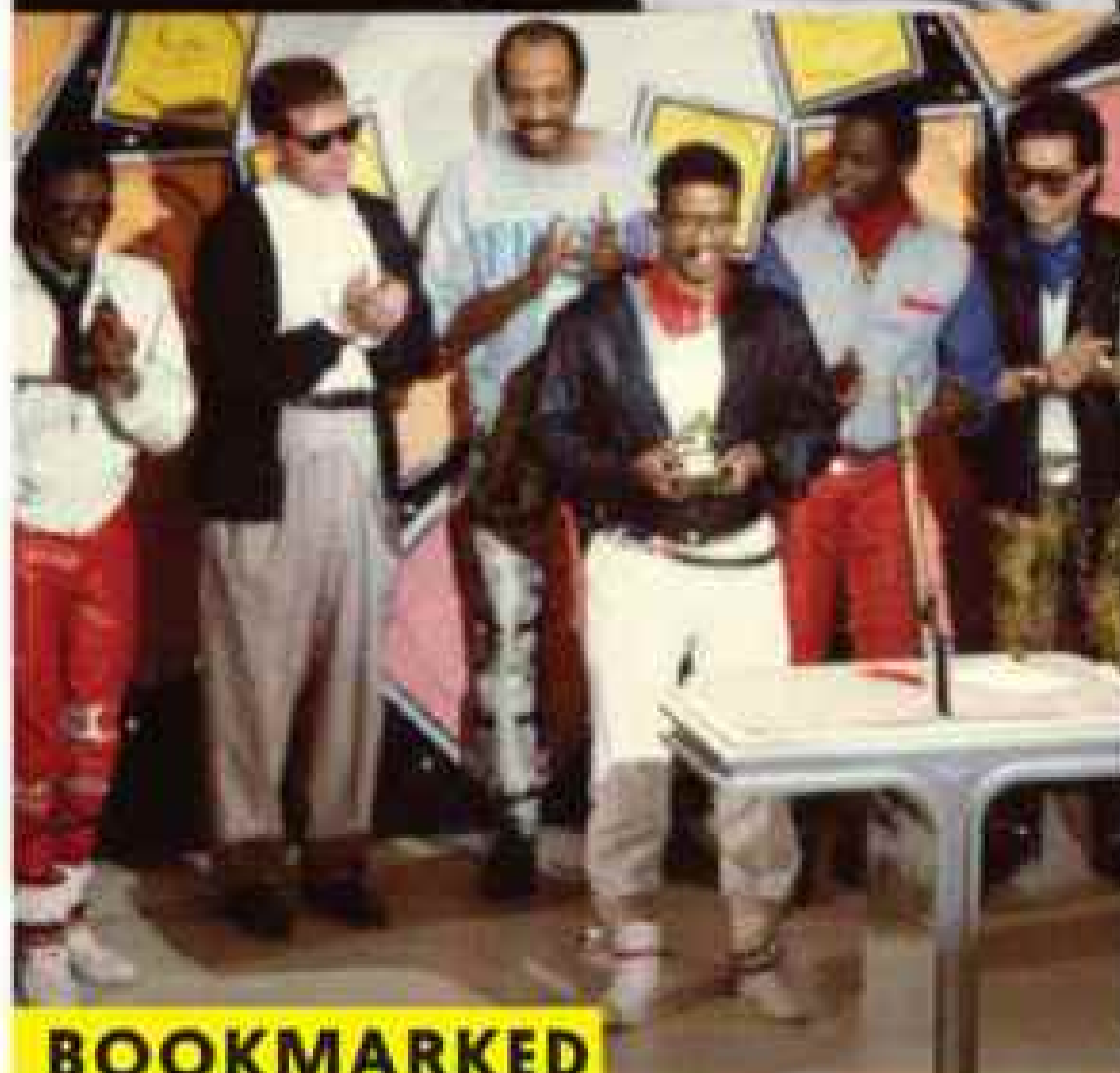


Arcade Fire, "Wake Up"

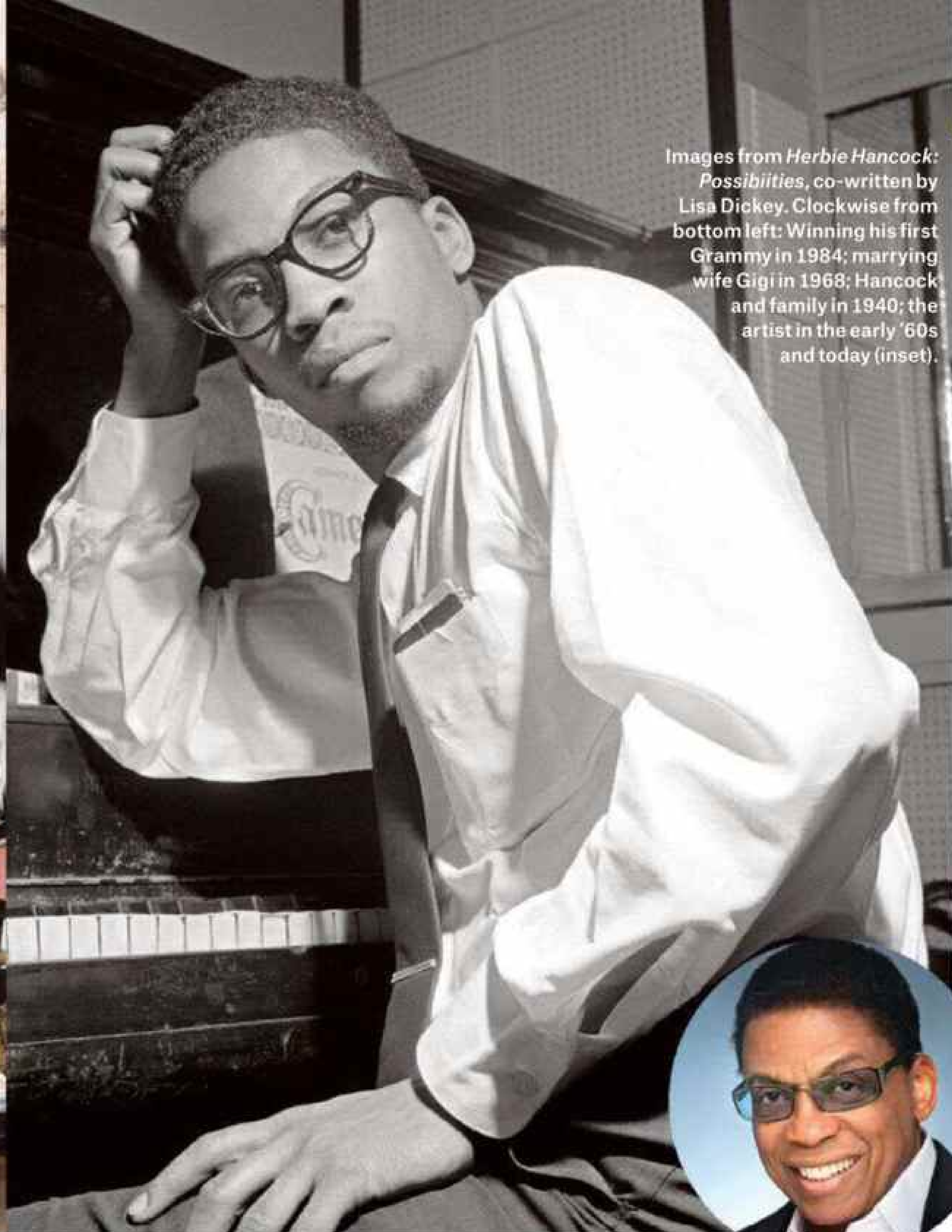
"I was studying what makes a Grammy-nominated album a Grammy-nominated album; I want to make one — dude, I'm hungry for that.

[Arcade Fire] crafts incredible albums. They're not just looking for the hit or what the label is looking for. It's about the artistry."

—JILL MENZE



BOOKMARKED



Images from Herbie Hancock: *Possibilities*, co-written by Lisa Dickey. Clockwise from bottom left: Winning his first Grammy in 1984; marrying wife Gigi in 1968; Hancock and family in 1940; the artist in the early '60s and today (inset).

# Herbie Hancock: Overcoming My Crack Addiction

In an excerpt from his new memoir *Herbie Hancock: Possibilities* (Viking, Oct. 23), the legendary jazz keyboardist (14 years clean) recounts the night his wife and daughter held an intervention

EVER SINCE I'D FIRST SMOKED CRACK COCAINE, I had been trying without success to stop. I managed to keep it under control for several years, sometimes going months without smoking it. But then [my wife] Gigi would go out of town and I'd think, "I have a few days, I'll just do it one more time."

Toward the end of 1999 things were getting out of control. I was smoking a lot now, and acting in ways I'd never acted before. One day in November Gigi had an asthma attack, but instead of taking care of her or taking her to the doctor, I left the house. I couldn't handle it. Then the last straw came.

I had been out of town and was flying into Burbank airport. As I got into the car waiting for me, I asked the driver to take me to a particular house. I wanted to get high. I smoked, as I'd done so many times before, and the hours ticked by. When I was high, I had no real concept of time and didn't really care. By around 7 a.m., the driver was tired of waiting so he decided to call [my] house. Gigi answered and he said, "Herbie asked me to drop him off somewhere, and he never came back out."

She'd been calling my cellphone, but I was so high, and so paranoid, that of course I didn't answer. I didn't want to speak to her until I could come down enough to talk normally. Finally, I picked up. Gigi told me that she'd

called the police — so I'd better get out now. She hadn't, but I didn't know that.

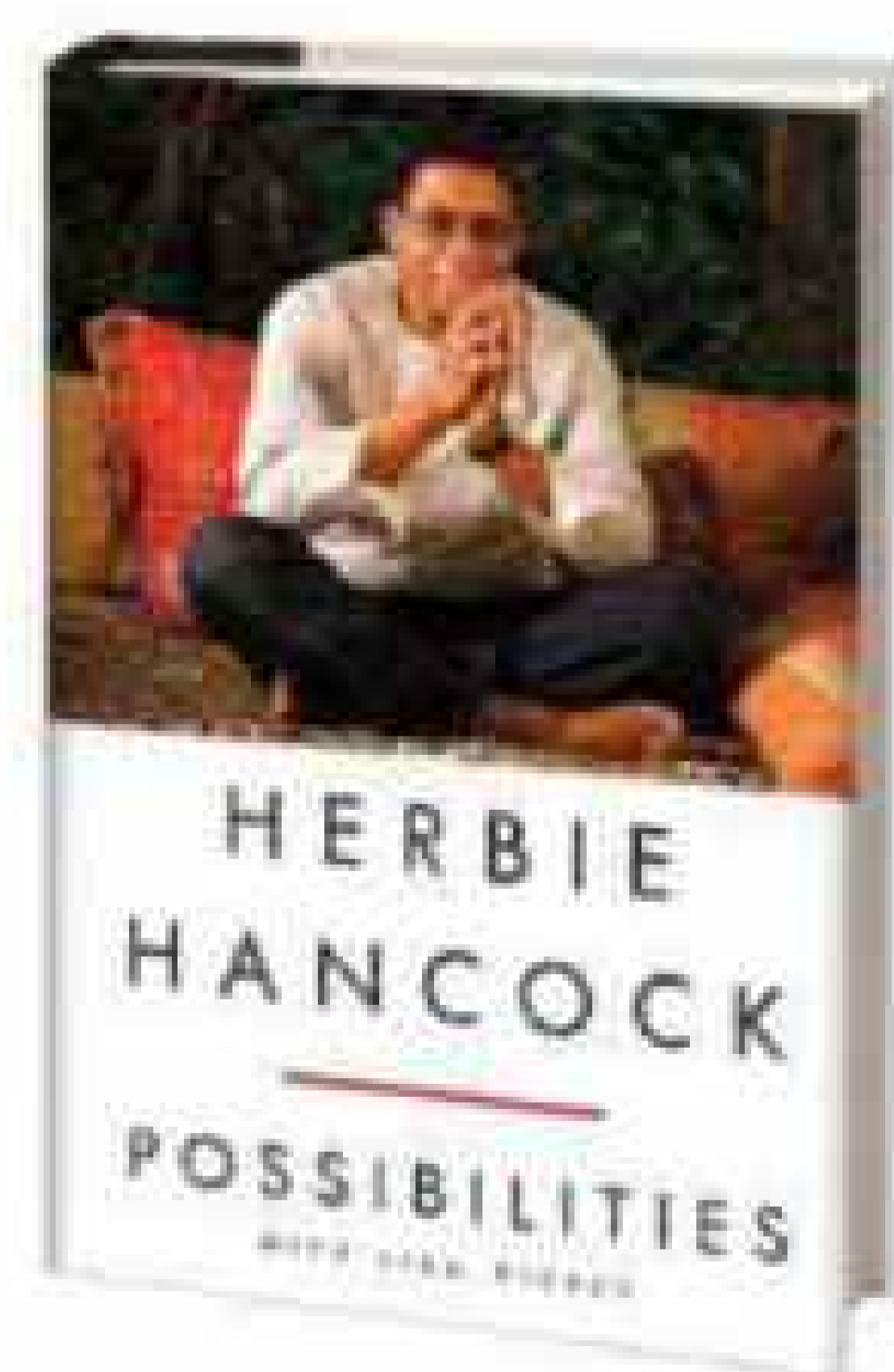
I called a taxi and hurried out of the building, scared but finally coming down from my high. When I got home, I heard Gigi call to me. I opened the door and saw Gigi, [daughter] Jessica and two of our dear friends sitting there. These were the people I cared about most in the

world, the people I felt most embarrassed to see in the state I was in. They *knew*. And I felt so sorry, so terribly sorry, for having disappointed these people whom I loved and who loved me. It all just came crashing down on me in that moment, and I burst into tears.

Gigi's eyes were red from crying. "Herbie, I'm not going to watch you die," she said. "If you continue this way, you are going to have to move out." I just looked at her, my heart aching. "I made some calls, and here are the

numbers for some rehab places. But I'm not going to force you. You have to do it for yourself."

"I'm so sorry," I said, to Gigi and everybody else in the room. I didn't know what else to say. This was an intervention, and I was so embarrassed, but there was another feeling creeping in, too: relief. I had been struggling with this habit, and this secret, for so long. I looked at my daughter and sobbed, wondering how I had gotten to this place but thankful that it was finally going to end. ●



# HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY JESSICA LETKEMANN



Lynch

Rose

McCartney

*"I was like, 'Damn, Nick, that's cool for you, but it ain't happening.'"*

—AMBER ROSE  
The model, who recently filed for divorce from Wiz Khalifa, to *People*, refuting rumors that she and Nick Cannon are dating.

*"Why does the UN need to raise money for ebola? Can't the gov just print the damn dollars themselves and get this done already."*

—AZEALIA BANKS  
The rapper, on Twitter.

*"I don't really get along with Nicki [Minaj] ... I don't like Drake as a person. He's just fake to me."*

—TYGA  
The rapper dissing his Young Money labelmates in an interview with *Vibe*.

*"The guy who hit me with a beer can got away."*

—DUSTIN LYNCH  
The country star, tweeting after being struck in the face by a can thrown from the crowd at the Boggy Bayou Mullet Festival in Niceville, Fla. Lynch added that he got "a few stitches ... I'll be OK."

*"The last time I twerked I was with @katyperry. She was rather good at it!"*

—PAUL McCARTNEY  
The Beatles legend during a Twitter chat, replying to a fan who asked if he had ever twerked.

*"I look like a sex panther."*

—JUSTIN BIEBER  
The pop star, tweeting a selfie.

*"I'm glad that I never ended up killing myself, though I came close more times than I would like to admit."*

—JOE PERRY  
The Aerosmith guitarist on his former drug use, during a Reddit Ask Me Anything session.

Merritt



## PRO TIPS

### HOW TO ROCK AT SCRABBLE

Stephin Merritt has a way with words, and not just because he's the lead singer of acclaimed indie-pop band **The Magnetic Fields**. A Scrabble nut, Merritt, 49, has a new book of poems, *101 Two Letter Words* (W.W. Norton & Company), to help you memorize each of the two-letter words in *The Official Scrabble Players Dictionary* — from easy (hi) to obscure (xu). Merritt shares what he's learned from his adventures in wordplay.

- The letters you leave yourself should **always have one consonant and one vowel**.
- I like the rules the way they are. **I never cheat.**
- **Study the words that contain "q" without "u."** There's not that many of them.
- **The best music for Scrabble** is something everybody likes, like Fifth Dimension or Dionne Warwick.
- **I refuse to play people who are too challenging for me.** I declined Jason Keller, a [nine-time] *Jeopardy* champion.
- I play the Words With Friends app and the Scrabble app, which is too buggy to let me finish a single game. **I prefer the board game.**
- Most of all, **know your two-letter words!** There's 101 of them, and I could remember only 40, so I wrote this book — it's like a gateway drug. —CARSON GRIFFITH



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DREAM MORE  
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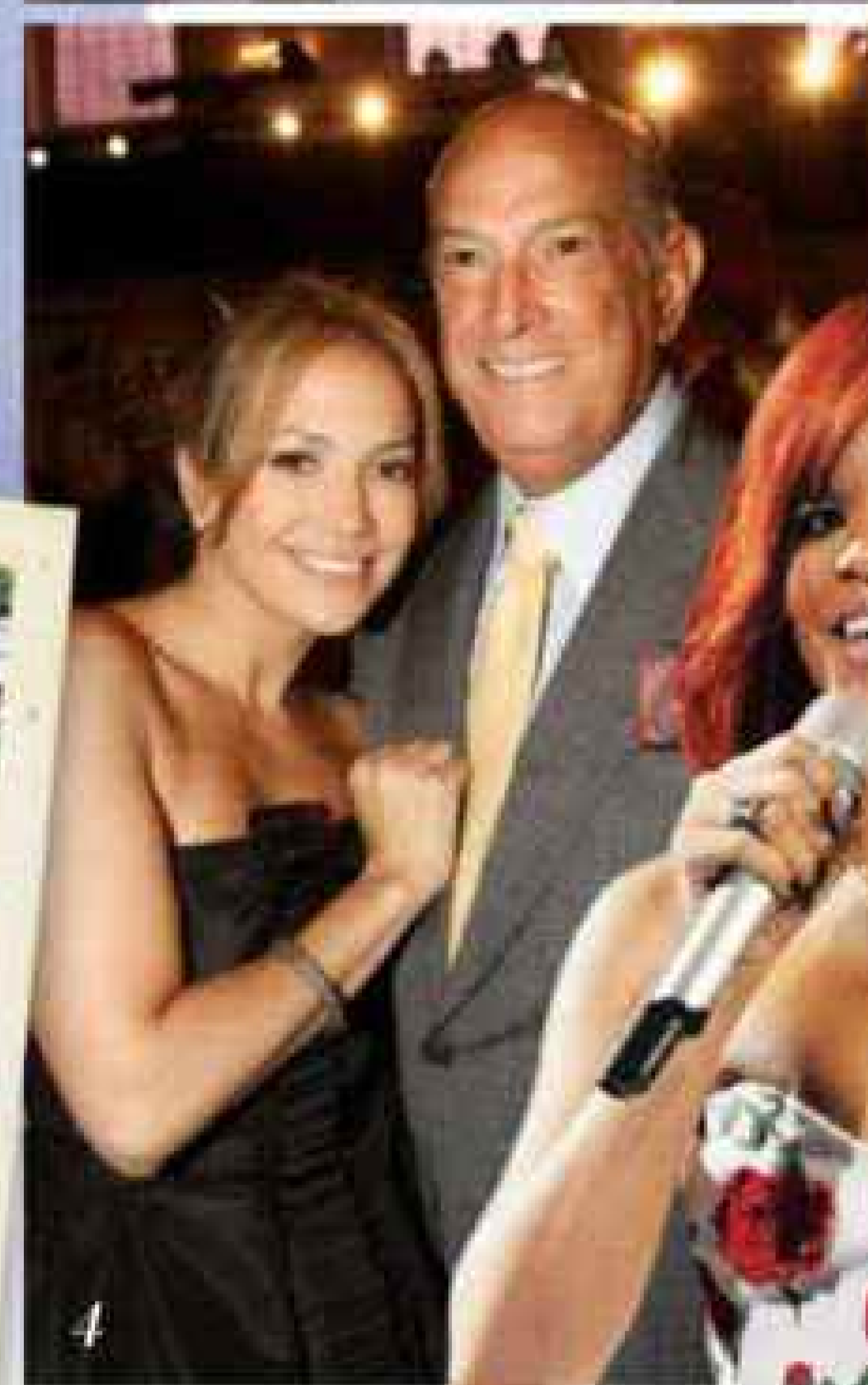
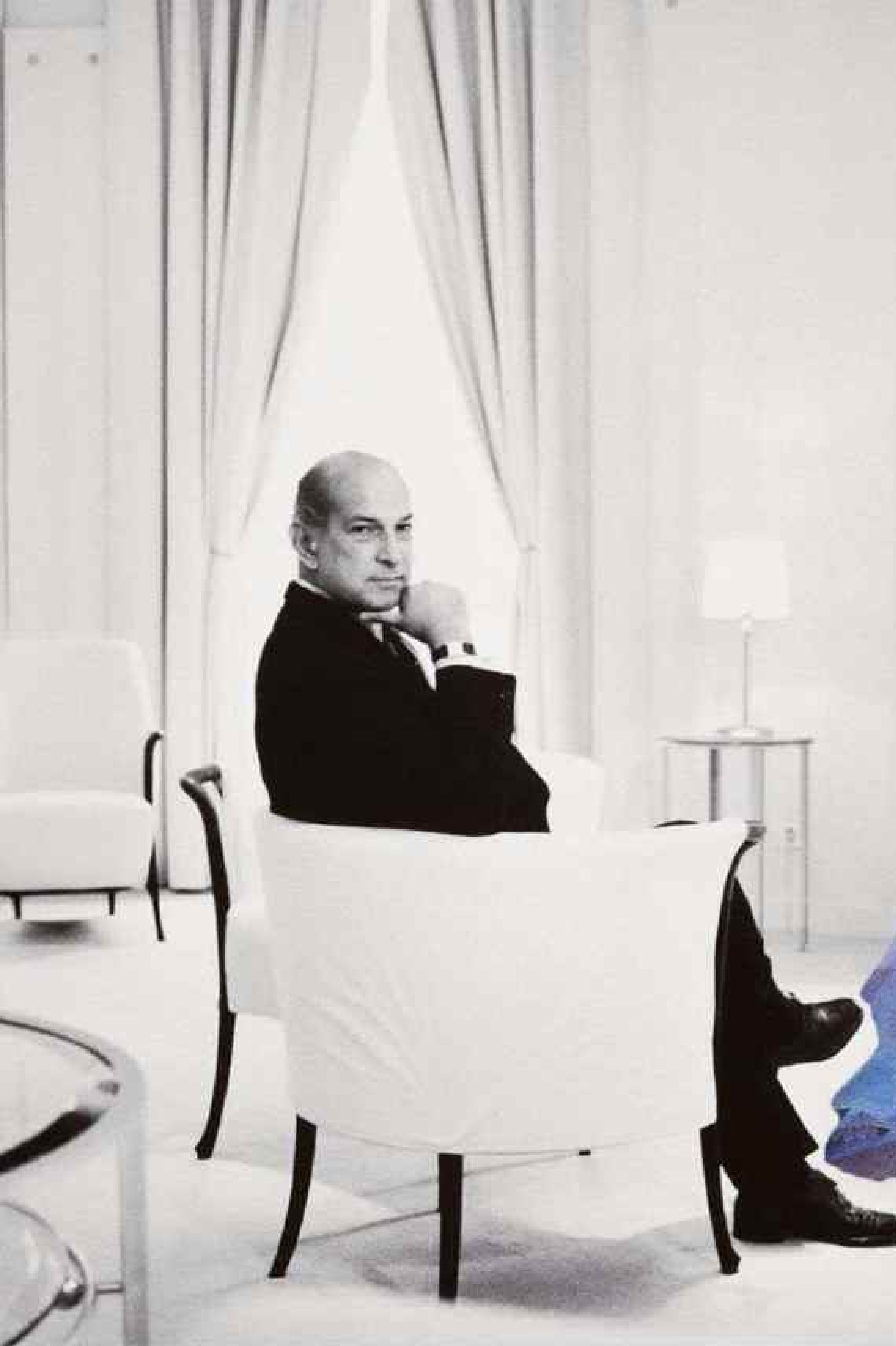
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De la Renta in 1998.



# STYLERS

IN MEMORIAM (1932-2014)

## Turning Divas Into Princesses

Remembering Oscar de la Renta, the celebrity designer nonpareil who brought grace and elegance to music's red carpet

BY TIM ALLIS

IN 2013, NICKI MINAJ TWEETED PICS OF HERSELF at a photo shoot working an uncharacteristically demure, knee-length ruffled dress with the hashtag #OscardelaRentaREALNESS. **De la Renta**, who died Oct. 20 at age 82, was indeed the real deal. His dramatic, yet ever-tasteful gowns transformed music's red carpet — often a spectacle for outrageous style — into an elegant one. He could boast (though the native of the Dominican Republic, known for his genteel manners and charm, never would) a lauded career spanning generations, from work in the great couture house of Balenciaga in Spain in the 1950s right up to the wedding dress of **Amal Alamuddin** (Mrs. **George Clooney**) mere weeks ago. **Rihanna** in red-and-white carnations, **Carrie Underwood** in pastel pink-and-purple tulle, **Taylor Swift** in cascading satin — Oscar devotees all who ditched booty shorts for dresses adored by first ladies and ladies who lunch. Actress and **She & Him** singer **Zoey Deschanel**, who has taken nearly a dozen de la Rentas out for a spin, says, "On the rack of the most beautiful dresses, it was always the Oscar dress that upstaged the others." ●

1 Deschanel wearing a de la Renta gown at the 2012 Emmys. 2 The designer with David Bowie (right) and Iman in 1990. 3 Minaj's de la Renta tweet photo. 4 Jennifer Lopez and de la Renta at his fashion show in 2008. 5 With models Linda Evangelista (left) and Yasmine in 1991. 6 Rihanna wearing a de la Renta gown at the 2011 BRIT Awards. 7 Katy Perry at the American Music Awards in 2013. 8 Swift at the 2014 Met Gala. 9 Beyoncé with the designer during Fashion Week in 2005.

DE LA RENTA: MICHEL ANJOU/CORBIS; 1: STEVE GRANITZ/WIREIMAGE; 2: BON GALELLA/TDWRITEIMAGE; 3: COURTESY OF NICKI MINAJ; 4: KEA USA; 5: REUTHERS/CORBIS; 6: REY/REX USA; 7: JORDAN STRAUSS/INVISIONAR; 8: TIMOTHY A. CLAVAP/PHOTO; 9: GREGORY HEZEL/IMMAGINE



Williams photographed on Oct. 16 wearing a Raquel Allegra sweater (\$448), Current/Elliott jeans (\$198) and Frye boots (not for purchase).



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## Where To Spot Faith Hill In Line

Singer Holly Williams' boutique ups Music City's style cred with pieces that go beyond country: "She has exquisite taste," says Gwyneth Paltrow

BY CHERYL BRODY FRANKLIN

**I**N MARCH 2006 SISTERS **Holly** and **Hilary Williams**, granddaughters of **Hank Williams** — one of country music's most influential singer-songwriters — were in a serious car accident that left Holly uncertain as to whether she would ever play the guitar or tour again.

"I couldn't leave Nashville and had to resort to a backup plan," the now-33-year-old musician says.

The life-changing event led Williams to open the boutique **H. Audrey** (named for her first initial and middle name) where clients like **Martina McBride**, **Sheryl Crow**, **Gwyneth Paltrow**, **Connie Britton** and **Faith Hill** shop for contemporary American and international labels including **Iro**, **Malene Birger** and **Zoe Karssen**.

"People have a reputation of [only wearing] fringed cowboy boots in Nashville," says Williams. "I wanted to create a store where people could find things like cool rock'n'roll T-shirts and leather jackets."

Williams' aesthetic resonates. "It's the most cutting edge of the

Nashville shops," says Paltrow, who stops by when she's in town. "Holly has exquisite taste."

There's also an appreciation for Williams' personal touch. "If there's something I think would look fabulous on Sheryl Crow, I'll text her a photo," she says. "We wouldn't normally carry a \$700

Rohit Gandhi sequined vest, but if I thought it'd be perfect for **Taylor Swift**, I'd hold it for her stylist." Says Crow, "[Holly] carries everything I love. Who better to create a store of rockin' pieces than a rock star?"

In addition to reigniting her music career and becoming a mom (she and husband **Chris Coleman**, touring guitarist for **Kings of Leon**, just welcomed daughter **Stella June** on Sept. 30), Williams is launching a website for her lifestyle boutique, **White's Mercantile**, on Nov. 15 that will allow people to shop

a selection of **H. Audrey** items online. "It's the biggest project I've ever taken on. I think I've maxed out on what comes next," she says before pausing. "Well, I'd love to have my own clothing line one day, too." ●



Britton



Paltrow



Crow

### HOLLY'S TOP PICKS



"Doma's amazing leather biker jacket with knit sleeves feels like yoga wear." (\$625)



"Golden Goose boots are expensive, but you'll have them forever!" (\$1,145)



"Marisa Haskell's braided lariats [\$175] are perfect for accessorizing a T-shirt." (\$65)




# DOLLY

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# Country's Glam Night Out

The stylists behind the CMA Awards' most iconic fashion moments hint at what to expect from the genre's best-dressed artists on Nov. 5

BY CHERYL BRODY FRANKLIN

## TIM MCGRAW (2011)

**Why it worked** "In a sea of black, navy stands out," says stylist **Garth Condit** of the Dior Homme tuxedo he paired with Tom Ford dress boots for his client. "Tim is in great shape, so the lean cut of this tux looked monumental."

**What to expect** McGraw's signature hat. "It looks like leather, but it's actually black straw," says Condit. "Even with a suit, there's something very modern about it."



## JENNIFER NETTLES (2009)

**Why it worked** "The strapless form-fitting bodice balanced out the ruffles," says stylist **Gillian Steinhardt** of the Luisa Beccaria tulle gown she dressed Nettles in. "We added vintage Patricia von Musulin lucite cuffs that blended in perfectly."

**What to expect** "We might do something very leggy," hints Nettles' current stylist **Jessica Paster**. "I'm into purples, raspberry and red."

## MIRANDA LAMBERT (2013)

**Why it worked** The silk chiffon plisse Roberto Cavalli gown "highlighted Miranda's beautiful décolletage," says stylist **Tiffany Gifford**. "And she's petite, so the neckline also lengthened her out."

**What to expect** "Some of my favorite options are from the finale of the fall Giorgio Armani collection — they're all short cocktail dresses and would be totally unexpected."



## FAITH HILL (2011)

**Why it worked** "This was one of our all-time favorite looks," says stylist **Petra Flannery** of the three-quarter sleeve Chado Ralph Rucci design she accented with a Lorraine Schwartz pinky ring. "The fit was amazing, and the all-over glass beading was so intricate."

**What to expect** "Faith's look is elegant and a bit sexy — the dress will need to have a 'wow' factor."



## LUKE BRYAN (2013)

**Why it worked** "Tom Ford fits Luke perfectly," says stylist **Lee Moore** of the blue shawl-collar silk jacquard tuxedo. "When a guy feels good in his jacket, the rest is a piece of cake."

**What to expect** Though it's likely Bryan will be wearing Tom Ford again, he won't be donning blue. Says Moore: "I'm also leaning toward a full suit since we've already done a lot of statement blazers."



## CARRIE UNDERWOOD (2013)

**Why it worked** "The jewelry had to be small because there was so much going on with the dress," says stylist **Trish Townsend** of the 11.86 carat Johnathon Arndt studs and \$8 million pear solitaire ring she selected for the nude Ralph & Russo gown.

**What to expect** Eight to 10 looks that accommodate the now seven-time host's baby bump. "Stretch is key. I really like sheer overlays with a body-conscious fabric underneath."



## WHAT WILL BRANDY WEAR?



After a decade of writing some of country's biggest hits, **Brandy Clark's** debut album, *12 Stories*, has earned her a best new artist nomination and makes her a focal point on this year's red carpet. "I'm a tomboy," says the 37-year-old, "but I want to look elegant for this." And with some insight from the Nashville-based artist, these three runway looks might just suit the occasion. —BROOKE MAZUREK



1. Valentino Haute Couture: "When I look back at photos, I always think I look best in red."
2. Schiaparelli Haute Couture: "I'm self-conscious about my ankles, so I go for long dresses."
3. J. Mendel Resort: "I wear sparkle onstage, but for gowns I like clean and modern designs."

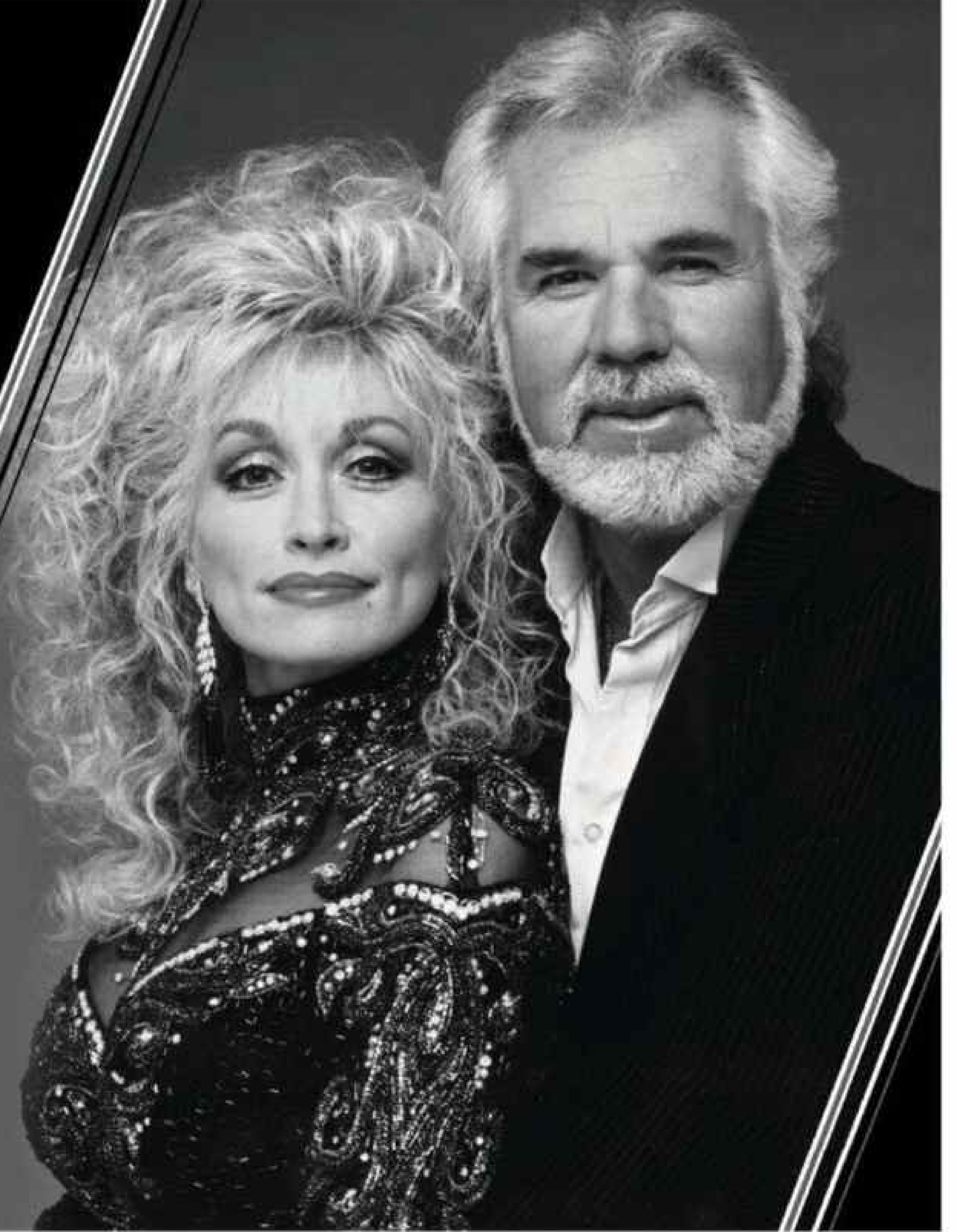
Tune in for the live telecast on ABC at 8 p.m. ET/7 p.m. CT on Nov. 5 and check out the post-show recap at [THR.com/cmas](http://THR.com/cmas).

I'M SO THRILLED TO HAVE BEEN A  
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YOU ARE MY  
**YOUNG  
OLD FRIEND**

AND I TREASURE EVERY  
**MOMENT**

AND EVERY **MEMORY...**



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- CLIMB HIGHER
- BREATHE DEEPER
- LIVE LONGER
- ALL OF THE ABOVE

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**CONGRATULATIONS**

You have always been a huge inspiration to me.  
Love you Dolly!!!!

Love,



A photograph of Usher in a maroon t-shirt and black leather pants, captured in a dynamic dance pose. He is leaning forward with his head down, and his arms are being held by a partner whose hands are visible on the right side of the frame. The background is a plain, light-colored wall.

# DANCING

as

# FAST

Usher's sexy brand of R&B dominated the last decade with the top-selling album and more No. 1s than any other act.

But now, one of the world's biggest stars is at a crossroads with an album in limbo, a new love, a little EDM thrown in and a career-spanning tour that he's banking on to keep him on top

---

BY JONATHAN RINGEN

PHOTOGRAPHED BY  
MILLER MOBLEY

"I would dare say I'm a triple-threat. I'm thinking in the middle of the show I'll do a magic act," says Usher, photographed Oct. 17 at The Liacouras Center in Philadelphia. Styling by Galaxia Barraza Silvester. Usher is wearing a Pyer Moss shirt, Alexandre Plokhov pants and Margiela shoes.

as  
**HE**

**CAN**

see life through rose-colored glasses a lot of the time.” Then he laughs.

Usher lives in Atlanta with his sons Usher V, age 6, and Naviyd Ely, 5. He won primary custody of them when he divorced their mother, Tameka Foster, in 2009, after two years of marriage. When he’s not with them, he spends most of his time with his manager — girlfriend Grace Miguel, who, at 44, is eight years older than Usher and has been part of his career for three years. “I have an incredible partner and manager,” says Usher. “She has helped me through some of the hardest times in my life and my career.”

Usher often alludes to challenges to overcome, to crises that left him smarter and tougher. One is clearly his acrimonious relationship with Foster, who was Usher’s stylist before they married, and now stars on the VH1 reality show *Atlanta Exes*. (In October 2013, she sued for temporary full custody of their sons after the older child was caught in a pool drain. Usher’s aunt had been watching them, and the boy was unhurt. Usher kept custody.)

The hard times aren’t necessarily behind him, although they are perhaps of a less personal nature. There’s the existential issue, common to superstar artists in 2014, of making the transition from diamond-certified albums and near-annual No. 1 hits to struggling to even score gold records. Usher’s last album, 2012’s *Looking 4 Myself*, has sold 504,000 copies in the United States, according to Nielsen SoundScan — 800,000 fewer than the one before it, 2010’s *Raymond vs. Raymond*. This fall, he was supposed to release his eighth album, but unexpectedly — and indefinitely — pushed the record back.

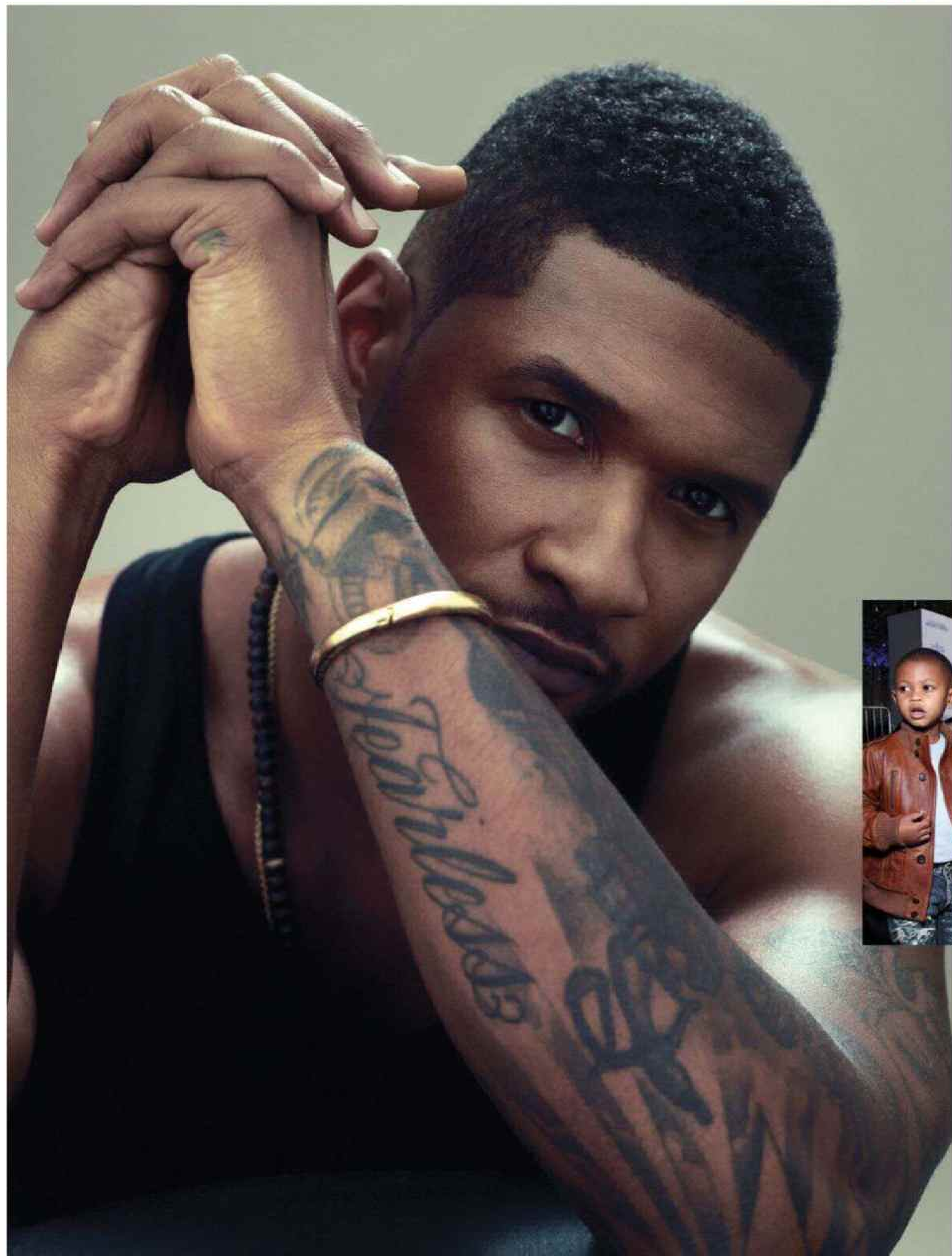


T

THERE ARE SEGWAYS, AND THEN THERE’S Usher Raymond IV’s Segway. Usher’s scooter is a custom-built, gold-plated number with rims that look like they were lifted from Rick Ross’ *Maybach*. It shines like Louis the XIV’s jewels as he zips through the hallways of the Philadelphia arena in which he’s rehearsing for an upcoming tour on a mid-October day. He’s wearing a cozy blue hoodie sweater (hood up) with a bejeweled plastic crown canted over it, like he just got back from partying with the monsters in *Where the Wild Things Are*. As he joins his band — already shaking the empty arena with depth-charge blasts of bass-heavy funk — it’s hard to believe that anyone on the planet is having more fun.

And why not? During a two-decade career, Usher, 36, has sold nearly 24 million records in the United States alone, won eight Grammy Awards and, with 2004’s *Confessions*, scored the top-selling album of the 2000s. He has acted on Broadway (*Chicago* in 2006), starred in movies (he’ll play Sugar Ray Leonard opposite Robert De Niro in the forthcoming *Hands of Stone*) and coached two seasons on NBC’s *The Voice*, winning the second time around. He has a profitable perfume line and owns a small piece of the NBA’s Cleveland Cavaliers. (Just to be clear: Last season, Usher did not lobby his buddy LeBron James to come home, because that would be against NBA rules.) He has played the Super Bowl and Michael Jackson’s funeral, and discovered Justin Bieber, provided him with the Usher playbook and set him loose upon the world.

Or, as Usher describes these things: “I get to







**"I'M SINGING LOVE SONGS THAT WENT ON TO BE BABY-MAKERS — AND NOW THE DAMN BABIES ARE IN THE AUDIENCE."**



"I'm keen on mentoring and nurturing talent," says Usher. Clockwise from top: With Bieber in 2011; performing with Michael Jackson in 2001; with his mother, Jonetta Patton, in 1994; and with sons Usher Raymond V (left) and Navid Ely on Feb. 8. Left: Photographed Oct. 17.

"I just ain't ready," he explains. "Meaning I have more that I want to say and more that I want to do. My process is pretty different. L.A. Reid will tell you, it takes two albums to make one with Usher."

It's also possible that it's just not Usher's exact time anymore. The brand of male R&B he mastered isn't exactly dominating — among the current top 20 singles, only Jeremih and Jason Derulo represent the Usher school. Drake, this decade's reigning urban-radio loverman, isn't even a singer, exactly, and makes the more traditional soul-based ballads that Usher is so great at seem even more old-fashioned. Then again, his biggest hits, from "Yeah!" to "Climax," were so unconventional as to rewrite the language of pop. And he could well have a pocket full of them. (There's a reason he has been in the studio with Skrillex and Diplo.) If Usher is worried about any of this, he's not letting on. "Marketing is more important than it has ever been," he says. "But I'm trying to tear the layers back and make it not so contrived. I think people just want entertainment. For certain artists it might be hard, but they don't have the show."

For now, Usher is taking a look back, delving deep into his own music and legend. For the last week, he has been camped out at Temple University's Liacouras Center, prepping for the Nov. 1 launch of a world tour he's calling the UR Experience — a celebration of "20 years of music and entertainment." The arena's hoops and hardwood are stowed away, swapped for a vast spaceship-ish stage, Metallica-ready P.A. system and an entire Guitar Center's worth of shiny gear. The show will include elaborate choreography, megatons of pyro (stored behind a door marked with warnings not to smoke near it) and

a killer 13-piece band that Usher refers to as his "funk-soul orchestra."

"Most tours cater to the specific launch of a project — not this time," he says emphatically. "The focus this time is the music. Going all the way back to the beginning."

Earlier that day, just after 8 a.m., Usher wanders out of his dressing room, marked with a sign reading "Keyser Soze," in search of breakfast. "I'm not a morning person, but I've become one as the result of having kids," he says, settling down at a large round table in the crew catering room. "The morning is my private time to spend with my boys. The music industry doesn't allow you to go to bed until five in the morning anyway. You have to just keep rolling."

Usher speaks with a honeyed drawl, and has an easy, thoughtful vibe. He's not exactly modest, tending to refer to himself in the third person and at one point comparing his music to Picasso's Blue Period, but he's not off-puttingly self-aggrandizing. He's quick to give credit to his team and praise other artists. He has a deep knowledge of everything from classic soul and commercial rock to cool indie acts like Grizzly Bear and Sinkane. And partly because he has been the center of attention since he was a teenager, he has learned to wear his celebrity lightly.

When his breakfast arrives it's just a couple of fried eggs and some bacon on a paper plate — a far cry from his vegan period a few years ago, when he traveled with a private chef. "That was opulent as hell," he says. "It was just difficult to find people who can

make vegan food taste great."

If you couldn't tell from his renowned music-video torso, not to mention dance skills mostly unrivaled in pop or R&B today, fitness and health are major areas of interest for Usher, who turned 36 earlier this month. (He jokingly bristles when his regimen comes up: "Are you asking that because of my birthday? You saying I'm getting old?") In addition to boxing, Usher gets major cardio during rehearsals. "I sweat like a hooker in church when I'm onstage!"

Through the years he has tried pretty much every diet, from Paleo and Atkins to macrobiotics. "These days, I try to eat for my blood type when I'm not eating for the fat kid inside me," he says. His blood type? "A doctor I know came up with it, but hasn't released it yet, so I don't want to tell you too much about it," he explains. "But the idea is to eat the foods that work best for your body. For my blood type the meats I can eat are pork, beef and fish."

Usher's first fan was his mom, Jonetta Patton, who raised him with his stepfather, Terry Patton, and younger half-brother, James Lackey, in Chattanooga, Tenn. (Usher never really knew his father, who died of a heart attack in 2008. Jonetta and Terry eventually divorced.) Convinced of his talent, Jonetta moved with her sons to Atlanta, where Usher was discovered and signed by Antonio "L.A." Reid when he was 14.

Mentoring is a key part of Usher's identity. It explains Bieber, the appeal to him of *The Voice* and the way he promotes within his organization (one of his choreographers used to be a dancer, for instance). "My mom always says, 'You talk to everybody like they're your kids,'" he says. "I'm like, 'I'm sorry, I was born to be a dad.'"

Usher is realizing there are limits to his influence, especially when it comes to Bieber's current behavior. "Our relationship is more man-to-man now," he says. "He's making his own decisions and it's important to show support. I can say I'm not happy with all the choices my friend has made, but I'm supportive of him. I try my hardest to give as much positive reinforcement as I can. I'll punch him in the f—ing chest when I need to, and give him a hug and kiss when I need to. It's more than just mentoring. I love the kid."

Usher's own mentors include a Bad Boy-era Sean "Puff Daddy" Combs — Reid sent

**HIS AWESOME '00s LEGACY** No R&B singers — and few pop stars — could touch Usher last decade

7

NO. 1 SINGLES ON THE BILLBOARD HOT 100 IN THE 2000s — THE MOST OF ANY ACT. (HE HAS HAD NINE NO. 1s DURING HIS ENTIRE CAREER.)

496,805

PLAYS OF "YEAH!" USHER'S SONG FEATURING LIL JON AND LUDACRIS, IN 2004, ACCORDING TO NIELSEN BDS, MAKING IT THE MOST-SPUN SONG THAT YEAR.



55

CAREER HITS ON THE HOT R&B/HIP-HOP SONGS CHART.

10.2

MILLION COPIES OF CONFESSIONS SOLD SINCE MARCH 2004.



22

COMBINED TOTAL OF HOT 100 HITS AND CHARTING ALBUMS ON THE BILLBOARD 200 IN THE 2000s, MAKING HIM BILLBOARD'S NO. 2 ARTIST OF THE PERIOD.

"What do I do for fun? Museums, clubs. I do whatever any other person does. I just do it... more," says Usher, photographed Oct. 17 wearing a Sandro shirt, Pyer Moss pants and Balenciaga shoes. For an exclusive interview and behind the scenes video, go to [Billboard.com](http://Billboard.com).



## HIS CAREER PAIRINGS

The singer has worked with virtually everyone



With Reid in 1995.

### L.A. Reid

Signed 14-year-old Usher to his label, LaFace Records.

### Puff Daddy

Mentored him at 15 and co-produced his 1994 self-titled debut. Says Usher: "Puffy helped me come of age."

### Alicia Keys

Teamed up for the 2004 smash "My Boo."

### Lil Jon and Ludacris

Added crunk flavor to his 2004 hit "Yeah!"

### Justin Bieber

Signed to Island Def Jam in 2008, through Usher.

### Will.i.am

Wrote and produced his last huge smash, 2010's "OMG."

### Diplo

Produced 2012's arty "Climax." Now working on new songs for him with Skrillex.

### Afghan Whigs

Performed "Climax" with the band at South by Southwest in 2013 and again in October in Brooklyn. Singer Greg Dulli "became a great friend of mine," says Usher.

### Nicki Minaj

Raps on "She Came to Give It to You," his latest official single.



### Robert De Niro

Portrays boxing manager Ray Arcel in the forthcoming film *Hands of Stone* opposite Usher's Sugar Ray Leonard.

Usher to live with Combs in New York as a teenager, with the idea of toughening him up. "I'd say I earned my stripes in New York City," says Usher. "My time with Puff, it gave me chutzpah." As the youngest member of the extended Bad Boy family — they called him Baby Huey — Usher received, as he has openly discussed, an all-access pass to sex, drugs and some of hip-hop's greatest stars. "I got to see performers like Tupac Shakur," he says. "Red Man, Method Man, Ice Cube. I got to perform onstage with The Notorious B.I.G., be in sessions with him and Craig Mack. I got to be part of the driving force that was Bad Boy, that was Puff."

He has been thinking about his past a lot, in part because of the in-progress record. "Every album I've made represented a specific thing that was happening in my life," he says. "And not until now did I think to look back at my life and take inspiration from my own music." He has dozens of finished songs, including the tracks he has worked on with Skrillex and Diplo. Three singles have already debuted: "Good Kisses," a No. 2 R&B hit; the retro-soul "She Came to Give It to You," featuring Nicki Minaj; and the recently leaked "I Don't Mind" — a bouncy, surprisingly tender ode to a stripper ("Shorty I don't mind/If you dance on a pole/It don't mean you're a ho") that has been racking up airplay on hip-hop stations across the country.

"Artists like Usher, you can't pin them down," says Diplo, who produced Usher's 2012 top 20 hit, "Climax." "That's what leads them to be successful and have longevity. If Usher brings in 20 R&B writers, they're going to do a certain kind of 'Usher' song. But Usher really wants to *do* something. Like, last album, he worked with Luke Steele of Empire of the Sun to write records like theirs, not 'Usher' records."

Usher sees the UR Experience tour as a journey through his entire varied career, from his start as Michael Jackson-channeling teen sensation through his reign as R&B's biggest star to his current place as one of pop's elder statesman. "This will be one of my freest tours," he says. "Shit, I'm singing love songs that went on to be baby-makers — and now the damn babies are in the audience." He cracks up. "Talk about a family reunion."

That afternoon, Usher wraps a dance rehearsal and joins the band to work out some rough parts. He glides over on his golden Segway, straps on a Fender Jazz Bass — playing it is a new interest — and kicks off a Prince-inspired funk jam. His part is a simple two-bar up-and-down groove, but it sounds good against the band's sleek perfection.

The show's "acoustic portion," meanwhile, is especially important him. "There's something magical about the Dave Matthews Band," Usher says. "Even though [Dave Matthews is] playing for a huge audience, he's bringing them into his own private space." Accompanied by guitar, keyboard and percussion, Usher sings a soaring version of his 2010 ballad "There Goes My Baby." He works closely with the three backup singers, drilling down on each harmony part. At one point the Rhodes keyboard tone gets a little hammy. Usher shoots the player a look and half-jokes, "Sounds like a baseball game, son!"

At 9:30 p.m., more than 12 hours after Usher arrived, the house lights snap off and a full concert run-through bursts into Technicolor life. For the first time all day we see the singer, who first appears silhouetted in classic Michael Jackson style, really dance. Even though it's just a rehearsal, and he's got whatever internal dial controls these things set at maybe 70 percent, it's still a rush. Nine songs in, during the *Confessions* banger "Caught Up," he spins twice, quickly, and sweat flies off his face in sheets.

Earlier that week, Usher celebrated his birthday in New York with Miguel. They wanted to see the Jeff Koons exhibit at the Whitney Museum of American Art, but when they got there, the museum was closed. "We asked if there was any way to open the museum for me, and ended up going through the whole thing with the curator explaining shit to me," he says. "The theme of the show was luxury and degradation — it was pretty cool."



"My first year on *The Voice*, I didn't win — and I became really competitive." From left: Adam Levine, Shakira, Usher and Blake Shelton during season six.

"I'LL PUNCH HIM IN THE F—ING CHEST WHEN I NEED TO, AND GIVE HIM A HUG AND KISS WHEN I NEED TO."

—ON BIEBER

He was especially interested in a period where the artist — now the celebrated creator of, among other things, enormous balloon animals in mirror-polished stainless steel — was rejected by the art establishment over sexually explicit work he made with an Italian porn star named Cicciolina, whom he married and divorced a year later. Shortly after their split, she gave birth to their son, Ludwig, and moved with the infant to Rome without Koons' consent. The resulting custody battle raged on for more than a decade. "When the art industry comes against you, or any similar industry, they can really try to destroy your career," says Usher. "Who are they to decide what is art? But then out of adversity comes something that creates not only strength but perspective."

It's hard to believe he's not really talking about himself. Some fans, especially R&B traditionalists, haven't been comfortable with what Usher considers the most important thing about his career — musical diversity. "I've always wanted to be an artist who was recognized for versatility, which is why I began to play with EDM, I began to play with pop, with rock, with Latin music," he says. "Those things make up what I am as an eclectic artist."

Miguel, a former Island Def Jam executive, clearly supports Usher in pursuing his many directions. She's an impressive presence herself: attractive, stylish, off-the-charts smart. "She's someone who has been able to support and understand all of who I am," he stresses. "Not just as a dancer or as a performer or as a singer, but as a humanitarian and a businessman and as a person."

And she's a great travel companion, opening up Usher to the world in a new way. "One thing that has come from having a great partner like Grace is being able to cherish the places that I've gone," he says. "We see the monumental sites, go to the museums, eat in the best restaurants. I'm that guy now! In the past I'd do what I have to do and get on the bus to the next city. Life has become a vacation." ●



# Top Music's Best Year



**Remember the meaning of '99 Luftballons'?**  
**Don't worry, no one does. Still, these all-important**  
**12 months brought artistic breakthroughs,**  
**the Moral Majority, bad videos and a whole lot**  
**of Billy Idol fist pumps, as everyone from**  
**Jon Bon Jovi to Jack Antonoff, Chris Rock to**  
**Camille Paglia looks back**

If the dystopian warnings in George Orwell's visionary novel *Nineteen Eighty-Four* hadn't entirely come to pass, there was plenty of alienation, disillusionment and despair to go around in 1984. Fear of nuclear destruction was at an all-time high. The AIDS epidemic continued to spread. And the government's covert sale of arms to Iran had been exposed as an illegal scheme. Yet, that year, Ronald Reagan — with a big assist from the Moral Majority — insisted it was "Morning in America," and was re-elected to the White House in a landslide.

In the year's music, these disquieting times were reflected in the widespread sense that everything was up for grabs: gender identity (Boy George, Annie Lennox), sexual roles (Madonna, Prince), even the definition of rock'n'roll itself (Van Halen adding synthesizers on the 1984 album, Arthur Baker's 12-inch remix of Bruce Springsteen's "Dancing in the Dark").

Pointing toward the future, Run-D.M.C.'s pioneering debut rap album went gold, and new strains of underground rock emerged, from the sloppy punk-funk of the Red Hot Chili Peppers to the literate moping of The Smiths.

These releases followed two landmark events that forever altered the scale and ambitions of pop: nationwide carriage of MTV and the triumph of Michael Jackson's "Thriller" video. Though not all rock stars immediately embraced music videos, by 1984, MTV was affecting everything from advertising to fashion design to film.

As artists accepted and harnessed this power, they unleashed a remarkable number of true blockbusters. There was *Purple Rain*, borne aloft by a feature film that doubled as a long-form music video, and *Born in the USA*, which saw a musically streamlined and physically resculpted Springsteen conquer the video format he had previously criticized. There was also Duran Duran's *Seven and the Ragged Tiger* and Tina Turner's *Private Dancer* — albums that could have dominated the year at another time.

The event that best encapsulated 1984's new order was MTV's inaugural Video Music Awards, at which Madonna writhed onstage in a wedding dress as she sang "Like a Virgin" — solidifying her place alongside Jackson, Prince and Springsteen as pop's Mount Rushmore of the era.

Meanwhile, as The Jacksons' spectacular, controversial — due to an exorbitant \$30 ticket price (Springsteen charged \$16) and questionable lottery process — Victory Tour rolled across America, radio was becoming more racially integrated than ever before. In fact, 1984 marked a revolution in terms of the visibility and impact of African-Americans across popular culture: Jesse Jackson ran for president, Michael Jordan began his NBA career, and *The Cosby Show* debuted on NBC.

Finally, technology was undergoing a radical transformation. Commercial CD players had been on the market in the United States since 1983, but it was in 1984 that the first portable players were sold. Along with Apple's introduction of the Macintosh computer — announced with perhaps the most famous ad in TV history, a one-time-only evocation of Orwell's novel that aired during the Super Bowl — the next two generations of music distribution had arrived.

Maybe there have been bigger years than 1984 in terms of pure sales; certainly, Britney Spears, 'N Sync and Backstreet Boys moved tens of millions of units during the teen-pop boom at the turn of the 21st century. Those acts, though, had fan bases that were narrow and deep. They didn't span a cross-section of listeners, radio formats and generations. Looking back, 1984 marked the moment when pop music got so big that its center could no longer hold — leaving such emerging bands as The Replacements and Metallica to pick up the pieces. It was also a glorious moment when the biggest was often the best.

—ALAN LIGHT

*Alan Light is the author of Let's Go Crazy: Prince and the Making of Purple Rain, which will be published by Atria/Simon & Schuster in December.*

*With more contributions from*

- JON BON JOVI • BRET EASTON ELLIS
- JAMES GUNN • KATHARINE HAMNETT • ANNIE LENNOX
- RICKY MARTIN • KRIST NOVOSELIC
- SINÉAD O'CONNOR • PATTON OSWALT • & OTHERS!

OPENING ILLUSTRATION BY MATT HERRING



Bon Jovi in New Jersey.

## THE BIRTH OF BON JOVI

Bon Jovi's self-titled debut album was released in January, and the band's first single, "Runaway," cracked the top 40 in February in spite of a music video that ranks as one of the most WTF moments of the early MTV era.

"It's absolutely awful," says frontman Jon Bon Jovi, 52, who's now able to laugh at the awkward performance footage of his band interspersed with shots of a young girl with a thousand-yard stare shooting fire from her eyes — an homage to the Stephen King novel-turned-film *Firestarter*. "We had no input as to what it would be about or who would be in it. They had people give us clothes to wear; we were just dumbfounded," he says. "Fortunately, the song had some roots, so we were saved."

The video aside, "Runaway" helped vault the young band into the major league. "I used to dream about the day when Casey Kasem would talk about [us] on *American Top 40*," says Bon Jovi, who was 21 at the time. "And there it was, on Sunday morning, hearing that voice, 'No. 39, a brand-new band from New Jersey.' I was just so happy," he says.

As the single gained momentum, then-manager Doc McGhee put together a global assault for the band. Bon Jovi nailed down the opening slot on a North American arena tour by Scorpions and that fall toured Europe with Kiss, followed by Japan with Whitesnake, Scorpions and the Michael Schenker Group.

The band's early efforts to break internationally continue to pay off. It is now one of the most successful live acts on the road. Last year, Bon Jovi's *Because We Can Tour* played some two dozen countries and finished as the highest-grossing tour of 2013 with a gross of more than \$247 million, according to *Billboard* Boxscore.

"Thirty-one years later, I give Doc McGhee credit for our international success," says Bon Jovi, "because right from record one, he said, 'You have to go anywhere where there is electricity, and if they don't have electricity, we'll bring our own.' That was one of his adages. We went everywhere." —RAY WADDELL



Jackson with actors Brooke Shields (left) and Emmanuel Lewis at the Grammys in 1984.

# JAN

## MICHAEL JACKSON'S DEFINING YEAR

Although Michael Jackson's *Thriller* was released in November 1982, the artist and the album's immense cultural impact solidified in early 1984. *Thriller* spent 17 of its 37 weeks atop the *Billboard* 200 during an uninterrupted streak that ran from Dec. 24, 1983 through April 14, 1984, second only to the *West Side Story* soundtrack. The pop star, then 25, would take home eight Grammys for the album in February and break a *Hot* 100 record for the most top 10 singles from the same album — seven — when the title track, buoyed by its groundbreaking John Landis-directed video, peaked at No. 4 on March 3.

Along with the fame came a fortune. According to the RIAA, *Thriller* is tied with the Eagles' *Their Greatest Hits 1971-1975* as the best-selling album of all time in the United States, with 29 million copies shipped. And in July, Jackson reunited with his brothers for the Victory Tour, which grossed a then-record \$75 million.

But, in a twist worthy of a Dickens novel, Jackson's brilliant year also marked the beginning of his personal downfall when a Jan. 27 commercial shoot for Pepsi ended in near tragedy. He suffered second-degree burns from an on-set fire, leading to an addiction to painkillers that many have attributed to the legend's premature death at age 50 in 2009.

—ANDREW HAMPP

**"WE KNEW IT WOULD CAUSE TROUBLE. I WAS UNDER THE IMPRESSION THAT HOLLY WAS SINGING 'WHEN YOU WANT TO SOCK IT TO IT,' NOT 'WHEN YOU WANT TO SUCK IT CHEW IT.'"**

—Frankie Goes to Hollywood producer **Trevor Horn** on the band's sexually explicit single "Relax," which topped the U.K. chart in January after BBC Radio banned it. In April, the single peaked at No. 67 on the *Billboard* Hot 100. A different mix rose to No. 10 in 1985.

### MELLEMELOHIS AND GRANDMASTERFLASH'S COCAINE CLASSIC, "WHITE LINES (DON'T DO IT)"

"Sylvia Robinson [the late owner of Sugar Hill Records] told me we had to make it more radio-friendly. [The song peaked at No. 47 on the *Hot R&B/Hip-Hop Songs* chart.] She said, 'You got to add, 'Don't do it!' at the end.' Even to this day people tell me, 'Man, we used to stay up and party till dawn, doing blow to that song.'"

## AS THE YEAR BEGAN

### BILLBOARD HOT 100

- 1 "Say Say Say," Paul McCartney & Michael Jackson
- 2 "Say It Isn't So," Daryl Hall & John Oates
- 3 "Union of the Snake," Duran Duran
- 4 "Owner of a Lonely Heart," Yes
- 5 "Twist of Fate," Olivia Newton-John

### BILLBOARD 200

- 1 Michael Jackson, *Thriller*
- 2 Lionel Richie, *Can't Slow Down*
- 3 Linda Ronstadt, *What's New*
- 4 The Police, *Synchronicity*
- 5 Quiet Riot, *Metal Health*

SOURCE: *Billboard*'s Jan. 7, 1984 charts

## FASHION '84



Big hair, pastels, neon, animal prints, short shorts for men! — 1984 was a year of rebellious and regrettable fashion. Designer **Katharine Hamnett**, 67, who dressed Madonna and Wham, now relives the moment. —JOHN ORTVED



### GRAPHIC T-SHIRTS

"'Choose Life' was my first slogan T-shirt," says the designer, whose style was worn by Wham and riffed on by Frankie Goes to Hollywood. "You can't not read them."



### SUSPENDERS

Madonna popularized the menswear item and a spare tire's worth of rubber bracelets during this period. "Her style was killer," says Hamnett.



### 'EVERYMAN' BANDANAS

The signature accessory of Bruce Springsteen's *Born in the U.S.A.* period did not impress Hamnett. "I always thought he was really boring," she says.



### FRILLY SHIRTS

"Oh, what a dandy! He was, for some, also quite a sex god," she says of Prince, who redefined sexy with his gender-bending look and baby-making music."

Jan. 28 Def Jam Records releases its first track: "It's Yours," a 12-inch single by T La Rock and Jazzy Jeff

Feb. 18 Run-D.M.C.'s "Hard Times/Jam Master Jay" single tops out at No. 11 on *Billboard's* R&B/hip-hop

Jan. 24 Apple unveils the Macintosh personal computer

Jan. 21 Yes' "Owner of a Lonely Heart" is No. 1 on the Hot 100

on *American Bandstand*. Tells host Dick Clark her dream is "to rule the world!"



### JOE PERRY ON AEROSMITH'S 1984 REUNION

"From what I could gather, Aerosmith was pretty much flat on its back.

There were shows where Steven [Tyler] had basically collapsed onstage. I

was writing songs with Alice Cooper, and around Easter 1984, I was at his manager's house with my [future wife Billie]. She saw some articles [about Aerosmith] in old *Circus* magazines and said, "If you're going to work in a band again, why don't you go back with those guys?" I couldn't think of a reason why not and called Steven and said, "Why don't we get together and talk?" We all met at Tom [Hamilton's] house. It sure felt good to play those songs again."



George on the London set of Culture Club's "Mistake No. 3" music video.

## CULTURE CLUB'S VERY GOOD 'KARMA'

The bouncy second single off the band's second album, *Colour by Numbers*, Culture Club's "Karma Chameleon" was the English's group only No. 1 in America, topping the *Billboard* Hot 100 on Feb. 4, 1984 and remaining there for three weeks. Cross-dressing frontman Boy George, 22, had already delighted (and confused) audiences with the band's platinum debut, *Kissing to Be Clever*, serendipitously timed to coincide with the advent of MTV, which rewarded artists who loved playing dress-up for the camera (sorry, Journey).

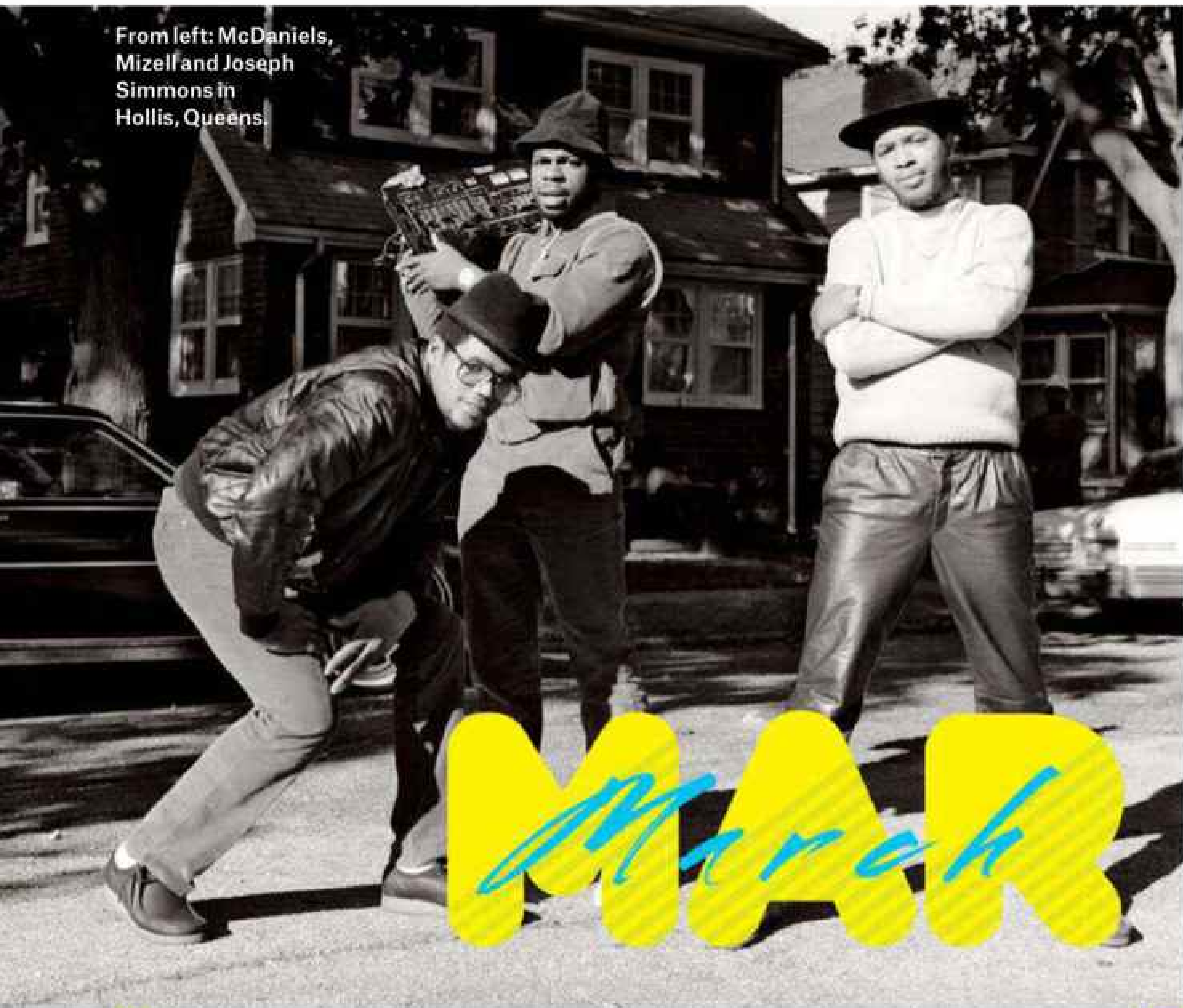
For George, though, his band's videos were never outrageous enough. "I never really liked any of them," he laments. "Everybody wanted me to look as normal as possible. When we did the 'Karma Chameleon' video, it was a miserable English day and the lighting was shit. I remember thinking, 'I spent all morning in makeup getting ready for this? What a waste of time.'"

Nevertheless, with its finger-popping Motown pulse and Stevie Wonder-esque harmonica, "Karma Chameleon" led the way for *Colour by Numbers*, which placed four singles in the top 20 and spent 59 weeks on the *Billboard* 200. The album peaked at No. 2, though, blocked by one of the few artists whose sexual ambiguity and visual brilliance topped even Boy George's: Michael Jackson. Still, George knew his role in the pop-music pageant, a new-wave Dame Edna with a soul-music bent. When Culture Club won the best new artist Grammy in 1984, he said in his acceptance speech: "Thank you, America. You've got taste, style and you know a good drag queen when you see one."

—CRAIG MARKS

Jan. 14 Madonna performs her single "Holiday"

From left: McDaniels, Mizell and Joseph Simmons in Hollis, Queens



## RUN-D.M.C. CHANGES THE GAME

Though rap had been selling records and denting the lower reaches of the *Billboard* charts since 1979, it can be argued that Run-D.M.C.'s self-titled debut — which peaked at No. 53 on the *Billboard* 200 on June 23 — was the first time that real hip-hop was pressed to vinyl. Most rap hits until then ("Rapper's Delight" by The Sugarhill Gang, "The Breaks" by Kurtis Blow) were R&B party records with rhymes flowing over them. Def Jam Records co-founder Russell Simmons, who managed Blow and Run-D.M.C., had been frustrated that the former's records "had too much music" and "weren't B-boy enough." So, he and co-producer Larry Smith created a stripped-down aesthetic for Run-D.M.C. using a Roland TR-808 drum machine that emulated the way rappers spit rhymes over break beats in New York parks. Joseph "Run" Simmons (Russell's kid brother) and Darryl "D.M.C." McDaniels, both 19, were not as technically gifted or as lyrically complex as MCs who came before and after, but they had the hard-rhyming style that perfectly complemented the minimalist production. Backed by 19-year-old DJ Jason "Jam Master Jay" Mizell (who was murdered in 2002), Run hurled rhymes with a zealot's fury, while D.M.C.'s hardy baritone invested every couplet with power. The impact of their first single, "Sucker M.C.'s" (with a B-side of "It's Like That"), far exceeded its No. 15 peak on the Hot R&B/Hip-Hop Songs chart on Feb. 18. The stark swagger of those songs and the searing heavy-metal guitar licks on the exhilarating "Rock Box" hit like a one-two combination thrown by Mike Tyson, heralding the 808 as the foundation of hip-hop's future and Run-D.M.C. as the genre's new kings. —NELSON GEORGE

### SINÉAD O'CONNOR ON THIS IS SPINAL TAP, WHICH WAS RELEASED MARCH 2

"Ah, *Spinal Tap*. It speaks the universal language of all musicians — when there's 'too much f—ing perspective.' None of us in the music business fit in the normal world, which can be distressing for us. But when you watch *Tap*, you remember you're a swan. They're idiots. Just like us. They 'can't work with' slices of ham that are bigger than slices of bread. Just like us. They write sweet songs and secretly name them 'Lick My Love Pump.' Just like us. Not a touring band on the planet doesn't quote *Tap* every day on the road. Whether it's 'Which way's the stage?' 'Are we gonna do 'Stonehenge'?' 'What a wanker,' 'If you will,' or 'I'll rise above it. I'm a professional.' Just one line has to be uttered and an entire band and their crew will smirk through any shit-uation touring could present. I'm convinced if not for *Spinal Tap* there'd be a lot more rock'n'roll suicides."



Learning to Crawl peaks at No. 5 on the *Billboard* 200 Feb. 28 The 1984 Grammy Awards take place in Los Angeles March 4 The Police wrap their Synchronicity Tour — the band's last until 2007 — in Melbourne, Australia March 24 Alabama's "Roll On

# APR

## FOOTLOOSE BLASTS OFF



In a key scene in 2014's top-grossing movie, *Guardians of the Galaxy*, Chris Pratt's character Peter Quill tells the interstellar assassin and wallflower Gamora (Zoe Saldana) of a legend on Earth called *Footloose*, in which "a great hero named Kevin Bacon teaches

an entire city full of people with sticks up their butts that dancing" is "the greatest thing there is." Director Peter Gunn, 44, says he and Pratt came up with the conceit that Quill, who is abducted by aliens at a young age, would have a lasting but faded memory of the popular movie and, thus, Gunn notes, "a strange vision of what is cool." The filmmaker says his appreciation of *Footloose* had more to do with the film's star than its poppy soundtrack, which spent April 21 to June 23 at the top of the *Billboard* 200 and was the No. 9 pop album of the year (see chart, page 61). "I was into punk and new wave then, but I was a big Kevin Bacon fan," explains Gunn, though he does admit to liking Kenny Loggins' relentlessly upbeat "Footloose" theme and says there was talk of using it for *Guardians'* closing scene after Marvel Studios president Kevin Feige suggested it. "It would have been really cool," he says. "But, you know, the best pop song of all time is 'I Want You Back' by The Jackson 5, and I couldn't pass it up." —FRANK DIGIACOMO

**"OF ALL THE RECORDS THAT CAME OUT THAT YEAR, THAT ONE MEANT THE MOST TO ME. MEAT PUPPETS II SHOWED THAT THERE WERE NO BARRIERS, NO MUSICAL ORTHODOXY. THAT'S WHAT PUNK ROCK IS ABOUT: BEING YOURSELF. I MEAN, NIRVANA MEANS FREEDOM."**

—Former Nirvana bassist Krist Novoselic, on the second album by Phoenix rock band Meat Puppets. It didn't chart, but it is considered one of the most influential albums of the '80s.



**HERE COME THE EURYTHMICS AGAIN** The trailblazing synth-pop duo scored its highest-charting album during the week ending April 7 with *Touch*, which reached No. 7 on the *Billboard* 200 and spawned the top 10 single "Here Comes the Rain Again." Seven months later, Annie Lennox, 29, and Dave Stewart, 32, issued 1984 (*For the Love of Big Brother*), a soundtrack to the film adaptation of George Orwell's novel. "We released nine albums in eight years," says Stewart. "We used to make our albums in two or three weeks." Adds Lennox, "I have no idea how we did it or kept up the pace. It exhausts me just thinking about it."



(Eighteen Wheeler)" hits No. 1 on the Hot Country Songs chart March 31 Kenny





**LIBERACE** proved that old school can still rule when he led *Billboard's* Boxscore concert box-office report for the week of May 19. Weeks shy of his 65th birthday, the flamboyant piano man grossed \$1.7 million during a 14-night run at Radio City Music Hall in New York in April, topping such contemporary acts as Yes, The Pretenders, Van Halen and Billy Joel.

**“RUDY SARZO HAD PLAYED WITH OZZY OSBOURNE, BUT HE QUIT THE BAND [IN 1982] — AND IT INFURIATED OZZY. WE WERE ALL SITTING IN THE LOUNGE AT THIS HOTEL, AND OZZY WENT RIGHT OVER TO RUDY AND COLD-COCKED HIM. HE F—ING LAID HIM OUT AND WALKED AWAY.”**

—Night Ranger frontman-bassist **Jack Blades**, recalling the drama at the 1984 American Rock Festival in Kalamazoo, Mich.



**LIONEL RICHIE'S** “Hello” topped the *Billboard* Hot 100 for two weeks beginning May 12, helped along by a much-derided video in which a blind woman sculpts an amateurish bust of the singer. “It was going to be a story about someone seeing someone else across the room and falling in

love. Then [director] Bob Giraldi came along and took the seeing part out,” says Richie. “When I saw the bust, I said, ‘Bob, it doesn’t look like me.’ He said, ‘We’ll talk about it later.’ We filmed the first segment, the second and then came the third, where I had to shoot with the bust. Again, I said, ‘Bob, it doesn’t look like me.’ Bob turned and said, ‘Lionel, she’s blind. End of subject.’”

CAMILLE PAGLIA on TINA TURNER

## TINA'S TURNING POINT

“I’m a soul survivor,” Tina Turner defiantly proclaims on the first song of her comeback album, *Private Dancer*, released May 29, 1984. As she sings on “I Might Have Been Queen,” she was rising “reborn” from her tortured relationship with her abusive ex-husband, Ike. Recorded in England, *Private Dancer* uses blazing hard-rock guitars as a platform for Turner’s mammoth power. Showing off her lion’s mane wig, runner’s legs and dominatrix high heels on the album cover, the 44-year-old Turner stunned the world with her ferocious, mature sexuality. Released at the puritanical height of the feminist anti-pornography crusade, the album daringly invoked prostitution in its title. But “What’s Love Got to Do With It” makes a feminist statement, as Turner embraces a radical freedom of sexual choice. The five-times-platinum album projects her as a hybrid superwoman, her Amazonian militance melting into bluesy yearning. She is both hard and soft, raw and smooth, a truly modern woman for all seasons.



Turner in Paris.

Springsteen shows off his physique in June 1984.



JACK ANTONOFF on BRUCE SPRINGSTEEN

## BRUCE IS BORN AGAIN

Jack Antonoff — the guitarist for Fun, front-man of Bleachers and co-writer/producer of Taylor Swift's "Out of the Woods" — grew up in a world defined by *Born in the U.S.A.* Not only is he a New Jersey native, he was only 3 months old when 34-year-old Springsteen's seventh album spent four weeks at the top of the Billboard 200 beginning July 7, was eventually certified 15-times platinum by the RIAA, and tying *Thriller's* record for scoring seven top 10 Hot 100 singles. "It has elements of everything that are important for an album," says Antonoff, 30. "If you want to throw it on in your car and drive fast, it has that for you. If you want to cry in your bed, it has that, too. It's an unbelievably personal and perfect album. It feels like we're being spoken to directly, and *Born in the U.S.A.* is the first time I heard that in music. 'Dancing in the Dark' is a shining example of an artist doing something accessible but uncompromising. He found a way — and I think about this anytime I write — to have it sound like a diary entry but still be something you could shout in a bar. You have these big, giant songs that are extremely dark if you look deeper. Musically, there are these synth sounds layered on top of the classic Springsteen sound that are an amazing use of modern and classic elements. You don't have to abandon your organic sound to be part of the wave of the future. Everyone is terrified of not being relevant, and it f—s up your artistic path. But he has never lost that. That's what makes this album so inspiring. That's what makes him so inspiring as an artist." —AS TOLD TO JOE LEVY

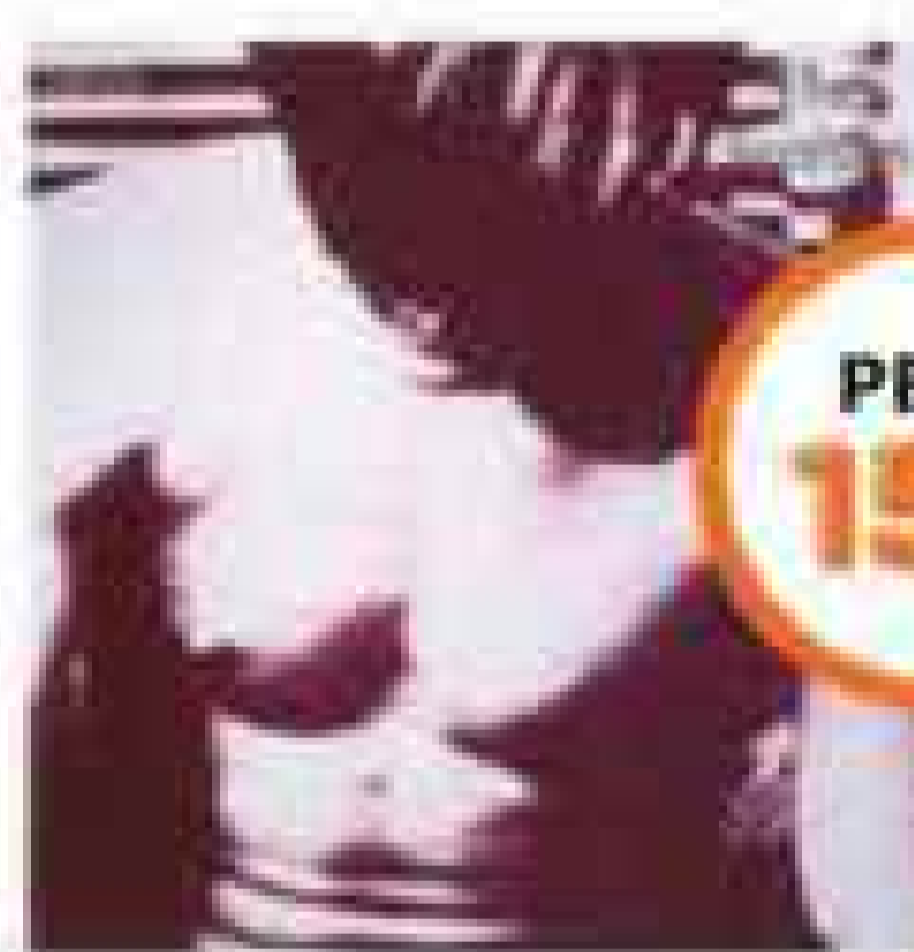


### ALT-ITUDE

Two sui generis entries to the alternative music canon peaked on the Billboard 200: R.E.M.'s second album, *Reckoning*, on June 2, and The Smiths' self-titled debut on June 30.



PEAK 27



PEAK 150

AMERICAN PSYCHO AUTHOR BRET EASTON ELLIS REGRETS MAKING HIS EVIL ANTI-HERO A HUEY LEWIS FAN

"I remember that month of listening to Huey Lewis & The News records, making notes for this kind of pompous, pseudo-intellectual term-paper review that Patrick Bateman had in his head. And, you know, I liked them more than what's implied in the text. I ended up feeling bad for Bateman's loving attention toward the band." [Sports topped the Billboard 200 on June 30.] "They weren't a favorite, but I didn't think they deserved it."



**"DAFT PUNK ARE CLEVER BOYS. I UNDERSTAND THE COMPARISONS TO ART OF NOISE, EXCEPT THAT DAFT PUNK ARE DJs. WE WERE AN ODD BUNCH: A MUSICIAN, A PRODUCER, AN ENGINEER, A SCIENTIST AND A JOURNALIST."**

—Trevor Horn, the then-34-year-old producer in the "odd bunch" that released the techno-pop classic (*Who's Afraid Of?*) *The Art of Noise!* in June. It reached No. 85 on the Billboard 200.

**WHITNEY'S DEBUT** On June 2, Teddy Pendergrass' single "Hold Me" begins a 16-week run on the Hot R&B/Hip-Hop Songs chart. The track features a pre-fame Whitney Houston, 20. It's her first of many appearances on the Billboard charts. A&R executive Gerry Griffith, who brought Houston to label head Clive Davis' attention, recalls, "She just had this fearlessness as she sang into the microphone. Teddy was mesmerized, knocked out."



May 29 Tina Turner's *Private Dancer* is released

May 26 Deniece Williams' "Let's Hear It for the Boy" from the *Footloose* soundtrack tops the Hot 100

May 14 Alabama, Julio Iglesias & Willie Nelson, The Judds, George Strait and Reba McEntire are the big winners at the Academy of Country Music Awards

## ONE-HIT WONDERS

So, what was the "Macarena" of 1984? The better question is — what wasn't? Sexy talk and German anti-war protest songs ruled in the fight to be forgotten.

—JOSHUA DAVID STEIN

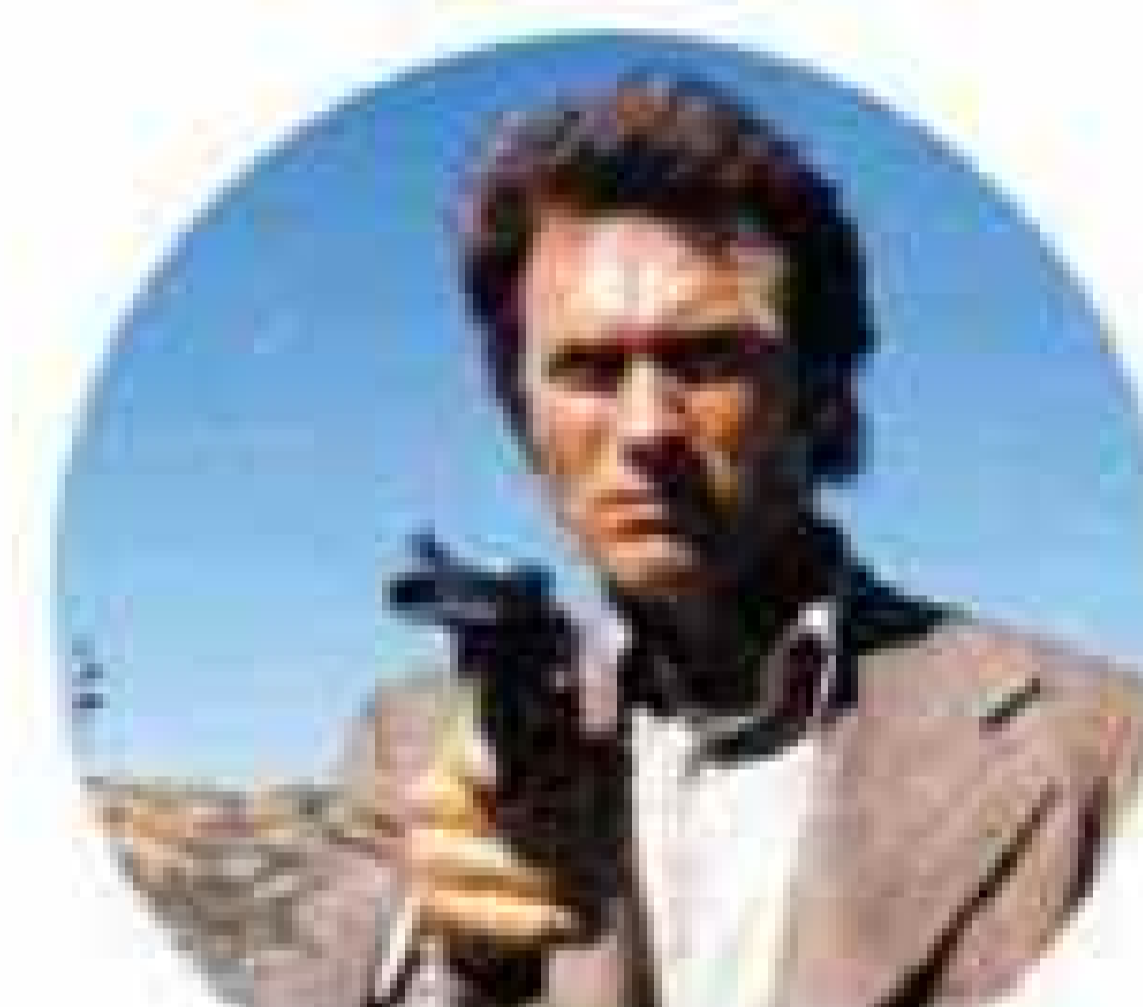


"RAPPIN' RODNEY"

Rodney Dangerfield

PEAK: 83 (Jan. 1, 1984)

The Catskills meets mad skillz in Dangerfield's first (and only) foray into urban contemporary music.



"MAKE MY DAY"

T.G. Sheppard With Clint Eastwood

PEAK: 62 (March 10, 1984)

The actor got music cred with this cameo where he declaims, rhythmically, his most famous line from *Dirty Harry*.



"99 LUFTBALLONS"

Nena

PEAK: 2 (March 3, 1984)

Who knows what it meant, but that bassline and voice made this one a rare foreign-language hit.



"HEART DON'T LIE"

La Toya Jackson

PEAK: 56 (June 9, 1984)

A reggae duet so catchy, it seemed as though La Toya could have been a more successful Jackson.



"SEX SHOOTER"

Apollonia 6

PEAK: 85 (Nov. 17, 1984)

This Prince-penned song in *Purple Rain* is the epitome of '80s brashness: "I'm a sex shooter/Shootin' love in your direction."

April 24 Talking Heads' concert movie *Stop Making Sense* opens May 12 Lionel Richie's "Hello" begins a two-week run at No. 1 on the Hot 100

# 'TAKE THAT, HUSKERS!' THE SST SHOWDOWN

In July 1984, two rival bands release classic punk albums BY MICHAEL AZERRAD



From left: Minutemen Boon, Watt and Hurley

## MINUTEMEN: SUCK IT, SAMMY HAGAR

"Punk doesn't have a style," says former Minutemen bassist Mike Watt, whose July double album *Double Nickels on the Dime* — a mocking reference to Sammy Hagar's 1984 hit "I Can't Drive 55" — influenced American bands across genres, despite nominal sales. "That's something that record company people and lazy thinkers came up with. It was a movement of people who did not fit in and wanted to create their own thing."

When their SST Records labelmates and friendly rivals in Husker Du announced they were recording a double album, the Minutemen — Watt, singer-guitarist D. Boon (who died in a van accident in 1985) and drummer George Hurley — vowed to do the same. They recorded in the wee hours, when rates were lowest, on used tape, utilizing only eight tracks. This was an example of "jamming econo," which is perhaps the most influential Minutemen idea. "I get told that a lot by younger bands," says Watt.

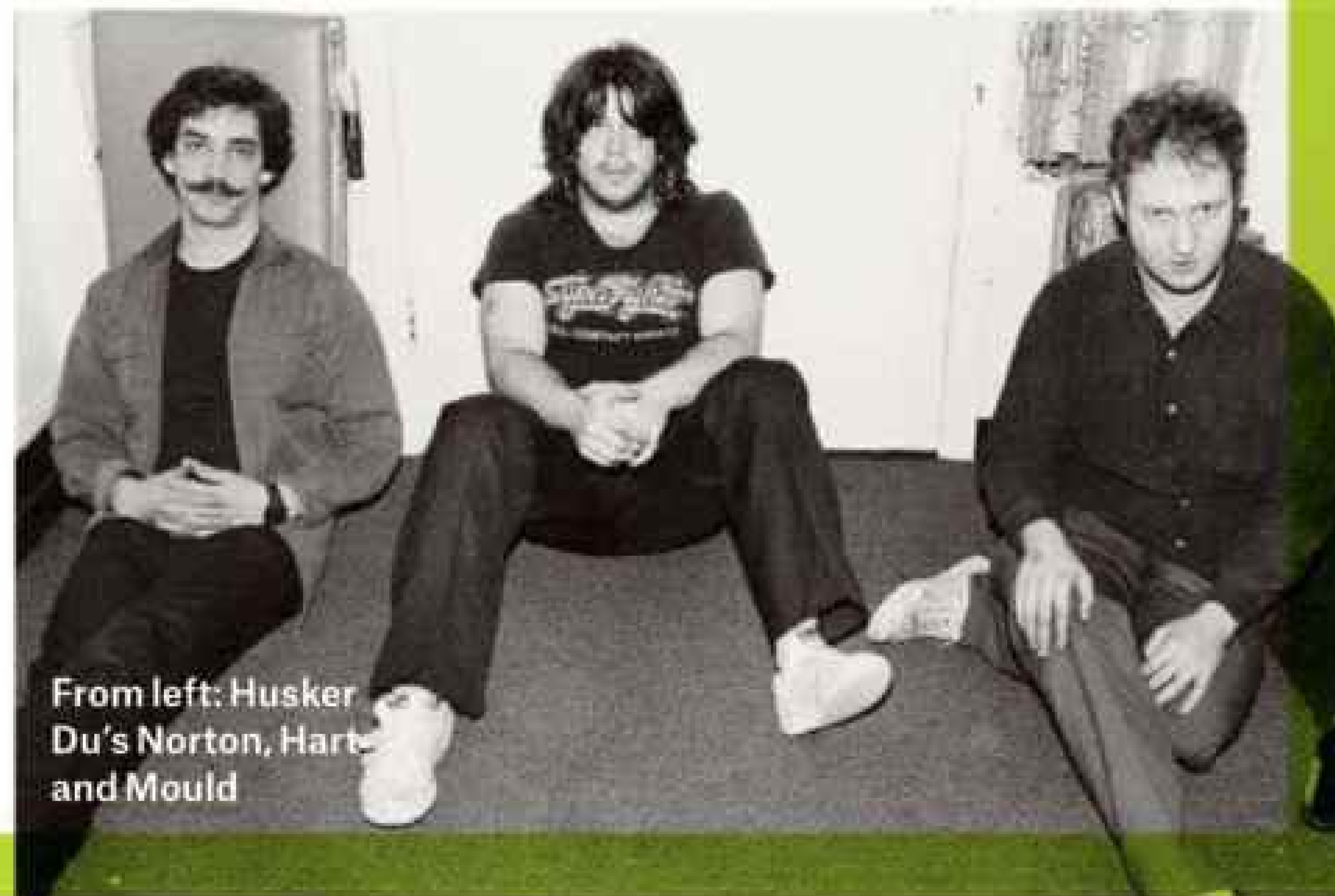
Hailing from post-punk, Captain Beefheart and James Brown, the 45 songs are a conversation among Hurley's virtuosic, hyperkinetic drumming; Boon's super-treble guitar; and Watt's burly, busy bass. The lyrics fused Beat poetry, James Joyce, bold leftist broadsides and straightforward autobiography — and when it was all done, Watt wrote in the liner notes, "Take that, Huskers!"

## ZEN AND THE ART OF HUSKER DU

Husker Du originally embodied the hardcore ethos "Loud fast rules," but with the epochal *Zen Arcade*, released in July, the trio — singer-guitarist Bob Mould, singer-drummer Grant Hart and bassist Greg Norton — introduced melody and introspection into punk rock, which catapulted the band to the forefront of the indie underground.

In the autumn of 1983, Husker Du recorded (with SST house producer Spot) 25 tracks in 45 hours. Apropos of *Zen*, all but two were recorded in one take. The lyrics had an almost confessional singer-songwriter tone, while the music is full of invention: pop melodies, backward recording, folky vocal harmonies, acoustic songs, piano interludes, psychedelia and improvisation.

This was Husker Du's artistic, commercial (though it didn't chart) and even cultural breakthrough. *Zen Arcade* gives "a sense of what it was like in 1984 in America ... you feel a little oppressed, marginalized," says Mould. "As I figured out years later, that was me — the disenfranchised, marginalized gay kid who was watching the beginning of the AIDS crisis and the Young Republicans taking over. I was feeling a little powerless, confused as to why things were going that way." And yet for all those feelings of powerlessness and confusion, it's still very raging music. "Yeah, it's raging," Mould agrees. "But you can't give up, right?"



From left: Husker Du's Norton, Hart and Mould



## BILLY IDOL'S PUMPED-UP FISTS

A video tally of the rocker's signature fist pumps, punches and points\* —ELIAS LEIGHT

130

"REBEL YELL"

49

"EYES WITHOUT A FACE"

86

"FLESH FOR FANTASY"

11

"CATCH MY FALL"

\*Totals include fist pumps above the head, at the torso and shoulder area; epic punches delivered with a special flourish; and finger points.

## THE TOP COUNTRY ARTISTS OF 1984

By 1984, country music had begun to regain the stylistic focus it had surrendered to the brief and artistically confused *Urban Cowboy* period. Nearly as quickly as they had arrived, the new audience that the 1980 film had brought to country music moved on, leaving the genre with a restless, tradition-hungry core audience. Heritage artists excelled and the mother-and-daughter Judds launched an unprecedented chart career among duos while the Bellamy Brothers, Exile and B.J. Thomas saw their careers resurge. This perfect storm of stylistic variety and middle-aged listeners would only last about five years, as the storied "Class of '89" would fire the opening shot of the eventual abandonment of country music's rural heritage, cultural values and working-class, white ethnic themes. In 1984, these five acts dominated. —WADE JESSEN



### ALABAMA

The band members, whose ages ranged from 29 to the mid-30s, opened 1984 with their 12th consecutive Hot Country Songs No. 1, "Roll On (Eighteen Wheeler)," and closed it with their 14th, "If You're Gonna Play in Texas (You Gotta Have a Fiddle in the Band)."



### HANK WILLIAMS JR.

Twenty years after his breakthrough, Williams, 35, landed his second Top Country Albums No. 1, *Major Moves*, and three top 10 Hot Country Songs, including future *Monday Night Football* theme "All My Rowdy Friends Are Coming Over Tonight."



### RICKY SKAGGS

Skaggs, 30, upped his Hot Country Songs No. 1 tally to eight; in a score for tradition, all of his chart-toppers were venerated covers: Mel Tillis' "Honey (Open That Door)," Ray Pennington's "Don't Cheat in Our Hometown" and Bill Monroe's "Uncle Pen."



### WILLIE NELSON

Nelson, 51, celebrated the third phase in his storied career with the Julio Iglesias duet "To All the Girls I've Loved Before." He also scored his 15th Hot Country Songs No. 1 with Steve Goodman's "City of New Orleans" and co-starred in the film *Songwriter*.



### GEORGE STRAIT

Strait was 31 when his album *Right or Wrong* hit No. 1 on Top Country Albums — a first for him — and spent five weeks at the summit. He also collected three Hot Country Songs No. 1s, including the evergreen "You Look So Good in Love."

Based on combined album and single performance on the *Billboard* Top Country Albums and Hot Country Songs charts.

### LEGEND'S LONGEVITY

The Aug. 18 debut at No. 168 of Bob Marley & The Wailers' hits set, *Legend*, on the Billboard 200 began an amazing run. It has racked up 334 weeks on the chart and has spent a record 1,134 weeks on Top Catalog Albums. According to Nielsen SoundScan, *Legend* has sold 11.7 million copies since tracking began in 1991.



1,134 weeks on Top Catalog Albums chart

## PRINCE'S PURPLE REIGN BEGINS

Of the many seismic music moments of 1984, none was bigger than *Purple Rain*. The movie, the album, the title song, the tour — with this juggernaut, Prince became the biggest story of music's biggest year.

The *Purple Rain* soundtrack, which hit shelves June 25 and went on to sell more than 20 million copies worldwide, spent 24 consecutive weeks at No. 1 on the Billboard 200 from Aug. 4 to Jan. 12, 1985. When the film opened on July 27 and recouped its entire cost in its first weekend, Prince, who was just 26, became the first artist in history to have the same project top the U.S. singles, album and box-office charts.

Selling himself as a movie star was not easy, however. When Prince initially presented the idea of making a film, everyone — the studios, his record company, even his own managers — thought he was crazy.

But what Prince realized, consciously or not, was that this was his moment: that the major cultural themes of the day — from the gender-blurring of Boy George and Annie Lennox to the pop/R&B crossover that followed *Thriller*'s explosion to the fear of nuclear apocalypse in Ronald Reagan's America — were all encapsulated in his work. He made strategic changes to his music, adding guitarist Wendy Melvoin as his primary onstage foil and presenting himself as a badass guitar hero fronting a band — a more palatable image to a rock crowd than that of a solitary soul wizard. As a result, no sound was more perfect for this historic occasion than the expertly crafted rock/funk of *Purple Rain*, and it was instantly embraced by all types of listeners — hard rockers to teenyboppers, white and black, young and old.

*Purple Rain* will stand as the pinnacle of Prince's achievements. (He has called it "my albatross — it'll be hanging around my neck as long as I'm making music.") And it seems likely that the world will never again agree on anything the way it agreed on *Purple Rain*. —ALAN LIGHT



Prince onstage during the Purple Rain Tour.

**"I SAW THE PURPLE RAIN TOUR FROM THE LAST ROW. IT WAS ONE OF MY FIRST CONCERTS AND WE ALL WORE PURPLE. I FORGET WHICH GIRL I WENT WITH, BUT I DIDN'T GET LAID."**

—Comedian **Chris Rock** on Prince's *Purple Rain*, as told to Light. "*Thriller* is allegedly the best album of all time, and that has at least two bad songs on it," he says. "There's not a bad [song] on *Purple Rain*. There's no 'Baby Be Mine.'"

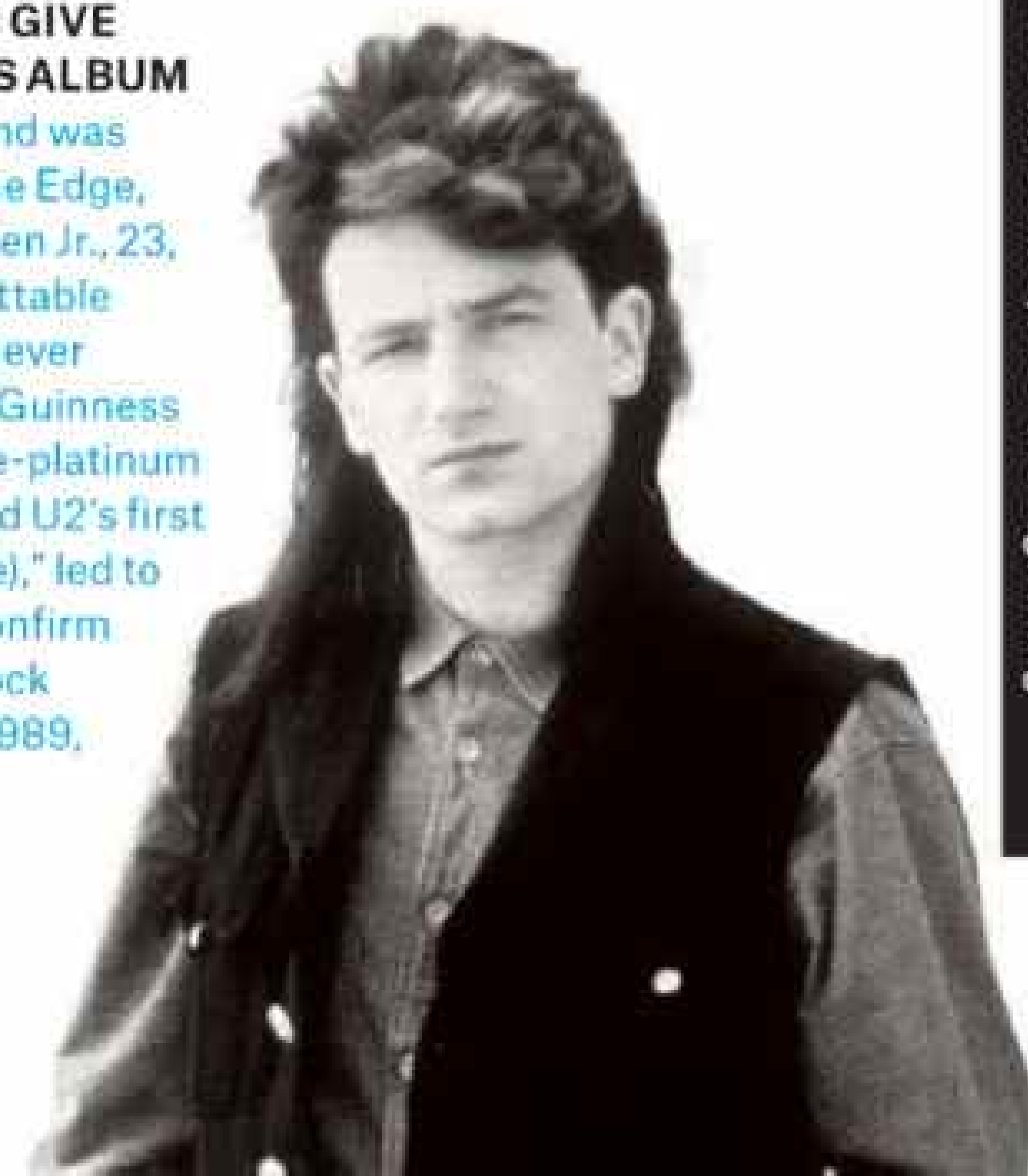
August



**"I DIDN'T GO AROUND THE WORLD, I WENT AROUND THE WORLD ON A PRIVATE JET. I DIDN'T HAVE A HOTEL ROOM, WE HAD AN ENTIRE FLOOR. WE WERE SPOILED."**

—**Ricky Martin** on the "exhilarating" experience of being a member of Latin teenybopper group Menudo at age 12. The act's 16th album, *Evolucion*, released Aug. 25, featured his debut single, "Rayo de Luna."

**U2 WAS HARDLY BIG ENOUGH TO GIVE AWAY 500 MILLION COPIES OF ITS ALBUM IN 1984**, but by the year's end, the band was headed in that direction. Bono, 24; The Edge, 23; Adam Clayton, 24; and Larry Mullen Jr., 23, graduated to arenas on their Unforgettable Fire Tour, which began Aug. 29, and never looked back. Then-manager Paul McGuinness confirms that the success of the triple-platinum *Unforgettable Fire* album and tour, and U2's first top 40 hit, "Pride (In the Name of Love)," led to a stake in Island Records. He won't confirm reports U2 received \$30 million in stock when PolyGram bought the label in 1989, but says the band "richly deserved to participate in that success."



plays famous "Beat It" guitar solo live with Michael Jackson for the first and only time July 26 *Purple Rain* premieres at Grauman's Chinese Theater in Hollywood July 27 Metallica releases its last album with Dave Mustaine, *Ride the Lightning*



Madonna struck a pose at the 1984 MTV Music Video Awards in New York.



**MICHAEL MANN, EXECUTIVE PRODUCER OF MIAMI VICE, ON THE SHOW'S GROUNDBREAKING SEPT. 16 PREMIERE:** "I watched MTV a lot back in those days, and [Phil Collins'] 'In the Air Tonight' [featured during a pivotal scene in the premiere] was a favorite piece of music of mine. I guess *Miami Vice* was a radical departure from everything else that was on TV at the time. We were making movies, in a one-hour frame, on television."

## ROOKIE MADONNA MAKES MTV BIG

Ahead of MTV's first Music Video Awards, broadcast Sept. 14, 1984, the network was having difficulty booking top talent. Co-hosts Dan Aykroyd and Bette Midler were in their 30s, old for the MTV crowd, and ZZ Top had refused to play — until the network pulled the band's videos and manager Bill Ham relented.

MTV did, however, secure a largely unknown singer whom MTV's Chip Rachlin recalls "was a bit difficult." Madonna wanted to sing a new song, "Like a Virgin," to a full-grown, white Bengal tiger. The big cat was nixed; instead, she emerged from a 17-foot-tall wedding cake in a white wedding dress and bustier. But as she descended, one of her white stilettos slipped off. "So I thought, 'Well, I'll just pretend I meant to do this,' and I dove on the floor and I rolled around," she later said. "And, as I reached for the shoe, the dress went up. And the underpants were showing."

Many felt her performance was a disaster. Huey Lewis recalls that his longtime agent Dan Weiner said, "This gal, Madonna — this is *not* going to happen." But ratings were good, and soon, music's biggest stars were vying to appear on the show. MTV — thanks largely to Madonna — had launched its first franchise. —ROB TANNENBAUM

**"HE'D PISS OFF A MALE FAN, AND THEN SAY, 'HEY BUDDY, AFTER THE SHOW I'M GOING TO F— YOUR GIRL.' THIS IS THE GUY THAT WOULD WEAR ASS-LESS CHAPS, AND I'D HAVE TO STAND BEHIND HIM."**

—Former Van Halen bassist **Michael Anthony** on frontman David Lee Roth, who played his last show with the band in Germany on Sept. 2 before quitting in 1985. (He rejoined several times.) Van Halen's 10-times-platinum 1984 featured "Jump," the act's only Hot 100 No. 1 single.



From left: Westerberg, Chris Mars, Bob Stinson and Tommy Stinson



## THE 'MATS'-TERPIECE

"I hate to even say that I'm maturing, but I think I am," 23-year-old Paul Westerberg told *Matter* fanzine as his band The Replacements — The 'Mats, for short — were recording their masterpiece, *Let It Be*. The four Minneapolitans had begun by playing self-described "power trash" as if they didn't care whether anyone liked them. But by their third album it seemed they cared very much.

While other bands made grand double-album statements that year, The Replacements hit the target by not aiming at it: With 11 songs in 33 minutes, *Let It Be*, released Oct. 2, 1984, is widely hailed as one of the greatest albums of the '80s.

It's a record that embodies the feeling of coming of age — mercurial, veering between swagger and vulnerability. "Unsatisfied," as sublime and profound a rock song as has ever been recorded, exists on the same album as "Tommy Gets His Tonsils Out." The raucous "Gary's Got a Boner" pairs with the classic "Sixteen Blue," a spot-on portrait of adolescence that must have been partly modeled on 17-year-old bassist Tommy Stinson. The lyrics were witty, heartfelt and wise, and the songs were more carefully arranged than previous songs. And while they had begun to explore quiet, sensitive moments, The 'Mats still had attitude — it's right there in the cheeky album title, a nod to The Beatles.

Graced with Daniel Corrigan's iconic cover photo of the band hanging out on the roof of the Stinson brothers' mom's house, *Let It Be* was The Replacements' uncontested peak. They had taken chances and they had paid off. "We'll dare to flop," Westerberg once said. "We'll dare to do anything."

—MICHAEL AZERRAD



**HALL & OATES' BIG BAM BOOM**, which debuted at No. 33 on the Oct. 27 Billboard 200, was an appropriate title for the album that yielded "Out of Touch," the last of six No. 1 Hot 100 singles that the duo had beginning with "Rich Girl" in 1977 and including "Kiss on My List," "Private Eyes" and "Maneater" during a phenomenal run in the first half of the '80s.



**IN 1984, JULIO IGLESIAS** was the top-selling Latin star on the planet. CBS Records sought to duplicate his success in the United States with *1100 Bel Air Place*. One catch: "They wanted me to sing in English," says Iglesias (left). "I don't speak it now, much less then." During the recording of "To All the Girls I've Loved Before" with Willie Nelson, Iglesias says the country star "stopped me and told [producer Richard Perry], 'This young man can't speak English.'" Perry enrolled Iglesias, 40, in intensive English lessons "with a very cute teacher," says the singer. "I learned very quickly." The album and the duet with Nelson peaked at No. 5 on the Billboard 200 and Hot 100 charts, respectively, and remain far and away the biggest U.S. hits of his career.

Nov. 10 Don Henley's eventual No. 5 hit "The Boys of Summer" bows at No. 63 on the Hot 100

Nov. 4 Purple Rain Tour begins in Detroit

Oct. 13 Stevie Wonder's "I Just Called to Say I Love You" tops the Hot 100

Oct. 13 Stevie Wonder's "I Just Called to Say I Love You" tops the Hot 100

Sept. 23 First American CD manufacturing plant officially opens in Terre Haute, Ind.

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# NOVEMBER

## DO THEY CRINGE AT CHRISTMAS?



The November recording of "Do They Know It's Christmas?" was a shining moment in U.K. pop history, but the lyrics, not so much. Tonight, thank God, it's comedian **Patton Oswalt** critiquing them instead of you

Whoa, little heavy. Maybe, "...and gingerbread has got it made?"

It's Christmas time, and there's no need to be afraid  
At Christmas time, we let in light and we banish shade

This might be the slogan for Country Life butter. Check with legal.

"Banish shade" = racist?

And in our world of plenty, we can spread a smile of joy  
Throw your arms around the world at Christmas time

Good. See if Samantha Fox is available to sing this line.

"Other ones" = racist?

But say a prayer to pray for the other ones  
At Christmas time, it's hard, but when you're having fun

There's a world outside your window  
And it's a world of dread and fear

Singer suggestion: Bernard Manning could have a field day with "At Christmas time, it's hard..."

Where the only water flowing is the bitter sting of tears

Gordon Sumner has already called dibs on this line, for obvious reasons. Talk him out of it, Bob!

These two lines might also be a slogan for Country Life butter. Re: legal dept.

And the Christmas bells that ring there  
Are the clanging chimes of doom

Yikes! Maybe soften by getting Benny Hill to sing these?

Well, tonight, thank God it's them instead of you

Again, yikes. Might have to get Bono to sing this, soften the douchiness.

And there won't be snow in Africa this Christmas time

Science note: DUH.

The greatest gift they'll get this year is life

Check with Quaker Oats about Life cereal slogan. Should be OK.

Where nothing ever grows, no rain or rivers flow  
Do they know it's Christmas time at all?

Just heard from Trevor. John Lydon will only sing this line if he can add the word "c—s." PASS.

Here's to you, raise a glass for everyone  
Here's to them underneath that burning sun  
Do they know it's Christmas time at all?

If everyone sings this part, we'll probably still have to tone down Bono's vocals.

Feed the world  
Feed the world

Feed the world,  
Let them know it's Christmas time  
And feed the world  
Let them know it's Christmas time  
And feed the world  
Let them know it's Christmas time  
And feed the world  
Let them know it's Christmas time  
And feed the world  
Let them know it's Christmas time ...

VERY repetitive final chorus. Maybe add some chimes and one of those throbbing bassline things like The Human League has? Still want this to play in the clubs.

a three-week run atop the Hot 100 Sept. 3 Iron Maiden's *Powerslave* is released Sept. 14 Herbie Hancock wins five

## RUSSELL MULCAHY KILLED THE RADIO STAR

Mulcahy is the man behind an endless string of iconic music videos, dating back to the first that aired on MTV in 1981: The Buggles' "Video Killed the Radio Star." From Duran Duran sailing on a yacht in "Rio" to Bonnie Tyler's bizarro "Total Eclipse of the Heart," the director's clips, more than 80 in all, dominated MTV in the '80s.

In 1984, Mulcahy shot two of his most ambitious and epic videos for Duran Duran's "The Reflex" and "The Wild Boys."

"We were tremendously lucky to meet him when we did," says Duran Duran bassist John Taylor. "He was a pioneer in this medium. We had no sense that videos were important, or would be significant for us."

The band, dubbed "the Fab Five" in 1984, scored its first Hot 100 No. 1 with "The Reflex" on June 23, and a No. 2 single with "The Wild Boys" on Dec. 15. Keyboardist Nick Rhodes remembers the band was "astonished by how we had managed to reach that point in a six-year period."

Mulcahy's focus later shifted to features — he directed the cult classic *Highlander* and the Emmy-nominated *Prayers for Bobby* — but he has come full circle as an executive producer and director of MTV's *Teen Wolf* series. "We push the boundaries in every direction, as far as we can go," says Mulcahy of the new gig. "It's what we did in the early days of video as well."

—KEITH CAULFIELD



Mulcahy (left) and Taylor



Lauper and Johnny Carson show off their shades on *The Tonight Show*.

## LAUPER MAKES UNUSUAL HISTORY

Women didn't always rule the Hot 100. In 1984, female artists accounted for only four of the 20 songs to reach No. 1: Deniece Williams, Tina Turner, Madonna and Cyndi Lauper, a Queens-born singer with a four-octave range and a Day-Glo sense of style. Lauper's 1983 solo debut, *She's So Unusual*, reaped material from eclectic sources — Prince ("When You Were Mine") post-punks The Brains ("Money Changes Everything") and minor Philly new-waver Robert Hazard, whose song Lauper sex-changed to a female point of view and turned into the feminist bubble-gum anthem "Girls Just Want to Have Fun."

That song never reached No. 1 (classic ballad "Time After Time" did, for two weeks, on June 9), but its playful video christened Lauper an MTV superstar who defiantly stood out during the network's early days when women were mostly seen dancing in steel cages and on middle-school desks. "Bryan Adams had this song, 'Cuts Like a Knife,'" recalls Lauper. "I liked the song, but the video was basically a Latino girl stripping in a dressing room. I thought we needed videos that represented women better."

*She's So Unusual* spent nearly all of 1984 in the top 40 of the Billboard 200. In December, when "All Through the Night" made it into the top five of the Hot 100, Lauper, at the age of 31, became the first woman to have four singles from one album hit that mark. Those songs, says Lauper, "were about empowering all us freaks. We stood up and showed them how many of us there really were."

—CRAIG MARKS



### THE SPOILS OF VICTORY



**\$75M**  
Victory Tour total gross

The Jacksons' 55-show, \$30-a-ticket Victory Tour grossed a reported \$75 million and took 11 of 50 spots — including nine of the top 10 — on the year-end Billboard Boxscore list. Those 11 stops generated \$40.3 million compared with the \$38 million collectively earned by the other 39 entries on the chart.

"GAY WAS STILL VERY MUCH UNDERCOVER THEN, AND BRONSKI BEAT WAS THE FIRST SOCIALLY INTEGRATED GAY BAND THAT I'D MET. 'WHY' WAS VERY SPECIFICALLY GAY, WITH THE LYRIC, 'CONTEMPT IN YOUR EYES WHEN I TURNED TO KISS HIS LIPS.'"

—Producer **Mike Thorne** on Brit synth-pop trio Bronski Beat, whose breakthrough single "Smalltown Boy," from debut album *The Age of Consent*, entered the Hot 100 at No. 86 on Dec. 22 and rose to No. 48 in March 1985. "Why?" hit No. 27 on Dance Club Songs.

## AND THE WINNERS WERE...

### 1984 HOT 100

- 1 "When Doves Cry," Prince
- 2 "What's Love Got to Do with It," Tina Turner
- 3 "Say Say Say," Paul McCartney and Michael Jackson
- 4 "Footloose," Kenny Loggins
- 5 "Against All Odds (Take a Look at Me Now)," Phil Collins
- 6 "Jump," Van Halen
- 7 "Hello," Lionel Richie
- 8 "Owner of a Lonely Heart," Yes
- 9 "Ghostbusters," Ray Parker Jr.
- 10 "Karma Chameleon," Culture Club

### 1984 BILLBOARD 200

- 1 Michael Jackson, *Thriller*
- 2 Huey Lewis & The News, *Sports*
- 3 Lionel Richie, *Can't Slow Down*
- 4 Billy Joel, *An Innocent Man*
- 5 Culture Club, *Colour by Numbers*
- 6 Van Halen, *1984*
- 7 ZZ Top, *Eliminator*
- 8 The Police, *Synchronicity*
- 9 Soundtrack, *Footloose*
- 10 Duran Duran, *Seven and the Ragged Tiger*

SOURCE: *The Billboard 1985 Talent Almanac*



# DOLLY PARTON ON FIRE, 50 YEARS IN (AND COUNTING)

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*This year, she had the highest-charting solo album of her career. Now the seven-time Grammy-winning singer, 68, looks back — and ahead — as she talks about everything from gay fans (“if people want to pass judgment, they are already sinning”), to playing Glastonbury, to her legendary drive to keep going: “I don’t dillydally”*

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BY DEBORAH EVANS PRICE • PHOTOGRAPHED BY JOE PUGLIESE

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THIS YEAR MARKS THE 50TH ANNIVERSARY SINCE 68-year-old international icon Dolly Parton came to Nashville. The fourth of 12 siblings who shared a one-room cabin, the East Tennessee native was so poor growing up that her father paid the doctor who delivered her with a bag of cornmeal. The day after her high school graduation, Parton left the Smoky Mountains for Music City, where she shepherded her career from singing on *The Porter Wagoner Show*, a syndicated music-variety series that aired from 1960 to 1981, to winning seven Grammys and scoring 25 No. 1 songs on *Billboard*'s Hot Country Songs chart — a record for a female artist.

On a recent fall afternoon at Nashville's NorthStar Studios, Parton is an animated conversationalist, throwing her head back and laughing often. In person, the legendary entertainer possesses a down-home, self-effacing charm — disarming for someone who helms an empire that includes the Pigeon Forge, Tenn.-based Dollywood theme park, which annually hosts nearly 2.5 million visitors, and a valuable publishing catalog of such songs as “Jolene” and “I Will Always Love You,” which she took to No. 1 long before Whitney Houston. In 2014 alone, Parton's 42nd studio album,



Parton with Wagoner (right) and fiddler Mac Magaha at Opryland in Nashville in 1974.

*Blue Smoke*, debuted at No. 2 on Top Country Albums and No. 6 on the *Billboard* 200 — marking her highest-charting solo album on the latter list — and wrapped a successful world tour that included performing for 170,000 at the United Kingdom's Glastonbury Festival.

Here, the self-described “Backwoods Barbie” sits down with *Billboard* to talk business, her 48-year marriage to husband Carl Dean and leaning in.

## **How are you different now from the girl who came to Nashville in 1964?**

I'm more successful now than I was then, but I still feel like the same girl. I'm just a working girl. I never think of myself as a star because, as somebody once said, “A star is nothing but a big ball of gas” — and I don't want to be that.

## **What do you think about how people revere you?**

I'm sure there's lots of people out there who'd like to smack my head off, but we won't talk about them. (Laughs.) I've lived a lot and I've done a lot. I've been around so long that I think people just kind of feel like I'm a member of their family — like a favorite aunt or an older sister. People relate to me because I grew up poor and in a big family. They know I understand all the hardships.





"I don't know why people love me, the ones who do, but I'm thankful and grateful," says Parton, photographed Sept. 29 at Nashville's NorthStar Studios. For an exclusive video interview, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).

**What were you thinking when you looked out and saw 170,000 people at Glastonbury?**

I was very honored. I was a little bit nervous at that show because I'd never done it before. I thought it was more for a rock crowd, and I just hoped that I would fit in. I was standing backstage all nervous and thinking, "Oh, I hope they like me. I hope that everybody's right that this is a good thing to do." And then I heard them say my name, "Dolly! Dolly! Dolly!" and I thought, "I guess they do know who I am."

**Nashville's Studio A, where you recorded "Jolene" in 1973, was recently in danger of demolition.**

**[At the last minute, Tennessee businessman Aubrey Preston saved the property.] What memories do you have of that studio?**

The first time I ever got a new car was also the first time I was going to be recording with Porter [Wagoner]. I went down to Studio A and I didn't know how to drive. I ran right through the wall and tore a bunch of bricks out that fell on top of my car. I just got out of the car because I was running late. I didn't see anybody so I locked my car, went in and did the session. When we all came out, someone said, "Damn, somebody ran into the wall." [I said], "That was me" and then I called my father-in-law, Carl's dad, to come down.

**What kind of car was it?**

It was blue. I didn't get my Cadillac until I had more money, but I think it was a blue station wagon. I think it was a Chevrolet because Carl, at that time, only drove Chevrolets. It was our first family car and we had just been married about a year or so. Anyway, it left a hole in the wall where some of the bricks fell out. They replaced those bricks, but there was always a little bit of discoloration in the brick. When [Studio A] used to do tours, they'd go around and say, "This is where Dolly Parton ran into the wall."

**Dollywood attracts lots of church groups, but it has also become a draw for the LGBT community. What does that say about you?**

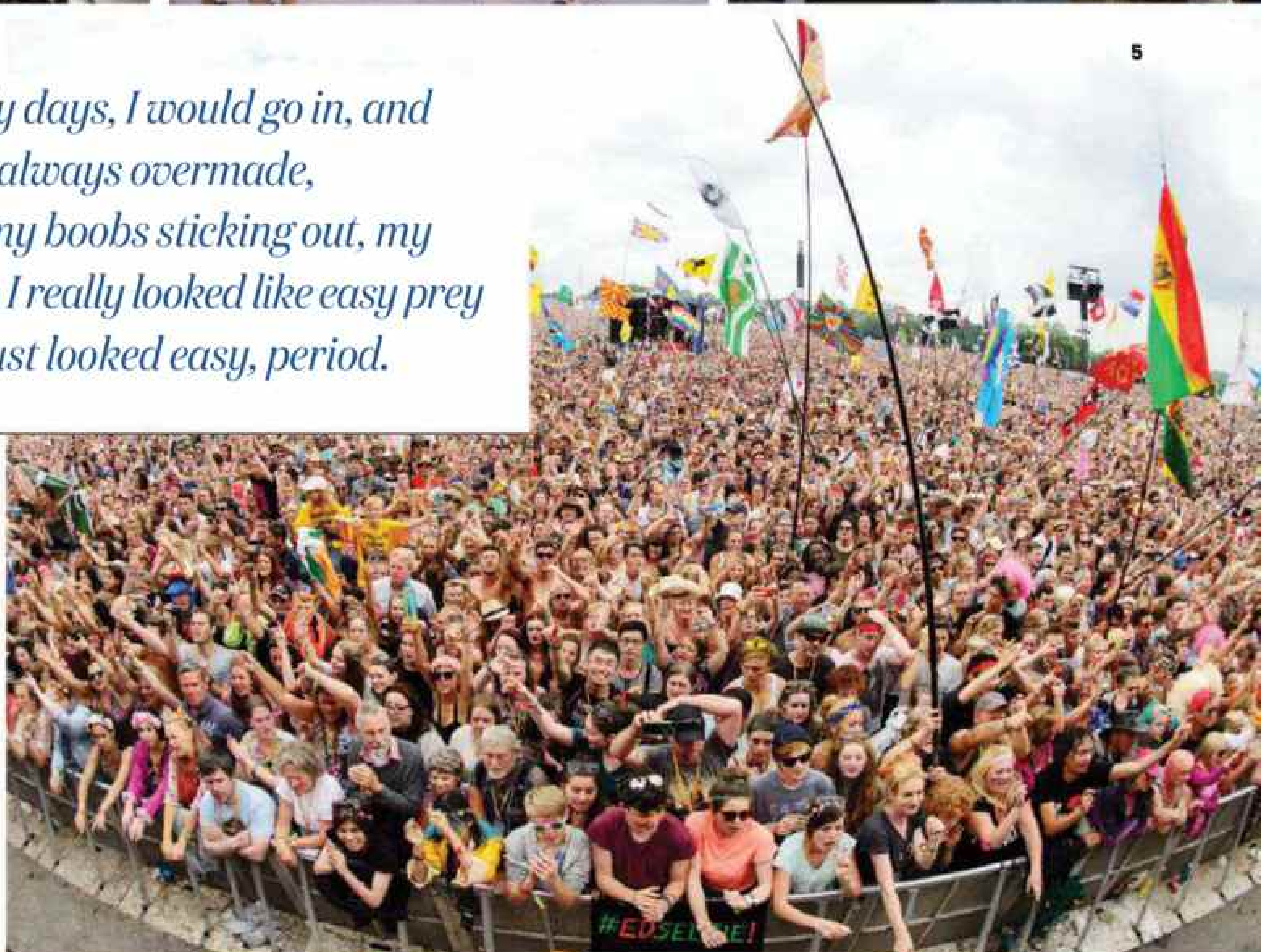
It's a place for entertainment, a place for all families, period. It's for all that. But as far as the Christians, if people want to pass judgment, they're already sinning. The sin of judging is just as bad as any other sin they might say somebody else is committing. I try to love everybody.

**You have a large gay following. To what do you attribute that?**

They know that I completely love and accept them, as I do all people. I've struggled enough in my life to be appreciated and understood. I've had to go against all kinds of people through the years just to be myself. I think everybody should be allowed to be who they are, and to love who they love. I don't think we should be judgmental. Lord, I've got enough problems of my own to pass judgment on somebody else.



*My early days, I would go in, and I was always overmade, with my boobs sticking out, my clothes too tight, so I really looked like easy prey to a lot of guys — just looked easy, period.*





"I long for the good old days — but you can't knock progress either," says Parton, reflecting on the changes to Nashville's Music Row. **1** A portrait from 1965. **2** The Palace Theater, near Dollywood's main entrance. **3** With Kenny Rogers in 1983. **4** Onstage in June at the Glastonbury Festival. **5** The Glastonbury crowd gathered for Parton's headlining performance. **6** Recording at Nashville's Studio A in 1974.



**As a Southern woman, how do you speak your mind and take care of business but remain likable?**

I'm open and I'm honest. I don't dillydally. If there's something going on, I just say it. Sometimes if I get mad, I'll throw out a few cuss words just to prove my point. I've often said I don't lose my temper as much as I use it. I don't do either unless I have to because I love peace and harmony, but when you step in my territory, I will call you on it. People say, "Oh, you just always seem so happy." Well, that's the Botox. (Laughs.)

**What advice do you give women going into business?**

You need to really believe in what you've got to offer, what

your talent is — and if you believe, that gives you strength. In my early days, I would go in, and I was always overmade, with my boobs sticking out, my clothes too tight, and so I really looked like easy prey to a lot of guys — just looked easy, period. But I would go in, and if they were not paying close attention to what I was saying, I always said, "I look like a woman, but I think like a man and you better pay attention or I'll have your money and I'll be gone." (Laughs.)

**Are you familiar with Sheryl Sandberg's book *Lean In*? What is it?**

*Lean In* — it's a book. Have you ever "leaned in"? I've leaned over. (Laughs.) I've leaned forward. I don't know what "leaned in" is. Lean in to God.

**Family has always been very important to you. Do you regret not having kids?**

No. I used to think I should regret it. Early on, when my husband and I were dating, and then when we got married, we just assumed we would have kids. We weren't doing anything to stop it. In fact, we thought maybe we would. We even had names if we did, but it didn't turn out that way. Now I say, "God didn't mean for me to have kids so everybody's kids could be mine." I'm very close to my family — five of my younger brothers and sisters lived with me and Carl for many years — and we're very close to our nieces and nephews. Now that Carl and I are older, we often say, "Aren't you glad we didn't have kids? Now we don't have kids to worry about."

**You've been married a long time. What's the best marriage advice that you have?**

I've been married 48 years, going on 49. But I think it's true of all relationships — no matter what they are — you have to respect each other. We make each other laugh.

**Do you have an office at home?**

I have an office everywhere, but I usually work on the couch. I also work in the kitchen. I have all these offices — just like I have all these swimming pools, and I never swim. I have offices, but I just work wherever I'm at. I just pile my stuff on my bed and work. I have files of my music in every house.

**How many houses?**

We have a place in [Los Angeles] and a couple places here [in Tennessee]: on the lake, then we have the office complex, and I have the old [East Tennessee] place up home. It's investments. It's not to say, "Hey, look at me." I'd rather buy property than play the stock market.

**Do you have any guilty pleasures? What makes you happy?**

I love to read. I love to cook. I love hanging out with my husband, riding around in our little RV. Even when I get off the road after traveling thousands of miles, I'll say, "Get the camper; let's go somewhere." He'll say, "Are you kidding? Ain't you tired of riding?" "No, I'm a gypsy. I want to do that." My life is fairly simple when I'm out of the limelight.

**When you go somewhere public like Cracker Barrel, do you go in full makeup or in disguise?**

I hardly go out much anymore. I just send somebody after the stuff I like. But if I go anywhere, I go in full disguise. I'm afraid somebody will recognize me and say, "Oh, did you see Dolly? She looked like hell." I'd rather them say, "Did you see Dolly? She's so overdone." ●

**DOLLY'S INSIDE CIRCLE**

"God has put a lot of great people in my path to help me," says Parton. Her team's key members reflect on the entertainer.

**Steve Summers, creative director:** "As an artist, there is not a better canvas to work with."

**Danny Nozell, manager:** "She is the most professional person. Is she tough? Absolutely. At the same time, she's the sweetest, nicest person I've ever met."

**Steve Martin, APA executive vp worldwide music:** "She transcends being a country artist, she's really a cultural icon."

**Kent Wells, bandleader:** "She's an incredible artistic force of nature on every level."

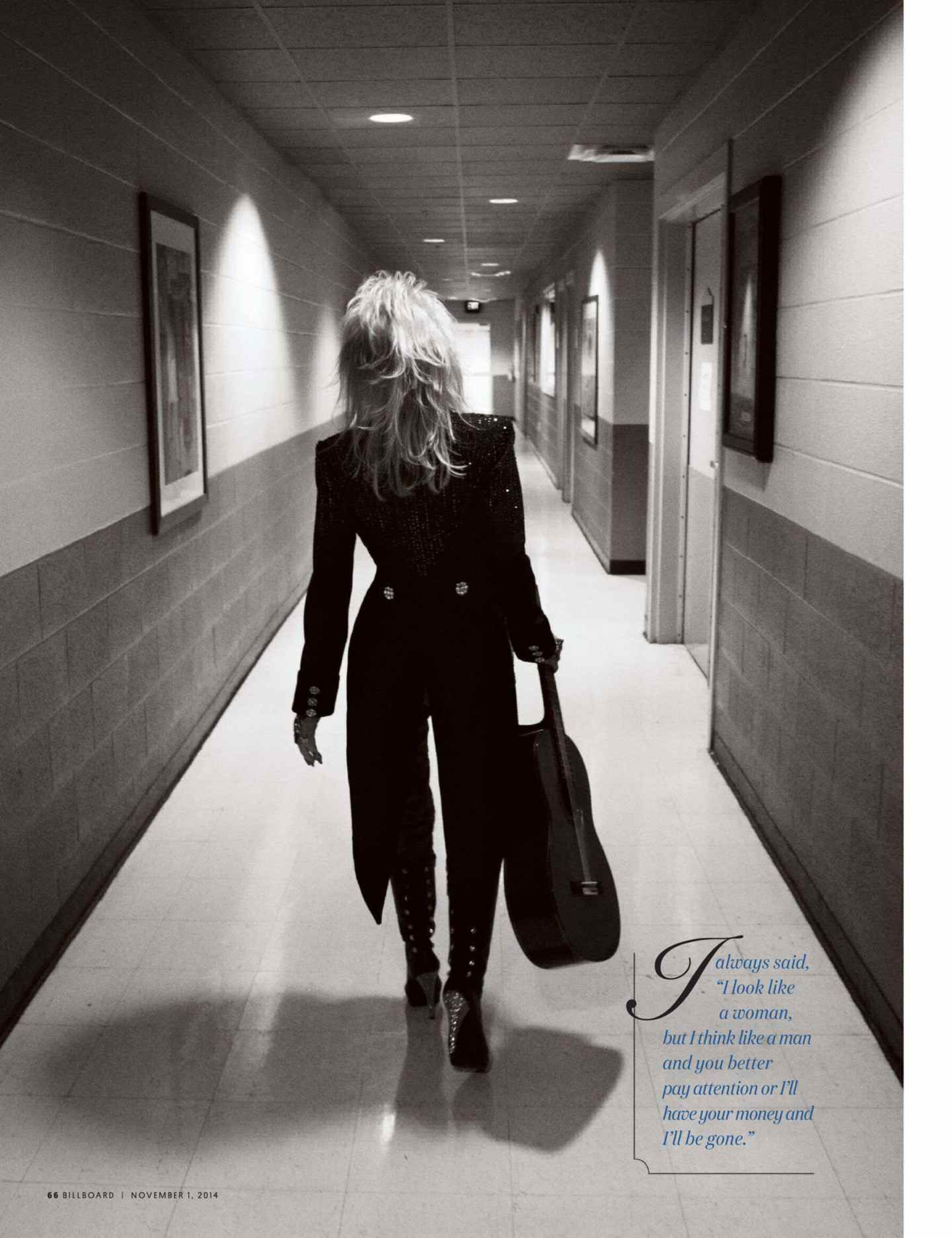
**Chuck Mitchell, senior vp, Sony Music Masterworks U.S.:** "It's really hard to talk about Dolly without engaging in hyperbole, because there really hasn't been anybody like her."

**Kirt Webster, publicist:** "Dolly is more than a singer-songwriter, she is a brand."



From left, with Parton: Cheryl Riddle, hairstylist; Hannah Dennison, makeup; Kirt Webster, publicist; Judy Ogle, personal assistant; Bryan Seaver, security director; Danny Nozell, Dolly Records CEO; Tim Dunlap, bus driver; Rebecca Brown, wardrobe; and Steve Summers, creative director.

SET DESIGN BY BEN MYTHE; WAGGNER; © LES LEVETRE; PARTON 1965: MICHAEL OCHS ARCHIVES/GETTY IMAGES; DOLLYWOOD: WILLIAM WIDMAYER/THE NEW YORK TIMES/ARND BRONKHORST/GETTY IMAGES; GASTONBURY: DALES ARMANI/UPPAZUM/IMPRESSO.COM; GASTONBURY CROWD: LEON NEAL/AP/WIDE WORLD PHOTOS; GASTONBURY: DALES ARMANI/UPPAZUM/IMPRESSO.COM; GASTONBURY CROWD: LEON NEAL/AP/WIDE WORLD PHOTOS; STUDIO A: © LES LEVETRE; TEAM: JOE PUGH/ESPRESSO



*I* always said,  
"I look like  
a woman,  
but I think like a man  
and you better  
pay attention or I'll  
have your money and  
I'll be gone."

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Swift's pop curveball pays off: *1989* is the best album of her career.

# Reviews



ALBUM

## Taylor Swift, *1989*

**A**NY NASHVILLE INSIDER WILL TELL you that Taylor Swift started breaking up with country music long before she first stepped out with hitmakers Max Martin and Shellback for three pop-leaning songs on 2012's blockbuster *Red*. But if her new single, "Shake It Off," was the official breakup letter, *1989* is the coming-out party, because it makes *Red* sound like Reba McEntire. Executive-produced by Swift and Martin, two of the all-time biggest hitmakers, the LP could have been an overstuffed Frankenstein of battling ideas. But instead it's Swift's best work — a sophisticated pop tour de force that deserves to be as popular commercially as with Robyn-worshipping bloggers; an album that finds Swift meeting Katy and Miley and Pink on their home turf and staring them down.

What's so different? Plenty. Sonically, *1989* is far more electronic than her

previous work, driven by Martin's trademark drum programming and synthesizers, pulsating bass and processed backing vocals. The guitars, when they're there at all, deliver mostly texture; an acoustic is audible on just one song. The mandolins and violins were left back in Nashville, and there might not be a single live drum on the album.

The songwriting is still unmistakably Swift, with her polysyllabic melodies and playful/provocative lyrics. But Martin and other key collaborators (including Shellback, Ryan Tedder and Fun's Jack Antonoff) have helped hone her songs, which are more seasoned and subtle, less bubbly and bratty, than in the past.

The self-referential change-of-scenery theme is set with the opening "Welcome to New York." Its new-wave hook and innocent lyrics — "The lights are so bright, but they never blind me" — make it the ideal anthem for an Anne Hathaway film, or any 24-year-old moving to the big city, as Swift recently has (albeit into a \$20 million Tribeca penthouse).

From there, in signature Swift style, it's almost all love — or at least relationship-based — songs. Swift says she has hardly

### LINER NOTES



★★★★☆

**PRODUCERS** Max Martin, Shellback, Taylor Swift, others  
**LABEL** Big Machine  
**RELEASE DATE** Oct. 27

### OUT NOW

**Jessie Ware**  
*Tough Love*  
(PMR/Interscope)

**Kiesza**  
*Sounds of a Woman*  
(Island)

**Little Big Town**  
*Pain Killer*  
(Capitol Nashville)

**T.I.**  
*Paperwork*  
(Columbia)

**Annie Lennox**  
*Nostalgia*  
(Island)

**Neil Diamond**  
*Melody Road*  
(Capitol)

**Slipknot**  
*.5: The Gray Chapter*  
(Roadrunner)

**Aretha Franklin**  
*Sings the Great Diva Classics*  
(RCA)

## Reviews

dated since splitting with One Direction's Harry Styles early in 2013, and the songs' musical styles follow the character types she plays on the album: train wreck waiting to happen ("Blank Space"), committed partner ("I Know Places," "This Love"), penitent breaker-upper ("I Wish You Would"), spurned break-upee ("All You Had to Do Was Stay"). Lyrical references to him are all over the album: There are several vehicular-mishap analogies (the pair were in a snowmobile accident in 2013) and even a song called "Style." But Swift has said the LP's most bitter song, "Bad Blood," a simplistic anthem of betrayal that sounds reminiscent of Gwen Stefani's "Hollaback Girl," is directed not at an ex-lover but a shade-throwing female peer (consensus points to Katy Perry).

Surprisingly, the famous figure who gets the most elaborate attention is Lana Del Rey: Swift flat-out mimics her on "Wildest Dreams," flitting between a fluttery soprano and deadpan alto, flipping lyrics so Lana — "His hands are in my hair, his clothes are in my room" — that it's hard to tell if the song is homage or parody.

Swift saves the most unexpected pairing for the last, show-stopping cut on the album's standard edition (the Target version includes three bonus tracks, along with fascinating work-in-progress phone recordings of three songs). "Clean" is an aching, bittersweet team-up with esoteric British alt-popper Imogen Heap where Swift surrenders more to her collaborator than on any other song on the album. Its melody has more air and fewer syllables, and Heap's influence is obvious in the warm electronic setting and the lyrics, heavy on metaphors of drowning and addiction, and lines like "You're still all over me like a wine-stained dress I can't wear anymore." Swift's growing up, alright.

A clean break with the core audience is a risky move for any artist: At worst, it's like ill-advised plastic surgery, a blandifying of the distinctive qualities and quirks that made the person interesting in the first place. But Swift avoided that fate entirely with this album, making her rare ability to write for multiple audiences and ages even more universal. With *1989*, she expertly sets up the next chapter of what is now even more likely to be a very long career. —JEM ASWAD



With names like Usher, Pharrell, Chris Brown and DJ Mustard on nearly every track, is T.I. trying too hard?

ALBUM

## T.I., *Paperwork*

★★★★☆ PRODUCERS Pharrell Williams, DJ Mustard, others LABEL Grand Hustle/Columbia • RELEASE DATE Oct. 21

WHAT'S LEFT TO PROVE ON THE NINTH album from one of the most successful Southern rappers ever? As T.I. explains it, *Paperwork* aims to split the difference between soulful traditionalism and the new sounds of the South. Nabbing Pharrell Williams as executive producer would seem a reliable means to accomplish T.I.'s goals, both aesthetic and fiscal: a jaded listener might flash to the rapper tasting some of the fruits of the labor from "Blurred Lines." But even at an uncomfortably bloated 18 songs, *Paperwork* is a perfectly acceptable collection of laid-back Cadillac-cruising music — even if it's nowhere near as essential as anything from his mid-2000s prime.

The balance between classic and contemporary is

best struck on the single "About the Money," a honey-golden rattler in which Young Thug plays spark plug to T.I.'s voice of reason. But *Paperwork* falls short in the too-frequent moments where T.I. breaks a sweat, straining for blockbusters where he used to skate by on charisma. Since 2008's *Paper Trail*, an album that churned out an impossible eight singles, he has grown increasingly eager to please. On *Paperwork*, his perennial theme of authenticity above all, while certainly hard-earned, doesn't sit comfortably with the surplus of pop-R&B place-fillers, mostly boosted by big-name friends — at best, dull ("Private Show," featuring Chris Brown) and at worst, noxious (the victim-blaming, Usher-assisted "At Ya Own Risk").

But when T.I. embraces grounded honesty on tracks like "Jet Fuel" and "G'Shit," featuring Lil Boosie and Jeezy, he recalls the simple pleasures of his breakthrough hits. And on "Light Em Up" and "On Doe, On Phil," the two-song run dedicated to fallen friends (including Doe B, the Grand Hustle signee fatally shot last winter), he doesn't aim to be anything but real. —MEAGHAN GARVEY

### SINGLES

**GWEN STEFANI**  
"BABY DON'T LIE"  
MAD LOVE/INTERSCOPE  
★★★★☆

After rumors swirled that Stefani was recording for a solo album and new No Doubt LP, "Baby Don't Lie" is the first taste from the former. Produced by Benny Blanco, Ryan Tedder and Noel Zancanella, the pop cut embraces her less experimental side with middling results — she's present, but missing her signature bite.

—STEVEN J. HOROWITZ

**SLEATER-KINNEY**  
"BURY OUR FRIENDS"  
SUB POP  
★★★★☆

"We're sick with worry these nervous days/We live on dread in our own gilded age," sing Corin Tucker and Carrie Brownstein on Sleater-Kinney's thunderous reunion single. It has been a decade since these indie-rock pioneers called it quits, but they've re-emerged with ebullience, flipping a triumphant bird at the doomsday clock.

—RYAN REED

**SMASHING PUMPKINS**  
"BEING BEIGE"  
MARTHA'S MUSIC  
★★★★☆

Billy Corgan orbits his band's mint 1990s sound on "Being Beige," the alt-rock icon's first single off its new album *Monuments to an Elegy*, due Dec. 9. Power guitars chug alongside a gleaming piano melody that recalls the sweeping aesthetic of "Tonight, Tonight," only less resolute. If "Beige" is any indication, Corgan might be on to something.

—S.J.H.

**HANNI EL KHATIB**  
"MOONLIGHT"  
INNOVATIVE LEISURE  
★★★★☆

After producing Khatib's second album, *Head in the Dirt*, in 2013, The Black Keys' Dan Auerbach has left his motorcycle-oil-stained fingerprints all over the garage rocker's new single. From the ominously staccato guitar groove to the heavy reverb, "Moonlight" is a fine facsimile of the Keys circa 2005.

—HARLEY BROWN



Stefani



Khatib



LIVE

# Lana Del Rey In Hollywood: A Perfect Match

THERE'S NO MORE FITTING A TIME AND PLACE TO SEE LANA DEL REY THAN PRE-Halloween at the Hollywood Forever Cemetery, where she played two sold-out shows on Oct. 17 and 18. Picking such an iconic, slightly morbid venue, one that she told the crowd she often "comes to for solace," is the very pinnacle of the lush fantasy world she has been crafting on record for years.

At the second show, the blue-lit stage nestled in Los Angeles' century-old graveyard was draped in palm trees and candelabras, while old black-and-white footage of *Hollywood Forever* flickered on a backdrop screen amid clips from Del Rey's vivid nu-vintage videos. Equal parts dark and glamorous, her voice — remarkably improved from the unsteady husk she adopted to tour her 2012 debut, *Born to Die* — billowed richly through the 13-song set while she wandered around the stage, waving at fans like a newly minted 1940s starlet basking in Hollywood's adoration. And she had obviously planned a few distinctly thespian gestures: On "Born to Die" she dramatically put two fingers to her temple like a gun with every "You like your girls insane." Twice, she bummed an offstage cigarette, taking theatrical center-stage drags. At one point, she embraced her guitarist Blake Lee from behind, like a sensual coat, repeating a move from the night prior. Similar to a Disneyland ride, the show seemed engineered to prove that fabricated beauty and opulent drama can still top authenticity — something that Del Rey's critics have often said is her *raison d'être*.

Fans played along with relish. Some even showed up in head-to-toe Del Rey costumes: A sea of flower crowns shrieked as she sang spot-on lyrics ("Red racing cars, Sunset and Vine/The kids were young and pretty"). And they lost their minds, red-carpet style, when she stepped down to the crowd (at least three times) to accept gifts and take group selfies — perhaps her most ostentatious stunt of all, giving fans exactly what they, and maybe she, really wanted. The magic of Hollywood, after all, is useless without its believers. —DEVON MALONEY

Del Rey at the Hollywood Forever Cemetery on Oct. 18.



## DILLON FRANCIS & MARTIN GARRIX

"SET ME FREE"  
COLUMBIA  
★★★★☆

While "Set Me Free" doesn't detonate as violently as Francis and Garrix's respective solo hits, this debut pairing works up enough of a sweat to deliver some genuine chills. It won't be this fall's "Turn Down for What," but it does its own admirable job connecting throbbing synths and building snares. —JASON LIPSHUTZ



Francis

## OH LAND

"HEAD UP HIGH"  
TUSK OR TOOTH/KOBALT LABEL SERVICES  
★★★★☆

Four-on-the-floor Euro-pop isn't hard to find, but with her addictive new single, Danish-American Nanna Øland Fabricius (aka Oh Land) breathes fresh air into a well-worn formula. "Head Up High," a pep talk for a downtrodden friend, weaves operatic hooks and harmonies over kaleidoscopic electronics. —RYAN REED



Oh Land



Run the Jewels' El-P (left) and Killer Mike.

## Nerding Out With...

# RUN THE JEWELS

In 2013, Run the Jewels, the superduo consisting of veterans Killer Mike and El-P, released its self-titled debut, a confrontational barrage of rap ruthlessness. For follow-up *RTJ2* (Oct. 27, Mass Appeal Records), they have doubled down on the aggression and injected more of the sociopolitical commentary found in their solo work. On the eve of the album's release, Killer Mike and El-P discuss their group dynamic, why Mike's parents are scared for him, and *Meow the Jewels*, their upcoming Kickstarter-funded remix LP featuring nothing but cat noises (seriously).

### Why did you immediately record another Run the Jewels album instead of returning to your solo work?

**El-P:** It just felt right. One record would have been a moment; two records makes us a group.

**Killer Mike:** When the team is clicking, you don't break it up. There's no sense f—ing up this momentum.

### How is *RTJ2* different from the first album?

**Mike:** The foundation is the foundation: Anytime you pick up Run the Jewels I think the cornerstone is brutal shit-talking. This time we went in. We didn't go self-righteous, thinking we were making songs to change the world, as much as we were determined to say things in a more confrontational way — criticism of religion, government, police brutality.

### Mike, on *Run the Jewels*' "DDFH," you said your mom told you to stop rapping about those subjects.

**Mike:** My mom tells me that all the time: "I love you. I'm proud of you. But I really get worried. Why don't you dumb down and talk about this bullshit?" I'm like, "I don't have it in me." She's afraid because I'm her only son. She asks me not to go hard on the government. She fears for me. And now my dad doesn't want me to rap about weed or talk about weed on television.

### *Meow the Jewels* started as a joke, but then fans raised more than \$40,000 on Kickstarter to make it happen. How are you preparing — hoarding strays?

**Mike:** I want tiger growls.

**El-P:** Honestly, I've just been bookmarking YouTube cat videos. I have no idea how I'm going to do this shit, but I'm going to figure it out. I'm auditioning cats, talking to different cats, seeing where their heads are at. I've met a couple I think have some untapped potential. Cats are apparently popular on the Internet.

—THOMAS GOLIANOPOULOS

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From left: Grohl, producer Butch Vig and engineer James Brown in the studio.



TV

## Foo Fighters: Sonic Highways

★★★★☆ **DIRECTOR** Dave Grohl • **NETWORK** HBO  
**AIRDATE** Oct. 17

ON THE SURFACE, NEW HBO SERIES *FOO Fighters: Sonic Highways* is simply about a huge rock band trying to make the greatest album of its career. The conceit takes *Sound City* — the 2013 documentary directed and produced by Foos frontman Dave Grohl about the Los Angeles studio of the same name — on the road: eight Foo Fighters songs recorded in eight studios in eight cities around the country for their new album (also titled *Sonic Highways*), each covered in one episode. “If everyone knew more about the people and the places the music was made, people would be more connected to it,” says Grohl in a voiceover as he drives along a decidedly unsonic highway at night.

The premiere episode, “Chicago,” pays homage to the city’s storied musical legacy: There’s Buddy Guy and Chess Records, Cheap Trick’s Rick Nielsen and,

of course, Steve Albini. It’s inside the lattermost’s studio that the band pieces together first single “Something From Nothing” as Grohl tries to commune with the various musical spirits of Chicago.

Grohl surrounds the session with several interviews, including a lengthy one with Guy, and footage from blues and punk clubs through the years. The episode leans toward vanity project when Grohl tries to subsume these history markers, however incongruent, into the Foo Fighters’ identity. But when he waxes about his first punk show (Naked Raygun at Chicago’s Cubby Bear), his vision for *Sonic Highways* becomes clearer — even more so when the episode was followed by a live-streamed Foo Fighters show at the Cubby Bear, where they invited Raygun singer Jeff Pezzati up to sing his band’s “Surf Combat.” Grohl has always been an earnest nerd, and the HBO series, the album and the after-shows are an ultimate representation of it: Here’s why I love the things I love, and I hope you love them too.

—JEREMY LARSON

ALBUM

## Slipknot, .5: The Gray Chapter

★★★★☆ **PRODUCERS** Greg Fidelman, Slipknot  
**LABEL** Roadrunner • **RELEASE DATE** Oct. 21

The death of a bandmate takes its toll on an act in myriad ways, upending the lives of those left behind personally and professionally. For Slipknot, the passing of founding bassist Paul Gray from a drug overdose in 2010 forced the members of the theatrically inclined metal ensemble to acknowledge their humanity and mourn publicly, appearing without their signature costumes at an emotional press conference the next day.

Four years later, the septet’s grieving hasn’t ceased. From the muttered declaration that opens “XIX,” their friend’s absence is addressed early and often on their fifth project, *.5: The Gray Chapter*, Slipknot’s first since 2008’s *All Hope Is Gone*, which has sold 1.1 million copies, according to Nielsen SoundScan. There’s no masking their pain, and any reluctance in continuing as a creative unit has been outweighed by the desire to honor Gray.

For Slipknot, moving on means sticking to what it knows: There’s not a ton of sonic distance separating this record from its predecessors. Instead, reuniting with Greg Fidelman, the producer behind 2004’s masterful *Vol. 3 (The Subliminal Verses)*, suggests a symbolic closing of ranks, and from the groove metal of “Lech” to the twisty tumult of single “The Devil in I,” the band reclaims the mojo so many fans have clamored for.

However, for such an emotionally loaded comeback, *.5: The Gray Chapter* is Slipknot’s least gripping LP. Vocalist Corey Taylor has exhausted his cache of anthemic choruses, and though undeniably sincere, some of the tributes come off as less than poetic. “Skeptic” is lyrically awkward, but the band recovers well on processional closer “If Rain Is What You Want.” Emblematic of both Slipknot’s strengths and its weaknesses, perhaps this album is the sort of warts-and-all eulogy Gray would have wanted.

—GARY SUAREZ

### Video Pick



#### GIRL TALK & FREEWAY FEATURING ASAP FERG “SUICIDE (REMIX)”

No need to imagine *The Simpsons* on hallucinogens — the Lisa Ramsey-directed video for Girl Talk and Freeway’s “Suicide (Remix),” a cut from their collaborative *Broken Ankles* EP, does that for you. Brandishing guns and toking on joints, a mean-looking Bart goes down the psychedelic wormhole, taking Lisa and Milhouse along for the trippy ride.

# THE ROYALTY NETWORK

CELEBRATING OUR 20<sup>TH</sup> YEAR  
AS AN INDEPENDENT PUBLISHER



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#TRN20YEARS

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"Our job is to build the value of the catalog," says Liwall, photographed Oct. 10 at the Royalty Network offices in New York. His firm represents thousands of songs, including "Lego House" and "Thinking Out Loud" by Sheeran (above) and "The First Time Ever I Saw Your Face" by Flack (left).

## How A Song Makes Money Forever The Royalty Network's Frank Liwall moved from accounting to hitmaking by signing writers for Beyoncé, Ed Sheeran and Adriana Grande By Ed Christman

**W**HAT COULD ROBERTA FLACK'S classic love song "The First Time Ever I Saw Your Face" possibly have in common with Carl Douglas' disco novelty hit "Kung Fu Fighting?" As it turns out, both are copyrights represented by the Royalty Network, which Frank Liwall and his wife Kathy set up two decades ago, to offer songwriters worldwide representation at competitive rates.

The firm got its start in the modest Brooklyn neighborhood of Gravesend. Now with offices in Manhattan and the Los Angeles community of Valley Village, the Royalty Network has little need to be modest. The company is celebrating its 20th anniversary this year and serves as publisher or administrator for songs including:

- "Grown Woman," recorded by Beyoncé and released as a bonus video on her 2013 self-titled album, co-written by a team that included Beyoncé and writer Darryl Pearson, whom the Royalty Network represents.
- "Lego House," released as a single by Ed Sheeran from his 2011 hit debut album *+*, and "Thinking Out Loud," from Sheeran's 2014 follow-up *x*, with composing credits, respectively, from writers Jake Gosling and Amy Wadge.

- "Honeymoon Avenue," which appears on Ariana Grande's 2013 album *Yours Truly*, written by a team including writer Maurice Wade, represented by the Royalty Network.

- And such evergreens as Flack's gem, which won the Grammy for record of the year and song of the year in 1972 and Douglas' 1974 chart-topping disco favorite. *American Idol* licensed the former while a Wendy's ad and the show *Parks & Recreation* recently licensed the latter.

Those are just highlights of the 65,000 compositions that the Royalty Network, with a staff of 16, is actively marketing on behalf of some 600 clients, including 325 active songwriters. In all, there are 200,000 tunes in the Royalty Network's system.

"Our job is to build the value of the catalog by collecting income from around the world and turn around that revenue stream to the artist as soon as possible," says Liwall, 48, whose roster includes such songwriters as Shaggy, Lil Mo, Morgan Taylor Reid, Danny Brown, Jay Sean and the Dead Prez.

Evergreen hits can generate total licensing fees of \$250,000 to \$350,000 per year. The fees for one deal may range from free ("where it's a cause that the writer/artist truly believes in," says Liwall) to \$150,000 to \$250,000 for films or ad campaigns.

"The American fans love my song 'Kung Fu Fighting,'" says Douglas. "So I'm grateful to be working with Frank Liwall, who has a good track record and knowledge of the American market."

"Frank is one of the good guys, a fellow independent music publisher and a top administrator," adds Sarah Liversedge Platz, managing director of BDi Music and Bucks Music Group, which publishes songs by Sheeran's collaborators and newcomer Findlay (see story, page 78).

Firms that focus on administration, like the Royalty Network, mainly collect revenue for songwriters who own their publishing. Typically, these companies charge 10 to 15 percent for supervising income streams — far less than traditional publishers, who generally claim a 50 percent cut (or 25 percent as a co-publisher) because they also offer creative services and synchronization opportunities. Like other indie music publishers, the Royalty Network uses a web of subpublishers around the world to represent its writers in those locales.

Liwall had gone to school to be an accountant "because I loved numbers," he says. "But eventually I found accounting a bit too dry." He landed his first entertainment business job as an auditor at Good Times Entertainment. Liwall moved on to the Harry Fox Agency, the mechanical-rights clearinghouse, where he also did audits. But he realized he could use his skills to be an entrepreneur.

By 2000, when the Royalty Network had about 100 clients and 5,000 songs, the company began expanding its portfolio by trying to place songs on albums and landing synch deals in commercials,

film and TV shows. As it added publisher services, the Royalty Network opened its West Coast office, headed for the past 15 years by Steven Weber.

The company's mission remained creating music usage opportunities that would "build the value of the songwriter's assets," says Liwall.

The Royalty Network used web technology to stand apart. "Very early on we integrated our website with our accounting systems," he says. "Each

But, he adds, his firm is selective about who it takes on. "Not every writer is perfect for our system," says Liwall. "We choose to work with quality writers who understand the value of an active independent publisher."

One of the first things the company did was build up its synch team to try to offset the drop in mechanical royalties from album sales with a rise in synch income from the use of songs in film, TV,

initially built its own tracking systems, it has since transitioned to the widely used Counterpoint royalty administration system, which it has customized.

The firm's portal not only allows songwriters to see statements and download data, it also now allows them to check out the details of projects the Royalty Network is pursuing on their behalf, and even request advances that would get them the money the next day.

That type of service, says Liwall, has built up word-of-mouth and referrals to other songwriters and helped the Royalty Network to expand its talent roster.

The company reports a steady stream of new signings across a wide range of genres. "We definitely market ourselves on our personal commitment to songwriters," he says. "So I am focused on making sure we are well-staffed and can handle our commitments. It's not about the number of the clients we take on; it's about the quality of service we can deliver them.

"We invest in our songwriters," adds Liwall, "and want them to afford the best equipment so they can build their own studio and write songs that will keep the wheels turning. We need fresh content so we can turn it into fresh revenue." ●

**"WE CHOSE TO WORK WITH THE BEST QUALITY WRITERS WHO UNDERSTAND THE VALUE OF AN ACTIVE INDEPENDENT PUBLISHER."** —FRANK LIWALL

songwriter had their own log-on so they could see their earnings and even view historical statements, as well as compile data for different time periods."

Since it had been providing many full-fledged publishing services, about eight years ago the Royalty Network decided to take the plunge and start accepting co-publishing deals. "The entry price in publishing came down when the major publishers started out paying less" in terms of advances and deal points, Liwall says.

ads and more. "When mechanical income fell off the table," Liwall says, "we were in a position not to be crushed because our increased synch earnings compensated for the falloff in mechanicals."

But even as the Royalty Network widened its scope, it found that its initial focus remained important for the unfolding digital world and the billions of micro-penny transactions that come with it. While the company

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IN BUSINESS!**

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TO OUR FRIENDS AT  
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THANK YOU.**

**BMG**  
TALPA MUSIC

20TH ANNIVERSARY

BRAVO FRANK!!!!

CONGRATULATIONS  
TO THE ROYALTY NETWORK



Café Concerto  
Music Group

# Congratulations

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**We're proud to be representing Royalty Network since 2001.**

**Happy 20th Anniversary!**

**From your friends at Sony Music Publishing (Japan) Inc.**

## FINDING PERFECT SONG PLACEMENTS

BMW 2, Toyota Prius, Verizon and British grocery ASDA offer synch opportunities for Royalty Network writers

How successful is the Royalty Network at placing the copyrights for which it has publishing or administration deals? Royalty Network president Frank Liwall offered these recent examples.

### FINDLAY

Hailing from Stockport, England, outside Manchester, pop-rock singer Findlay (nee Natalie Findlay) is signed to Polydor in the United Kingdom and is published by Bucks Music Group, which is administered by the Royalty Network. Although she has a modest presence in the United States, Findlay co-wrote "Off & On," the title track to her debut EP, and BMW chose the song for a yearlong campaign after it was

brought to the company's attention by the Royalty Network's creative team. Most notably, the song appeared in a spot for the BMW 2 during the 2014 Winter Olympics broadcast.

### CAYUCAS

The band's 2013 album, *Bigfoot*, has scanned just 13,000 copies, according to Nielsen SoundScan, "but because our team is out there pitching songs from the album," says Liwall, "the band is probably making a living from the placement" of songs like "A Summer Thing," "East Coast Girl" and "High School Lover." Those tracks have appeared in, respectively, a Toyota Prius ad, the TV show *About a Boy* and a Verizon NFL promo.

### SAREGAMA

This India-based music company has been sub-published by the Royalty Network for more than eight years. "We have taken its earnings from zero to more than \$400,000 a year," says Liwall. "Today, we are the foremost source for anybody who wants Indian music" — which included director Alfonso Cuarón for his acclaimed film *Gravity*. It used the Saregama copyright "Mera Joota Hai Japani." Saragema's songwriter roster includes the late Nusrat Fateh Ali Khan and A.R. Rahman and Asha Bhosle.

### SHAGGY

Shaggy's irresistible dancehall reggae hit "Boombastic" shot to No. 1 on the Hot R&B/Hip-Hop Songs chart and No. 3 on the Hot 100 in 1995. Liwall says the Royalty Network continually pitches the song, resulting in three or four major synch placements a year, including in the upcoming film *The Wedding Ringer* and ads for British grocery merchant ASDA and energy supplier EDF Energy. "When songs like 'Boombastic' reach their 12- to 13-year mark," says Liwall, "they seem to get a renewed life as long as you can keep them in the limelight."



The company offers other success stories on its website at [roynet.com/placements](http://roynet.com/placements). —E.C.

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to our friends at  
The Royalty Network, Inc.  
on your achievement



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# 20

**Frank Liwall and The Royalty Network**  
have put the "A" in Administration.

There is not a publisher or administrator out there  
who works harder or more aggressively collecting royalties  
and protecting copyrights like Frank and his team. We have  
seen this first hand time and again. We are proud to have  
represented The Royalty Network for the past ten years  
and look forward to working with them for years to come.

**Congratulations on your  
20TH ANNIVERSARY!!**

TONY MOTTA    ANDREW KRENTS

**MOTTA & KRENTS**  
ATTORNEYS AT LAW

# CHARTS



Grohl  
(left) and  
Letterman

## NUMBERS: FOO FIGHTERS' TV TAKEOVER

**Foo Fighters** used a weeklong stand on CBS' *The Late Show With David Letterman* (Oct. 13-17) to promote their new single, "Something From Nothing," as well as their album and HBO documentary, both titled *Sonic Highways*. Thanks to the engagement, the rock vets are enjoying big gains.

# 12<sup>K</sup>

"Something From Nothing" charges in at No. 10 on Hot Rock Songs, powered by a solid sales start (12,000 downloads sold in the week ending Oct. 19, according to Nielsen SoundScan). The track debuts at No. 12 on Alternative airplay, the band's 28th chart hit.

# 3.5<sup>M</sup>

**Dave Grohl** and company boosted the *Late Show* YouTube channel: 13 new Foos-related videos garnered a combined 3.5 million views through Oct. 22. The biggest: 1.3 million for the band's collaboration with **Zac Brown** on **Black Sabbath**'s "War Pigs."

# 98<sup>%</sup>

Foo Fighters performed four classic rock tracks during their *Late Show* visit (each with a special guest), helping spur a combined 98 percent sales gain for the songs' original versions. In addition, the band's total album sales rose by 76 percent.

—KEITH CAULFIELD



Menzel's first Christmas album, *Holiday Wishes*, is primed for jolly good sales.

## TOMORROW'S HITS

### 'GOOEY' STICKING AT RADIO

**Glass Animals**' dreamy "Gooey" glides in for a No. 33 debut on *Billboard*'s Alternative chart. The single is the first airplay hit for the English band, which previously invaded the *Billboard*/Twitter Emerging Artists chart and reached No. 17 on Heatseekers Albums with its Wolf Tone/Harvest debut, *Zaba*. The group made its U.S. late-night TV debut on NBC's *Late Night With Seth Meyers* on Oct. 8.



Glass  
Animals

### EDEN XO'S 'COOL' NEW DANCE

After fronting **Jessie & The Toy Boys**, who tallied two Dance Club Songs hits in 2011 and 2012, pop singer-songwriter (and former **Britney Spears** opening act) **Jessie Malakouti** is back as **Eden XO**. Her debut Virgin/Capitol single, the '80s throwback "Too Cool to Dance," bubbles under Mainstream Top 40. "Dance" is also on *NOW That's What I Call Music!* 52 (Oct. 27) as a "NOW What's Next!" track.

**CHART BEAT**

Fast "Beat" **Lorde** logs the quickest vault to the top 10 of *Billboard's* Alternative chart by a woman since June 1996 (and, thus, of her lifetime, as she was born that November) as "Yellow Flicker Beat" bumps 12-10 in its third week. No song by a solo female has made such a swift sprint to the top 10 since **Alanis Morissette's** "You Learn" also reached the upper tier in three weeks. Morissette posted the prior three-week top 10 flight by a woman, too: Her breakthrough, "You Oughta Know," zoomed 26-10 in just its second week, in June 1995, on its way to a five-week reign.

—GARY TRUST



Lorde

↑  
**50%**  
THIS WEEK  
BOBBY "BORIS" PICKETT'S  
"MONSTER MASH" SALES  
**6,000**



↑  
**30%**  
THIS WEEK  
FERGIE'S "L.A. LOVE (LA LA)"  
AUDIENCE  
**15.6 MILLION**



↑  
**29%**  
THIS WEEK  
BIG SEAN'S "PARADISE"  
STREAMS  
**407,000**



# Frozen + Christmas + Idina Menzel = Holiday Hit?

Thanks to the Tony Award-winning actor-singer's *Frozen* fame, her new *Holiday Wishes* could become the year's biggest Christmas release

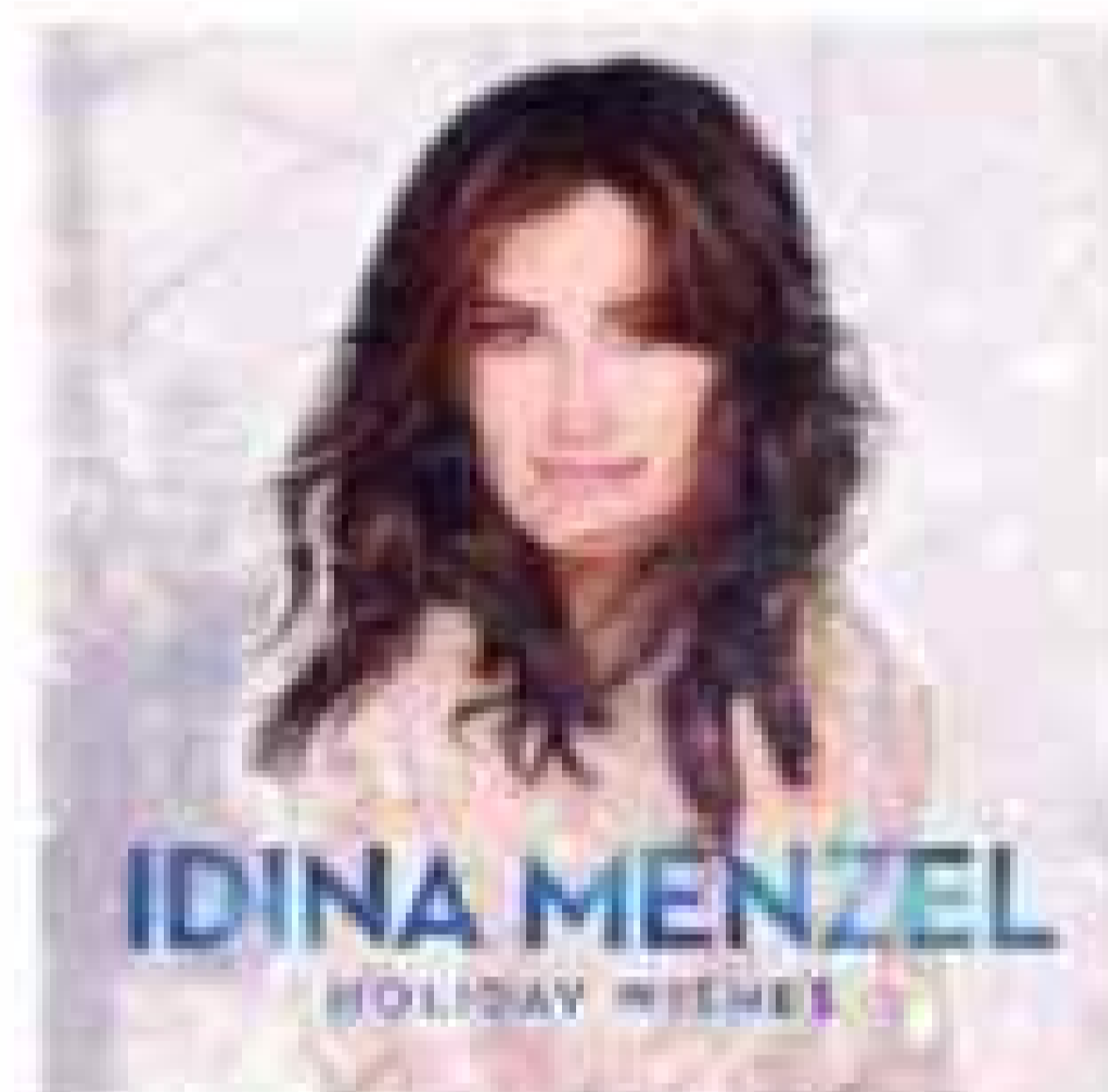
BY KEITH CAULFIELD

**W**

WILL THE VOICE OF *FROZEN'S* ELSA SINGING Christmas tunes be music to the ears of consumers? That's the hope with **Idina Menzel's** new *Holiday Wishes* album, which debuts at No. 13 on the *Billboard* 200 with 20,000 copies sold in the week ending Oct. 19, according to Nielsen SoundScan.

Though Menzel is a Tony-winning actress and singer, she's arguably best-known for *Frozen*. The runaway hit film has earned \$401 million at the U.S. and Canadian box office, according to Box Office Mojo. It was the third-highest-grossing movie released in America in 2013, and earned two Academy Awards: best animated feature film and best original song (for the hit single "Let It Go," sung by Menzel in the movie).

And don't forget the *Frozen* soundtrack, featuring Menzel's recordings. It's the biggest album of the year so far, with 3.2 million sold in 2014



IDINA MENZEL  
HOLIDAY WISHES

(of its 3.5 million total). So, it makes sense that the breakout star from the wintry musical film would make her own holiday album.

The real question now is, can *Holiday Wishes* turn into as big of a smash as *Frozen*? Well-received Christmas albums can bring in big returns, after all. For example, take **Josh Groban's** *Noel* and **Michael Buble's** *Christmas*, two of the biggest holiday sets in recent memory: The former finished 2007 as the year's best seller (3.7 million of its 5.7 million total), while Buble's was the second-biggest of 2011 (2.5 million of its 3.4 million total). For good measure, Buble duets with Menzel on *Holiday Wishes*, and Menzel, Groban and Buble all share the same label, Warner Bros. Records.

Industry sources say Menzel's album has a great shot at becoming 2014's biggest holiday release, though forecasting its year-end total is a crapshoot. (Guesses range anywhere from 250,000 to 650,000 units.) But anything can happen: Who would have predicted that the **Robertson** family (of *Duck Dynasty* fame) would tally the biggest holiday album of 2013 with *Duck the Halls*? It sold 809,000 copies, more than the runner-up, **Kelly Clarkson's** *Wrapped in Red*, which tallied 763,000. ●



Eden XO

**GUERRA'S DEBUT 'FOLLOW' UP**

Singer-songwriter **Jon Guerra's** debut single, "I Will Follow," from his *Glass* EP, gains momentum below the Christian Airplay chart. The Chicago resident is a member of the **Vertical Church Band**, a worship ensemble based out of the city's Harvest Bible Chapel, and is signed to *Essential*, an imprint of Sony's Provident Label Group.

—KEITH CAULFIELD, GARY TRUST and WADE JESSEN



Guerra

## MARKET WATCH

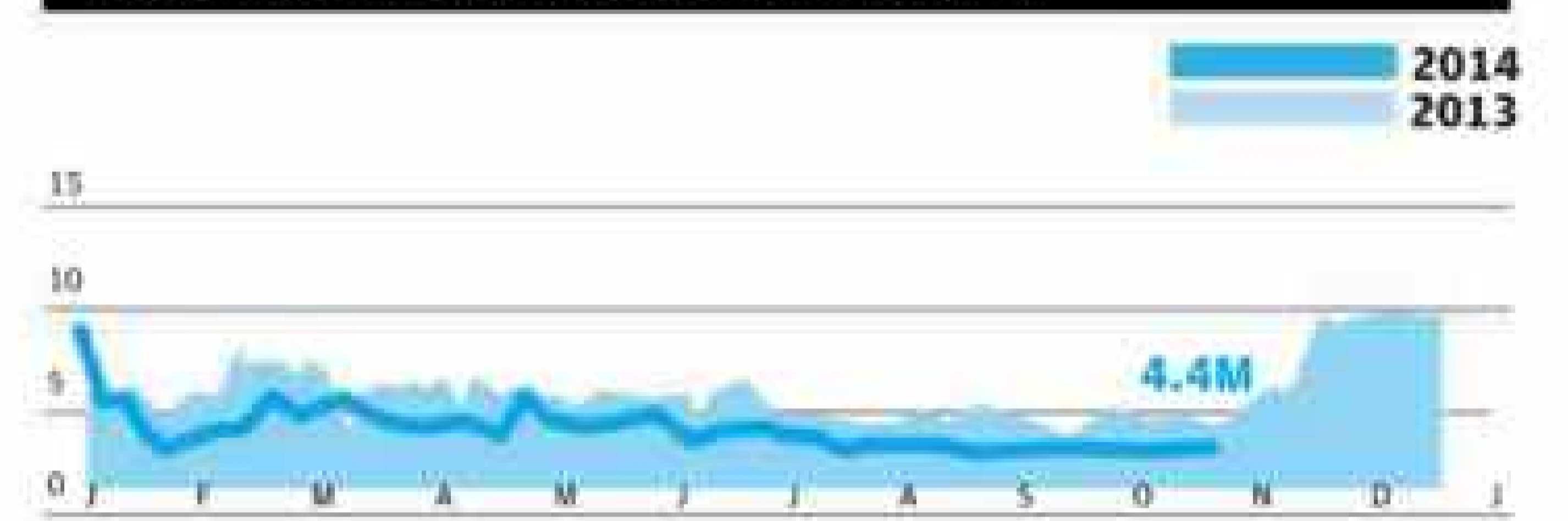
A WEEKLY NATIONAL MUSIC SALES REPORT

**Weekly Unit Sales**

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,398,000	1,909,000	17,322,000
Last Week	4,467,000	1,945,000	16,882,000
Change	-1.5%	-1.9%	2.6%
This Week Last Year	4,686,000	1,973,000	19,845,000
Change	-6.1%	-3.2%	-12.7%

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

**Weekly Album Sales (Million Units)**



**YEAR-TO-DATE**

**Overall Unit Sales**

	2013	2014	CHANGE
Albums	219,466,000	188,927,000	-13.9%
Digital Tracks	1,034,029,000	900,858,000	-12.9%
Store Singles	2,461,000	2,082,000	-15.4%
<b>Total</b>	<b>1,255,956,000</b>	<b>1,091,867,000</b>	<b>-13.1%</b>
Album w/TEA*	322,868,900	279,012,800	-13.6%

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

**Album Sales**

2013	219.5 Million
2014	188.9 Million

**Sales by Album Format**

	2013	2014	CHANGE
CD	120,934,000	98,748,000	-18.3%
Digital	93,850,000	83,254,000	-11.3%
Vinyl	4,421,000	6,543,000	48.0%
Other	260,000	382,000	46.9%

**Sales by Album Category**

	2013	2014	CHANGE
Current	112,719,000	93,164,000	-17.3%
Catalog	106,746,000	95,763,000	-10.3%
Deep Catalog	86,337,000	78,928,000	-8.6%

**Current Album Sales**

2013	112.7 Million
2014	93.2 Million

**Catalog Album Sales**

2013	106.7 Million
2014	95.8 Million

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

For week ending Oct. 19, 2014. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.

HOT  
NEW  
CHART

# Billboard Artist 100

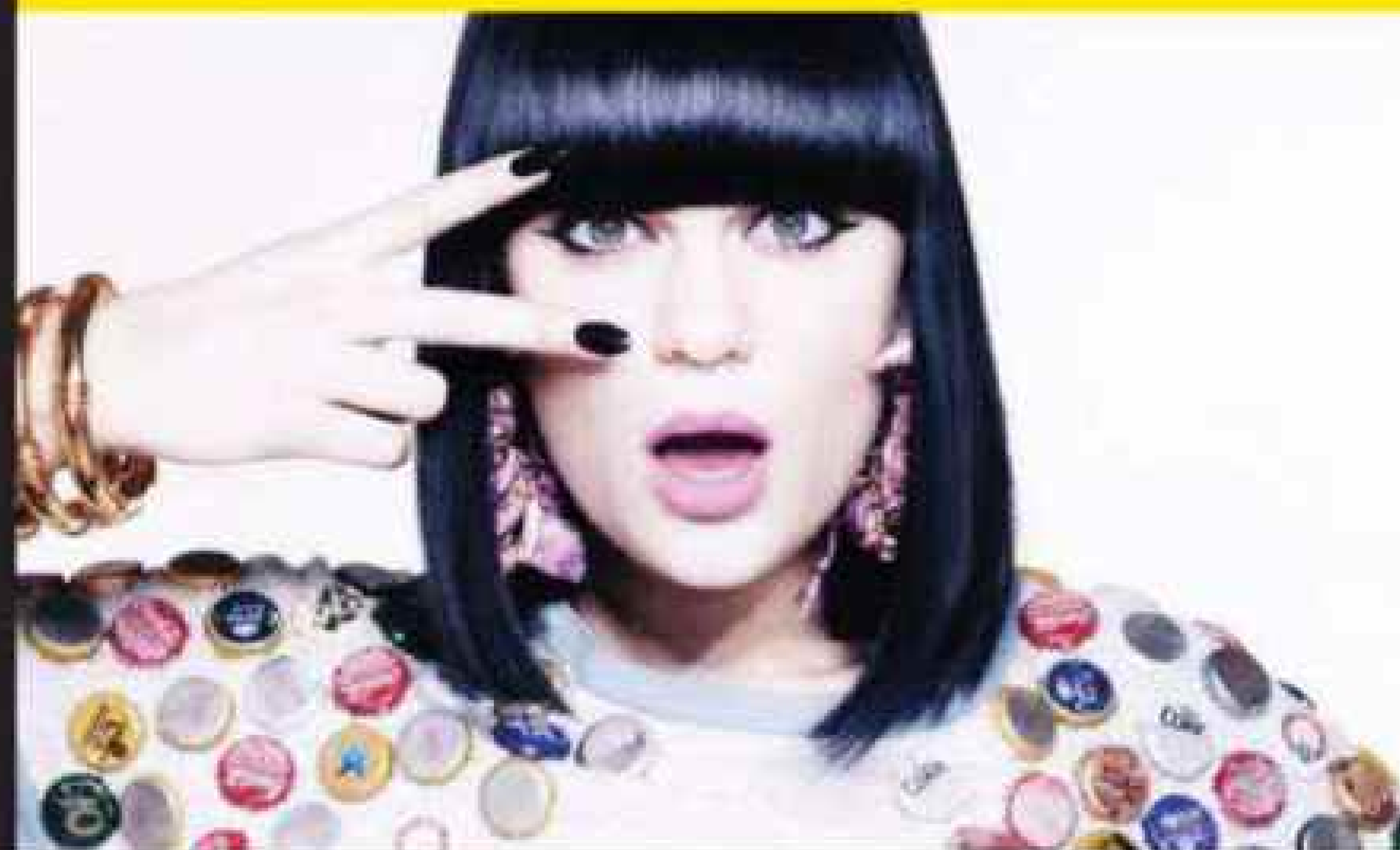
November 1  
2014  
**billboard**




**NO. 1**  
Florida Georgia Line

After no country acts led the Artist 100 for its first 13 weeks, three have reigned successively: Blake Shelton, Jason Aldean and Florida Georgia Line (6-1).

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
12	6	1	<b>#1</b> FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	1	16
4	4	2	TAYLOR SWIFT	BIG MACHINE/BMLG	1	12
8	5	3	SAM SMITH	CAPITOL	1	16
7	1	4	JASON ALDEAN	BROKEN BOW/BBMG	1	16
2	3	5	MAROON 5	222/INTERSCOPE/IGA	1	16
3	2	6	MEGHAN TRAINOR	EPIC	1	14
5	7	7	ARIANA GRANDE	REPUBLIC	1	16
14	8	8	ED SHEERAN	ATLANTIC/AG	5	16
11	9	9	IGGY AZALEA	TURN FIRST/HUSTLE GANG/DEF JAM	2	16
15	12	10	TOVE LO	ISLAND	10	14
9	11	11	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	16
<b>NEW</b>		12	BOB SEGER	HIDEOUT/CAPITOL	12	1
1	10	13	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	16
23	16	14	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	9	16
17	14	15	KATY PERRY	CAPITOL	7	16
<b>NEW</b>		16	YOU+ME	DINE ALONE/RCA	16	1
59	39	17	JESSIE J	LAVA/REPUBLIC	17	12



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
21	19	18	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	16	16
10	15	19	ONE DIRECTION	SYCO/COLUMBIA	10	16
60	13	20	HOZIER	RUBYWORKS/COLUMBIA	13	7
18	17	21	CHRIS BROWN	RCA	1	16
22	20	22	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	4	16
58	52	23	FALL OUT BOY	DECAYDANCE/ISLAND	17	6
						
43	40	24	BOBBY SHMURDA	GS9/EPIC	24	9
24	18	25	5 SECONDS OF SUMMER	HEY OR HI/CAPITOL	1	16
34	33	26	ECHOSMITH	WARNER BROS.	26	13
13	21	27	BARBRA STREISAND	COLUMBIA	2	5
48	46	28	NICO & VINZ	WARNER BROS.	12	16
36	24	29	BEYONCE	PARKWOOD/COLUMBIA	8	16
28	30	30	WIZ KHALIFA	ROSTRUM/ATLANTIC/AG	2	16
30	31	31	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	16
38	32	32	JEREMIH	MICK SCHULTZ/DEF JAM	32	12
27	29	33	SIA	MONKEY PUZZLE/RCA	5	16
26	25	34	CHARLI XCX	NEON GOLD/ATLANTIC/AG	12	16
39	35	35	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	22	16


The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen BDS, radio airplay audience impressions as measured by Nielsen BDS, streaming activity data from online music sources tracked by Nielsen BDS and an integration of social networking sites as compiled by Mediabase. See charts.legends.billboard.com for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

APPLYING STREAMING DATA TO THE CHARTS  
 PROVIDED BY  
 nielsen  
 SOCIAL DATA  
 COMPILED BY  
 nielsen  
 BDS  
 SALES DATA COMPILED BY  
 nielsen  
 SoundScan



# Billboard 200

November 1  
2014  
**billboard**

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
		<b>1</b>	<b>#1 1 WK</b> <b>FLORIDA GEORGIA LINE</b> REPUBLIC NASHVILLE/BMLG	Anything Goes	1	1
	<b>1</b>	<b>2</b>	<b>JASON ALDEAN</b> BROKEN BOW/BBMG	Old Boots, New Dirt	1	2
		<b>NEW 3</b>	<b>BOB SEGER</b> HIDEOUT/CAPITOL	Ride Out	3	1
		<b>NEW 4</b>	<b>YOU+ME</b> DINE ALONE/RCA	rose ave.	4	1
				Two solo artists with a combined nine top 40 albums arrive together as You+Me (50,000). The act's Pink and Dallas Green (aka City and Colour) have logged seven and two top 40 sets, respectively, as soloists.		
<b>3</b>	<b>3</b>	<b>5</b>	<b>BARBRA STREISAND</b> COLUMBIA	Partners	1	5
<b>12</b>	<b>10</b>	<b>6</b>	<b>GG</b> <b>SAM SMITH</b> CAPITOL	In The Lonely Hour	2	18
		<b>NEW 7</b>	<b>THE GAME</b> BLOOD MONEY/LA FAMILIA/FIFTH ADMENDMENT/EONE	Blood Moon: Year Of The Wolf	7	1
		<b>NEW 8</b>	<b>HOODIE ALLEN</b> HOODIE ALLEN	People Keep Talking	8	1
		<b>NEW 9</b>	<b>U2</b> ISLAND/INTERSCOPE/IGA	Songs Of Innocence	9	1
				The album's first week of commercial release spurred 28,000 sales, granting the band its 11th top 10 effort. Prior to its on-sale bow, it was famously given away free for five weeks by Apple to all iTunes account holders.		
		<b>NEW 10</b>	<b>JESSIE J</b> LAVA/REPUBLIC	Sweet Talker	10	1
<b>4</b>	<b>4</b>	<b>11</b>	<b>TONY BENNETT &amp; LADY GAGA</b> RPM/COLUMBIA/STREAMLINE/INTERSCOPE/IGA	Cheek To Cheek	1	4
		<b>2</b>	<b>HOZIER</b> RUBYWORKS/COLUMBIA	Hozier	2	2
		<b>NEW 13</b>	<b>IDINA MENZEL</b> WARNER BROS.	Holiday Wishes	13	1
<b>7</b>	<b>13</b>	<b>14</b>	<b>MAROON 5</b> 222/INTERSCOPE/IGA	V	1	7
<b>1</b>	<b>6</b>	<b>15</b>	<b>BLAKE SHELTON</b> WARNER BROS. NASHVILLE/WMN	BRINGING BACK THE SUNSHINE	1	3
<b>11</b>	<b>18</b>	<b>16</b>	<b>SOUNDTRACK</b> <b>▲</b> WALT DISNEY	Frozen	1	47
		<b>NEW 17</b>	<b>MILKY CHANCE</b> LICHTDICHT/NEON/REPUBLIC	Sadnecessary	17	1
<b>2</b>	<b>11</b>	<b>18</b>	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE/UMGN	747	2	3
<b>6</b>	<b>14</b>	<b>19</b>	<b>KENNY CHESNEY</b> BLUE CHAIR/COLUMBIA NASHVILLE/SMN	The Big Revival	2	4
<b>24</b>	<b>23</b>	<b>20</b>	<b>ED SHEERAN</b> <b>●</b> ATLANTIC/AG	X	1	17

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
		<b>NEW 21</b>	<b>ANDREW MCMAHON IN THE WILDERNESS</b> VANGUARD/WELK	Andrew McMahon In The Wilderness	21	1
				Singer-songwriter McMahon has charted under his own name, as Jack's Mannequin, the lead singer of rock band Something Corporate and now this new stage name.		
<b>19</b>	<b>24</b>	<b>22</b>	<b>MEGHAN TRAINOR</b> EPIC	Title (EP)	15	6
<b>9</b>	<b>21</b>	<b>23</b>	<b>CHRIS BROWN</b> RCA	X	2	5
<b>30</b>	<b>32</b>	<b>24</b>	<b>SOUNDTRACK</b> WALT DISNEY	Frozen: The Songs	24	3
<b>15</b>	<b>27</b>	<b>25</b>	<b>SOUNDTRACK</b> <b>●</b> MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	1	12
<b>23</b>	<b>29</b>	<b>26</b>	<b>VARIOUS ARTISTS</b> PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2015	23	3
<b>20</b>	<b>30</b>	<b>27</b>	<b>ARIANA GRANDE</b> REPUBLIC	My Everything	1	8
		<b>NEW 28</b>	<b>THE SWON BROTHERS</b> ARISTA NASHVILLE/SMN	The Swon Brothers	28	1
		<b>NEW 29</b>	<b>MARY LAMBERT</b> CAPITOL	Heart On My Sleeve	29	1
				Lambert, who was one of many hitmaking collaborators on Macklemore & Ryan Lewis' album <i>The Heist</i> , is the second of those guests to chart an album on the Billboard 200. She follows Schoolboy Q.		
		<b>7</b>	<b>STEVIE NICKS</b> REPRISE/WARNER BROS.	24 Karat Gold: Songs From The Vault	7	2
		<b>NEW 31</b>	<b>THE ACACIA STRAIN</b> RISE	Coma Witch	31	1
<b>22</b>	<b>31</b>	<b>32</b>	<b>GEORGE STRAIT</b> MCA NASHVILLE/UMGN	The Cowboy Rides Away: Live From AT&T Stadium	4	5
		<b>9</b>	<b>KEYSHIA COLE</b> IMANI/INTERSCOPE/IGA	Point Of No Return	9	2
		<b>5</b>	<b>WEEZER</b> REPUBLIC	Everything Will Be Alright In The End	5	2
		<b>15</b>	<b>JACKSON BROWNE</b> INSIDE	Standing In The Breach	15	2
<b>27</b>	<b>33</b>	<b>36</b>	<b>VARIOUS ARTISTS</b> UNIVERSAL/SONY MUSIC/LEGACY	NOW 51	2	11
<b>5</b>	<b>22</b>	<b>37</b>	<b>PRINCE</b> NPG/WARNER BROS.	ART OFFICIAL AGE	5	3
		<b>NEW 38</b>	<b>EXODUS</b> NUCLEAR BLAST	Blood In Blood Out	38	1
<b>28</b>	<b>35</b>	<b>39</b>	<b>LECRAE</b> REACH	Anomaly	1	6
<b>35</b>	<b>37</b>	<b>40</b>	<b>LUKE BRYAN</b> <b>▲</b> CAPITOL NASHVILLE/UMGN	Crash My Party	1	62
<b>31</b>	<b>28</b>	<b>41</b>	<b>5 SECONDS OF SUMMER</b> HEY OR HI/CAPITOL	5 Seconds Of Summer	1	13
<b>29</b>	<b>36</b>	<b>42</b>	<b>JEEZY</b> CTE/DEF JAM	Seen It All: The Autobiography	2	7
<b>26</b>	<b>34</b>	<b>43</b>	<b>TIM MCGRAW</b> MCGRAW/BIG MACHINE/BMLG	Sundown Heaven Town	3	5
		<b>12</b>	<b>THE PIANO GUYS</b> PORTRAIT/SONY MASTERWORKS	Wonders	12	2

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		<b>NEW</b>	<b>NICO &amp; VINZ</b> WARNER BROS.		Black Star Elephant	45	1
18	16	46	<b>CHILDISH GAMBINO</b> MC DJ/GLASSNOTE		Kauai (EP)	16	3
52	56	47	<b>FLORIDA GEORGIA LINE</b> ▲ REPUBLIC NASHVILLE/BMLG		Here's To The Good Times	4	98
25	38	48	<b>ALT-J</b> INFECTIOUS/CANVASBACK/ATLANTIC/AG		This Is All Yours	4	4
		<b>NEW</b>	<b>FIT FOR A KING</b> SOLID STATE		Slave To Nothing	49	1
36	41	50	<b>KEM</b> KEMISTRY/MOTOWN/CAPITOL		Promise To Love: Album IV	3	8
87	66	51	<b>IMAGINE DRAGONS</b> ▲ KIDINAKORNER/INTERSCOPE/IGA		Night Visions	2	111
-	54	52	<b>SOUNDTRACK</b> RELATIVITY/EMI NASHVILLE/UMGN		The Best Of Me	52	2
38	48	53	<b>ALABAMA</b> CRACKER BARREL/TAG/GAITHER/CAPITOL CMG		Angels Among Us: Hymns & Gospel Favorites	33	6
46	50	54	<b>BRANTLEY GILBERT</b> ● VALORY/BMLG		Just As I Am	2	22
42	61	55	<b>JHENE AIKO</b> ARTELIB/ARTIUM/DEF JAM		Souled Out	3	6
43	51	56	<b>LEE BRICE</b> CURB		I Dont Dance	5	6
		<b>NEW</b>	<b>DOROTHY NORWOOD</b> ECHOPARK/JDI		An Incredible Journey	57	1
14	52	58	<b>TOVE LO</b> ISLAND		Queen Of The Clouds	14	3
56	63	59	<b>GARTH BROOKS</b> ▲ PEARL/RCA NASHVILLE/LEGACY		The Ultimate Hits	3	100
-	129	60	<b>TOM PETTY AND THE HEARTBREAKERS</b> ◆ MCA/UMG		Greatest Hits	5	191
50	62	61	<b>IGGY AZALEA</b> TURN FIRST/HUSTLE GANG/DEF JAM		The New Classic	3	26
13	39	62	<b>LUCINDA WILLIAMS</b> HIGHWAY 20/THIRTY TIGERS		Down Where The Spirit Meets The Bone	13	3
		<b>NEW</b>	<b>DJ QUIK</b> MAD SCIENCE		The Midnight Life	63	1
-	17	64	<b>TINASHE</b> RCA		Aquarius	17	2
53	64	65	<b>WIZ KHALIFA</b> ROSTRUM/ATLANTIC/AG		Blacc Hollywood	1	9
88	86	66	<b>ERIC CHURCH</b> ● EMI NASHVILLE/UMGN		The Outsiders	1	36
-	19	67	<b>FLYING LOTUS</b> WARP		You're Dead!	19	2
55	49	68	<b>ROBERT PLANT</b> TROLCHARM/NONESUCH/WARNER BROS.		Lullaby And... The Ceaseless Roar	10	6
178	94	69	<b>JOURNEY</b> ◆ COLUMBIA/LEGACY		Journey's Greatest Hits	10	327
34	57	70	<b>JENNIFER HUDSON</b> RCA		JHud	10	4
70	72	71	<b>LORDE</b> ▲ LAVA/REPUBLIC		Pure Heroine	3	55
62	74	72	<b>COLDPLAY</b> ● PARLOPHONE/ATLANTIC/AG		Ghost Stories	1	22
59	67	73	<b>MIRANDA LAMBERT</b> ● RCA NASHVILLE/5MN		Platinum	1	20

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		<b>NEW</b>	<b>OK GO</b> PARACADUTE/BMG		Hungry Ghosts	74	1
54	69	75	<b>TREY SONGZ</b> SONGBOOK/ATLANTIC/AG		Trigga	1	16
71	76	76	<b>ARCTIC MONKEYS</b> DOMINO		AM	6	58
		<b>NEW</b>	<b>GIDEON</b> FACEDOWN		Calloused	77	1
58	75	78	<b>BLAKE SHELTON</b> ▲ WARNER BROS. NASHVILLE/WMN		Based On A True Story ...	3	82
141	80	79	<b>VARIOUS ARTISTS</b> WALT DISNEY		Disney Karaoke Series: Frozen (EP)	17	27
-	20	80	<b>SIXX: A.M.</b> ELEVEN SEVEN		Modern Vintage	20	2
163	159	81	<b>PS EAGLES</b> ◆ ASYLUM/ELEKTRA		Their Greatest Hits 1971-1975	1	164
47	60	82	<b>RAY CHARLES</b> ▲ HEAR/CONCORD		Genius Loves Company	1	59
		<b>NEW</b>	<b>FOXYGEN</b> JAGJAGUWAR		...And Star Power	83	1
113	127	84	<b>THE BLACK KEYS</b> NONESUCH/WARNER BROS.		Turn Blue	1	23
65	79	85	<b>VARIOUS ARTISTS</b> ● SONY MUSIC/UNIVERSAL/UMG		NOW 50	1	24
		<b>NEW</b>	<b>SET IT OFF</b> EQUAL VISION		Duality	86	1
-	8	87	<b>ALEX &amp; SIERRA</b> SYCO/COLUMBIA		It's About Us	8	2
		<b>RE-ENTRY</b>	<b>GUCCI MANE</b> 1017 BRICK SQUAD		Trap House 3	88	3
66	81	89	<b>CHASE RICE</b> DACK JANIELS		Ignite The Night	3	9
		<b>NEW</b>	<b>OZZY OSBOURNE</b> EPIC/LEGACY		Memoirs Of A Madman	90	1
17	53	91	<b>COLBIE CAILLAT</b> REPUBLIC		Gypsy Heart	17	3
-	137	92	<b>GUNS N' ROSES</b> ▲ Geffen/UMG		Greatest Hits	3	295
41	71	93	<b>JACKIE EVANCHO</b> PORTRAIT/SONY MASTERWORKS		Awakening	17	4
40	65	94	<b>LEONARD COHEN</b> OLD IDEAS/COLUMBIA		Popular Problems	15	4
		<b>NEW</b>	<b>GAITHER VOCAL BAND</b> GAITHER/CAPITOL CMG		Sometimes It Takes A Mountain	95	1
8	47	96	<b>PRINCE &amp; 3RDEYEGIRL</b> NPG/WARNER BROS.		PLECTRUM/ELECTRUM	8	3
164	83	97	<b>FLEETWOOD MAC</b> ◆ WARNER BROS.		Rumours	1	185
44	77	98	<b>JOE BONAMASSA</b> J & R ADVENTURES		Different Shades Of Blue	8	4
76	107	99	<b>VARIOUS ARTISTS</b> MARANATHA/CAPITOL CMG		Top 25 Praise Songs: 2015 Edition	71	5
48	78	100	<b>GARY CLARK JR.</b> WARNER BROS.		Live	26	4



## Fantasy Becomes Reality

The year's most famous fictional mixtape will soon become a reality. The *Awesome Mix Vol. 1* tape, as heard and seen in *Guardians of the Galaxy* (and atop the Billboard 200), will hit store shelves on Nov. 28.

The Marvel/Hollywood Records soundtrack (No. 25 on the Nov. 1 chart) will be the first cassette released by Hollywood's parent company, Disney Music Group, since 2003. (The last cassette? **Brian McComas'** self-titled album on July 22, 2003.) The *Guardians* cassette will be available only at indie stores affiliated with Record Store Day through Dec. 31.

The cassette configuration has been mostly extinct since the early 2000s. In the past few years, however, the format has seen a small resurgence. The interest has been strong enough to launch an annual retail celebration known as *Cassette Store Day* (unrelated to *Record Store Day*), which marked its second year on Sept. 27.

Overall cassette sales are still a tiny drop in the bucket, amounting to just 35,000 units sold in 2014, according to Nielsen SoundScan.

Generally, most cassettes released today are from boutique labels issuing small numbers of indie-minded acts. However, some fairly well-known artists have put out cassettes in the past few years, including **Okkervil River**, **Haim**, **She & Him**, **Rancid**, **Karen O**, **The New Pornographers** and **Jenny Lewis**.

Still, it's safe to say the *Guardians of the Galaxy: Awesome Mix Vol. 1* soundtrack is the highest-profile cassette release in years. —Keith Caulfield



# Swift's Sales Forecast Grows


How much will 1989 by Taylor Swift (above) sell in its first week? That's the topic that has been on everyone's mind (well, that and when Adele's next album is going to be released).


At present, industry sources are forecasting that 1989 (due Oct. 27 on Big Machine Records) will move between 800,000 and 900,000 copies in its first week.

That outlook is an upgrade from the 750,000 mark that prognosticators estimated in the Oct. 25 issue. The new forecast rises thanks in part to growing preorder numbers, likely associated with the exposure of her latest song, "Out of the Woods," which debuts at No. 1 on Digital Songs with 195,000 sold. And Swift's new Target ads touting an exclusive version of the album (featuring additional bonus tracks) just started airing on TV.

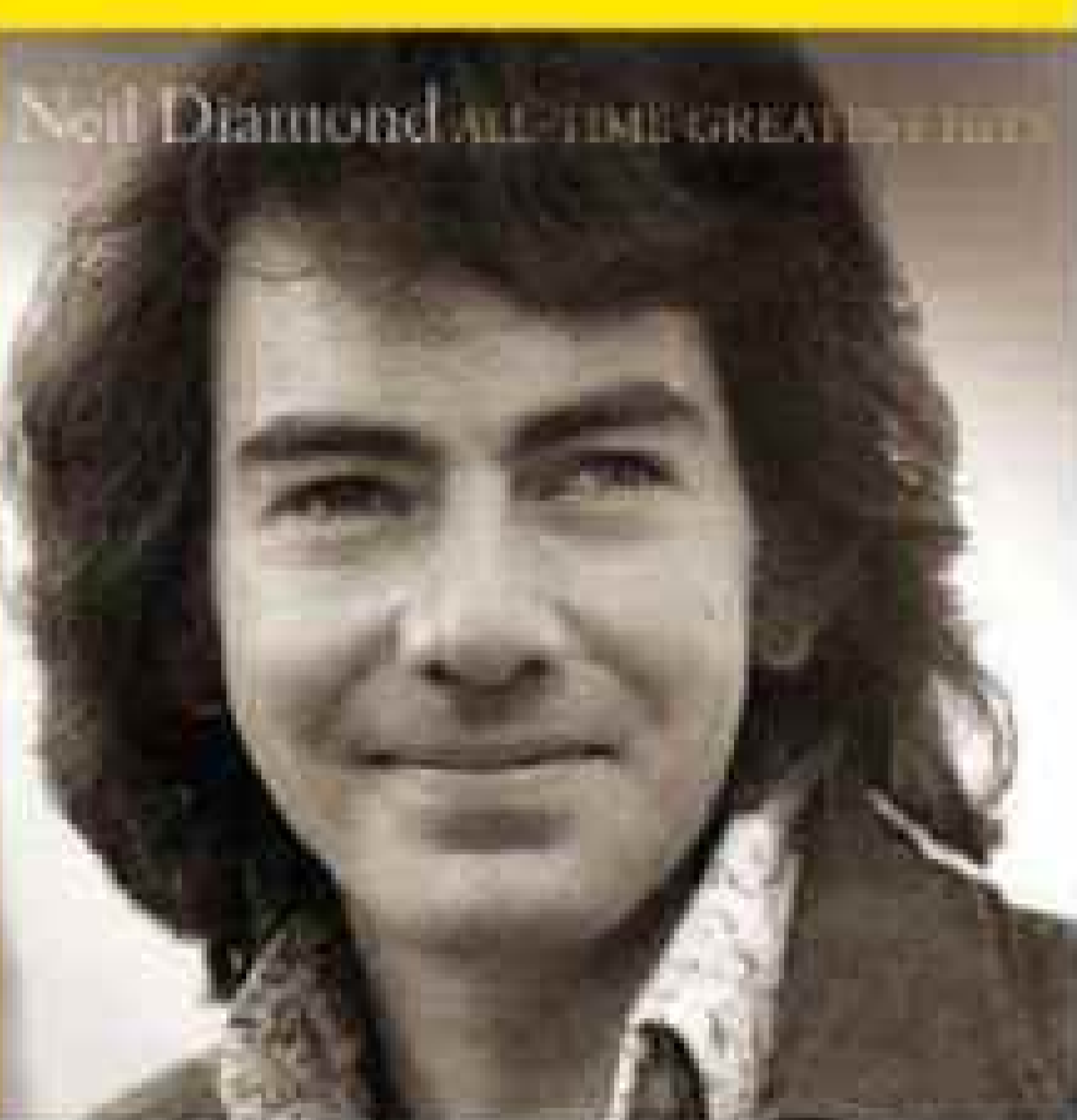
What's fairly definite: If 1989 sells close to predictions, it will become the biggest-selling album released in 2014 after only one week on sale. Right now, the biggest seller released this year is Coldplay's Ghost Stories, with 737,000.

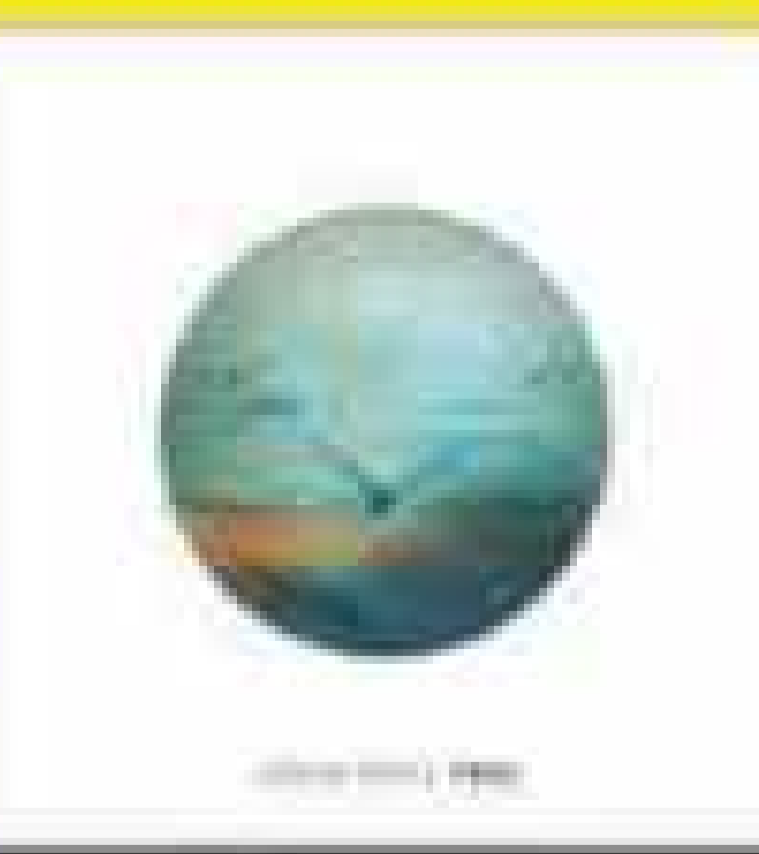
—Keith Caulfield

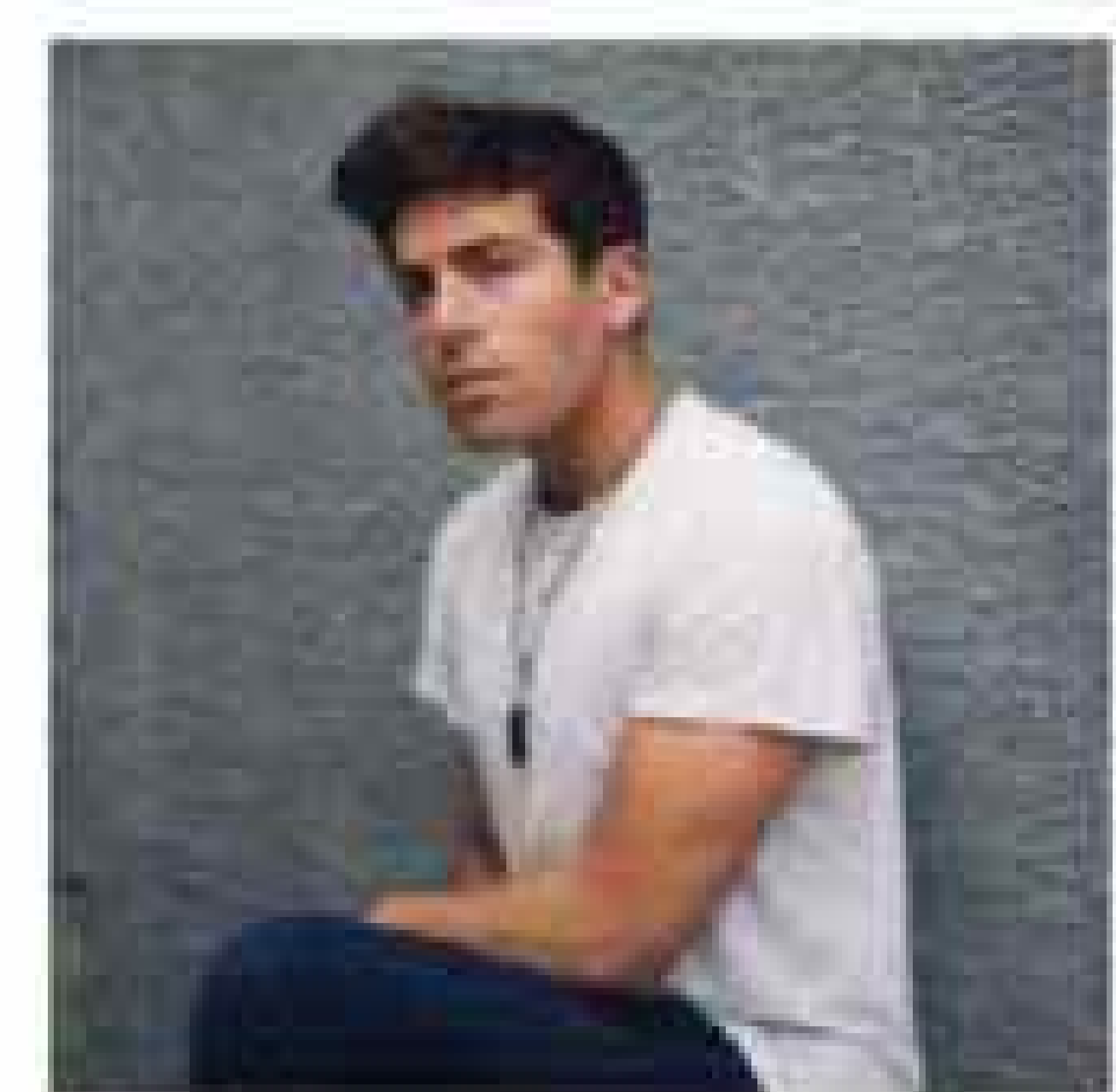
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
92	104	101	<b>JOHNNY CASH</b> ▲ LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash	5	188
99	109	102	<b>GODSMACK</b> REPUBLIC	1000HP	3	11
82	93	103	<b>BLAKE SHELTON</b> ▲ WARNER BROS. NASHVILLE/WMN	Red River Blue	1	131
77	113	104	<b>EMINEM</b> ▲ WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	The Marshall Mathers LP 2	1	50
81	42	105	<b>BRAD PAISLEY</b> ARISTA NASHVILLE/SMN	Moonshine In The Trunk	2	8
49	87	106	<b>ONEREPUBLIC</b> ● MOSLEY/INTERSCOPE/IGA	Native	4	82
101	55	107	<b>JOHN LEGEND</b> ● G.O.O.D./COLUMBIA	Love In The Future	4	59
118	125	108	<b>VANCE JOY</b> F-STOP/ATLANTIC/AG	Dream Your Life Away	17	6
37	73	109	<b>PENTATONIX</b> RCA	PTX: Vol. III (EP)	5	4
83	43	110	<b>CASTING CROWNS</b> BEACH STREET/REUNION/PLG	Thrive	6	38
90	89	111	<b>BASTILLE</b> VIRGIN/CAPITOL	Bad Blood	11	59
91	91	112	<b>CHILDISH GAMBINO</b> GLASSNOTE	Because The Internet	7	45
68	106	113	<b>SLASH FEAT. MYLES KENNEDY &amp; THE CONSPIRATORS</b> DIK HAYD	World On Fire	10	5
84	97	114	<b>BEYONCE</b> ▲ PARKWOOD/COLUMBIA	Beyonce	1	45
98	115	115	<b>FOR KING &amp; COUNTRY</b> FERVENT/WARNER BROS.	RUN WILD. LIVE FREE. LOVE STRONG.	13	5
123	100	116	<b>JACK WHITE</b> THIRD MAN/COLUMBIA	Lazaretto	1	19
<b>NEW</b>		117	<b>STARS</b> SOFT REVOLUTION/ATO	No One Is Lost	117	1
						
				Following two top 20 hits from the set on the Billboard/Twitter Emerging Artists charts ("From the Night" and the title track), the Canadian alt-pop band collects its third Billboard 200 entry (3,000).		
75	103	118	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE/IGA	Ultraviolence	1	18
21	58	119	<b>MELISSA ETHERIDGE</b> ME RECORDS	This Is M.E.	21	3
63	96	120	<b>RYAN ADAMS</b> PAX.AM/BLUE NOTE	Ryan Adams	4	6
60	92	121	<b>TRAIN</b> COLUMBIA	Bulletproof Picasso	5	5
95	120	122	<b>ADELE</b> ◆ XL/COLUMBIA		21	191
94	123	123	<b>KIDZ BOP KIDS</b> RAZOR & TIE	Kidz Bop 26	4	14
<b>NEW</b>		124	<b>REVOCAATION</b> METAL BLADE	Deathless	124	1
<b>NEW</b>		125	<b>SANCTUARY</b> CENTURY MEDIA	The Year The Sun Died	125	1

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<b>NEW</b>		126	<b>RINGS OF SATURN</b> UNIQUE LEADER	Lugal Ki En	126	1
<b>RE-ENTRY</b>		127	<b>COHEED AND CAMBRIA</b> ● EQUAL VISION/COLUMBIA/SONY MUSIC CMG/LEGACY	In Keeping Secrets Of Silent Earth: 3	52	24
69	102	128	<b>DUSTIN LYNCH</b> BROKEN BOW/BBMG	Where It's At	8	6
-	88	129	<b>EMINEM</b> ◆ WEB/AFTERMATH/INTERSCOPE/UME	The Marshall Mathers LP	1	170
93	111	130	<b>PHARRELL WILLIAMS</b> ● I AM OTHER/COLUMBIA	G I R L	2	33
148	179	131	<b>LINKIN PARK</b> MACHINE SHOP/WARNER BROS.	The Hunting Party	3	18
<b>NEW</b>		132	<b>MILA J</b> SP/MOTOWN/CAPITOL	Made In LA (EP)	132	1
126	110	133	<b>KENDRICK LAMAR</b> ▲ TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	104
<b>RE-ENTRY</b>		134	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ HIDEOUT/CAPITOL/UME	Ultimate Hits	19	77
						
				Up 70 percent in the wake of Seger's new album (a debut at No. 3, his best rank since 1986), Ultimate Hits' cumulative sales rise to 638,000.		
155	146	135	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK	The Wrong Side Of Heaven...Volume 1	2	44
108	138	136	<b>BOB MARLEY AND THE WAILERS</b> ◆ TUFF GONG/ISLAND/UME	Legend: The Best Of...	5	334
96	128	137	<b>ERIC CLAPTON &amp; FRIENDS</b> BUSHBRANCH/SURF DOG	The Breeze - An Appreciation Of JJ Cale	2	12
119	141	138	<b>EMINEM</b> ◆ WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	1	187
107	70	139	<b>MERCYME</b> FAIR TRADE/PLG	Welcome To The New	4	26
<b>RE-ENTRY</b>		140	<b>NEIL YOUNG</b> ● REPRISE/WARNER BROS.	Greatest Hits	27	29
72	85	141	<b>ENRIQUE IGLESIAS</b> ▲ REPUBLIC	Sex And Love	8	31
67	135	142	<b>SIA</b> MONKEY PUZZLE/RCA	1000 Forms Of Fear	1	15
79	116	143	<b>KATY PERRY</b> CAPITOL	PRISM	1	52
127	149	144	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	56
-	44	145	<b>SHAKEY GRAVES</b> DUALTONE	And The War Came	44	2
130	140	146	<b>ED SHEERAN</b> ● ELEKTRA/AG		+	115
10	95	147	<b>THE SCRIPT</b> PHONOGENIC/COLUMBIA	No Sound Without Silence	10	3
97	131	148	<b>COLE SWINDELL</b> WARNER BROS. NASHVILLE/WMN	Cole Swindell	3	35
100	136	149	<b>AUGUST ALSINA</b> NNTME MICO./DEF JAM	Testimony	2	27
149	117	150	<b>PINK FLOYD</b> ◆ CAPITOL	The Dark Side Of The Moon	1	883
16	114	151	<b>GERARD WAY</b> REPRISE/WARNER BROS.	Hesitant Alien	16	3



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-	192	152	<b>JIMI HENDRIX</b> ▲ Experience Hendrix: The Best Of Jimi Hendrix EXPERIENCE HENDRIX/LEGACY		133	50
73	124	153	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> Hypnotic Eye REPRISE/WARNER BROS.		1	12
138	157	154	<b>JOHN DENVER</b> The Best Of John Denver Live COLUMBIA/LEGACY		52	25
146	142	155	<b>AC/DC</b> ◆ Back In Black COLUMBIA/LEGACY		4	148
134	156	156	<b>ERIC CLAPTON</b> Icon: Eric Clapton POLYDOR/UMI		114	10
175	148	157	<b>FLEETWOOD MAC</b> ▲ The Very Best Of Fleetwood Mac REPRISE/WARNER BROS.		12	58
140	154	158	<b>JASON DERULO</b> Talk Dirty BELUGA HEIGHTS/WARNER BROS.		4	27
102	147	159	<b>LANA DEL REY</b> ▲ Born To Die POLYDOR/INTERSCOPE/IGA		2	142
117	145	160	<b>BANKS</b> Goddess HARVEST		12	6
-	162	161	<b>FIVE FINGER DEATH PUNCH</b> The Wrong Side Of Heaven...Volume 2 PROSPECT PARK		2	44
57	126	162	<b>LENNY KRAVITZ</b> Strut ROXIE/KOBALT		19	4
177	121	163	<b>FLEETWOOD MAC</b> ▲ Greatest Hits WARNER BROS.		14	56
173	190	164	<b>NEIL DIAMOND</b> All-Time Greatest Hits CAPITOL/UMI		15	15
<p>During the tracking week, Diamond conducted a Reddit AMA (Ask Me Anything) chat (Oct. 16) and played NBC's <i>The Tonight Show Starring Jimmy Fallon</i> (Oct. 17). In turn, his latest hits set gains by 16 percent.</p> 						
136	166	165	<b>G-EAZY</b> These Things Happen G-EAZY/RVG/BPG		3	17
128	155	166	<b>ELVIS PRESLEY</b> ● Heart And Soul RCA/SONY MUSIC CMG		110	22
45	99	167	<b>JOHN MELLENCAMP</b> Plain Spoken REPUBLIC		18	4
51	98	168	<b>APHEX TWIN</b> Syro WARP		11	4
105	143	169	<b>VARIOUS ARTISTS</b> NOW That's What I Call Country: Volume 7 UNIVERSAL/SONY MUSIC/UMI		10	20
131	160	170	<b>FOREIGNER</b> Juke Box Heroes TRIGGER/RAZOR & TIE		108	49
RE-ENTRY	171	171	<b>GREEN DAY</b> ▲ American Idiot REPRISE/WARNER BROS.		1	104
<p>Following discount pricing by Amazon MP3 (\$5) and Google Play (\$3.99), this album — which celebrated its 10th anniversary on Sept. 21 — has a 45 percent sales lift. The sale also helps My Chemical Romance, at No. 197.</p> 						
124	169	172	<b>MICHAEL JACKSON</b> ● Xscape MJJ/EPIC		2	23
122	180	173	<b>FALL OUT BOY</b> Save Rock And Roll DECAYDANCE/ISLAND		1	79

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
-	46	174	<b>CARIBOU</b> Our Love MERGE		46	2
RE-ENTRY	175	175	<b>CHRIS TOMLIN</b> Burning Lights SIXSTEPS/SPARROW/CAPITOL CMG		1	36
-	25	176	<b>NEW FOUND GLORY</b> Resurrection HOPELESS		25	2
80	178	177	<b>MICHAEL W. SMITH</b> Michael W. Smith & Friends: The Spirit Of Christmas MWS/SPARROW/CAPITOL CMG		80	3
133	163	178	<b>KONGOS</b> Lunatic TOKOLOSHE/EPIC		39	27
112	82	179	<b>ONE DIRECTION</b> ▲ Midnight Memories SYCO/COLUMBIA		1	47
RE-ENTRY	180	180	<b>QUEEN</b> ▲ Greatest Hits HOLLYWOOD		11	253
161	186	181	<b>WILLIE NELSON</b> ▲ Super Hits COLUMBIA/LEGACY		98	108
-	130	182	<b>LOS TIGRES DEL NORTE</b> Realidades FONOVISIA/UMI		130	2
NEW	183	183	<b>RHETT WALKER BAND</b> Here's To The Ones ESSENTIAL/PLG		183	1
125	198	184	<b>SOUNDTRACK</b> The Fault In Our Stars FOX/ATLANTIC/AG		5	22
139	174	185	<b>LINDSEY STIRLING</b> Shatter Me LINDSEYSTOMP		2	25
33	105	186	<b>LUIS CORONEL</b> Quiero Ser Tu Dueno EMPIRE PRODUCTIONS/DEL/SONY MUSIC LATIN		33	3
NEW	187	187	<b>THE MELVINS</b> Hold It In IPECAC		187	1
NEW	188	188	<b>SAMMY HAGAR WITH VIC JOHNSON</b> Lite Roast MAILBOAT		188	1
RE-ENTRY	189	189	<b>FOO FIGHTERS</b> Greatest Hits ROSWELL/RCA		11	71
RE-ENTRY	190	190	<b>MANDISA</b> Overcomer SPARROW/CAPITOL CMG		29	25
NEW	191	191	<b>SANCTUS REAL</b> The Dream SPARROW/CAPITOL CMG		191	1
160	185	192	<b>HANK WILLIAMS JR.</b> ▲ Greatest Hits, Vol. 1 CURB		101	40
145	177	193	<b>MAROON 5</b> ▲ Songs About Jane ABM/OCTONE/IGA		6	129
135	175	194	<b>DIERKS BENTLEY</b> Riser CAPITOL NASHVILLE/UMGN		6	34
86	132	195	<b>SMOKEY ROBINSON</b> Smokey & Friends VERVE/VG		12	9
153	184	196	<b>MICHAEL JACKSON</b> ▲ The Essential Michael Jackson EPIC/LEGACY		53	119
RE-ENTRY	197	197	<b>MY CHEMICAL ROMANCE</b> ▲ The Black Parade REPRISE/WARNER BROS.		2	59
RE-ENTRY	198	198	<b>JASON MRAZ</b> YES! 2 ATLANTIC/AG		2	12
<p>Sales of the album at stops along Mraz's current concert tour help push the title by 25 percent (2,000 sold for the week). —Keith Caulfield</p> 						
-	134	199	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ Chronicle The 20 Greatest Hits FANTASY/CONCORD		22	208
-	182	200	<b>LUKE BRYAN</b> ▲ Tailgates & Tanlines CAPITOL NASHVILLE/UMGN		2	166



## Q&A Hoodie Allen

**People Keep Talking (Hoodie Allen LLC), which debuts at No. 8 on the Billboard 200, comes after five mixtapes and three EPs, but you're treating it as if it were your first project. Why?**  
Technically speaking, this is what I consider to be my debut full-length album. But it's kind of a misnomer: The way we categorize albums has all sort of changed over the last five years. There's special emphasis placed on this one, of course. That's why it took longer than eight months to make, which is probably how long a normal mixtape would take.

**Your collaboration with Ed Sheeran on "All About It" felt super cohesive. How did that come about?**

It wasn't a put-together, forced session. Both people just wanted to be there and see what could come of it. It lends itself to making a really compatible song. When Ed was in New York, I was able to hang out with him backstage at this small, intimate show, and we just sort of struck up a friendship.

**What role has social media played in building your following?**

I just hit 500,000 Twitter followers. It brought me back to when I started my account as a sophomore in college. Nobody was seeing those tweets and nobody responded to them. It was like talking to yourself. And to see that compared to now always makes you say, "Wow, things have grown a lot." [My goal is] making new fans and bringing them along for the journey. At the end of the day, that's always my goal. —Dan Hyman

# Hot 100 Breakout

November 1  
2014  
**billboard**

RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS <b>SHAKE IT OFF</b> BIG MACHINE/REPUBLIC	Taylor Swift	10
2	2	<b>ALL ABOUT THAT BASS</b> EPIC	Meghan Trainor	11
3	3	<b>BLACK WIDOW</b> TURN FIRST/HUSTLE GANG/DEF JAM	Iggy Azalea Feat. Rita Ora	13
4	4	<b>DON'T TELL 'EM</b> MICK SCHULTZ/DEF JAM	Jeremih Feat. YG	14
5	5	<b>BANG BANG</b> LAVA/REPUBLIC	Jessie J, Ariana Grande & Nicki Minaj	12
7	6	<b>HABITS (STAY HIGH)</b> ISLAND/REPUBLIC	Tove Lo	8
6	7	<b>STAY WITH ME</b> CAPITOL	Sam Smith	22
8	8	<b>BOOM CLAP</b> NEON GOLD/FOX/ATLANTIC/RRP	Charli XCX	15
11	9	<b>DON'T</b> ATLANTIC	Ed Sheeran	8
10	10	<b>AM I WRONG</b> WARNER BROS.	Nico & Vinz	25
13	11	<b>RATHER BE</b> ATLANTIC/RRP	Clean Bandit Feat. Jess Glynne	14
12	12	<b>RUDE</b> LATIUM/RCA	MAGIC!	23
15	13	<b>COOL KIDS</b> WARNER BROS.	Echosmith	10
20	14	<b>ANIMALS</b> 222/INTERSCOPE	Maroon 5	3
9	15	<b>BREAK FREE</b> REPUBLIC	Ariana Grande Feat. Zedd	14
16	16	<b>MAPS</b> 222/INTERSCOPE	Maroon 5	18
18	17	<b>BURNIN' IT DOWN</b> BROKEN BOW	Jason Aldean	10
19	18	<b>NEW FLAME</b> RCA	Chris Brown Feat. Usher & Rick Ross	9
21	19	<b>LATCH</b> METHOD/PNR/CHERRYTREE/INTERSCOPE	Disclosure Feat. Sam Smith	22
24	20	<b>LEAVE THE NIGHT ON</b> MCA NASHVILLE	Sam Hunt	6
14	21	<b>A SKY FULL OF STARS</b> PARLOPHONE/ATLANTIC	Coldplay	14
17	22	<b>DIRT</b> REPUBLIC NASHVILLE	Florida Georgia Line	12
25	23	<b>NEON LIGHT</b> WARNER BROS./WMN	Blake Shelton	6
29	24	<b>BLAME</b> DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. John Newman	4
23	25	<b>BAILANDO</b> UNIVERSAL MUSIC LATIN/REPUBLIC/UMLE	Enrique Iglesias Feat. Descemer Bueno & Gente de Zona	20
33	26	<b>WAVES</b> LEFT LANE/ULTRA/RCA	Mr. Probz	4
35	27	<b>DAY DRINKING</b> CAPITOL NASHVILLE	Little Big Town	5
28	28	<b>O TO 100 / THE CATCH UP</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	8
31	29	<b>I</b> TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	3
37	30	<b>SUNSHINE &amp; WHISKEY</b> WARNER BROS./WAR	Frankie Ballard	6
26	31	<b>ALL OF ME</b> G.O.O.D./COLUMBIA	John Legend	39
30	32	<b>READY SET ROLL</b> DACK JANIELS/COLUMBIA NASHVILLE	Chase Rice	10
22	33	<b>ROLLER COASTER</b> CAPITOL NASHVILLE	Luke Bryan	12
40	34	<b>SOMEWHERE IN MY CAR</b> HIT RED/CAPITOL NASHVILLE	Keith Urban	5
36	35	<b>SMALL TOWN THROWDOWN</b> BRANTLEY GILBERT FEAT. JUSTIN MOORE & THOMAS RHETT VALORY	Brantley Gilbert Feat. Justin Moore & Thomas Rhett	11
32	36	<b>CHANDELIER</b> MONKEY PUZZLE/RCA	Sia	14
41	37	<b>TOUCHIN, LOVIN</b> SONGBOOK/ATLANTIC	Trey Songz Feat. Nicki Minaj	2
39	38	<b>LIFESTYLE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang Feat. Young Thug & Rich Homie Quan	6
48	39	<b>TRUMPETS</b> BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	2
45	40	<b>GIRL IN A COUNTRY SONG</b> DOT	Maddie & Tae	3
46	41	<b>JEALOUS</b> SAFEHOUSE/ISLAND/REPUBLIC	Nick Jonas	2
NEW	42	<b>I'M NOT THE ONLY ONE</b> CAPITOL	Sam Smith	1
34	43	<b>2 ON</b> RCA	Tinashe Feat. ScHoolboy Q	20
NEW	44	<b>HOLD YOU DOWN</b> DJ Khaled Feat. Chris Brown, August Alsina, Future & Jeremih WE THE BEST/CASH MONEY/REPUBLIC	DJ Khaled Feat. Chris Brown, August Alsina, Future & Jeremih	1
38	45	<b>NO MADIOCRE</b> GRAND HUSTLE/COLUMBIA	T.I. Feat. Iggy Azalea	10
50	46	<b>***FLAWLESS</b> PARKWOOD/COLUMBIA	Beyonce Feat. Nicki Minaj Or Chimamanda Ngozi Adichie	5
42	47	<b>DARK HORSE</b> CAPITOL	Katy Perry Feat. Juicy J	45
43	48	<b>STUDIO</b> TOP DAWG/INTERSCOPE	ScHoolboy Q Feat. BJ The Chicago Kid	15
47	49	<b>FIREBALL</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. John Ryan	4
27	50	<b>ANACONDA</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	8

DIGITAL SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
NEW	1	#1 1 WK <b>OUT OF THE WOODS</b> BIG MACHINE/BMLG	Taylor Swift	1
1	2	<b>SHAKE IT OFF</b> ▲ BIG MACHINE/BMLG	Taylor Swift	9
2	3	<b>ALL ABOUT THAT BASS</b> ▲ EPIC	Meghan Trainor	15
3	4	<b>ANIMALS</b> 222/INTERSCOPE/IGA	Maroon 5	8
5	5	<b>BANG BANG</b> ▲ LAVA/REPUBLIC	Jessie J, Ariana Grande & Nicki Minaj	12
4	6	<b>HABITS (STAY HIGH)</b> ▲ ISLAND	Tove Lo	18
6	7	<b>TRUMPETS</b> BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	17
8	8	<b>BLACK WIDOW</b> ▲ TURN FIRST/HUSTLE GANG/DEF JAM	Iggy Azalea Feat. Rita Ora	15
13	9	<b>I'M NOT THE ONLY ONE</b> CAPITOL	Sam Smith	4
10	10	<b>DON'T TELL 'EM</b> ● MICK SCHULTZ/DEF JAM	Jeremih Feat. YG	14
16	11	<b>COOL KIDS</b> ● WARNER BROS.	Echosmith	14
17	12	<b>CENTURIES</b> DOD2/ISLAND	Fall Out Boy	6
RE	13	<b>TAKE ME TO CHURCH</b> RUBYWORKS/COLUMBIA	Hozier	4
11	14	<b>DON'T</b> ATLANTIC/AG	Ed Sheeran	12
9	15	<b>JEALOUS</b> SAFEHOUSE/ISLAND	Nick Jonas	4
14	16	<b>FIREBALL</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. John Ryan	10
18	17	<b>STAY WITH ME</b> CAPITOL	Sam Smith	28
12	18	<b>ANACONDA</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	11
20	19	<b>HOT BOY</b> G59/EPIC	Bobby Shmurda	7
22	20	<b>WAVES</b> ● LEFT LANE/ULTRA/RCA	Mr. Probz	6
15	21	<b>RATHER BE</b> ▲ ATLANTIC/AG	Clean Bandit Feat. Jess Glynne	16
21	22	<b>STEAL MY GIRL</b> SYCO/COLUMBIA	One Direction	3
25	23	<b>CHANDELIER</b> ▲ MONKEY PUZZLE/RCA	Sia	23
RE	24	<b>BURNIN' IT DOWN</b> ▲ BROKEN BOW/BMG	Jason Aldean	12
34	25	<b>TUESDAY I LOVE MAKONNEN</b> OVO SOUND/WARNER BROS.	I Love Makonnen Feat. Drake	3
39	26	<b>I DON'T F**K WITH YOU</b> G.O.O.D./DEF JAM	Big Sean Feat. E-40	4
31	27	<b>BLAME</b> DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. John Newman	6
32	28	<b>BAILANDO</b> ▲ REPUBLIC	Enrique Iglesias Feat. Descemer Bueno & Gente de Zona	17
NEW	29	<b>NEED YOU RIGHT NOW</b> BME	Bethany Mota Feat. Mike Tompkins	1
26	30	<b>BREAK FREE</b> REPUBLIC	Ariana Grande Feat. Zedd	16
19	31	<b>SOMETHING IN THE WATER</b> 19/ARISTA NASHVILLE/SMN	Carrie Underwood	3
28	32	<b>MAPS</b> 222/INTERSCOPE/IGA	Maroon 5	18
27	33	<b>AMNESIA</b> HEY OR HI/CAPITOL	5 Seconds Of Summer	12
47	34	<b>LIFESTYLE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang Feat. Young Thug & Rich Homie Quan	4
38	35	<b>LEAVE THE NIGHT ON</b> ● MCA NASHVILLE/UMGN	Sam Hunt	15
43	36	<b>RIPTIDE</b> F-STOP/ATLANTIC/AG	Vance Joy	6
29	37	<b>NEON LIGHT</b> WARNER BROS. NASHVILLE/WMN	Blake Shelton	8
23	38	<b>TRY</b> REPUBLIC	Colbie Caillat	3
41	39	<b>O TO 100 / THE CATCH UP</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	14
35	40	<b>BOOM CLAP</b> ▲ NEON GOLD/FOX/ATLANTIC/AG	Charli XCX	20
37	41	<b>A SKY FULL OF STARS</b> ● PARLOPHONE/ATLANTIC/AG	Coldplay	18
33	42	<b>STOLEN DANCE</b> ● LICHTDICH/NEON/REPUBLIC	Milky Chance	6
46	43	<b>ALL OF ME</b> ▲ G.O.O.D./COLUMBIA	John Legend	44
NEW	44	<b>BURNIN' UP</b> LAVA/REPUBLIC	Jessie J Feat. 2 Chainz	1
NEW	45	<b>NO TYPE</b> EARDRUM/INTERSCOPE/IGA	Rae Sremmurd	1
44	46	<b>RUDE</b> ▲ LATIUM/RCA	MAGIC!	25
NEW	47	<b>LOVE ME HARDER</b> REPUBLIC	Ariana Grande & The Weeknd	1
49	48	<b>TURN DOWN FOR WHAT</b> ▲ COLUMBIA	DJ Snake & Lil Jon	41
42	49	<b>AMERICAN KIDS</b> ▲ BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Kenny Chesney	17
50	50	<b>NEW FLAME</b> RCA	Chris Brown Feat. Usher & Rick Ross	7

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 7 WKS <b>ALL ABOUT THAT BASS</b> EPIC	Meghan Trainor	12
2	2	<b>SHAKE IT OFF</b> BIG MACHINE/REPUBLIC	Taylor Swift	9
3	3	<b>HOT BOY</b> G59/EPIC	Bobby Shmurda	11
4	4	<b>ANACONDA</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	10
5	5	<b>HABITS (STAY HIGH)</b> ISLAND/REPUBLIC	Tove Lo	21
6	6	<b>BANG BANG</b> LAVA/REPUBLIC	Jessie J, Ariana Grande & Nicki Minaj	12
7	7	<b>CHANDELIER</b> MONKEY PUZZLE/RCA	Sia	23
9	8	<b>BLACK WIDOW</b> TURN FIRST/HUSTLE GANG/DEF JAM	Iggy Azalea Feat. Rita Ora	12
13	9	<b>LIFESTYLE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang Feat. Young Thug & Rich Homie Quan	14
10	10	<b>ANIMALS</b> 222/INTERSCOPE	Maroon 5	7
14	11	<b>STAY WITH ME</b> CAPITOL	Sam Smith	20
11	12	<b>BREAK FREE</b> REPUBLIC	Ariana Grande Feat. Zedd	15
12	13	<b>RUDE</b> LATIUM/RCA	MAGIC!	23
16	14	<b>GANGNAM STYLE</b> SCHOOLBOY/REPUBLIC	PSY	78
15	15	<b>FANCY</b> TURN FIRST/HUSTLE GANG/DEF JAM	Iggy Azalea Feat. Charli XCX	28
17	16	<b>RATHER BE</b> ATLANTIC/RRP	Clean Bandit Feat. Jess Glynne	16
19	17	<b>NO FLEX ZONE</b> EARDRUM/INTERSCOPE	Rae Sremmurd	9
24	18	<b>TRUMPETS</b> BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	7
30	19	<b>I'M NOT THE ONLY ONE</b> CAPITOL	Sam Smith	4
22	20	<b>NO TYPE</b> EARDRUM/INTERSCOPE	Rae Sremmurd	3
21	21	<b>ALL OF ME</b> G.O.O.D./COLUMBIA	John Legend	41
20	22	<b>BAILANDO</b> REPUBLIC	Enrique Iglesias Feat. Descemer Bueno & Gente de Zona	19
18	23	<b>SHOWER</b> KEMOSABE/RCA	Becky G	17
26	24	<b>OR NAH</b> ATLANTIC/RRP	Ty Dolla \$ign Feat. Wiz Khalifa & DJ Mustard	30
23	25	<b>PROBLEM</b> REPUBLIC	Ariana Grande Feat. Iggy Azalea	25
32	26	<b>DON'T TELL 'EM</b> MICK SCHULTZ/DEF JAM	Jeremih Feat. YG	8
29	27	<b>WIGGLE</b> BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. Snoop Dogg	24
28	28	<b>MAPS</b> 222/INTERSCOPE	Maroon 5	17
31	29	<b>COOL KIDS</b> WARNER BROS.	Echosmith	9
25	30	<b>HAPPY</b> BACK LOT/COLUMBIA	Pharrell Williams	39
34	31	<b>BLAME</b> DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. John Newman	6
27	32	<b>THIS IS HOW WE DO</b> CAPITOL	Katy Perry	12
37	33	<b>DON'T</b> ATLANTIC	Ed Sheeran	9
33	34	<b>NEW FLAME</b> RCA	Chris Brown Feat. Usher & Rick Ross	10
45	35	<b>V. 3005</b> GLASSNOTE	Childish Gambino	5
36	36	<b>DARK HORSE</b> CAPITOL	Katy Perry Feat. Juicy J	52
47	37	<b>TURN DOWN FOR WHAT</b> COLUMBIA	DJ Snake & Lil Jon	36
48	38	<b>ABOUT THE MONEY</b> GRAND HUSTLE/COLUMBIA	T.I. Feat. Young Thug	6
35	39	<b>AM I WRONG</b> WARNER BROS.	Nico & Vinz	22
38	40	<b>2 ON</b> RCA	Tinashe Feat. ScHoolboy Q	16
43	41	<b>LOYAL</b> RCA	Chris Brown Feat. Lil Wayne & Tyga	34
RE	42	<b>LIVIN' ON A PRAYER</b> MERCURY/UMG	Bon Jovi	3
39	43	<b>BOOM CLAP</b> NEON GOLD/FOX/ATLANTIC/RRP	Charli XCX	16
NEW	44	<b>STEAL MY GIRL</b> SYCO/COLUMBIA	One Direction	1
44	45	<b>LET IT GO</b> WALT DISNEY	Idina Menzel	41
NEW	46	<b>TAKE ME TO CHURCH</b> RUBYWORKS/COLUMBIA	Hozier	1
40	47	<b>AMNESIA</b> HEY OR HI/CAPITOL	5 Seconds Of Summer	12
46	48	<b>WE DEM BOYZ</b> ROSTRUM/ATLANTIC/RRP	Wiz Khalifa	19
42	49	<b>BURNIN' IT DOWN</b> BROKEN BOW	Jason Aldean	11
NEW	50	<b>I DON'T F**K WITH YOU</b> G.O.O.D./DEF JAM	Big Sean Feat. E-40	1

RADIO SONGS: The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. 1246 stations, encompassing pop, adult, rock, country, R&B, hip-hop, Christian, gospel, dance/electronic, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week. DIGITAL SONGS: The week's top-downloaded songs across all genres, ranked by sales data as compiled by Nielsen SoundScan. STREAMING SONGS: The week's top-streamed songs and on-demand songs and videos on leading online music services. For 100 Airplay, Hot Digital Songs and Streaming Songs data is used to compile the Billboard Hot 100. See Chart Legend on billboard.com/hot100. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

# Hozier Stays Hot

Irish musician **Andrew Hozier-Byrne** (below), better-known by his stage name **Hozier**, is having a moment: His self-titled debut came in at No. 2 on the Billboard 200 dated Oct. 25, while the album's lead single, "Take Me to Church," which debuts at No. 46 on Streaming Songs, moves 3-1 on Hot Rock Songs in the Nov. 1 issue. The track is also featured in the latest Beats by Dre commercial, starring Ohio's prodigal son **LeBron James**, which premiered Oct. 18. That visibility should further aid its streaming and sales trajectory in the coming weeks. At the moment, Spotify continues to be the track's primary source of activity, accountable for more than 57 percent of the track's 2.6 million U.S. streams, according to Nielsen BDS, for the week ending Oct. 19.

Spotify also continues to be an important platform for **Sam Smith**, who has two top 20 entries on Streaming Songs. As "Stay With Me" moves 14-11 in its 20th week on the chart (4.5 million plays, down 1 percent), "I'm Not the Only One" (also from his debut album, *In the Lonely Hour*) surges 30-19 with 3.7 million plays (up 13 percent). Spotify is the major driver for both tracks: 46 percent and 54 percent of each respective song's plays are derived from that service. —William Gruger



# Social/Streaming

November 1  
2014  
billboard

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
2	1	#1 STEAL MY GIRL	One Direction	5
4	2	LOVE ME HARDER	Ariana Grande & The Weeknd	5
NEW	3	OUT OF THE WOODS	Taylor Swift	1
RE	4	GOOD GIRLS	5 Seconds Of Summer	3
3	5	SHAKE IT OFF	Taylor Swift	9
1	6	THINKING OUT LOUD	Ed Sheeran	10
NEW	7	SOMETHING FROM NOTHING	Foo Fighters	1
14	8	ALL ABOUT THAT BASS	Meghan Trainor	10
NEW	9	RUDE	MAGIC!	1
7	10	JEALOUS	Nick Jonas	6
NEW	11	NEED YOU RIGHT NOW	Bethany Mota Feat. Mike Tompkins	1
RE	12	MIDNIGHT MEMORIES	One Direction	3
RE	13	CENTURIES	Fall Out Boy	3
9	14	ANACONDA	Nicki Minaj	12
11	15	ANIMALS	Maroon 5	6
NEW	16	NO BETTER BLUES	Chance The Rapper	1
13	17	MAPS	Maroon 5	18
21	18	AMNESIA	5 Seconds Of Summer	16
26	19	BANG BANG	Jessie J, Ariana Grande & Nicki Minaj	12
NEW	20	TAKE KARE	Young Thug	1
NEW	21	SWEET TALKER	Jessie J	1
16	22	BLACK WIDOW	Iggy Azalea Feat. Rita Ora	13
17	23	PROBLEM	Ariana Grande Feat. Iggy Azalea	21
5	24	RIPTIDE	Taylor Swift	2
18	25	DANGEROUS	David Guetta Feat. Sam Martin	2
41	26	FANCY	Iggy Azalea Feat. Charli XCX	21
NEW	27	BABY DON'T LIE	Gwen Stefani	1
30	28	A SKY FULL OF STARS	Coldplay	21
RE	29	OFTEN	The Weeknd	8
27	30	OH CECILIA (BREAKING MY HEART)	The Vamps Feat. Shawn Mendes	5
NEW	31	PARENTAL ADVISORY	Jay Rock	1
19	32	BREAK FREE	Ariana Grande Feat. Zedd	16
31	33	BLAME	Calvin Harris Feat. John Newman	7
NEW	34	40 MILL	Tyga	1
NEW	35	18	One Direction	1
35	36	HOT BOY	Bobby Shmurda	11
29	37	I	Kendrick Lamar	5
NEW	38	BURIED ALIVE	Logic	1
NEW	39	IMMORTALS	Fall Out Boy	1
36	40	BOBBY BITCH	Bobby Shmurda	2
NEW	41	SUE (OR IN A SEASON OF CRIME)	David Bowie	1
RE	42	NEW FLAME	Chris Brown Feat. Usher & Rick Ross	15
37	43	HEROES (WE COULD BE)	Alesso Feat. Tove Lo	3
39	44	TRY ME	DeJ Loaf	3
33	45	BOOTY	Jennifer Lopez Feat. Iggy Azalea Or Pitbull	10
RE	46	HAPPY LITTLE PILL	Troye Sivan	10
NEW	47	PAPERWORK	T.I. Feat. Pharrell	1
NEW	48	ALL DAY	Wiz Khalifa	1
NEW	49	HEART MADE UP ON YOU	R5	1
RE	50	SALUTE	Little Mix	9

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 TRY ME	DeJ Loaf	4
NEW	2	CLOSE YOUR EYES (AND COUNT TO F**K)	Run The Jewels	1
2	3	HIDEAWAY	Kiesza	13
4	4	GERONIMO	Sheppard	8
23	5	WALK	Kwabs	7
3	6	U GUESSED IT	OG Maco Feat. 2 Chainz	5
5	7	FADED	ZHU	4
NEW	8	JUSTO AHORA	Dvicio	1
RE	9	HURRICANE	Halsey	2
NEW	10	RUNAWAY (U & I)	Galantis	1
6	11	CHANGING	Sigma Feat. Paloma Faith	6
NEW	12	GUNSHOWERS	BADBADNOTGOOD	1
14	13	DNF	P Reign Feat. Drake & Future	8
13	14	NO ONE IS LOST	Stars	2
RE	15	READY FOR YOUR LOVE	Gorgon City Feat. MNEK	12
16	16	NOBODY TO LOVE	Sigma	8
9	17	REFLECTIONS	MisterWives	9
29	18	DIRTY LOVE	Wilkinson Feat. Talay Riley	2
RE	19	TWO BODIES	Flight Facilities Feat. Emma Louise	3
19	20	ANYWHERE FOR YOU	John Martin	12
NEW	21	AGAINST US	Dee-1	1
NEW	22	INDECISION	Shura	1
NEW	23	PLAYA 4 LIFE	Rochelle Jordan	1
RE	24	LET IT GO	James Bay	6
20	25	MADE ME	Snootie Wild Feat. K Camp	7
28	26	WILD	Snails & Antiserum	2
NEW	27	GOOD KARMA	BJ The Chicago Kid	1
15	28	SUNLIGHT	The Magician Feat. Years And Years	10
NEW	29	DON'T MAKE ME	Sy Ari Da Kid	1
39	30	GOLD	Chet Faker	11
NEW	31	DON'T KNOW	Boaz	1
NEW	32	PARTY MCFLY	heRobust	1
35	33	AFTERGLOW	Wilkinson	21
10	34	ARROWS	Fences Feat. Macklemore & Ryan Lewis	11
NEW	35	BAD THINGS	Snoh Aalegra	1
RE	36	ONE MORE	Elliphant Feat. MO	2
33	37	ZOMBIE	Jamie T	9
NEW	38	PAPER	Dusty McFly	1
NEW	39	AMERICAN MIDDLE CLASS	Angaleena Presley	1
NEW	40	CHIRP	Tuki Carter	1
36	41	SHE MOVES (FAR AWAY)	Alle Farben Feat. Graham Candy	2
NEW	42	KYLIE JENNER	Courtlend	1
RE	43	GIANT IN MY HEART	Kiesza	10
RE	44	SMILE	Mikky Ekko	4
43	45	YAYO	Snootie Wild Feat. Yo Gotti	2
45	46	WHEN THE BEAT DROPS OUT	Marlon Roudette	2
NEW	47	DEATH AND THE LABYRINTH	At The Gates	1
NEW	48	THUNDERSTRUCK	2Cellos	4
12	49	GOD'S WHISPER	Raury	2
NEW	50	BASSICALLY	Tei Shi	1



# Troye Sivan's Influential Entry

Australian **Troye Sivan** (above), 19, who became popular on YouTube with his video blog, continues his steady rise in notoriety. Sivan released debut EP *TRXYE* in August and watched it bow at No. 5 on the Billboard 200, which was followed this month by him being named one of *Time* magazine's most influential teenagers of 2014.

The resulting online buzz from the announcement causes Sivan to re-enter the Social 50 at No. 23, his highest position yet on the chart. The rise in points comes from likes to his posts on Instagram (up 272 percent from the prior week) and Twitter mentions (up 13 percent) as Sivan posted a few pictures of himself next to his likeness on billboards and bus ads promoting YouTube. Lead single "Happy Little Pill" surges in activity on Twitter as well, leading to a No. 46 re-entry on the Billboard/Twitter Top Tracks chart.

Also on Top Tracks, **Gwen Stefani** makes her chart debut as "Baby Don't Lie" arrives at No. 27, spurred by the release of the track's cover art on Oct. 18. The song reached as high as No. 3 that day on the real-time Billboard/Twitter Trending 140 chart.

**Ricky Martin** re-enters the Social 50 at No. 44 thanks to the release of the official music video for his newest single, "Adios." The premiere helped drive a 52 percent weekly increase in Twitter mentions.

—William Gruger

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
3	1	<b>#1</b> JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND	204
1	2	MILEY CYRUS RCA	132
5	3	TAYLOR SWIFT BIG MACHINE/BMG	204
6	4	ARIANA GRANDE REPUBLIC	100
9	5	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL	170
2	6	SELENA GOMEZ HOLLYWOOD	202
4	7	ONE DIRECTION SYCO/COLUMBIA	153
7	8	DEMI LOVATO HOLLYWOOD	194
11	9	BEYONCE PARKWOOD/COLUMBIA	202
10	10	KATY PERRY CAPITOL	204
12	11	JENNIFER LOPEZ CAPITOL	190
19	12	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	179
16	13	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	191
14	14	IGGY AZALEA TURN FIRST/HUSTLE GANG/DEF JAM	26
13	15	AUSTIN MAHONE CHASE/CASH MONEY/REPUBLIC	70
20	16	JUSTIN TIMBERLAKE RCA	175
8	17	5 SECONDS OF SUMMER HEY OR HI/CAPITOL	31
17	18	ED SHEERAN ATLANTIC/AG	42
22	19	BOB MARLEY TUFF GONG/ISLAND/UMI	145
25	20	LUDACRIS DTP/DEF JAM	69
18	21	SHAKIRA SONY MUSIC LATIN/RCA	203
30	22	PHARRELL WILLIAMS I AM OTHER/COLUMBIA	33
43	23	MARTIN GARRIX SCHOOLBOY/SPINNIN'/SILENT/CASABLANCA/REPUBLIC	26
21	24	JESSIE J LAVA/REPUBLIC	35
27	25	ROMEO SANTOS SONY MUSIC LATIN	54
31	26	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	59
29	27	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/REPUBLIC/UMLE	143
15	28	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	203
33	29	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	201
36	30	ANITTA WARNER MUSIC BRAZIL	10
37	31	BRUNO MARS ATLANTIC/AG	191
24	32	LADY GAGA STREAMLINE/INTERSCOPE/IGA	202
RE	33	TROYE SIVAN CAPITOL	4
RE	34	RITA ORA ROC NATION/COLUMBIA	16
35	35	ADELE XL/COLUMBIA	166
32	36	SAM SMITH CAPITOL	9
40	37	PUFF DADDY BAD BOY	15
28	38	ZENDAYA HOLLYWOOD	18
38	39	BECKY G KEMOSABE/RCA	13
41	40	THE VAMPS ISLAND	13
44	41	DAVID GUETTA WHAT A MUSIC/JACK BACK/PARLOPHONE/ATLANTIC/AG	187
RE	42	PRINCE ROYCE SONY MUSIC LATIN	44
23	43	LUCY HALE BIGGER PICTURE/DMG NASHVILLE	22
RE	44	RICKY MARTIN COLUMBIA/SONY MUSIC LATIN	2
50	45	JASON DERULO BELUGA HEIGHTS/WARNER BROS.	18
39	46	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	15
48	47	MAROON 5 222/INTERSCOPE/IGA	122
49	48	SHAWN MENDES ISLAND	4
34	49	LITTLE MIX SYCO/COLUMBIA	43
RE	50	CALVIN HARRIS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	10

ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> SHAKE IT OFF BIG MACHINE/REPUBLIC	Taylor Swift	5
2	2	HABITS (STAY HIGH) ISLAND/REPUBLIC	Tove Lo	20
3	3	ALL ABOUT THAT BASS EPIC	Meghan Trainor	12
4	4	BANG BANG LAVA/REPUBLIC	Jessie J, Ariana Grande & Nicki Minaj	12
5	5	ANIMALS 222/INTERSCOPE	Maroon 5	8
7	6	STAY WITH ME CAPITOL	Sam Smith	14
9	7	BLACK WIDOW TURN FIRST/HUSTLE GANG/DEF JAM	Iggy Azalea Feat. Rita Ora	13
13	8	HOT BOY GS9/EPIC	Bobby Shmurda	7
6	9	COOL KIDS WARNER BROS.	Echosmith	10
14	10	DON'T TELL 'EM MICK SCHULTZ/DEF JAM	Jeremih Feat. YG	9
8	11	CHANDELIER MONKEY PUZZLE/RCA	Sia	19
15	12	I'M NOT THE ONLY ONE CAPITOL	Sam Smith	4
11	13	BLAME DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. John Newman	6
10	14	BREAK FREE REPUBLIC	Ariana Grande Feat. Zedd	15
12	15	RATHER BE ATLANTIC/RRP	Clean Bandit Feat. Jess Glynne	29
16	16	MAPS 222/INTERSCOPE	Maroon 5	17
17	17	ANACONDA YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	9
20	18	O TO 100 / THE CATCH UP YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	11
19	19	RIPTIDE F-STOP/ATLANTIC	Vance Joy	19
21	20	TRUMPETS BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	16
18	21	RUDE LATUM/RCA	MAGIC!	22
35	22	TAKE ME TO CHURCH RUBBYWORKS/COLUMBIA	Hozier	3
26	23	DON'T ATLANTIC	Ed Sheeran	17
24	24	ALL OF ME G.O.O.D./COLUMBIA	John Legend	43
22	25	FANCY TURN FIRST/HUSTLE GANG/DEF JAM	Iggy Azalea Feat. Charli XCX	28

COUNTRY STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> BURNIN' IT DOWN BROKEN BOW	Jason Aldean	13
NEW	2	I'M NOT GONNA MISS YOU BIG MACHINE	Glen Campbell	1
2	3	DIRT REPUBLIC NASHVILLE	Florida Georgia Line	15
3	4	LEAVE THE NIGHT ON MCA NASHVILLE	Sam Hunt	17
5	5	THIS IS HOW WE ROLL REPUBLIC NASHVILLE	Florida Georgia Line Feat. Luke Bryan	34
6	6	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	81
7	7	PLAY IT AGAIN CAPITOL NASHVILLE	Luke Bryan	30
9	8	ROLLER COASTER CAPITOL NASHVILLE	Luke Bryan	13
4	9	SOMETHING IN THE WATER I9ARISTA NASHVILLE	Carrie Underwood	3
10	10	SOMETHIN' BAD I9ARISTA NASHVILLE/RCA NASHVILLE/SONY MUSIC	Miranda Lambert Duet With Carrie Underwood	20
8	11	AMERICAN KIDS BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	17
12	12	GIRL IN A COUNTRY SONG DOT	Maddie & Tae	13
11	13	BOTTOMS UP VALORY/BMG	Brantley Gilbert	43
15	14	I DON'T DANCE CURB	Lee Brice	27
13	15	DRUNK ON A PLANE CAPITOL NASHVILLE	Dierks Bentley	21
16	16	NEON LIGHT WARNER BROS./WMN	Blake Shelton	6
14	17	BARTENDER CAPITOL NASHVILLE	Lady Antebellum	20
17	18	READY SET ROLL DACK JANIELS/COLUMBIA NASHVILLE	Chase Rice	12
18	19	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan	62
19	20	SOMEWHERE IN MY CAR HIT REC/CAPITOL NASHVILLE	Keith Urban	4
21	21	DIRT ROAD ANTHEM BROKEN BOW	Jason Aldean	78
25	22	YOU BELONG WITH ME BIG MACHINE	Taylor Swift	44
20	23	HOPE YOU GET LONELY TONIGHT WARNER BROS./WMN	Cole Swindell	11
23	24	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	81
24	25	WE ARE NEVER EVER GETTING BACK TOGETHER BIG MACHINE	Taylor Swift	57

For all genre streaming charts, visit [billboard.com/biz](http://billboard.com/biz).

# Radio Airplay

November 1  
2014  
billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>#1</b> BLACK WIDOW TURN FIRST/HUSTLE GANG/DEF JAM	Iggy Azalea Feat. Rita Ora	16
1	2	SHAKE IT OFF BIG MACHINE/REPUBLIC	Taylor Swift	9
3	3	ALL ABOUT THAT BASS EPIC	Meghan Trainor	13
4	4	BANG BANG LAVA/REPUBLIC	Jessie J, Ariana Grande & Nicki Minaj	12
6	5	DON'T TELL 'EM MICK SCHULTZ/DEF JAM	Jeremih Feat. YG	12
7	6	HABITS (STAY HIGH) ISLAND/REPUBLIC	Tove Lo	14
8	7	DON'T ATLANTIC	Ed Sheeran	13
5	8	BREAK FREE REPUBLIC	Ariana Grande Feat. Zedd	15
9	9	COOL KIDS WARNER BROS.	Echosmith	16
11	10	BLAME DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. John Newman	6
14	11	<b>GG</b> ANIMALS 222/INTERSCOPE	Maroon 5	4
10	12	BOOM CLAP NEON GOLD/FOX/ATLANTIC/RRP	Charli XCX	18
16	13	JEALOUS SAFEHOUSE/ISLAND/REPUBLIC	Nick Jonas	6
12	14	RATHER BE ATLANTIC/RRP	Clean Bandit Feat. Jess Glynne	17
15	15	TRUMPETS BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	8
18	16	WAVES LEFT LANE/ULTRA/RCA	Mr. Probz	9
17	17	AMNESIA HEY OR HI/CAPITOL	5 Seconds Of Summer	13
13	18	A SKY FULL OF STARS PARLOPHONE/ATLANTIC	Coldplay	12
20	19	FIREBALL MR. 305/POLO GROUNDS/RCA	Pitbull Feat. John Ryan	10
19	20	MAPS 222/INTERSCOPE	Maroon 5	18
24	21	I'M NOT THE ONLY ONE CAPITOL	Sam Smith	3
25	22	STEAL MY GIRL SYCO/COLUMBIA	One Direction	3
21	23	ANACONDA YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	10
26	24	IN YOUR ARMS WARNER BROS.	Nico & Vinz	3
22	25	BAILANDO Enrique Iglesias Feat. Descemer Bueno & Gente de Zona	Enrique Iglesias Feat. Descemer Bueno & Gente de Zona	19

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	<b>#1</b> RUDE LATUM/RCA	MAGIC!	18
2	2	STAY WITH ME CAPITOL	Sam Smith	20
1	3	AM I WRONG WARNER BROS.	Nico & Vinz	19
5	4	<b>GG</b> SHAKE IT OFF BIG MACHINE/REPUBLIC	Taylor Swift	9
6	5	ME AND MY BROKEN HEART SCHOOLBOY/GIANT LITTLE MAN/MAD LOVE/INTERSCOPE	Rixton	23
8	6	MAPS 222/INTERSCOPE	Maroon 5	16
7	7	ALL OF ME G.O.O.D./COLUMBIA	John Legend	40
4	8	BEST DAY OF MY LIFE DIRTY CANVAS/ISLAND/REPUBLIC	American Authors	44
9	9	STORY OF MY LIFE SYCO/COLUMBIA	One Direction	41
13	10	TRY REPUBLIC	Colbie Caillat	9
11	11	GIRLS CHASE BOYS CABIN 24/MOM + POP/RED	Ingrid Michaelson	22
12	12	AIN'T IT FUN FUELED BY RAMEN/RRP	Paramore	23
15	13	A SKY FULL OF STARS PARLOPHONE/ATLANTIC	Coldplay	13
16	14	ALL ABOUT THAT BASS EPIC	Meghan Trainor	7
14	15	ANGEL IN BLUE JEANS COLUMBIA	Train	16
17	16	PROBLEM REPUBLIC	Ariana Grande Feat. Iggy Azalea	14
18	17	LOVE RUNS OUT MOSLEY/INTERSCOPE	OneRepublic	17
19	18	SECRETS CAPITOL	Mary Lambert	6
20	19	BOOM CLAP NEON GOLD/FOX/ATLANTIC/RRP	Charli XCX	6
24	20	COOL KIDS WARNER BROS.	Echosmith	8
23	21	CHANDELIER MONKEY PUZZLE/RCA	Sia	4
21	22	SUPERHEROES PHONOGENIC/COLUMBIA	The Script	6
22	23	BELIEVER DIRTY CANVAS/ISLAND/REPUBLIC	American Authors	9
25	24	SHE KNOWS ME BADMAN/VERVE	Bryan Adams	5
30	25	RATHER BE ATLANTIC/RRP	Clean Bandit Feat. Jess Glynne	2

SOCIAL 50: The week's most active artists on social networking sites based on weekly additions of fans across Facebook, Twitter, YouTube and Instagram, as measured by music analytics service Next Big Sound. ON-DEMAND SONGS: The week's top on-demand play requests and plays from unlimited device-connected radio channels on leading music subscription services. COUNTRY STREAMING SONGS: This week's top streamed radio songs and on-demand songs and videos within the genre on leading online music services. RADIO AIRPLAY: The week's most popular current songs across various genres, ranked by radio airplay detections, except for Country and Rhythmic-Top 40, which are ranked by audience impressions, as measured by Nielsen BDS. Songs are defined as current if they are newly-released discs, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See [charts.billboard.com/biz](http://charts.billboard.com/biz) for complete rules and explanations. All Charts © 2014. Promotion: Global Media, LLC and Nielsen BDS, Inc. All rights reserved.

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1 4 WKS</b> SHAKE IT OFF BIG MACHINE/REPUBLIC	Taylor Swift	9
2	2	ALL ABOUT THAT BASS EPIC	Meghan Trainor	12
3	3	BOOM CLAP NEON GOLD/FOX/ATLANTIC/RRP	Charli XCX	15
7	4	<b>GG</b> DON'T ATLANTIC	Ed Sheeran	14
6	5	COOL KIDS WARNER BROS.	Echosmith	16
5	6	MAPS 222/INTERSCOPE	Maroon 5	18
4	7	A SKY FULL OF STARS PARLOPHONE/ATLANTIC	Coldplay	21
12	8	BANG BANG LAVA/REPUBLIC	Jessie J, Ariana Grande & Nicki Minaj	11
8	9	STAY WITH ME CAPITOL	Sam Smith	28
10	10	CHANDELIER MONKEY PUZZLE/RCA	Sia	12
11	11	SUPERHEROES PHONOGENIC/COLUMBIA	The Script	13
9	12	RUDE LATITUDE/RCA	MAGIC!	25
13	13	RATHER BE ATLANTIC/RRP	Clean Bandit Feat. Jess Glynne	14
17	14	ANIMALS 222/INTERSCOPE	Maroon 5	4
16	15	HABITS (STAY HIGH) ISLAND/REPUBLIC	Tove Lo	7
14	16	SECRETS CAPITOL	Mary Lambert	14
15	17	TRY REPUBLIC	Colbie Caillat	13
18	18	I'M NOT THE ONLY ONE CAPITOL	Sam Smith	4
19	19	STOLEN DANCE LICHTDICHT/NEON/REPUBLIC	Milky Chance	6
21	20	RIPTIDE F-STOP/ATLANTIC	Vance Joy	6
23	21	BATTLESHIPS 19/RCA	Daughtry	20
22	22	BACK HOME S-CURVE	Andy Grammer	24
24	23	BREAK FREE REPUBLIC	Ariana Grande Feat. Zedd	8
20	24	ANGEL IN BLUE JEANS COLUMBIA	Train	19
28	25	I LIVED MOSLEY/INTERSCOPE	OneRepublic	3

ALTERNATIVE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1 4 WKS</b> STOLEN DANCE LICHTDICHT/NEON/REPUBLIC	Milky Chance	20
2	2	RIPTIDE F-STOP/ATLANTIC	Vance Joy	25
3	3	LEFT HAND FREE INFECTIOUS/CANVASBACK/ATLANTIC	alt-J	15
4	4	TAKE ME TO CHURCH RUBYWORKS/COLUMBIA	Hozier	18
5	5	DAGEROUS CRUSH MUSIC/WILCASSETTES/WARNER BROS.	Big Data Feat. Joywave	32
6	6	BACK TO THE SHACK REPUBLIC	Weezer	13
7	7	FLAWS VIRGIN/CAPITOL	Bastille	14
8	8	GOTTA GET AWAY NONESUCH/WARNER BROS.	The Black Keys	9
11	9	CENTURIES DCD2/ISLAND/REPUBLIC	Fall Out Boy	6
12	10	YELLOW FLICKER BEAT LAVA/REPUBLIC	Lorde	3
9	11	MY SWEET SUMMER FIVE SEVEN	Dirty Heads	23
NEW	12	<b>GG</b> SOMETHING FROM NOTHING ROSWELL/RCA	Foo Fighters	1
13	11	I'M ONLY JOKING TOKLOSHE/EPIC	KONGOS	16
15	14	TRAINWRECK 1979 LAST GANG/WARNER BROS.	Death From Above 1979	10
16	15	MIND OVER MATTER FUELED BY RAMEN/RRP	Young The Giant	19
18	16	CIGARETTE DAYDREAMS DSP/RCA	Cage The Elephant	8
19	17	DESIRE ATLANTIC	Meg Myers	16
21	18	FOOLS GOLD DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	8
20	19	ROLLERCOASTER RCA	Bleachers	6
23	20	R U MINE? DOMINO/ADA	Arctic Monkeys	6
17	21	WEEKEND LOUD WAR/WARNER BROS.	Priory	14
22	22	AGORA CANTORA	Bear Hands	11
24	23	SHUT UP + DANCE RCA	Walk The Moon	4
25	24	EVERYWHERE I GO (KINGS AND QUEENS) DCD2/CRUSH	New Politics	5
26	25	THE ONLY WAY OUT ZUMA ROCK/RAL	Bush	5

TRIPLE A™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>#1 1 WK</b> GOTTA GET AWAY NONESUCH/WARNER BROS.	The Black Keys	12
1	2	DO YOU HEADZ UNDER/SEVEN FOUR/LOMA VISTA/CMG	Spoon	14
3	3	THE MIRACLE (OF JOEY RAMONE) INTERSCOPE	U2	6
4	4	STOLEN DANCE LICHTDICHT/NEON/REPUBLIC	Milky Chance	20
7	5	BUDAPEST COLUMBIA	George Ezra	6
10	6	LET ME DOWN EASY ATLANTIC	Paolo Nutini	8
8	7	SCARECROW CAPITOL	Counting Crows	13
6	8	A SKY FULL OF STARS PARLOPHONE/ATLANTIC	Coldplay	20
11	9	LEFT HAND FREE INFECTIOUS/CANVASBACK/ATLANTIC	alt-J	10
5	10	GIMME SOMETHING GOOD PAX.AM/BLUE NOTE/CAPITOL	Ryan Adams	16
12	11	BACK IN THE WORLD IHT	David Gray	19
13	12	I'M NOT THE ONLY ONE CAPITOL	Sam Smith	5
14	13	YELLOW FLICKER BEAT LAVA/REPUBLIC	Lorde	3
9	14	RAINBOW NONESUCH/WARNER BROS.	Robert Plant	16
16	15	CRAZY FOR YOU NETTWERK	Scars On 45	11
15	16	JUST ONE OF THE GUYS WARNER BROS.	Jenny Lewis	13
17	17	FOOLS GOLD DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	5
18	18	LET'S BE STILL SUB POP	The Head And The Heart	8
19	19	UNPACK YOUR HEART 19/INTERSCOPE	Phillip Phillips	4
21	20	WORK IT OUT PROSPECT PARK	Knox Hamilton	4
23	21	FROM EDEN RUBYWORKS/COLUMBIA	Hozier	2
28	22	CIGARETTE DAYDREAMS DSP/RCA	Cage The Elephant	2
27	23	FROM NOW ON DUALTONE	Delta Spirit	6
NEW	24	FLAWS VIRGIN/CAPITOL	Bastille	1
NEW	25	SHUT UP + DANCE RCA	Walk The Moon	1



## Iggy Triples Up At No. 1

Iggy Azalea (above) becomes only the fourth artist in the Mainstream Top 40 chart's 21-year history to send three maiden chart entries to No. 1, as "Black Widow" (featuring Rita Ora) rises 2-1. The song follows "Fancy" (featuring Charli XCX), which led for three weeks in June and July, and "Problem" by Ariana Grande, featuring Azalea. The latter led for two weeks in July, and replaced "Fancy" at No. 1. Azalea is the first act to go three-for-three from the start since Lady Gaga sent a record six career-opening songs to No. 1 in 2009 and 2010. The other two acts to earn the honor with three introductory leaders each: Avril Lavigne (2002 and 2003) and Ace of Base (1994). (Ora earns her first Mainstream Top 40 No. 1 in her fourth visit.)

Magic's "Rude" crowns another ranking, jumping 3-1 on Adult Contemporary. The pop-reggae smash spent six weeks atop the Billboard Hot 100 (beginning July 26) and led Adult Top 40 for five frames; Mainstream Top 40, Digital Songs and On-Demand Songs for three each; and Radio Songs for one.

Meanwhile, "All You Need Is Love" ranks in the top 10 of a *Billboard* chart for the first time since the Beatles' iconic Hot 100 No. 1 held the list's No. 8 spot on Sept. 16, 1967, as Dave Koz & Friends' version rises 11-10 on Smooth Jazz. Among Koz's high-profile guests on the remake: Eric Benet, Gloria Estefan, Richard Marx, Johnny Mathis, BeBe Winans and Stevie Wonder.

—Gary Trust

COUNTRY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>#1 1 WK</b> BURNIN' IT DOWN BROKEN BOW	Jason Aldean	13
1	2	DIRT REPUBLIC NASHVILLE	Florida Georgia Line	15
4	3	LEAVE THE NIGHT ON MCA NASHVILLE	Sam Hunt	19
5	4	NEON LIGHT WARNER BROS./WMN	Blake Shelton	9
3	5	ROLLER COASTER CAPITOL NASHVILLE	Luke Bryan	18
6	6	READY SET ROLL DACK JANIELS/COLUMBIA NASHVILLE	Chase Rice	49
9	7	DAY DRINKING CAPITOL NASHVILLE	Little Big Town	20
10	8	SUNSHINE & WHISKEY WARNER BROS./WAR	Frankie Ballard	29
8	9	SMALL TOWN THROWDOWN VALORY	Brantley Gilbert Feat. Justin Moore & Thomas Rhett	23
11	10	SOMEWHERE IN MY CAR HIT RED/CAPITOL NASHVILLE	Keith Urban	19
12	11	GIRL IN A COUNTRY SONG DOT	Maddie & Tae	16
14	12	CLOSE YOUR EYES STONEY CREEK	Parmalee	37
13	13	LOOK AT YOU B&R/NEW REVOLUTION	Big & Rich	34
16	14	SHOTGUN RIDER MCGRAW/BIG MACHINE	Tim McGraw	7
15	15	FEELIN' IT 19/INTERSCOPE/MERCURY	Scotty McCreery	28
17	16	PERFECT STORM ARISTA NASHVILLE	Brad Paisley	8
18	17	SOMETHING IN THE WATER 19/ARISTA NASHVILLE	Carrie Underwood	3
25	18	TIL IT'S GONE BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	4
19	19	TAKE IT ON BACK RED BOW	Chase Bryant	14
22	20	KISS YOU TONIGHT MCA NASHVILLE	David Nail	32
21	21	PAYBACK BIG MACHINE	Rascal Flatts	20
27	22	TALLADEGA EMI NASHVILLE	Eric Church	5
23	23	HOMEGROWN HONEY CAPITOL NASHVILLE	Darius Rucker	10
20	24	PEOPLE LOVING PEOPLE PEARL/RCA NASHVILLE	Garth Brooks	7
28	25	MEAN TO ME ATLANTIC/WMN	Brett Eldredge	15

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1 2 WKS</b> NEW FLAME RCA	Chris Brown Feat. Usher & Rick Ross	15
2	2	LIFESTYLE YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang Feat. Young Thug & Rich Homie Quan	14
3	3	DON'T TELL 'EM MICK SCHULTZ/DEF JAM	Jeremih Feat. YG	19
6	4	<b>GG</b> HOLD YOU DOWN WE THE BEST/CASH MONEY/REPUBLIC	DJ Khaled	10
5	5	***FLAWLESS PARKWOOD/COLUMBIA	Beyonce Feat. Nicki Minaj Or Chimamanda Ngozi Adichie	11
4	6	O TO 100 / THE CATCH UP YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	13
8	7	HOT BOY GSW/EPIC	Bobby Shmurda	11
7	8	STUDIO TOP DAWG/INTERSCOPE	ScHoolboy Q Feat. BJ The Chicago Kid	24
9	9	ABOUT THE MONEY GRAND HUSTLE/COLUMBIA	T.I. Feat. Young Thug	17
10	10	STAY WITH ME CAPITOL	Sam Smith	15
11	11	I TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	4
12	12	HANDSOME AND WEALTHY QUALITY CONTROL/300	Migos	14
17	13	TUESDAY I LOVE MAKONNEN OVO SOUND/WARNER BROS.	Feat. Drake	5
13	14	GOOD KISSER RCA	Usher	24
14	15	TOUCHIN, LOVIN SONGBIRD/ATLANTIC	Trey Songz Feat. Nicki Minaj	8
15	16	LATCH METHOD/PMB/CHEERYTREE/INTERSCOPE	Disclosure Feat. Sam Smith	8
18	17	RICH LMG/UNAUTHORIZED/ATLANTIC	Kirko Bangz Feat. August Alsina	13
16	18	FIGHT NIGHT QUALITY CONTROL/300	Migos	23
23	19	MADE ME COCAINE MUZIK/EPIC	Snootie Wild Feat. K Camp	9
20	20	Z ON RCA	Tinashe Feat. ScHoolboy Q	30
21	21	WHAT'S BEST FOR YOU SONGBIRD/ATLANTIC	Trey Songz	14
19	22	LOVE NEVER FELT SO GOOD MJJ/EPIC	Michael Jackson & Justin Timberlake	25
32	23	NO TYPE EARDRUM/INTERSCOPE	Rae Sremmurd	3
31	24	ERRRBODY COCAINE MUZIK/EPIC	Yo Gotti	9
29	25	MAYBE G.O.O.B./DEF JAM	Teyana Taylor Feat. Pusha T & Yo Gotti	7

SMOOTH JAZZ™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1 2 WKS</b> SLAM DUNK HEADS UP/CMG	Gerald Albright	10
2	2	GOT 2 BE GROOVIN' (GOOD GOD! FATHER!) SHANACHE	Euge Groove	14
9	3	HEAD OVER HEELS HEADS UP/CMG	Peter White	6
5	4	UPTOWN GROOVE COPENHAGEN	Michael Lington	11
3	5	HORIZON BCM	Brian Culbertson Feat. "Patches" Stewart	18
4	6	SUNSET BOULEVARD CONCORD/CMG	Boney James	13
8	7	BRING ME JOY CONCORD/CMG	Al Jarreau Feat. George Duke & Boney James	15
14	8	ELEGANT NIGHTS NIGHTOWL	Gregg Karukas	8
7	9	SERIOUS BUSINESS SHANACHE	Jazz Funk Soul	18
11	10	ALL YOU NEED IS LOVE CONCORD JAZZ/CMG	Dave Koz & Friends	3
13	11	LOVE ON TOP DPR	Doc Powell	12
10	12	DREAMING OF YOU RED RIVER	Kim Waters	14
6	13	GIVIN' IT UP HEADS UP/CMG	Richard Elliot	17
15	14	SLAMMIN' TRIPPIN' 'N' RHYTHM	Nick Colionne	6
19	15	POP VIRGIL MACK AVENUE	The Stanley Clarke Band	4
20	16	KINETIC CLITMORE/TRIPPIN' 'N' RHYTHM	Lebron	5
16	17	I'D LIKE THAT RYAN MONTANO/SIMPLY 6	Ryan Montano	8
21	18	CRUISIN' DOWN THE ROAD KALIMBA	Greg Manning	13
17	19	TAKE IT FROM ME WOODWARD AVENUE	Paul Brown	11
18	20	DO YOUR THING MACK AVENUE	Steve Cole	9
25	21	NOTHING CAN COME BETWEEN US PAZZ	Grace Kelly	7
NEW	22	BACK TO BACK ARTISTRY/MACK AVENUE	Rick Braun	1
24	23	JETSETTER THE JT PROJECT	The JT Project	4
23	24	IMAGINE THAT ULTIMATE VIBE	Chris Standring	12
27	25	THE STEPPE HEADS UP/CMG	Jeff Lorber Fusion	3

# Digital Songs

November 1  
2014  
billboard

COUNTRY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
RE 1	1	#1 10 WKS <b>BURNIN' IT DOWN</b> BROKEN BOW/BMG	Jason Aldean	12
2	2	<b>SOMETHING IN THE WATER</b> 19/ARISTA NASHVILLE/SMN	Carrie Underwood	3
5	3	<b>LEAVE THE NIGHT ON</b> MCA NASHVILLE/UMGN	Sam Hunt	18
4	4	<b>NEON LIGHT</b> WARNER BROS./WMN	Blake Shelton	9
6	5	<b>AMERICAN KIDS</b> BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Kenny Chesney	18
7	6	<b>GIRL IN A COUNTRY SONG</b> DOT/BMG	Maddie & Tae	14
9	7	<b>READY SET ROLL</b> DACK JANIELS	Chase Rice	46
18	8	<b>SHOTGUN RIDER</b> MCGRAW/BIG MACHINE/BMG	Tim McGraw	5
10	9	<b>SUNSHINE &amp; WHISKEY</b> WARNER BROS./WMN	Frankie Ballard	21
NEW 10	10	<b>THAT LOOK</b> HTK/THIRTY TIGERS	Aaron Watson	1
19	11	<b>DRINKING CLASS</b> CJRB	Lee Brice	6
12	12	<b>ROLLER COASTER</b> CAPITOL NASHVILLE/UMGN	Luke Bryan	17
16	13	<b>SOMEWHERE IN MY CAR</b> HIT RED/CAPITOL NASHVILLE	Keith Urban	13
17	14	<b>PERFECT STORM</b> ARISTA NASHVILLE/SMN	Brad Paisley	7
14	15	<b>SOMETHIN' BAD</b> Miranda Lambert Duet With Carrie Underwood RCA NASHVILLE/SMN	Miranda Lambert & Carrie Underwood	22
NEW 16	16	<b>DRUNK AMERICANS</b> SHOW DOG-UNIVERSAL	Toby Keith	1
13	17	<b>BARTENDER</b> CAPITOL NASHVILLE/UMGN	Lady Antebellum	22
29	18	<b>TALLADEGA</b> EMI NASHVILLE/UMGN	Eric Church	4
21	19	<b>DAY DRINKING</b> CAPITOL NASHVILLE/UMGN	Little Big Town	20
20	20	<b>HOPE YOU GET LONELY TONIGHT</b> WARNER BROS./WMN	Cole Swindell	37
25	21	<b>THIS IS HOW WE ROLL</b> FLORIDA GEORGIA LINE FEAT. LUKE BRYAN REPUBLIC NASHVILLE/BMG	Florida Georgia Line & Luke Bryan	47
23	22	<b>BREAK UP IN A SMALL TOWN</b> MCA NASHVILLE/UMGN	Sam Hunt	10
26	23	<b>I DON'T DANCE</b> CJRB	Lee Brice	34
22	24	<b>DRUNK ON A PLANE</b> CAPITOL NASHVILLE/UMGN	Dierks Bentley	25
24	25	<b>WHERE IT'S AT (YEP, YEP)</b> BROKEN BOW/BMG	Dustin Lynch	27

LATIN™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 27 WKS <b>BAILANDO</b> REPUBLIC	Enrique Iglesias Feat. Descemer Bueno & Gente De Zona	31
2	2	<b>DANZA KUDURO</b> YANIS/DFANATO/MACHETE/UMLE	Don Omar & Lucenzo	218
3	3	<b>TRAVESURAS</b> LA INDUSTRIA	Nicky Jam	21
4	4	<b>VIVIR MI VIDA</b> SONY MUSIC LATIN	Marc Anthony	78
12	5	<b>HEROE</b> INTERSCOPE/UNIVERSAL MUSIC LATIN/UMLE	Enrique Iglesias	250
5	6	<b>AY VAMOS</b> CAPITOL LATIN/UMLE	J Balvin	13
25	7	<b>LOCO</b> Enrique Iglesias Feat. Romeo Santos UNIVERSAL MUSIC LATIN/UMLE	Enrique Iglesias & Romeo Santos	60
6	8	<b>ERES MIA</b> SONY MUSIC LATIN	Romeo Santos	34
7	9	<b>6 AM</b> CAPITOL LATIN/UMLE	J Balvin Feat. Farruko	40
22	10	<b>EL PERDEDOR</b> Enrique Iglesias Feat. Marco Antonio Solís UNIVERSAL MUSIC LATIN/UMLE	Enrique Iglesias & Marco Antonio Solís	48
10	11	<b>HIPS DON'T LIE</b> EPIC	Shakira Feat. Wyclef Jean	250
8	12	<b>COMO YO LE DOY</b> MIL 305	Pitbull Feat. Don Miguelo	22
13	13	<b>WAKA WAKA (THIS TIME FOR AFRICA)</b> EPIC/SONY MUSIC LATIN	Shakira Feat. Freshlyground	232
39	14	<b>FLOR PALIDA</b> SONY MUSIC LATIN	Marc Anthony	22
9	15	<b>ADIOS</b> SONY MUSIC LATIN	Ricky Martin	4
RE 16	16	<b>BAILAMOS</b> OVERBROOK/INTERSCOPE/FONOVISA/IGA/UMLE	Enrique Iglesias	109
17	17	<b>ODIO</b> SONY MUSIC LATIN	Romeo Santos Feat. Drake	37
16	18	<b>I KNOW YOU WANT ME (CALLE OCHO)</b> ULTRA	Pitbull	196
23	19	<b>PROPUESTA INDECENTE</b> SONY MUSIC LATIN	Romeo Santos	63
11	20	<b>PASSION WHINE</b> CARBON FIBER/SIENTE/UNIVERSAL MUSIC LATIN/UMLE	Farruko Feat. Sean Paul	27
14	21	<b>Y ASI FUE</b> FONOVISA/UMLE	Julion Alvarez & Su Norteno Banda	14
RE 22	22	<b>POR LO QUE RESTE DE VIDA</b> SONY MUSIC LATIN	Thalia	2
15	23	<b>GUAYA GUAYA</b> MACHETE/UMLE	Don Omar	10
RE 24	24	<b>CUANDO ME ENAMORO</b> UNIVERSAL MUSIC LATIN/UMLE	Enrique Iglesias Feat. Juan Luis Guerra	93
24	25	<b>NO ME PIDAS PERDON</b> REMEX	Banda Sinaloense MS de Sergio Lizarraga	17

ROCK™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 5 WKS <b>CENTURIES</b> DODD/ISLAND	Fall Out Boy	6
7	2	<b>TAKE ME TO CHURCH</b> RUBYWORKS/COLUMBIA	Hozier	23
4	3	<b>RIPTIDE</b> F-STOP/ATLANTIC/AG	Vance Joy	22
3	4	<b>A SKY FULL OF STARS</b> PARLOPHONE/ATLANTIC/AG	Coldplay	24
2	5	<b>STOLEN DANCE</b> LICHTDICH/NEON/REPUBLIC	Milky Chance	18
NEW 6	6	<b>IMMORTALS</b> WALT DISNEY	Fall Out Boy	1
5	7	<b>COME WITH ME NOW</b> TOKOLOSH/EPIC	KONGOS	35
9	8	<b>WARRIORS</b> KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	5
NEW 9	9	<b>SOMETHING FROM NOTHING</b> ROSWELL/RCA	Foo Fighters	1
17	10	<b>MY SONGS KNOW WHAT YOU DID IN THE DARK</b> DECA/DANCE/ISLAND	Fall Out Boy	89
14	11	<b>RADIOACTIVE</b> KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	117
21	12	<b>SHUT UP + DANCE</b> RCA	Walk The Moon	6
15	13	<b>SAIL</b> RED BULL	AWOLNATION	185
NEW 14	14	<b>MAYBE I'M AMAZED</b> REPUBLIC	Luke Wade & Griffin	1
13	15	<b>DANGEROUS</b> CRUSH MUSIC/WILCASSETTES/WARNER BROS.	Big Data Feat. Joywave	21
10	16	<b>YELLOW FLICKER BEAT</b> LAVA/REPUBLIC	Lorde	3
11	17	<b>POMPEII</b> VIRGIN/CAPITOL	Bastille	68
26	18	<b>REFLECTIONS</b> PHOTO FINISH/ISLAND	MisterWives	2
16	19	<b>BEST DAY OF MY LIFE</b> DIRTY CANVAS/ISLAND	American Authors	54
RE 20	20	<b>BREAKEVEN</b> PHONOGENIC/EPIC	The Script	91
12	21	<b>LET HER GO</b> BLACK CROW/NETWERK	Passenger	72
18	22	<b>THE WALKER</b> DANGERBIRD/ELEKTRA/AG	Fitz And The Tantrums	39
23	23	<b>DEMONS</b> KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	98
20	24	<b>THUNDERSTRUCK</b> COLUMBIA/LEGACY	AC/DC	78
29	25	<b>DON'T STOP BELIEVIN'</b> COLUMBIA/LEGACY	Journey	234

DANCE/ELECTRONIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK <b>WAVES</b> LEFT LANE/ULTRA/RCA	Mr. Probz	14
1	2	<b>RATHER BE</b> ATLANTIC/AG	Clean Bandit Feat. Jess Glynne	32
4	3	<b>BLAME</b> Calvin Harris Feat. John Newman DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris & John Newman	7
3	4	<b>BREAK FREE</b> REPUBLIC	Ariana Grande Feat. Zedd	16
6	5	<b>A SKY FULL OF STARS</b> PARLOPHONE/ATLANTIC/AG	Coldplay	16
7	6	<b>TURN DOWN FOR WHAT</b> COLUMBIA	DJ Snake & Lil Jon	44
11	7	<b>HEROES (WE COULD BE)</b> REFUNNE/DEF JAM	Alesso Feat. Tove Lo	5
8	8	<b>LATCH</b> METHOD/PMR/CHERRYTREE/INTERSCOPE/IGA	Disclosure Feat. Sam Smith	58
9	9	<b>DANGEROUS</b> WHAT A MUSIC/JACK BACK/PARLOPHONE/AG	David Guetta Feat. Sam Martin	2
10	10	<b>HIDEAWAY</b> LOKAL LEGEND/4TH & BROADWAY/ISLAND	Kiesza	20
12	11	<b>DELIRIOUS (BONELESS)</b> DIM MAK/ULTRA	Steve Aoki, Chris Lake & Tujamo Feat. Kid Ink	16
5	12	<b>THE DAYS</b> PRMD/ISLAND	Avicii	3
13	13	<b>BEND OVA</b> LITTLE JONATHAN/EPIC	Lil Jon Feat. Tyga	13
14	14	<b>SUMMER</b> DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris	31
NEW 15	15	<b>LOVE AGAIN</b> POLYDOR/INTERSCOPE/IGA	Cedric Gervais Feat. Ali Tamposi	1
15	16	<b>WAKE ME UP!</b> PRMD/ISLAND	Avicii	69
17	17	<b>PRAYER IN C</b> CHOKE INDUSTRY/TONSPLEI/CNO 2/WARGRAM/ATLANTIC/AG	Lillywood & Robin Schulz	12
18	18	<b>FADED</b> MIND OF A GENIUS/THIRD BRAIN	ZHU	7
NEW 19	19	<b>SLOW ACID</b> DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris	1
19	20	<b>TITANIUM</b> WHAT A MUSIC/PARLOPHONE/WARNER BROS.	David Guetta Feat. Sia	148
26	21	<b>FIVE HOURS</b> LEFEELS/PRMD	Deorro	21
24	22	<b>KANYE</b> THE CHAINSMOKERS FEAT. SIREN SCHOOLBOY/SPINNIN'/SILENT/CASABLANCA/REPUBLIC	The Chainsmokers Feat. Siren	11
22	23	<b>ANIMALS</b> SCHOOLBOY/SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	67
29	24	<b>SUMMERTIME SADNESS</b> POLYDOR/INTERSCOPE/IGA	Lana Del Rey & Cedric Gervais	64
27	25	<b>HEY BROTHER</b> PRMD/ISLAND	Avicii	57

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 9 WKS <b>BLACK WIDOW</b> TURN FIRST/HUSTLE GANG/DEF JAM	Iggy Azalea Feat. Rita Ora	19
2	2	<b>DON'T TELL 'EM</b> MICK SCHULTZ/DEF JAM	Jeremiah Feat. YG	19
3	3	<b>ANACONDA</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	11
4	4	<b>HOT BOY</b> G59/EPIC	Bobby Shmurda	12
5	5	<b>TUESDAY</b> OVO SOUND/WARNER BROS.	I Love Makonnen Feat. Drake	7
6	6	<b>I DON'T F**K WITH YOU</b> G.O.O.D./DEF JAM	Big Sean Feat. E-40	4
9	7	<b>LIFESTYLE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang Feat. Young Thug & Rich Homie Quan	15
7	8	<b>O TO 100 / THE CATCH UP</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	14
8	9	<b>ALL OF ME</b> G.O.O.D./COLUMBIA	John Legend	62
16	10	<b>NO TYPE</b> EARDRUM/INTERSCOPE/IGA	Rae Sremmurd	5
11	11	<b>NEW FLAME</b> RCA	Chris Brown Feat. Usher & Rick Ross	15
10	12	<b>HAPPY</b> BACK LOT/COLUMBIA	Pharrell Williams	46
12	13	<b>FANCY</b> TURN FIRST/HUSTLE GANG/DEF JAM	Iggy Azalea Feat. Charli XCX	33
14	14	<b>I</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA	Kendrick Lamar	4
15	15	<b>NO MEDITOCRE</b> GRAND HUSTLE/COLUMBIA	T.I. Feat. Iggy Azalea	18
17	16	<b>NO FLEX ZONE</b> EARDRUM/INTERSCOPE/IGA	Rae Sremmurd	14
19	17	<b>2 ON</b> RCA	Tinashe Feat. Schoolboy Q	29
22	18	<b>ABOUT THE MONEY</b> GRAND HUSTLE/COLUMBIA	T.I. Feat. Young Thug	12
20	19	<b>TOUCHIN, LOVIN</b> SONGBIRD/ATLANTIC/AG	Trey Songz Feat. Nicki Minaj	8
18	20	<b>HOLD YOU DOWN</b> WE THE BEST/CASH MONEY/REPUBLIC	Dr. Dre Feat. Chris Brown, August Alsina, Future & Jeremih	10
23	21	<b>MULTIPLY</b> A\$AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky Feat. Juicy J	2
NEW 22	22	<b>BOBBY B*TCH</b> G59/EPIC	Bobby Shmurda	1
26	23	<b>WE DEM BOYZ</b> ROSTRUM/ATLANTIC/AG	Wiz Khalifa	28
41	24	<b>TRY ME</b> IBGM/COLUMBIA	DeJ Loaf	2
33	25	<b>OFTEN</b> XD/REPUBLIC	The Weeknd	6

HARD ROCK™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
NEW 1	1	#1 1 WK <b>SOMETHING FROM NOTHING</b> ROSWELL/RCA	Foo Fighters	1
2	2	<b>THUNDERSTRUCK</b> COLUMBIA/LEGACY	AC/DC	100
NEW 3	3	<b>I KNEW YOU WERE TROUBLE</b> FEARLESS	We Came As Romans	1
6	4	<b>BOHEMIAN RHAPSODY</b> HOLLYWOOD	Queen	197
NEW 5	5	<b>XIX</b> ROADRUNNER/AG	Slipknot	1
3	6	<b>THE DEVIL IN I</b> ROADRUNNER/AG	Slipknot	8
4	7	<b>BACK IN BLACK</b> COLUMBIA/LEGACY	AC/DC	100
7	8	<b>WRONG SIDE OF HEAVEN</b> PROSPECT PARK	Five Finger Death Punch	12
NEW 9	9	<b>KILLPOP</b> ROADRUNNER/AG	Slipknot	1
5	10	<b>YOU SHOOK ME ALL NIGHT LONG</b> COLUMBIA/LEGACY	AC/DC	96
1	11	<b>PLAY BALL</b> COLUMBIA	AC/DC	2
NEW 12	12	<b>SARCASTROPHE</b> ROADRUNNER/AG	Slipknot	1
NEW 13	13	<b>AOV</b> ROADRUNNER/AG	Slipknot	1
8	14	<b>I AM MACHINE</b> RCA	Three Days Grace	3
10	15	<b>SWEET CHILD O' MINE</b> GEFFEN/UMLE	Guns N' Roses	189
15	16	<b>LIVIN' ON A PRAYER</b> MERCURY/UMLE	Bon Jovi	183
11	17	<b>WHAT ARE YOU WAITING FOR?</b> REPUBLIC	Nickelback	6
13	18	<b>WE WILL ROCK YOU</b> HOLLYWOOD	Queen	174
12	19	<b>ENTER SANDMAN</b> BLACKENED/WARNER BROS.	Metallica	172
9	20	<b>HIGHWAY TO HELL</b> COLUMBIA/LEGACY	AC/DC	76
16	21	<b>BRING ME TO LIFE</b> WIND-UP	Evanescence Feat. Paul McCoy	156
NEW 22	22	<b>SKEPTIC</b> ROADRUNNER/AG	Slipknot	1
RE 23	23	<b>SICK LIKE ME</b> ATLANTIC/AG	In This Moment	5
RE 24	24	<b>EVERLONG</b> ROSWELL/RCA/LEGACY	Foo Fighters	15
14	25	<b>CARRY ON WAYWARD SON</b> KIRSHNER/COLUMBIA/LEGACY	Kansas	88

SALES DATA COMPILED BY NIELSEN SOUNDSCAN. THE WEEK'S TOP-DOWNLOADED SONGS ACROSS VARIOUS GENRES, RANKED BY SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN. SEE CHARTS.LEGEND.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. ALL CHARTS © 2014. PROMOTIONS: GLOBAL MUSIC, LLC AND HELIXES. SOUNDSCAN, INC. ALL RIGHTS RESERVED.



# Country

November 1  
2014

## billboard

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. WKS. ON CHART
	1	1	<b>#1</b> <b>BURNIN' IT DOWN</b> ▲	M.KNOX (C.G.TOMPKINS,R.CLAWSON,B.KELLEY,T.HUBBARD)	Jason Aldean BROKEN BOW	1 14
3	2	2	<b>DIRT</b> ▲	L.MOI (C.G.TOMPKINS,R.CLAWSON)	Florida Georgia Line REPUBLIC NASHVILLE	1 16
5	3	3	<b>LEAVE THE NIGHT ON</b> ●	Z.CROWELL,S.MCANALLY (S.HUNT,S.MCANALLY,L.OSBORNE)	Sam Hunt MCA NASHVILLE	3 18
4	4	4	<b>NEON LIGHT</b>	S.HENDRICKS (A.DORFF,J.KEAR,MARK IRWIN)	Blake Shelton WARNER BROS./WMN	4 10
8	7	5	<b>READY SET ROLL</b>	C. DESTEFANO (C. DESTEFANO,R.AKINS,C.RICE)	Chase Rice DACK JANIELS/COLUMBIA NASHVILLE	5 46
6	6	6	<b>ROLLER COASTER</b>	I.STEVENS (C.SWINDELL,M.CARTER)	Luke Bryan CAPITOL NASHVILLE	5 19
2	5	7	<b>SOMETHING IN THE WATER</b>	M.BRIGHT (C.UNDERWOOD,C. DESTEFANO,BRETT JAMES)	Carrie Underwood 19/ARISTA NASHVILLE	2 4
12	11	8	<b>GIRL IN A COUNTRY SONG</b>	D.HUFF,A.SCHERZ (A.SCHERZ,M.MARLOW,T.D'VE)	Maddie & Tae DOT	8 14
13	12	9	<b>SUNSHINE &amp; WHISKEY</b>	M.ALTMAN (L.LAIRD,J.JOHNSON)	Frankie Ballard WARNER BROS./WAR	9 25
9	9	10	<b>SOMETHIN' BAD</b> ▲	F.LIDDELL,C.AINLAY,G.WORF (C. DESTEFANO,BRETT JAMES,PRISCILLA RENEA)	Miranda Lambert Duet With Carrie Underwood 19/ARISTA NASHVILLE	1 22
14	13	11	<b>SOMEWHERE IN MY CAR</b>	D.HUFF,K.URBAN (L.HARDING,K.URBAN)	Keith Urban HIT RED/CAPITOL NASHVILLE	11 15
7	8	12	<b>AMERICAN KIDS</b> ▲	B.CANNON,K.CHESENEY (R.CLAWSON,S.MCANALLY,L.LAIRD)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	2 18
18	15	13	<b>DAY DRINKING</b>	J.JOYCE (K.FAIRCHILD,J.WESTBROOK,P.SWEET,I.VERGES,B.DEAN)	Little Big Town CAPITOL NASHVILLE	13 20
17	14	14	<b>SMALL TOWN THROWDOWN</b>	D.HUFF (B.GILBERT,B.HAYSLIP,R.AKINS,D.DAVIDSON)	Brantley Gilbert Feat. Justin Moore & Thomas Rhett VALORY	13 24
11	16	15	<b>BARTENDER</b> ▲	N.CHAPMAN,LADY ANTEBELLUM (C.KELLEY,D.HAYWOOD,H.SCOTT,R.CLAWSON)	Lady Antebellum CAPITOL NASHVILLE	4 22
22	19	16	<b>SHOTGUN RIDER</b>	B.GALLIMORE,T.MCGRAW (H.LINDSEY,M.GREEN,I.VERGES)	Tim McGraw MCGRAW/BIG MACHINE	16 5
25	20	17	<b>PERFECT STORM</b>	L.WOOTEN,B.PAISLEY (B.PAISLEY,T.MILLER)	Brad Paisley ARISTA NASHVILLE	17 9
19	17	18	<b>DRUNK ON A PLANE</b> ▲	R. COPPERMAN (C.G.TOMPKINS,J.KEAR,D.BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	3 26
20	18	19	<b>LOOK AT YOU</b>	B.KENNY,J.RICH (J.RICH,S.LAWSON)	Big & Rich B5R/NEW REVOLUTION	18 32
21	21	20	<b>CLOSE YOUR EYES</b>	NV (A.CRAIG,T.TOMLINSON,S.MINORI)	Parmalee STONEY CREEK	20 26
-	50	21	<b>SG</b> <b>I'M NOT GONNA MISS YOU</b>	J.RAYMOND (J.RAYMOND,G.CAMPBELL)	Glen Campbell BIG MACHINE	21 2
23	22	22	<b>FEELIN' IT</b>	F.ROGERS (F.ROGERS,M.WEST)	Scotty McCreery 19/INTERSCOPE/MERCURY	22 21
26	23	23	<b>DRINKING CLASS</b>	M.MCCLURE,K.JACOBS,L.BRICE (L.KEAR,D.FRASIER,E.M.HILL)	Lee Brice CURB	23 8
41	27	24	<b>DG</b> <b>TALLADEGA</b>	J.JOYCE (F.CHURCH,L.LAIRD)	Eric Church EMI NASHVILLE	24 5
28	26	25	<b>MEAN TO ME</b>	L.LAIRD (B.ELDRIDGE,S.CARUSOE)	Brett Eldredge ATLANTIC/WMN	25 8
48	38	26	<b>AG</b> <b>TIL IT'S GONE</b>	B.CANNON,K.CHESENEY (R.CLAWSON,D.L.MURPHY,C.YARR)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	26 3
33	25	27	<b>KISS YOU TONIGHT</b>	F.LIDDELL,C.AINLAY,G.WORF (D.COOK,J.KNOWLES,T.SUMMAR)	David Nail MCA NASHVILLE	25 24
31	28	28	<b>HOMEGROWN HONEY</b>	F.ROGERS (D.RUCKER,C.KELLEY,N.CHAPMAN)	Darius Rucker CAPITOL NASHVILLE	25 8
39	36	29	<b>SUN DAZE</b>	J.MOI (C.R.BARLOWE,J.FRASURE,S.BUXTON,T.HUBBARD,B.KELLEY)	Florida Georgia Line REPUBLIC NASHVILLE	20 5
34	33	30	<b>GOD MADE GIRLS</b>	J.MOI (R.AELLYN,N.GALYON,L.MCKENNA,L.ROSE)	RaeLynn VALORY	30 16
37	29	31	<b>MAKE ME WANNA</b>	J.JOYCE (THOMAS RHETT,B.BUTLER,J.MCCOY)	Thomas Rhett VALORY	29 8
30	24	32	<b>PAYBACK</b>	H.BENSON (A.ESHUIS,M.MASON,R.HURD)	Rascal Flatts BIG MACHINE	24 17
32	31	33	<b>TAKE IT ON BACK</b>	D.GEORGE,C.BRYANT (C.BRYANT,T.L.JAMES,D.AITMAN)	Chase Bryant RED BOW	31 10
-	10	34	<b>SIPPIN' ON FIRE</b>	J.MOI (R.CLAWSON,M.DRAGSTREM,C.TAYLOR)	Florida Georgia Line REPUBLIC NASHVILLE	10 2
35	32	35	<b>TATTOO</b>	D.HUFF,H.HAYES (H.HAYES,I.VERGES,B.DEAN)	Hunter Hayes ATLANTIC/WMN	31 16
38	34	36	<b>SHOW YOU OFF</b>	D.SMYERS,S.HENDRICKS,D.ORTON (D.SMYERS,S.MOONIE,D.ORTON)	Dan + Shay WARNER BROS./WAR	29 24
29	35	37	<b>ANYTHING GOES</b>	J.MOI (F.MCTERJIE,C.G.TOMPKINS,C.WISEMAN)	Florida Georgia Line REPUBLIC NASHVILLE	19 4
44	37	38	<b>LIKE A COWBOY</b>	D.GEORGE (R.HOUSER,B.LONG)	Randy Houser STONEY CREEK	36 19
47	42	39	<b>WHAT WE AIN'T GOT</b>	J.MOI (T.J.OFFT,M.EADOWS)	Jake Owen RCA NASHVILLE	33 10
<b>HOT SHOT DEBUT</b>		40	<b>DRUNK AMERICANS</b>	T.KEITH,B.PINSON (B.CLARK,B.DIPHERO,S.MCANALLY)	Toby Keith SHOW DOG-UNIVERSAL	40 1
<b>NEW</b>		41	<b>THAT LOOK</b>	K.STEGALL,A.WATSON (A.WATSON)	Aaron Watson BIG LABEL/THIRTY TIGERS	41 1
50	46	42	<b>LONELY EYES</b>	J.STROUD (L.BULFORD,J.MATTHEWS,L.VELTZ)	Chris Young RCA NASHVILLE	42 5
40	40	43	<b>PEOPLE LOVING PEOPLE</b>	M.A.MILLER (L.T.MILLER,C.WALLIN,BUSBEE)	Garth Brooks PEARL/RCA NASHVILLE	25 7
49	45	44	<b>BREAK UP IN A SMALL TOWN</b>	Z.CROWELL,S.MCANALLY (S.HUNT,Z.CROWELL,S.MCANALLY)	Sam Hunt MCA NASHVILLE	30 10
<b>RE-ENTRY</b>		45	<b>LOVE YOU LIKE THAT</b>	B.BEAVERS,J.ROBBINS (C.SMITH,B.BEAVERS,L.BEAVERS)	Canaan Smith MERCURY	32 3
-	47	46	<b>HOUSE PARTY</b>	Z.CROWELL,S.MCANALLY (S.HUNT,Z.CROWELL,L.FLOWERS)	Sam Hunt MCA NASHVILLE	39 7
15	30	47	<b>BUMPIN' THE NIGHT</b>	J.MOI (B.LALLMAND,C.G.TOMPKINS,R.CLAWSON)	Florida Georgia Line REPUBLIC NASHVILLE	15 3
<b>RE-ENTRY</b>		48	<b>A GUY WALKS INTO A BAR</b>	J.CATINO,J.KONG (M.PEIRCE,J.SINGLETON,B.TURSI)	Tyler Farr COLUMBIA NASHVILLE	38 4
-	49	49	<b>LOVE</b>	S.HENDRICKS (C.GRAVITT,L.ROBBINS)	Jana Kramer ELEKTRA NASHVILLE/WAR	37 19
<b>NEW</b>		50	<b>SAY YOU DO</b>	R. COPPERMAN (M.T.RAMSEY,S.MCANALLY,T.ROSENI)	Dierks Bentley CAPITOL NASHVILLE	50 1

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
<b>HOT SHOT DEBUT</b>	1	<b>#1</b> <b>FLORIDA GEORGIA LINE</b>	REPUBLIC NASHVILLE/BMLG	Anything Goes	1	
1	2	<b>JASON ALDEAN</b>	BROKEN BOW/BMG	Old Boots, New Dirt	2	
2	3	<b>BLAKE SHELTON</b>	WARNER BROS./WMN	BRINGING BACK THE SUNSHINE	3	
3	4	<b>LADY ANTEBELLUM</b>	CAPITOL NASHVILLE/UMGN	747	3	
4	5	<b>KENNY CHESNEY</b>	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	The Big Revival	4	
<b>NEW</b>	6	<b>THE SWON BROTHERS</b>	ARISTA NASHVILLE/SMN	The Swon Brothers	1	
5	7	<b>GEORGE STRAIT</b>	MCA NASHVILLE/UMGN	The Cowboy Rides Away: Live From AT&T Stadium	5	
7	8	<b>LUKE BRYAN</b> ▲	CAPITOL NASHVILLE/UMGN	Crash My Party	63	
6	9	<b>TIM MCGRAW</b>	MCGRAW/BIG MACHINE/BMLG	Sundown Heaven Town	5	
13	10	<b>GG</b> <b>FLORIDA GEORGIA LINE</b> ▲	REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	98	
12	11	<b>SOUNDTRACK</b>	RELATIVITY/EMI NASHVILLE/UMGN	The Best Of Me	2	
9	12	<b>ALABAMA</b>	CRACKER BARREL/TAG/GAITHER/CAPITOL CMG	Angels Among Us: Hymns & Gospel Favorites	6	
10	13	<b>BRANTLEY GILBERT</b> ●	VALORY/BMLG	Just As I Am	22	
11	14	<b>LEE BRICE</b>	CURB	I Dont Dance	6	
17	15	<b>ERIC CHURCH</b> ●	EMI NASHVILLE/UMGN	The Outsiders	36	
14	16	<b>MIRANDA LAMBERT</b> ●	RCA NASHVILLE/SMN	Platinum	20	
15	17	<b>BLAKE SHELTON</b> ▲	WARNER BROS./WMN	Based On A True Story ...	82	
16	18	<b>CHASE RICE</b>	DACK JANIELS	Ignite The Night	9	
8	19	<b>BRAD PAISLEY</b>	ARISTA NASHVILLE/SMN	Moonshine In The Trunk	8	
18	20	<b>DUSTIN LYNCH</b>	BROKEN BOW/BMG	Where It's At	6	
19	21	<b>COLE SWINDELL</b>	WARNER BROS./WMN	Cole Swindell	35	
20	22	<b>VARIOUS ARTISTS</b>	UNIVERSAL/SONY MUSIC/UMG	NOW That's What I Call Country: Volume 7	20	
22	23	<b>DIERKS BENTLEY</b>	CAPITOL NASHVILLE/UMGN	Riser	34	
21	24	<b>BIG SMO</b>	BIG SMO/ELEKTRA NASHVILLE/WMN	Kuntry Livin'	20	
23	25	<b>RASCAL FLATTS</b>	BIG MACHINE/BMLG	Rewind	23	
25	26	<b>DOUG SEEGERS</b>	ROUNDER/CONCORD	Going Down To The River	2	
26	27	<b>VARIOUS ARTISTS</b>	MOTLEY/LEVEN SEVEN/BIG MACHINE/BMLG	Nashville Outlaws: A Tribute To Motley Crue	9	
27	28	<b>KEITH URBAN</b>	HIT RED/CAPITOL NASHVILLE/UMGN	Fuse	58	
<b>NEW</b>	29	<b>ANGALEENA PRESLEY</b>	SLATE CREEK	American Middle Class	1	
24	30	<b>BIG &amp; RICH</b>	B5R/KOBALT	Gravity	4	
29	31	<b>MARTY STUART AND HIS FABULOUS SUPERLATIVES</b>	SUPERLATONE/THIRTY TIGERS	Saturday Night / Sunday Morning	3	
31	32	<b>JAKE OWEN</b>	RCA NASHVILLE/SMN	Days Of Gold	46	
32	33	<b>THOMAS RHETT</b>	VALORY/BMLG	It Goes Like This	51	
<b>NEW</b>	34	<b>THE DIRTY RIVER BOYS</b>	DRB/THIRTY TIGERS	The Dirty River Boys	1	
30	35	<b>COLT FORD</b>	AVERAGE JONES	Thanks For Listening	16	
35	36	<b>STURGILL SIMPSON</b>	HIGH TOP MOUNTAIN/THIRTY TIGERS	Metamodern Sounds In Country Music	23	
34	37	<b>DARIUS RUCKER</b> ●	CAPITOL NASHVILLE/UMGN	True Believers	74	
38	38	<b>FRANKIE BALLARD</b>	WARNER BROS./WMN	Sunshine & Whiskey	28	
41	39	<b>CHRIS YOUNG</b> ●	RCA NASHVILLE/SMN	A.M.	57	
28	40	<b>WILLIE NELSON</b>	LEGACY	Band Of Brothers	18	
39	41	<b>DAN + SHAY</b>	WARNER BROS./WMN	Where It All Began	29	
37	42	<b>HUNTER HAYES</b>	ATLANTIC/WMN	Storyline	24	
40	43	<b>JUSTIN MOORE</b>	VALORY/BMLG	Off The Beaten Path	57	
49	44	<b>PS</b> <b>HOME FREE</b>	COLUMBIA	Crazy Life	17	
47	45	<b>OLD CROW MEDICINE SHOW</b>	ATO	Remedy	16	
36	46	<b>LEE ANN WOMACK</b>	SUGAR HILL/WELK	The Way I'm Livin'	4	
45	47	<b>RANDY TRAVIS</b>	WORD-CURR/WARNER BROS.	Hymns: 17 Timeless Songs Of Faith	14	
43	48	<b>GEORGE STRAIT</b> ●	MCA NASHVILLE/UMGN	Love Is Everything	75	
50	49	<b>GARTH BROOKS</b>	PEARL	Blame It All On My Roots: Five Decades Of Influences	37	
46	50	<b>BRETT ELDRIDGE</b>	ATLANTIC/WMN	Bring You Back	51	



## FGL, Swon Brothers Bow

Florida Georgia Line scores its second No. 1 on Top Country Albums — and first on the Billboard 200 — and its biggest weekly sales sum with *Anything Goes*, which debuts with 197,000 copies sold, according to Nielsen SoundScan. The start also helps the duo dart 6-1 on the Billboard Artist 100 (see page 82). The pair logged its previous best sales week when its first full-length, *Here's to the Good Times*, sold 69,000 (Dec. 14, 2013). It's the Greatest Gainer (up 18 percent) at No. 10 in its 98th week on Top Country Albums.

Concurrently, **The Swon Brothers** (above), fourth-season finalists on NBC's *The Voice*, arrive at No. 6 on Top Country Albums (10,000 sold).

With the longest-running No. 1 this year on Hot Country Songs, and after debuting atop the Oct. 25 Billboard 200 and Top Country Albums charts, **Jason Aldean** continues his winning streak as "Burnin' It Down" steps 2-1 to become his 12th leader on Country Airplay (see page 91). The track ropes a 13th week atop Hot Country Songs, the most by a solo male in 51 years: **Buck Owens'** "Love's Gonna Live Here" began a 16-week command on Oct. 19, 1963.

Texas red-dirt circuit veteran **Aaron Watson** makes his first appearance on Hot Country Songs with "That Look," debuting at No. 41. The cut, which enters Country Digital Songs at No. 10 with 19,000 sold, previews his forthcoming 12th studio album. —Wade Jessen

HOT COUNTRY SONGS: The week's most popular current country songs, ranked by radio airplay, audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan and streaming activity data by online music sources tracked by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP COUNTRY ALBUMS: The week's most popular country albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. See Charts Legend on Billboard.com for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.









# Latin

November 1  
2014  
billboard

HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1</b> <b>DG</b> <b>SG</b> <b>BAILANDO</b> Enrique Iglesias Feat. Descemer Bueno & Gente de Zona <small>(PENA &amp; ROSARIO/SONY MUSIC LATIN)</small>	Enrique Iglesias Feat. Descemer Bueno & Gente de Zona REPUBLIC/SONY MUSIC LATIN	1	31
2	2	2	<b>ERES MIA</b> A.SANTOS (A.SANTOS)	Romeo Santos SONY MUSIC LATIN	2	32
3	3	3	<b>PROPUESTA INDECENTE</b> A.SANTOS (A.SANTOS)	Romeo Santos SONY MUSIC LATIN	1	65
4	4	4	<b>NO ME PIDAS PERDON</b> Banda Sinaloense MS de Sergio Lizarraga <small>S.LIZARRAGA (H.PALENCIA CISNEROS)</small>	Banda Sinaloense MS de Sergio Lizarraga REMEX	4	17
6	5	5	<b>TRAVESURAS</b> D.WAY (N.RIVERA CAMINERO)	Nicky Jam LA INDUSTRIA	5	18
11	8	6	<b>AY VAMOS</b> A.RAMIREZ (J.A.OSORIO BALVIN,R.CANO,A.RAMIREZ,A.PATINO)	J Balvin CAPITOL LATIN/UMLE	6	8
9	7	7	<b>Y ASI FUE</b> Julion Alvarez y Su Norteno Banda <small>J.ALVAREZ (A.DE LA CRUZ GARCIA)</small>	Julion Alvarez y Su Norteno Banda FONOVISA/UMLE	7	16
7	6	8	<b>ODIO</b> Romeo Santos Featuring Drake <small>A.SANTOS/LOVE.L.MOYO (A.SANTOS,A.GAMMERO LOVE,K.BRIGGAREZ,MUOZE,GRADY B.DINESMITH,A.SHEED)</small>	Romeo Santos Featuring Drake SONY MUSIC LATIN	1	39
5	9	9	<b>6 AM</b> J Balvin Featuring Farruko <small>A.RAMIREZ (J.A.OSORIO BALVIN)</small>	J Balvin Featuring Farruko CAPITOL LATIN/UMLE	3	40
10	12	10	<b>TUS BESOS</b> Juan Luis Guerra 440 <small>J.L.GUERRA SEIJAS (J.L.GUERRA SEIJAS)</small>	Juan Luis Guerra 440 CAPITOL LATIN/UMLE	8	9
8	10	11	<b>HASTA QUE SALGA EL SOL</b> Banda Los Recoditos <small>A.LIZARRAGA (H.ESLI)</small>	Banda Los Recoditos DISA/UMLE	7	14
13	13	12	<b>SOY EL MISMO</b> Prince Royce <small>G.R.ROJAS,E.DAVILA JR.,D.LORA (G.R.ROJAS,D.SANTAGRUZ)</small>	Prince Royce SONY MUSIC LATIN	8	21
15	16	13	<b>TENERTE</b> Luis Coronel <small>M.LEDESMA (L.L.DIAZ)</small>	Luis Coronel EMPIRE PRODUCTIONS/DEL	9	21
22	21	14	<b>LA BALA</b> Los Tigres del Norte <small>L.HERNANDEZ (O.TARAZON)</small>	Los Tigres del Norte FONOVISA/UMLE	14	7
12	11	15	<b>CUANDO NOS VOLVAMOS A ENCONTRAR</b> Carlos Vives Featuring Marc Anthony <small>A.CASTRO,G.VIVES (C.VIVES,A.CASTRO)</small>	Carlos Vives Featuring Marc Anthony GAIRA/WK/SONY MUSIC LATIN	10	20
16	17	16	<b>LA HISTORIA DE MIS MANOS</b> Banda Carnaval <small>J.TIRADO CASTANEDA (G.CABRERA INZUNZA,G.CABRERA INZUNZA)</small>	Banda Carnaval DISA/UMLE	12	22
18	19	17	<b>QUIEN SE ANIMA</b> Gerardo Ortiz <small>G.ORTIZ (G.ORTIZ)</small>	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN	7	26
25	14	18	<b>ADIOS</b> Ricky Martin <small>Y.ROMERO,A.RAYO GIBLI,SHAKTON (Y.ROMERO,A.RAYO GIBLI,MAHIN,MORALES,K.OHLIA)</small>	Ricky Martin SONY MUSIC LATIN	14	4
28	20	19	<b>YO TAMBIEN</b> Romeo Santos Featuring Marc Anthony <small>C.PENA,A.SANTOS (A.SANTOS)</small>	Romeo Santos Featuring Marc Anthony SONY MUSIC LATIN	19	17
19	22	20	<b>EL AGUITADO</b> Jorge Valenzuela <small>C.VALENZUELA (L.RAMIREZ)</small>	Jorge Valenzuela FONOVISA/UMLE	19	9
17	15	21	<b>PASSION WHINE</b> Farruko Featuring Sean Paul <small>H.VISSAN,TUMBO (C.E.REYES-ROSADO,L.JOHNSTON,S.PHENRIQUES,V.MOORE)</small>	Farruko Featuring Sean Paul CARBON FIBER/SIENTE	10	26
24	77	22	<b>PERDON</b> Camila <small>MARIO DOMM,P.HURTADO (MARIO DOMM,M.VELEZ)</small>	Camila SONY MUSIC LATIN	21	7
14	18	23	<b>COMO YO LE DOY</b> Pitbull Featuring Don Miguelo <small>M.A.VALERIO LEBRON (A.C.PEREZ,M.A.VALERIO LEBRON)</small>	Pitbull Featuring Don Miguelo MR. 305	14	13
29	26	24	<b>JAVIER EL DE LOS LLANOS</b> Calibre 50 <small>J.TIRADO CASTANEDA (E.MUNOZ,G.CABRERA INZUNZA)</small>	Calibre 50 DISA/UMLE	24	7
30	28	25	<b>AG TU RESPIRACION</b> Chayanne <small>J.L.PAGAN (F.LOPEZ ROSSI,P.DIHRAND,E.FIGUEROA ARCE)</small>	Chayanne SONY MUSIC LATIN	25	6
23	23	26	<b>LLEGASTE TU</b> Luis Fonsi Featuring Juan Luis Guerra <small>M.TEREFE (L.FONSI,C.BRANT)</small>	Luis Fonsi Featuring Juan Luis Guerra UNIVERSAL MUSIC LATIN/UMLE	18	13
21	25	27	<b>LO POCO QUE TENGO</b> Ricardo Arjona <small>L.LEVIN,D.WARNER (R.ARJONA)</small>	Ricardo Arjona METAMORFOSIS	21	12
32	32	28	<b>PLAKITO</b> Yandel Featuring El General Gadiel <small>J.DE LA CRUZ,NELY EL ARMA SECRETA (Y.VEGUELLA MALAVE,G.VEGUELLA MALAVE,J.DE LA CRUZ)</small>	Yandel Featuring El General Gadiel SONY MUSIC LATIN	28	4
27	24	29	<b>TU ME QUEMAS</b> Chino & Nacho Feat. Gente de Zona & Los Cadillac <small>M.FOFFO (A.MIRANDA PEREZ,M.I.MENDOZA DONATTI,C.A.PERALTA,A.DELGADO,R.M.MARTINEZ)</small>	Chino & Nacho Feat. Gente de Zona & Los Cadillac MACHETE/UMLE	23	16
45	35	30	<b>EL KARMA</b> Ariel Camacho y Los Plebes del Rancho <small>J.GONZALEZ (E.DIEZ)</small>	Ariel Camacho y Los Plebes del Rancho DEL/SONY MUSIC LATIN	30	3
31	30	31	<b>GUAYA GUAYA</b> Don Omar <small>DON OMAR (W.O.LANDRON RIVERA,V.V.MOORE)</small>	Don Omar MACHETE/UMLE	30	10
26	29	32	<b>A QUE NO TE ATREVES</b> Tito "El Bambino" El Patron Feat. Chenchito <small>TITO EL BAMBINO,L.BERRIOS NIEVES (TITO "EL BAMBINO",D.J.VALLE,E.ROSA CINTRON)</small>	Tito "El Bambino" El Patron Feat. Chenchito ON FIRE/SIENTE	26	13
34	31	33	<b>AHORA POR LEY</b> Los Huracanes del Norte <small>G.GARCIA (C.GALISTEO ARRIAGA)</small>	Los Huracanes del Norte GARMEX	31	6
-	36	34	<b>QUE SUENEN LOS TAMBORES</b> Victor Manuelle <small>MOTIFF (O.E.ESPIVOSA MORALES)</small>	Victor Manuelle RIVAVI/SONY MUSIC LATIN	34	2
38	34	35	<b>ASI YA NO</b> La Maquinaria Nortena <small>H.MOVOA (M.ARELLANES FAUSTO)</small>	La Maquinaria Nortena AZTECA/FONOVISA/UMLE	34	9
43	33	36	<b>AMOR PROHIBIDO</b> Baby Rasta & Gringo <small>NOT LISTED (NOT LISTED)</small>	Baby Rasta & Gringo EME	33	5
-	44	37	<b>SOY UN DESMADRE</b> Banda Tierra Sagrada Featuring Marco Flores & La #1 Banda Jerez <small>D.L.CHAVEZ MORENO,G.CHAVEZ MORENO (A.JALDEZ OSUNA)</small>	Banda Tierra Sagrada Featuring Marco Flores & La #1 Banda Jerez REMEX	37	2
41	40	38	<b>MI VECINITA</b> Plan B <small>H.AZE,DJ BLASS (D.J.VALLE,E.FVAZQUEZ,E.ROSA CINTRON,V.FVAZQUEZ)</small>	Plan B PINA/SONY MUSIC LATIN	38	6
36	37	39	<b>MI PADRINO EL DIABLO</b> La Trakalosa de Monterrey <small>G.CHAVEZ MORENO (M.CASTRO ORTEGA,J.R. BENITEZ)</small>	La Trakalosa de Monterrey REMEX	35	11
37	39	40	<b>NINA DE MI CORAZON</b> Karlos Rose <small>P.POLANCO (H.PALENCIA CISNEROS)</small>	Karlos Rose MACHETE/UMLE	26	16
50	43	41	<b>ERES UNA NINA</b> Gerardo Ortiz <small>G.ORTIZ (G.ORTIZ)</small>	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN	41	3
46	42	42	<b>AMANECI CON GANAS</b> Noel Torres <small>J.INZUNZA FAVELA (M.L.INZUNZA FAVELA,J.A.INZUNZA FAVELA)</small>	Noel Torres GERENCIA360/SONY MUSIC LATIN	29	18
-	48	43	<b>ME VOY DE TI</b> Fidel Rueda <small>F.RUEDA (F.RUEDA)</small>	Fidel Rueda DISA/UMLE	43	2
48	49	44	<b>SECRETOS</b> Reykon <small>A.RAMIREZ,C.A.PATINO (A.F.ROBLEDO,S.VILLADA HOYOS)</small>	Reykon JM WORLD/SUMMA	44	4
33	41	45	<b>ME DEJASTE ACOSTUMBRADO</b> La Arrolladora Banda el Limon de Rene Camacho <small>F.CAMACHO TIRADO (J.A.INZUNZA FAVELA,L.L.DIAZ,F.CAMACHO TIRADO)</small>	La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE	25	15
RE-ENTRY	46	46	<b>CREO EN MI</b> Natalia Jimenez <small>T.GAD,J.CUMBECE,L.DE ZUZIO (N.JIMENEZ,C.BRANT,J.DE ZUZIO)</small>	Natalia Jimenez SONY MUSIC LATIN	12	17
-	46	47	<b>DISFRUTE ENGANARTE</b> La Adictiva Banda San Jose de Mesillas <small>A.VALDES (L.CHAVEZ ESPINOZA)</small>	La Adictiva Banda San Jose de Mesillas ANVAL	46	3
40	47	48	<b>ESA NO SOY YO</b> Chiquis <small>M.PINEDA (J.MARIN,J.REYES COPELLO)</small>	Chiquis SWEET SOUND	30	13
42	45	49	<b>SIGUE</b> La Poderosa Banda San Juan <small>F.CAMACHO TIRADO (H.PALENCIA CISNEROS)</small>	La Poderosa Banda San Juan FERCA/DISA/UMLE	31	18
47	50	50	<b>NO ME DOLIO</b> La Original Banda el Limon de Salvador Lizarraga <small>J.QUIROZ (L.L.DIAZ)</small>	La Original Banda el Limon de Salvador Lizarraga LUZ/SONY MUSIC LATIN	42	8

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	<b>#1</b> <b>REPUBLIC</b> <b>ENRIQUE IGLESIAS</b>	Sex And Love	31		
3	2	<b>FONOVISA/UMLE</b> <b>LOS TIGRES DEL NORTE</b>	Realidades	2		
2	3	<b>EMPIRE PRODUCTIONS/DEL/SONY MUSIC LATIN</b> <b>LUIS CORONEL</b>	Quiero Ser Tu Dueño	3		
4	4	<b>SONY MUSIC LATIN</b> <b>ROMEO SANTOS</b>	Formula: Vol. 2	34		
10	5	<b>GG</b> <b>FONOVISA/UMLE</b> <b>VARIOUS ARTISTS</b>	20 Corridos Bien Perrones	11		
6	6	<b>SONY MUSIC LATIN</b> <b>JUAN GABRIEL</b>	Mis Numero 1... 40 Aniversario	11		
8	7	<b>SONY MUSIC LATIN</b> <b>CHAYANNE</b>	En Todo Estare	9		
11	8	<b>AZTECA/FONOVISA/UMLE</b> <b>LA MAQUINARIA NORTENA</b>	El Fenomeno	4		
5	9	<b>SONY MUSIC LATIN</b> <b>MARC ANTHONY</b>	3.0	66		
17	10	<b>RCA/SONY MUSIC LATIN</b> <b>SANTANA</b>	Corazon	24		
14	11	<b>CAPITOL LATIN/UMLE</b> <b>J BALVIN</b>	La Familia	27		
7	12	<b>VENEMUSIC/UNIVERSAL MUSIC LATIN/UMLE</b> <b>MANNY MANUEL</b>	Merengueando Los Clasicos	3		
16	13	<b>FONOVISA/UMLE</b> <b>VARIOUS ARTISTS</b>	Las Bandas Romanticas de America 2014	39		
12	14	<b>PINA/SONY MUSIC LATIN</b> <b>PLAN B</b>	Love & Sex	6		
15	15	<b>FONOVISA/UMLE</b> <b>BANDA LOS RECODITOS</b>	Sueno XXX	7		
9	16	<b>LEMELO PRO/ARIEL RIVAS</b> <b>LUIS ENRIQUE</b>	Jukebox Primera Edicion	2		
20	17	<b>SONY CLASSICAL/SONY MASTERWORKS</b> <b>PLACIDO DOMINGO</b>	Encanto del Mar: Mediterranean Songs	1		
18	19	<b>SONY MUSIC LATIN</b> <b>REMY VALENZUELA</b>	Mi Vida En Vida	5		
19	20	<b>FONOVISA/UMLE</b> <b>JULION ALVAREZ Y SU NORTEÑO BANDA</b>	Soy Lo Que Quiero: Indispensable	38		
13	21	<b>FONOVISA/UMLE</b> <b>BANDA SINALOENSE MS DE SERGIO LIZARRAGA</b>	No Me Pidas Perdon	17		
24	22	<b>UNIVERSAL MUSIC LATIN/UMLE</b> <b>MARCO ANTONIO SOLIS</b>	Gracias Por Estar Aqui	51		
27	23	<b>FONOVISA/UMLE</b> <b>VARIOUS ARTISTS</b>	Las Gruperas Romanticas	11		
21	24	<b>MARANTHAI LATIN/CAPITOL CMG</b> <b>VARIOUS ARTISTS</b>	Top 25 Cantos de Alabanza: Edicion 2015	4		
25	25	<b>DISA/UMLE</b> <b>PESADO</b>	Directo 93-13, Vol. 1	8		

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
2	1	<b>#1</b> <b>1WK</b> <b>TUS BESOS</b> Juan Luis Guerra 440 <small>CAPITOL LATIN/UMLE</small>	Juan Luis Guerra 440	8		
3	2	<b>BAILANDO</b> Enrique Iglesias Feat. Descemer Bueno & Gente de Zona <small>REPUBLIC/UNIVERSAL MUSIC LATIN/UMLE</small>	Enrique Iglesias Feat. Descemer Bueno & Gente de Zona	28		
5	3	<b>HASTA QUE SALGA EL SOL</b> Banda Los Recoditos <small>DISA/UMLE</small>	Banda Los Recoditos	14		
1	4	<b>CUANDO NOS VOLVAMOS A ENCONTRAR</b> Carlos Vives Feat. Marc Anthony <small>GAIRA/WK/SONY MUSIC LATIN</small>	Carlos Vives Feat. Marc Anthony	20		
4	5	<b>NO ME PIDAS PERDON</b> Banda Sinaloense MS de Sergio Lizarraga <small>REMEX</small>	Banda Sinaloense MS de Sergio Lizarraga	17		
6	6	<b>ERES MIA</b> Romeo Santos <small>SONY MUSIC LATIN</small>	Romeo Santos	21		
8	7	<b>EL AGUITADO</b> Jorge Valenzuela <small>FONOVISA/UMLE</small>	Jorge Valenzuela	11		
7	8	<b>Y ASI FUE</b> Julion Alvarez y Su Norteno Banda <small>FONOVISA/UMLE</small>	Julion Alvarez y Su Norteno Banda	11		
9	9	<b>LA HISTORIA DE MIS MANOS</b> Banda Carnaval <small>DISA/UMLE</small>	Banda Carnaval	21		
21	10	<b>GG</b> <b>ADIOS</b> Ricky Martin <small>SONY MUSIC LATIN</small>	Ricky Martin	4		
12	11	<b>LLEGASTE TU</b> Luis Fonsi Feat. Juan Luis Guerra <small>UNIVERSAL MUSIC LATIN/UMLE</small>	Luis Fonsi Feat. Juan Luis Guerra	13		
11	12	<b>LA BALA</b> Los Tigres del Norte <small>FONOVISA/UMLE</small>	Los Tigres del Norte	7		
16	13	<b>AY VAMOS</b> J Balvin <small>CAPITOL LATIN/UMLE</small>	J Balvin	7		
22	14	<b>TU RESPIRACION</b> Chayanne <small>SONY MUSIC LATIN</small>	Chayanne	5		
10	15	<b>SOY EL MISMO</b> Prince Royce <small>SONY MUSIC LATIN</small>	Prince Royce	21		
15	16	<b>TENERTE</b> Luis Coronel <small>EMPIRE PRODUCTIONS/DEL</small>	Luis Coronel	20		
13	17	<b>TU ME QUEMAS</b> Chino & Nacho Feat. Gente de Zona & Los Cadillac <small>MACHETE/UMLE</small>	Chino & Nacho Feat. Gente de Zona & Los Cadillac	17		
14	18	<b>FIREBALL</b> Pitbull Feat. John Ryan <small>MR. 305/POLO GROUNDS/RECA</small>	Pitbull Feat. John Ryan	6		
17	19	<b>JAVIER EL DE LOS LLANOS</b> Calibre 50 <small>DISA/UMLE</small>	Calibre 50	6		
19	20	<b>AHORA POR LEY</b> Los Huracanes del Norte <small>GARMEX</small>	Los Huracanes del Norte	8		
28	21	<b>QUE SUENEN LOS TAMBORES</b> Victor Manuelle <small>RIVAVI/SONY MUSIC LATIN</small>	Victor Manuelle	2		
18	22	<b>LO POCO QUE TENGO</b> Ricardo Arjona <small>METAMORFOSIS</small>	Ricardo Arjona	13		
20	23	<b>A QUE NO TE ATREVES</b> Tito "El Bambino" El Patron Feat. Chenchito <small>ON FIRE/SIENTE</small>	Tito "El Bambino" El Patron Feat. Chenchito	15		
27	24	<b>YO TAMBIEN</b> Romeo Santos Feat. Marc Anthony <small>SONY MUSIC LATIN</small>	Romeo Santos Feat. Marc Anthony	2		
23	25	<b>TRAVESURAS</b> Nicky Jam <small>LA INDUSTRIA</small>	Nicky Jam	9		



## Enrique Ties Historic Mark

Enrique Iglesias (above) ties the record for the most weeks spent at No. 1 on *Billboard's* Hot Latin Songs chart (which launched in the Oct. 4, 1986 issue) as "Bailando" (featuring Descemer Bueno and Gente de Zona) reigns for a 25th week. The song matches the command of Shakira's "La Tortura" (featuring Alejandro Sanz), which reached No. 1 on June 4, 2005. If "Bailando" remains at the summit in the Nov. 8 issue, it will claim the record for the longest-leading Hot Latin Songs No. 1 all to itself.

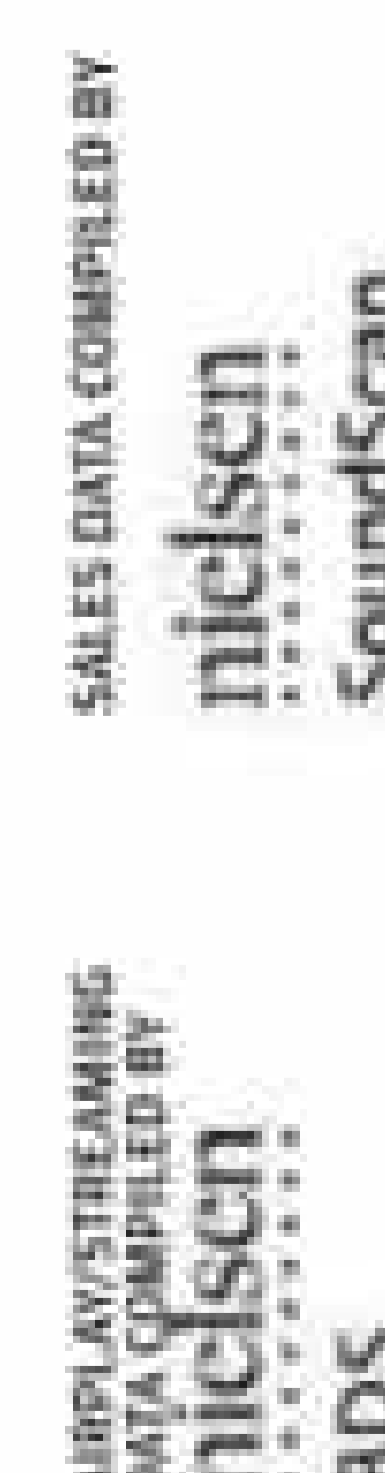
Meanwhile, three songs take over the top of the Latin airplay charts. **Juan Luis Guerra 440** sits atop Latin Airplay with "Tus Besos" (2-1). It's Guerra's seventh No. 1 and first since "Cuando Me Enamoro," by Iglesias featuring Guerra, ruled for a whopping 17 weeks beginning in June 2010. Guerra first reigned in February 1993 with "El Costo de la Vida."

**Banda los Recoditos** score their third Regional Mexican Airplay No. 1 with "Hasta Que Salga el Sol" (2-1). The act previously led with "Mi Ultimo Deseo" (one week, 2013) and its debut entry, "Ando Bien Pedro" (12 weeks, 2010).

On Tropical Airplay, **Anthony Santos** surges 3-1 with "Solo Te Amo," the chart's Greatest Gainer (up 38 percent in plays, according to Nielsen BDS). The bachata veteran earns his first chart-topper among four entries dating to 2007.

—Gary Trust

HOT LATIN SONGS: The week's most popular current Latin songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. Sales data as compiled by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP LATIN ALBUMS: The week's most popular current Latin albums, ranked by Nielsen BDS. Albums are defined as current if they are less than 18 months old or older than 18 months but still leading in the *Billboard* 200's Top 100. LATIN AIRPLAY: The week's most popular Latin songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are electronically monitored 24 hours a day, 7 days a week. See [charts.billboard.com](http://charts.billboard.com) for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.





# Christian/Gospel

November 1  
2014  
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
1	1	1	<b>#1</b> <b>SOMETHING IN THE WATER</b>		Carrie Underwood	1
			M. BRIGHT (C. UNDERWOOD, C. DESTEFANO, BRETT JAMES)		29/ARISTA NASHVILLE/PLG	3
2	2	2	<b>OCEANS (WHERE FEET MAY FAIL)</b>		Hillsong UNITED	1
			M. G. CHISLETT (M. CROCKER, J. HOUSTON, S. LIGTHELM)		HILLSONG/SPARROW/CAPITOL CMG	57
3	3	3	<b>GREATER</b>		MercyMe	2
			R. GLOVER, D. GARCIA (B. MULLARD, M. SCHUECHTER, R. COCHRAN, B. SHAFER, B. GRAD, D. A. GARCIA, B. GLOVER)		FAIR TRADE	20
6	6	4	<b>HE KNOWS MY NAME</b>		Francesca Battistelli	4
			I. ESKELIN (F. BATTISTELLI, M. FIELDS, S. MOSLEY)		FERVENT/WORD-CURB	15
7	8	5	<b>START A FIRE</b>		Unspoken	5
			S. MOSLEY (J. LOWRY, C. MATTSO, S. MOSLEY)		CENTRICITY	28
8	9	6	<b>OVERWHELMED</b>		Big Daddy Weave	6
			J. RILDMON (M. WEAVER, P. WICKHAM)		FERVENT/WORD-CURB	18
4	4	7	<b>FIX MY EYES</b>		for KING & COUNTRY	3
			S. MOSLEY (L. SMALLBONE, J. SMALLBONE, S. MOSLEY)		FERVENT/WORD-CURB	25
10	11	8	<b>MULTIPLIED</b>		NEEDTOBREATHE	4
			E. CASH, NEEDTOBREATHE (N. RINEHART, W. RINEHART)		ATLANTIC/WORD-CURB	27
5	7	9	<b>HOPE IN FRONT OF ME</b>		Danny Gokey	4
			B. HERMS (D. GOKEY, B. HERMS, BRETT JAMES)		BMG	30
9	10	10	<b>WE BELIEVE</b>		newsboys	2
			C. STEVENS (T. RYAN, R. FIKEL, M. HOOPER)		SPARROW/CAPITOL CMG	37
11	12	11	<b>MORE OF YOU</b>		Colton Dixon	9
			D. GARCIA (C. DIXON, B. GLOVER, D. A. GARCIA)		19/SPARROW/CAPITOL CMG	18
13	13	12	<b>NO MAN IS AN ISLAND</b>		Tenth Avenue North	12
			J. FIELDS (M. DONEHEV, J. AMISON, J. LOWEN, B. SHIPLEY, R. JUAREZ)		REUNION/PLG	15
15	15	13	<b>JESUS LOVES ME</b>		Chris Tomlin	11
			E. CASH (C. TOMLIN, R. MORGAN, B. GLOVER)		SIXSTEPS/SPARROW/CAPITOL CMG	8
14	16	14	<b>MY HEART IS YOURS</b>		Passion Featuring Kristian Stanfill	13
			N. NOCKELS (K. STANFILL, B. YOUNKER, D. CARSON, J. INGRAM)		SIXSTEPS/SPARROW/CAPITOL CMG	25
12	14	15	<b>ALL I NEED IS YOU</b>		Lecrae	2
			DIRTY RICE, J. PRIEZOZY (L. MOORE, D. BOWIE, L. WILLIAMS, K. C. MACKAY, J. PRIEZOZY)		REACH	11
16	18	16	<b>COME AS YOU ARE</b>		Crowder	16
			G. SCOTT, N. NOCKELS (D. CROWDER, M. MAHER, B. GLOVER)		SIXSTEPS/SPARROW/CAPITOL CMG	10
-	5	17	<b>YOU'RE NOT ALONE</b>		Owl City Featuring Britt Nicole	5
			A. YOUNG (A. YOUNG)		REPUBLIC/CAPITOL CMG	2
20	19	18	<b>BEAUTIFUL</b>		Dan Bremnes	18
			D. GARCIA, B. GLOVER (D. BREMNES, B. GLOVER, D. A. GARCIA, E. CASH, S. M. CASH)		SPARROW/CAPITOL CMG	13
29	26	19	<b>MADE NEW</b>		Lincoln Brewster	19
			C. WEDGEWORTH (L. BREWSTER (J. MEEKER, C. WEDGEWORTH, L. BREWSTER)		INTEGRITY	14
19	20	20	<b>KING OF MY HEART</b>		Love & The Outcome	16
			J. PARDO (J. KING, C. RADI, MAKER, D. M. BARNES, J. PARDO)		WORD-CURB	24
28	24	21	<b>LORD I'M READY NOW</b>		Plumb	21
			M. BRONLEWEE (T. A. LEE, L. SHEETS)		CURB	6
17	23	22	<b>HE KNOWS</b>		Jeremy Camp	17
			S. MOSLEY (J. CAMP, S. MOSLEY)		SPARROW/CAPITOL CMG	3
21	22	23	<b>MESSENGERS</b>		Lecrae Featuring for KING & COUNTRY	20
			DIRTY RICE, J. PRIEZOZY, SYMPHONY (L. MOORE, J. SMALLBONE, J. JACKSON, J. JACKSON, K. C. MACKAY, J. PRIEZOZY, ESMOND)		REACH	6
18	21	24	<b>NUTHIN</b>		Lecrae	2
			GAWVI (L. MOORE, D. MCDOWELL, A. MINEO, G. AZUCENA, M. MARSHALL)		REACH	13
23	25	25	<b>YOU MAKE ME BRAVE</b>		Bethel Music	23
			G. WILSON, D. MCKENZIE (A. L. COOK)		BETHEL	24

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
1	1	1	<b>#1</b> <b>ALL I NEED IS YOU</b>		Lecrae	1
			DIRTY RICE, J. PRIEZOZY (L. MOORE, D. BOWIE, L. WILLIAMS, K. C. MACKAY, J. PRIEZOZY)		REACH	11
2	2	2	<b>SAY YES</b>		Michelle Williams Feat. Beyonce And Kelly Rowland	1
			H. MONEY (H. D. SAMUELS, B. KNOWLES, H. CULVER, A. S. LAMBERT)		EONE	21
3	5	3	<b>BEAUTIFUL DAY</b>		Jamie Grace	1
			C. STEVENS (J. G. HARPER, C. STEVENS, T. MCKEEHAN, M. H. NICHOLS)		GOTE	44
5	6	4	<b>AMAZING</b>		Ricky Dillard & New G	4
			R. ROBINSON, R. DILLARD, M. TAYLOR (T. MCGHEE)		LIGHT	39
4	4	5	<b>EVERY PRAISE</b>		Hezekiah Walker	1
			D. LAWRENCE (D. BRATTON)		RCA INSPIRATION	83
RE-ENTRY		6	<b>FOR YOUR GLORY</b>		Tasha Cobbs	6
			V. MITCHELL (M. BOOKER)		MOTOWN GOSPEL	27
8	9	7	<b>MESSENGERS</b>		Lecrae Featuring for KING & COUNTRY	7
			DIRTY RICE, J. PRIEZOZY, SYMPHONY (L. MOORE, J. SMALLBONE, J. JACKSON, J. JACKSON, K. C. MACKAY, J. PRIEZOZY, ESMOND)		REACH	6
6	7	8	<b>NUTHIN</b>		Lecrae	1
			GAWVI (L. MOORE, D. MCDOWELL, A. MINEO, G. AZUCENA, M. MARSHALL)		REACH	13
7	8	9	<b>NO GREATER LOVE</b>		Smokie Norful	7
			A. W. LINDSEY (A. W. LINDSEY, S. NORFUL)		TREMYLES/MOTOWN GOSPEL	31
10	10	10	<b>SAY I WON'T</b>		Lecrae Featuring Andy Mineo	1
			SOBELITE (L. MOORE, A. MINEO, T. THOMPSON, M. MASSARO, G. AZUCENA)		REACH	8
11	11	11	<b>DIFFERENT</b>		Tasha Page-Lockhart	11
			K. FRANKLIN, S. MARTIN, M. STARK (K. FRANKLIN)		BET/FO VO SOUL/RCA INSPIRATION	16
12	12	12	<b>OUTSIDERS</b>		Lecrae	10
			DIRTY RICE, J. PRIEZOZY, SYMPHONY (L. MOORE, D. BOWIE, K. C. MACKAY, J. PRIEZOZY, ESMOND)		REACH	6
16	17	13	<b>I WILL TRUST</b>		Fred Hammond	13
			F. HAMMOND (F. HAMMOND, C. RODGERS, P. FEASTER)		F. HAMMOND/RCA INSPIRATION	6
14	13	14	<b>FEAR</b>		Lecrae	2
			DIRTY RICE, J. PRIEZOZY (L. MOORE, J. SIMS, K. C. MACKAY, J. PRIEZOZY)		REACH	13
15	14	15	<b>WELCOME TO AMERICA</b>		Lecrae	11
			S. L. RHODES (L. MOORE, L. GRIFFIN JR., J. RHODES)		REACH	6
RE-ENTRY		16	<b>ALRIGHT OK</b>		J Moss	16
			P. JAM (J. L. MOSS, P. D. ALLEN)		P. JAM/PMG	5
-	3	17	<b>MANOLO</b>		Trip Lee Featuring Lecrae	3
			GAWVI (W. BAREFIELD III, L. MOORE, J. JONES, G. AZUCENA)		REACH	2
NEW		18	<b>I AM</b>		Jason Nelson	18
			D. T. SOREY (J. NELSON, D. T. SOREY)		RCA INSPIRATION	1
18	19	19	<b>GOOD, BAD, UGLY</b>		Lecrae	18
			JAQUEBEATZ (L. MOORE, K. SIMS, J. DOWNER)		REACH	6
RE-ENTRY		20	<b>FILL ME UP</b>		Casey J	20
			M. BOONE, C. CARTER (W. REGAN)		MARQUIS BOONE	2
21	23	21	<b>TIMEPIECE</b>		Lecrae	14
			MASHELL (L. MOORE, S. GUSTAVE, M. LEROY)		REACH	6
22	15	22	<b>BLESS ME</b>		J.J. Hairston & Youthful Praise Feat. Donnie McClurkin	15
			J. J. HAIRSTON, E. DAVIS (J. J. HAIRSTON, E. DAVIS)		LIGHT	3
19	18	23	<b>DIRTY WATER</b>		Lecrae	17
			D. MINOR (L. MOORE, D. JOHNSON)		REACH	5
20	20	24	<b>BROKEN</b>		Lecrae Featuring Kari Jobe	14
			DIRTY RICE, J. PRIEZOZY (L. MOORE, K. JOBE, C. CARNES, L. WILLIAMS, K. C. MACKAY, J. PRIEZOZY)		REACH	6
24	21	25	<b>GIVE IN</b>		Lecrae Featuring Crystal Nicole	18
			GAWVI, A. MEDINA (L. MOORE, C. N. JOHNSON, G. AZUCENA, A. MEDINA)		REACH	6

CHRISTIAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL			
1	1	<b>#1</b> <b>VARIOUS ARTISTS</b>	<b>WOW Hits 2015</b>	3	
		PROVIDENT/WORD-CURB/CAPITOL CMG			
2	2	<b>LECRAE</b>	<b>Anomaly</b>	6	
		REACH			
HOT SHOT DEBUT	3	<b>FIT FOR A KING</b>	<b>Slave To Nothing</b>	1	
		SOLID STATE			
4	4	<b>ALABAMA</b>	<b>Angels Among Us: Hymns &amp; Gospel Favorites</b>	6	
		CRACKER BARREL/TAG/GAITHER/CAPITOL CMG			
NEW	5	<b>GIDEON</b>	<b>Calloused</b>	1	
		FACE DOWN/PLG			
NEW	6	<b>GAITHER VOCAL BAND</b>	<b>Sometimes It Takes A Mountain</b>	1	
		GAITHER/CAPITOL CMG			
7	7	<b>VARIOUS ARTISTS</b>	<b>Top 25 Praise Songs: 2015 Edition</b>	5	
		MARANATHA/CAPITOL CMG			
3	8	<b>CASTING CROWNS</b>	<b>Thrive</b>	39	
		BEACH STREET/REUNION/PLG			
8	9	<b>FOR KING &amp; COUNTRY</b>	<b>RUN WILD, LIVE FREE, LOVE STRONG</b>	5	
		FERVENT/WORD-CURB			
5	10	<b>MERCYME</b>	<b>Welcome To The New</b>	28	
		FAIR TRADE/PLG			
11	11	<b>MICHAEL W. SMITH</b>	<b>Michael W. Smith &amp; Friends: The Spirit of Christmas</b>	3	
		MWS/SPARROW/CAPITOL CMG			
NEW	12	<b>RHETT WALKER BAND</b>	<b>Here's To The Ones</b>	1	
		ESSENTIAL/PLG			
13	13	<b>MANDISA</b>	<b>Overcomer</b>	60	
		SPARROW/CAPITOL CMG			
NEW	14	<b>SANCTUS REAL</b>	<b>The Dream</b>	1	
		SPARROW/CAPITOL CMG			
14	15	<b>CROWDER</b>	<b>Neon Steeple</b>	21	
		SIXSTEPS/SPARROW/CAPITOL CMG			
15	16	<b>NEEDTOBREATHE</b>	<b>Rivers In The Wasteland</b>	27	
		ATLANTIC/WORD-CURB			
10	17	<b>FRANCESCA BATTISTELLI</b>	<b>If We're Honest</b>	26	
		FERVENT/WORD-CURB			
22	18	<b>HILLSONG</b>	<b>No Other Name</b>	16	
		HILLSONG/SPARROW/CAPITOL CMG			
12	19	<b>NEWSBOYS</b>	<b>Restart</b>	58	
		SPARROW/CAPITOL CMG			
19	20	<b>HILLSONG UNITED</b>	<b>Zion</b>	86	
		HILLSONG/SPARROW/CAPITOL CMG			
17	21	<b>KARI JOBE</b>	<b>Majestic</b>	30	
		SPARROW/CAPITOL CMG			
21	22	<b>MARTY STUART AND HIS FABULOUS SUPERLATIVES</b>	<b>Saturday Night / Sunday Morning</b>	3	
		SUPERLATIVES/THIRTY TIGERS			
29	23	<b>STEFFANY GRETZINGER</b>	<b>The Undoing</b>	8	
		BETHEL			
23	24	<b>VARIOUS ARTISTS</b>	<b>WOW Hits 2014</b>	56	
		PROVIDENT/WORD-CURB/CAPITOL CMG			
9	25	<b>REND COLLECTIVE</b>	<b>The Art Of Celebration</b>	31	
		REND COLLECTIVE/INTEGRITY/PLG			

GOSPEL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL			
1	1	<b>#1</b> <b>LECRAE</b>	<b>Anomaly</b>	7	
		REACH			
HOT SHOT DEBUT	2	<b>DOROTHY NORWOOD</b>	<b>An Incredible Journey</b>	1	
		ECHO/PARK-JOI			
3	3	<b>3 WINANS BROTHERS</b>	<b>Foreign Land</b>	3	
		REGIMEN/BMG/EONE			
NEW	4	<b>L. SPENSER SMITH</b>	<b>Unstoppable</b>	1	
		SMITHWORD/EONE			
5	5	<b>VARIOUS ARTISTS</b>	<b>WOW Gospel 2014</b>	38	
		MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/RCA			
11	6	<b>MICHELLE WILLIAMS</b>	<b>Journey To Freedom</b>	7	
		EONE			
10	7	<b>TASHA COBBS</b>	<b>Grace (EP)</b>	89	
		MOTOWN GOSPEL/CAPITOL CMG			
2	8	<b>CANON</b>	<b>Loose Canon V2</b>	2	
		REFLECTION/INFINITY			
8	9	<b>ANDY MINEO</b>	<b>Never Land (EP)</b>	38	
		REACH			
13	10	<b>SMOKIE NORFUL</b>	<b>Forever Yours</b>	11	
		TREMYLES/MOTOWN GOSPEL/CAPITOL CMG			
14	11	<b>THE WALLS GROUP</b>	<b>Fast Forward</b>	7	
		FO VO SOUL/RCA			
12	12	<b>WESS MORGAN</b>	<b>Livin'</b>	22	
		BOWTIE			
9	13	<b>JEKALYN CARR</b>	<b>It's Gonna Happen</b>	2	
		LUN/JEAL/MALACO			
15	14	<b>ERICA CAMPBELL</b>	<b>Help</b>	31	
		MY BLOCK/EONE			
RE	15	<b>WINDSOR VILLAGE CHURCH FAMILY WORSHIP &amp; ARTS MINISTRY</b>	<b>Spirit Of A Grateful People</b>	3	
		KATCO/EONE			
18	16	<b>DETRICK HADDON</b>	<b>The Best Of Detrick Haddon</b>	7	
		RCA INSPIRATION/RCA			
17	17	<b>LECRAE</b>	<b>Church Clothes: Vol. 2</b>	50	
		REACH			
7	18	<b>HEZEKIAH WALKER</b>	<b>Azusa: The Next Generation</b>	72	
		RCA INSPIRATION/RCA			

# Dance/Electronic

November 1  
2014  
billboard

**HOT DANCE/ELECTRONIC SONGS:** The week's most popular dance/electronic songs, ranked by radio airplay, audience impressions, as measured by Nielsen BDS, sales data, as compiled by Nielsen SoundScan, streaming activity data by iHeartRadio, and reports from a national sample of club DJs. Songs are defined as current or former Hot Dance/Electronic Songs for at least 10 weeks on the chart. **DANCE/ELECTRONIC ALBUMS:** The week's most popular dance/electronic albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current or former Hot Dance/Electronic Albums for at least 10 weeks on the chart. **DANCE/MIX SHOW AIRPLAY:** The week's most popular current songs ranked by total weekly plays on dance-format stations and mix shows plays on mainstream top 40 and select rhythmic stations that have submitted their hours of mix show programming, as monitored by Nielsen BDS. See charts legend on billboard.com/biz for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY  
nielsen  
SoundScan

AIRPLAY/STREAMING DATA COMPILED BY  
nielsen  
BDS

HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
2	2	1	<b>#1</b> RATHER BE	▲	Clean Bandit Featuring Jess Glynne	1
			L.PATTERSON,G.CHATTO (L.NAPIER,L.PATTERSON,N.MARSHALL) ATLANTIC/RRP			
1	1	2	BREAK FREE		Ariana Grande Featuring Zedd	1
			ZEDD,MAX MARTIN (A.ZASLAVSKI,MAX MARTIN,S.KOTECHA) REPUBLIC			
4	3	3	<b>AG</b> BLAME		Calvin Harris Featuring John Newman	3
			CALVIN HARRIS (CALVIN HARRIS,NEWMAN) DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA			
5	5	4	WAVES		Mr. Probz	4
			MR. PROBZ (D.P. STEHR,L.RAHMOUNI) LEFT LANE/ULTRA/RCA			
3	4	5	A SKY FULL OF STARS		Coldplay	3
			WILLIAMS,CHRISTOPHER YOUNG,JOHN GREEN,SIMPSON (G.JACOBSON,M.L.BUCKLAND,CHAMPION,A.J.MARTIN) PARLOPHONE/ATLANTIC			
6	6	6	<b>5G</b> TURN DOWN FOR WHAT	▲	DJ Snake & Lil Jon	1
			DJ SNAKE,L.SMITH (L.H.SMITH,W.GORGANCHE,M.BRESSO) COLUMBIA			
7	7	7	SUMMER	▲	Calvin Harris	1
			CALVIN HARRIS (CALVIN HARRIS) DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA			
9	9	8	<b>DG</b> HEROES (WE COULD BE)		Alesso Featuring Tove Lo	8
			ALESSEO (A.LINDBLAD,T.LO,D.BOWIE,B.ENO) REFUNE/DEF JAM			
8	10	9	HIDEAWAY		Kiesza	7
			R.S.AFUNI (K.R.ELLESTAD,R.S.AFUNI) LOKAL LEGEND/4TH & BROADWAY/ISLAND/REPUBLIC			
18	11	10	DAANGEROUS		David Guetta Featuring Sam Martin	10
			DAVID GUETTA,DAVID GUETTA (DAVID GUETTA,DAVID GUETTA) DAVID GUETTA/SONY MUSIC/LEGACY			
23	8	11	THE DAYS		Avicii	8
			AVICII,S.A.FAKIR,V.PONTARE (B.FLOWERS,Z.BIERGLING,S.A.FAKIR,V.PONTARE) PRMO/ISLAND/REPUBLIC			
12	14	12	PRAYER IN C		Lillywood & Robin Schulz	11
			LILLYWOOD & ROBIN SCHULZ (LILLYWOOD & ROBIN SCHULZ) CHOKE INDUSTRY/TONSPIEL/CINO 7/WARGRAM/ATLANTIC/RRP			
10	12	13	BEND OVA		Lil Jon Featuring Tyga	10
			LIL JON,TYGA (LIL JON,TYGA) LITTLE JONATHAN/EPIC			
11	13	14	DELIRIOUS (BONELESS)		Steve Aoki, Chris Lake & Tujamo Feat. Kid Ink	9
			STEVE AOKI,CHRIS LAKE,TUJAMO (S.HIROYUKI AOKI,C.LAKE,A.V.LASALUBI,C.COLLINS,V.YAUGHAN,W.PHILLIPS,E.E.BECK) DIM MAK/ULTRA			
15	16	15	FADED		ZHU	15
			S.ZHU (S.ZHU) MIND OF A GENIUS/TH3RD BRAIN/COLUMBIA			
13	15	16	WASTED		Tiesto Featuring Matthew Koma	5
			MATTHEW KOMA,TIESTO (TIESTO) MIND OF A GENIUS/TH3RD BRAIN/COLUMBIA			
14	17	17	LOVERS ON THE SUN		David Guetta Featuring Sam Martin	12
			DAVID GUETTA,DAVID GUETTA (DAVID GUETTA,DAVID GUETTA) DAVID GUETTA/SONY MUSIC/LEGACY			
16	18	18	KANYE		The Chainsmokers Featuring Siren	16
			THE CHAINSMOKERS,MIKE DEL RIO (A.TAGGART,S.STONESTREET,MIKE DEL RIO) DIM MAK/REPUBLIC			
20	20	19	HANGOVER		PSY Featuring Snoop Dogg	4
			PSY,GUN-HYUNG (J.S.PARK,Y.GUN-HYUNG,C.C.BROADUS,JR.) YG/SILENT/SCHOOLBOY/REPUBLIC			
			<b>HOT SHOT DEBUT</b>			
21	22	20	<b>SLOW ACID</b>		Calvin Harris	20
			CALVIN HARRIS (CALVIN HARRIS) DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA			
			<b>NEW</b>			
21	22	21	TURN UP THE SPEAKERS		Afrojack & Martin Garrix	20
			AFROJACK,MARTIN GARRIX (N.VAN DE WALL,MARTIN GARRIX) WALL/SPINNIN'			
			<b>NEW</b>			
22	19	23	HADOUKEN		Zeds Dead	22
			ZEDS DEAD (Z.RAPP,ROYAN,D.MAMID) MAD DECENT			
26	25	24	WON'T LOOK BACK		Duke Dumont	19
			DUKEDUMONT,L.JONES (A.G.DYMENT,T.ALUO,N.MILLER) BLASE BOYS CLUB/ASTRALWERKS/CAPITOL			
32	27	25	SAY MY NAME		ODESZA Featuring Zyra	24
			ODESZA (H.G.MILLS,C.J.KNIGHT,A.C.F.CHEATLE) FOREIGN FAMILY COLLECTIVE/COUNTER			
			<b>NEW</b>			
32	27	25	I WANNA FEEL		Secondcity	25
			SECOND CITY OF WASHINGTON (D.HARRINGTON,DAVIDFACE,BURSON,DAVID HARRINGTON) SPEAKERS/MINISTRY OF SOUND/COLUMBIA			
			<b>NEW</b>			
27	26	27	LOVE AGAIN		Cedric Gervais Featuring Ali Tamposi	26
			NOT LISTED (NOT LISTED) POLYDOR/INTERSCOPE			
39	30	28	WASTED LOVE		Steve Angello Featuring Dougy	26
			S.ANGELLO,S.PRICE (S.ANGELLO,D.MANDAGI,S.PRICE,C.FALK) SIZE			
19	23	29	ANGEL		Ono	28
			NOT LISTED (NOT LISTED) MIND TRAIN/TWISTED			
28	21	30	TAKE U THERE		Jack U Featuring Kiesza	19
			SKRILLEX,DIPLO (S.MOORE,T.W.PENTZ,K.R.ELLESTAD) MAD DECENT/OWSLA/BIG BEAT/ATLANTIC			
31	29	31	HYPER LOVE		Ferry Corsten Featuring Nat Dunn	21
			F.CORSTEN (F.CORSTEN,N.DUNN,A.STOCHANSKY,M.KONINEN) FLASHOVER			
49	39	32	NOBODY TO LOVE		Sigma	29
			LINDSEY STIRLING (LINDSEY STIRLING) MIND OF A GENIUS/TH3RD BRAIN/COLUMBIA			
25	28	33	ELEVATION		Erasure	32
			ERASURE,RICHARD X (V.ZELARKE,A.BELL,RICHARD X) MUTE			
42	34	34	PAPAOUTAI		Stromae	25
			STROMAE (STROMAE,A.OTTIGON,P.DIZZY) MOSAERT/MERCURY/CASABLANCA/REPUBLIC			
29	32	35	ONE LIFE		Chris Willis & Joachim Garraud	34
			J.GARRAUD,C.WILLIS,ROCKSTARZ (C.WILLIS,J.GARRAUD) VENEER/PEACE BISQUIT			
36	36	36	SURRENDER		Cash Cash	21
			CASH CASH (P.MAHLOUFI,A.MAKHLOUF,S.W.FISOL,MICHAELS,ROBBINS,L.WILLIAMS) MIZTERZ/PATTERSON			
-	31	37	GOLD SKIES		Sander van Doorn, Martin Garrix, DVBBs Feat. Aleesia	30
			SANDER VAN DOORN,MARTIN GARRIX,DAVID GUETTA (SANDER VAN DOORN,MARTIN GARRIX,DAVID GUETTA) SCHOOLEY/SPINNIN'/SILENT/CASABLANCA/REPUBLIC			
35	38	38	RUNAWAY (U & I)		Galantis	31
			GALANTIS,SYDDEN (C.KARLSSON,C.DENNIS,A.RUNDBERG,L.EKLOW,J.KOITZSCH) BIG BEAT/RRP			
34	33	39	LIONHEARTED		Porter Robinson Featuring Urban Cone	27
			PORTER ROBINSON (PORTER ROBINSON) ER.FLYCITE,A.GUSTAFSSON,A.CENEBE,S.HANDLER,C.LITTELL) SAMPLE SIZED/ASTRALWERKS/CAPITOL			
24	35	40	GECKO (OVERDRIVE)		Oliver Heldens X Becky Hill	33
			WNEK,O.HELDENS (B.HILLO,HELDENS,LLOSISIOMA EMENIKE) SPINNIN'/PARLOPHONE/WARNER BROS.			
41	43	41	TEAR THE ROOF UP		Alesso	24
			ALESSEO (A.LINDBLAD,K.AHLUND,A.BAPTISTE) REFUNE/DEF JAM			
48	47	42	UP ALL NIGHT		Arty Featuring Angel Taylor	41
			A.STOLYAROV (T.GADA,TAYLOR,A.STOLYAROV) INSOMNIAC/INTERSCOPE			
37	41	43	DO OR DIE		Afrojack & Thirty Seconds To Mars	33
			LLETO,AFROJACK (LLETO,N.VAN DE WALL) WALL/PP/AM/DEF JAM			
40	42	44	GO!		Grimes Featuring Blood Diamond	22
			M.DIAMOND (C.C.BOUCHER,M.DIAMOND) 4AD/BEGGARS GROUP			
-	45	45	TREMOR (SENSATION 2014 ANTHEM)		Dimitri Vegas & Martin Garrix & Like Mike	39
			DIMITRI VEGAS,MARTIN GARRIX,LIKE MIKE (DIMITRI VEGAS,MARTIN GARRIX,LIKE MIKE) SCHOOLEY/SPINNIN'/SILENT/CASABLANCA/REPUBLIC			
46	40	46	WILDFIRE		Borgeous	45
			J.BORGER JR.,N.HOLLOWELL-DHAR (J.BORGER JR.,N.HOLLOWELL-DHAR) DOORN/SPINNIN'			
			<b>NEW</b>			
47	46	48	SEX MACHINE		Ralphie Rosario & HiFi Sean	40
			R.ROSARIO,S.DICKSON (R.ROSARIO,S.DICKSON) CHACHA BOOM!			
30	37	49	HUSTLIN'		Vassy, Crazibiza And Dave Aude	47
			NOT LISTED (NOT LISTED) KISS MY VASSY			
			<b>RE-ENTRY</b>			
47	46	48	TOMMY'S THEME		Noisia	44
			N.ROOS,M.VAN SONDEREN,T.DE VLIJGER (N.ROOS,M.VAN SONDEREN,T.DE VLIJGER,T.TEE) VISION			
30	37	49	NEVER SAY NEVER		Basement Jaxx	18
			BASEMENT JAXX (S.RATCLIFFE,F.BUXTON) ATLANTIC JAXX/PIAS			
30	37	49	SAD MACHINE		Porter Robinson	29
			P.ROBINSON (P.ROBINSON) SAMPLE SIZED/ASTRALWERKS/CAPITOL			

DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	<b>#1</b> FLYING LOTUS		You're Dead!	2	
		WARP				
4	2	APHEX TWIN		Syro	4	
		WARP				
2	3	CARIBOU		Our Love	2	
		MERGE				
5	4	LINDSEY STIRLING		Shatter Me	25	
		LINDSEYSTOMP				
7	5	VARIOUS ARTISTS		NOW That's What I Call Party Anthems 2	11	
		UNIVERSAL/SONY MUSIC/LEGACY				
11	6	FKA TWIGS		LP1	10	
		YOUNG TURKS				
		<b>NEW</b>				
3	8	VARIOUS ARTISTS		All Trap Music, Vol. 3	1	
		ALL TRAP MUSIC/AEI				
6	9	SBTRKT		Wonder Where We Land	2	
		YOUNG TURKS				
14	10	STEVE AOKI		Neon Future . I	3	
		DIM MAK/ULTRA				
9	11	DAFT PUNK		Random Access Memories	75	
		DAFT LIFE/COLUMBIA				
NEW	12	DISCLOSURE		Settle	72	
		METHOD/PMR/CHERRYTREE/INTERSCOPE/IGA				
NEW	12	KMFDM		Our Time Will Come	1	
		KMFDM/METROPOLIS				
12	13	ODESZA		In Return	7	
		FOREIGN FAMILY COLLECTIVE/COUNTER				
18	14	ROBIN SCHULZ		Prayer	3	
		TONSPIEL/ATLANTIC/AG				
10	15	ERASURE		The Violet Flame	4	
		MUTE				
13	16	SKRILLEX		Recess	31	
		BIG BEAT/OWSLA/ATLANTIC/AG				
15	17	CLEAN BANDIT		New Eyes	18	
		ATLANTIC/AG				
22	18	SYLVAN ESSO		Sylvan Esso	23	
		PARTISAN				
19	19	AVICII		True	57	
		PRMO/ISLAND				
21	20	PORTER ROBINSON		Worlds	10	
		SAMPLE SIZED/ASTRALWERKS				
20	21	MANDISA		Get Up: The Remixes	5	
		SPARROW/CAPITOL CMG				
		<b>NEW</b>				
20	22	FIGURE		Monsters, Volume 5	1	
		DOOM MUSIC				
		<b>RE</b>				
25	24	LADY GAGA		ARTPOP	48	
		STREAMLINE/INTERSCOPE/IGA				
23	25	BASSNECTAR		Noise vs. Beauty	15	
		AMORPHOUS				
23	25	DEADMAU5		while(1<2)	18	
		MAUSTRAP/ASTRALWERKS/CAPITOL				

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	<b>#1</b> BLACK WIDOW	Iggy Azalea Feat. Rita Ora	13		
		TURN FIRST/MUSTLE GAW/DEF JAM				
3	2	BLAME	Calvin Harris Feat. John Newman	6		
		DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA				
4	3	DON'T TELL 'EM	Jeremih Feat. YG	8		
		MICK SCHULTZ/DEF JAM				
6	4	ALL ABOUT THAT BASS	Meghan Trainor	8		
		EPIC				
2	5	BREAK FREE	Ariana Grande Feat. Zedd	14		
		REPUBLIC				
8	6	HEROES (WE COULD BE)	Alesso Feat. Tove Lo	5		
		REFUNE/DEF JAM				
7	7	SHAKE IT OFF	Taylor Swift	6		
		BIG MACHINE/REPUBLIC				
5	8	FADED	ZHU	9		
		MIND OF A GENIUS/TH3RD BRAIN/COLUMBIA				
10	9	UP ALL NIGHT	Arty Feat. Angel Taylor	6		
		INSOMNIAC/INTERSCOPE				
13	10	GOLD SKIES	Sander van Doorn, Martin Garrix, DVBBs Feat. Aleesia	14		
		SCHOOLEY/SPINNIN'/SILENT/CASABLANCA/REPUBLIC				
14	11	HABITS (STAY HIGH)	Tove Lo	4		
		ISLAND/REPUBLIC				
12	12	BANG BANG	Jessie J, Ariana Grande & Nicki Minaj	4		
		LAVA/REPUBLIC				
11	13	RATHER BE	Clean Bandit Feat. Jess Glynne	17		
		ATLANTIC/RRP				
20	14	WILDFIRE	Borgeous	5		
		DOORN/SPINNIN'				
15	15	WAVES	Mr. Probz	19		
		LEFT LANE/ULTRA/RCA				
19	16	PRAYER IN C	Lillywood & Robin Schulz	3		
		CHOKE INDUSTRY/TONSPIEL/CINO 7/WARGRAM/ATLANTIC/RRP				
18	17	I CAN'T STOP DRINKING ABOUT YOU	Bebe Rexha	6		
		WARNER BROS.				
16	18	DON'T LEAVE	Seven Lions Feat. Ellie Goulding	11		
		CASABLANCA/REPUBLIC				
9	19	BOOM CLAP	Charli XCX	12		
		NEON GOLD/FOX/ATLANTIC/RRP				
17	20	WHEN WE WERE YOUNG	Dillon Francis & Selvan & Ned Sheppard Feat. The Chain Gang of 1994	6		
		COLUMBIA				
25	21	DON'T	Ed Sheeran	3		
		ATLANTIC				
21	22	A SKY FULL OF STARS	Coldplay	17		
		PARLOPHONE/ATLANTIC				
		<b>NEW</b>				
23	23	THE DAYS	Avicii	1		
		PRMO/ISLAND/REPUBLIC				
22	24	FIVE HOURS	Deorro	18		
		LEZELS/PRMO				
24	25	FIREBALL	Pitbull Feat. John Ryan	2		
		MR. 305/POLO GROUNDS/RCA				



## No Place They'd Rather 'Be'

Clean Bandit (above) crowns Hot Dance/Electronic Songs with "Rather Be" (2-1), the culmination of a 37-week climb. The ascent ranks as the second-longest since the chart launched on Jan. 26, 2013 (following Disclosure's 47 weeks with "Latch"). "Rather Be" (featuring Jess Glynne) also topped Dance/Mix Show Airplay for one week and has spent eight non-consecutive weeks atop Dance/Electronic Digital Songs, selling 1.3 million downloads, according to Nielsen SoundScan. Calvin Harris collects another hit on Hot Dance/Electronic Songs with "Slow Acid" (No. 20), a preview track from his new album, *Motion* (due Nov. 4). Harris also holds at No. 3 with "Blame," the Airplay Gainer. Featuring John Newman's vocals, the song captures 47 million audience impressions in the week ending Oct. 21, according to Nielsen BDS.

Elsewhere, David Guetta grabs a fifth top 10 on Hot Dance/Electronic Songs as "Dangerous" steps 11-10. This gallops Guetta into a three-way tie with Harris and Zedd for the most top 10s in the chart's history. On Dance/Electronic Digital Songs, Mr. Probz produces his best sales week yet with "Waves" (50,000 sold, rising 2-1). The track, enhanced by its popular Robin Schulz remix, already spent two weeks at the pinnacle of Dance/Mix Show Airplay in August. On Dance Club Songs, Olivia Somerlyn breezes to No. 1 with her first chart hit, "Parachute" (2-1).

—Gordon Murray

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>#1</b> PARACHUTE OLIVIA SOMERLYN	Olivia Somerlyn	10
3	2	I WANNA FEEL SPEAKERBOX/MINISTRY OF SOUND/COLUMBIA	Secondcity	9
5	3	ANGEL MIND TRAIN/TWISTED	Ono	7
6	4	SECRETS CAPITOL	Mary Lambert	7
7	5	THIS IS HOW WE DO CAPITOL	Katy Perry	4
10	6	<b>GG</b> ELEVATION MUTE	Erasure	6
8	7	ONE LIFE VENEER/PEACE BISQUIT	Chris Willis & Joachim Garraud	9
1	8	WON'T LOOK BACK BLASE BOYS CLUB/ASTRALWERKS/CAPITOL	Duke Dumont	8
9	9	WASTED LOVE SIZE	Steve Angello Feat. Dougy	8
4	10	BAD BLOOD VIRGIN/CAPITOL	Bastille	9
19	11	BLAME DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. John Newman	4
13	12	SEX MACHINE CHACHA BOOM!	Ralphie Rosario & HiFi Sean	7
11	13	BAILANDO REPUBLIC	Enrique Iglesias Feat. Descemer Bueno & Gente de Zona	9
21	14	HUSTLIN' ROSS MY VASSY	Vassy, Crazibiza and Dave Aude	5
16	15	ALL ABOUT THAT BASS EPIC	Meghan Trainor	5
28	16	BOOTY CAPITOL	Jennifer Lopez Feat. Iggy Azalea Or Pitbull	3
20	17	SHAKE IT OFF BIG MACHINE/REPUBLIC	Taylor Swift	5
14	18	TEAR THE ROOF UP REFUNE/DEF JAM	Alesso	10
17	19	SHELTER ME RADIKAL	Lee Dagger Feat. Inaya Day	13
23	20	ROCK THIS PARTY KALEIDOSPERE	Fuzztroniks	4
15	21	STAND STRONG CHACHA BOOM!	Rosabel Feat. Jeanie Tracy	8
26	22	WELCOME (TO MY WORLD) TATIC	Tatiana K	5
27	23	ONE AND ONE ORGANICA/DAUMAN	Ashley J	6
34	24	DON'T TELL 'EM MICK SCHULTZ/DEF JAM	Jeremih Feat. YG	4
22	25	BANG BANG LAVA/REPUBLIC	Jessie J, Ariana Grande & Nicki Minaj	6
25	26	ANACONDA YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	7
37	27	HIGH ENOUGH R.E.C.	Alina Artts	3
36	28	HYPER LOVE FLASHOVER	Ferry Corsten Feat. Nat Dunn	3
24	29	BODY NEEDS C&R	Consuelo Costin	11
18	30	BREAK FREE REPUBLIC	Ariana Grande Feat. Zedd	11
12	31	BLACK WIDOW TURN FIRST/HUSTLE GANG/DEF JAM	Iggy Azalea Feat. Rita Ora	12
33	32	HABITS (STAY HIGH) ISLAND/REPUBLIC	Tove Lo	5
45	33	HEROES (WE COULD BE) REFUNE/DEF JAM	Alesso Feat. Tove Lo	2
40	34	KEEP IT MOVIN' PACIFIC ELECTRONIC	Aristofrecks Feat. Kathy Sledge	2
47	35	LOVE COME HOME FLY AGAIN	Kristine W	2
30	36	THINK ABOUT YOU CEG	Jade Starling	12
35	37	FIREBALL MR. 305/POLO GROUNDS/RCA	Pitbull Feat. John Ryan	5
42	38	LOW KEY GLOBAL GROOVE	Annie Baltic	3
<b>HOT SHOT DEBUT</b>	39	EVERYBODY BE SOMEBODY (2014) REAL TIME	Ruffneck Feat. Yavahn	1
31	40	UNBREAKABLE PHAZING/ASTRALWERKS	Dirty South Feat. Sam Martin	9
48	41	FADED MIND OF A GENIUS/THIRD BRAIN/COLUMBIA	ZHU	5
38	42	WALKING ON AIR AUDACIOUS	Lance Bass & Anise K Feat. Bella Blue	8
29	43	TONIGHT PEACE BISQUIT/VARCITY	Fagault & Marina Feat. Mandy Jiroux	8
49	44	RSVP DI	Shara Strand	2
<b>NEW</b>	45	LIONHEARTED SAMPLE SIZED/ASTRALWERKS/CAPITOL	Porter Robinson Feat. Urban Cone	1
<b>NEW</b>	46	BODY POP ROCKBERRY	Ranny Feat. Jipsta	1
46	47	RATHER BE ATLANTIC/BRP	Clean Bandit Feat. Jess Glynne	13
32	48	NEVER SAY NEVER ATLANTIC JAXX/PHAS	Basement Jaxx	16
41	49	BOOM CLAP NEON GOLD/FOX/ATLANTIC/BRP	Charli XCX	11
50	50	RUDE LATIUM/RCA	MAGIC!	6

# Hits of the World

November 1 2014

## billboard

EURO				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	ALL ABOUT THAT BASS EPIC	Meghan Trainor	
2	2	SHAKE IT OFF BIG MACHINE/EMI	Taylor Swift	
11	3	THINKING OUT LOUD ASYLUM/ATLANTIC	Ed Sheeran	
3	4	BANG BANG LAVA/REPUBLIC	Jessie J, Ariana Grande & Nicki Minaj	
4	5	BLAME FLY EYE/COLUMBIA	Calvin Harris Feat. John Newman	
8	6	STEAL MY GIRL SYCO	One Direction	
5	7	DON'T TELL 'EM MICK SCHULTZ/DEF JAM	Jeremih Feat. YG	
7	8	PRAYER IN C CHOKE INDUSTRY/CINQ 7/WAGRAM/WAGRAM/ATLANTIC	Lillywood & Robin Schulz	
9	9	CHANGING 3BEAT/LA MUSIQUE FAIT LA FORCE/NEWS/ALL AROUND THE WORLD	Sigma Feat. Paloma Faith	
6	10	ANACONDA YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	

UNITED KINGDOM				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
<b>NEW</b>	1	CHAPTER ONE SYCO/SONY MUSIC	Ella Henderson	
2	2	X ASYLUM/ATLANTIC/WARNER	Ed Sheeran	
3	3	IN THE LONELY HOUR CAPITOL/UNIVERSAL	Sam Smith	
1	4	WANTED ON VOYAGE COLUMBIA/SONY MUSIC	George Ezra	
<b>NEW</b>	5	SWEET TALKER LAVA/REPUBLIC/UNIVERSAL	Jessie J	
<b>NEW</b>	6	SONGS OF INNOCENCE ISLAND/UNIVERSAL	U2	
4	7	PARTNERS COLUMBIA/SONY MUSIC	Barbra Streisand	
<b>NEW</b>	8	THE VERY BEST OF SPANDAU BALLET: THE STORY CHRYSALIS/RHINO/WARNER	Spandau Ballet	
<b>NEW</b>	9	TOUGH LOVE PMR/ISLAND/UNIVERSAL	Jessie Ware	
<b>NEW</b>	10	ROSE AVE. DINE ALONE/RCA/SONY MUSIC	You+Me	

FRANCE				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
2	1	PRAYER IN C CHOKE INDUSTRY/CINQ 7/WAGRAM	Lillywood & Robin Schulz	
4	2	HABITS (STAY HIGH) ISLAND	Tove Lo	
1	3	DANGEROUS WHAT A MUSIC/JACK BACK/PARLOPHONE/WARNER	David Guetta Feat. Sam Martin	
3	4	CHANDELIER MONKEY PUZZLE/RCA	Sia	
7	5	COSMO PARLOPHONE/WARNER	Soprano	
5	6	FADE OUT LINES %6 MUSIQUE/CAPITOL	The Avener	
6	7	BUDAPEST COLUMBIA	George Ezra	
<b>NEW</b>	8	ANDALOUSE MERCURY	Kendji Girac	
<b>NEW</b>	9	WICKED WONDERLAND KONTOR/HAPPY	Martin Tungevaag	
<b>NEW</b>	10	SAINT CLAUDE BECAUSE	Christine And The Queens	

AUSTRALIA				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
<b>NEW</b>	1	TRIPLE J LIKE A VERSION 10 ABC/UNIVERSAL	Various Artists	
<b>NEW</b>	2	ROSE AVE. DINE ALONE/RCA/SONY MUSIC	You+Me	
1	3	X ASYLUM/ATLANTIC/WARNER	Ed Sheeran	
2	4	FROZEN WALT DISNEY/UNIVERSAL	Soundtrack	
3	5	PARTNERS COLUMBIA/SONY MUSIC	Barbra Streisand	
6	6	IN THE LONELY HOUR CAPITOL/UNIVERSAL	Sam Smith	
<b>NEW</b>	7	SONGS OF INNOCENCE ISLAND/UNIVERSAL	U2	
5	8	OZ ELEVEN/UNIVERSAL	Missy Higgins	
4	9	747 CAPITOL NASHVILLE/UNIVERSAL	Lady Antebellum	
10	10	WALKING UNDER STARS GOLDEN ERA/UNIVERSAL	Hilltop Hoods	

JAPAN				
JAPAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
<b>NEW</b>	1	ITTA JANAI KA J-STORM	Kan Jani Eight	
36	2	C.O.S.M.O.S. RHYTHMZONE	Sandaime J Soul Brothers from EXILE TRIBE	
19	3	DRAGON NIGHT TOY'S FACTORY	SEKAI NO OWARI	
<b>NEW</b>	4	SUKI SONY	Kana Nishino	
97	5	KINDAN NO RESISTANCE RING	Nana Mizuki	
88	6	NETSUJO NO SPECTRUM EPIC	Ikimono-Gakari	
<b>NEW</b>	7	TIKI BUN LIP-FRONT	Morning Musume.'14	
1	8	NANDOME NO AOZORA KA? SONY	Nogizaka 46	
<b>RE</b>	9	HYAKKA RYORAN PONY CANYON	GLAY	
4	10	DARLING SONY	Kana Nishino	

GERMANY				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
<b>NEW</b>	1	FVCK!TCHES\$GETMONEY BUSHIDO/SONY MUSIC	Shindy	
<b>NEW</b>	2	SONGS OF INNOCENCE ISLAND/UNIVERSAL	U2	
<b>RE</b>	3	WENN DAS SO IST SONY MUSIC	Peter Maffay	
1	4	FAIRYTALES: BEST OF 2006-2014 POLYDOR/ISLAND/UNIVERSAL	Sunrise Avenue	
3	5	FARBENSPIEL POLYDOR/ISLAND/UNIVERSAL	Helene Fischer	
<b>NEW</b>	6	ROSE AVE. DINE ALONE/RCA/SONY MUSIC	You+Me	
7	7	LIEBLINGSFARBEN UND TIERE VERTIGO/CAPITOL/UNIVERSAL	Element Of Crime	
<b>NEW</b>	8	LICHTMOND 3: DAYS OF ETERNITY BLU PHASE	Lichtmond	
<b>NEW</b>	9	MEILE FUR MEYLE MEYLEMUSIC	Gregor Meyle	
4	10	STADTRANDLICHTER CAPITOL/UNIVERSAL	Clueso	

CANADA				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
<b>NEW</b>	1	ROSE AVE. DINE ALONE/RCA/SONY MUSIC	You+Me	
<b>NEW</b>	2	ANYTHING GOES REPUBLIC NASHVILLE/OPEN ROAD/UNIVERSAL	Florida Georgia Line	
<b>NEW</b>	3	SADNECESSARY LICHTDICH/REPUBLIC/NEON/UNIVERSAL	Milky Chance	
1	4	OLD BOOTS, NEW DIRT BROKEN BOW/SONY MUSIC	Jason Aldean	
<b>NEW</b>	5	SONGS OF INNOCENCE ISLAND/INTERSCOPE/UNIVERSAL	U2	
3	6	POPULAR PROBLEMS OLD IDEAS/COLUMBIA/SONY MUSIC	Leonard Cohen	
13	7	IN THE LONELY HOUR CAPITOL/UNIVERSAL	Sam Smith	
<b>NEW</b>	8	BLOOD MOON: YEAR OF THE WOLF BLOOD MONEY/LA FAMILIA/FIFTH ADMENDMENT/EONE	The Game	
2	9	HOZIER RUBYWORKS/COLUMBIA/SONY MUSIC	Hozier	
5	10	PARTNERS COLUMBIA/SONY MUSIC	Barbra Streisand	

MEXICO				
AIRPLAY				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	ALL ABOUT THAT BASS EPIC/SONY MUSIC	Meghan Trainor	
3	2	RUDE LATIUM/RCA/SONY MUSIC	MAGIC!	
2	3	SHAKE IT OFF BIG MACHINE/UNIVERSAL	Taylor Swift	
4	4	PRAYER IN C CHOKE INDUSTRY/TONSPIEL/CINQ 7/WAGRAM/ATLANTIC/WARNER	Lillywood & Robin Schulz	
9	5	LA BALA FONOVISA/UNIVERSAL	Los Tigres del Norte	
13	6	CHANDELIER MONKEY PUZZLE/RCA/SONY MUSIC	Sia	
6	7	ERES MIA SONY MUSIC	Romeo Santos	
10	8	FIREBALL MR. 305/POLO GROUNDS/RCA/SONY MUSIC	Pitbull Feat. John Ryan	
7	9	TU RESPIRACION SONY MUSIC	Chayanne	
15	10	ENCONTRARTE DISA/UNIVERSAL	Banda Carnaval	



BRAZIL			Artist	
ALBUMS				
COMPILED BY AFBD/NIELSEN				
LAST WEEK	THIS WEEK	TITLE	IMPRINT/LABEL	Artist
	1	<b>SUPERNOVA</b>	SOM LIVRE	Malta
	2	<b>SOLO SAGRADO</b>	SONY MUSIC	Padre Fabio de Melo
NEW	3	<b>ECONTROS PELO CAMINHO: DUETO</b>	UNIVERSAL	Paula Fernandes
NEW	4	<b>ECONTROS PELO CAMINHO: DUETO (2 CDS)</b>	UNIVERSAL	Paula Fernandes
	5	<b>VERDADE UMA ILUSAO</b>	UNIVERSAL	Marisa Monte
	6	<b>MIDNIGHT MEMORIES</b>	SYCO/COLUMBIA/SONY MUSIC	One Direction
NEW	7	<b>CHEEK TO CHEEK</b>	UNIVERSAL	Tony Bennett & Lady Gaga
	8	<b>TEORIAS DE RAUL</b>	SONY MUSIC	Zeze di Camargo & Luciano
	9	<b>RITMO PERFEITO</b>	WARNER	Anitta
NEW	10	<b>E DIVINO - AO VIVO EM CAMPO GRANDE</b>	SOM LIVRE	Jads & Jadsom

BELGIUM			Artist	
DIGITAL SONGS				
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL				
LAST WEEK	THIS WEEK	TITLE	IMPRINT/LABEL	Artist
	1	<b>TAKE ME TO CHURCH</b>	RUBYWORKS/ISLAND	Hozier
	2	<b>NOVA</b>	SMASH THE HOUSE	Dimitri Vegas & Like Mike VS Tujamo & Felguk
	3	<b>HOME</b>	EMI	Dotan
NEW	4	<b>SEXY ALS IK DANS</b>	PACEMAKER	Nielson
	5	<b>ALL ABOUT THAT BASS</b>	EPIC	Meghan Trainor
	6	<b>PRAYER IN C</b>	CHOKE INDUSTRY/TONSPIEL/ATLANTIC	Lillywood & Robin Schulz
	7	<b>BLAME</b>	FLY EYE/COLUMBIA	Calvin Harris Feat. John Newman
NEW	8	<b>DANGEROUS</b>	WHAT A MUSIC/JACK BACK/PARLOPHONE/WARNER	David Guetta Feat. Sam Martin
	9	<b>SUR MA ROUTE</b>	WATLB	Black M
	10	<b>WALKING WITH ELEPHANTS</b>	BOSO/ATLANTIC	Ten Walls

FINLAND			Artist	
DIGITAL SONGS				
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL				
LAST WEEK	THIS WEEK	TITLE	IMPRINT/LABEL	Artist
	1	<b>NAURAVA KULKURI</b>	WARNER	Elastinen
	2	<b>DANGEROUS</b>	WHAT A MUSIC/JACK BACK/PARLOPHONE/WARNER	David Guetta Feat. Sam Martin
	3	<b>SIRPA</b>	WARNER	Arttu Wiskari Feat. Ulpu
	4	<b>BLAME</b>	FLY EYE/COLUMBIA	Calvin Harris Feat. John Newman
	5	<b>BEIBI</b>	RATAS	Haloo Helsinki!
RE	6	<b>ALL ABOUT THAT BASS</b>	EPIC	Meghan Trainor
NEW	7	<b>WHEN THE BEAT DROPS OUT</b>	MATTER FIXED/VERTIGO/CAPITOL	Marlon Roudette
	8	<b>THE DAYS</b>	POSITIVA/PRMD/ISLAND	Avicii
NEW	9	<b>BREAK FREE</b>	REPUBLIC	Ariana Grande Feat. Zedd
RE	10	<b>SHAKE IT OFF</b>	BIG MACHINE/EMI	Taylor Swift

IRELAND			Artist	
DIGITAL SONGS				
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL				
LAST WEEK	THIS WEEK	TITLE	IMPRINT/LABEL	Artist
	1	<b>ALL ABOUT THAT BASS</b>	EPIC	Meghan Trainor
	2	<b>THINKING OUT LOUD</b>	ASYLUM/ATLANTIC	Ed Sheeran
	3	<b>SHAKE IT OFF</b>	BIG MACHINE/EMI	Taylor Swift
	4	<b>BANG BANG</b>	LAVA/REPUBLIC	Jessie J, Ariana Grande & Nicki Minaj
	5	<b>STEAL MY GIRL</b>	SYCO	One Direction
NEW	6	<b>STRONG</b>	METAL & DUST/MINISTRY OF SOUND/POLYDOR/ISLAND	London Grammar
	7	<b>UGLY HEART</b>	KEMOSABE/RCA	G.R.L.
	8	<b>PRAYER IN C</b>	CHOKE INDUSTRY/TONSPIEL/ATLANTIC	Lillywood & Robin Schulz
	9	<b>I'M NOT THE ONLY ONE</b>	CAPITOL	Sam Smith
NEW	10	<b>OUT OF THE WOODS</b>	BIG MACHINE/EMI	Taylor Swift

# Boxscore

November 1  
2014  
billboard

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST	ATTENDANCE CAPACITY	PROMOTER
1	\$2,320,689 (\$254.50/\$169.50/ \$89.50/\$29.50)	<b>PAUL MCCARTNEY</b> BRIDGESTONE ARENA, NASHVILLE OCT. 16	14,832 SELLOUT	MARSHALL ARTS USA, AEG LIVE
2	\$2,302,579 (\$253.75/\$168.75/ \$89.50/\$29.50)	<b>PAUL MCCARTNEY</b> AMERICAN AIRLINES CENTER, DALLAS OCT. 13	14,916 SELLOUT	MARSHALL ARTS USA, AEG LIVE
3	\$2,178,726 (\$252/\$167/ \$89.50/\$29.50)	<b>PAUL MCCARTNEY</b> SMOOTHIE KING CENTER, NEW ORLEANS OCT. 11	14,931 SELLOUT	MARSHALL ARTS USA, BEAVER PRODUCTIONS
4	\$2,016,129 (\$254/\$169/ \$89.50/\$29.50)	<b>PAUL MCCARTNEY</b> PHILIPS ARENA, ATLANTA OCT. 15	13,044 SELLOUT	MARSHALL ARTS USA, ASO PRESENTS, AEG LIVE
5	\$1,820,456 (\$252.75/\$167.75/ \$90.75/\$30.75)	<b>PAUL MCCARTNEY</b> UNITED SUPERMARKETS ARENA, LUBBOCK, TEXAS OCT. 2	11,446 SELLOUT	MARSHALL ARTS USA, AEG LIVE
6	\$1,280,549 (\$250/\$150/\$99/\$55)	<b>SHANIA TWAIN</b> THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS OCT. 14-15, 17-18	10,904 11,776 FOUR SHOWS	CONCERTS WEST/AEG LIVE, CAESARS ENTERTAINMENT
7	\$1,213,780 (\$275/\$21)	<b>LUIS MIGUEL</b> THE FORUM, INGLEWOOD, CALIF. SEPT. 19-20	14,577 17,715 TWO SHOWS	LIVE NATION, SBS ENTERTAINMENT
8	\$962,524 (\$1,056,226 CANADIAN) \$182.26/\$31.90	<b>LADY GAGA, LADY STARLIGHT</b> ROGERS ARENA, VANCOUVER AUG. 9	13,449 SELLOUT	LIVE NATION GLOBAL TOURING
9	\$956,695 (\$1,048,901 CANADIAN) \$114.47/\$26.91	<b>KATY PERRY, KACEY MUSGRAVES, FERRAS</b> MTS CENTRE, WINNIPEG, MANITOBA AUG. 26	11,858 SELLOUT	LIVE NATION
10	\$941,091 (\$731,990) \$134.99/\$45	<b>LADY GAGA, LADY STARLIGHT</b> OLYMPIC STADIUM, ATHENS SEPT. 19	26,860 SELLOUT	LIVE NATION GLOBAL TOURING, LAVROS
11	\$940,310 (\$1,025,596 CANADIAN) \$115.06/\$27.05	<b>KATY PERRY, KACEY MUSGRAVES, FERRAS</b> CREDIT UNION CENTRE, SASKATOON, SASKATCHEWAN AUG. 28	12,379 SELLOUT	LIVE NATION
12	\$935,625 \$70/\$54.50/ \$34.50/\$24.50	<b>ERIC CHURCH, DWIGHT YOAKAM, BRANDY CLARK</b> MADISON SQUARE GARDEN, NEW YORK OCT. 17	15,782 SELLOUT	THE MESSINA GROUP/AEG LIVE
13	\$932,449 \$59/\$49	<b>BLAKE SHELTON, THE BAND PERRY, DAN + SHAY, NEAL MCCOY</b> TACOMA DOME, TACOMA, WASH. SEPT. 19	17,534 SELLOUT	LIVE NATION
14	\$916,980 (\$5,380,700 KRONER) \$118.44/\$59.65	<b>LADY GAGA, LADY STARLIGHT</b> JYSKE BANK BOXEN, HERNING, DENMARK SEPT. 27	10,534 SELLOUT	LIVE NATION GLOBAL TOURING, LIVE NATION DENMARK
15	\$913,894 (\$983,816 AUSTRALIAN) \$147.24/\$36.74	<b>LADY GAGA, LADY STARLIGHT</b> BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA AUG. 26	9,249 SELLOUT	LIVE NATION GLOBAL TOURING, LIVE NATION AUSTRALIA
16	\$908,408 \$136/\$59	<b>MARC ANTHONY</b> AMWAY CENTER, ORLANDO OCT. 5	10,804 SELLOUT	CARDENAS MARKETING NETWORK
17	\$905,240 (\$988,359 CANADIAN) \$91.13/\$36.64	<b>BRUNO MARS, NICO &amp; VINZ</b> MTS CENTRE, WINNIPEG, MANITOBA AUG. 2	12,853 SELLOUT	LIVE NATION
18	\$890,864 (\$972,957 CANADIAN) \$76.91/\$36.63	<b>BRUNO MARS, NICO &amp; VINZ</b> SCOTIABANK SADDLEDOME, CALGARY, ALBERTA AUG. 5	14,390 SELLOUT	LIVE NATION
19	\$884,555 \$150/\$45	<b>KISS &amp; DEF LEPPARD, THE DEAD DAISIES</b> BOK CENTER, TULSA, OKLA. AUG. 29	10,400 SELLOUT	LIVE NATION
20	\$877,625 \$59.75/\$25.25	<b>LUKE BRYAN, LEE BRICE, COLE SWINDELL</b> SARATOGA PERFORMING ARTS CENTER, SARATOGA SPRINGS, N.Y. AUG. 17	24,634 SELLOUT	LIVE NATION
21	\$875,446 \$59/\$25	<b>BLAKE SHELTON, THE BAND PERRY, DAN + SHAY, NEAL MCCOY</b> SHORELINE AMPHITHEATRE, MOUNTAIN VIEW, CALIF. SEPT. 13	21,645 SELLOUT	LIVE NATION
22	\$874,668 \$200/\$35	<b>LADY GAGA, LADY STARLIGHT</b> KEYARENA, SEATTLE AUG. 8	10,882 SELLOUT	LIVE NATION GLOBAL TOURING
23	\$853,570 \$200/\$35	<b>LADY GAGA, LADY STARLIGHT</b> PEPSI CENTER, DENVER AUG. 6	10,660 SELLOUT	LIVE NATION GLOBAL TOURING
24	\$839,449 \$59/\$25	<b>BLAKE SHELTON, THE BAND PERRY, DAN + SHAY, NEAL MCCOY</b> USANA AMPHITHEATRE, WEST VALLEY CITY, UTAH SEPT. 26	19,997 SELLOUT	LIVE NATION
25	\$815,447 \$59/\$38	<b>BLAKE SHELTON, THE BAND PERRY, DAN + SHAY, NEAL MCCOY</b> SLEEP TRAIN AMPHITHEATRE, WHEATLAND, CALIF. SEPT. 12	18,789 SELLOUT	LIVE NATION
26	\$808,035 (\$1,910,420 REAIS) \$253.78/\$33.84	<b>JULIO IGLESIAS</b> CITIBANK HALL, SAO PAULO, BRAZIL SEPT. 19-20	7,566 TWO SELLOUTS	T4F-TIME FOR FUN
27	\$806,770 \$99.50/\$79.50/ \$59.50/\$49.50	<b>BRUNO MARS, NICO &amp; VINZ</b> MATTHEW KNIGHT ARENA, EUGENE, ORE. AUG. 11	10,367 SELLOUT	CONCERTS WEST/AEG LIVE
28	\$790,396 \$59.75/\$25.25	<b>LUKE BRYAN, LEE BRICE, COLE SWINDELL</b> DARIEN LAKE PERFORMING ARTS CENTER, DARIEN CENTER, N.Y. AUG. 16	21,482 SELLOUT	LIVE NATION
29	\$787,474 \$103/\$29.50	<b>KATY PERRY, KACEY MUSGRAVES, FERRAS</b> VAN ANDEL ARENA, GRAND RAPIDS, MICH. AUG. 10	10,286 SELLOUT	LIVE NATION
30	\$784,340 \$91.80/\$71.35/ \$64.20/\$49.40	<b>THE WEEKND, SCHOOLBOY Q</b> BARCLAYS CENTER, BROOKLYN, N.Y. SEPT. 19	13,763 SELLOUT	LIVE NATION
31	\$782,144 \$59.75/\$25.25	<b>LUKE BRYAN, LEE BRICE, COLE SWINDELL</b> XPINITY THEATRE, HARTFORD, CONN. SEPT. 13	24,306 SELLOUT	LIVE NATION
32	\$776,719 (\$1,051,864 KORUNY) \$112.98/\$22.32	<b>LADY GAGA, LADY STARLIGHT</b> O2 ARENA, PRAGUE OCT. 5	10,734 SELLOUT	LIVE NATION GLOBAL TOURING, LIVE NATION CZECH REPUBLIC
33	\$771,872 \$156/\$95/\$81/\$36	<b>JOURNEY &amp; STEVE MILLER BAND, TOWER OF POWER</b> FIRST MIDWEST BANK AMPHITHEATRE, TINLEY PARK, ILL. SEPT. 10	15,977 27,001	LIVE NATION
34	\$771,447 \$100/\$76/\$35	<b>JOHN LEGEND</b> BARCLAYS CENTER, BROOKLYN, N.Y. AUG. 6	9,563 12,860	LIVE NATION
35	\$765,783 \$62.50/\$45/\$35/\$25	<b>ERIC CHURCH, DWIGHT YOAKAM, BROTHERS OSBORNE</b> GREENSBORO COLISEUM, GREENSBORO, N.C. SEPT. 27	15,155 15,944	THE MESSINA GROUP/AEG LIVE



## McCartney Tour In Home Stretch

Paul McCartney (above) tops the Boxscore chart with the five highest-grossing concerts of the week as he winds down his Out There world tour's final trek through U.S. cities. Nashville's Bridgestone Arena leads the pack at No. 1 with \$2.3 million in revenue from a sold-out performance on Oct. 16. Arenas in Dallas, New Orleans, Atlanta and Lubbock, Texas, follow on the chart, adding more than \$10 million to the tour's overall gross of \$165 million, from 1.2 million sold tickets.

The dates for these five October concerts were originally set in June but rescheduled while McCartney recovered from the illness that caused the cancellation of his Asian dates in May. Ultimately the 2014 North American leg launched July 5 with arena performances set for 21 cities. The tour's final U.S. concert will be in Greensboro, N.C., on Oct. 30.

Latin pop singer Luis Miguel lands among the top-grossing artists of the week, earning the No. 7 ranking with \$1.2 million in ticket sales from his Los Angeles-area fans. Attendance totaled 14,577 for shows on Sept. 19 and 20 at The Forum in Inglewood, one of five U.S. venues booked for the fall tour behind the release of his new single, "Deja Vu." The five-time Grammy winner launched the tour Sept. 12 in Las Vegas, marking his eighth consecutive year to perform a run of shows at the Colosseum at Caesars Palace.

—Bob Allen

# CODD A

REWINDING  
THE  
CHARTS

## 34 Years Ago BARBRA AND BARRY HIT NO. 1

The diva teamed with the Bee Gee for *Guilty*, and on Oct. 25, 1980, the album and her single "Woman in Love" both topped the *Billboard* charts

AT THE START OF 1980, BARBRA STREISAND, then 37, was in the middle of a red-hot streak on the *Billboard* Hot 100, having landed eight consecutive top 40 hits in just two years. Among those were the No. 1s "You Don't Bring Me Flowers" with Neil Diamond and "No More Tears (Enough Is Enough)" with Donna Summer. At the same time, Barry Gibb, 33, was enjoying his own career high: He had just notched six straight No. 1 singles with the Bee Gees between 1977 and 1979.

A collaboration between the two might have sounded like a no-brainer, but it almost didn't happen. Streisand approached Gibb with the idea after seeing the Bee Gees in concert in 1979, but Gibb told *Billboard* in 1983 that he was "very

nervous at first" about the offer because of "stories about how tough she is." His concerns proved unfounded. "She was ... a true lady in every sense of the word," said Gibb, who co-produced the album, *Guilty*, and co-wrote its songs.

The record became the biggest-selling studio release of Streisand's career, shipping 5 million copies in the United States, according to the RIAA. On Oct. 25, 1980, she simultaneously topped the *Billboard* 200 with the album and the Hot 100 with the single "Woman in Love." Two more top 10 hits followed: the Grammy-winning title track and "What Kind of Fool." Twenty-five years later, Streisand and Gibb reunited for *Guilty Pleasures*, which reached No. 5 on the *Billboard* 200.

—KEITH CAULFIELD

Gibb and Streisand in an outtake from the *Guilty* album artwork photo shoot in 1980.



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK
★	2	8	WOMAN IN LOVE—Barbra Streisand (B. Gibb), B. Gibb, R. Gibb, Columbia 1-11364	★
2	1	11	ANOTHER ONE BITES THE DUST—Queen (Queen), Deacon, Elektra 47031	36
★	5	14	HE'S SO SHY—Pointer Sisters (Richard Perry), T. Snow, C. Weil, Planet 47916 (Elektra)	CPP
4	3	16	UPSIDE DOWN—Diana Ross (Bernard Rodgers), B. Edwards, N. Rodgers, Motown 1494	CLM 37
★	6	8	REAL LOVE—The Doobie Brothers	WBM ★

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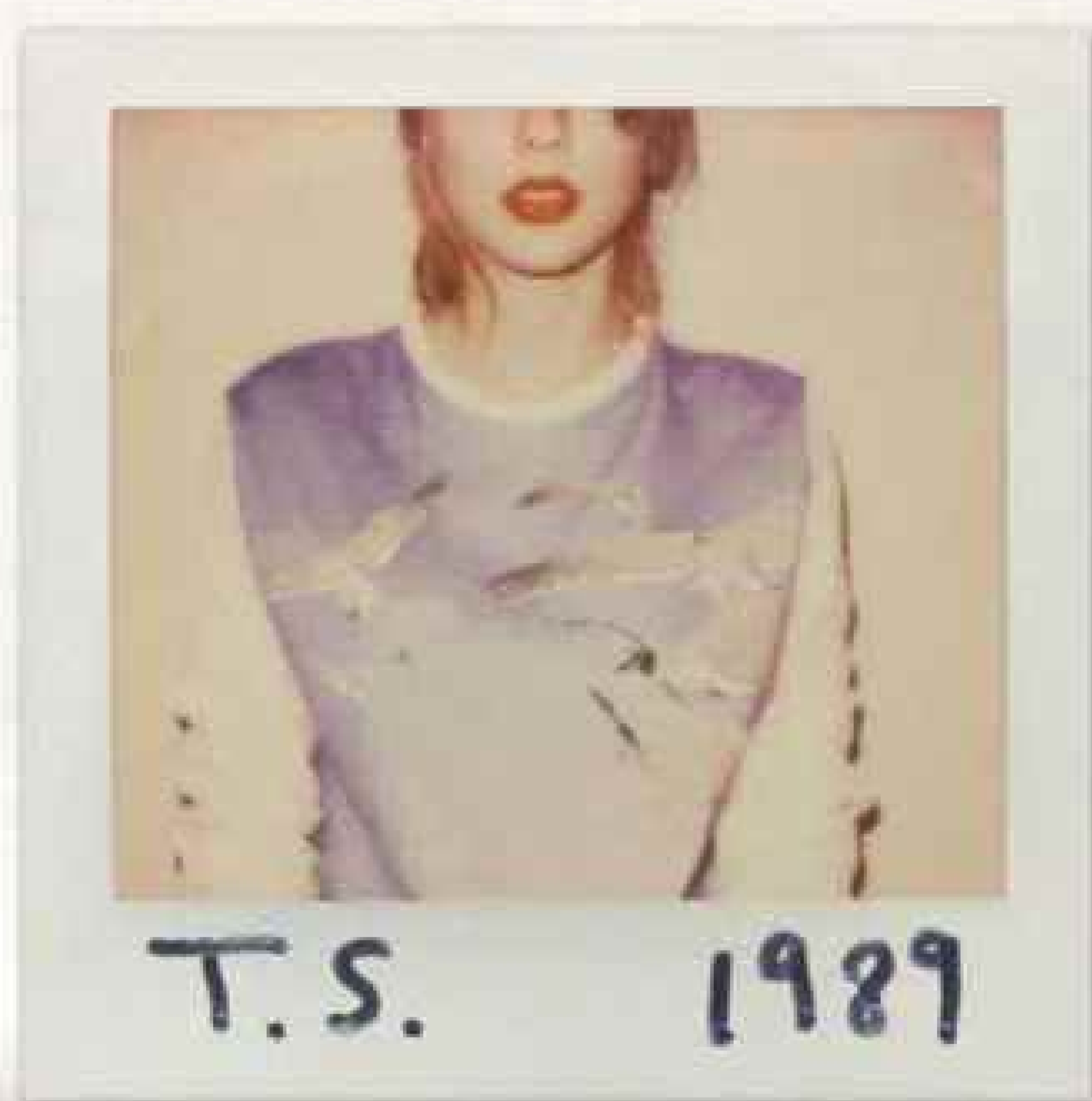
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