

Billboard

NO ZAYN, NO PROBLEM
1D's Niall on the band's 'incredible'
record-setting chart return

LAST DANCE FOR SFX?
As stock plunges, EDM mogul
Sillerman fends off angry
investors, artists, lawsuits

**'N.W.A
TOLD THE
TRUTH'**

**BY
KENDRICK
LAMAR**

Today's preminent rap poet interviews his *Straight Outta Compton* predecessors as they talk race, the state of hip-hop and the group's 'dangerous' legacy: 'N.W.A were my superheroes'

August 22, 2015 | billboard.com

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KATY PERRY



CONGRATULATIONS, KATY, ON THESE MILESTONE ACHIEVEMENTS

2,000,000+ ATTENDEES OF THE PRISMATIC WORLD TOUR

10,000,000+ TOTAL ADJUSTED ALBUMS

30,000,000+ TOTAL SINGLE SALES

60,000,000+ TOTAL DIGITAL TRACK EQUIVALENTS

225,000,000+ VIEWERS OF THE SUPER BOWL HALFTIME SHOW

1,000,000,000+ TOTAL VIDEO VIEWS ON BOTH "ROAR" AND "DARK HORSE"

4,000,000,000+ TOTAL AUDIO AND VIDEO STREAMS

billboard HOT 100

The Canadian R&B heartthrob scores his first chart-topper on the Hot 100.



The Weeknd's Best Week Ever: 'Face' Hits No. 1

IN JUST THREE YEARS, THE WEEKND HAS GONE FROM mysterious mixtape favorite to pop's current king. The singer scores his first No. 1 on the Billboard Hot 100 with "Can't Feel My Face" (2-1), co-written and co-produced by studio wiz **Max Martin** (see page 52).

"It's hard to imagine that we've come this far," says The Weeknd (born **Abel Tesfaye**), 25. "Face" previews his second studio album, *Beauty Behind the Madness* (Aug. 28), touting collaborations with **Lana Del Rey** and **Ed Sheeran**. "I'm excited for the world to hear the full body of work and experience the vision."

"Face" wins a tight race to the Hot 100's summit over both **OMI's** "Cheerleader," which drops to No. 2 after four weeks at the top, and **One Direction's** "Drag Me Down," which arrives at No. 3 as the highest debut of 2015, scoring the boy band its best sales week (see page 52). "Face" also takes over at No. 1 on the Radio Songs chart (2-1) with 152 million audience impressions, according to Nielsen Music, and passes 1 million downloads sold to date (1.1 million). The Weeknd is expected to perform "Face" when he headlines the inaugural Billboard Hot 100 Music Festival, with **Justin Bieber** and **Skrillex**, Aug. 22 and 23 at the Nikon at Jones Beach Theater in Wantagh, N.Y.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
2	2	1	#1 SG Can't Feel My Face ▲	The Weeknd A.PAYAMI,MAX.MARTIN,(A.TESFAYE,MAX.MARTIN, S.KOTECHA,P.SVENSSON,A.PAYAMI)	XO/REPUBLIC	1	9
1	1	2	Cheerleader ▲	OMI C.DILLON,O.PASLEY,(O.PASLEY,C.DILLON,M.BRADFORDS,DUNBAR,R.DILLON)	LOUDER THAN LIFE/ULTRA/COLUMBIA	1	16
		HOT SHOT DEBUT 3	Drag Me Down	One Direction J.BUNETTA,J.RYAN,(J.SCOTT,J.RYAN,J.BUNETTA)	SYCO/COLUMBIA	3	1
3	3	4	Watch Me ●	Silento BOLO DA PRODUCER (T.B.MINGO,R.L.HAWK)	BOLO/CAPITOL	3	24
10	6	5	AG Lean On	Major Lazer & DJ Snake Feat. MO D.J.SNAKE,D.I.P.O.P.MECKSEPER,(K.MORSTED,W.S.EGRIGAH,CINE,T.W.PENITZ,P.MECKSEPER)	MADDECENT	5	18
4	4	6	Bad Blood ▲	Taylor Swift Feat. Kendrick Lamar MAX.MARTIN,SHELLBACK,(T.SWIFT,MAX.MARTIN,SHELLBACK,K.DUCKWORTH)	BIG MACHINE/REPUBLIC	1	15
8	9	7	Fight Song ▲	Rachel Platten J.LEVINE,(R.PLATTEN,D.BASSETT)	COLUMBIA	7	17
5	5	8	See You Again ▲	Wiz Khalifa Feat. Charlie Puth D.FRANK,E.PUTH,A.CEDAR,(J.FRANKS,A.CEDAR,C.JITHOMAZ,C.PUTH)	UNIVERSAL STUDIOS/ATLANTIC/RRP	1	22
6	7	9	Trap Queen ▲	Fetty Wap T.FADD,(W.J.MAXWELL,T.FADD)	RGF/300	2	29
7	8	10	My Way	Fetty Wap Feat. Monty NICK E BEATS (W.J.MAXWELL,A.COSME JR.,D.EAGLES)	RGF/300	7	5

Billboard Hot 100

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SILENTO
Watch Me



The 17-year-old, who recently signed to Capitol Records, plans to release an EP in the near future.

“Watch Me” was originally recorded as a 15-second Instagram video. Did you think it would get this big after you recorded a full version of the song?

Yeah, I knew that it was a banger because everybody already liked it. In the video, which I recorded on my phone, somebody was beating on the desk at school. I took that same beat to [producer] **Bolo** and he went off of that and made a different beat. Once the audience gives you feedback, that's how you know.

The track refers to two popular dances, the Whip and the Nae Nae. Are you an

experienced dancer?

No, I never took dance classes. I want to; there's still some stuff I need to learn. But it's easy creating your own stuff because you can find out what everybody likes and then just put it together.

You're about to start your senior year in high school. Have your classmates been treating you differently?

I know all the girls are going to be my fans. I want to go to college for business. I've got to find out what's going to be the best place for me. But I'm going to go to class and I ain't going to be late.

—JOHN KENNEDY



SKRILLEX & DIPLO WITH JUSTIN BIEBER
Where Are U Now

12

The track climbs 12-10 on Radio Songs (76 million in audience, up 5 percent), making it **Bieber's** third top 10 after “As Long as You Love Me” (No. 2, 2012) and “Beauty and a Beat” (No. 4, 2013).

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
11	11	11	The Hills ▲		The Weeknd	10	11
			MANO (A.TESFAYE, A.BALSHHE, ENICKERSON, C. MONTAGNESE)		XO/REPUBLIC		
13	12	12	Where Are U Now ▲		Skrillex & Diplo With Justin Bieber	8	23
			SKRILLEX/DIPLO (S.MOORE/TW/PENTZ, J.BIEBER)		MAD DECENT/OWSLA/ATLANTIC		
16	13	13	Good For You		Selena Gomez	9	7
			Feat. A\$AP Rocky		N. MONSON/SIR NOLAN/A\$AP ROCKY/DLGAADO (JIM CHAELS/JITRANTIER, M. MAYERS)		
9	10	14	Shut Up And Dance ▲		WALK THE MOON	4	39
			TPAGNOTTA (N.PETRICCA, E.MAIMAN, K.RAY, S.VAUGAMAN, B.BERGER, R.MCMAHON)		RCA		
12	15	15	Worth It ▲		Fifth Harmony	12	25
			Feat. Kid Ink		STAR GATE/OK PLAIN (PRISCILLA RENEA, M.S. ERIKSEN, TEHERMANSEN, OK PLAIN)		
17	17	16	Uptown Funk! ▲		Mark Ronson	1	39
			Feat. Bruno Mars		MURKINSON/LB/HASKER, BRUNO MARS (M.DRONSON/LB/HASKER, BRUNO MARS (P.M.LAWRENCE II, L.SIMMONS, R.WILSON, C.WILSON, R.TAYLOR, R.WILSON, D.C.GALLASPY/VI WILLIAMS))		
18	16	17	679		Fetty Wap	16	6
			Feat. Remy Boyz		PEOPLES (W.J.I.MAXWELL, A.COSME JR., J.POPE, B.GARCIA)		
14	14	18	Honey, I'm Good. ▲		Andy Grammer	9	24
					BWEST/N.WSIPES/GREENBERG, M.DALY (A.GRAMMER, N.WSIFE)		
20	20	19	Photograph		Ed Sheeran	19	13
					J.BHASKER (E.C.SHEERAN, J.MCDAID)		
24	19	20	Cool For The Summer		Demi Lovato	19	6
					MAX MARTIN/A.PRYMI/S.KOTECHA, MAX MARTIN/A.KRONLUND/LOVATO		

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
			NEW				
		21	Back To Back		Drake	21	1
			DAXZN/SH-HBB/DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC		
15	18	22	Hey Mama ▲		David Guetta	8	20
			Feat. Nicki Minaj, Bebe Rexha & Afrojack		DGUETTA/AFROJACK/GHTUNFORTE/DAN/DGUETTA/GHTUNFORTE, NUVAN/DEWALLE/DEAN/REXHA/S.DOUGLAS/OTIMARA)		
21	22	23	Post To Be ▲		Omarion	13	31
			Feat. Chris Brown & Jhene Aiko		DIJULSTAR/DOM/ADAM (O.G.RANDY/REY/D.MCFARLANE/M.ADHAM/M.POWELL, SEAN (C.M.BROWN/L.A.E.CHLOMBO/BERON/NERL/DUNBAR/TAYLOR/L.WILLIS))		
25	24	24	Classic Man		Jidenna	24	14
			Feat. Roman GianArthur		IBERNAN/DIWHABA/TIP/PLO/NAE/ROCKEY/NOGROSS/DIMONSON/VIHAB/BA/TIP/FLORA/IVIN/WILSRA/MIM/EB/GA/IRVING/CANIGS/CATCH/ONG/ASAP/O.A.A.KELLY/MIC/ROZELIA/PERMOTEL/SU/HAY/ERIN)		
19	23	25	Want To Want Me ▲		Jason Derulo	5	22
					LX/RK/PATRICK (J.DESROULLEAUX, MARTIN L.ROBBINS, J.KR/PATRICK/M.ALLAN)		
31	26	26	Uma Thurman ▲		Fall Out Boy	26	18
					J.SING/LAR/YOUNG WOLF/HATCH/INGS/FA/LL/OUT/BOY/W/HASH/M.L./YOUNG/L/O/DON/NELL/SING/LAR/J/MARSH/ALL/R/MOSHER)		
23	25	27	Sugar		Maroon 5	2	30
					A.M/MO/CIRKUT (J.LEVINE)/COLEMAN/L.GOTTWALD/JK.HINDUN/M.POSNER/H.R/WALTER)		
48	36	28	Marvin Gaye		Charlie Puth	28	8
			Feat. Meghan Trainor		C.PUTH (C.PUTH/J.FROST, J.LUTRELL/N.S.EELY)		
29	27	29	Flex (Ooh Ooh Ooh)		Rich Homie Quan	26	16
					NITTI/DI/SPINZ (D.D.LAMAR/C.MOORE/G.HILL)		
27	28	30	Thinking Out Loud ▲		Ed Sheeran	2	44
					J.GOSLING (E.C.SHEERAN, A.WADGE)		
39	32	31	House Party		Sam Hunt	31	10
					Z.CROWELL/S.MCANALLY (S.HUNT.Z.CROWELL/J.FLOWERS)		
26	30	32	Earned It (Fifty Shades Of Grey) ▲		The Weeknd	3	33
					S.MOCCIO/JOE/N/NEVILLE (J.ATESFAYE, M.OCCIO/JOE/N/NEVILLE, A.BALSHHE)		
28	31	33	B*** Better Have My Money ▲		Rihanna	15	20
					DE/PUX/0X/VEST (J.PERRER, B.ROU/RELLY, R.FENTY, J.WEBSTER, K.O.WEST)		
22	54	34	She's Kinda Hot		5 Seconds Of Summer	22	3
					J.FELD/MANN/B.MADDE/N/J.MADDE/N/M.CIFFORD, A.R/RV/N)		
85	60	35	Locked Away		R. City	35	3
			Feat. Adam Levine		DR. LUKE/CRK/UT (T.HOMAS/THOMAS/L.GOTTWALD/H.R.WALTER/TEN/NI/LE)		
33	33	36	Love Me Like You Do ▲		Ellie Goulding	3	31
					MAX MARTIN/A.PRYMI (MAX MARTIN/S.KOTECHA, I.SALIMANZ/AZ/DE/HA/PAYAM/TO/VE/LO)		
32	29	37	Kick The Dust Up		Luke Bryan	26	12
					J.STEVENS/J.STEVENS (D.DAVIDSON, C.DESTEFANO, A.GORLEY)		
			NEW				
		38	Rotten To The Core		Dove Cameron, Cameron Boyce, Booboo Stewart & Sofia Carson	38	1
					S.PEIKEN, J.LALKENAS (J.PERRSON, S.PEIKEN, J.LALKENAS)		
34	35	39	Talking Body ▲		Tove Lo	12	28
					THE STRUTS/SHELLBACK (TOVE/LO, J.ERLSTROM/L.SODERBERG)		
35	34	40	You Know You Like It		DJ Snake & AlunaGeorge	13	20
					DJ SNAKE (A.DEW/JI-FRANCIS, G.REID)		
45	43	41	Crash And Burn ●		Thomas Rhett	41	13
					D.HUFF/J.FRASURE (J.FRASURE/C.STAPLETON)		
54	41	42	Stitches ●		Shawn Mendes	41	11
					DAYLIGHT/J.GEIGER (J.PARKER (D.PARKER, J.T.GEIGER (D.KYRIAKIDES))		
30	21	43	All Eyes On You		Meek Mill	21	7
			Feat. Chris Brown & Nicki Minaj		ARI/CA/M/IR/MORRIS/R.WILLIAMS/OG/HA/AR/CAR/BROWN/A.DUCATA/J.MORRIS/CROSS/MI/A/WH/SON/S/SHAW/ROBSON/COMBS/A.H/BRONSON/SHOVES/J.A/ORGAN/MCC/ANE/CH/WALACE)		
51	49	44	Loving You Easy		Zac Brown Band	44	11
					Z.BROWN (Z.BROWN/N.MOONA, ANDERSON)		
38	37	45	Take Your Time ▲		Sam Hunt	20	32
					Z.CROWELL/S.MCANALLY (S.HUNT/J.OSBORNE/S.MCANALLY)		
37	38	46	Nasty Freestyle		T-Wayne	9	17
					3OROC (T.D.NOBLE, S.GLOADE)		
56	46	47	I Don't Like It, I Love It		Flo Rida	46	7
			Feat. Robin Thicke & Verdine White		SORY&MUS/COFF/LOW/TID/LLA/AND/TRO/EL/SP/L/ANDERSON/R/UBIN/P/MEL/K/G/EARLEY/S/ISA/AC/LUTRELL/A/Z/O/QUEIROZ)		
53	48	48	Buy Me A Boat		Chris Janson	48	11
					C.JANSON, C.DUBOIS, B.ANDERSON (C.JANSON, C.DUBOIS)		
40	39	49	Slow Motion ●		Trey Songz	26	26
					C.PUTH/G/OFFRO CAUSE (T.NEYERSON, C.PUTH/G/EARLEY/JK.HINDUN)		
57	56	50	John Cougar, John Deere, John 3:16		Keith Urban	50	9
					D.HUFF/KURBAN (S.MCANALLY, R.COPPER/MAN/JOSBORNE)		

SILENTO: BRIAN GRUBE; BIEBER, CAPAL, LARRY MARANO/GETTY IMAGES; DRAKE: GEORGE FIMNY/GETTY IMAGES; R. CITY: COURTESY OF RCA RECORDS

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Billboard Hot 100 chart listing songs like 'Like A Wrecking Ball' by Eric Church and 'This Could Be Us' by Rae Sremmurd with columns for weeks ago, last week, this week, title, certification, artist, peak position, and weeks on chart.

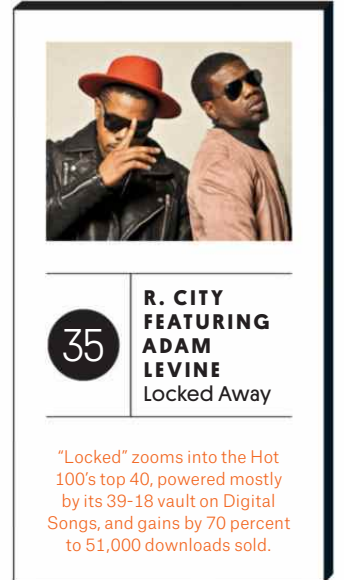


21

DRAKE Back to Back

Drake roars onto the Billboard Hot 100 with four songs, led by the Meek Mill diss track "Back to Back" at No. 21.

Continuation of the Billboard Hot 100 chart listing songs like 'I'm Comin' Over' by Chris Young and 'Wet Dreamz' by J. Cole.



35

R. CITY FEATURING ADAM LEVINE Locked Away

"Locked" zooms into the Hot 100's top 40, powered mostly by its 39-18 vault on Digital Songs, and gains by 70 percent to 51,000 downloads sold.



95

ALESSIA CARA Here

The 19-year-old makes her Hot 100 debut with loner anthem "Here," which she performed July 29 on NBC's The Tonight Show Starring Jimmy Fallon.

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIelsen MUSIC

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Volume 127 / No. 24



From left: Ice Cube, Dr. Dre, Kendrick Lamar, MC Ren and DJ Yella photographed July 15 at Milk Studios in Los Angeles.

ON THE COVER

From left: Ice Cube, DJ Yella, Dr. Dre and MC Ren photographed by Eric Ray Davidson on July 15 at Milk Studios in Los Angeles. For an exclusive interview and video of the foursome discussing their 30-plus-year bond (and lack of egos), go to Billboard.com or Billboard.com/ipad.

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"We changed pop culture all over the world. You no longer had to be squeaky clean. We opened the floodgates for artists who wanted to be raw." —Ice Cube

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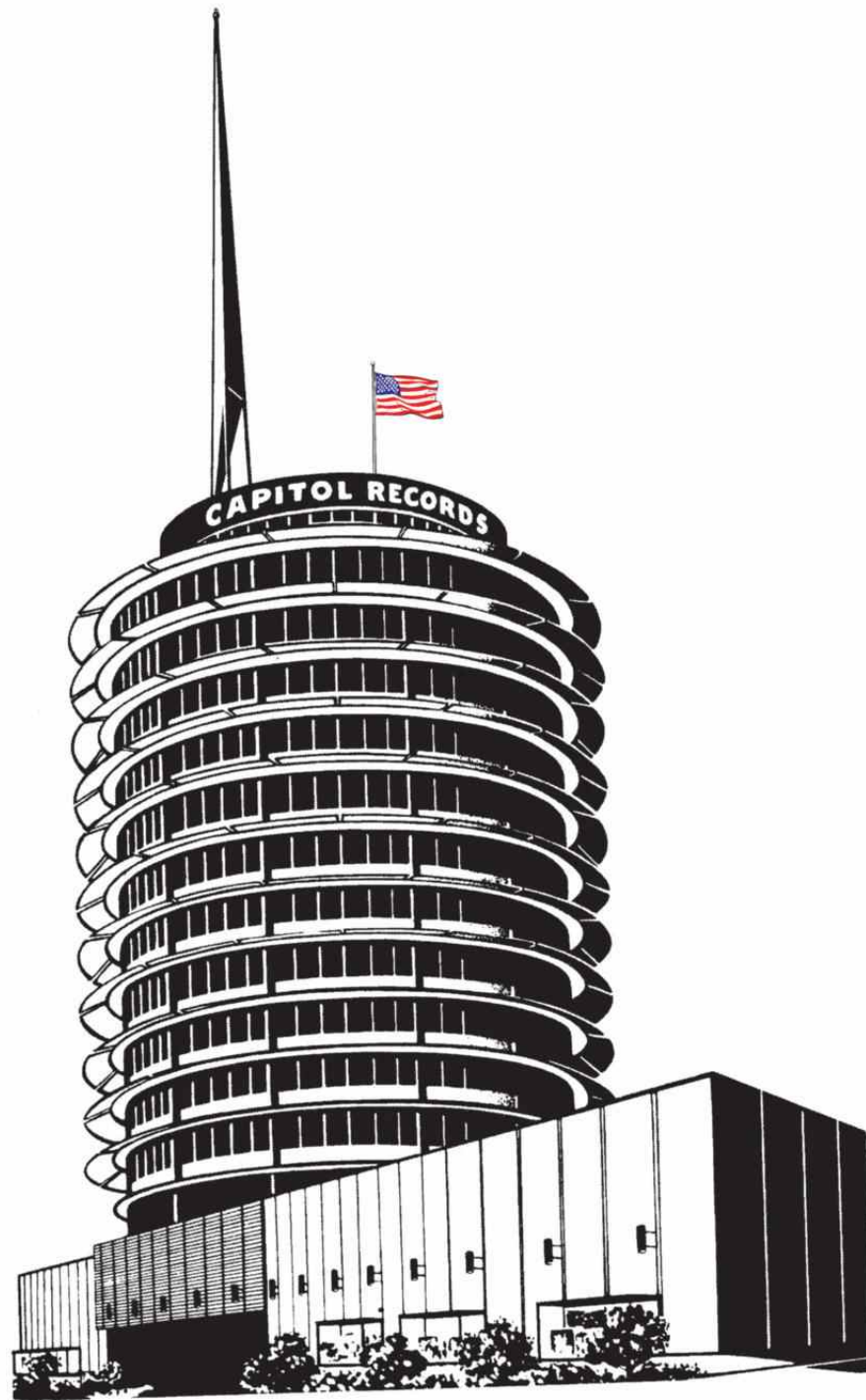
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Thank you to all of our artists, colleagues and friends who participated in the Third Annual Capitol Congress, August 5 & 6 in Hollywood.

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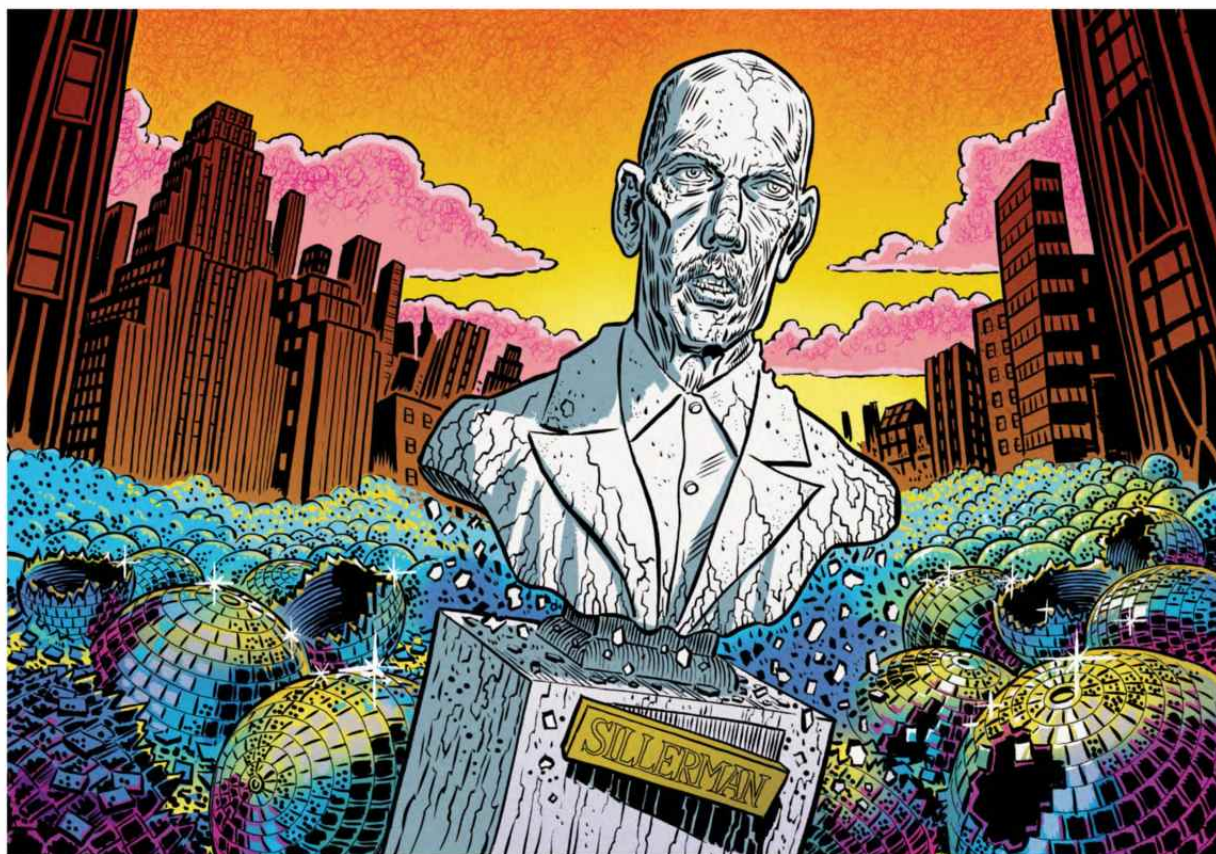


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SFX'S EDM PROBLEM (AND VICE VERSA)

FOUNDER ROBERT SILLERMAN'S DANCE-MUSIC GAMBLE IS FACING STEEP ODDS AS IT BATTLES CASH CRISES, MANAGEMENT INSTABILITY, A SPIRALING STOCK PRICE AND PERCEPTION PROBLEMS

BY GLENN PEOPLES

A

AS THE DANCE MUSIC BOOM became a roar in 2012, SFX founder **Robert Sillerman**, who had sold previous incarnations of his multifaceted live entertainment company for billions, saw his chance. He began snatching up properties in the genre, and with financing and proceeds from a splashy \$260 million IPO in October 2013, ultimately acquired a spate of EDM promoters — including ID&T (with its Tomorrowland and Mysteryland festivals), Made Event (Electric Zoo, which suffered three drug-related deaths in 2013)

and Disco Donnie Presents — along with dance-music download and streaming service Beatport, ticketing company Paylogic and artist management firm TMWRK, among others. Within two years, he had built what he hoped was an EDM powerhouse.

Sillerman's EDM rager, though, may have already peaked. In the last 13 months SFX has endured multiple management changes, suffered from cash shortfalls, seen its stock plummet, delivered late royalty payments to labels and been targeted by a lawsuit against Sillerman, 67. Even his attempt at a *deus ex machina* — solving the stock challenges by taking the company private — has been plagued by financing problems and increasingly pessimistic investors.

Sillerman's formula — to create a focused conglomerate through acquisitions of stand-alone companies — has worked in the past. In the 1990s, he rolled up 71 radio stations before selling to Capstar Broadcasting for \$2.1 billion in 1997. Next, he bought up regional concert promoters and sold the resulting company, SFX Entertainment, to Clear Channel in 2000 for \$4.4 billion.

But where competitors like Live Nation have acquired EDM properties as a way to expand and further diversify their holdings, SFX's strategy looks more like a haphazard spree. Says one insider: "He overpaid in cash and left individual operators with complete freedom to manage the businesses they just sold."

THE OVER UNDER



Drake's mixtape, *If You're Reading This It's Too Late*, becomes the first million-selling album of 2015.



Jay Z's Roc Nation sees three major executives leave while the wait for Rihanna's and Kanye West's albums goes on... and on.



Jeff Kwatinetz revives The Firm — bringing along Ice Cube, whose *Straight Outta Compton* heads for a \$35 million-plus opening weekend.

DRAKE: PRINCE WILLIAMS/WIREIMAGE; JAY Z: MAT HAYWARD/FILMMAGIC; KWATINETZ: DARIO CANTATORE/VISION/AR/IMAGES

And the company's overall performance has been disappointing, says **Steven Azarbad**, chief investment officer at Maglan Capital, a former SFX shareholder. "It has overpromised and underdelivered on so many levels," he says, noting that SFX has grown revenue but hasn't been able to convert popular festivals and brand sponsorships into cash flow and earnings growth. "It's hard to have confidence in the business."

Onlookers question SFX's leadership. "Sillerman showed no cohesive strategy in the companies he was acquiring," says a dance music insider. "It was as if he thought that just because he brought some smart people onboard, they'd come up with something amazing, without any clear direction from SFX executives." In fact, SFX has had three rounds of executive changes in 13 months.

Greg Consiglio was named president/COO in January before moving over to president/CEO of Beatport in July (which an SFX rep says was always planned). The sponsorships arm, vital to SFX's business model, lost chief marketing officer **Chris Stephenson** in January and senior vp **Javier Farfan** two months later. And Sillerman and **Sheldon Finkel**, SFX's chairman of strategy and development, are defendants in a \$100 million lawsuit by three men who claim they helped build SFX but didn't receive their promised equity shares.

Making matters worse, in early August, Beatport delayed royalty payments to some labels and artists, telling them through email that certain funds were "trapped" by SFX's going-private process. A press release issued two days later announced that payments would resume the following week, but the damage was done: Sillerman said he was "deeply embarrassed" by his company's "inexcusable" actions.

It has all taken a toll on SFX's stock, to say nothing of its reputation. Before earnings were released Aug. 10, SFX shares lost nearly 23 percent of their value and hit an all-time low of \$2.26, an 83 percent decline from the \$13 IPO price in 2013. Second-quarter earnings

showed SFX lost \$47.9 million but grew revenue 48 percent to \$121 million (and the stock did rise as much as 8 percent the following day).

Sillerman doesn't have time on his side, either. A deadline of Aug. 13 has been set to secure financing for his proposal and take SFX private. The market seems to have little faith: The Aug. 10 closing price of \$2.36 was 55 percent below Sillerman's \$5.25 bid. (If investors thought they would be offered \$5.25, the spread between closing and offer prices would be small.) As of press time, no other bid is on the table (says a source: "Bob's shaken every tree"), although SFX says it received "indications of interest" regarding "various

components" of its business.

Yet for all the drama and uncertainty, Sillerman could still pull it off. Azarbad calls SFX's missteps "unfortunate, because I do think

it's a fantastic business. These are good brands and festivals, but it's not materializing on the bottom line."

Josh Baron, co-author of *Ticket Masters: The Rise of the Concert Industry and How the Public Got Scalped*, adds, "It's still early days for both electronic music in North America and for a verdict on whether SFX is a success."

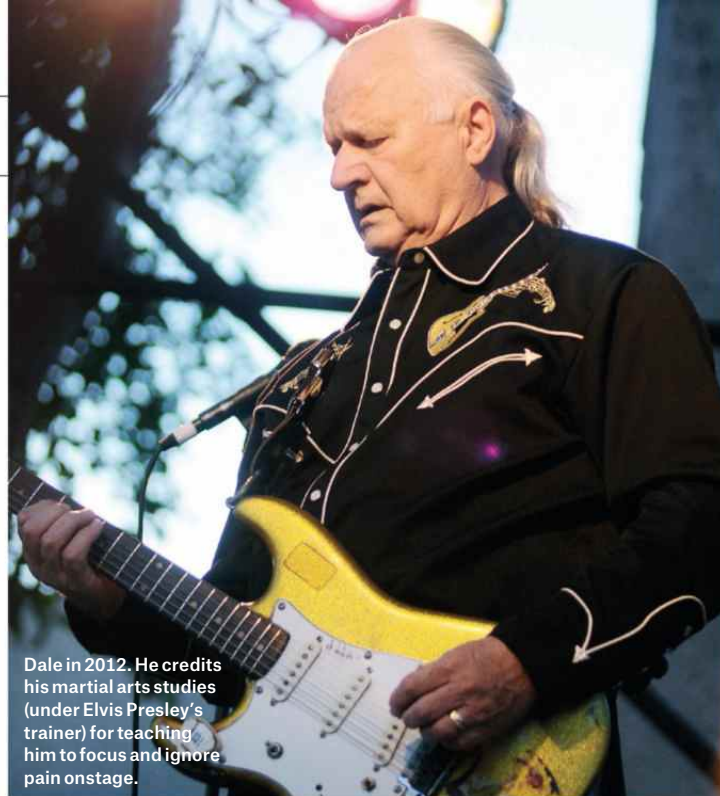
Rich Tullo, an analyst with Albert Fried & Co., offers, "The second quarter was good enough to enable him to line up financing on a revenue basis. Give it a couple of years, and they should make [earnings of] \$50 million to \$100 million annually without much of a problem."

He and Azarbad believe Sillerman can acquire the company, but the public perception may be another matter. "Sillerman needs to step back and find a more authentic CEO who understands an industry as delicate as dance music," says the EDM insider. "These people can smell inauthenticity a mile away, and will go out of their way to avoid it."

Of the claim that SFX overpromised, "We can understand that point of view," says an SFX rep. "It's just taking longer to deliver than we expected. We remain focused on building a world-class company." ●



Zedd onstage at the 2014 Electric Zoo festival in New York.



Dale in 2012. He credits his martial arts studies (under Elvis Presley's trainer) for teaching him to focus and ignore pain onstage.

SURF GUITAR LEGEND DICK DALE TOURS TO STAY ALIVE — LITERALLY

Twenty years after *Pulp Fiction* kickstarted his second act, the 78-year-old struggles to pay the bills the only way he knows how

BY CHRIS WILLMAN

Rock's original legends are aging into their 70s and 80s, but you rarely hear about the severity of their health issues, since an ongoing touring career involves maintaining the appearance of physical vitality, if not eternal youth. Count **Dick Dale** as the exception: The "king of the surf guitar" may just do for real talk about senior maladies what he did for reverb and amps in the early 1960s, being perhaps the one seminal musician of his generation who's eager to rock you like a hurricane and discuss extreme renal failure.

Dale's health concerns have become an unlikely viral story following the wide dissemination of a July 29 interview for the *Pittsburgh City Paper* that had the guitar hero declaring: "I can't stop touring because I will die. Physically and literally, I will die." His road regimen has less to do with the love of satisfying oldies hounds and **Quentin Tarantino** fans (1962's "Misirlou" having found a second life as the theme to 1994's *Pulp Fiction*) than with paying medical bills for diabetes, post-cancer treatment and other debilitating conditions. Suddenly, he's the poster child for a generation that's not too sick to work, but too sick to retire.

In speaking about his condition, however, the 78-year-old Dale is surprisingly self-deprecating, luridly regaling *Billboard* with tales of the

limitations of urinary bags in high-pressure show-biz situations. "The bag used to be on my right side, then the doctors took it out of there because there was so much scar tissue and put it on the left side of me." Problem: He's one of rock's legendary lefties, playing an upside-down rightie's guitar. "I told them, 'Don't put it there because my guitar

lays against it. It'll break it.' But they did." His five-decade-old back problem, meanwhile, dictates his crew has to lift him onto the drum riser so Dale can indulge in his nightly **Gene Krupa**-style drum-off with his percussionist. "Even with my illnesses," he claims, "I'm faster with my hands than ever."

His is not a case of lacking health care — he's double covered — but of insurers refusing to pay for the replenishment of supplies necessary to keep him infection-free. That's why Dale says he has to tour.

"If I had the money coming in, I'd stay home with **Lana**" — his beloved wife, manager and booking agent — "But I've also got to realize I've been kept alive for a reason. People are not only coming to a concert, they're coming to a way of life. It's not, 'Oh, I'm suffering down here and you're having a good time up there.' I can tell them how much goddamn pain I'm going through 'up there.' I let them know: I've got the same crap you've got."



Dale with his wife and manager, Lana.

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TO PLINE

From left: The Offspring's Kevin Wasserman, Ron Welty, Holland and Greg Kriesel in the late '90s.



The Offspring Puts Its Columbia Catalog On The Block

Come out and pay: Six albums by the SoCal rockers have a price tag of \$35 million, say sources

BY ED CHRISTMAN

The early 1990s were banner years for **The Offspring**. Capitalizing on a homegrown following, the Southern California rockers, fronted by **Dexter Holland**, catapulted to the top of *Billboard's* Alternative chart in 1994 with "Come Out and Play" — their success so swift, Columbia Records snatched them up from indie label Epitaph, agreeing to return the band's

catalog after an 18-year period. That benchmark came to pass in 2014, when the group gained control of masters to six albums released by Sony Music. Now, according to sources, The Offspring is shopping those LPs along with its music publishing. The asking price? In the \$30 million to \$35 million range. (The deal could also include a new album.) The Offspring notched impressive

numbers in its day. According to Nielsen Music, the band's U.S. album sales total nearly 17 million units, and track sales number more than 4.2 million. Of the Columbia recordings, the assets being shopped include 1997's *Ignorance on the Hombre*, featuring radio smash "Pretty Fly (For a White Guy)," with 1.4 million albums sold; 1998's *Americana* (5 million); and 2000's *Conspiracy of*

One (1.2 million). Also available are publishing rights to songs outside of the Columbia catalog, including "Come Out and Play" and "Self Esteem" off 1993's aptly titled *Smash*. Both songs were not only anthems of the time but also continue to have significant recurrent play on such stations as KROQ Los Angeles. The station leads all Alternative chart reporters with 7,000 and 8,000 plays to date for the tracks, respectively. The band's assets generate about \$3.1 million in combined annual net publisher's share and label share, sources say. Of that, two-thirds can be attributed to master recordings, insiders estimate.

Clearly, longtime manager **Jim Gueriot** of Laguna Beach, Calif.-based Rebel Waltz was thinking ahead when he negotiated the act's first major-label deal in 1996. It's a reality that he believes the music business of the future will have to face with regularity. Speaking to *Billboard* in 2014, he said, "One thing is for sure about new contracts: Marquee artists will own their own masters. That's the bedrock conversation."

Who might come to the table as a potential bidder? Sources say Sony Music, which knows the catalog and understands its economic might, and Round Hill are likely suitors. The band's management did not respond to a request for comment. ●



Omar (left) and Yankee onstage in 2013.

Don Omar And Daddy Yankee To Tour Together

A boxing match-themed trek between the former foes will launch Dec. 5

MORE THAN A DECADE AGO, DON OMAR AND **Daddy Yankee** were collaborators on underground hits like "Gata Gangster," but their relationship turned sour. Some say it was over publishing rights, others contend it was due to feuding financial backers; no one will speak on the record. But whatever the reason, Omar (real name: **William Landron**) and Yankee (real name: **Raymond Ayala**), the rising stars of the then-new reggaeton movement brewing on the streets of Puerto Rico, let their differences devolve into the most fiery rap battle in Latin music history (sample lyric, from Yankee: "Everyone knows there's no one more plastic than Landron").

But in 2009, the two shocked audiences by appearing onstage together in Puerto Rico. Immediately, big-money offers for a tour started pouring in, although nothing materialized.

Until now: Kingdom — a 60-date Yankee/Omar tour that is scheduled to run for two years — will launch Dec. 5 in San Juan, Puerto Rico. The partnership also includes a joint album and a TV show for the two artists, who between them have 60 million Facebook and Twitter followers,

11 No. 1s on *Billboard's* Top Latin Albums chart, 28 top 10 hits on Hot Latin Songs, and have sold more than 5 million albums in the United States, according to Nielsen Music.

But the question remains: Why now?

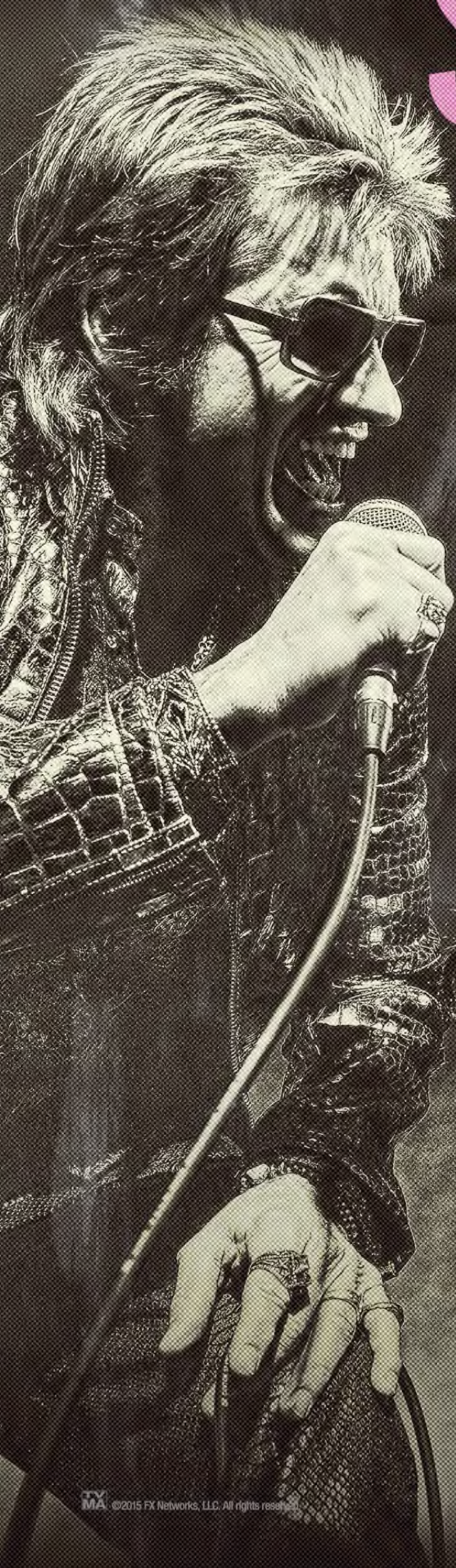
"I was motivated by doing something completely different — and by the size of the offer," says Yankee, 38. "This is a sport, and I like to be the best athlete." Omar has slightly stronger words. "Let me clarify: I am not his best friend, and he is not my best friend," says the 37-year-old. "But we respect each other. That desire to be the best is what has pushed us to be better."

The tour is framed as a musical boxing match, with the two artists trading off musical sets or "rounds," and with fans voting for their winner in each city through an app designed for the event. "Two kings, one throne," says veteran concert promoter **Raphy Piña**, who took over Omar's touring in 2013 and came up with the concept. Both Omar and Yankee say they welcome the competition. "There's a professional rivalry, and we're both going to show our best," says Omar. "It's stressful, and I love it."

—LEILA COBO

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"There's no doubt we lost our way in the record business," says Burnett, photographed July 22 at his Capitol Records office in Hollywood. "But we're finding it now. And hopefully there will continue to be what there has been historically in this country, which has been a risky investment in creative artists."

FROM THE DESK OF

FOUNDER, ELECTROMAGNETIC RECORDINGS
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T Bone Burnett

The master producer-supervisor on *True Detective's* rocky season, Taylor Swift vs. Apple and why he's happy *not* to be working with his wife

BY CHRIS WILLMAN
PHOTOGRAPHED BY CHRISTOPHER PATEY

JOSEPH HENRY "T BONE" BURNETT doesn't actually have a desk in his office at the Capitol Records Tower in Hollywood, but a symbolic résumé of his long career can be gleaned from the artwork on the walls. Framed **Alpha Band** posters from the late '70s represent his (mostly abandoned) career as a recording artist. A painting by **John Mellencamp** is a tip-off to his subsequent legacy as one of the most celebrated producers of the era, with career-redefining albums by **Elvis Costello**, **Elton John**

and **Robert Plant & Alison Krauss** among the dozens he has helmed. Photographs by director **Wim Wenders** point to yet a third career, as a film composer and music supervisor especially known for **Joel and Ethan Coen** films like *O Brother, Where Art Thou?* and *Inside Llewyn Davis*, along with the TV series *Nashville* (executive-produced by his wife, **Callie Khouri**) and *True Detective*. His Oscar and 11 Grammys? At home in a closet.

As ever, Burnett, 67, has no shortage of high-profile projects in the can, including the upcoming PBS documentary *American Epic*, a history of regional recording in the '20s and '30s, produced in collaboration with **Jack White** and **Robert Redford**. He's taking on more roles still, like leading his own Capitol Label Group imprint, Electromagnetic (first signing: Los Angeles band **Mini Mansions**), as well as developing multimedia ideas for the other Capitol labels. But there's little chance of these executive functions turning Burnett into "a suit" — even if he was one of the first guys in rock's post-counterculture era to start donning formal wear full time.

How has your focus shifted since you teamed up with Capitol?

One new thing is publishing — I made a deal with Spirit Music to publish young songwriters and help place things for people in film and TV. And [Capitol chairman/CEO] **Steve Barnett** and I are working closely — he's as good as the very best people I've worked with in the record business. It reminds

me a lot of working with [legendary label heads] **Lenny Waronker** and **Mo Ostin** in the '80s at Warner Bros. I'm spending a lot of time looking at developing shows and films based around music, working on vehicles for any of the artists there.

In 2013, you had a quote about Silicon Valley's effect on the music business: "We should go up there with pitchforks and torches." Are there any recent developments you have found encouraging?

It was interesting to watch a 25-year-old woman [**Taylor Swift**] face down Apple. That was encouraging, because that's where the power lies: with the artists. There was a very well-orchestrated campaign against **Metallica** when **Lars Ulrich** said, "Somebody's going to make a lot of money from this, but it's not going to be the musicians." I think it's clear now that the audience is saying, "Musicians should be paid." We need a new field of what I would call transaction rights, so when a [stream] takes place, a small payment goes to the actual creators, rather than into a black box and divided according to what keeps another entity running. If we do that, the democratizing process of the Internet can actually begin to take place.

As a producer, you had an image as the guy who worked with heritage acts. Lately you've done Striking Matches, Mini Mansions, Secret Sisters and Rhiannon Giddens, all of whom are under 40. Is that intentional?

It's rewarding to collaborate with a veteran when we can make something together that's vibrant and vital. But you have to create something powerful to lead somebody to buy a new record rather than one of the 30 other records [by the artist]. So I don't want to set somebody up for disappointment and

different verses from the Leonard Cohen theme song for each episode and what that might mean.

To me, "Never Mind" is the song of the century so far, coming from one of the wisest men in our culture. I look at it as an extraordinary gift to the

Everything's woven together very tightly. There has been a lot of thought put into every one of these things.

You're aware of the backlash against the show's second season?

I've heard criticisms of the show, and almost all of them are "This is all clichés, and I can't understand anything that's going on." (*Laughs.*) Which is a beautiful dichotomy.

Your wife is still in charge of Nashville. You had some harsh words for ABC after you stepped down as music supervisor on the series. Have you paid attention to what your successor, Buddy Miller, has done?

Not at all. (*Laughs.*) But Callie seems very happy with how he has kept things going. When Callie's home, we're happy to not talk about work. I work from an immersive place. While I was doing the show, I was sealed off from that. And now ...

You're happy to not have to think about it?

Yeah. You know, there's an old saying that no marriages survive television. Well, ours has survived! And will. ●

"There has been a lot of thought put into every [musical element] in *True Detective*."

waste a lot of time and money if it's not going to turn into something really wonderful for them. As for "the kids," it wasn't a conscious decision. Some of the other projects I was doing, like *Inside Llewellyn Davis*, brought a lot of younger people in and led to other things. And if you can help frame something for a young act, you can set them up for long runs. I've done that several times in the past, like with **Los Lobos** or **BoDeans** or **Counting Crows** or **Gillian Welch**.

The other thing is, the older people aren't even interested in making records that often. It's a lot of work and focus. **Jerry Lee Lewis** and I were talking about doing a record, and I came up with this crazy-great playlist for him. Like "Tower of Song" by **Leonard Cohen**: Read that lyric and think of Jerry Lee singing it, and you can see he would absolutely murder it. But, you know, he's just too old to learn it. It's too many words!

Are you doing a follow-up to *The Diving Board*, the record you produced for Elton John?

We just finished a new Elton record that's beautiful. It's a very upbeat rock'n'roll record. That last album was a particular group of very personal material; this is broadcasting. That one was a parlor record; this is a festival.

Were you happy with the New Basement Tapes project, where Elvis Costello, Marcus Mumford, Jim James and others wrote and recorded new music for unreleased Bob Dylan lyrics from 1967?

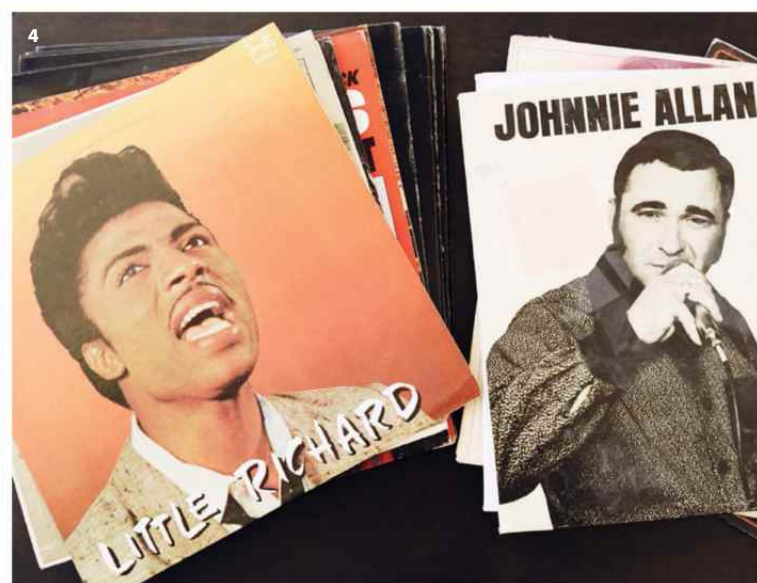
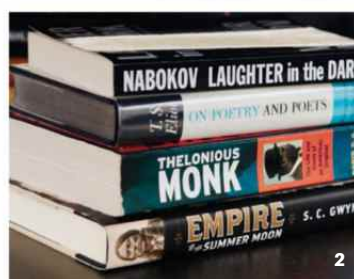
That project was one of the most extraordinary events of my life, and I feel like it's still a work in progress. We got five people that didn't know each other together for 10 days and wrote and recorded 45 new songs. It was epic, and I don't think that really came across yet. There's a film we're editing that may end up being the definitive version of that whole event, a concert film we shot at the Montalban [in Los Angeles] that was really the fruit of the whole experience. By the way, there are another 20-some-odd songs we haven't released, and we might put out another album of that stuff next year. I look forward to being a steward of that material over the next several years.

Let's talk about *True Detective*. People obsessed over the fact that you're using

audience. It feels very much like Los Angeles right now: beautiful, dark, brooding, dangerous, covert. The reason the lyrics change is just because there are a lot of important lyrics in the song that all apply, and we're doing our best to play the whole song for people. There's another piece that we used in the [sixth] episode: the second movement of *Harmonielehre*, the **John Adams** symphony, one of the most important works of 20th-century minimalism. It crazily applied to this place and this world. I can tell you, just as a hint, if you read about what the second movement of *Harmonielehre* is about, you'll see ...



1 A painting by John Mellencamp serves as a visual focal point for Burnett's 12th-floor office in the Capitol Records Tower. **2** Books by Vladimir Nabokov and T.S. Eliot adorn the coffee table. **3** Two of Burnett's toys: a Mellotron and a Swarmatron. **4** An album by Cajun-pop singer Johnnie Allan receives prime placement in Burnett's vinyl pile. "He has a great song called 'Somewhere on Skid Row'—deep Louisiana," says Burnett, adding, "That Little Richard album is one great performance after another."





Cyrus: Back for more spectacle at the VMAs.

'MILEY CYRUS IS THE EPITOME OF THE VMAs'

Producer Jesse Ignjatovic on the Aug. 30 telecast — MTV vet Van Toffler's last

BY STEVE BALTIN

"I have a few things up in the air," downplays **Jesse Ignjatovic**, 46, executive producer of the MTV Video Music Awards, two weeks ahead of the curtain rising at Los Angeles' Microsoft Theatre. The Aug. 30 event

marks the last time MTV veteran **Van Toffler**, who officially exited as president of the network in April, toplines the telecast. It won't be a quiet exit, either, seeing how **Miley Cyrus** is set to host (so far, only **The Weeknd** is confirmed to be performing). MTV's hope: Besides upping viewership from a disappointing 8.3 million in 2014 (down 18 percent from 2013), to connect with VMAs of years past, if not the 2013 show necessarily (foam finger, anyone?), then the 2011 edition that featured a pregnant **Beyoncé**, **Lady Gaga** in drag and **Adele** in all her pre-Grammy-sweeping glory.

What has Van Toffler brought to the show, and how do you say goodbye? He's the heart and soul of this show. We're on calls and meetings every week, and he really inspires [everyone]. In terms of my part, I wouldn't be doing this show if it wasn't for Van. He was kind enough to allow me to pitch creative in 2007, and I had this crazy idea of taking over a hotel in Las Vegas. He loved it. Van, in a nutshell, wants to go on crazy adventures. So he will be missed. Every artist in the room would say that.

Having Miley Cyrus host seems a risky affair on live TV. How will the network censors deal with her antics? Miley knows how far she can push things and where it would cross the line. [Whether] it's language or concepts for a pre-tape that go too far, she's the first to say, "You probably won't let me do that." To this point, there hasn't been anything where you'd need to have a finger on a button ready to press it... She just likes to have fun, and I think it's going to carry through the whole show. And, of course, she will throw in some surprises.

I don't see this as Miley taking the stage and we're all concerned about what she's going to say. I think the opposite: I'm excited for what she'll say and do as host. Miley Cyrus is the epitome of the VMAs.

How will you take advantage of the smaller setting that the 7,100-capacity Microsoft Theater [formerly the Nokia Theatre] offers? It was important for us to get back into that room where we were in 2011 when we had Beyoncé with the baby bump or Gaga as Jo Calderone or

Adele's performance, when she was solo on the piano and just nailed it. We can do those kinds of moments when the room is not overwhelming in terms of scope and scale. We've made an effort to create an environment where we can go very intimate and where the audience can be very close to the action. And by audience, I mean fans, as opposed to music executives.

In your nine years working on the VMAs, which were most special to you?

I do hold Vegas [in 2007] up there in terms of approach. And I love what we did in Brooklyn in 2013 — I thought it was a powerful show in terms of the community, the aesthetic, the design and the way artists embraced it.



Ignjatovic

Would you ever tie the VMAs into a festival?

Absolutely — that's an area I would love to explore. Fans want to touch music, they want to experience it as a gathering more than just watching it on your laptop. That really has me excited about the future of music, because young people are so into going to see live music and experiencing it socially with other people.

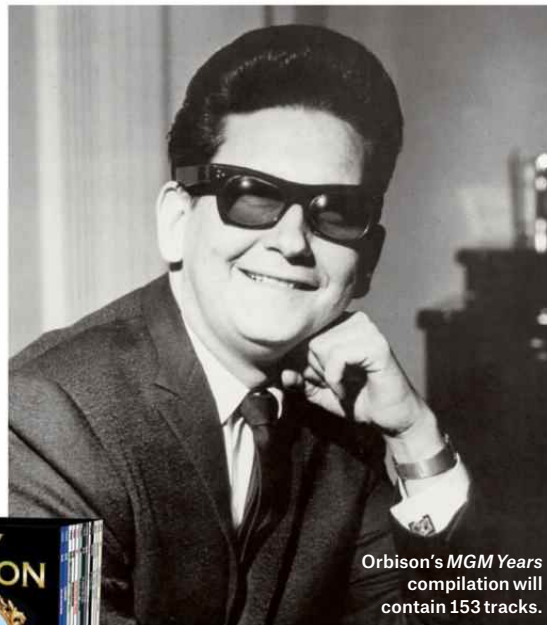
Roy Orbison's MGM Years Get The Royal Treatment

Universal will issue a 14-LP box set and an unreleased album to observe the 50th anniversary of the singer's deal

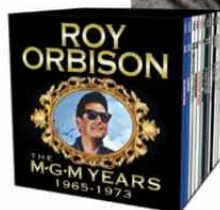
BY GARY GRAFF

ROCK AND ROLL HALL OF FAMER **Roy Orbison** is celebrated primarily for his years with the Sun and Monument Records labels, where he recorded such career-defining hits as "Ooby Dooby," "Only the Lonely," "In Dreams," "Crying" and "Oh, Pretty Woman" in the '50s and early '60s. But 50 years ago, at the height of Beatlemania, the singer was the object of a fierce bidding war that led to a \$1 million move to MGM Records. His eight-year, 12-album tenure there was not as commercially successful as his previous years, but with top 40 and international hits like "Ride Away" and "Breakin' Up Is Breakin' My Heart," it was still creatively vital. And Orbison's heirs are ensuring that era of his career gets its due.

In December, Roys Boys LLC — the Nashville-based company run by sons **Wesley**, **Roy Jr.** and **Alex Orbison** — will release a pair of



Orbison's *MGM Years* compilation will contain 153 tracks.



projects from the MGM vaults through Universal Music Enterprises. The 153-song *MGM Years* will feature all of Orbison's albums plus a rarities compilation, while *One of the Lonely Ones* is an unreleased 12-track album recorded in 1969 but shelved due to what Alex calls "a logjam of releases" and some financial

issues with the label. A copy of that album will be included with the first 500 preordered physical copies of the box set, and with preorders of the digital version.

Alex says the two releases mark the beginning of a campaign to put the MGM catalog, much of which has been long out of print, back into circulation. Universal's purchase of Polydor Records, which previously had taken over the MGM catalog, made the company the partner for Roys Boys and for worldwide releases of the catalog. "We have creative control and final say on everything," adds Alex. "In essence, we're the record company."

Orbison — who died of a heart attack Dec. 6, 1988 at the age of 52 — signed his deal with MGM (which made front-page news in *Billboard* on July 1, 1965) just 11 months after "Oh, Pretty Woman" became his second No. 1 on the Billboard Hot 100. But the then-eye-popping sum was only part of the allure, according to Alex. The deal had Orbison entering the film world with songs for *The Moonshine Wars* and *Zabriskie Point*, and even acting, with a starring role in 1967's *The Fastest Guitar Alive*.

"The distinguishing factor was that MGM was going to give Roy total creative freedom, from the musicians he wanted to the songs he was going to pick," explains Alex. "For a person as fiercely creative as my dad, that control was really important."

"Roy was a genius," says Curb Records founder **Mike Curb**, who worked with and produced Orbison at MGM. "He could sing as low as you wanted and as high as you wanted. You just sat there in amazement." ●



Pierson (left) and Coleman

NOTED



Price

Rapper **Sean Price**, one-half of the duo **Heltah Skelta** and a member of New York hip-hop collective **Boot Camp Click**, died of unknown causes at his home in Brooklyn. He was 43.

APA elevated agent **Jaime Kelsall** to vice president in its concerts division.

Country singer **Jana Kramer** and her husband, NFL player Michael Caussin, announced that they are expecting their first child together.

A federal judge in New York tossed out the copyright infringement lawsuit against Sony/ATV Latin and Sony/ATV Discos over **Shakira's** hit "Loca," citing fabricated evidence. Indie publisher Mayimba Music brought forth the original suit in 2012.

Weller Media Agency appointed **Kelly Ridgway**, formerly of Cult Records, as head of digital marketing and communications in its newly opened New York office.

Billboard and the Barclays Center announced plans to launch an exclusive 300-capacity club inside the Brooklyn venue, set to open in September.

BIRTHDAYS

- | | |
|---|-------------------------------------|
| Aug. 15
Joe Jonas (26) | Aug. 19
Romeo (26) |
| Aug. 16
Vanessa Carlton (35) | Missy Higgins (32) |
| Emily Robison (43) | Fat Joe (45) |
| Madonna (57) | Lee Ann Womack (49) |
| Aug. 17
Belinda Carlisle (57) | Aug. 20
Fred Durst (45) |
| Aug. 18
Regine Chassagne (38) | Robert Plant (67) |
| | Aug. 21
Kenny Rogers (77) |

08-10
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08-11
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08-05
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Parquet Courts signed with Rough Trade Records.

Josh Groban relisted his Malibu estate for \$4.695 million. The 3,294-square-foot residence features four bedrooms and three bathrooms, as well as a tennis court, swimming pool, spa and access to one of Point Dume's private beaches.

Universal Music Group named industry veteran **Jay Frank** to the newly created position of senior vp global streaming marketing.



Frank

The New York Times appointed **Caryn Ganz** pop music editor.

Ken Parks, Spotify's first stateside employee and chief content officer, exited the company to join online video startup Pluto TV as its new executive chairman.

Digital music veteran **Bob Roback** was named CEO of INgrooves parent company Isolation Network.

The B-52s singer-keyboardist **Kate Pierson** married longtime partner Monica Coleman in Hawaii.

Superior Music Publishing signed electronic artists **Mocean Worker** and **Ursula 1000**.

iHeartMedia tapped **Rod Phillips** to lead the company's Nashville-based iHeartCountry team.

UTA signed rapper **French Montana** for representation in all areas.



Montana

Lady Antebellum's Charles Kelley and wife Cassie announced that they are expecting their first child.

Hall & Oates signed to Artist Group International (**Billy Joel, Metallica, Neil Young**) for exclusive booking worldwide.

RCA Records signed electronic act **Matthew Koma**.

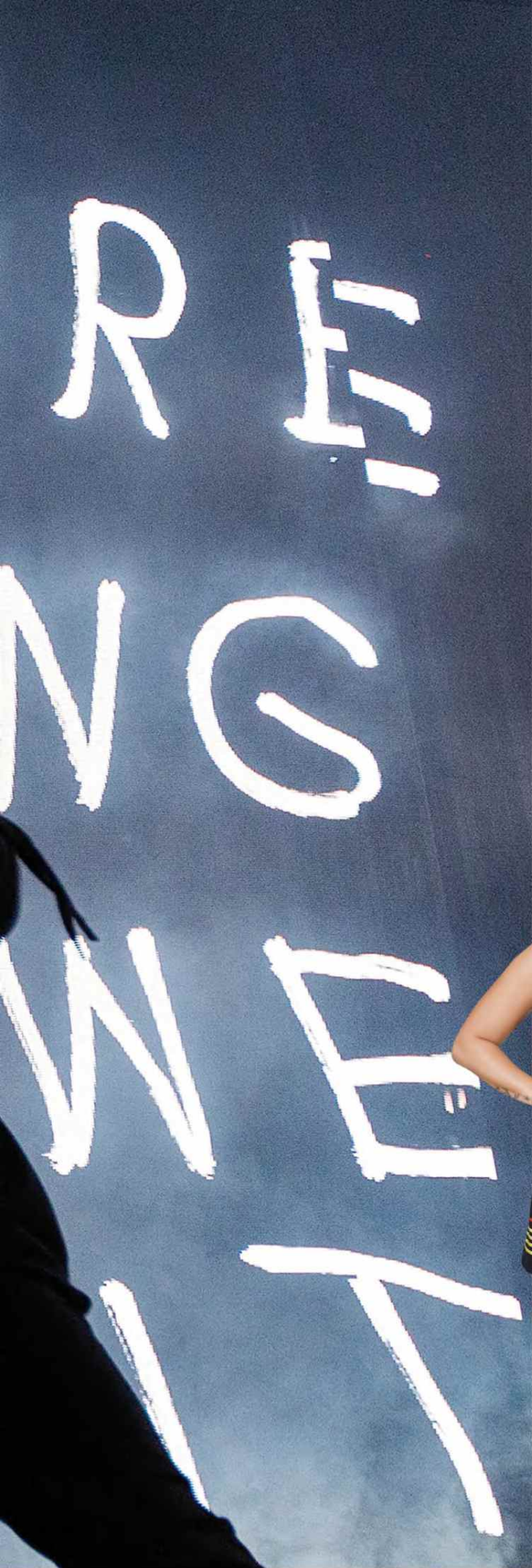
Real Madrid soccer player **Cristiano Ronaldo** launched the ROC Live Life Loud headphone line in partnership with Beats by Dre designer Monster.

Pandora vp business affairs/assistant general counsel **Chris Harrison** exited the company for an unspecified role at SiriusXM.

7
DAYS
on the
SCENE



Drake during his performance at Canada's Squamish Valley Music Festival on Aug. 8.



1 Miley Cyrus and her father Billy Ray (right) joined Michael Starr, frontman of Los Angeles comedy-metal band Steel Panther, during the group's performance as the last show ever at the House of Blues in West Hollywood on Aug. 4. 2 Billy Joel (left) was joined by special guest Paul Simon for the final show at Nassau Coliseum in Uniondale, N.Y., on Aug. 4. 3 Snoop Dogg at the *Straight Outta Compton* premiere in Los Angeles on Aug. 10. 4 Demi Lovato in Sydney on Aug. 10. 5 From left: Power managers Punch Andrews (Bob Seger), Lee Trink (Kid Rock) and Paul Rosenberg (Eminem) at Rock's concert at the DTE Energy Music Theater in Clarkston, Mich., on Aug. 7. 6 Bjork during her performance at England's Wilderness Festival in Oxfordshire on Aug. 7.

Outside Lands

SAN FRANCISCO, AUG. 7-9

AFTER FIVE SUCCESSIVE SELLOUTS, THE EIGHTH annual Outside Lands Music and Arts Festival joined the ranks of mega music events like Coachella and Lollapalooza with all 210,000 tickets selling out in 45 minutes. But it wasn't just the crowd's reaction to such heavy hitters as **Kendrick Lamar**, **Mumford & Sons**, **Wilco**, **Tame Impala** and **Elton John** that set the Golden Gate Park-based festival apart from others this summer. Outside Lands was noticeably populated with musicians who themselves had the opportunity to be fans. **Mac DeMarco** and his bandmates caught Lamar's performance and gushed to *Billboard*, "That was amazing." **St. Vincent** (real name: **Annie Clark**) had similar VIP access to **D'Angelo's** headlining set, where his guitarist, **Jesse Johnson**, complimented her on her *Saturday Night Live* appearance in May. But for **Sam Smith**, the event was an altogether monumental experience. "Being able to play before **Elton John** is a dream come true," he told the crowd during his performance. Echoing Smith, **The Black Keys' Patrick Carney** told *Billboard*: "I've seen Elton a bunch of times during other festivals we've played, but I still stuck around for him, obviously."

—DAVID SIKORSKI



1 St. Vincent during her raucous performance on Aug. 7. 2 D'Angelo onstage on Aug. 7. 3 Laura Marling on Aug. 8. 4 Billy Idol ran through a career's worth of hits on Aug. 8, including "White Wedding" and his cover of "Mony Mony," followed by screaming, "This next song only takes two words to introduce: 'Rebel Yell!'" 5 Misterwives on Aug. 8. 6 John emerged wearing an electric-blue tuxedo with the word "Fantastic" written across the back on Aug. 9. The Rock and Roll Hall of Famer played such classics as "Bennie and the Jets," "Candle in the Wind" and "Rocket Man."





1

Capitol Congress

HOLLYWOOD, AUG. 5

For its third annual confab at Hollywood's ArcLight Theatre, Capitol Music Group invited employees and industry insiders to a presentation of its recent successes and near-future plans



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4



2



3



6



4



5

1 From left: Capitol Music Group COO Michelle Jubelirer, Universal Music Publishing Group chairman/CEO Jody Gerson and CMG chairman/CEO Steve Barnett. Throughout the daylong conference, Barnett curated interviews with industry insiders and such acts as Disclosure and Don Henley. **2** Universal Music Group chairman/CEO Lucian Grainge (left) with Henley. **3** Ryan Adams (left), one of the night's most buzzed-about attendees, with Blue Note chairman Don Was. **4** Katy Perry (left) and Tori Kelly. **5** From left: iHeartMedia senior vp John Ivey, CMG executive vp Greg Thompson, UMG executive vp U.S. recorded music Michele Anthony and iHeartMedia chairman/CEO Bob Pittman.

OUTSIDE LANDS: 1. JEFF KRAVITZ/FILMMAGIC; 2. KRISTINA BAKREVSKI; 3. TIM MOSENFELDER/GETTY IMAGES; 4. FILMMAGIC; 5. MISHA VLADIMIROV FOR OUTSIDE LANDS; 6. STEVE JENNINGS/WIREIMAGE. CAPITOL CONGRESS: 1, 2, 3, 5. ERIC CHARBONNEAU/INVISION FOR UMG/AP IMAGES; 4. LESTER COHEN/WIREIMAGE



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'I WANTED TO BE BRAVE'

Carly Rae Jepsen knows she doesn't have another "Call Me Maybe" on her latest album. But with a new outlook and a new love, she's fine with that

BY STEVEN J. HOROWITZ
PHOTOGRAPHED BY
BLOSSOM BERKOFKY

The Heart

THE PULSE
OF MUSIC
RIGHT NOW

CARLY RAE JEPSEN'S SLINKY, LAVENDER-COLORED SILK dress keeps sliding dangerously down her chest. "You let me know if I'm showing too much of a party," says the singer, 29, sitting in a dark, deserted rum bar in Manhattan's Chinatown. "It wouldn't be much to see, these inverted As."

These days, Jepsen is showing a sexier, looser, less guarded side. Following up the squeaky-clean, high-school-crush pop of her inescapable smash "Call Me Maybe," which spent nine weeks atop the Billboard Hot 100 in 2012, her new album, *E-Mo-Tion* (due Aug. 21 on 604/School Boy/Interscope), wades into edgier, more mature alt-pop territory, mixing the same throwback power of Taylor Swift's 1989 with, says Jepsen, a more "sexual thread."

"There's a stereotype idea of what a pop star is, and I don't really fit into that," says Jepsen, who collaborated with indie darlings like Dev Hynes, Ariel Rechtshaid and Vampire Weekend's Rostam Batmanglij for the set. "The expectation that every song you're putting out is doing well on radio — that's stuff that you can't control. To try would drive you insane."

Stepping outside of her comfort zone is a relatively new thing for Jepsen, a self-described former "goody goody" who "had an agenda with every hour mapped out." Chalk up her control issues to having four hands-on parents

"If I lived my life for plan B, I would always regret it," says Jepsen, photographed July 10 at Experimental Cocktail Club in New York. For an exclusive video of the artist, go to Billboard.com or Billboard.com/ipad.

— two biological, two stepparents — all of whom worked as teachers or principals near her hometown of Mission, British Columbia. “I remember going to elementary school and finding it weird that some kids only had two parents,” she recalls. “I was like, ‘How do you make that work? You need four!’”

It was when Jepsen went to performing-arts college to pursue her musical dreams — ignoring her father’s skepticism — that she first started shaking off “that feeling where I was just trying to be so perfect,” she says. “I remember sending my father a PowerPoint presentation hoping that he could digest it. If I lived my life for plan B, I would always regret it.”

Plan A led her to *Canadian Idol*, where she placed third in 2007. Undeterred by the loss, Jepsen supported herself with waitressing jobs and street gigs in Mission. “I remember busking on the street and my father’s secretary walked by, and I was like, ‘Uh oh,’” she says. In 2008, she released her folky, acoustic-guitar-driven debut, *Tug of War*, through indie label 604 Records, spawning two singles that cracked the Canadian top 40. She evolved to shiny pop with “Call Me Maybe,” which arrived on an EP in Canada in 2011. After **Justin Bieber** heard and tweeted about the song in 2012, his manager **Scooter Braun** signed her to his School Boy imprint and Interscope, and helped push the tune to global success.

But even with such a dominant hit leading the way, parent album *Kiss* waffled, selling only 292,000 copies to date, according to Nielsen Music — a speck compared with the 7.6 million downloads that “Call Me Maybe” sold. “I was personally sick of hearing my voice on the radio,” says Jepsen. “I’m sure other people were too.”

Feeling the heat to follow “Maybe” with another smash, she instead slid into glass slippers in the title role in Broadway’s *Cinderella* in February 2014. “It took my mind off of the pressure,” says Jepsen. “I opened myself to this whole new world and was like, ‘Life is amazing! It keeps reinventing itself.’”

In that spirit, after ending her stage run that June, Jepsen returned to the studio to focus on *E-Mo-Tion*

with a new willingness to share her personal life. She was romantically linked to musician **Matthew Koma** in 2012, a relationship almost entirely kept from the public eye, and on the new album’s “LA Hallucinations,” she blasts “Buzzfeed buzzards and TMZ crows” for encroaching on her privacy (a nod to false reports that she pawned a \$25,000 purse and starred in a sex tape). But with her current boyfriend, director **David Kalani Larkins** (*Jack U*’s

“I was personally sick of hearing my voice on the radio.”

—JEPSEN



Jepsen, then and now: With Bieber in 2012 (far left) and on *Saturday Night Live* with Hynes (left) and Rechtshaid in April.

“Where Are U Now,” featuring Bieber), she made their love a part of her art, traveling the world with him to film a video for single “Run Away With Me.”

“I usually keep my cards close,” explains Jepsen, who globe-trots with her beau in the clip, which has amassed more than 3 million hits on YouTube. “He helped me show this more authentic side he gets to see. I never really felt free until I met him.”

Jepsen’s willingness to finally open up more helped yield what is already being hailed as one of the best pop albums of the year, one as sexy as

it is sweet. “Gimmie Love” is a plea for a romantic interest to “touch me” over bubbling synths, while the jangly “Let’s Get Lost” finds her “keeping my fingers crossed” that a date won’t come to an end. “There’s this intense sense of romance and honesty,” says Batmanglij, who produced “Warm Blood” and also has overseen songs for **Charli XCX** and **Jenny Lewis**. “She is the person in her life and in her songs. People connect to that.”

Lead single “I Really Like You” — easily the most straight-ahead pop song on the album — only reached No. 39 on the Hot 100. But Braun, who’s also helping Bieber make a similar transition from bubbly teeny-bop, says that matching the heights of “Call Me Maybe” was never the plan. “We had the biggest-selling single in the entire world last time, and it didn’t drive the album as much as it should have,” he says. “So this [time it’s] about

the album, and how good it is — that’s the most important thing in the world.”

Another “Maybe” may never present itself, but Jepsen doesn’t mind. Meeting expectations is no longer on her agenda. “‘Call Me Maybe’ was such a gift, but I don’t need that to happen again,” she says. “I wanted to be brave and [record] music that was really me rather than just putting out what I thought would sell. I would’ve regretted more not doing what I did — making a passion project come to life.” ●

OVERHEARD BY THE BILLBOARD STAFF



Danger Mouse

Danger Mouse Does Adele

Overheard hears that **Danger Mouse** (real name: **Brian Joseph Burton**), 38, has locked down an imprint deal with Columbia Records. The star producer’s label will be called 30th Century, and he already is shoring up an initial roster, says a source. Always one to multitask — his collaborations have included **Gnarls Barkley** with **Cee Lo Green**, **Danger Doom** with rapper **MF Doom**, **Broken Bells** with **The Shins’ James Mercer**, and he’s producing the **Red Hot Chili Peppers’** new album — Danger Mouse

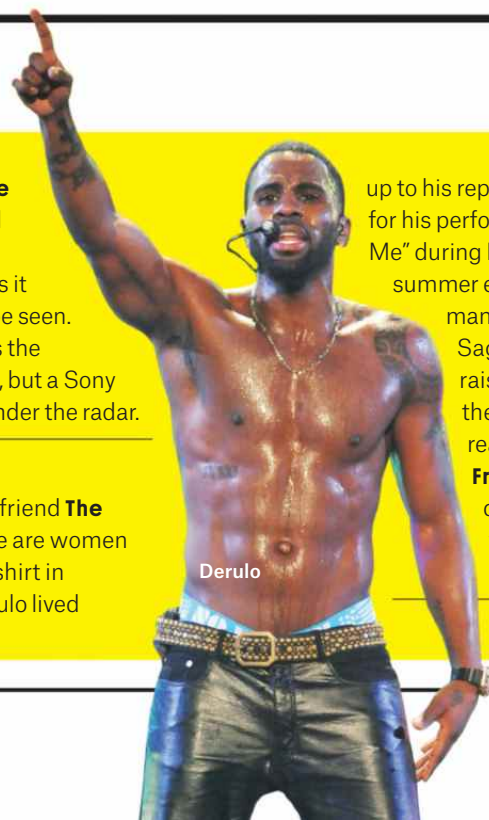


Adele

has been working with **Adele** on her hotly anticipated third studio album. Whether his production handiwork makes it onto the project remains to be seen. A rep for the producer insists the ink’s not dry on 30th Century, but a Sony insider says it’s being kept under the radar.

Derulo Shirtless — Again!

Back in May, **Jason Derulo**’s friend **The Game** told *Billboard*, “If there are women around, J might take off his shirt in church.” Well, on Aug. 8, Derulo lived



Derulo

up to his rep when he got bare-chested for his performance of “Want to Want Me” during *Hamptons Live* at the summer estate of former hedge fund manager **Julie Macklowe** in Sagaponack, N.Y. The show raised \$800,000 for VH1’s Save the Music Foundation, and reality personality **Bethenny Frankel** and **Donald Trump**’s daughter **Tiffany Trump**, 22, were among those admiring Derulo’s ripped physique.

Got gossip? Send to tips@billboard.com.

Q&A

MAC MILLER: 'IT'S OK THAT I'M YOUNG AND RICH'

Fresh off a \$10 million deal with Warner Bros., the rapper talks surviving drug use, depression — and beef with Donald Trump

BY ALEX GALE

"I was afraid," says Miller.



A year ago, everyone was worried about **Mac Miller**. In May 2014, a few months after splitting from Rostrum Records, the hometown indie that helped make him a star, the 23-year-old Pittsburgh rapper self-released the mixtape *Faces*, which chronicled his depression and how "a drug habit like **Philip Hoffman** will probably put me in a coffin," mentioning cocaine, codeine cough syrup and even angel dust. It was a disquieting turn for a rapper with an amazing highlight reel after just a few years in music. His carefree 2012 debut, *Blue Slide Park*, became the first independently distributed album to top the Billboard 200 in 17 years. He appeared on **Ariana Grande**'s 2013 breakout single, "The Way"; had a hilariously weird reality show, MTV2's *Mac Miller and the Most Dope Family*; and beefed with **Donald Trump** before it became passe (in 2013, the current presidential candidate, who the rapper named a single after, called him an "ungrateful dog" on Twitter). But on a recent August day in New York, Miller seems downright giddy. He's playing music from his decidedly sunnier new album, *Good A.M.*, the result of a reported \$10 million deal he signed with Warner Bros. last October. He has new management, The Clancys (**Odd Future**, **Solange**), and a new home base in Brooklyn's Dumbo neighborhood, where he moved from Los Angeles just days prior with his on-again, off-again girlfriend of seven years. Miller insists he's in a better place. "I'm just being a human being again," he says. "I'm finally having fun again. Fun — there's nothing wrong that."

This album is a radical departure from *Faces* — it's brighter and happier. Why the change of mood?

Faces was, in short, super depressing, and I'm not as depressed anymore. Making music when you're depressed is great therapy, but I wanted this album to be in a different headspace.

How is your mind-set, and your life overall, different now?

I go outside and live a little bit more. I touch people more. Before, I was super-insular all the time, just staying in a room by myself, and it's so easy to paint this horrible picture of life when you're not giving yourself a chance to live it. I was too worried about the legacy that I would leave behind — how I would be remembered if I died. That was my whole thing. Like, you never know, man, so I've got to make sure I make all this music so when I die there's albums and albums. But now, I'm going to make sure I do some shit in life, too.

Were you worried about dying?

Yeah. I was doing a lot of drugs around that time, which is another difference now: I'm not doing as many drugs. It just eats at your mind, doing drugs every single day, every second. It's rough on your body. That was the plan with *Faces*: [Closing song] "Grand Finale" was supposed to be the last song I made on earth. I don't feel that way as much anymore.

Are you healthier now? Are you sober?

Yeah, definitely way healthier — I mean, compared to then. I still smoke cigarettes. I'm not completely sober, but I'm way better than I was at that point. I was afraid of what my life had become. But once you just breathe and relax, you come to terms with it. This is my life, I enjoy it, and it's OK that I enjoy it. It's OK that I'm young and rich. Let's have fun. You've got to look in the mirror and tell yourself to stop being a little bitch: "OK, dude, you're 23 and this is your f—ing life. Go out there and do it, stop hiding," because that was me before. Great music came from it, but I'd rather be in the place I'm at now. I listened to *Faces*, and it's a great project because it's so raw, but every single song is about coke, drugs. Shout out to The Clancys — that has been one of their main focuses: my health. I'm not 100 percent clean, but I'm not a piece of shit anymore. I can look in the mirror and be like, "I look OK."

You just moved in with your girlfriend. Do you think living with her will help keep you on a cleaner path?

Me on my own is a wild motherf—er, man. I just moved in yesterday, and I hope I haven't been too wild already. But who knows what the weekend will hold.

What made you want to move to New York?

I still have a spot in L.A., so I'm going to be bicoastal but based out of here. I just wanted a change. I love L.A., but I'm from Pittsburgh and my whole childhood I wanted to live in New York one day. It's nice to scale back from the mansion life and get an apartment. It's a lifestyle difference. You can't be as wild in an apartment because you have neighbors. You can't go on three-day binges, because by day two you're f—ing freaking out because there's someone in the hallway, like "F—, f—, f—! Xanax, *now!*"

You said you're around people more now — that's certainly easier in New York.

I get lost in the sea of people here, which I like. It's hard for me to hide because I'm a short white dude with sagging pants and a bunch of tattoos who occasionally wears jewelry. But here you can throw on the hoodie and hang out. I've spent my days here so far working — and I f—ing love nothing more than doing work. I haven't had anything to promote in two years, because we didn't do anything for *Faces* — we did zero press,



Miller onstage with Grande in 2013.

we didn't tour. My mom did more press than me for *Faces*. I don't know if that's because they were scared to put me in front of the camera, but now I'm excited. I'd forgotten this is what I do for a living. I'm having a good time again. It's cool to have fun. You don't have to be sad to be cool.

Another good thing about New York is that you'll be closer to your favorite person, Donald Trump. Are you going to vote for him?

Not unless he apologizes for all those mean things he said about me. But if he can sell me another million singles, bro, I'd appreciate it. ●

HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY STEVEN J. HOROWITZ

"Record contracts are just like — I'm going to say the word — slavery. I would tell any young artist, 'Don't sign.'"

—PRINCE
The Purple One, to the National Association of Black Journalists, announcing that his new album, *HitNRun*, will be released exclusively through Tidal.

"I wish I've been drinking all day. I deserve it — I just got divorced!"

—MIRANDA LAMBERT
The country star, who recently split from Blake Shelton, addressing the crowd at Detroit's WE Fest.

"Sucks that some females use children as meal tickets. Using a child as leverage is never OK."

—CHRIS BROWN
The R&B singer, who's reportedly in a custody battle with his daughter's mother, on Twitter.



"Dude... No underwear and pierced... F— me... You never showed me that shit."

—STEVEN TYLER
The Aerosmith frontman, in a direct message on Twitter to Lenny Kravitz, who posted it to his own account after he accidentally exposed himself during a show.

"Kendrick Lamar sings about LSD and he's cool. I do it and I'm a druggie whore."

—MILEY CYRUS
The singer, speaking about sexist double standards in the music industry, during an interview with *Marie Claire*.

"Make some noise for my baby father!"

—NICKI MINAJ
The rapper, on boyfriend and tourmate Meek Mill, during a show in Burgettstown, Pa., spurring unfounded pregnancy rumors.

"Considering the end of my rap career left me 200k in debt I would say making music was a bad decision for me."

—KREAYSHAWN
The "Gucci Gucci" MC, in a since-deleted tweet.



"I don't want to get complacent," says Boogie, one of Los Angeles' hottest new MCs.

BRAND-NEW FACE

BOOGIE: FROM GANGS TO CLUB BANGERS

FROM Los Angeles AGE 25

BACKSTORY Long before rapper Boogie blew up on YouTube and collaborated with EDM stars, his mother, worried about his grades, shipped him off to church boarding school, where he fell in love with gospel music — and gangs. "The church was in the middle of a crazy neighborhood," says Boogie, born Anthony Dixon. "As crazy as it sounds, church is why I started gangbanging."

BIG BREAK Two years ago, he met his manager, Clayton Blaha, co-founder of Skrillex's OWSLA label, who pushed him from the streets to the studio, to record 2014's *Thirst 48* and this past spring's *The Reach*. The latter spawned

"Oh My," which has racked up almost 1 million clicks on YouTube. "I've been working at my craft for so long," says Boogie, "I would've been surprised if people didn't like it."

CO-SIGNS Bridging the gap between rap and electro, Boogie has been praised by Skrillex on Twitter and collaborated with SBTRKT, writing rhymes in his mind on account of being "damn near legally blind" in one eye.

UP NEXT New pals like Kendrick Lamar came on his Instagram, but Boogie is focused on recording new music, not celebrity: "If I'm not getting better, I'm not working hard enough. I don't want to get complacent in any shape or form."

—REBECCA HAITHCOAT



“WITH WHEELS UP, MY GUESTS GET LESS TRAVEL TIME FOR MORE ISLAND TIME.”

Name: Chris Blackwell
Title: Founder of Island Records and Island Outpost,
Creator of Blackwell Fine Jamaican Rum
Aircraft: King Air 350i

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Style

*The Gear,
The Looks,
The Trends*



The Rip Tide

The new rock-star uniform for men? A pair of (purposefully) worn and torn jeans. Plus, any shade will do

BY SHANNON ADDUCCI
PHOTOGRAPHED BY LUCAS ZAREBINSKI



KANYE WEST
The rapper-designer paired his own Adidas Yeezy 350 Boosts with custom Levi's 514 jeans while in New York.



JUSTIN BIEBER
The pop star rocked Saint Laurent distressed denim while skateboarding in Santa Monica in July.

PROP STYLING BY LINDA KEIL AT HALLEY RESOURCES. WEST: ALO CEBALLOS/OC IMAGES/GETTY IMAGES. BIEBER: STOKNOV/FAMEFUNK/NET PICTURES

PRET-A-REPORTER

What To Buy, Wear And Know Now



Far left: Mills incorporated instruments like electric guitars that blended the sounds of the '40s and '50s into the score. Above: an image from *Some Where Else*. Left: Jones and Mills.

Fall's Coolest Art Book

The latest trend in coffee-table books? Photographer Sam Jones adds a vinyl LP to his newest one, *Some Where Else*

BY BROOKE MAZUREK

IN 2010, TOM PETTY COMMISSIONED photographer-director **Sam Jones**, 49, to shoot landscapes for the cover of his 15th studio album, *Mojo*. Seeking imagery that captured the record's essence, Jones — whose catalog of work spans from Omega's recent watch campaign with **George Clooney** to a **Foo Fighters** music video — traveled through parts of the American South that have remained unaffected by corporate sprawl.

Though Petty ultimately chose a portrait of the band for his album, Jones' leftover photos were the catalyst for five more road trips that became *Some Where Else*, a 152-page book (Beware Doll Press) that will arrive Sept. 29 and includes a vinyl LP scored by guitarist-producer **Blake Mills**, 28.

A day after performing at the Newport Folk Festival, Mills hopped on a call with Jones and *Billboard* to chat about the duo's self-described passion project.



Each book includes a vinyl LP and digital download card.

What sparked the idea to include music?

Jones I realized the pictures were missing a unifying element. I was in my daughters' playroom doing a book and record of "It's a Small World," and it hit me that there should be a soundtrack. **Mills** I never realized that, Sam! So interesting. **Jones** I'd like to say I came up with it on my own, but... (Laughs.)

Why the decision to work with Mills?

Jones I didn't even think of anybody else, to tell you the truth. I love his music — I felt like he could do something that fit.

The album starts with the track "Sunday 8am" and ends with "Sunday 8pm."

Mills I borrowed the idea of a Middle Eastern raga: songs that are meant for the morning, and songs that are meant for the evening. There's a melody that introduces you to the environment, and then it kind of returns and bookends the experience.

The record definitely forces the reader to slow down.

Jones It's something I really thought about. If we could've included a tumbler with scotch, I would have! (Laughs.)

Some Where Else, \$79.99; shop.samjonespictures.com.

SWEATY PITS NO MORE

For the executive running to meetings or the rock star thrashing onstage, Texas-based menswear brand Mizzen + Main crafts high-performance sweat-resistant shirts that use a moisture-wicking material to prevent dark underarm circles. Machine washable and wrinkle-resistant, the shirts have migrated from sports stars like **Drew Brees** to members of **Sam Hunt's** band. Says founder **Kevin Lavelle**, "It's an easy way for artists to look great under "hot lights."

—JOHN ORTVED

Prices start at \$60; mizzenandmain.com.



TREND ALERT

The New Wrap Stars

What it is While the word "kimono" translates into "a thing to wear," lately it seems to be the thing to wear. **Jimi Hendrix** first put the look on rock'n'roll's radar in the late 1960s, but the Japanese robe-like dress recently received an ornate twist when Balenciaga creative director **Alexander Wang** designed one for **Lady Gaga** at the Met Gala.

Why they're cool "They have a gorgeous flow that translates beautifully in performances and adds a little drama onstage," says costume designer **Nicolas Bru**, who crafted a kimono bodysuit for **Fergie**.

How to style it "Keep it simple and chic," says Bru. Try pairing a printed kimono top, like the ones available at H&M, with stovepipe skinnies. Gents can take a cue from **Kanye West**, who mixes a minimalist **Louis Vuitton** silhouette with jeans. —GRACE LEE



Hendrix



Fergie

Gaga

West

40 UNDER 40



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COVER DATE: **10/3**
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 MATERIALS DUE: **9/18**

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From left: Ice Cube, Dr. Dre, MC Ren and DJ Yella photographed July 15 at Milk Studios in Los Angeles.

On Cube: 501 Levi's jeans and jacket, New Era hat, Gucci sneakers and Barneys New York T-shirt. On Dre: J. Lindeberg jacket, Bon Choix Couture shirt, Dickies pants, Nike sneakers and Rolex watch. On Ren: Todd Snyder jacket, Hugo Boss sweatshirt, Levi's jeans and Adidas sneakers. On Yella: A.P.C. jacket, Calvin Klein T-shirt, Levi's jeans and Nike sneakers. For exclusive video of Kendrick Lamar discussing the rise of West Coast rap with N.W.A, go to Billboard.com or Billboard.com/ipad.

THE



As the supercharged — and super timely — biopic *Straight Outta Compton* hits multiplexes, the four living members of **N.W.A** recount their wild ride from “dirt nothing” to the “world’s most dangerous group” in an interview by their most celebrated fan: “N.W.A showed me that an artist can be whoever he wants to be”

RETURN OF RIOT SQUAD

BY KENDRICK LAMAR

Photographed by Eric Ray Davidson

WHEN KENDRICK LAMAR ARRIVES THIS

Friday evening at a cavernous photo studio in the flatlands of industrial Hollywood, he's 30 minutes early. And the occasion has been nearly 25 years in the making: Lamar, 28, is here to interview the four living members of N.W.A for their first magazine cover together since Ice Cube went solo in 1991 and the group collapsed into a famously bitter feud. Eazy-E died in 1995, at 31. But today, Lamar meets with four men who defined his hometown of Compton, Calif., as a cradle of politically engaged, uncompromisingly hardcore hip-hop. With a modest demeanor that suggests nothing of his status as rap's leading visionary and an entourage numbering just two associates and a publicist, he seems genuinely humbled to be here. When the group arrives, he is quick to pay his respects: first to Dr. Dre, then Ice Cube, then DJ Yella and MC Ren. They all share warm smiles and hugs.

"Ain't nobody we'd rather have do this interview," says Cube, 46.

"Have you seen the movie?" asks Dre, 50.

"Not yet," answers Lamar. "Didn't want to go to a preview and see it in a privileged setting. Would rather wait for it to come to the neighborhood and see it with everyone else. That way it'll mean the most to me."

The movie is *Straight Outta Compton*, which on Aug. 14 emerges from 13 years in development purgatory. Universal ultimately green-lit the project with a budget of \$29 million; a screenwriter, Jonathan Herman; and a director, F. Gary Gray, all orchestrated with close oversight by Cube and Dre. (Cube is played by his son, O'Shea Jackson Jr., 24.) The result is a hard-hitting narrative replete with the conviction and turmoil that typified N.W.A in its heyday.

That heyday kicked off in 1988 — the same year Lamar turned 1 — with the release of the movie's namesake album. No one had yet seen how Los Angeles could contribute to the simmering rap culture. And Compton, a gang stronghold just south of Watts, held no place in the American imagination.

N.W.A — N—az With Attitude — formed two years earlier, when rapper O'Shea "Ice Cube" Jackson and DJ-producer Andre "Dr. Dre" Young began working with Eric "Eazy-E" Wright, who had used his drug-dealing profits to launch a label. DJ Yella (Antoine Carraby) and MC Ren (Lorenzo Jerald Patterson) cemented the final lineup. Their debut release is certified double-platinum by the RIAA; "F— Tha Police" has sold nearly 350,000 downloads since Nielsen Music began digital tracking in 2003. N.W.A communicated the desperation of the black underclass — and ignited controversy virtually unrivaled in the history of pop, drawing in the FBI and Tipper Gore's Parents Music Resource Center.

"N.W.A did a lot more than entertain. They told the truth," says Lamar. And as Dre explains, "If N.W.A had done it softer, it wouldn't have gotten the attention. It wouldn't have worked." Cube tells *Billboard* that he believes police brutality remains "the same" today as it did in the late '80s and early '90s. (The Los Angeles riots are an important motif in the movie's second half.) "They talk about bullying in society, but police

are the worst bullies that we have to deal with," he says. Asked about Sam DuBose, who was fatally shot July 19 by a University of Cincinnati officer now charged with murder, Cube says, "This kind of stuff seems like it don't happen to white guys."

By the end of 1989, Cube had split from N.W.A over Eazy-E and manager Jerry Heller's hoarding of the group's earnings, setting off a conflict that climaxed with his famously obscene 1991 diss track "No Vaseline." That year he also launched his acting career with *Boyz n the Hood*; today he's a leading Hollywood star (22 *Jump Street*) and producer (*Friday*, *Ride Along*, in which he also starred). N.W.A fully dissolved when Dre left to start Death Row Records with Suge Knight, and sold, according to Nielsen Music, 5.7 million copies of his 1992 G-funk classic *The Chronic*. Now, of course, he's one of music's richest moguls, after selling Beats, the headphone and streaming company he co-founded, to Apple in 2014. (On Aug. 7, he released *Compton* — an album inspired by the new movie, featuring guests including Cube, Lamar and many others. Read the review on page 45.) Yella, 47, is making beats again after 12 years as a porn producer, and Ren, 46, has continued as a solo act (Cube joined him on a track in 2014). The five former members were on the verge of reconciliation when Eazy-E died of AIDS.

In 2011, Dre designated Lamar "the new king of the West Coast." The rapper infuses the politics

of N.W.A with an analysis of his own emotional conflicts as a black artist seeking to maintain sanity in 21st-century America. It's appropriate that the main figure pushing hip-hop forward today would be present to see the members of N.W.A reunited and talking, as Dre says, "like we just saw each other yesterday." Tucked into the conference room with Dre, Cube, Ren and Yella, Lamar speaks so softly that the men must lean in to hear him. The conversation ranges from early days in the studio with Eazy-E, the eternal "bullshit" of the music business and how N.W.A made *South Park* (and much more) possible.

—DAVID RITZ

I'm tripping right now. Man, I'm bugging. So bear with me ... When did you first know you were more than local stars?

Dr. Dre When I saw Axl Rose wearing an N.W.A cap in one of his videos!

How did N.W.A change the history of music?

Ice Cube We not only changed music, we changed pop culture all over the world. We did that by making it all right for artists to be themselves. You no longer had to be squeaky clean. We opened the floodgates for artists who wanted to work on this side, artists who wanted to be raw.

Dr. Dre And not worry about being on the radio.

Ice Cube Right. There were no other examples of artists not doing it the square way. We became

ICE CUBE ON POLICE KILLINGS: "THIS STUFF SEEMS LIKE IT DON'T HAPPEN TO WHITE GUYS



SET DESIGN BY ANTHONY A. ALTOMARE AT BUFFALO ART. CUBE: STYLING BY JORIN. ROCKET: HAIR BY RIBET MAE. MAKEUP BY DEBRA DENSON. N.W.A: LYNN GOLDSMITH/ORBIS; STRAIGHT OUTTA COMPTON: JAMIE TRUEBLOOD/UNIVERSAL PICTURES



“‘F— Tha Police’ was an anthem for people to be able to fight back, to have a song they can all rally around,” says Ice Cube. Opposite page, from left: Eazy-E, Dr. Dre, MC Ren and DJ Yella in 1990. Above, from left: Neil Brown Jr. as Yella, Jason Mitchell as Eazy-E, O’Shea Jackson Jr. as Cube, Aldis Hodge as Ren and Corey Hawkins as Dre in *Straight Outta Compton*.

'N.W.A GAVE VOICE TO THE VOICELESS'

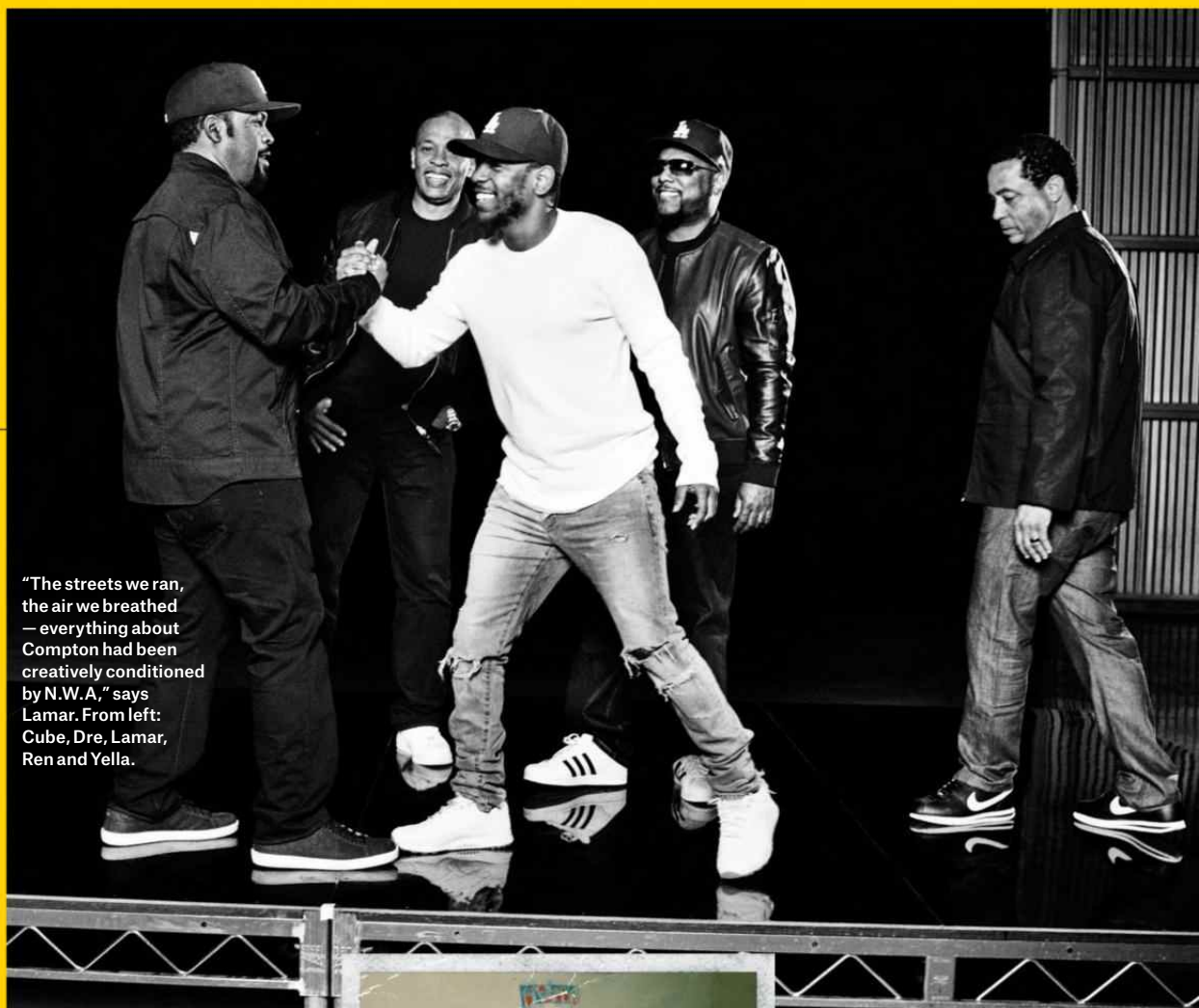
LAMAR PAYS TRIBUTE TO HIS COMPTON HEROES

It's a trip when I think back and remember the first time I saw these guys. I was 5. It was a video, a party scene, when suddenly this guy wearing a hat with his hair curled underneath comes busting through the set. That was Eazy-E doing "Eazy-Duz-It." At that very moment, I realized this music represented where I was from. I looked over to my left and saw that my cousin was wearing the same kind of outfit as Eazy. Eazy was a superhero, but a superhero on the ground, a superhero I could relate to. Suddenly my pops, my uncles, everyone around me is playing N.W.A records.

Seven or eight years later, when I come into my teens, I rediscover N.W.A because now I'm on the streets. I'm seeing how law enforcement is impacting my community, I'm seeing the influence of gang culture, and I'm realizing that N.W.A did a lot more than merely entertain. They told the truth. They tapped into kids in the streets who never had anything or anyone speak up for them. N.W.A gave voice to the voiceless. So now they become different kinds of heroes to me — heroes carrying messages breaking through to the wider world, heroes not only with big hearts, but probing, intelligent minds.

I studied them closely. I saw Dre as the mastermind behind the music; Cube the mastermind behind the pen; Yella on the boards beautifully complementing Dre's vision; Ren also crazy with the pen; and Eazy the frontman, the cat with the most charisma, the gift of gab, the energy to draw people in. It was the perfect cast of characters.

I'd be lying if I said what I'm creating today is all me. It isn't. It's an act of God. I do believe that, for all its challenges, my upbringing in Compton was a sacred blessing. The streets we ran, the air we



"The streets we ran, the air we breathed — everything about Compton had been creatively conditioned by N.W.A," says Lamar. From left: Cube, Dre, Lamar, Ren and Yella.

breathed — everything about Compton had been creatively conditioned by N.W.A I got to absorb it all. Recently someone told me about the Italian Renaissance in Florence where young artists were lucky enough to work in the studios of Leonardo da Vinci and Michelangelo. Well, Compton was my Florence. That's the kind of favor I had following in the shadow of creative giants like Dre, Cube, Ren and Yella.

To be real with you, I look at myself as someone who's deeply conflicted. The way I was raised makes up half of who I am. The second half — the vulnerable



The cover of Lamar's 2012 debut, *Good Kid, M.a.a.d. City*, shows him as a child in Compton with two of his uncles (left) and his grandfather.

artist curious about the world beyond Compton — is often at war with the first half. But because of N.W.A, who showed me that an artist can be whoever he wants to be, I don't have to resolve the conflict. I can live with it. I can be honest about it. I can put that conflict in my songs. I can open up my heart and let the world look inside. And I can do all that because back when I was still an infant crawling around my mama's house,

five cats from Compton had the courage to stand tall and represent our community with courage, honesty and artistic brilliance. —As told to David Ritz

examples for not only musicians, but for shows like *South Park*, even the reality shows where they're bleeping out words. We started that on the radio — bleeping out words — but the rawness wasn't in the world until N.W.A said it was OK for you to be yourself. There's the world before N.W.A, and the world after.

How do you think your music changed the way the world viewed our culture and our community?

Ice Cube Unless you come from Compton, it's not a world you're privy to. Our music let you visit Compton from a safe distance.

Dr. Dre We gave the suburban kids an opportunity to get up close.

Ice Cube Now you care. You heard what's going on in the hood, and you're interested. Now Compton means something to you. Now you pay attention. We were able to shed light on some of the bullshit that was going down. We presented it in a way that you could digest, comprehend and sympathize with what we were going through.

Dr. Dre If we had done it softer, it wouldn't have gotten the attention. It wouldn't have worked.

DJ Yella The truth is that there wasn't much competition. There was the East and the West, but there was really no West before us. We came in so different, so real, that we were immediately heard.

Back then, what was your relationship with A&R guys?

Ice Cube We didn't have no A&R guys.

MC Ren It was like, "How many times can we say 'n—a'?"

Dr. Dre We'd say, "We need more 'f—s' on this record."

Did you have any doubts that you would be accepted?

MC Ren I don't think we really cared.

Dr. Dre We had no idea we'd blow up this major. You see, every time we went into the studio we were only trying to make tracks that would rock our neighborhood. Our goal was to be local stars.

Ice Cube We didn't think the world cared about gang-banging and dope-dealing in L.A., Compton, South Central, Long Beach and Watts. The hub of

hip-hop was the Bronx, Brooklyn and Harlem. We were on the fringes. And that was OK with us.

Dr. Dre Imagine this: We made *Straight Outta Compton* in six weeks, and that's without working weekends. Twenty-five years later, and here's a big-ass Hollywood movie carrying the same name. It's unbelievable.

What was the hardest part when you were young and first coming to grips with the game?

DJ Yella Publishing! We didn't know anything about publishing. The first go-around we didn't make a nickel.

Dr. Dre We were just a bunch of creative guys who got together and did something amazing but were clueless about business.

Ice Cube Business is the most f—ed-up part. It's always awkward. It's fun to make records, fun to be in the studio with your homies, fun to get up onstage. But the business part sucks. It's always some shit you ready to get rid of so you can go back to being creative.

Dr. Dre It's all about getting back in that studio.

The studio is like a drug. It's hard for some people around me to understand that the music is all I think about. It's like I'm possessed.

Dr. Dre You can't explain that feeling. It's an obsession. But it's what makes you real.

As one of your offspring, anything I do comes from what y'all have done before me. I'm curious to know how you feel about my generation of artists.

MC Ren I like a few. I like you.

Dr. Dre You're No. 1 on my list because of the care and attention you bring to your tracks and the precision you bring to your sound. There are a few people out there I listen to and respect.

MC Ren Pusha T.

Dr. Dre Definitely Pusha T.

MC Ren I'm not saying this because you're here, Kendrick, but I like your song "Cut You Off." I've been listening to you for a minute.

Thank you. Now I'm wondering, is there anything my generation should build on and

bring back to the game?

Ice Cube That's tricky, man. An artist has to do it like he feels it — not because he should, or someone else says he should. Hip-hop got too focused on results and record sales. Sales have nothing to do with the art you create in the studio.

Dr. Dre When we started out, it wasn't for money. It was for the love of music. You treat her right, and she'll treat you right. If your only aim is money, your time will be limited.

DJ Yella We just went in there and did what we wanted.

Y'all have gone through so many eras and stages of success. How have you managed to keep your sanity?

Dr. Dre The love of the music. It's all about my passion for this hip-hop thing. Can't let anything get in the way of that. It's my first love.

Ice Cube When I was young, I made a vow to myself that I wouldn't let the game change me. From the clubhouse to the courtroom, I was going to be myself no matter what. Let the chips fall where they may.

Dr. Dre It was an unspoken thing for all of us. We were going to stay centered in ourselves.

MC Ren I've tried to put God first. Don't take everything so seriously. Let everything fall wherever it's going to fall.

DJ Yella I just stayed the same. Me and Dre go back so far — a long 30 years — even before N.W.A. The way we talk to each other now is the same way we talked when we first met. No big heads, no ego stuff.

How do you balance your professional lifestyle with your family?

MC Ren I keep the two separate. There are too many fakes in the game, and I try to keep my family away from that. Coming up, we all went through it — all the shady characters.

Ice Cube Family time is family time, and work is work. As my kids got older, they wanted to be part of the business, and I helped create an avenue. My son, O'Shea Jr., is into acting. He plays me in the film. My other son is into producing. It all comes down to their talent and hunger.

Dr. Dre I protect my family and keep them away from the bullshit, but at the same time they're

COMPTON, CALIF.: BEYOND THE GANG LORE

Community landmarks in the city N.W.A helped put on the map



THE COMPTON CRICKET CLUB
The club's mission: curb gang influence on local youth and address homelessness through the principles and ethics of cricket.



MAYOR AJA BROWN
Described as a "West Coast, female Cory Booker," Brown, 33, is the city's youngest-ever mayor, promising reform and revitalization: "I see it as a new Brooklyn," she has said.



COMPTON FASHION CENTER
Lamar watched the filming of Dr. Dre and Tupac's "California Love" video at the famed, now-closed swap meet when he was 8. This year he put it in his clip for "King Kunta."



RICHLAND FARMS
In 1888, Griffith Compton donated this rural enclave to the city for agriculture. Today, the area is a hotbed for urban farming, with corn, chickens, cows, goats and horses.



EAST RANCHO DOMINGUEZ PARK
The recreational facility (formerly East Compton Park) features the courts where Venus (above, at 10) and Serena Williams learned to play tennis. —NICK WILLIAMS

RENA AND YELLA STYLING: BY KELLY MCCABE AT ART DEPARTMENT; YELLA GROOMING BY ENIKA PARSONS FOR MAKE UP FOR EVER AT ART DEPARTMENT; COMPTON CRICKET CLUB: ESPINA BROWN; TED SOULICY/CORBIS; COMPTON: PATRICK T. FALLOON/BLOOMBERG/GETTY IMAGES; RICHLAND FARMS: SANDI HEMMERLE/NOVAVOIDING/REGRET; WILLIAMS: PETER READ MILLER/SPORTS ILLUSTRATED/GETTY IMAGES

supportive of what I do. They understand how much I love this music, and they push and inspire me.

Eazy-E. What was that relationship like?

MC Ren Cool. Just a cool brother.

DJ Yella Ahead of his time.

Ice Cube Straight visionary.

Dr. Dre He took that street knowledge and brought it over to this thing. Super-smart cat.

MC Ren In the early interviews, Eazy was calling us an all-star group, and this before anyone even knew us. But he knew before we knew.

Ice Cube Eazy's thing was, "I want the music hard, hard, hard." He wanted the rough hardcore shit that couldn't be comprised.

What was the energy like in the studio?

Dr. Dre The energy was crazy. Free. Fun. Eazy's paying for it, and we're just sitting there creating.

Ice Cube With every character in the neighborhood dropping by. That was the fun part.

You ever bump heads creatively?

Dr. Dre All the time. Argued night and day. But always out of mutual respect. Always out of a desire to get the best. And always settled with a cool compromise.

Boiling it all down, what do you see as N.W.A's legacy?

Ice Cube World's most dangerous group — a group that made it all right for artists to be totally themselves.

Dr. Dre A legacy of inspiration, because we came from nothing.

DJ Yella Dirt nothing.

Ice Cube A legacy that says that although we were living in a destructive neighborhood, we were able to do something constructive.

"WE'D SAY, 'WE NEED MORE 'F—S' ON THIS RECORD.'" —DR. DRE

Seems as if today y'all have the same bond you had when you started out.

Ice Cube We have a bond that you can't buy or manufacture. We look at each other and know what we went through to get here. The obstacles. The censors. C. Delores Tucker. Tipper Gore. The FBI. Man, we were tangling with some of the biggest power entities out there. And still we didn't crack.

MC Ren We only got stronger. Now our hope is that this movie makes some young people go out and do what we did — something new, something fresh.

Dr. Dre The inspiration we excite in others isn't just about music. It's about all of life. Keep pushing. Keep cracking. Stay strong. ●



REVIVING N.W.A — WITH RELEVANCE

Straight Outta Compton couldn't come at a better time. Dre's new album? Only 16 years overdue



Straight Outta Compton's most impressive achievement might be its most subtle. The innately cinematic soundtrack, consistently impressive performances and rap-nerd fan service make it the first great hip-hop biopic. But the film — in which the 1992 Los Angeles riots serve as a crucial backdrop — also captures America's uneasy present in a way that's not so different from how N.W.A told the story of Compton, Calif., in the late '80s and early '90s. "Ferguson [Mo.] happened while we were shooting the riot scenes," director F.

Top: Hawkins (left) as Dr. Dre and Jackson as Ice Cube in *Straight Outta Compton*. Bottom: Hawkins.

Gary Gray tells *Billboard*. But "all the stuff that you see in the movie, we developed a lot of those ideas and scenes years ago, before these things became headlines. When it started to manifest in the news, it was almost coincidental." Says Ice Cube, who co-produced the movie: "I've been honing my producing skills to get to this moment."

Nearly as momentous: Dr. Dre's decision to record and release his first album in 16 years. *Compton* features artists ranging from Kendrick Lamar to Eminem to Snoop Dogg. Dre announced the well-received album less than a week ahead of its Aug. 7 release on his Beats 1 radio show, *The*

Pharmacy, saying, "I felt myself going to the studio and being so inspired by the movie that I started recording an album." (He plans to use the record's royalties to fund a new arts and entertainment facility located in Compton.)

The question hovering over all this new N.W.A-inspired creative output: Will some combination of the group's four living members, brought together for this cover story, actually reunite for a rumored tour? (Dre sat out of a June 27 performance in Los Angeles, N.W.A's first in 15 years.) Perhaps the crew will decide there's enough of the past that has lasted into the present. —ERIKA RAMIREZ



"Once we started understanding the business, we began to understand how much bullshit goes with it," says Dr. Dre. Dre wears a Dolce & Gabbana jacket, Bon Choix Couture shirt and Rolex watch. Left: MC Ren (left) and Eazy-E in 1989.

CROSS

DIGITAL
RADIO
2015

BY JEM ASWAD

'DON'T BE BORING'

50 DAYS IN, BEATS 1'S ZANE LOWE ON THE ETHOS — AND GROWING PAINS — OF APPLE'S GLOBAL RADIO SERVICE

Lowe at the mic during his radio show on Beats 1. "When [Nine Inch Nails frontman and de facto Apple creative director] Trent Reznor first talked to me about this, he was like, 'People have been splintered off into individual experiences — let's see if we can bring them back together.'"





MONTH-AND-A-HALF AFTER BEATS 1'S JUNE 30 LAUNCH, ZANE LOWE, THE 41-YEAR-OLD special creative/lead anchor of Apple Music's digital radio station, says, "No one's sitting around high-fiving each other." The New Zealand-born former BBC Radio 1 DJ talks to *Billboard* about the highlights and missteps of setting the tone for the ambitious venture.

What's your core philosophy when it comes to programming?

I have two quotes up on my wall: One is mine, "Quality and consistency creates the addiction." We want people to come back to Beats 1 because it has awakened something in them and they want to hear more. The other quote came from Jimmy [Iovine] and is the station's mantra: "Don't be boring."

Beats 1 is supposed to be formatless, but there do seem to be parameters to what's played. How would you define the Beats 1 sound?

The personality of the station is developing over time. We started with a selection of records. That came down to four or five of us going, "What's popping?" Then you ask around about the artist, do a bit of due diligence. After the first week, it was really exciting to hear how it all fit together, but also at times it was jarring. For instance, we would come out of big shows by Q-Tip or Disclosure, and the first song was really slow. You're immediately losing the impact you've gained from the previous song. So we made some changes. We also noticed in the first week people listened for really long amounts of time, which meant songs got tired quickly, so we revised our rotations. And we're working on a replay service and we want to get full on-demand ready.

There's a preponderance of electronic music, edgy rock and hip-hop on Beats 1. Are there set genres you're pursuing?

No, not really. We've played country music, Mexican house music, South American EDM and German hip-hop. I've never been a fan of, "We've got to get 22 percent of rock, 17 percent of R&B; where's our 16 percent of hip-hop and our 9 percent of country?" If you do it that way, you're not basing it on the merit of the music. You're basing it on some kind of obligation.

How about top 40 pop?

The other day I heard the new 5 Seconds of Summer record, and I was like, "Could I play that on my show?" It was really strange. My whole perception shifted, because I had never played 5 Seconds of Summer before; they went straight to Radio 1 daytime and never really crossed my path. Then I heard this song, and it just sounds like SoCal pop-punk. Cool.

What have been some of the highlights of the first five weeks of Beats 1?

There's huge excitement in the building around Dr. Dre and *Compton*. I grew up listening to his work. He has been a huge influence to me.

How long have you known Dre?

I'd never met him until I started having conversations with Jimmy and Trent [Reznor] about coming to Los Angeles. I was out here on Grammy weekend, and there was a meeting at Jimmy's house. That was the moment where we laid out, initially at least, what we were hoping to achieve with Beats 1. It was a double whammy, because I was in the same room as Jimmy and [Apple senior vp Internet software and services] Eddy Cue and [vp iTunes content] Robert Kondrk, who I was meeting for the first time, and Trent. I'm trying to concentrate on saying the right things — and at the same time I'm having these out-of-body experiences, like, "Dr. Dre, f—!"

"I listened to tons of Sirius stations, to get my head around American radio."

Besides Beats 1, what radio have you listened to since arriving in the United States?

I listened to nothing but American radio when I came here — from terrestrial to SiriusXM. I listened to tons of Sirius stations, just to get my head around the pacing and the feel of American radio. I spent two weeks gorging on Pearl Jam Radio. In New Zealand, Pearl Jam is kind of a rite of passage. After about a week I realized if I don't switch now, I'm going to end up destroying my love of this band. I definitely kicked up Real 92.3 [KRRL-FM]; I wanted to hear what hip-hop sounded like in Los Angeles. I listened to KIIS-FM, and I listened to Power 106 [KPWR]. I went across the board, man. It has taught me what I love about American radio, and it also taught me what we need to avoid, being a global radio station.

How do you like living in Los Angeles?

I spent a long time living in London, and I love the energy and the subliminal anxiety that London provided me. L.A. is very vehicle-driven. But I'm starting to enjoy that. I'm turning West Coast, slowly but surely.

How will Apple Music work if you get all of the components to click?

What we're working toward is this one place where people can go to [the] "For You" [feature] and be fed these wonderful handmade playlists according to their tastes, go to Beats 1 and have a shared listening experience and then go to "Connect" and get close to the artists. The whole thing should work symbiotically. Also, we're a broadcasting platform on a music service, so when people hear something they like the idea is they'll go deep: go into the music service, learn more, listen to the albums. That's really important. ●

THE NEW RADIO WARS

1

PANDORA

WHAT IT OFFERS Free ad-supported radio; \$4.99-a-month ad-free Pandora One radio.
HOW IT'S UNIQUE The Music Genome Project, for expert classification of individual songs.
WHO LISTENS More than 79 million active monthly U.S. users.

2

SIRIUSXM

WHAT IT OFFERS \$10.99 to \$19.99 satellite-radio packages with 175-plus channels of music, plus options for computer and mobile streaming.
HOW IT'S UNIQUE Howard Stern! Plus exclusive streams of Coachella, Bonnaroo and Electric Daisy Carnival.
WHO LISTENS 28.4 million paid subscribers.

3

IHEARTRADIO

WHAT IT OFFERS Free digital radio and streaming.
HOW IT'S UNIQUE iHeartMedia gives it vast, multiplatform reach.
WHO LISTENS More than 70 million registered users.

4

APPLE MUSIC

WHAT IT OFFERS Free radio on Beats 1 and \$9.99 to \$14.99 on-demand streaming.
HOW IT'S UNIQUE Beats 1 is a globally oriented listening experience with live DJs at the helm.
WHO LISTENS 11 million listeners have signed up for Apple Music's free three-month trial.

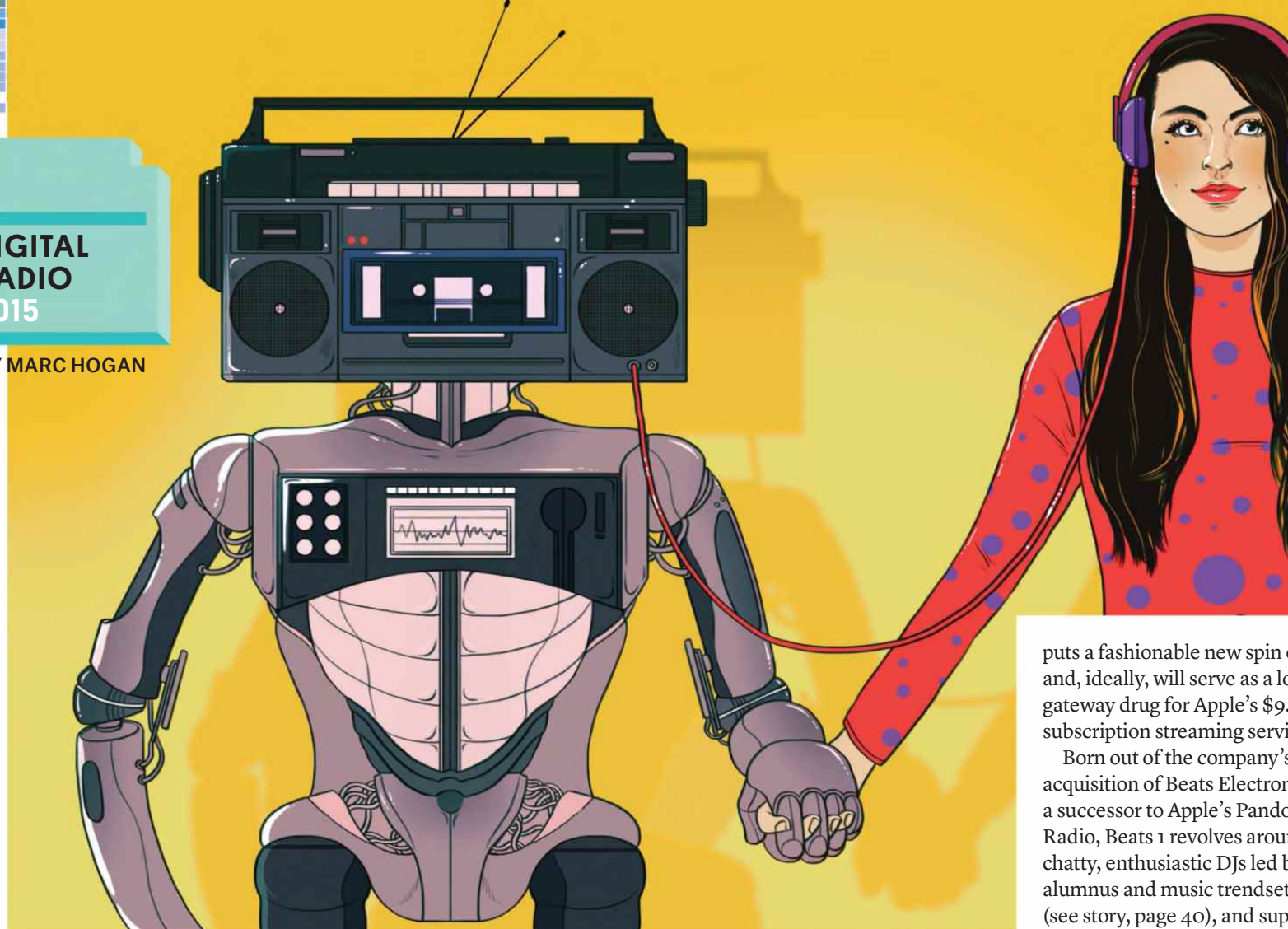
5

SLACKER

WHAT IT OFFERS Free ad-supported radio, \$3.99 ad-free radio and \$9.99 on-demand streaming.
HOW IT'S UNIQUE First of the digital radio services to put a premium on human curation.
WHO LISTENS 30 million-plus registered users —MARC HOGAN

DIGITAL RADIO 2015

BY MARC HOGAN



BEATS 1: BACK TO THE FUTURE?

APPLE DIDN'T INVENT HUMAN-CURATED RADIO, BUT IF ZANE LOWE AND DR. DRE MAKE IT AS ESSENTIAL AS THE IPHONE, PANDORA AND SIRIUSXM WILL FEEL THE HEAT

BRUCE WARREN, PROGRAM director for the University of Pennsylvania's musically adventurous public-radio station WXPB, says he's "loving Beats 1," Apple's 5-week-old digital radio station. But, he adds, he doesn't understand the media's fascination with the service's human-curated, DJ-hosted

format. "There are a lot of cool radio stations around the world that are doing that on any given day," he says. "It's like, 'Wake the f— up, hipsters!'"

The idea may be essentially as old as commercial radio itself, which began in the 1920s, but as the centerpiece of Apple's latest gambit to evolve as music consumers shift from downloads to streaming, Beats 1

puts a fashionable new spin on the medium and, ideally, will serve as a loss leader and gateway drug for Apple's \$9.99-a-month subscription streaming service.

Born out of the company's \$3 billion acquisition of Beats Electronics in 2014 and a successor to Apple's Pandora-like iTunes Radio, Beats 1 revolves around a stable of chatty, enthusiastic DJs led by BBC Radio 1 alumnus and music trendsetter Zane Lowe (see story, page 40), and supplemented by artists such as Drake, St. Vincent, Elton John, Queens of the Stone Age frontman Josh Homme and even Beats co-founder Dr. Dre. The effect, amplified by social media, is that old-fashioned sensation of many people tuning in at once — a communal experience in a digital realm where personal customization is the norm.

Apple certainly isn't the first to humanize online radio, just as it wasn't the first to invent the MP3 player, but if the roughly \$700 billion company can create as much excitement about Beats 1 as it has over iPhones, it could popularize digital radio in a way that would directly challenge the format's largest entities, Pandora and SiriusXM. (Although the latter is commonly tagged as satellite radio, it charges a separate fee for its online streaming service, which offers exclusive programming.)

"The brilliant thing about Beats 1 is that it manages to project a very non-mainstream vibe when it is in fact under the umbrella of a very mainstream company," says Bridget Herrmann, Midwest radio promotion manager for Crush Music (Weezer, Fall Out

A USER'S GUIDE TO THE BEST OF WEB RADIO

BY JILLIAN D'ONFRO



HIP-HOP

BEST SHOW TO HEAR ACTOR CHRIS PRATT RAP EMINEM'S "FORGOT ABOUT DRE" VERSE
The Whooleywood Shuffle, weekends from noon to 6 p.m. on Eminem's Shade 45 SiriusXM channel.

EDM

BEST MIX OF NEW AND CLASSIC EDM TRACKS
All Gone With Pete Tong, which the veteran DJ hosts Monday-Friday from 7 p.m. to 9 p.m. on iHeartRadio's Evolution channel.

ROCK

THE DESTINATION FOR GARAGE-ROCK NERDS
Teenage Wasteland, Sundays from 3 p.m. to 5 p.m. on freeform indie WFMU. Bill Kelly, who has hosted the show for more than 10 years, plays the choicest DIY rock'n'roll.

Boy, Sia, Ashley Monroe). “And in spite of Apple being that very mainstream company, it has maintained its persona of the hip, cool brand by being innovators in its field. Beats 1 gives off the same vibe because, as far as digital radio goes, it stands alone at the moment in what it’s doing with music, guest DJs, interviews and overall format.”

It is already building a reputation as a destination for exclusive music premieres and breaking news. In late July, Drake premiered three new songs on his *OVO Sound* show including “Charged Up,” a response to friend-turned-rival rapper Meek Mill’s accusations that he doesn’t write his own rhymes. Then, at the beginning of August, Dr. Dre demonstrated one way that Beats 1 will funnel customers to Apple Music’s for-pay site when he announced on his show *The Pharmacy* that he would be releasing his first album in 15 years, *Compton*, in conjunction with the new N.W.A biopic *Straight Outta Compton*. The album is available exclusively on Apple Music.

Beats 1 enters the market at a time of growth for digital broadcasting. Although terrestrial radio still dwarfs its online equivalent — according to Nielsen Audio, 93 percent of U.S. adults listened to AM or FM at least once a week in June — the gap is closing. Between 2000 and 2015, the weekly U.S. reach of online radio has grown from 2 percent of the U.S. population age 12 and older to 44 percent, according to Edison Research and Triton Digital. That number rises to 69 percent among 12- to 24-year-olds. From 2013 to 2014, streaming revenue also jumped from 21 percent to 27 percent of total retail music sales, which was nearly \$7 billion in 2014, according to the RIAA. The organization also reports U.S. paid streaming subscriptions more than tripled from 1.8 million in 2011 to 7.7 million in 2014.

The recent reveal by Apple senior vp Internet software and services Eddy Cue that 11 million people have signed up for a free three-month trial of its new streaming service signals a promising start. But Pandora, which boasts more than 79 million active monthly U.S. users, downplays the idea of Beats 1 as a threat. “That kind of curation has been around forever,” says Pandora co-founder/CEO Tim Westergren, who points out that Pandora’s Music

Genome Project curates music using a cadre of analysts who classify songs by as many as 450 different musical attributes.

Pandora is designed to be a personalized experience as opposed to a social one, facilitated by its listeners’ nearly 60 billion “thumbs up” or “thumbs down” responses to songs. There are also no DJs talking over the music. “We try to avoid too much personality on the service; we want an individual to feel like it’s theirs,” says Westergren. “Our ethos is fundamentally less about tastemaking — ‘this [DJ] is smarter than you.’ We shy away from that.”

Other rivals similarly dismiss human curation as unique to Beats 1. “We have believed in the human approach from the very beginning and have now built a national music platform with more than 30 million subscribers in North America,” says Steve Blatter, head of music programming for SiriusXM, which carries 175-plus channels. “Curation is only an entry point and is fast becoming a commodity. Even my 4-year-old curates his own playlists.”

Owen Grover, senior vp/GM for iHeartMedia’s digital radio platform iHeartRadio, which counts more than 2,000 stations and 70 million registered

“Curation is fast becoming a commodity. Even my 4-year-old curates his own playlists.”

—STEVE BLATTER, SIRIUSXM

users, contends that the company formerly known as Clear Channel is digital radio’s original curator. “I’d argue that our human-led approach highly influenced Beats 1,” he says. His assertion is challenged by Slacker CEO Duncan Orrell-Jones, who insists that “no one else” besides his online radio company was blending “great curated music and personality” prior to Apple’s entry. (Apple executive Jimmy Iovine and Apple Music senior director Ian Rogers declined to comment for this story.)

From there, digital audio purveyors’ approaches to the medium vary. Spotify, with more than 75 million active users, continues to tout human-curated “lean-back” features — in which the listener only



Westergren



Blatter



Holden

needs to click on a playlist or type in an artist or genre — like its just-launched Discover Weekly custom playlists. Fellow on-demand services Tidal and Google Play Music rely on the human touch as well, albeit sans live DJs.

Last September, Rdio foreshadowed Beats 1 by adding a free online-radio component — that uses algorithms and human curation but not DJs — to its on-demand service, and on Aug. 12, it rolled out digital feeds for almost 500 Cumulus Media live-broadcast stations. Apple, meanwhile, reportedly has secured licensing deals with labels that grant the tech giant permission to establish up to five additional digital stations without having to renegotiate.

Whether Beats 1 becomes Apple’s next Ping — the flop social networking service supplanted by Apple Music’s Connect — or a chic HBO to SiriusXM’s Comcast will depend not only on listenership but on the station’s clout with labels. And there are early indications that Lowe and company are selling records.

While label executives say Beats 1 is still finding its place within the Apple ecosystem and record promoters are still figuring out the best way to plug their product there, when Lowe spotlighted “Boys in the Street,” New York singer-songwriter Greg Holden’s poignant song about a father’s troubled relationship with his gay son, as a “Beats 1 World Record,” weekly sales of the title jumped from 150 units to more than 600, according to Warner Bros. Records.

In other good news, these same sources say Beats 1 and Apple Music so far have not accelerated the decline of iTunes downloads, a widespread fear among polled label executives. (U.S. download sales reportedly fell 11 percent in 2014, according to Nielsen Music.)

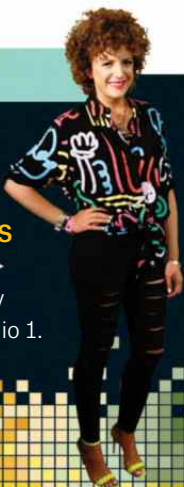
“Beats 1 hopefully is going to be a new way not just to drive sales, but to break artists,” says Crush’s Herrmann, who adds that after listening to the station for the first time, she bought three songs by artists she’d never heard. If Beats 1 can spur more transactions like that with a fraction of the 800 million credit cards Apple has on file, there’s no ruling out the possibility of Beats 2 — or Beats 100. ●

Additional reporting by Ed Christman.

POP

BEST PLACE TO HEAR THE WEEKND AND THE LIBERTINES

DJ Annie Mac’s ▶ Monday-Thursday show on BBC Radio 1.



ECLECTIC

MOST MASTERFUL MIX OF ROCK, OPERA AND WORLD MUSIC

David Johansen’s ▶ *Mansion of Fun*, Sundays from noon to 3 p.m. on SiriusXM’s The Loft.



LATIN

BEST SHOW TO HEAR MALA RODRIGUEZ’S “CALIENTE”

KEXP Seattle’s *El Sonido*, whose host DJ Chilly spins Latin alternative Thursdays from 3 p.m. to 6 p.m.

PODCAST

BEST PLACE TO HEAR THUNDERCAT DISSECT “THEM CHANGES”

Acts describe how signature songs came together on *Song Exploder* with host Hrishikesh Hirway. ▶



HOLDEN: C.F. LANGAN/GETTY IMAGES; BLATTER: KEVIN MAZUR/GETTY IMAGES; WESTERGEN: DAVID PAUL MORRIS/BLUMBERG/GETTY IMAGES; FRATE: DOUGLAS GORENSTEIN/NEC/UCI PHOTO BANK/GETTY IMAGES; MAC: NILES WILLOUGHBY/GETTY IMAGES; JOHANSEN: TAYLOR HILL/FILMMAGIC; HIRWAY: GERRY HIRWAY/GETTY IMAGES

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 “God Save The Queen”
 With flames shooting out of his ass-

For more info on Jack go to
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For print and online contact Jeff Serrette: 212-493-4199 or Jeffrey.Serrette@billboard.com



The producer-rapper's new album, *Compton*, bills itself as a soundtrack, and it lives up to its cinematic aspirations.

Dr. Dre's Oscar-Worthy New Album

NOT SO LONG AGO, RAPPERS EQUATED their albums, songs, studio sessions, even their partying with “making a movie,” as if their life moments were epic, big-screen fare. But none — save perhaps Kanye West’s *My Beautiful Dark Twisted Fantasy* — has ever truly matched their Technicolor aspirations as well as *Compton*, billed as Dr. Dre’s third studio album, and his first in 16 years.

Compton is the musical movie inspired by a real movie — the replacement of Dre’s long-delayed *Detox* album he was reportedly motivated to make by his participation in the N.W.A biopic *Straight Outta Compton*. From the subtitle (A

Soundtrack by Dr. Dre) to the small overture on the album’s “Intro,” which precedes a narrator chronicling the titular city’s fall from suburban dream to war zone, *Compton* announces itself as a cinematic event. For those who grew up with Dr. Dre, it’s like the rush of watching a new *Star Wars* trailer: grandeur mixed with nostalgia and cutting-edge tech, familiar faces and new, old plotlines refreshed for 2015.

On “Talk About It,” North Carolina’s King Mez, one of the album’s handful of new Dre co-signs, rhymes, “I’m the black Eminem, I’m the humbler 50, I’m D.O.C. — who do it better?” Like everything

about Dre during the past three decades, *Compton* is an addition to the highlight reel that relies heavily on the highlights that preceded it, making it a project both burdened and supported by its own mythology — “I remember selling instrumentals off a beeper,” rhymes Dre with characteristic self-importance on the same song, over industrial-strength instrumentation that starts and stops with trap drum rolls and explosive 808s. “Millionaire before the headphones or the speakers/I was getting money before the Internet/Still got Eminem checks I ain’t open yet.”

It’s an epic boast, the kind that hip-hop



DR. DRE
Compton
Aftermath/
Interscope

Reviews

was made for, even if it is, like many of the album's lyrics, a retread of a well-worn story. It sometimes seems as if Dre has run out of new things to say, and there are many underwhelming vocal performances. Perhaps due to his known love for frequent punch-ins, Dre often sounds awkward and unnatural. The album's new voices (there

For those who grew up with Dr. Dre, it's like the rush of watching a new *Star Wars* trailer.

are 18 featured vocalists) are largely anonymous and strangely non-specific. Ice Cube and Snoop Dogg return as co-stars, but it's not the triumphant reunion it should be: They're almost unrecognizable. Snoop's delivery on "One Shot One Kill" is uncharacteristically vicious; over the future-funk of "Satisfaction," his delivery is oddly truncated. Ice Cube's vocals on "Issues" are overlaid to the point that it's impossible to rap along.

But it's like critiquing the acting in a Michael Bay movie — because look at those explosions! Here, it's the unbridled majesty of the sonics. Though Dre co-produces only half of the album's tracks, he's credited with leading the mix on all, and every sound is meticulously maximized. "Genocide," featuring low end that rumbles and a ferocious Kendrick Lamar (who provides most of the album's standout verses), is the kind of music that almost justifies the existence of \$300 headphones. At the end of "Issues," birds chirp, sirens blare and guns pop — all blending into the other but still standing out distinctly, panning from ear to ear.

"Would you look over Picasso's shoulder and tell him about his brush strokes?" asks Dre on "Deep Water," a masterwork filled with fractured voices and aquatic metaphors. It doesn't matter that only three of the 18 guest stars are actually from Compton, or that the other 15 come off as a jumble of random characters. It doesn't matter that the album's opening promises it will say something significant about the CPT, but never delivers. Dre has the most bulletproof reputation in hip-hop. The kind that turns his origins with the electro-romance group World Class Wreckin' Cru into a youthful footnote, forgives his mediocre post-Death Row/pre-Eminem release *Dr. Dre Presents: The Aftermath*, forgets the big-budget false starts from *Detox* and glosses over his instances of misogyny (which is still on display here). The truth is, no one in hip-hop makes music that sounds this good — music that powers through all noticeable shortcomings. Despite its flaws, *Compton* is still one of the most engaging listening experiences of the year. —KRIS EX



Bryan's fifth studio album brings a mature side to his signature party jams.

Luke Grows Behind The Grin



LUKE BRYAN
Kill the Lights
Capitol Nashville

NO COUNTRY SUPERSTAR is more eager to be liked than Luke Bryan. He's goofy and game in the role of party-starter, famous for hamming it up with average-guy dance moves (and the snug jeans to accentuate them) when he sings his country bangers live. Bryan has released seven self-explanatory *Spring Break* EPs, the last of them in March. On the cover art for that project, and in most official photos of the 39-year-old, he's flashing a broad grin. He rarely comes off like he's taking himself more seriously than he should.

For these and other reasons, Bryan is the biggest thing going in mainstream country in 2015. Ahead of fifth studio album *Kill the Lights*, he seemed to reassure fans that he'd keep the good times rolling. He chose "Kick the Dust Up," with its decelerated dance groove, as the first single, which echoed "That's My Kind of Night," the blockbuster hit from his last album, *Crash My Party*. And he has been telling interviewers that now, as ever, pleasing fans matters far more to him than impressing buzzkill critics. But the fact that *Kill the Lights* features a pensive, black-and-white cover shot — the rare photo in which he's not smiling even a little — is a hint: He isn't simply going about his business-as-usual fun on this album.

The flirtatious poses Bryan strikes in many of

these 13 songs, nearly half of which he co-wrote, are subtly yet significantly different from the youthful, fancy-free flings of his recording past. Storylines present adult entanglements: a dance of emotional dominance in the glissading "Razor Blade"; vows of lifelong devotion in the theatrically intimate ballad "To the Moon and Back," a duet with Little Big Town's dusky-voiced Karen Fairchild that would feel more sensual if it weren't so impatiently phrased. Bryan is convincing playing a guy who's kicking himself for assuming he'd have endless chances to patch things up with a woman in "Just Over." And he's never come closer to smooth loverman than on "Strip It Down," an R&B-textured, country slow jam about taking time to tenderly rekindle faded romance. On relaxed songs like that and "Love It Gone," Bryan proves he's more of a singer than he's often credited for, his glottal delivery supple and expressive.

But the album doesn't lack his usual arena-scale moments; besides "Kick the Dust Up," there's the title track (a disco-fied come-on) and "Move," a cartoonish Southern rock number about being turned on by a regional transplant who's gone native. But even "Way Way Back," an otherwise unremarkable, loop-propelled cut with a big hook, adds a narrative wrinkle, referring to a deeper history between the two lovebirds making for the "no-name road" to get it on like they used to. With this album, Bryan suggests that he may be able to have it both ways: stirring deeper sentiments even as he sets off massive parties. —JEWEL HIGHT

SINGLES

ROBIN THICKE FEATURING NICKI MINAJ
"BACK TOGETHER"
INTERSCOPE

★★★★★

Thicke's comeback tour continues with the Max Martin-helmed "Back Together." Though lyrics like "You're still the best that I've ever had" uncomfortably recall 2014's *Paula* (a musical apology to his ex-wife), a disco beat and on-point Minaj rap gear it toward the dancefloor and away from the tissue box. —NATALIE WEINER

**RITA ORA FEATURING CHRIS BROWN**
"BODY ON ME"
ROC NATION/COLUMBIA

★★★★★

Ora has yet to earn her stripes as a bona fide star, rising to the middle of the tabloid cream more for red-carpet looks than music. New single "Body on Me" isn't her ticket to pop's A-list, but it's harmlessly enjoyable, with Ora and Brown trading vocal come-ons over a strobing backbeat and memorable chorus. —STEVEN J. HOROWITZ

MACKLEMORE & RYAN LEWIS FEATURING ED SHEERAN
"GROWING UP (SLOANE'S SONG)"
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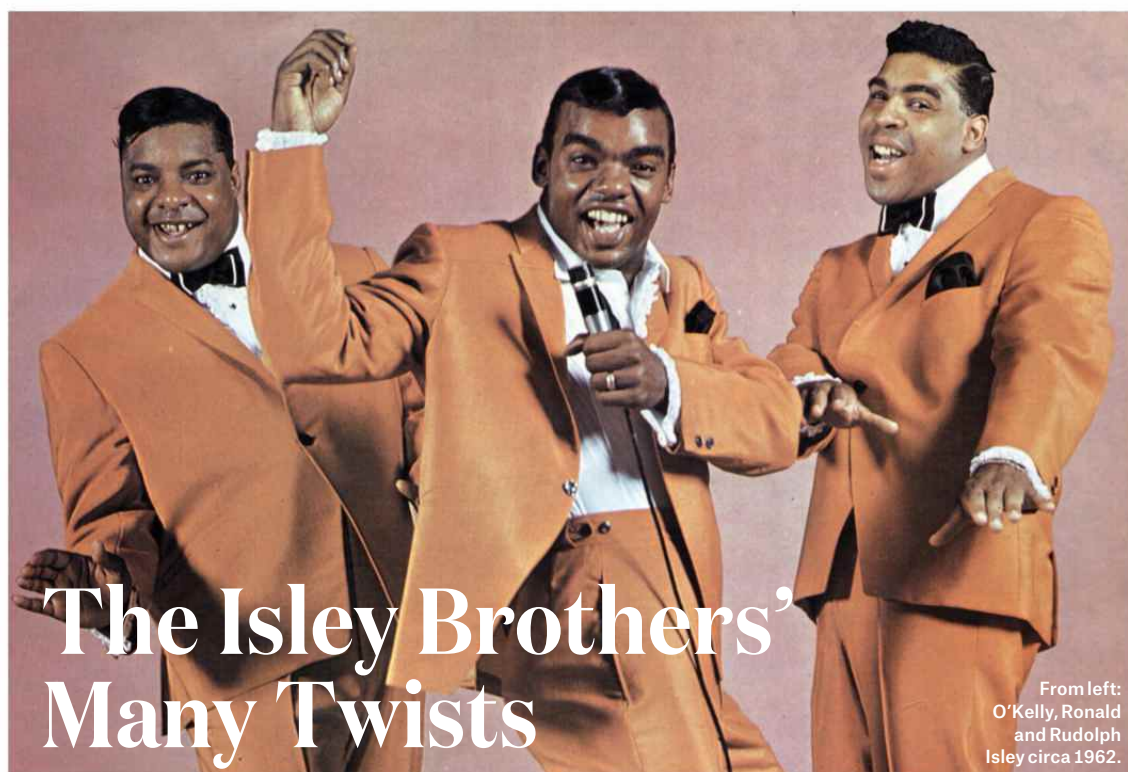
★★★★★

Following Kanye West's "Only One," 2015 has its second love-note from MC to child: Macklemore and Lewis' "Growing Up," their first new music since 2012's smash *The Heist*. Both songs step too far across the sweet/saccharine divide, but "Growing Up" is saved by a great Sheeran hook, helpfully breaking up Macklemore's rambling sing-raps. —ALEX GALE

**HAILEE STEINFELD**
"LOVE MYSELF"
REPUBLIC

★★★★★

Oscar nominee, *Pitch Perfect 2* star, T-Swift #squad member — Steinfeld, 18, is an early achiever. Up next? Pop singer, with debut "Love Myself," a self-praising anthem that sounds as if Charli XCX rewrote Kendrick Lamar's "i." Built for scream-alongs, the tune is catchy but generic alt-pop, with more bombast than heart. —JOE LYNCH



The Isley Brothers' Many Twists

From left: O'Kelly, Ronald and Rudolph Isley circa 1962.

★★★★★

**THE ISLEY BROTHERS**

The RCA Victor & T-Neck Album Masters (1959-1983) Legacy

FOR A GROUP THAT CHARTED more than 70 singles during six decades, The Isley Brothers are hard to get a handle on. Were they the hell-raising rockers of "Twist and Shout"? The bedroom-eyed smoothies of "Don't Say Goodnight"? The militant funk band of "Fight the Power"? The gospel-folk of "Love the One You're With"? The hits alone tell a bafflingly fragmented story. This mammoth 23-disc set returns them to the context of the band's impressive evolution and shifting internal dynamics.

The first decade mentioned in the set's title is represented only by the Isleys' sole RCA album, 1959's *Shout!*, and a collection of early-'60s singles on which the then-unknown Jimi Hendrix was their guitarist (a spell on Motown is omitted). This box's story really begins in 1969, when the vocal trio of Ronald, Rudolph and O'Kelly Isley brought in their teen brother Ernie, became a tough funk band and quickly scored a string of hits, beginning with "It's Your Thing," released on their own T-Neck label.

Another brother, bassist Marvin, and keyboardist brother-in-law Chris Jasper joined shortly after. Ernie, a Hendrix disciple, nudged the group toward its next identity — soulful rock — landing another smash with the guitar-drenched "That Lady." As of 1975's double-platinum *The Heat Is On*, The Isley Brothers played everything themselves, and were writing all their own songs again: half ferocious dance music, half lascivious slow jams.

The last few albums collected here had Jasper emerging as a singer and arranger. After one more platinum triumph (the potent cheese of 1983's *Between the Sheets*) the sextet split in half, with the younger members spinning off as Isley-Jasper-Isley, and T-Neck closed down. The box's liner notes are a bit scant, but it's full of treats even for aficionados: recordings by side projects (like 1969's psych-rock one-off "Tune On, Turn In, Drop Out," credited to The Brothers Three), single mixes and *Wild in Woodstock*, an unreleased live-in-the-studio set from 1980 with Ronald's falsetto hovering like a wasp and Ernie elegantly shredding. Hearing all this music together makes the wild variation in the Isleys' style more understandable: They were always just ahead of the curve. —DOUGLAS WOLK

UNCLE LUKE: HOW TO MAKE HISTORY

Since the 1980s, 2 Live Crew's Luther Campbell (aka Uncle Luke) has been one of hip-hop's most outspoken figures, fighting censorship all the way to the Supreme Court, helping pioneer Southern rap and even running for mayor in his native Miami. In new memoir *The Book of Luke: My Fight for Truth, Justice and Liberty City* (published Aug. 5 by HarperCollins), the rap vet explains how to leave a mark.

STUDY THE PAST

"Early on, I got into black history — H. Rap Brown, Marcus Garvey, Malcolm X. It made it easier when people attacked me; it was the same thing they went through."

KNOW YOUR WORTH — EVEN IF THEY DON'T

"I'm the Rodney Dangerfield of music. I pretty much started the first label in the South. Nobody understood at the time. I was on [a tour] bus with Fresh Prince, Kool Moe Dee and Russell Simmons, and I had to tell them, 'These major labels got you choked.' When I broke the numbers down, they couldn't believe it. I changed the face of black music right there. I'll forever be blackballed in this game, because I f—ed it up for people who want it to be a slave trade."



Campbell

FIND UNLIKELY ALLIES

"Bruce Springsteen and Sinéad O'Connor both came from someplace totally different, but they were the first ones to [defend 2 Live Crew]. They understood everything we were fighting for. Guys in hip-hop? They were just chilling because we wasn't from New York."

FIGHT FOR YOUR RIGHTS (AND THE FUTURE'S)

"I was a freedom fighter for rap. Tipper Gore was trying to crush the industry. I fought for free speech so Lil Wayne and everybody could say what they want." —JEFF ROSENTHAL

CONGRATULATIONS

TO FAT MIKE AND ALL AT

FAT WRECK ON

25 YEARS OF

PUNK ROCK

SUCCESS!

FROM HUNTER AND ALL YOUR PALS AT

CHAMPION
BREWING COMPANY



Punk's Badass CEOs Luring fans while inspiring bands — and 'pissing off parents'

BY GARY GRAFF

I

IF YOU WANT TO KNOW HOW much Fat Wreck Chords has grown during its first 25 years, just look at its office space.

"Fat Mike" Burkett had been frontman for punk band NOFX for two years when he and his former wife Erin Kelly-Burkett started the label in the kitchen of their one-bedroom apartment in San Francisco's Mission District. She recalls with a laugh, "You couldn't cook — not that I *could* cook, anyway — because it was filled with product and orders."

Today, the label, which releases music from 30 acts, is run out of a 7,000-square-foot facility in an office park south of the Mission District. The office atmosphere can be as frenetic as the punk rock in which Fat Wreck Chords specializes. Every other Friday, the label turns its ground-floor warehouse into a record store, offering free beer to shoppers.

"We have bands play," says Fat Mike, 48. "It's this f—ing cool community that comes together every other week."

Mention punk rock, and Fat Wreck Chords is one of the first labels that fans will cite, a source of albums by top bands in the scene including NOFX, Me First & The Gimme Gimmes, Lagwagon, Leftover Jake, Descendents, MxPx, Anti-Flag, Against Me, Rancid, Rise Against and Propagandhi.

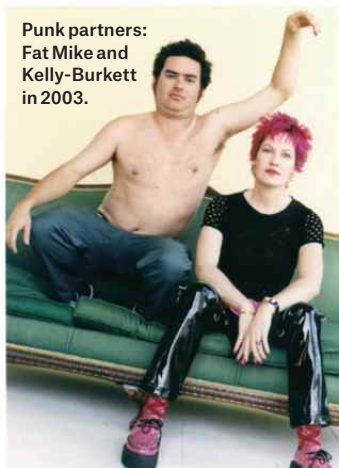
"Fat Wreck Chords has inspired fans and musicians, and pissed off parents for 25 years," says Kevin Lyman, promoter of the annual Vans Warped Tour, which always features the label's bands. "Oh, how time flies," adds Lyman. "That's why Mike dyes his hair green — it would be gray otherwise."

Kelly-Burkett, 46, calls the company "something we started as a hobby, mostly because we wanted to put out NOFX records." The couple were both still attending San Francisco State University; Fat Mike studying social science and human sexuality, Kelly-Burkett majoring in creative writing and working in public relations.

Confident in the market for punk, he and Kelly-Burkett took out a \$20,000 loan with help from his father and established their own vision for the label.

From the outset, Fat Wreck Chords signed bands, with rare exception, to one-album deals, and never more than two at a time. And some, says Fat Mike, never even had contracts, just handshakes — if that. "We've had lots of bands leave to go to majors and then come back," he says. "Every band says, 'You're the only label that didn't rip us off.'"

Fat Wreck Chords has remained prolific: It released 31 albums in 2014, and 20 are on tap through Oct. 2, including the latest *Fat Music* compilation and *Live in a Dive* concert set. In 2003, the label released an album to benefit animal rights group PETA, and a favorite project of Fat Mike's were two *Rock Against Bush* albums in 2004 with non-label punk luminaries like Green Day and Bad Religion that opposed the re-election of George W. Bush.



Punk partners: Fat Mike and Kelly-Burkett in 2003.



"When you find a band that wants to make it, steer clear from them," says Fat Mike, who toured the United Kingdom with his band NOFX in June.

TOP SELLERS FROM FAT WRECK CHORDS



NOFX

I Heard They Suck Live!! is a 19-song set cut live in Los Angeles in 1995. (290,000 units sold, per Nielsen Music)



ME FIRST & THE GIMME GIMMES

Have a Ball in 1997 offered punk covers of hits by the likes of Barry Manilow. (232,000 units)



LAGWAGON

Hoss in 1995 was the band's final album with its original lineup. (123,000 units)

To mark Fat Wreck Chords' anniversary, NOFX, Lagwagon and other bands hit the road Aug. 6 for a 10-city Fat Wrecked for 25 Years Tour, while a festival in San Francisco on Aug. 22 and 23 will feature label bands past and present, preceded by an Aug. 21 screening of NOFX's *Backstage Passport 2* DVD. The label also is cooperating with filmmaker Shaun M. Colon, who's working on a documentary called *A Fat Wreck*, followed by a Q&A with Fat Mike.

The company — which Fat Mike and Kelly-Burkett still run together despite divorcing earlier in 2015 after 22 years of marriage (they have a 10-year-old daughter, Darla) — is gearing up for the next 25 years, despite getting leaner, downsizing to 10 staffers from a peak of 22 to remain profitable. But its ethos remains the same.

"We didn't start this for success. We started it to do something cool," says Fat Mike. "Making a lot of money — that's awesome, but that's not the reason to do this. Our motto is just find bands that you like, and we've never really gone astray from that. And it's worked for 25 years." ●



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460,000,000
DELIVERIES AND GROWING

Top 5 Last Week

Majors

-  1. Dr. Dre -
Compton (Aftermath / Interscope)
-  2. Luke Bryan -
Strip It Down (Capitol Nashville)
-  3. Duke Dumont -
Ocean Drive (Astralwerks / Blasé Boys Club)
-  4. Tyler Farr - Better
In Boots (Columbia Nashville)
-  5. Blake Shelton -
Gonna (Warner Bros. Records / Warner Music Nashville)

Indies

-  1. Tim McGraw -
Top Of The World (Big Machine Records)
-  2. Jason Aldean -
Gonna Know We Were Here (Broken Bow Records)
-  3. EL VY -
Return To The Moon (4AD)
-  4. Low -
What Part Of Me (Sub Pop Records)
-  5. K's Choice - As Rock &
Roll As It Gets (MPress Records)

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THE EAST CHRONICLE

CHARTS



NUMBERS: MAX MARTIN MOVES IN AT NO. 1

The Swedish pop powerhouse (real name: **Martin Sandberg**) continues his hot streak on the Billboard Hot 100 as he collects another No. 1 thanks to his work on **The Weeknd**'s "Can't Feel My Face," which he co-wrote and co-produced.

21

"Can't Feel My Face" is Martin's 21st No. 1 as a songwriter. He remains in third place among scribes with the most No. 1s in the Hot 100's 57-year history, behind **Paul McCartney** (32) and **John Lennon** (26).

19

The song is also Martin's 19th No. 1 as a producer. He's in second place, but is quickly gaining on all-time leading producer **George Martin**, who has 23 chart-toppers.

78^M

Combined, Martin's 21 No. 1s have sold 78 million downloads in the United States, according to Nielsen Music. His top seller is **Katy Perry**'s "Roar," with 6.1 million. —K.C.



From left: One Direction's Styles, Payne, Horan and Tomlinson

TOMORROW'S HITS

'QUAN' GOES WILD

Tennessee rapper **@iHeartMemphis** is riding a viral dance craze as "Hit the Quan" (Palm Tree) enters Hot R&B/Hip-Hop Songs at No. 41. Download sales trigger the arrival: The track jumps by 26 percent to 21,000 sold, according to Nielsen Music, fueled by user-uploaded videos featuring its audio on apps like Vine, Dubsmash and Musical.ly. The hashtag #HitTheQuanChallenge is aiding its reach across social media.



MAKING WAVES

British indie rockers **Circa Waves** near the Alternative airplay chart with their breakthrough Virgin/Capitol single "T-Shirt Weather." The melodic, guitar-driven song boasts notable support from SiriusXM's Alt Nation channel, which has played it 550-plus times since adding it in late April. Earlier that month, the band's debut album, *Young Chasers*, peaked at No. 10 on the Official U.K. Albums chart.

CHART BEAT

20 Years, 30 Hits **Foo Fighters** reach a milestone on the Alternative airplay chart as "Outside" enters at No. 36. The song marks the **Dave Grohl**-led band's 30th entry on the list, tying **Green Day** and **Red Hot Chili Peppers** for the third-most appearances since the chart launched on Sept. 10, 1988. **U2** leads with 41, followed by **Pearl Jam** with 38. Foo Fighters, whose first Alternative hit, "This Is a Call," reached No. 2 in August 1995, boast 10 No. 1s on the chart (beginning with "Learn to Fly" in 1999). Only the Chili Peppers (12) and **Linkin Park** (11) have notched more leaders.

—GARY TRUST



Grohl

↑
25%
THIS WEEK

AVANT'S
"SPECIAL"
AUDIENCE
3.3 MILLION



↑
57%
THIS WEEK

TORI KELLY'S
"SHOULD'VE BEEN
US" SALES
22,000



↑
25%
THIS WEEK

SAM FELDT'S
"SHOW ME LOVE"
STREAMS
1 MILLION



No Zayn, No Prob: 1D's Record-Breaking Bow

The group's first new single as a quartet bounds in at No. 3 on the Billboard Hot 100, the year's biggest debut and the band's best sales week yet

BY KEITH CAULFIELD

D

DESPITE ITS TITLE, ONE DIRECTION'S NEW single is far from a drag. The group, now a quartet after **Zayn Malik**'s departure in March, makes a giant splash on the Billboard Hot 100 with "Drag Me Down" zooming in at No. 3 — the highest debut of 2015 (see page 1) and the band's best sales week ever for a song.

The guitar-driven track — 1D's fifth top 10 Hot 100 hit — is the lead single from the group's forthcoming fifth studio LP, due later this year on Syco/Columbia. So far in 2015, only two other singles have launched in the top 10 of the Hot 100: **Selena Gomez**'s "Good for You," featuring **ASAP Rocky** (No. 9 on the July 11 list), and **Maroon 5**'s "Sugar" (No. 8, Jan. 31).

"Drag" races to its big debut thanks largely to a whopping sales sum: 350,000 download sales in its first week (ending Aug. 6, according to Nielsen Music). The total surpasses the 341,000 logged with the arrival of 1D's "Live While We're Young" in the week ending Oct. 7, 2012.

"The reaction to 'Drag Me Down' has been incredible," One Direction's **Niall Horan** tells *Billboard*. "When we dropped the single we

knew we had a good song, but we didn't expect such a huge reaction. We definitely didn't think it would become the highest debut on the Hot 100 this year."

The single is the group's first since former member Malik (who recently announced his own solo record deal with RCA Records) split, a fact that almost certainly helped generate a large amount of interest in — and sales of — "Drag Me Down." The excitement surrounding the song and the band's slimmer lineup (**Horan**, **Liam Payne**, **Harry Styles** and **Louis Tomlinson**) bodes well for One Direction's upcoming album, which could notch a fifth straight No. 1 debut on the Billboard 200 chart for the act. However, in the short term, watch for a significant — but expected — drop-off in sales and overall Hot 100 points in the track's second chart week, as it will be difficult to sustain momentum after such a big debut.

"Drag" also gives One Direction its third No. 1 on the Digital Songs chart, following "Live While We're Young" and 2013's "Best Song Ever." In terms of radio airplay, "Drag" moves 37-26 on Mainstream Top 40 (up 128 percent in spins for the week ending Aug. 9) after its first full week of availability. It also bounds in at No. 12 on the Streaming Songs list with 8.5 million domestic streams in the frame ending Aug. 6. ●

MARKET WATCH

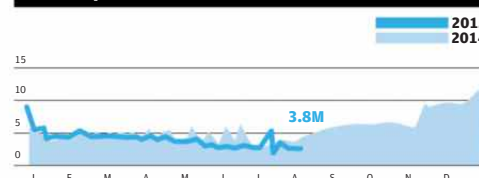
A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	3,753,000	1,599,000	17,537,000
Last Week	3,708,000	1,647,000	17,115,000
Change	1.2%	-2.9%	2.5%
This Week Last Year	4,331,000	1,839,000	20,402,000
Change	-13.3%	-13.1%	-14.0%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



YEAR-TO-DATE

Overall Unit Sales

	2014	2015	CHANGE
Albums	142,134,000	137,165,000	-3.5%
Digital Tracks	695,336,000	629,666,000	-9.4%
Store Singles	1,475,000	2,013,000	36.5%
Total	838,945,000	768,844,000	-8.4%
Album w/TEA*	211,667,600	200,131,600	-5.5%

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

Digital Track Sales

2014	695.3 Million
2015	629.7 Million

Sales by Album Format

	2014	2015	CHANGE
CD	74,073,000	67,122,000	-9.4%
Digital	63,014,000	63,205,000	0.3%
Vinyl	4,767,000	6,522,000	36.8%
Other	279,000	315,000	12.9%

Sales by Album Category

	2014	2015	CHANGE
Current	69,451,000	64,475,000	-7.2%
Catalog	72,682,000	72,690,000	0.0%
Deep Catalog	59,615,000	60,379,000	1.3%

Current Album Sales

2014	69.5 Million
2015	64.5 Million

Catalog Album Sales

2014	72.7 Million
2015	72.7 Million

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

For week ending Aug. 6, 2015. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen Music.



MARTIN PAUL ARCHULETA/FILMMAGIC; ONE DIRECTION: SONY MUSIC; GROHL: ANDREW H. WALKER/GETTY IMAGES; AVANT: ROBIN MARGHAM/GETTY IMAGES; KELLY: LESTER COHEN/WIREIMAGE; FELDT: COURTESY OF AM ONLY; G-FORCE: COURTESY OF PALM TREE ENTERTAINMENT; CIRCUS WAVES: COURTESY OF VIRGIN RECORDS; LUCY ANGEL: JAKE ANDRION



Circa Waves

FAMILY AFFAIR

Trio **Lucy Angel** is percolating on the Country Airplay chart with its debut hit, "Crazy Too" (G-Force/New Revolution), as the plucky track bullets at No. 60. Comprising **Kate Anderton** and her daughters **Lindsay** and **Emily**, the act is featured on AXS TV's docu-series *Discovering Lucy Angel* and is making the promotional rounds at country radio.

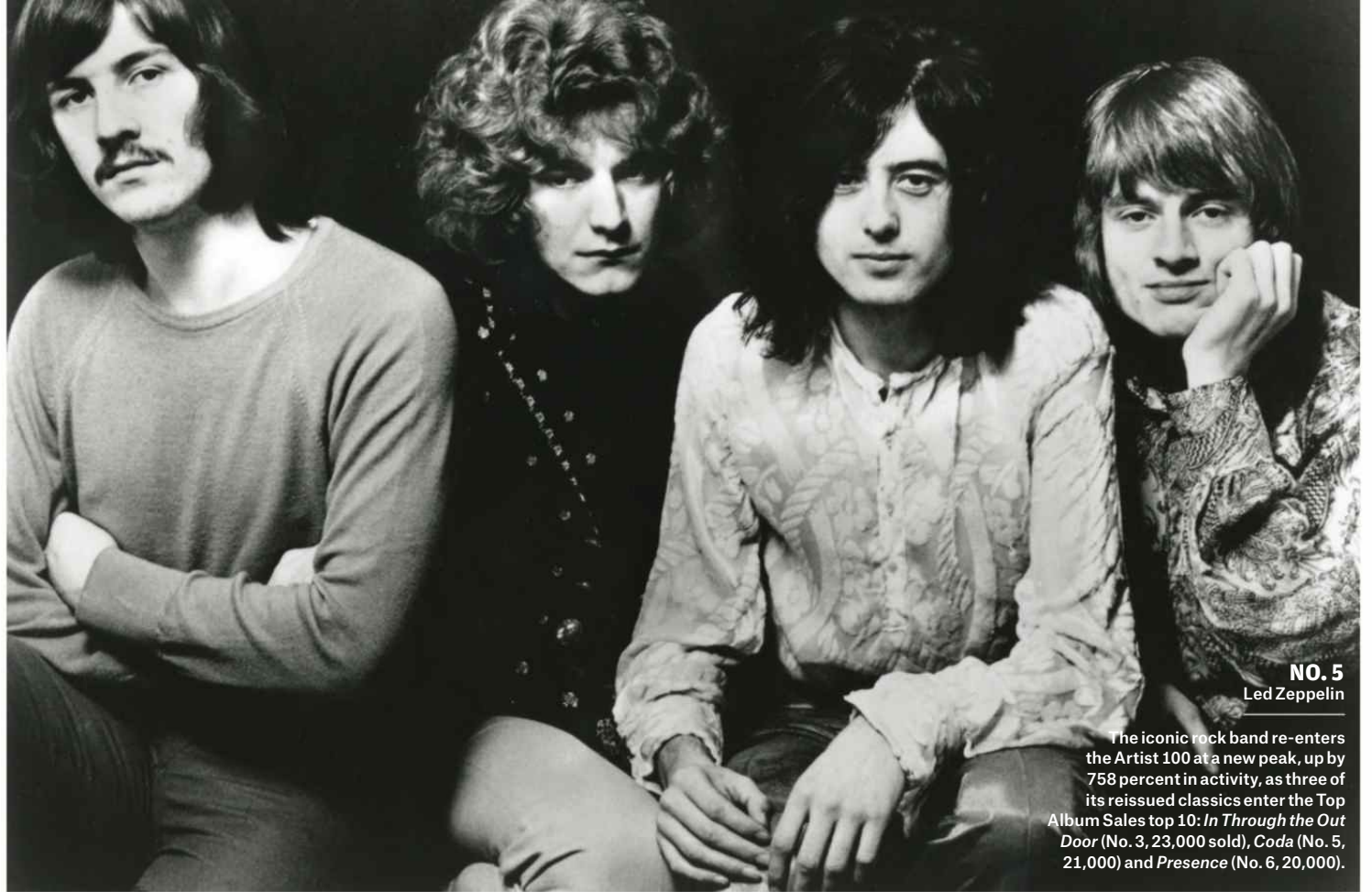
—AMAYA MENDIZABAL,
GARY TRUST and KEITH CAULFIELD



Lucy Angel

Billboard Artist 100

August 22
2015
billboard



NO. 5
Led Zeppelin

The iconic rock band re-enters the Artist 100 at a new peak, up by 758 percent in activity, as three of its reissued classics enter the Top Album Sales top 10: *In Through the Out Door* (No. 3, 23,000 sold), *Coda* (No. 5, 21,000) and *Presence* (No. 6, 20,000).

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
3	1	1	#1 THE WEEKND	XO/REPUBLIC	1	43
10	6	2	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	58
2	2	3	TAYLOR SWIFT	BIG MACHINE/BMLG	1	54
64	28	4	ONE DIRECTION	SYCO/COLUMBIA	2	58
RE-ENTRY		5	LED ZEPPELIN	SWAN SONG/ATLANTIC/RHINO	5	22
4	3	6	FETTY WAP	RGF/300	3	26
5	4	7	ED SHEERAN	ATLANTIC/AG	2	58
6	5	8	OMI	LOUDER THAN LIFE/ULTRA/COLUMBIA	5	14
1	7	9	FUTURE	A-1/FREEBANDZ/EPIC	1	3
8	10	10	MAROON 5	222/INTERSCOPE/IGA	1	58
16	12	11	FALL OUT BOY	DCD2/ISLAND	2	48
11	11	12	SAM HUNT	MCA NASHVILLE/UMGN	5	56
9	14	13	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	3	58
15	16	14	SILENTO	BOLO/CAPITOL	12	14
36	22	15	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	15	57
28	23	16	ZAC BROWN BAND	SOUTHERN GROUND/JOHN VARVATOS/REPUBLIC	1	44
12	13	17	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	58
21	18	18	MEGHAN TRAINOR	EPIC	1	56

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
18	17	19	RACHEL PLATTEN	COLUMBIA	12	15
30	25	20	SAM SMITH	CAPITOL	1	58
22	20	21	WALK THE MOON	RCA	8	31
27	26	22	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	4	56
7	9	23	MEEK MILL	MAYBACH/ATLANTIC/AG	1	8
51	51	24	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	2	16
39	46	25	RIHANNA	WESTBURY ROAD/ROC NATION	11	54
13	42	26	5 SECONDS OF SUMMER	HI OR HEV/CAPITOL	1	36
29	27	27	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	19	29
25	30	28	SELENA GOMEZ	INTERSCOPE/IGA	10	45
24	29	29	WIZ KHALIFA	ROSTRUM/ATLANTIC/AG	2	58
38	24	30	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	58
26	32	31	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	34
47	31	32	SHAWN MENDES	ISLAND	2	26
55	38	33	J. COLE	DREAMVILLE/ROC NATION/COLUMBIA	2	35
37	36	34	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	1	58
32	35	35	BRUNO MARS	ATLANTIC/AG	10	58
41	37	36	ERIC CHURCH	EMI NASHVILLE/UMGN	33	57


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

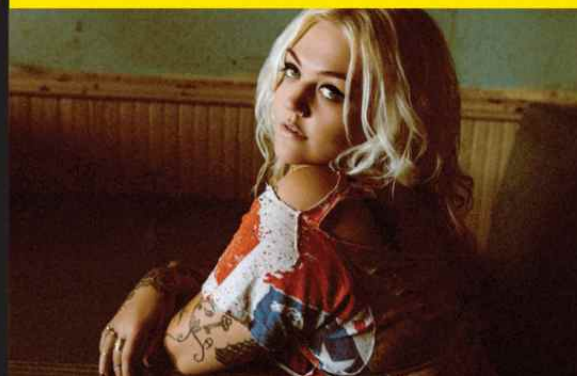

AIRPLAY/STREAMING & SALES DATA COMPILED BY
nielsen MUSIC

LED ZEPPELIN: COURTESY OF ATLANTIC RECORDS; FALL OUT BOY: SMITH-COURTESY OF UNIVERSAL MUSIC; BEYONCÉ: ANTHONY HARVEY/GETTY IMAGES; KING: SHANE MCALLEE/COURTESY RCA RECORDS; BALLARD: SAAM GABBAY/COURTESY OF YAHOO! MUSIC; 5SOS: STEVE GRANITZ/WIREIMAGE

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

ARTIST/STREAMING & SALES DATA COMPILED BY nielsen Music

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
23	19	37	ANDY GRAMMER	S-CURVE	18	21
35	41	38	ARIANA GRANDE	REPUBLIC	1	58
-	8	39	JILL SCOTT	BLUES BABE/ATLANTIC/AG	8	2
58	45	40	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	30	19
44	44	41	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	58
31	34	42	FIFTH HARMONY	SYCO/EPIC	12	37
46	48	43	JASON ALDEAN	BROKEN BOW/BBMG	1	58
34	33	44	CHRIS BROWN	RCA	1	58
43	49	45	KATY PERRY	CAPITOL	6	58
42	40	46	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	2	58
NEW	47	47	LIL DICKY	DAVID BURD/CMSN	47	1
52	47	48	DJ SNAKE	FUZION	38	21
72	72	49	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	2	58
75	78	50	HOZIER	RUBYWORKS/COLUMBIA	5	49
33	43	51	LITTLE BIG TOWN	CAPITOL NASHVILLE/UMGN	17	34
48	55	52	RAE SREMMURD	EARDRUMA/INTERSCOPE/IGA	7	49
54	57	53	BIG SEAN	G.O.O.D./DEF JAM	2	42
66	67	54	BEYONCÉ	PARKWOOD/COLUMBIA	6	58
						
53	59	55	TOVE LO	ISLAND	10	56
56	60	56	ELLIE GOULDING	CHERRYTREE/INTERSCOPE/IGA	7	42
49	53	57	SIA	MONKEY PUZZLE/RCA	5	58
59	52	58	BRANTLEY GILBERT	VALORY/BMLG	18	35
14	39	59	TYRESE	VOLTRON RECORDZ	3	4
57	63	60	A\$AP ROCKY	A\$AP WORLDWIDE/POLO GROUNDS/RCA	2	11
67	66	61	THOMAS RHETT	VALORY/BMLG	47	27
40	54	62	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	18	58
63	68	63	RICH HOMIE QUAN	RICH HOMIEZ/THINK IT'S A GAME	62	30
50	58	64	DAVID GUETTA	WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG	11	27
62	69	65	MARK RONSON	RCA	5	38
76	82	66	METALLICA	BLACKENED/WARNER BROS.	66	14
69	76	67	TREY SONGZ	SONGBOOK/ATLANTIC/AG	1	58
73	73	68	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	55	26
77	75	69	MAJOR LAZER	MAD DECENT	43	10
60	71	70	KID INK	THA ALUMNI GROUP/88 CLASSIC/RCA	27	36
45	64	71	KIDZ BOP KIDS	RAZOR & TIE	9	20

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
68	62	72	X AMBASSADORS	KIDINAKORNER/INTERSCOPE/IGA	38	6
RE-ENTRY	73	73	MIGOS	QUALITY CONTROL/300/AG	73	10
86	81	74	JEREMIH	MICK SCHULTZ/DEF JAM	30	54
85	77	75	JIDENNA	WONDALAND/EPIC	75	7
99	83	76	BRETT ELDRIDGE	ATLANTIC/WMN	66	15
-	93	77	ELLE KING	RCA	77	2
						
70	74	78	FLO RIDA	POE BOY/ATLANTIC/AG	23	29
81	84	79	SKRILLEX	BIG BEAT/OWSLA/ATLANTIC/AG	71	12
78	85	80	OMARION	MAYBACH/ATLANTIC/AG	68	21
20	65	81	ALAN JACKSON	ACR/EMI NASHVILLE/UMGN	20	3
RE-ENTRY	82	82	CHASE RICE	DACK JANIELS	13	20
NEW	83	83	SAINT ASONIA	RCA	83	1
82	87	84	MILEY CYRUS	RCA	25	40
-	61	85	PRINCE ROYCE	RCA/SONY MUSIC LATIN	61	9
84	80	86	CHRIS JANSON	WARNER BROS. NASHVILLE/WMN	80	6
74	79	87	MUMFORD & SONS	GENTLEMEN OF THE ROAD/GLASSNOTE	1	22
87	90	88	MICHAEL JACKSON	MJJ/EPIC	25	42
94	98	89	TORI KELLY	SCHOOLBOY/CAPITOL	6	8
90	92	90	DIPLO	MAD DECENT	78	10
-	95	91	MICHAEL RAY	ATLANTIC/WMN	91	2
RE-ENTRY	92	92	CALVIN HARRIS	FLY EYE/COLUMBIA	9	55
RE-ENTRY	93	93	FRANKIE BALLARD	WARNER BROS. NASHVILLE/WMN	81	7
						
NEW	94	94	JOSS STONE	STONE'D/KOBALT	94	1
RE-ENTRY	95	95	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	54	47
NEW	96	96	R. CITY	KEMOSABE/RCA	96	1
92	86	97	GEORGE EZRA	COLUMBIA	51	23
88	91	98	NICK JONAS	SAFEHOUSE/ISLAND	11	46
RE-ENTRY	99	99	KANYE WEST	G.O.O.D./ROC-A-FELLA/DEF JAM	12	25
93	96	100	KELLY CLARKSON	19/RCA	5	30



More Than 'Kinda Hot'

Australian pop-punk quartet **5 Seconds of Summer** (above) rebounds back into the Billboard Artist 100's top 40, zooming 42-26, up by 25 percent in overall activity. New single "She's Kinda Hot" drives its climb, with social reaction marking the group's biggest Artist 100 points contributor (41 percent); the act jumps 8-5 on the Social 50 chart. Digital song sales follow with 25 percent of the group's Artist 100 sum, with "Hot" hiking 35-23 on Digital Songs (46,000 sold, up 45 percent, according to Nielsen Music) following the Aug. 3 premiere of its official video. 5SOS spent a week at No. 1 on the Artist 100 dated Aug. 9, 2014 when its self-titled full-length debut arrived at No. 1 on the Billboard 200.

Atop the Artist 100, **The Weeknd** becomes just the third act to spend at least three weeks at No. 1 since the chart launched in July 2014. **Taylor Swift** easily leads with 31 frames on top, while **Sam Smith** also has led for three weeks. The Weeknd earns the honor concurrent with his first Billboard Hot 100 No. 1, "Can't Feel My Face" (see page 1).

The Weeknd fends off a surging **Drake**, who pushes 6-2 on the Artist 100, up by 91 percent in total activity. He's fueled mostly by a 440 percent surge in digital song sales, as four new tracks of his debut on the Hot R&B/Hip-Hop Songs chart, totaling 236,000 downloads sold in the week ending Aug. 6 (see page 63). —Gary Trust

Billboard 200

August 22
2015
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 1 WK SOUNDTRACK WALT DISNEY	Descendants	1	1
	2	FUTURE A-1/FREEBANDZ/EPIC	DS2	1	3
	4	TAYLOR SWIFT ▲ BIG MACHINE/BMLG	1989	1	41
	6	ED SHEERAN ▲ ATLANTIC/AG	X	1	59
1	5	JILL SCOTT BLUES BABE/ATLANTIC/AG	Woman	1	2
	9	SAM HUNT ● MCA NASHVILLE/UMGN	Montevallo	3	41
NEW	7	LIL DICKY DAVID BURD/CMISN	Professional Rapper	7	1
	20	TWENTY ONE PILOTS FUELED BY RAMEN/AG	Blurryface	1	12
RE	9	LED ZEPPELIN SWAN SONG/ATLANTIC/RHINO	In Through The Out Door	1	42
	13	DRAKE If You're Reading This It's Too Late YOUNG MONEY/CASH MONEY/REPUBLIC		1	26
	8	MEEK MILL Dreams Worth More Than Money MAYBACH/ATLANTIC/AG		1	6
RE	12	LED ZEPPELIN SWAN SONG/ATLANTIC/RHINO	Coda	6	17
RE	13	LED ZEPPELIN SWAN SONG/ATLANTIC/RHINO	Presence	1	31
	14	MEGHAN TRAINOR ● EPIC	Title	1	30
	15	SAM SMITH ▲ CAPITOL	In The Lonely Hour	2	60
	19	FALL OUT BOY American Beauty / American Psycho DCD2/ISLAND		1	29
NEW	17	MIGOS QUALITY CONTROL/300/AG	Yung Rich Nation	17	1
	10	TYRESE VOLTRON RECORDZ	Black Rose	1	4
	35	HOZIER ● RUBYWORKS/COLUMBIA	Hozier	2	44
	26	ZAC BROWN BAND JEKYLL + HYDE JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC		1	15
	5	SOUNDTRACK Southpaw: Music From And Inspired By The Motion Picture SHADY/INTERSCOPE/IGA		5	2
	87	GG ZAC BROWN BAND Greatest Hits So Far... ROAR/SOUTHERN GROUND/ATLANTIC/AG		20	39
	18	MAROON 5 222/INTERSCOPE/IGA	V	1	49
	27	MAJOR LAZER Peace Is The Mission MAD DECENT		12	10
	28	J. COLE ● 2014 Forest Hills Drive DREAMVILLE/ROC NATION/COLUMBIA		1	35
	29	ERIC CHURCH ▲ EMI NASHVILLE/UMGN	The Outsiders	1	78
	31	RACHEL PLATTEN Fight Song (EP) COLUMBIA		20	13
	23	SHAWN MENDES Handwritten ISLAND		1	17
NEW	29	SAINT ASONIA RCA	Saint Asonia	29	1
	25	NICKI MINAJ ● YOUNG MONEY/CASH MONEY/REPUBLIC	The Pinkprint	2	34
	34	LITTLE BIG TOWN Pain Killer CAPITOL NASHVILLE/UMGN		7	42
	16	ALAN JACKSON Angels And Alcohol ACR/EMI NASHVILLE/UMGN		5	3
	33	BIG SEAN Dark Sky Paradise G.O.O.D./DEF JAM		1	24
NEW	34	JOSS STONE Water For Your Soul STONE/ROBALT		34	1
	22	KIDZ BOP KIDS Kidz Bop 29 RAZOR & TIE		4	4
	32	WALK THE MOON TALKING IS HARD RCA		14	36
	66	CHARLIE PUTH Some Type Of Love EP ARTIST PARTNERS GROUP/ATLANTIC/AG		37	8
	39	FLORIDA GEORGIA LINE ● Anything Goes REPUBLIC NASHVILLE/BMLG		1	43
	3	LAMB OF GOD VII: Sturm Und Drang EPIC		3	2
	24	ANDY GRAMMER Magazines Or Novels S-CURVE		19	27
	37	SOUNDTRACK Fifty Shades Of Grey UNIVERSAL STUDIOS/REPUBLIC		2	26
	38	SKRILLEX & DIPLO Skrillex And Diplo Present Jack U MAD DECENT/OWSLA/AG		26	24
	43	RAE SREMMURD SremmLife EARDRUMA/INTERSCOPE/IGA		5	31
	60	JASON ALDEAN ▲ Old Boots, New Dirt BROKEN BOW/BBMG		1	44
	36	FIFTH HARMONY Reflection SYCO/EPIC		5	27
	52	KENDRICK LAMAR To Pimp A Butterfly TOP DAWG/AFTERMATH/INTERSCOPE/IGA		1	21
	97	CHASE RICE Ignite The Night COLUMBIA NASHVILLE/DACK JANIELS		3	49
	40	TAME IMPALA Currents MODULAR/INTERSCOPE/IGA		4	3
	78	ONE DIRECTION ▲ FOUR SYCO/COLUMBIA		1	38
	50	A\$AP ROCKY AT.LONG.LAST.A\$AP A\$AP WORLDWIDE/POLO GROUNDS/RCA		1	11

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	75	ELLE KING RCA	Love Stuff	45	15
NEW	52	LIANNE LA HAVAS NONESUCH/WARNER BROS.	Blood	52	1
	41	JASON ISBELL Something More Than Free SOUTHEASTERN/THIRTY TIGERS		6	3
	49	BRANTLEY GILBERT ● Just As I Am VALORY/BMLG		2	64
	55	JASON DERULO Everything Is 4 BELLUGA HEIGHTS/WARNER BROS.		4	10
	53	SOUNDTRACK Furious 7 UNIVERSAL STUDIOS/ATLANTIC/AG		1	21
	44	SIA MONKEY PUZZLE/RCA 1000 Forms Of Fear		1	54
	45	BREAKING BENJAMIN Dark Before Dawn HOLLYWOOD		1	7
	42	X AMBASSADORS VHS KIDNAKORNER/INTERSCOPE/IGA		7	6
NEW	60	BUDDY GUY Born To Play Guitar SILVERTONE/RCA		60	1
NEW	61	KNUCKLE PUCK Copacetic RISE		61	1
	63	LUKE BRYAN ▲ Crash My Party CAPITOL NASHVILLE/UMGN		1	104
	73	TORI KELLY Unbreakable Smile SCHOOLBOY/CAPITOL		2	7
	57	MUMFORD & SONS Wilder Mind GENTLEMEN OF THE ROAD/GLASSNOTE		1	14
	118	FOO FIGHTERS Greatest Hits ROSWELL/RCA		11	104
	103	BLAKE SHELTON ● BRINGING BACK THE SUNSHINE WARNER BROS. NASHVILLE/WMN		1	45
	21	PRINCE ROYCE Double Vision SONY MUSIC LATIN/RCA		21	2
	82	FLORENCE + THE MACHINE How Big How Blue How Beautiful REPUBLIC		1	10
	7	BEA MILLER Not An Apology SVCO/HOLLYWOOD		7	2
	74	BOB MARLEY AND THE WAILERS 15 Legend: The Best Of... TUFF GONG/ISLAND/UME		5	376
	62	PITBULL Globalization MR. 305/POLO GROUNDS/RCA		18	37
	59	IMAGINE DRAGONS Smoke + Mirrors KIDNAKORNER/INTERSCOPE/IGA		1	25
	58	FLO RIDA My House (EP) POE BOY/ATLANTIC/AG		14	18
	77	MIGUEL Wildheart BYSTORM/BLACK ICE/RCA		2	6
	70	TOVE LO Queen Of The Clouds ISLAND		14	45
	64	ARIANA GRANDE ▲ My Everything REPUBLIC		1	50
	85	DRAKE ▲ Nothing Was The Same YOUNG MONEY/CASH MONEY/REPUBLIC		1	95
	71	TREY SONGZ Trigga SONGBOOK/ATLANTIC/AG		1	52
	91	CARRIE UNDERWOOD ● Greatest Hits: Decade #1 19/ARISTA NASHVILLE/SMN		4	35
	93	TWENTY ONE PILOTS Vessel FUELED BY RAMEN/AG		58	51
RE	81	KENNY CHESNEY ▲ Greatest Hits II BNA/SMN		3	110
	94	VARIOUS ARTISTS NOW 54 SONY MUSIC/UNIVERSAL/UME		3	14
	68	JAMES TAYLOR Before This World CONCORD		1	8
	79	SOUNDTRACK ▲ Guardians Of The Galaxy: Awesome Mix Vol. 1 MARVEL/HOLLYWOOD		1	54
	69	IMAGINE DRAGONS ▲ Night Visions KIDNAKORNER/INTERSCOPE/IGA		2	153
	76	FLORIDA GEORGIA LINE ▲ Here's To The Good Times REPUBLIC NASHVILLE/BMLG		4	140
	95	DRAKE ▲ Take Care YOUNG MONEY/CASH MONEY/REPUBLIC		1	127
	54	LANA DEL REY ▲ Born To Die POLYDOR/INTERSCOPE/IGA		2	184
	72	DAVID GUETTA Listen WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG		4	36
	65	GEORGE EZRA Wanted On Voyage COLUMBIA		19	28
	104	EMINEM ◆ The Eminem Show WEB/AFTERMATH/INTERSCOPE/UME		1	227
	109	KENNY CHESNEY The Big Revival BLUE CHAIR/COLUMBIA NASHVILLE/SMN		2	46
	99	THE WEEKND ▲ Trilogy XO/REPUBLIC		4	75
	88	FLEETWOOD MAC ▲ Greatest Hits WARNER BROS.		14	97
	96	MICHAEL JACKSON ▲ The Essential Michael Jackson EPIC/LEGACY		53	141
	83	MARK RONSON Uptown Special. RCA		5	30
	173	PS N.W.A. ▲ Straight Outta Compton RUTHLESS/PRIORITY/CAPITOL/UME		37	83
RE	98	SOUNDTRACK Home DREAMWORKS/WESTBURY ROAD/ROC NATION		40	6
	113	LAUREN DAIGLE How Can It Be CENTRICITY/CAPITOL CMG		30	13
	100	KENDRICK LAMAR ▲ good kid, m.A.A.d city TOP DAWG/AFTERMATH/INTERSCOPE/IGA		2	145



Disney On Top

The soundtrack to Disney Channel's *Descendants* debuts at No. 1 on the Billboard 200, marking the fourth soundtrack to hit No. 1 in 2015. The Walt Disney Records set starts with 42,000 equivalent album units earned in the week ending Aug. 6.

Descendants is the companion album to the TV movie of the same name, which premiered July 31 on the network. According to Disney, the music-driven film earned 10.5 million total viewers in its first four days, and is the fourth-most-watched cable TV movie since 2007.

The arrival of *Descendants* atop the chart occurred during a very soft week for both new album releases and sales. The soundtrack's overall 42,000 unit total is the smallest weekly sum for a No. 1 album since the chart began ranking titles by equivalent units in December 2014. Further, of its 42,000 start, just 30,000 were pure album sales. (It also enters at No. 1 on the Top Album Sales chart.) That's the lowest sales figure for a No. 1 album on the Billboard 200, or Top Album Sales, since Nielsen Music began powering the charts' rankings in 1991. It is far smaller than the previous low, when **Amos Lee's** *Mission Bell* debuted at No. 1 with a little more than 40,000 sold (week ending Jan. 30, 2011).

Descendants is a fairy tale-inspired live-action film about the children of some of Disney's classic villains. The movie was directed and choreographed by **Kenny Ortega** (who also helmed the three *High School Musical* films).

Descendants is the fourth soundtrack to hit No. 1 on the Billboard 200 in 2015, following *Empire*, *Furious 7* and *Pitch Perfect 2*.

—Keith Caulfield

PILOTS: JABARI JACOBS; STONE: COURTESY OF STONED RECORDS; GUY: JOSH CHEISE

The week's most popular albums across all genres, ranked by album sales, audio-on-demand streaming activity and digital sales of tracks from albums, according to Nielsen Music. See charts.legends.com/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY nielsen MUSIC

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
108	101	SOUNDTRACK REPUBLIC/UMG		Pitch Perfect 2	1	13
84	102	BRUNO MARS ▲ ELEKTRA/AG		Doo-Wops & Hoologans	3	238
80	103	AMY WINEHOUSE ▲ REPUBLIC		Back To Black	2	130
143	104	ONE DIRECTION ▲ SYCO/COLUMBIA		Midnight Memories	1	74
115	105	5 SECONDS OF SUMMER ● HI OR HEY/CAPITOL		5 Seconds Of Summer	1	54
119	106	COLE SWINDELL WARNER BROS. NASHVILLE/WMN		Cole Swindell	3	75
128	107	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG		Empires	5	11
11	108	WE CAME AS ROMANS EQUAL VISION		We Came As Romans	11	2
67	109	JOURNEY ◆ COLUMBIA/LEGACY		Journey's Greatest Hits	10	368
48	110	ISRAEL & NEW BREED RGM NEW BREED/RCA INSPIRATION/RCA		Covered: Alive In Asia	48	2
RE	111	DWIGHT YOAKAM ● REPRISE NASHVILLE/RHINO		The Very Best Of Dwight Yoakam	87	16
NEW	112	BETHEL MUSIC BETHEL/PLG		Without Words: Synesthesia	112	1
92	113	SOUNDTRACK WALT DISNEY		Teen Beach 2	10	7
105	114	FALL OUT BOY DECADANCE/ISLAND		Save Rock And Roll	1	120
126	115	TIM MCGRAW CURB		35 Biggest Hits	47	8
114	116	ED SHEERAN ▲ ELEKTRA/AG		+	5	156
112	117	LEON BRIDGES LISASAWYER63/COLUMBIA		Coming Home	6	7
101	118	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN		Pageant Material	3	7
123	119	EMINEM ▲ SHADY/AFTERMATH/INTERSCOPE/IGA		Curtain Call: The Hits	1	253
116	120	QUEEN ▲ HOLLYWOOD		Greatest Hits I II & III: The Platinum Collection	48	3
120	121	JOSH GROBAN REPRISE/WARNER BROS.		Stages	2	15
146	122	ALABAMA SHAKES ATO		Sound & Color	1	16
30	123	ASHLEY MONROE WARNER BROS. NASHVILLE/WMN		The Blade	30	2
139	124	G-EAZY G-EAZY/RVVG/BPG		These Things Happen	3	56
141	125	METALLICA ▲ BLACKENED/WARNER BROS.		Master Of Puppets	29	95
129	126	LED ZEPPELIN ▲ SWAN SONG/ATLANTIC/RHINO		Motherhip	7	209
136	127	BLAKE SHELTON ▲ WARNER BROS. NASHVILLE/WMN		Based On A True Story ...	3	124
51	128	WARREN HAYNES FEAT. RAILROAD EARTH CONCORD		Ashes & Dust	51	2
144	129	2PAC ◆ AMARU/DEATH ROW/INTERSCOPE/UMG		Greatest Hits	3	106
134	130	EMINEM ▲ WEB/SHADY/AFTERMATH/INTERSCOPE/IGA		The Marshall Mathers LP 2	1	92
110	131	ONEREPUBLIC ▲ MOSLEY/INTERSCOPE/IGA		Native	4	124
98	132	ADAM LAMBERT WARNER BROS.		The Original High	3	8
153	133	MICHAEL JACKSON ▲ MJJ/EPIC/LEGACY		Bad	1	125
106	134	BILLY JOEL ▲ COLUMBIA/LEGACY		The Essential Billy Joel	15	41
102	135	TAYLOR SWIFT ▲ BIG MACHINE/BMLG		Red	1	121
NEW	136	INSANE CLOWN POSSE PSYCHOPATHIC		Marvelous Missing Link (Found)	136	1
122	137	ADELE ◆ XL/COLUMBIA		21	1	233
184	138	METALLICA ▲ BLACKENED/WARNER BROS.		...And Justice For All	6	93
RE	139	DR. DRE ▲ AFTERMATH/INTERSCOPE/UMG		Dr. Dre – 2001	2	123
161	140	CAM ARISTA NASHVILLE/SMN		Welcome To Cam Country (EP)	140	4
138	141	BEYONCE ▲ PARKWOOD/COLUMBIA		Beyonce	1	87
132	142	KARI JOBE SPARROW/CAPITOL CMG		Majestic	12	13
142	143	VARIOUS ARTISTS NOW That's What I Call Country, Volume 8 SONY MUSIC/UNIVERSAL/UMG			22	9
NEW	144	JOSH WILSON SPARROW/CAPITOL CMG		That Was Then, This Is Now	144	1
147	145	LUKE BRYAN ▲ CAPITOL NASHVILLE/UMGN		Tailgates & Tanlines	2	201
169	146	TRAVIS TRITT WARNER BROS. NASHVILLE/RHINO		The Very Best Of Travis Tritt	124	24
81	147	LYNYRD SKYNYRD BLACKBIRD PRODUCTION PARTNERS/LOUD & PROUD		One More For The Fans	81	2
130	148	ECHOSMITH WARNER BROS.		Talking Dreams	38	44
149	149	ZEDD INTERSCOPE/IGA		True Colors	4	12
111	150	R5 HOLLYWOOD		Sometime Last Night	6	4

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
89	151	EAGLES ◆ ASYLUM/ELEKTRA/RHINO		Their Greatest Hits 1971-1975	1	172
167	152	GREEN DAY ▲ REPRISE/WARNER BROS.		American Idiot	1	112
RE	153	GEORGE STRAIT MCA NASHVILLE/UMG		Icon: George Strait	62	23
145	154	KELSEA BALLERINI BLACK RIVER		The First Time	31	12
163	155	OLD DOMINION RCA NASHVILLE/SMN		Old Dominion (EP)	155	5
121	156	OF MONSTERS AND MEN REPUBLIC		Beneath The Skin	3	9
179	157	LUKE BRYAN CAPITOL NASHVILLE/UMGN		Spring Break... Checkin' Out	3	22
148	158	SOUNDTRACK ▲ WALT DISNEY		Frozen	1	89
133	159	BRUNO MARS ▲ ATLANTIC/AG		Unorthodox Jukebox	1	132
155	160	WIZ KHALIFA ROSTRUM/ATLANTIC/AG		Blacc Hollywood	1	51
137	161	JAMES BAY REPUBLIC		Chaos And The Calm	15	20
157	162	KATY PERRY ▲ CAPITOL		PRISM	1	93
154	163	AC/DC ◆ COLUMBIA/LEGACY		Back In Black	4	190
NEW	164	TITUS ANDRONICUS MERGE		The Most Lamentable Tragedy	164	1
RE	165	DEF LEPPARD MAILBOAT		Mirrorball: Live & More	16	10
151	166	GUNS N' ROSES ▲ Geffen/UMG		Greatest Hits	3	325
150	167	CALVIN HARRIS FLY EYE/COLUMBIA		Motion	5	40
159	168	MIRANDA LAMBERT ● RCA NASHVILLE/SMN		Platinum	1	62
NEW	169	KRISTENE DIMARCO JESUS CULTURE/SPARROW/CAPITOL CMG		Mighty	169	1
168	170	EMINEM ▲ WEB/SHADY/AFTERMATH/INTERSCOPE/IGA		Recovery	1	199
NEW	171	GUNPLAY DEF JAM		Living Legend	171	1
177	172	OMARION MAYBACH/ATLANTIC/AG		Sex Playlist	49	25
140	173	CREDENCE CLEARWATER REVIVAL ▲ FANTASY/CONCORD		Chronicle The 20 Greatest Hits	22	240
165	174	ARCTIC MONKEYS ● DOMINO		AM	6	100
171	175	FIVE FINGER DEATH PUNCH ● PROSPECT PARK		The Wrong Side Of Heaven...Volume 1	2	79
175	176	J. COLE ● ROC NATION/COLUMBIA		Born Sinner	1	29
160	177	LORDE ▲ LAVA/REPUBLIC		Pure Heroine	3	95
RE	178	ALABAMA RCA NASHVILLE/SONY STRATEGIC MARKETING GROUP		Ultimate Alabama: 20 #1 Hits	52	5
181	179	KATY PERRY ▲ CAPITOL		Teenage Dream	1	223
125	180	TAYLOR SWIFT ▲ BIG MACHINE/BMLG		Fearless	1	239
189	181	BLAKE SHELTON ▲ WARNER BROS. NASHVILLE/WMN		Red River Blue	1	164
182	182	CHRIS BROWN RCA		X	2	46
193	183	J. COLE ● ROC NATION/COLUMBIA		Cole World: The Sideline Story	1	39
156	184	NEEDTOBREATHE ATLANTIC/AG		Rivers In The Wasteland	3	31
158	185	CANAAN SMITH MERCURY NASHVILLE/UMGN		Bronco	29	7
RE	186	KID ROCK ◆ TOP DOG/LAVA/ATLANTIC/AG		Devil Without A Cause	4	109
NEW	187	DAVE KOZ CONCORD		Collaborations: 25th Anniversary Collection	187	1
162	188	TECH NINE STRANGE/RBC		Special Effects	4	14
196	189	KID CUDI ● DREAM ON/G.O.O.D./REPUBLIC		Man On The Moon: The End Of Day	4	87
RE	190	DIERKS BENTLEY CAPITOL NASHVILLE/UMGN		Riser	6	71
187	191	KELLY CLARKSON 19/RCA		Piece By Piece	1	23
199	192	FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UMG		Ultimate Sinatra	32	16
RE	193	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN		747	2	32
RE	194	BON JOVI ◆ MERCURY/UMG		Slippery When Wet	1	108
RE	195	THOMAS RHETT VALORY/BMLG		It Goes Like This	6	50
191	196	PINK FLOYD ◆ PARLOPHONE/RHINO		The Dark Side Of The Moon	1	911
188	197	CHILDISH GAMBINO GLASSNOTE		Because The Internet	7	84
RE	198	DR. DRE ▲ DEATH ROW/WIDEAWAKE		The Chronic	3	89
RE	199	ONE DIRECTION ▲ SYCO/COLUMBIA		Up All Night	1	104
RE	200	DARIUS RUCKER CAPITOL NASHVILLE/UMGN		Southern Style	7	15

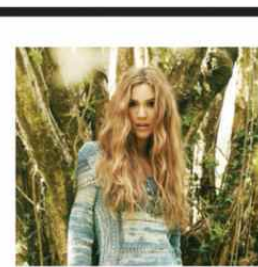


8

TWENTY ONE PILOTS
Blurryface

Twenty One Pilots' *Blurryface* zooms 20-8 on the Billboard 200 with 25,000 equivalent-album units (up 45 percent) earned in the week ending Aug. 6, according to Nielsen Music. The rise is owed to the vinyl LP release of the set on July 31. The LP edition sold 7,000 copies for the week, aiding the album's overall 75 percent sales gain (to 17,000). Meanwhile, the duo's current single, "Tear in My Heart," spends an eighth straight week at No. 2 (its peak) on the Alternative chart.

—K.C.



34 **JOSS STONE**
Water for Your Soul

Stone's seventh album, *Water for Your Soul*, starts at No. 34 with 12,000 units and also charts new territory for the singer: It marks her debut on Reggae Albums with its No. 1 bow.



60 **BUDDY GUY**
Born to Play Guitar

The veteran artist nabs his 11th chart entry on the Billboard 200 with *Born to Play Guitar* (No. 60; 9,000 units). It also earns the six-time Grammy Award winner his fifth No. 1 on Blues Albums.

Q&A
Migos

Your debut album, *Yung Rich Nation*, enters Top Album Sales at No. 11 and the Billboard 200 at No. 17. How did recording it differ from making your many mixtapes?

Takeoff The process is the same, but we're trying to get every aspect and angle. So we were going to do trap for the gangsters, do some club [records], something for West Coast, East Coast, up North, down South. But we ain't going to leave our window. Migos are trendsetters.

The album has at least two references to the 1992 movie *Aladdin*. What's with all the Disney love?

Quavo We just compare our lifestyle to movies so you can relate to them. When I say I bought a carpet from *Aladdin* so I could finesse and do magic, that means I had to get me a new whip, or I had to get something in disguise to work my magic, to finesse the plug to get out of here. **Takeoff** We used it in reference so the kids can know, too.

Migos' flow has been co-opted in the past few years. Do you notice other rappers using your rhyme patterns?

Takeoff They biting, trying to bite the style. Everybody biting ever since we made "Versace." Y'all don't give us credit. [Drake] bit the flow. **Quavo** C'mon, Drizzy know he bit the flow! "Versace, Versace, Medusa head on me like I'm Illuminati..." Drizzy got on "Versace," right? My boy Drizzy Drake got them bars from me. We ain't tripping on boss.

—John Kennedy



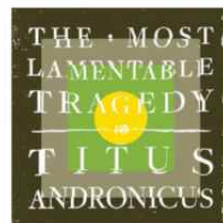
Album Sales

August 22
2015
billboard

TOP ALBUM SALES™				
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
HOT SHOT DEBUT	1	#1 1 WK SOUNDTRACK WALT DISNEY	Descendants	1
1	2	JILL SCOTT BLUES BABE/ATLANTIC/AG	Woman	2
NEW	3	LED ZEPPELIN SWAN SONG/ATLANTIC/RHINO	In Through The Out Door	1
NEW	4	LIL DICKY DAVID BURD/CMSN	Professional Rapper	1
NEW	5	LED ZEPPELIN SWAN SONG/ATLANTIC/RHINO	Coda	1
NEW	6	LED ZEPPELIN SWAN SONG/ATLANTIC/RHINO	Presence	1
4	7	FUTURE A-1/FREEBANDZ/EPIC	DS2	3
7	8	TAYLOR SWIFT ▲ BIG MACHINE/BMLG	1989	41
20	9	TWENTY ONE PILOTS FUELED BY RAMEN/AG	Blurryface	12
6	10	TYRESE VOLTRON RECORDZ	Black Rose	4
NEW	11	MIGOS QUALITY CONTROL/300/AG	Yung Rich Nation	1
13	12	ED SHEERAN ▲ ATLANTIC/AG	X	59
NEW	13	SAINT ASONIA RCA	Saint Asonia	1
17	14	SAM HUNT ● MCA NASHVILLE/UMGN	Montevallo	41
10	15	ALAN JACKSON ACRYMI NASHVILLE/UMGN	Angels And Alcohol	3
NEW	16	JOSS STONE STONE/D/KOBALT	Water For Your Soul	1
12	17	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 29	4
2	18	LAMB OF GOD EPIC	VII: Sturm Und Drang	2
3	19	SOUNDTRACK SHADY/INTERSCOPE/IGA	Southpaw: Music From And Inspired By The Motion Picture	2
24	20	MEGHAN TRAINOR ● EPIC	Title	30
RE	21	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	18
27	22	ZAC BROWN BAND JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC	JEKYLL + HYDE	15
25	23	SAM SMITH ▲ CAPITOL	In The Lonely Hour	60
18	24	JASON ISBELL SOUTHEASTERN/THIRTY TIGERS	Something More Than Free	3
45	25	HOZIER ● RUBYNWORKS/COLUMBIA	Hozier	44
NEW	26	KNUCKLE PUCK RISE	Copacetic	1
NEW	27	LIANNE LA HAVAS NONESUCH/WARNER BROS.	Blood	1
NEW	28	BUDDY GUY SILVERTONE/RCA	Born To Play Guitar	1
31	29	ERIC CHURCH ▲ EMI NASHVILLE/UMGN	The Outsiders	77
34	30	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	26
29	31	TAME IMPALA MODULAR/INTERSCOPE/IGA	Currents	3
28	32	BREAKING BENJAMIN HOLLYWOOD	Dark Before Dawn	7
15	33	MEEK MILL MAYBACH/ATLANTIC/AG	Dreams Worth More Than Money	6
36	34	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME	NOW 54	14
33	35	SOUNDTRACK ▲ MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	54
38	36	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Pain Killer	28
30	37	JAMES TAYLOR CONCORD	Before This World	8
40	38	FALL OUT BOY DCD2/ISLAND	American Beauty / American Psycho	29
RE	39	CHASE RICE COLUMBIA NASHVILLE/DACK JANIELS	Ignite The Night	38
39	40	J. COLE ● DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	35
14	41	PRINCE ROYCE SONY MUSIC LATIN/RCA	Double Vision	2
48	42	JASON ALDEAN ▲ BROKEN BOW/BMG	Old Boots, New Dirt	44
50	43	FLORENCE + THE MACHINE REPUBLIC	How Big How Blue How Beautiful	10
41	44	MUMFORD & SONS GENTLEMEN OF THE ROAD/GLASSNOTE	Wilder Mind	14
71	45	ELLE KING RCA	Love Stuff	11
23	46	ISRAEL & NEW BREED RGM NEW BREED/RCA INSPIRATION/RCA	Covered: Alive In Asia	2
8	47	WE CAME AS ROMANS EQUAL VISION	We Came As Romans	2
51	48	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	To Pimp A Butterfly	21
55	49	FLORIDA GEORGIA LINE ● REPUBLIC NASHVILLE/BMLG	Anything Goes	43
47	50	JOSH GROBAN REPRISE/WARNER BROS.	Stages	15

HEATSEEKERS ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
7	1	#1 1 WK GG TITUS ANDRONICUS MERGE	The Most Lamentable Tragedy	2
NEW	2	GUNPLAY DEF JAM	Living Legend	1
NEW	3	ALBERT HAMMOND, JR. INFECTIOUS/BMG/WAGRANT	Momentary Masters	1
NEW	4	TEENAGE TIME KILLERS RISE	Greatest Hits, Vol. 1	1
NEW	5	ROY WOODS OVO SOUND/WARNER BROS.	Exis (EP)	1
NEW	6	KATAKLYSM NUCLEAR BLAST	Of Gods And Ghosts	1
8	7	ALINA BARAZ & GALIMATIAS ULTRA	Urban Flora (EP)	12
9	8	GLASS ANIMALS WOLF TONE/HARVEST	Zaba	57
3	9	WATKINS FAMILY HOUR FAMILY HOUR/THIRTY TIGERS	Watkins Family Hour	2
10	10	CAM ARISTA NASHVILLE/SMN	Welcome To Cam Country (EP)	6
11	11	OLD DOMINION RCA NASHVILLE/SMN	Old Dominion (EP)	9
RE	12	JOEY ALEXANDER MOTEMA	My Favorite Things	5
RE	13	HEY VIOLET HI OR HEY/CAPITOL	I Can Feel It (EP)	2
17	14	HALSEY ASTRALWORKS	Room 93 (EP)	24
12	15	MOONSHINE BANDITS BACKROAD/AVERAGE JOES	Blacked Out	3
NEW	16	BUTTONS HUMAN HEART	Glimpse The Unthinkable (EP)	1
NEW	17	MICKEY GUYTON CAPITOL NASHVILLE/UMGN	Mickey Guyton (EP)	1
RE	18	BORNS INTERSCOPE/IGA	Candy (EP)	11
NEW	19	SCOTT BRADLEE'S POSTMODERN JUKEBOX SCOTT BRADLEE	Swipe Right For Vintage	1
6	20	AMY HELM EONE	Didn't It Rain	2
NEW	21	EL KOMANDER TWINS	Detras del Miedo	1
NEW	22	SAM OUTLAW SIX SHOOTER/THIRTY TIGERS	Angeleno	1
NEW	23	ROCK CANDY FUNK PARTY J & R ADVENTURES	Groove Is King	1
RE	24	HOUMDMOUTH ROUGH TRADE	Little Neon Limelight	11
NEW	25	WONDER GIRLS JYP	REBOOT	1

KID ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 1 WK SOUNDTRACK WALT DISNEY	Descendants	1
1	2	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 29	4
5	3	SOUNDTRACK DREAMWORKS/WESTBURY ROAD/ROC NATION	Home	20
2	4	SOUNDTRACK WALT DISNEY	Teen Beach 2	7
3	5	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 28	20
4	6	SOUNDTRACK ▲ WALT DISNEY	Frozen	27
6	7	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 27	30
7	8	VARIOUS ARTISTS WALT DISNEY	Children's Favorites: Volume 1: 30 Classic Tunes	318
10	9	VARIOUS ARTISTS WALT DISNEY	Disney Karaoke Series: Frozen (EP)	69
8	10	KIDS CHOIR STAR SONG/CAPITOL CMG	51 Songs Kids Really Love: To Sing + 24 Bonus Songs	43
9	11	VARIOUS ARTISTS ▲ MUSIC FOR LITTLE PEOPLE/RHINO	Toddler Favorites	395
11	12	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/WALT DISNEY/UME	NOW That's What I Call Disney	143
13	13	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/WALT DISNEY	NOW That's What I Call Disney 3	41
RE	14	CEDARMONT KIDS CEDARMONT KIDS/CEDARMONT/PLG	100 Sing-Along-Songs For Kids	55
17	15	VARIOUS ARTISTS ▲ WALT DISNEY	Disney's Greatest: Vol. 1	607
14	16	SOUNDTRACK DISNEY JUNIOR/WALT DISNEY	Disney Junior: Mickey Mouse Clubhouse	92
16	17	DOVE CAMERON WALT DISNEY	Liv And Maddie (Soundtrack)	21
12	18	SOUNDTRACK WALT DISNEY	Teen Beach Movie	70
23	19	VARIOUS ARTISTS ● WALT DISNEY	Disney's Greatest: Vol. 2	340
15	20	VARIOUS ARTISTS WALT DISNEY	Disney Princess: The Ultimate Song Collection	439
RE	21	THE COUNTDOWN KIDS SONOMA	50 Silly Songs	164
21	22	THE COUNTDOWN KIDS SONOMA	50 Fun Songs For Kids	142
24	23	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/WALT DISNEY/UME	NOW That's What I Call Disney 2	87
19	24	VARIOUS ARTISTS DISNEY JUNIOR/WALT DISNEY	Disney Junior: DJ Shuffle	69
18	25	VARIOUS ARTISTS WALT DISNEY	Radio Disney Music Awards: Music From The 2015...	16



Titus' Tragedy Is Tops

Rock band **Titus Andronicus** collects its first No. 1 on a national *Billboard* chart as *The Most Lamentable Tragedy* charges 7-1 on Heatseekers Albums. The set, the group's fourth studio release and its Merge Records debut, vaults to the top of the list in its second chart week due to its irregular release date of Tuesday, July 28. It bowed on the chart with just three days' worth of sales (July 28-30) with 2,000 copies sold, according to Nielsen Music. Now, on the new chart, it rises to No. 1 with 4,000 (up 97 percent) as it tallies its first full week at retail (July 31-Aug. 6).

Merge announced *The Most Lamentable Tragedy's* release date in April and stuck by the Tuesday street date even when Friday became the standard new release day on July 10.

Titus Andronicus previously visited Heatseekers Albums in 2012 with *Local Business* (No. 3 debut and peak) and 2010's *The Monitor* (No. 7 debut and peak). XL Recordings released both projects. The band's debut album, 2008's *The Airing of Grievances* (also on XL), did not dent any of the *Billboard* charts.

Notably, 37 percent of the new album's sales in the week ending Aug. 6 were driven by vinyl LPs (about 1,500 copies out of its total 4,000 for the week). In turn, the set starts at No. 6 on the Vinyl Albums chart.

Titus Andronicus kicks off a U.S. tour Sept. 11 in Philadelphia. The trek will continue through Oct. 16 in Brooklyn before heading to Europe for a string of shows starting Nov. 5 in London. —Keith Caulfield

Ora's 'Body' Takes A Bow

On the Billboard + Twitter Top Tracks chart, **Rita Ora** (below) enters at No. 14 with "Body on Me," her duet with **Chris Brown**.

Since the pair's sensual jam arrived Aug. 7, the official audio has collected more than 2.3 million global views on YouTube as of Aug. 11.

"Body" is expected to appear on the British songstress' as-yet-untitled sophomore album. Her 2012 debut, *Ora*, was never released stateside.

Meanwhile, **Robin Thicke** returns to Top Tracks with "Back Together," which drives to a No. 22 bow. The R&B crooner taps powerhouse players for the tune, enlisting **Nicki Minaj** for a guest verse and **Max Martin** to produce. "Together" is Thicke's first single release following his lukewarmly received album *Paula*, which debuted and peaked at No. 9 on the Billboard 200 dated July 19, 2014 (but spent just five weeks on the list).

Interest around the singer's potential resurgence sends his Twitter mentions racing to 16,700 for the week ending Aug. 9, according to Next Big Sound, a surge of 1,300 percent.

Another hitmaking act also reappears: **Macklemore & Ryan Lewis** debut at No. 30 with "Growing Up (Sloane's Song)," featuring **Ed Sheeran**. The duo unexpectedly released the ode (the "Sloane" in the title is the name of Macklemore's newborn daughter) as a free download on Aug. 5, and the official audio on SoundCloud has registered more than 1.4 million plays.

—Trevor Anderson



August 22
2015
billboard

Social

billboard		TOP TRACKS™		PRESENTED BY MCDONALD'S	
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
1	1	#1 2 WKS DRAG ME DOWN	One Direction	2	
2	2	SHE'S KINDA HOT	5 Seconds Of Summer	3	
NEW	3	WILDEST DREAMS	Taylor Swift	1	
NEW	4	HIGH BY THE BEACH	Lana Del Rey	1	
3	5	BACK TO BACK	Drake	2	
4	6	WHAT DO YOU MEAN?	Justin Bieber	2	
19	7	DEVIL	Super Junior	4	
17	8	WORTH IT	Fifth Harmony Feat. Kid Ink	23	
7	9	COOL FOR THE SUMMER	Demi Lovato	6	
10	10	DIRTY WORK	Austin Mahone	5	
NEW	11	I FEEL YOU	Wonder Girls	1	
13	12	BAD BLOOD	Taylor Swift Feat. Kendrick Lamar	16	
16	13	BLACK MAGIC	Little Mix	9	
NEW	14	BODY ON ME	Rita Ora Feat. Chris Brown	1	
9	15	CAN'T FEEL MY FACE	The Weeknd	9	
5	16	CHARGED UP	Drake	3	
30	17	HOW DEEP IS YOUR LOVE	Calvin Harris & Disciples	4	
18	18	GOOD FOR YOU	Selena Gomez Feat. A\$AP Rocky	8	
29	19	PHOTOGRAPH	Ed Sheeran	17	
23	20	LEAN ON	Major Lazer & DJ Snake Feat. MO	21	
8	21	CALIFORNIA	Jack & Jack	3	
NEW	22	BACK TOGETHER	Robin Thicke Feat. Nicki Minaj	1	
20	23	FOR FREE? (INTERLUDE)	Kendrick Lamar	2	
NEW	24	90059	Jay Rock Feat. Lance Skiiiwalker	1	
NEW	25	KILL THE LIGHTS	Luke Bryan	1	
25	26	SEE YOU AGAIN	Wiz Khalifa Feat. Charlie Puth	21	
32	27	FLASHLIGHT	Jessie J	15	
26	28	REMEMBER	Apink	4	
45	29	FIGHT SONG	Rachel Platten	10	
NEW	30	GROWING UP (SLOANE'S SONG)	Macklemore & Ryan Lewis Feat. Ed Sheeran	1	
RE	31	MARVIN GAYE	Charlie Puth Feat. Meghan Trainor	4	
NEW	32	CONFUSED	Kid Cudi	1	
47	33	WATCH ME	Silento	6	
15	34	STITCHES	Shawn Mendes	10	
43	35	THE HILLS	The Weeknd	11	
NEW	36	ELEPHANT IN THE ROOM	CyHi The Prynce	1	
38	37	LOVE ME LIKE YOU DO	Ellie Goulding	31	
NEW	38	AROUND THE WORLD	Natalie La Rose Feat. Fetty Wap	1	
NEW	39	WRONG ONE	Jack & Jack	1	
46	40	THINKING OUT LOUD	Ed Sheeran	52	
22	41	BAD	INFINITE	4	
NEW	42	SAY SO	Wiz Khalifa	1	
35	43	ALRIGHT	Kendrick Lamar	4	
RE	44	TRAP QUEEN	Fetty Wap	19	
41	45	HONEYMOON	Lana Del Rey	4	
RE	46	ANACONDA	Nicki Minaj	28	
RE	47	'CAUSE I'M A MAN	Tame Impala	2	
37	48	KNOW YOURSELF	Drake	7	
6	49	WANNA KNOW	Meek Mill	2	
NEW	50	PETAL	Apink	1	

billboard		EMERGING ARTISTS™		PRESENTED BY HOLLISTER	
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
1	1	#1 2 WKS HERE	Alessia Cara	10	
NEW	2	10 MINUTES	Stormzy	1	
8	3	DON'T	Bryson Tiller	15	
RE	4	THUGGIN'	Glasses Malone Feat. Kendrick Lamar	3	
NEW	5	PSYCHOTIC	Chris Miles	1	
6	6	AIN'T NOBODY (LOVES ME BETTER)	Felix Jaehn Feat. Jasmine Thompson	15	
2	7	DRAMA	Roy Wood\$ Feat. Drake	4	
31	8	KEEP IT 100	Rich The Kid Feat. Fetty Wap	5	
NEW	9	DRIVE	Oh Wonder	1	
10	10	HOLD MY HAND	Jess Glynne	24	
7	11	LA GOZADERA	Gente de Zona Feat. Marc Anthony	3	
NEW	12	SAY IT	Tory Lanez	1	
NEW	13	GANG	OG Maco	1	
12	14	MY LOVE	Majid Jordan Feat. Drake	5	
15	15	DON'T WORRY	Madcon Feat. Ray Dalton	3	
NEW	16	GOLD LIME	Glass Animals	1	
NEW	17	DIELECTRIC	Fear Factory	1	
25	18	DESSERT	Dawin	6	
RE	19	ENAMORATE	Dvicio	13	
5	20	SOMETHING ABOUT YOU	Hayden James	9	
22	21	DREAMSICLE	dumblonde	2	
4	22	WHITE NOISE	PVRIS	5	
13	23	BITTER BOY	Appleby Feat. Anthony White	7	
NEW	24	WAIT	NF	1	
27	25	ADORE	Jasmine Thompson	8	
NEW	26	HANDS UP	Sam Sparro	1	
NEW	27	FOR THE LOVE	GRIZ Feat. Talib Kweli	1	
18	28	FIRE	PVRIS	5	
41	29	DON'T BE SO HARD ON YOURSELF	Jess Glynne	5	
26	30	WALK	Kwabs	47	
50	31	BLIND MAN	SPZRKT	5	
17	32	WHAT YOU DON'T DO	Lianne La Havas	3	
29	33	TAKE YOUR PLACE	The Underachievers	5	
9	34	THEM CHANGES	Thundercat	8	
3	35	UNSTOPPABLE	Lianne La Havas	11	
32	36	OPEN SEASON	Josef Salvat	4	
RE	37	HEAVY	Audio Push Feat. OG Maco	2	
RE	38	LEMME FREAK	Lil Dicky	5	
RE	39	DAYLIGHT	Andrew Rayel Feat. Jonny Rose	3	
40	40	SURFACE	Aero Chord	7	
RE	41	SHUT UP	Stormzy	7	
RE	42	DEEP DOWN LOW	Valentino Khan	2	
43	43	WISH YOU WERE MINE	Philip George	26	
20	44	IMPOSSIBLE	LION BABE	3	
RE	45	2 HEADS	Coleman Hell	2	
24	46	CLASSIC	The Knocks Feat. Fetty Wap & POWERS	8	
RE	47	REALEST IN THE CITY	P Reign Feat. Meek Mill & PARTYNEXTDOOR	4	
38	48	RIGHT NOW	Ground Up	3	
RE	49	QUEEN	Perfume Genius	3	
RE	50	MIND RIGHT	TK N Cash	14	



Dr. Dre Returns To The Social 50

After **Dr. Dre** (above) released *Compton* on Aug. 6 — his long-awaited third studio album and first in nearly 16 years — he re-enters the Social 50 for the first time since 2011. He reappears at No. 35 with a 275 percent gain in chart points, matching his previous high (logged on Jan. 1, 2011). The album premiered on Apple Music's Beats 1 the night of Aug. 6 and is exclusively available through Apple Music and iTunes for its first two weeks of release.

Dre's Twitter account had a 1,499 percent increase in reactions in the week ending Aug. 9, according to Next Big Sound, also adding more than 79,000 mentions on the platform. Those who may have "forgot about Dre" visited his Wikipedia page, which logged a 436 percent increase in views for the week.

Compton is heading for a high debut on the Aug. 29 Billboard 200, where it will likely bow at No. 2 behind **Luke Bryan**'s also-arriving *Kill the Lights*. *Compton* is Dre's first release since 1999's *Dr. Dre — 2001*, which re-enters the Billboard 200 at No. 139.

Back on the Social 50, **Zendaya** matches her peak, zooming 30-13 amid rumors that she may be dating former **One Direction** member **Zayn Malik**. But that chatter was silenced when Zendaya tweeted Aug. 9 that they've "literally NEVER met." She adds more than 6 million Instagram reactions (a 149 percent increase) and passes 10 million total followers on the platform, adding 397,000 for the week.

—Emily White

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/PROMOTION LABEL	WKS. ON CHART
1	1	#1 JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	246
3	2	TAYLOR SWIFT BIG MACHINE/BMLG	246
5	3	ARIANA GRANDE REPUBLIC	142
2	4	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	245
8	5	5 SECONDS OF SUMMER HI OR HEY/CAPITOL	72
21	6	RIHANNA WESTBURY ROAD/ROC NATION	235
4	7	ONE DIRECTION SYCO/COLUMBIA	195
9	8	MILEY CYRUS RCA	174
7	9	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	221
11	10	SHAWN MENDES ISLAND	33
13	11	SELENA GOMEZ INTERSCOPE/IGA	244
15	12	DEMI LOVATO SAFEHOUSE/ISLAND/HOLLYWOOD	236
30	13	ZENDAYA HOLLYWOOD	52
25	14	LUCY HALE DMG NASHVILLE	58
6	15	MEEK MILL MAYBACH/ATLANTIC/AG	37
16	16	KATY PERRY CAPITOL	246
10	17	CHRIS BROWN RCA	219
18	18	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	233
14	19	LADY GAGA STREAMLINE/INTERSCOPE/IGA	244
35	20	LITTLE MIX SYCO/COLUMBIA	57
40	21	ED SHEERAN ATLANTIC/AG	84
33	22	SAM SMITH CAPITOL	51
39	23	JUSTIN TIMBERLAKE RCA	215
37	24	SNOOP DOGG DOGGYSTYLE/COLUMBIA	212
32	25	THE VAMPS ISLAND	22
28	26	SHAKIRA SONY MUSIC LATIN/RCA	244
23	27	BECKY G KEMOSABE/RCA	42
48	28	DADDY YANKEE EL CARTEL/CAPITOL LATIN/UMLE	34
27	29	FIFTH HARMONY SYCO/EPIC	13
19	30	JENNIFER LOPEZ CAPITOL	232
38	31	SKRILLEX BIG BEAT/OWSLA/ATLANTIC/AG	148
29	32	JESSIE J LAVA/REPUBLIC	52
20	33	THE WEEKND XO/REPUBLIC	12
RE	34	MEGHAN TRAINOR EPIC	30
RE	35	DR. DRE AFTERMATH/INTERSCOPE/IGA	6
RE	36	RITA ORA ROC NATION/COLUMBIA	35
47	37	BEYONCE PARKWOOD/COLUMBIA	243
RE	38	LANA DEL REY POLYDOR/INTERSCOPE/IGA	93
34	39	MARTIN GARRIX SCHOOLBOY/SPINNIN/SILENT/CASABLANCA/REPUBLIC	65
22	40	AUSTIN MAHONE CHASE/CASH MONEY/REPUBLIC	108
36	41	JACOB WHITESIDES JW	8
26	42	BEA MILLER SYCO/HOLLYWOOD	6
46	43	PRINCE ROYCE RCA/SONY MUSIC LATIN	74
RE	44	DIPOLO MAD DECENT	3
RE	45	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	36
43	46	CALVIN HARRIS FLY EYE/COLUMBIA	36
41	47	TROYE SIVAN CAPITOL	11
RE	48	BRUNO MARS ATLANTIC/AG	230
44	49	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	232
31	50	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	101

Pop/Rhythmic/Adult

August 22 2015



MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 CAN'T FEEL MY FACE XO/REPUBLIC	The Weeknd	9
1	2	CHEERLEADER LOUDER THAN LIFE/ULTRA/COLUMBIA	OMI	14
3	3	BAD BLOOD BIG MACHINE/REPUBLIC	Taylor Swift Feat. Kendrick Lamar	12
4	4	WORTH IT SYCO/EPIC	Fifth Harmony Feat. Kid Ink	23
6	5	LEAN ON MAD DECENT	Major Lazer & DJ Snake Feat. MO	13
8	6	GOOD FOR YOU INTERSCOPE	Selena Gomez Feat. A\$AP Rocky	7
7	7	WHERE ARE U NOW MAD DECENT/OWSLA/ATLANTIC	Skrillex & Diplo With Justin Bieber	16
10	8	FIGHT SONG COLUMBIA	Rachel Platten	11
11	9	COOL FOR THE SUMMER SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD	Demi Lovato	6
5	10	HEY MAMA WHAT A MUSIC/PARLOPHONE/ATLANTIC	David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack	21
9	11	SHUT UP AND DANCE RCA	WALK THE MOON	25
14	12	PHOTOGRAPH ATLANTIC	Ed Sheeran	12
12	13	HONEY, I'M GOOD. 5-CURVE/HOLLYWOOD	Andy Grammer	20
15	14	UMA THURMAN DCD2/ISLAND/REPUBLIC	Fall Out Boy	12
13	15	SEE YOU AGAIN UNIVERSAL STUDIOS/ATLANTIC/RRP	Wiz Khalifa Feat. Charlie Puth	18
23	16	GG LOCKED AWAY KEMOSABE/RCA	R. City Feat. Adam Levine	3
16	17	SHOULD'VE BEEN US SCHOOLBOY/CAPITOL	Tori Kelly	9
17	18	BEAUTIFUL NOW INTERSCOPE	Zedd Feat. Jon Bellion	10
19	19	SHE'S KINDA HOT HI OR HEY/CAPITOL	5 Seconds Of Summer	4
18	20	WATCH ME BOLO/CAPITOL	Silento	7
20	21	POST TO BE MAYBACH/ATLANTIC/RRP	Omarion Feat. Chris Brown & Jhene Aiko	9
22	22	CHEYENNE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	5
21	23	IDONT LIKE IT, I LOVE IT POE BOY/ATLANTIC	Flo Rida Feat. Robin Thicke & Verdine White	8
25	24	MARVIN GAYE ARTIST PARTNERS GROUP/ATLANTIC	Charlie Puth Feat. Meghan Trainor	6
26	25	GHOST TOWN WARNER BROS.	Adam Lambert	12

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 SHUT UP AND DANCE RCA	WALK THE MOON	21
3	2	SUGAR 222/INTERSCOPE	Maroon 5	27
2	3	THINKING OUT LOUD ATLANTIC	Ed Sheeran	32
5	4	LOVE ME LIKE YOU DO UNIVERSAL STUDIOS/REPUBLIC/INTERSCOPE	Ellie Goulding	26
4	5	STYLE BIG MACHINE/REPUBLIC	Taylor Swift	26
6	6	HONEY, I'M GOOD. 5-CURVE/HOLLYWOOD	Andy Grammer	18
7	7	GG FIGHT SONG COLUMBIA	Rachel Platten	17
8	8	UPTOWN FUNK! RCA	Mark Ronson Feat. Bruno Mars	32
9	9	HEARTBEAT SONG 19/RCA	Kelly Clarkson	30
10	10	LIPS ARE MOVIN EPIC	Meghan Trainor	31
11	11	BAD BLOOD BIG MACHINE/REPUBLIC	Taylor Swift	11
12	12	WANT TO WANT ME BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	14
13	13	TAKE YOUR TIME MCA NASHVILLE/CAPITOL	Sam Hunt	11
14	14	SEE YOU AGAIN UNIVERSAL STUDIOS/ATLANTIC/RRP	Wiz Khalifa Feat. Charlie Puth	11
15	15	PHOTOGRAPH ATLANTIC	Ed Sheeran	11
20	16	CHEERLEADER LOUDER THAN LIFE/ULTRA/COLUMBIA	OMI	5
16	17	EARNED IT (FIFTY SHADES OF GREY) UNIVERSAL STUDIOS/REPUBLIC	The Weeknd	15
21	18	TAKE A PICTURE OF THIS PAST PARTNERS HOLDINGS/CAPITOL	Don Henley	3
18	19	BRIGHT WARNER BROS.	Echosmith	14
19	20	LIKE I CAN CAPITOL	Sam Smith	7
17	21	BUDAPEST COLUMBIA	George Ezra	19
22	22	INVINCIBLE 19/RCA	Kelly Clarkson	8
23	23	CAN'T FEEL MY FACE XO/REPUBLIC	The Weeknd	4
28	24	LIKE I'M GONNA LOSE YOU EPIC	Meghan Trainor Feat. John Legend	3
24	25	TALKING BODY ISLAND/REPUBLIC	Tove Lo	9

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 CAN'T FEEL MY FACE XO/REPUBLIC	The Weeknd	9
2	2	CHEERLEADER LOUDER THAN LIFE/ULTRA/COLUMBIA	OMI	14
3	3	WATCH ME BOLO/CAPITOL	Silento	12
5	4	LEAN ON MAD DECENT	Major Lazer & DJ Snake Feat. MO	12
10	5	MY WAY RGF/300	Fetty Wap Feat. Monty	9
6	6	BAD BLOOD BIG MACHINE/REPUBLIC	Taylor Swift Feat. Kendrick Lamar	12
4	7	BE REAL THA ALUMINI GROUP/88 CLASSIC/RCA	Kid Ink Feat. DeJ Loaf	16
7	8	CLASSIC MAN WONDALAND/EPIC	Jidenna Feat. Roman GianArthur	19
8	9	POST TO BE MAYBACH/ATLANTIC/RRP	Omarion Feat. Chris Brown & Jhene Aiko	22
12	10	FLEX (OOH OOH OOH) RICH HOMIEZ/THINK IT'S A GAME	Rich Homie Quan	9
18	11	GG THE HILLS XO/REPUBLIC	The Weeknd	3
13	12	AROUND THE WORLD I.M.G./REPUBLIC	Natalie La Rose Feat. Fetty Wap	8
14	13	WHERE ARE U NOW MAD DECENT/OWSLA/ATLANTIC	Skrillex & Diplo With Justin Bieber	14
11	14	GOOD THING BLACK MONEY/EMPIRE RECORDINGS/REPUBLIC	Sage The Gemini Feat. Nick Jonas	11
9	15	HEY MAMA WHAT A MUSIC/PARLOPHONE/ATLANTIC	David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack	18
19	16	ONE MAN CAN CHANGE THE WORLD G.O.O.D./DEF JAM	Big Sean Feat. Kanye West & John Legend	8
17	17	SEE YOU AGAIN UNIVERSAL STUDIOS/ATLANTIC/RRP	Wiz Khalifa Feat. Charlie Puth	19
20	18	ALL EYES ON YOU MAYBACH/ATLANTIC	Meek Mill Feat. Chris Brown & Nicki Minaj	5
16	19	YOU KNOW YOU LIKE IT INTERSCOPE	DJ Snake & AlunaGeorge	20
21	20	CHEYENNE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	6
27	21	ABOUT YOU SONGBOOK/ATLANTIC	Trey Songz	4
22	22	B**** BETTER HAVE MY MONEY WESTBURY ROAD/ROC NATION	Rihanna	19
23	23	HOW MANY TIMES WE THE BEST/RED ASSOCIATED LABELS	DJ Khalid Feat. Chris Brown, Lil Wayne & Big Sean	10
29	24	GOOD FOR YOU INTERSCOPE	Selena Gomez Feat. A\$AP Rocky	5
24	25	NASTY FREESTYLE WERUNIT/UNAUTHORIZED/300	T-Wayne	10

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 FIGHT SONG COLUMBIA	Rachel Platten	23
2	2	BAD BLOOD BIG MACHINE/REPUBLIC	Taylor Swift	13
5	3	PHOTOGRAPH ATLANTIC	Ed Sheeran	13
3	4	SHUT UP AND DANCE RCA	WALK THE MOON	31
4	5	SEE YOU AGAIN UNIVERSAL STUDIOS/ATLANTIC/RRP	Wiz Khalifa Feat. Charlie Puth	15
6	6	HONEY, I'M GOOD. 5-CURVE/HOLLYWOOD	Andy Grammer	27
8	7	CAN'T FEEL MY FACE XO/REPUBLIC	The Weeknd	8
10	8	GG CHEERLEADER LOUDER THAN LIFE/ULTRA/COLUMBIA	OMI	10
9	9	UMA THURMAN DCD2/ISLAND/REPUBLIC	Fall Out Boy	15
7	10	WANT TO WANT ME BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	21
11	11	INVINCIBLE 19/RCA	Kelly Clarkson	12
17	12	RENEGADES KIDINAKORNER/INTERSCOPE	X Ambassadors	6
16	13	COOL FOR THE SUMMER SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD	Demi Lovato	5
14	14	CECILIA AND THE SATELLITE VANGUARD/CMG	Andrew McMahon In The Wilderness	11
12	15	TAKE YOUR TIME MCA NASHVILLE/CAPITOL	Sam Hunt	18
13	16	TRUST YOU EMBLEM/ATLANTIC	Rob Thomas	10
15	17	SHOTS KIDINAKORNER/INTERSCOPE	Imagine Dragons	9
19	18	MARVIN GAYE ARTIST PARTNERS GROUP/ATLANTIC	Charlie Puth Feat. Meghan Trainor	7
18	19	GHOST TOWN WARNER BROS.	Adam Lambert	14
20	20	BROTHER ATLANTIC	NEEDTOBREATHE Feat. Gavin DeGraw	15
24	21	LIKE I'M GONNA LOSE YOU EPIC	Meghan Trainor Feat. John Legend	6
23	22	GO BIG OR GO HOME DIRTY CANVAS/ISLAND/REPUBLIC	American Authors	10
22	23	WORTH IT SYCO/EPIC	Fifth Harmony Feat. Kid Ink	9
25	24	SOMEONE NEW RUBYWORKS/COLUMBIA	Hozier	10
26	25	EX'S & OH'S RCA	Elle King	8

SOCIAL 50: The week's most active artists on social networking sites based on weekly additions of fans across Facebook, Twitter, YouTube and Instagram, reactions and conversations across Twitter, YouTube and Instagram. Reactions and conversations across Twitter, YouTube and Instagram are electronically monitored 24 hours a day, 7 days a week. See charts legend on billboard.com/biz for complete rules and explanations. All charts © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SOCIAL DATA COMPILED BY NIELSEN MUSIC

Country

August 22
2015
billboard

HOT COUNTRY SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. / WKS. ON CHART	
4	2	1	#1 HOUSE PARTY	Z.CROWELL,S.MCANALLY (S.HUNT,Z.CROWELL,J.FLOWERS)	Sam Hunt MCA NASHVILLE	1 / 33	
1	1	2	KICK THE DUST UP	J.STEVENS,J.STEVENS (D.DAVIDSON,C. DESTEFANO,A.GORLEY)	Luke Bryan CAPITOL NASHVILLE	1 / 13	
6	5	3	CRASH AND BURN	D.HUFF,J.FRASURE (L.FRASURE,C.STAPLETON)	Thomas Rhett VALORY	3 / 18	
8	7	4	LOVING YOU EASY	Z.BROWN (Z.BROWN,M.OONA,A.ANDERSON) JOHN VARVATOS/REPUBLIC/BMLG/SOUTHERN GROUND	Zac Brown Band	4 / 16	
3	3	5	TAKE YOUR TIME	Z.CROWELL,S.MCANALLY (S.HUNT,J.OSBORNE,S.MCANALLY)	Sam Hunt MCA NASHVILLE	1 / 41	
10	6	6	BUY ME A BOAT	C.JANSON,C.DUBOIS,B.ANDERSON (C.JANSON,C.DUBOIS)	Chris Janson WARNER BROS./WAR	6 / 16	
11	11	7	JOHN COUGAR, JOHN DEERE, JOHN 3:16	D.HUFF,K.URBAN (S.MCANALLY,R.COPPERMAN,J.OSBORNE)	Keith Urban HIT RED/CAPITOL NASHVILLE	7 / 10	
2	4	8	GIRL CRUSH	J.JOYCE (L.ROSE,L.MCKENNA,H.LINSEY)	Little Big Town CAPITOL NASHVILLE	1 / 36	
9	9	9	LIKE A WRECKING BALL	J.JOYCE (E.CHURCH,C.BEATHARD)	Eric Church EMI NASHVILLE/UMGN	8 / 25	
13	10	10	KISS YOU IN THE MORNING	S.HENDRICKS (J.WILSON,M.WHITE)	Michael Ray ATLANTIC/WEA	10 / 22	
14	13	11	YOUNG & CRAZY	M.ALTMAN,S.HENDRICKS (A.GORLEY,S.MCANALLY,R.AKINS)	Frankie Ballard WARNER BROS./WAR	11 / 24	
17	15	12	LOSE MY MIND	R.COPPERMAN,B.ELDRIDGE (B.ELDRIDGE,H.MORGAN,R.COPPERMAN,B.BURTON,T.CALLAWAY,G.FREYBERGER,J.PAVEBERG)	Brett Eldredge ATLANTIC/WMN	12 / 16	
15	14	13	HELL OF A NIGHT	M.J.CONES (Z.CROWELL,A.SANDERS,J.BOYER)	Dustin Lynch BROKEN BOW	13 / 31	
7	12	14	TONIGHT LOOKS GOOD ON YOU	M.KNOX (D.DAVIDSON,R.AKINS,A.GORLEY)	Jason Aldean BROKEN BOW	6 / 23	
12	16	15	SANGRIA	S.HENDRICKS (J.HARDING,J.OSBORNE,T.ROSEN)	Blake Shelton WARNER BROS./WMN	3 / 21	
20	18	16	BURNING HOUSE	J.BHASKER,T.JOHNSON (C.OCHS,T.JOHNSON,J.BHASKER)	Cam ARISTA NASHVILLE	16 / 9	
21	19	17	SG FLY	D.HUFF (M.MARLOW,T.DYE,T.VARTANYAN)	Maddie & Tae DOT	17 / 25	
25	22	18	SAVE IT FOR A RAINY DAY	B.CANNON,K.CHESENEY (A.DORFF,M.RAMSEY,B.TURSI)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	18 / 7	
22	23	19	DG I'M COMIN' OVER	C.CROWDER,C.YOUNG (C.YOUNG,C.CROWDER,J.HOGE)	Chris Young RCA NASHVILLE	8 / 13	
18	17	20	REAL LIFE	S.MCANALLY,R.COPPERMAN (R.COPPERMAN,A.GORLEY,S.MCANALLY,J.OSBORNE)	Jake Owen RCA NASHVILLE	17 / 11	
23	21	21	BREAK UP WITH HIM	S.MCANALLY (M.RAMSEY,T.ROSEN,B.TURSI,G.SPRUNG,W.SELLERS)	Old Dominion RCA NASHVILLE	21 / 22	
24	24	22	ANYTHING GOES	F.L.MOI (F.MCTEGUE,C.G.TOMPKINS,C.WISEMAN)	Florida Georgia Line REPUBLIC NASHVILLE	19 / 15	
26	25	23	LET ME SEE YA GIRL	M.CARTER (C.SWINDELL,M.CARTER,J.STEVENS)	Cole Swindell WARNER BROS./WMN	23 / 17	
28	26	24	NOTHIN' LIKE YOU	C. DESTEFANO (D.SMYERS,S.MOONEY,A.GORLEY,C. DESTEFANO)	Dan + Shay WARNER BROS./WAR	24 / 19	
27	27	25	GONNA WANNA TONIGHT	C. DESTEFANO (S.MCANALLY,J.M.NITE,J.ROBBINS)	Chase Rice DACK JANIELS/COLUMBIA NASHVILLE	25 / 31	
29	28	26	I'M TO BLAME	B.JAMES (K.MOORE,J.WEAVER,W.DAVIS)	Kip Moore MCA NASHVILLE	26 / 27	
33	30	27	LONG STRETCH OF LOVE	N.CHAPMAN,LADY ANTEBELLUM (D.HAYWOOD,C.KELLEY,H.SCOTT,J.KEAR)	Lady Antebellum CAPITOL NASHVILLE	27 / 7	
30	29	28	STAY A LITTLE LONGER	J.JOYCE (J.OSBORNE,T.J.OSBORNE,S.MCANALLY)	Brothers Osborne EMI NASHVILLE	28 / 18	
19	33	29	AG STRIP IT DOWN	J.STEVENS,J.STEVENS (L.BRYAN,J.M.NITE,R.COPPERMAN)	Luke Bryan CAPITOL NASHVILLE	19 / 3	
32	31	30	I GOT THE BOY	S.HENDRICKS (T.NICHOLS,C.HARRINGTON,J.L.SPEARS)	Jana Kramer ELEKTRA NASHVILLE/WAR	30 / 25	
31	32	31	21	D.HUFF,H.HAYES (D.DAVIDSON,K.LOVELACE,A.GORLEY,H.HAYES)	Hunter Hayes ATLANTIC/WMN	30 / 12	
34	34	32	ALREADY CALLIN' YOU MINE	N.V (M.THOMAS,S.THOMAS,B.KNOX,P.O'DONNELL,W.KIRBY)	Parmalee STONEY CREEK	32 / 18	
42	42	33	WE WENT	D.GEORGE (J.WILSON,M.ROGERS,J.KING)	Randy Houser STONEY CREEK	33 / 10	
36	35	34	SMOKIN' AND DRINKIN'	F.LIDDELL,C.AINLAY,G.WORF (N.HEMBY,L.LAIRD,S.MCANALLY)	Miranda Lambert Feat. Little Big Town RCA NASHVILLE	34 / 7	
		HOT SHOT DEBUT	35	TOP OF THE WORLD	B.GALLIMORE,T.MCGRAW (J.ROBBINS,J.M.NITE,J.OSBORNE)	Tim McGraw MCGRAW/BIG MACHINE	35 / 1
35	36	36	I LOVE THIS LIFE	L.RIMES,P.BRUST,C.LUCAS (D.MYRICK,C.JANSON,C.LUCAS,P.BRUST)	LoCash REVIVER	35 / 12	
-	48	37	GONNA	S.HENDRICKS (L.LAIRD,C.WISEMAN)	Blake Shelton WARNER BROS./WMN	37 / 2	
		NEW	38	HUNTIN', FISHER & LOVIN' EVERY DAY	J.STEVENS,J.STEVENS (T.DOUGLAS,H.LINSEY,T.LANE)	Luke Bryan CAPITOL NASHVILLE	38 / 1
-	46	39	SOUNDS OF SUMMER	R.COPPERMAN (Z.CROWELL,M.JENKINS,A.SANDERS)	Dierks Bentley CAPITOL NASHVILLE	39 / 2	
39	38	40	IT FEELS GOOD	R.COPPERMAN,J.S.STOVER (D.WHITE,P.PENCE,D.GEORGE)	Drake White DOT	38 / 7	
38	39	41	LOVE IS YOUR NAME	D.HUFF (L.LEE,E.PASLAY)	Steven Tyler DOT	19 / 8	
37	37	42	HONEY, I'M GOOD	A.GRAMMER (M.W.SIPE,S.GREENBERG,M.DALY (A.GRAMMER,N.W.SIPE)	Andy Grammer Duet With Eli Young Band S-CURVE/VALORY	37 / 3	
45	40	43	RISER	R.COPPERMAN (S.MOAKLER,T.MEADOWS)	Dierks Bentley CAPITOL NASHVILLE	40 / 6	
48	45	44	THAT DON'T SOUND LIKE YOU	J.STONE,L.BRICE (L.BRICE,R.AKINS,A.GORLEY)	Lee Brice CURB	39 / 6	
40	41	45	COUNTRY	T.BROWN (M.PITNEY,B.TOMBERLIN,B.ANDERSON)	Mo Pitney CURB	40 / 10	
44	43	46	WHITE LIGHTNING	D.HUFF,J.NIEBANK (J.JOHNSTON)	The Cadillac Three BIG MACHINE	43 / 5	
		NEW	47	BROKE MY HEART	F.LIDDELL,C.AINLAY,G.WORF (D.NAIL,SCOOTER CARUSOE,J.SINGLETON)	David Nail MCA NASHVILLE	47 / 1
		NEW	48	KILL THE LIGHTS	J.STEVENS,J.STEVENS (L.BRYAN,J.STEVENS,J.STEVENS)	Luke Bryan CAPITOL NASHVILLE	48 / 1
43	47	49	NIGHT'S ON FIRE	C.AINLAY,F.LIDDELL,G.WORF (J.SINGLETON,D.RUTTAN)	David Nail MCA NASHVILLE	43 / 3	
		NEW	50	ANOTHER GIRL	S.HENDRICKS (C. DESTEFANO,R.AKINS,A.GORLEY)	Michael Ray ATLANTIC/WEA	50 / 1

TOP COUNTRY ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
3	1	#1 SAM HUNT	MCA NASHVILLE/UMGN	Montevallo	41
1	2	ALAN JACKSON	ACR/EMI NASHVILLE/UMGN	Angels And Alcohol	3
17	3	GG ZAC BROWN BAND	ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	39
5	4	ZAC BROWN BAND	JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC	JEKYLL + HYDE	15
4	5	JASON ISBELL	SOUTHEASTERN/THIRTY TIGERS	Something More Than Free	3
6	6	ERIC CHURCH	EMI NASHVILLE/UMGN	The Outsiders	78
7	7	LITTLE BIG TOWN	CAPITOL NASHVILLE/UMGN	Pain Killer	42
15	8	PS CHASE RICE	COLUMBIA NASHVILLE/DACK JANIELS	Ignite The Night	51
8	9	JASON ALDEAN	BROKEN BOW/BMG	Old Boots, New Dirt	44
10	10	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	Anything Goes	43
9	11	BRANTLEY GILBERT	VALORY/BMLG	Just As I Am	64
12	12	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UME	NOW That's What I Call Country, Volume 8	9
2	13	ASHLEY MONROE	WARNER BROS./WMN	The Blade	2
22	14	BLAKE SHELTON	WARNER BROS./WMN	BRINGING BACK THE SUNSHINE	45
11	15	KACEY MUSGRAVES	MERCURY/UMGN	Pageant Material	7
13	16	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	Crash My Party	105
16	17	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	Spring Break... Checkin' Out	22
14	18	WILLIE NELSON / MERLE HAGGARD	LEGACY	Django And Jimmie	10
RE	19	BIG & RICH	BSR/KOBALT	Gravity	10
20	20	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	The Big Revival	46
21	21	BIG SMO	BIG SMO/ELEKTRA NASHVILLE/WMN	Bringin' It Home (EP)	8
23	22	CARRIE UNDERWOOD	19/ARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	35
19	23	COLE SWINDELL	WARNER BROS./WMN	Cole Swindell	77
26	24	DARIUS RUCKER	CAPITOL NASHVILLE/UMGN	Southern Style	19
18	25	EASTON CORBIN	MERCURY/UMGN	About To Get Real	6

COUNTRY AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
2	1	#1 KISS YOU IN THE MORNING	Michael Ray	26	
4	2	LOVING YOU EASY	Zac Brown Band	16	
3	3	YOUNG & CRAZY	Frankie Ballard	31	
8	4	HOUSE PARTY	Sam Hunt	27	
7	5	HELL OF A NIGHT	Dustin Lynch	40	
1	6	KICK THE DUST UP	Luke Bryan	12	
9	7	CRASH AND BURN	Thomas Rhett	18	
5	8	ONE HELL OF AN AMEN	Brantley Gilbert	39	
6	9	TONIGHT LOOKS GOOD ON YOU	Jason Aldean	21	
10	10	BUY ME A BOAT	Chris Janson	15	
12	11	JOHN COUGAR, JOHN DEERE, JOHN 3:16	Keith Urban	9	
11	12	LOSE MY MIND	Brett Eldredge	16	
14	13	SAVE IT FOR A RAINY DAY	Kenny Chesney	8	
13	14	LIKE A WRECKING BALL	Eric Church	25	
15	15	FLY	Maddie & Tae	29	
16	16	GONNA WANNA TONIGHT	Chase Rice	40	
19	17	ANYTHING GOES	Florida Georgia Line	9	
18	18	LET ME SEE YA GIRL	Cole Swindell	18	
17	19	REAL LIFE	Jake Owen	11	
20	20	NOTHIN' LIKE YOU	Dan + Shay	25	
22	21	BREAK UP WITH HIM	Old Dominion	28	
23	22	LONG STRETCH OF LOVE	Lady Antebellum	21	
21	23	I'M TO BLAME	Kip Moore	29	
24	24	BURNING HOUSE	Cam	7	
25	25	RUN AWAY WITH YOU	Big & Rich	30	



Hunt, Ray Shine

"House Party" by **Sam Hunt** (above) surges 2-1 on Hot Country Songs, becoming the third No. 1 from his debut album, *Montevallo*. The set, meanwhile, rebounds 3-1 for a ninth nonconsecutive week atop Top Country Albums, with 13,000 sold, according to Nielsen Music. Hunt, who previously ruled Hot Country Songs with "Leave the Night On" and "Take Your Time," is the first act to notch at least three chart-toppers from a debut major-label country album since **Zac Brown Band**, whose 2008 *The Foundation* yielded four: "Chicken Fried," "Toes," "Highway 20 Ride" and "Free." The most recent male to do so: **Darius Rucker**, whose first country project, 2008's *Learn to Live*, produced three No. 1s ("Don't Think I Don't Think About It," "It Won't Be Like This for Long" and "Alright").

Atop Country Airplay, **Michael Ray**'s first single, "Kiss You in the Morning," rises 2-1. The song introduces his self-titled debut album, due to appear on the Aug. 29 Top Country Albums chart. "I grew up listening to many of my heroes on the radio. To be part of that with a No. 1 song is crazy," Ray tells *Billboard*. "It's a dream that started when I was 9 years old, playing in my grandpa's band." "Kiss" is the third debut single to crown Country Airplay in 2015, following **Kelsea Ballerini**'s "Love Me Like You Mean It" and **A Thousand Horses**' "Smoke." Three introductory songs hadn't topped the chart since 2006, when **Carrie Underwood** arrived with "Jesus, Take the Wheel," followed by **The Wreckers**' "Leave the Pieces" and **Heartland**'s "I Loved Her First."

—Jim Asker

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 20 WKS AG SHUT UP AND DANCE ▲ T.PAGNOTTA (N.PETRICCA,E.MAIMAN,K.RAY,S.WAUGAMAN,B.BERGER,R.MCMAHON)	WALK THE MOON RCA	1	48
2	2	2	AG UMA THURMAN ▲ J.SINCLAIR,JOHN WOLF HATCHLING,FRANK ROSTER,JOHN LEE COOPER,JOHN LEE COOPER,JOHN LEE COOPER,JOHN LEE COOPER,JOHN LEE COOPER	Fall Out Boy DCD2/ISLAND/REPUBLIC	2	30
3	3	3	RENEGADES ALEX DA KID (A.GRANT,S.N.HARRIS,N.FELDSHUH,C.HARRIS,A.LEVINE)	X Ambassadors KIDINAKORNER/INTERSCOPE	3	20
6	6	4	EX'S & OH'S D.BASSETT (E.KING,D.BASSETT)	Elle King RCA	4	22
4	4	5	BUDAPEST ▲ BLACKWOOD C. (GEORGE EZRA,J.POTT)	George Ezra COLUMBIA	2	53
5	5	6	CENTURIES ▲ J.R.ROTEMEGA,J.R.ROTEMEGA,STUMP,P.P.WENTZ,J.TROHMAN,A.HURLEY,M.J.FONSECA,R.KUMAR,I.TRANTNER,S.VEGA	Fall Out Boy DCD2/ISLAND/REPUBLIC	2	48
7	7	7	TEAR IN MY HEART R.REED (T.JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	7	19
9	9	8	CECILIA AND THE SATELLITE M.VIOLA,J.FLANNIGAN,A.GRAHN (A.MCMAHON,J.FLANNIGAN,A.GRAHN)	Andrew McMahon In The Wilderness VANGUARD/CMG	8	30
8	8	9	BROTHER E.CASH,D.TOZER,NEEDTOBREATHE (N.RINEHART,W.RINEHART,G.DEGRAW)	Featuring Gavin DeGraw ATLANTIC	8	25
20	19	10	DG SOMEONE NEW A.HOZIER-BYRNE,R.KIRWAN (A.HOZIER-BYRNE,S.M.GARNETT)	Hozier RUBYWORKS/COLUMBIA	10	25
11	10	11	SHOTS IMAGINE DRAGONS (IMAGINE DRAGONS)	Imagine Dragons KIDINAKORNER/INTERSCOPE	7	28
12	11	12	STRESSED OUT M.ELIZONDO (T.JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	8	15
13	12	13	DREAMS G.KURSTIN,B.HANSEN (B.HANSEN,G.KURSTIN,A.WYATT)	Beck FONOGRAP RECORDS/CAPITOL	9	8
19	15	14	FIRST D.GALLUCCI,L.STALFORS (N.WILLET,T.M.AUST,D.GALLUCCI,J.PLUMMER,M.SCHWARTZ)	Cold War Kids DOWNTOWN	14	14
15	14	15	JEKYLL AND HYDE FIVE FINGER DEATH PUNCH,K.CHURKO (L.MOODY,Z.BATHORY,J.HOOK,J.S.HEYDE,K.CHURKO)	Five Finger Death Punch PROSPECT PARK	14	8
16	18	16	THE WOLF J.FORD (MUMFORD & SONS)	Mumford & Sons GENTLEMEN OF THE ROAD/GLASSNOTE	11	18
21	21	17	SG CUT THE CORD E.BASS (B.SMITH,E.BASS)	Shinedown ATLANTIC	10	6
14	17	18	BELIEVE J.FORD (MUMFORD & SONS)	Mumford & Sons GENTLEMEN OF THE ROAD/GLASSNOTE	4	22
10	16	19	HOLD BACK THE RIVER L.ARCHER (J.BAY,L.ARCHER)	James Bay REPUBLIC	8	25
18	20	20	HALLELUJAH ROYAL (A.WRIGHT,J.R.EL-AMINE,B.URIE,M.KIBBY,J.SINCLAIR,R.W.LAMM)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	3	16
25	22	21	GO BIG OR GO HOME SHEP GOODMAN,A.ACCETTA (Z.BARNETT,M.SANCHEZ,J.A.SHELLEY,M.GOODMAN,S.ACCETTA,DAVIS)	American Authors DIRTY CANVAS/ISLAND/REPUBLIC	21	10
31	29	22	SHIP TO WRECK M.DRAVS,KID HARPOON (F.WELCH,T.HULL)	Florence + The Machine REPUBLIC	11	13
27	25	23	THE VENGEFUL ONE K.CHURKO (DISTURBED)	Disturbed REPRISE/WARNER BROS.	17	7
28	27	24	RIDE R.REED (T.JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	12	13
-	13	25	THRONE O.SYKES,J.FISH (O.SYKES,M.S.NICHOLLS,L.D.MALIA,J.FISH)	Bring Me The Horizon COLUMBIA	13	2
30	31	26	COULD HAVE BEEN ME J.WILKINSON (A.SLACK,L.SPILLER,J.WILKINSON,R.PARKHOUSE,G.TIZZARD)	The Struts FUTURE/FREESOLO/INTERSCOPE	26	8
HOT SHOT DEBUT		27	S.O.B. NOT LISTED (NOT LISTED)	Nathaniel Rateliff & The Night Sweats BOTTLENECK/STAX/CMG	27	1
29	30	28	2 HEADS C.HELL (C.HELL,R.BENVEGNI)	Coleman Hell COLUMBIA	23	7
26	28	29	FAILURE B.BURNLEY (B.BURNLEY)	Breaking Benjamin HOLLYWOOD	8	20
33	34	30	LYDIA J.HAMILTON (J.STEVENS,R.MEYER,R.MEYER)	Highly Suspect 300	30	9
34	33	31	LET IT GO J.KING (J.BAY,P.BARRY)	James Bay REPUBLIC	11	8
39	35	32	LANE BOY R.REED (T.JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	31	9
44	37	33	FOOTSTEPS A.KASPER (L.P.KAKATY,D.BASSETT)	Pop Evil G&G/EONE	33	5
32	26	34	RUN A.BRUNO (A.BRUNO)	AWOLNATION RED BULL	26	3
38	39	35	JENNY W.HOFFMAN (T.HAWKINS,M.VOLLELUNGA,D.OLIVER,W.HOFFMAN,P.ESTRADA)	Nothing More ELEVEN SEVEN	35	7
46	42	36	SEDONA D.COB (M.MYERS,K.TOUPIN,S.CODY,Z.APPLEBY)	Houndmouth ROUGH TRADE/BEGGARS GROUP	36	5
-	43	37	BLAME IT ON ME BLACKWOOD C. (GEORGE EZRA,J.POTT)	George Ezra COLUMBIA	34	5
49	48	38	HEAVYDIRTYSOUL R.REED (T.JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	30	9
47	45	39	THE JUDGE M.CROSSEY (T.JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	32	12
24	32	40	HAPPY SONG O.SYKES,J.FISH (O.SYKES,M.S.NICHOLLS,M.KEAN,L.D.MALIA,J.WEINHOFEN)	Bring Me The Horizon COLUMBIA	24	4
-	50	41	GRAVITY K.CHURKO (J.SHADDIX,T.ESPERANCE,J.HORTON,K.CHURKO,M.BRINK)	Papa Roach ELEVEN SEVEN	41	3
35	41	42	DEAD INSIDE MUSE,R.J.LANGE (M.BELLAMY)	Muse HELIUM-3/WARNER BROS.	10	20
RE-ENTRY		43	I AM A.BRUNO (A.BRUNO)	AWOLNATION RED BULL	34	8
37	46	44	ANGEL H.BENSON,J.CONNOLLY (THEORY OF A DEADMAN,J.DECLIVEO)	Theory Of A Deadman 604/ROADRUNNER/RRP	29	14
RE-ENTRY		45	DIFFERENT COLORS T.PAGNOTTA (N.PETRICCA,K.RAY,S.WAUGAMAN,E.MAIMAN)	WALK THE MOON RCA	43	3
-	24	46	BEAST (SOUTHPAW REMIX) ROB BAILEY & THE HUSTLE STANDARD FEAT. BUSTA RHYMES, XXNG CROOKED & TECH N9NE CHARLEY HUSTLE (C.CARIPIDES,R.BAILEY,K.ABOUL-RAHMAN,I.T.SMITH,JR.,D.WICKLIFFE,A.DAYNES)	Rob Bailey & The Hustle Standard SHADY/INTERSCOPE	24	2
RE-ENTRY		47	DOUBT R.REED (T.JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	33	6
RE-ENTRY		48	ANGELS FALL B.BURNLEY (B.BURNLEY)	Breaking Benjamin HOLLYWOOD	16	6
17	44	49	LEAVE A TRACE CHVRCHES (L.COOK,M.DOHERTY,L.MAYBERRY)	CHVRCHES GOODBYE/GLASSNOTE	17	3
RE-ENTRY		50	NOBODY PRAYING FOR ME B.O'BRIEN (S.MORGAN,SEETHER)	Seether THE BICYCLE MUSIC COMPANY/CMG	39	8

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
5	1	#1 3 WKS GG TWENTY ONE PILOTS FUELED BY RAMEN/AG	Blurryface	12		
NEW	2	SAINT ASONIA RCA	Saint Asonia	1		
1	3	LAMB OF GOD EPIC	VII: Sturm Und Drang	2		
3	4	JASON ISBELL SOUTHEASTERN/THIRTY TIGERS	Something More Than Free	3		
16	5	PS HOZIER RUBYWORKS/COLUMBIA	Hozier	44		
NEW	6	KNUCKLE PUCK RISE	Copacetic	1		
9	7	TAME IMPALA MODULAR/INTERSCOPE/IGA	Currents	3		
8	8	BREAKING BENJAMIN HOLLYWOOD	Dark Before Dawn	7		
10	9	SOUNDTRACK ▲ MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	54		
13	10	FALL OUT BOY DCD2/ISLAND	American Beauty / American Psycho	29		
18	11	FLORENCE + THE MACHINE REPUBLIC	How Big How Blue How Beautiful	10		
14	12	MUMFORD & SONS GENTLEMEN OF THE ROAD/GLASSNOTE	Wilder Mind	14		
20	13	ELLE KING RCA	Love Stuff	20		
2	14	WE CAME AS ROMANS EQUAL VISION	We Came As Romans	2		
6	15	WARREN HAYNES FEAT. RAILROAD EARTH CONCORD	Ashes & Dust	2		
19	16	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Smoke + Mirrors	25		
25	17	ALABAMA SHAKES ATO	Sound & Color	16		
38	18	TITUS ANDRONICUS MERGE	The Most Lamentable Tragedy	2		
15	19	LYNYRD SKYNYRD BLACKBIRD PRODUCTION PARTNERS/LOUD & PROUD	One More For The Fans	2		
11	20	VARIOUS ARTISTS SIDEONE/DUMMYY	2015 Warped Tour Compilation	8		
27	21	WALK THE MOON RCA	TALKING IS HARD	36		
21	22	X AMBASSADORS KIDINAKORNER/INTERSCOPE/IGA	VHS	6		
24	23	GEORGE EZRA COLUMBIA	Wanted On Voyage	28		
22	24	OF MONSTERS AND MEN REPUBLIC	Beneath The Skin	9		
4	25	JOE SATRIANI LEGACY	Shockwave Supernova	2		

ROCK DIGITAL SONGS™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
2	1	#1 1 WK AG UMA THURMAN DCD2/ISLAND	Fall Out Boy	30		
1	2	SHUT UP AND DANCE RCA	WALK THE MOON	48		
3	3	RENEGADES KIDINAKORNER/INTERSCOPE/IGA	X Ambassadors	20		
4	4	EX'S & OH'S RCA	Elle King	22		
40	5	SOMEONE NEW RUBYWORKS/COLUMBIA	Hozier	6		
5	6	BUDAPEST COLUMBIA	George Ezra	46		
7	7	BROTHER ATLANTIC/AG	NEEDTOBREATHE Feat. Gavin DeGraw	21		
NEW	8	S.O.B. BOTTLENECK/STAX/CONCORD	Nathaniel Rateliff & The Night Sweats	1		
8	9	CENTURIES DCD2/ISLAND	Fall Out Boy	48		
14	10	TAKE ME TO CHURCH RUBYWORKS/COLUMBIA	Hozier	65		
10	11	TEAR IN MY HEART FUELED BY RAMEN/AG	twenty one pilots	17		
9	12	RIPTIDE F-STOP/ATLANTIC/AG	Vance Joy	64		
12	13	JEKYLL AND HYDE PROSPECT PARK	Five Finger Death Punch	8		
NEW	14	LEARN TO FLY ROSSELL/RCA	Foo Fighters	1		
13	15	GO BIG OR GO HOME DIRTY CANVAS/ISLAND	American Authors	9		
20	16	CECILIA AND THE SATELLITE VANGUARD/WELK	Andrew McMahon In The Wilderness	11		
6	17	BEAST (SOUTHPAW REMIX) SHADY/INTERSCOPE/IGA	Rob Bailey & The Hustle Standard	2		
15	18	IMMORTALS WALT DISNEY/DCD2/ISLAND	Fall Out Boy	42		
18	19	CUT THE CORD ATLANTIC/AG	Shinedown	6		
17	20	FIRST DOWNTOWN	Cold War Kids	9		
22	21	DREAMS FONOGRAP RECORDS/CAPITOL	Beck	8		
28	22	STRESSED OUT FUELED BY RAMEN/AG	twenty one pilots	14		
24	23	FLAWLESS FAIR TRADE/PLG	MercyMe	12		
33	24	SHOTS KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	16		
RE	25	SHIP TO WRECK REPUBLIC	Florence + The Machine	9		



Saint Asonia Ascends

Supergroup **Saint Asonia** (above) debuts at No. 1 on Hard Rock Albums with its first self-titled studio set, starting with 13,000 sold, according to Nielsen Music. Frontman **Adam Gontier**, previously lead singer of **Three Days Grace**, is joined by members of other hard rock bands, including **Staind** and **Finger Eleven**. The set also starts at No. 2 on Top Rock Albums and No. 29 on the Billboard 200, while its lead single, "Better Place," lifts 10-8 on the Mainstream Rock airplay chart.

Fall Out Boy's "Uma Thurman" crowns Rock Digital Songs (2-1) with 53,000 sold (up 4 percent) in its 30th week, completing the second-longest run to No. 1 on the list. Tying the climb of **Bastille's** "Pompeii" (2013 and 2014), it trails only **Imagine Dragons'** "Radioactive," which needed 32 weeks in 2012 and 2013. "Uma," Fall Out Boy's third Rock Digital Songs No. 1, ranks at its No. 2 Hot Rock Songs peak for a sixth week.

Also on Hot Rock Songs, **Hozier's** "Someone New" enters the top 10 (19-10). The track marks the singer-songwriter's second top 10 following "Take Me to Church," which tied "Radioactive" for the most weeks (23) spent at No. 1. "New" also hits the Triple A top 10 (12-8), marking his third top 10 at the format. Hozier performed "Someone New" on July 31 as part of ABC's *Good Morning America* Summer Concert Series. Following the gig, his self-titled debut full-length bounds 16-5 on Top Rock Albums (9,000; up 50 percent), and his new EP *Live in America* debuts at No. 29 (2,000).

—Emily White

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

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

TRAVIS SHINN

Christian/Gospel

August 22
2015
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. WKS. ON CHART
1	1	1	#1 13 WKS BROTHER	NEEDTOBREATHE E.CASH,D.TOZER,NEEDTOBREATHE (N.RINEHART,W.RINEHART,G.DEGRAW)	Gavin DeGraw ATLANTIC/WORD-CURB	1 34
2	2	2	OCEANS (WHERE FEET MAY FAIL) ▲	Hillsong UNITED M.G.CHISLETT (M.CROCKER,J.HOUSTON,S.LIGTHELM)	HILLSONG/SPARROW/CAPITOL CMG	1 99
5	4	3	TOUCH THE SKY	Hillsong UNITED J.HOUSTON,M.G.CHISLETT (J.HOUSTON,D.THOMAS,M.G.CHISLETT)	HILLSONG/SPARROW/CAPITOL CMG	3 20
4	5	4	FLAWLESS	MercyMe B.GLOVER,D.GARCIA (B.MILLARD,M.SCHEUCHZER,N.COCHRAN,R.SHAFER,B.GRAUL,S.JOLDS,D.A.GARCIA,B.GLOVER)	FAIR TRADE	4 18
3	3	5	HOLY SPIRIT	Francesca Battistelli L.ESKELIN (B.J.TORWALT,K.TORWALT)	FERVENT/WORD-CURB	2 24
11	9	6	FIRST	Lauren Daigle P.MABURY,J.INGRAM (L.DAIGLE,P.MABURY,J.INGRAM,M.L.C.FIELDS,H.BENTLEY)	CENTRICITY	6 11
8	7	7	SOMETHING IN THE WATER ▲	Carrie Underwood M.BRIGHT (C.UNDERWOOD,C.DESTEFANO,BRETT JAMES)	19/ARISTA NASHVILLE/PLG	1 45
6	6	8	SOUL ON FIRE	Third Day THE SOUND KIDS (B.BROWN,M.POWELL,T.ANDERSON,M.LEE,D.CARR,M.MAHER)	ESSENTIAL/PLG	2 34
9	8	9	EVEN SO COME	Passion Featuring Kristian Stanfill N.NOCKLES (C.TOMLIN,J.CATES,J.INGRAM)	SIXSTEPS/SPARROW/CAPITOL CMG	8 22
12	11	10	AT THE CROSS (LOVE RAN RED)	Chris Tomlin E.CASH (M.ARMSTRONG,E.CASH,C.TOMLIN,M.REDMAN,J.MYRIN)	SIXSTEPS/SPARROW/CAPITOL CMG	10 31
19	13	11	FEEL IT	toByMac Featuring Mr. Talkbox D.GARCIA,T.MCKEEHAN (T.MCKEEHAN,D.A.GARCIA,C.R.BARLOWE)	FOREFRONT/CAPITOL CMG	11 5
		12	FOREVER	Kari Jobe J.EDWARDS (K.JOBE,B.JOHNSON,G.WILSON,J.TAYLOR,C.BLACK GIFFORD)	SPARROW/CAPITOL CMG	6 23
13	12	13	THROUGH ALL OF IT	Colton Dixon D.GARCIA (B.GLOVER,M.REED)	19/SPARROW/CAPITOL CMG	11 22
14	14	14	THAT WAS THEN, THIS IS NOW	Josh Wilson B.GLOVER (J.WILSON,B.GLOVER)	SPARROW/CAPITOL CMG	14 17
15	15	15	EXHALE	Plumb M.BRONLEWE (T.A.LEE,M.ARMSTRONG,J.SILVERBERG)	CURB	15 13
18	17	16	LIFT YOUR HEAD WEARY SINNER (CHAINS)	Crowder C.PASCHALL,E.CASH,D.CROWDER (E.CASH,D.CROWDER,S.PHILPOTT)	SIXSTEPS/SPARROW/CAPITOL CMG	16 8
16	16	17	IMPOSSIBLE	Building 429 C.BUTLER (R.ROY,C.BUTLER,C.BROWN)	ESSENTIAL/PLG	13 17
23	19	18	PRODIGAL	Sidewalk Prophets S.MOSLEY (D.FREY,B.MCDONALD,S.MOSLEY)	WORD-CURB	18 9
17	18	19	CAST MY CARES	Finding Favour C.BROWN (D.B.NEESMITH,S.TINNESZ,C.BROWN)	GOTE	17 15
20	20	20	SAME POWER	Jeremy Camp S.MOSLEY (J.CAMP,J.INGRAM)	STOLEN PRIDE/SPARROW/CAPITOL CMG	20 7
22	23	21	THERE IS POWER	Lincoln Brewster L.L.BREWSTER,C.WEDGEWORTH (L.L.BREWSTER,M.L.C.FIELDS)	INTEGRITY	21 12
24	21	22	YOU WILL NEVER RUN	Rend Collective G.GILKESON,B.SHIVE (REND COLLECTIVE)	CAPITOL CMG	21 7
26	24	23	MY STORY	Big Daddy Weave J.REDMON (M.WEAVER,J.INGRAM)	FERVENT/WORD-CURB	23 5
21	22	24	I'LL KEEP ON	NF Featuring Jeremiah Carlson T.PROFIT (N.FEUERSTEIN,J.CARLSON,T.PROFIT)	CAPITOL CMG	19 17
25	25	25	AIR I BREATHE	Mat Kearney S.MOSLEY (M.KEARNEY,S.MOSLEY)	AWARE/REPUBLIC/INPOP	25 8

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. WKS. ON CHART
1	1	1	#1 5 WKS WORTH	Anthony Brown & group therAPy A.BROWN,J.SAVAGE (A. BROWN)	KEY OF A/VMAN/TYSCOT	1 15
2	2	2	# WAR	Charles Jenkins & Fellowship Chicago C.JENKINS,R.EAST (C.JENKINS)	INSPIRED PEOPLE	2 40
8	6	3	INTENTIONAL	Travis Greene T.GREENE,V.NAVEJAR (T.GREENE)	RCA INSPIRATION	1 14
5	3	4	WORTH FIGHTING FOR	Brian Courtney Wilson A.W.LINDSEY (B.C.WILSON,A.LINES)	MOTOWN GOSPEL	3 27
3	4	5	FOR YOUR GLORY	Tasha Cobbs V.MITCHELL (M.BOOKER)	MOTOWN GOSPEL	1 69
4	5	6	YES YOU CAN	Marvin Sapp A.W.LINDSEY (C.DIXSON,M.L.SAPP)	RCA INSPIRATION	3 26
7	8	7	THIS PLACE	Tamela Mann M.BUTLER (D.W.BLAIR)	TILLYMANN	3 31
6	7	8	I LUH GOD	Erica Campbell Featuring Big Shizz W.CAMPBELL,L.DANIELS (W.CAMPBELL,E.M.ATKINS-CAMPBELL,L.A.DANIELS)	MY BLOCK/EONE	1 19
9	9	9	FILL ME UP	Casey J M.BOONE,C.CARTER (W.A.REAGAN)	MARQUIS BOONE/TYSCOT	1 44
15	11	10	HOW AWESOME IS OUR GOD	Israel & New Breed Feat. Yolanda Adams L.HOUGHTON (L.HOUGHTON,N.DIEDERICKS,M.HOUGHTON)	RGM NEW BREED/RCA/RCA INSPIRATION	9 28
12	12	11	GOTTA HAVE YOU	Jonathan McReynolds W.CAMPBELL,P.MORTON (P.MORTON,J.MCReYNOLDS,W.CAMPBELL)	TEHILLAH/LIGHT	11 19
14	14	12	ALL THE GLORY	Alexis Spight T.MALLOY,WILSON (T.MALLOY)	UNCLE G	12 18
11	15	13	DANCE	3 Winans Brothers D.WEATHERSPOON (B.WINANS,D.WEATHERSPOON)	REGIMEN/BMG/EONE	11 23
13	13	14	MY WORDS HAVE POWER	Karen Clark Sheard Feat. Donald Lawrence & The Co. D.LAWRENCE (G.P.ROBINSON)	KAREW/EONE	11 18
22	20	15	JESUS SAVES	Tasha Cobbs V.MITCHELL (T.COBB)	MOTOWN GOSPEL	3 13
17	19	16	SEND THE RAIN	William McDowell W.D.MCDOWELL,C.BOGAN III (W.D.MCDOWELL,W.MCMILLAN)	DELIVERY ROOM/EONE	15 13
20	17	17	GRACE	Ricky Dillard & New G R.ROBINSON (R.DILLARD)	LIGHT	17 11
21	18	18	OVERFLOW	Tasha Cobbs V.MITCHELL (W.A.REAGAN)	MOTOWN GOSPEL	11 8
18	16	19	EVERYTHING COMING UP JESUS	Livre M.WHITFIELD (C.JONES,L.SLOAN,A.HAMBRICK,M.SPENCE)	GLORY 2 GLORY/MBK	16 11
19	22	20	I'M GOOD	Tim Bowman Jr. R.JERKINS (R.JERKINS,J.AUSTIN,T.BOWMAN, JR.,M.WINANS, JR.,L.WARE,A.ROSS)	LIFESTYLE	19 6
-	24	21	PLACE CALLED VICTORY	Deon Kipping D.KIPPING (D.KIPPING,D.BROWN JR.)	RCA INSPIRATION	21 2
16	21	22	FILL ME UP	Tasha Cobbs V.MITCHELL (W.A.REAGAN)	MOTOWN GOSPEL	8 15
24	23	23	YOU ARE AWESOME (AWESOME GOD)	Troy Sneed T.SNEED (M.MCDOWELL,T.SNEED)	EMTRO GOSPEL	23 3
		24	RESTORE ME AGAIN	Deitrick Haddon D.HADDON,M.HODGE (D.HADDON,D.BLUMFIELD)	HADDON	24 1
25	25	25	YOU ARE WORTHY	J.J. Hairston & Youthful Praise J.J.HAIRSTON,E.DAVIS (J.J.HAIRSTON,E.DAVIS)	LIGHT	25 5

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
1	1	#1 2 WKS ISRAEL & NEW BREED	Covered: <i>Alive In Asia</i> RGM NEW BREED/RCA INSPIRATION/PLG	2		
	2	BETHEL MUSIC	Without Words: <i>Synesthesia</i> BETHEL/PLG	1		
	3	LAUREN DAIGLE	How Can It Be CENTRICITY/CAPITOL CMG	18		
	4	JOSH WILSON	That Was Then, This Is Now SPARROW/CAPITOL CMG	1		
	5	GG HILLSONG UNITED	Empires HILLSONG/SPARROW/CAPITOL CMG	11		
	6	KARI JOBE	Majestic SPARROW/CAPITOL CMG	72		
	7	KRISTENE DIMARCO	Mighty JESUS CULTURE/SPARROW/CAPITOL CMG	1		
	8	VARIOUS ARTISTS	WOW Hits 2015 PROVIDENT/WORD-CURB/CAPITOL CMG	45		
	9	MERCYME	Welcome To The New FAIR TRADE/PLG	70		
	10	THIRD DAY	Lead Us Back: <i>Songs Of Worship</i> ESSENTIAL/PLG	23		
	11	AUGUST BURNS RED	Found In Far Away Places FEARLESS	6		
	12	CHRIS TOMLIN	Love Ran Red SIXSTEPS/SPARROW/CAPITOL CMG	41		
	13	NEEDTOBREATHE	Rivers In The Wasteland ATLANTIC/WORD-CURB	69		
	14	FRANCESCA BATTISTELLI	If We're Honest FERVENT/WORD-CURB	68		
	15	LECRAE	Anomaly REACH	48		
	16	FOR KING & COUNTRY	RUN WILD. LIVE FREE. LOVE STRONG. FERVENT/WORD-CURB	47		
	17	VARIOUS ARTISTS	Soar: <i>Spirit-Empowered Worship</i> INFLUENCE/PLG	1		
	18	THE MONKS OF NORCIA	Benedicta: <i>Marian Chant From Norcia</i> DE MONTFORT/DECCA/UNIVERSAL MUSIC CLASSICS/CAPITOL CMG	9		
	19	CROWDER	Neon Steeple SIXSTEPS/SPARROW/CAPITOL CMG	63		
	20	VARIOUS ARTISTS	Top 25 Praise Songs: 2015 Edition MARANATHA/CAPITOL CMG	30		
	21	CASTING CROWNS	Glorious Day: <i>Hymns Of Faith</i> CRACKER BARREL/BEACH STREET/REUNION/PLG	22		
	22	HILLSONG UNITED	Zion HILLSONG/SPARROW/CAPITOL CMG	127		
	23	BETHEL MUSIC	We Will Not Be Shaken BETHEL/PLG	29		
	24	NF	Mansion CAPITOL CMG	19		
	25	AMY GRANT	Be Still And Know... <i>Hymns & Faith</i> AMY GRANT/SPARROW/CAPITOL CMG	17		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
1	1	#1 2 WKS ISRAEL & NEW BREED	Covered: <i>Alive In Asia</i> RGM NEW BREED/RCA INSPIRATION/PLG	2		
2	2	ANTHONY BROWN & GROUP THERAPY	Everyday Jesus KEY OF A/VMAN/TYSCOT/TASEIS	3		
3	3	KAREN CLARK-SHEARD	Destined To Win KAREW/EONE	3		
5	4	GG VARIOUS ARTISTS	WOW Gospel 2015 MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/RCA	27		
4	5	MARVIN SAPP	You Shall Live RCA INSPIRATION/RCA	10		
6	6	TAMELA MANN	Best Days TILLYMANN	132		
	7	LYNDA RANDLE	Ageless Hymns: <i>Songs Of Peace</i> GATHER/CAPITOL CMG	2		
11	8	TASHA COBBS	Grace (EP) MOTOWN GOSPEL/CAPITOL CMG	130		
10	9	CHARLES JENKINS & FELLOWSHIP CHICAGO	Any Given Sunday INSPIRED PEOPLE/MOTOWN GOSPEL/CAPITOL CMG	21		
8	10	RICHARD SMALLWOOD WITH VISION	Anthology: <i>Live</i> RCA INSPIRATION/RCA	6		
9	11	ERICA CAMPBELL	Help 2.0 MY BLOCK/EONE	19		
7	12	JAPAN MASS CHOIR	Powerful: <i>Living In His Body As One</i> (EP) LIFELINE/SRT	6		
22	13	UCHE AGU	The Glory Experience / <i>Live In Houston</i> DREAM GOSPEL/DREAM/CAPITOL CMG	3		
15	14	CASEY J	The Truth MARQUIS BOONE/TYSCOT/TASEIS	16		
18	15	FRED HAMMOND	I Will Trust F.HAMMOND/RCA INSPIRATION/RCA	38		
12	16	BRIAN COURTNEY WILSON	Worth Fighting For MOTOWN GOSPEL/CAPITOL CMG	23		
17	17	VARIOUS ARTISTS	Billboard #1 Gospel Hits EONE	30		
16	18	ASONE	AsOne 360 MUSIC WORX/KORAH/CAPITOL CMG	7		
21	19	VARIOUS ARTISTS	Icon: <i>Gospel Worship</i> MOTOWN GOSPEL/CAPITOL CMG	10		
24	20	LEE WILLIAMS AND THE SPIRITUAL Q'S	Memphis Gospel: <i>Live!</i> MCG/THE ORCHARD	5		
	21	DR. E. JAMES CLARK AND THE SHALOM CHURCH MASS CHOIR	Simply Amazing CITY OF PEACE	4		
19	22	VARIOUS ARTISTS	Great Gospel Classics: <i>Songs Of Praise & Worship, Vol. 3</i> SONOROUS	3		
23	23	VARIOUS ARTISTS	Icon: <i>Gospel Icons</i> MOTOWN GOSPEL/CAPITOL CMG	35		
	24	CARLENE DAVIS	Dripping Blood GLORY MUSIC/VP	2		
20	25	TINA CAMPBELL	It's Personal GETREE	12		



Tomlin Ties Record

Chris Tomlin (above) ties for the most top 10s in the history of *Billboard's* Hot Christian Songs chart (which began in 2003) as "At the Cross (Love Ran Red)" becomes his 21st top 10, rising 11-10. The veteran artist and worship leader matches the top 10 totals of two other Christian music mainstays, **Casting Crowns** and **MercyMe**, the latter of whom moves 5-4 with its 21st top 10, "Flawless." Casting Crowns collected its 21st top 10 with "Broken Together," which peaked at No. 8 in April.

With the majority of its Hot Christian Songs points coming from radio play, "Cross" climbs 9-4 as the Greatest Gainer on Christian Airplay (7.8 million audience impressions, up 14 percent, according to Nielsen Music). Parent set *Love Ran Red* tallies a 41st week on the Top Christian Albums chart, ranking at No. 12 with a 4 percent gain to 2,000 sold. It became Tomlin's fifth No. 1 on the list upon its debut in November 2014.

Needtobreathe's "Brother" (featuring **Gavin DeGraw**), which rules Hot Christian Songs for a 13th week, becomes the act's longest-running entry on the chart: 34 weeks. It passes the total of the band's sole other No. 1, "Washed by the Water" (33 weeks in 2008).

Meanwhile, three acts debut in the Top Christian Albums top 10. **Bethel Music** tallies its eighth top 10 in as many appearances with *Without Words: Synesthesia* (No. 2; 5,000 units); **Josh Wilson** arrives at a career-high No. 4 with *That Was Then, This Is Now* (4,000), passing the No. 5 peak of his last entry, 2013's *Carry Me*; and **Kristene DiMarco** makes her first visit with *Mighty* at No. 7 (4,000).

—Jim Asker

Dance/Electronic

August 22
2015
billboard

HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 4 WKS AG LEAN ON DJ SNAKE, DIPOLO, P.MECKESEPER (K.M. MORSE, D.W.S.E. GRIGACINIC, J.W. PENTZ, P.MECKESEPER)	Major Lazer & DJ Snake Featuring MO MAD DECENT	1	23
2	2	2	WHERE ARE U NOW SKRILLEX, DIPOLO (S.MOORE, T.W. PENTZ, J. BIEBER)	Skrillex & Diplo With Justin Bieber MAD DECENT/OWSLA/ATLANTIC	1	24
3	3	3	HEY MAMA DAVID GUETTA, KEVIN ROSE, DEAN (DAVID GUETTA, KEVIN ROSE, DEAN, BEBE REXHA, S. DOUGLAS, S. LAMARA)	David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack WHAT A MUSIC/PARLOPHONE/ATLANTIC	1	37
4	4	4	YOU KNOW YOU LIKE IT DJ SNAKE (A. DEWJI-FRANCIS, G. REID)	DJ Snake & AlunaGeorge INTERSCOPE	2	34
-	7	5	DG SG OMEN DISCLOSURE (G.LAWRENCE, H.LAWRENCE, J.NAPIER, S.SMITH)	Disclosure Featuring Sam Smith METHOD/PMR/CAPITOL	5	2
6	5	6	BEAUTIFUL NOW ZEDD, ROCKMafia (A.ZASLAVSKI, J.JAMES, A.ARMATO, D.CHILD, D.JOST, J.BELLION)	Zedd Featuring Jon Bellion INTERSCOPE	5	13
5	6	7	HOW DEEP IS YOUR LOVE CALVIN HARRIS, DISCIPLES (CALVIN HARRIS, N.DUVALL, G.KOOLMAN, L.MCDERMOTT, M.WROLDSEN)	Calvin Harris & Disciples FLY EYE/COLUMBIA	5	3
13	11	8	SUMMERTHING! AFROJACK, GLADIUS (N.VAN DE WALL, J.WONG, M.TAYLOR)	Afrojack Featuring Mike Taylor WALL/PM-AM/DEF JAM	8	7
10	9	9	HOLD MY HAND STARS MITH, J.PATTERSON (J.GLYNNE, J.PATTERSON, J.WROLDSEN, J.BENNETT)	Jess Glynne ATLANTIC	9	19
7	8	10	B**** I'M MADONNA MADONNA, DIPOLO (M.CICCONI, T.M.PENTZ, A.RECHTSCHAID, M.MCDONALD, T.GAD)	Madonna Featuring Nicki Minaj LIVE NATION/INTERSCOPE	5	18
8	10	11	FIVE MORE HOURS DEORRO (E. ORROQUIETA, J.RYAN, J.BUNETTA, C.M. BROWN)	Deorro & Chris Brown BI/PANDA FUNK/PRMD/ULTRA/RCA	6	23
11	12	12	STOLE THE SHOW KYGO (KYGO, A.PARSON, K.KELSO, M.HARWOOD, M.HARWOOD)	Kygo Featuring Parson James ULTRA/RCA	11	21
31	17	13	SHOW ME LOVE SAM FELDT (A.GEORGE, F.MCFARLANE)	Sam Feldt Featuring Kimberly Anne SPINNIN'/POLYDOR/4TH & BROADWAY/ISLAND/REPUBLIC	13	10
12	13	14	WAITING FOR LOVE AVICII (A.FAKIR, V.PONTARE, M.MARTIN, GARRIX (S.ALDRED, S.A.FAKIR, V.PONTARE, T.BERGUNG, M.MARTIN, GARRIX))	Avicii PRMD/ISLAND/REPUBLIC	7	12
14	14	15	I WANT YOU TO KNOW ZEDD (A.ZASLAVSKI, R.B.TEDDER, K.N.DREW)	Zedd Featuring Selena Gomez INTERSCOPE	1	25
18	16	16	AIN'T NOBODY (LOVES ME BETTER) FELIX JAEHN (D.J.WOLINSKI)	Felix Jaehn Feat. Jasmine Thompson LAGENTUR/CASABLANCA/REPUBLIC	16	13
15	18	17	KING M.RALPH, YEARS & YEARS (O.ALEXANDER, E.TURKEMEN, M.GOLDSWORTHY, M.RALPH, A.SMITH)	Years & Years POLYDOR/INTERSCOPE	14	25
16	19	18	DON'T LOOK DOWN MARTIN GARRIX, BUSBEE (MARTIN GARRIX, BUSBEE, J.ABRAHART, U.RAYMOND IV)	Martin Garrix Featuring Usher SPINNIN'/RCA	11	21
36	27	19	POWERFUL MAJOR LAZER FEAT. ELLIE GOULDING & TARRUS RILEY DIPOLO, PICARD BROTHERS (T.M.PENTZ, M.PICARD, C.PICARD, D.RILEY, JUBER, F.HALL, E.GOULDING)	Major Lazer Feat. Ellie Goulding & Tarrus Riley MAD DECENT	19	10
23	21	20	SUN IS SHINING S.INGROSSO, AXWELL (S.INGROSSO, AXWELL, V.PONTARE, S.A.FAKIR)	Axwell & Ingresso AXWELL/REFUNE/DEF JAM	19	8
19	20	21	SOMETHING BETTER AUDIEN (N.RATHBUN, P.HANNA, T.BIRD)	Audien Featuring Lady Antebellum ASTRALWERKS/CAPITOL	19	4
28	23	22	HOLDING ON DISCLOSURE (G.LAWRENCE, H.LAWRENCE, G.PORTER, J.NAPIER)	Disclosure Featuring Gregory Porter METHOD/PMR/CAPITOL	22	11
26	26	23	PEANUT BUTTER JELLY GALANTIS (A.E.BELL, P.L.HURT, K.KARLSSON, L.EKLOW, M.SORBARA, H.JONBACK, J.KOITZTICH)	Galantis BIG BEAT/ATLANTIC	18	16
-	22	24	SUGAR ROBIN SCHULZ FEATURING FRANCESCO YATES NOT LISTED (NOT LISTED)	Robin Schulz Featuring Francesco Yates TONSPIEL/ATLANTIC	22	2
21	24	25	SECRETS TIESTO, KSHMR (L.MOYERWESTAL, HOLLOWELL-DHAR, P.BENTLEY, V.KARAGORGOS)	Tiesto & KSHMR Featuring Vassy MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	15	18
		26	OLD THING BACK MATOMA & THE NOTORIOUS B.I.G. FEAT. JA RALE & RALPH TREVANT T.STRAETE, LAZAROVIC (S.STRAETE, LAZAROVIC, WALLACE, S.COMBS, J.AKINS, B.CULIS, A.A.GLOVER, L.HANNA, E.THOMPSON)	Matoma & The Notorious B.I.G. Feat. Ja Rule & Ralph Tresvant BAD BEAT/BIG BEAT/ATLANTIC	26	1
		27	ROSES THE CHAINSMOKERS (A.TAGGART, E.MANCELL)	The Chainsmokers Featuring ROZES DISRUPTOR	20	8
		28	UNTOUCHABLE TRITONAL & CASH CASH (J.P.MAKHLUUF, A.L.MAKHLUUF, S.W.FRISCH, L.ABRAHART, C.CISNEROS, D.REED, D.BROWN)	Tritonal & Cash Cash BIG BEAT/RRP	28	3
		29	HEADLIGHTS ROBIN SCHULZ FEATURING ILSEY (R.SCHULZ, A.SCHULLER, E.FREDERIC, J.JUBER, L.LONDON, J.RYAN, R.SCHULZ, Z.PEYTON)	Robin Schulz Featuring Ilsey TONSPIEL/ATLANTIC/RRP	17	17
		30	SHOTS & SQUATS VIGILANT FEATURING THAM SWAY (C.R.PERSSON, D.PETERSSON, C.R.PERSSON, D.LANDOLF, S.STROMSTEDT, N.SVAHN)	Vigilant Featuring Tham Sway CASABLANCA/REPUBLIC	24	4
		31	1998 CHET FAKER FEATURING BANKS (N.MURPHY)	Chet Faker Featuring Banks DOWNTOWN	31	1
42	31	32	BURIAL YOGI, SKRILLEX, PUSH T, MOODY GOOD & TROLLPHACE (YOGI, SKRILLEX, MOODY GOOD, TROLLPHACE (S.MOORE, TULSIANI, THORNTON, A.HIHK, C.NICOLAIDES, D.BLAKE))	Yogi, Skrillex, Pusha T, Moody Good & Trollphace OWSLA	23	5
30	34	33	BE TOGETHER MAJOR LAZER FEATURING WILD BELLE (DIPLO, A.SWANSON (T.W.PENTZ, WILD BELLE, A.SWANSON))	Major Lazer Featuring Wild Belle MAD DECENT	30	10
34	37	34	I LOVE IT WHEN YOU CRY (MOXOKI) STEVE AOKI & MOXIE RAIA (S.AOKI (L.RAIA, F.WEXLER, J.EVIGAN, W.A.HECTOR, D.KUNCIO, A.BISNOV, S.HIROUYKI, AOKI, D.FARBER))	Steve Aoki & Moxie Raia DIM MAK/ULTRA	22	19
25	32	35	TONIGHT BELONGS TO U! JEREMIH FEATURING FLORIDA (M.SCHULTZ (J.P.FELTON, M.SCHULTZ, T.DILLARD))	Jeremih Featuring Florida MICK SCHULTZ/DEF JAM	14	16
41	36	36	SAVE ME LISTENBEE FEATURING NAZ TOKIO (J.LISTENBEE, J.DORVOSH (J.LISTENBEE, J.DORVOSH, N.FURLONG, N.TOKIO, A.ALEXANDRI, L.ALEXANDRI, P.E.ANDREO))	Listenbee Featuring Naz Tokio LOKAL LEGEND/ULTRA	36	4
32	35	37	LET YOU GO THE CHAINSMOKERS FEAT. GREAT GOOD FINE OK (A.TAGGART, J.SANDLER, L.MOELLMAN)	The Chainsmokers Feat. Great Good Fine OK DIM MAK/REPUBLIC	27	20
33	33	38	DESSERT DAWIN (D.POLANCO)	Dawin CASABLANCA/REPUBLIC	33	10
		39	WARM S.G.LEWIS (S.G.LEWIS, S.F.COOKE)	SG Lewis BEAT CLUB/PMR	39	1
29	38	40	ANOTHER YOU ARMIN VAN BUUREN FEATURING MR. PROBZ (A.VAN BUUREN, B.DO GOEIJ (A.VAN BUUREN, B.DO GOEIJ, D.P.STEHR, N.GEUSEBROEK))	Armin van Buuren Featuring Mr. Probz ARMIN/ARMADA	21	15
45	41	41	GENERATE ERIC PRYDZ (E.S.PRYDZ, T.R.HAVELOCK)	Eric Prydz ASTRALWERKS/CAPITOL	41	4
39	40	42	IT'S ME TRYHARDNINJA (TRYHARDNINJA)	TryHardNinja TRYHARDNINJA	31	20
		43	INDIAN SUMMER JAI WOLF (J.SAHA)	Jai Wolf FOREIGN FAMILY COLLECTIVE	43	1
48	43	44	SWEET ESCAPE ALESSO (A.LINDBLAD, E.C.OJELLUND)	Alesso Featuring Sirena REFUNE/DEF JAM	43	6
-	15	45	DISARM YOU KASKADE FEATURING ILSEY (KASKADE, N.MOTTE, F.BIARNSON (R.RADDON, F.BIARNSON, J.COLEMAN, J.JUBER, N.MOTTE))	Kaskade Featuring Ilsey ARKADE/WARNER BROS.	15	2
44	39	46	ALL MY LOVE MAJOR LAZER FEAT. ARIANA GRANDE & MICHEL MONTANO (DIPLO, VAN DE BEAT, BLENDER (T.M.PENTZ, E.YOONOR, K.MORSE, P.MECKESEPER, B.DE JONG, A.GRANDE, M.MONTANO, D.DOYD))	Major Lazer Feat. Ariana Grande & Michel Montano MAD DECENT	15	20
46	46	47	TOGETHER CAZZETTE FEATURING NETWIMERS (A.BJORKLUND, S.FURRER, A.POURNOURI (A.BJORKLUND, S.FURRER, A.POURNOURI, A.B.CAVACO))	Cazette Featuring Netwimers PRMD	23	10
-	44	48	RIVERS THOMAS JACK (D.BIERBRODT, G.KRAMER, J.MCMANUS, J.DOHR, T.JACK, T.WOODCOCK)	Thomas Jack PARLOPHONE/WARNER BROS.	44	2
37	42	49	DEJA VU GIORGIO MORODER FEATURING SIA (G.MORODER, S.MIDI (G.MORODER, S.K.I.FURLER))	Giorgio Moroder Featuring Sia GIORGIO MORODER/RCA	25	12
		50	BUN UP THE DANCE DILLON FRANCIS & SKRILLEX (D.H.FRANCIS)	Dillon Francis & Skrillex MAD DECENT/COLUMBIA	50	1

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
4	1	#1 2 WKS MAJOR LAZER MAD DECENT	Peace Is The Mission	10		
8	2	ALINA BARAZ & GALIMATIAS ULTRA	Urban Flora (EP)	12		
1	3	ODESZA FOREIGN FAMILY COLLECTIVE/COUNTER	In Return	49		
2	4	LINDSEY STIRLING LINDSEYSTOMP	Shatter Me	67		
5	5	RATATAT XL	Magnifique	3		
9	6	ZEDD INTERSCOPE/IGA	True Colors	12		
10	7	SKRILLEX & DIPOLO MAD DECENT/OWSLA/AG	Skrillex And Diplo Present Jack U	24		
6	8	THE CHEMICAL BROTHERS VIRGIN/FREESTYLE DUST/ASTRALWERKS	Born In The Echoes	3		
7	9	JAMIE XX YOUNG TURKS	In Colour	10		
11	10	YEARS & YEARS POLYDOR/INTERSCOPE/IGA	Communion	4		
15	11	CALVIN HARRIS FLY EYE/COLUMBIA	Motion	40		
18	12	DAVID GUETTA WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG	Listen	37		
16	13	SYLVAN ESSO PARTISAN	Sylvan Esso	65		
17	14	BASSNECTAR AMORPHOUS	Into The Sun	6		
20	15	VARIOUS ARTISTS POWER MUSIC	Power Music: 55 Smash Hits!: Running Remixes	52		
25	16	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/LEGACY	Now That's What I Call Party Anthems 2	53		
23	17	GALANTIS BIG BEAT/ATLANTIC/AG	Pharmacy	9		
21	18	TIESTO MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	Club Life, Vol. 4: New York City	12		
19	19	PURITY RING 4AD	Another Eternity	23		
3	20	TYCHO GHOSTLY INTERNATIONAL	Awake	29		
24	21	FKA TWIGS YOUNG TURKS	LP1	51		
12	22	PORTER ROBINSON SAMPLE SIZE/D/ASTRALWERKS	Worlds	18		
NEW	23	VARIOUS ARTISTS BIG BEAT/AG	Pop Remixed, Vol. 1	1		
13	24	CHET FAKER DOWNTOWN	Built On Glass	32		
RE	25	VARIOUS ARTISTS PROVIDENT/CAPITOL CMG/WORD-CURB/WARNER BROS.	Wow Hits Party Mix: Remixed	18		

DANCE/ELECTRONIC STREAMING SONGS™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
1	1	#1 7 WKS LEAN ON MAD DECENT	Major Lazer & DJ Snake Feat. MO	22		
2	2	WHERE ARE U NOW MAD DECENT/OWSLA/ATLANTIC	Skrillex & Diplo With Justin Bieber	23		
3	3	HEY MAMA WHAT A MUSIC/PARLOPHONE/ATLANTIC	David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack	18		
4	4	YOU KNOW YOU LIKE IT INTERSCOPE	DJ Snake & AlunaGeorge	19		
6	5	HOW DEEP IS YOUR LOVE FLY EYE/COLUMBIA	Calvin Harris & Disciples	3		
NEW	6	OMEN METHOD/PMR/CAPITOL	Disclosure Feat. Sam Smith	1		
5	7	TURN DOWN FOR WHAT COLUMBIA	DJ Snake & Lil Jon	85		
7	8	RATHER BE ATLANTIC/RRP	Clean Bandit Feat. Jess Glynne	73		
18	9	BEAUTIFUL NOW INTERSCOPE	Zedd Feat. Jon Bellion	2		
9	10	RUNAWAY (U & I) BIG BEAT/ATLANTIC/RRP	Galantis	10		
8	11	WAKE ME UP! PRMD/ISLAND/REPUBLIC	Avicii	110		
11	12	FIVE MORE HOURS BI/PANDA FUNK/PRMD/ULTRA/RCA	Deorro & Chris Brown	22		
15	13	GET LOW WEDGEWOOD/DJ SNAKE/MAD DECENT/COLUMBIA	Dillon Francis & DJ Snake	19		
21	14	FIRESTONE ULTRA/RCA	Kygo Feat. Conrad	20		
10	15	BREAK FREE REPUBLIC	Ariana Grande Feat. Zedd	57		
12	16	B**** I'M MADONNA LIVE NATION/INTERSCOPE	Madonna Feat. Nicki Minaj	8		
14	17	STOLE THE SHOW ULTRA/RCA	Kygo Feat. Parson James	20		
13	18	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	106		
16	19	NEW THANG PARTY ROCK	RedFoo	2		
25	20	HEROES (WE COULD BE) REFUNE/DEF JAM	Alesso Feat. Tove Lo	44		
17	21	SUMMER FLY EYE/COLUMBIA	Calvin Harris	69		
20	22	BANGARANG BIG BEAT/OWSLA/ATLANTIC/RRP	Skrillex Feat. Sirah	113		
24	23	PARTY ROCK ANTHEM PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	LMFAO Feat. Lauren Bennett & GoonRock	123		
19	24	ANIMALS SCHOOLBOY/SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	100		
RE	25	TITANIUM WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Sia	58		



Afrojack Advances Into The Top 10

Afrojack (above) adds his fourth top 10 on Hot Dance/Electronic Songs as "SummerThing!" (featuring Mike Taylor) heats up 11-8. The song sold 8,000 downloads in the tracking week, according to Nielsen Music, while logging 679,000 U.S. streams (up 15 percent), following its Aug. 3 video launch. "SummerThing!" is one of two concurrent top 10s for the Dutch DJ, marking his first such twofold, as he's featured (with Nicki Minaj and Bebe Rexha) on David Guetta's "Hey Mama," which is No. 3 after spending 11 weeks at No. 1. "SummerThing!" also becomes Afrojack's fifth top 10 on Dance/Electronic Digital Songs (12-9) and seventh top 10 on Dance/Mix Show Airplay (11-10). Disclosure builds with "Omen" (featuring Sam Smith), which reaches the Hot Dance/Electronic Dance Songs top five (7-5) in its second week, adding top Digital and Streaming Gainer honors. The collab sold 27,000 (up 22 percent), while capturing 2.5 million U.S. streams (up 444 percent). That's good for a No. 6 debut on Dance/Electronic Streaming Songs. Disclosure's first hit, "Latch," also featuring Smith, spent four weeks at No. 1 on Hot Dance/Electronic Dance Songs in August 2014.

On Dance Club Songs, Nathan Sykes scores his first No. 1 as a soloist with "Kiss Me Quick" (2-1). As a member of British boy band The Wanted, Sykes hit No. 1 twice, with "Chasing the Sun" (2012) and "I Found You" (2013). Remixes from Jump Smokers, DiscoTech and Fred Falke, among others, helped Sykes plant "Kiss" at the summit. —Gordon Murray

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, streaming activity data by online music sources tracked by Nielsen Music, and reports from a national sample of clubs. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP DANCE/ELECTRONIC ALBUMS: The week's most popular current dance/electronic albums, ranked by Nielsen Music. Albums are defined as current if they are less than 18 months old or older than 18 months old and are being actively promoted. DANCE/ELECTRONIC STREAMING SONGS: The week's top-streamed dance/electronic radio songs and on-demand songs and videos on leading online music services as compiled by Nielsen Music. See charts legend on billboard.com for complete chart rules and explanations. © 2015, Prometric Global Media, LLC and Nielsen Music, Inc. All rights reserved.

COURTESY OF UNIVERSAL MUSIC

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 KISS ME QUICK GLOBAL TALENT	Nathan Sykes	12
3	2	BEAUTIFUL NOW INTERSCOPE	Zedd Feat. Jon Bellion	7
4	3	HOLDING ON METHOD/PMR/CAPITOL	Disclosure Feat. Gregory Porter	8
5	4	FIRE UNDER MY FEET DEF JAM	Leona Lewis	9
1	5	B**** I'M MADONNA LIVE NATION/INTERSCOPE	Madonna Feat. Nicki Minaj	8
10	6	GG INVINCIBLE 19/RCA	Kelly Clarkson	5
6	7	HONEY, I'M GOOD. 5-CURVE/HOLLYWOOD	Andy Grammer	11
9	8	SARA STEREOLOVE	Stereolove Feat. Sara Loera	8
14	9	BETTER AND BETTER TAZMANIA	Jade Starling Feat. DJ Laszlo	7
8	10	DEJA VU GIORGIO MORODER/RCA	Giorgio Moroder Feat. Sia	10
15	11	CALI ORGANICA/DAUMAN	Ralph Rosario Vs. Ashley J.	7
18	12	GENERATE ASTRALWERKS/CAPITOL	Eric Prydz	6
17	13	SUN IS SHINING AXWELL/REFUNE/DEF JAM	Axwell & Ingresso	5
21	14	EMERGENCY RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop	4
22	15	WHAT A DAY FANTINE	Fantine Feat. Wyclef Jean & El Cata	5
7	16	SHOW SOME LOVE PURPLE ROSE	First Ladies Of Disco	10
23	17	SOMETHING BETTER ASTRALWERKS/CAPITOL	Audien Feat. Lady Antebellum	4
16	18	LET IT BE LOVE PREMIER LEAGUE	Jessica Sutta	12
25	19	SUMMERTHING! WALL/PM-AM/DEF JAM	Afrojack Feat. Mike Taylor	3
12	20	CAUTION TAPE TRAILBLAZE	Starling Glow	8
19	21	LIKE I CAN CAPITOL	Sam Smith	11
13	22	WHAT MAKES YOUR HEARTBEAT FASTER TOMMY BOY	Barry Harris	9
27	23	MORE THAN A FEELING UPSCALE/DAUMAN	Breanna Rubio	4
39	24	COOL FOR THE SUMMER SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD	Demi Lovato	2
24	25	LEAN ON MAD DECENT	Major Lazer & DJ Snake Feat. MO	13
26	26	SHOCKWAVES DAUMAN	DeGrazio	5
20	27	ROOFTOP CHERRYTREE/INTERSCOPE	Skylar Stecker	11
29	28	GO VIRGIN/ASTRALWERKS/CAPITOL	The Chemical Brothers	5
35	29	SWEET ESCAPE REFUNE/DEF JAM	Alesso Feat. Sirena	3
40	30	CAN'T FEEL MY FACE XO/REPUBLIC	The Weeknd	2
37	31	RED LIPS FOOD	Aggro Santos Feat. Andreea Banica	3
32	32	CHEERLEADER LOUDER THAN LIFE/ULTRA/COLUMBIA	OMI	5
34	33	WEIGHTLESS BELIEVE	Angelica Joni	5
HOT SHOT DEBUT	34	THERE MUST BE LOVE DEF MIX	David Morales & Janice Robinson	1
30	35	FUN MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Chris Brown	6
47	36	SPARKS RCA	Hilary Duff	2
36	37	WHERE ARE U NOW MAD DECENT/OWSLA/ATLANTIC	Skylar Grey & Diplo With Justin Bieber	7
28	38	ERASE ME CARRILLO	Super Square	6
46	39	OXO OLIVIA SOMERLYN	Olivia Somerlyn	2
33	40	TONIGHT BELONGS TO U! MICK SCHULTZ/DEF JAM	Jeremih Feat. Flo Rida	13
50	41	I LOVE YOU MORE SUNSHINE	KC And The Sunshine Band	2
48	42	STAY YOUNG RADIKAL	Fairchild	2
11	43	THIS FEELING NEON/VIRGIN/CAPITOL	L'Tric	14
42	44	CRAZY BPM	Zameer Feat. Mia Martina	3
41	45	BAD BLOOD BIG MACHINE/REPUBLIC	Taylor Swift Feat. Kendrick Lamar	6
NEW	46	HOW DEEP IS YOUR LOVE FLY EYE/COLUMBIA	Calvin Harris & Disciples	1
NEW	47	LOVE 3X HOLLYWOOD	ZZ Ward	1
NEW	48	THE PARTY (THIS IS HOW WE DO IT) SPINNIN'	Joe Stone Feat. Montell Jordan	1
NEW	49	TEACHER ISLAND/REPUBLIC	Nick Jonas	1
NEW	50	LOVE IS FREE KONICHIWA/CHERRYTREE/INTERSCOPE	Robyn & La Bagatelle Magique Feat. Maluca	1

BOXSCORE

August 22
2015
billboard

LEGEND

● Bullets indicate titles with greatest weekly gains.

Album Charts

- Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
- ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 30,000 units (Or).
- △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platinum symbol indicates album's multi-platinum level.

Digital Songs Charts

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

Awards

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

Publishing song index available on billboard.com/biz.

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CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$19,474,285 \$275/\$30	U2 MADISON SQUARE GARDEN, NEW YORK JULY 18-19, 22-23, 26-27, 30-31	149,942 EIGHT SELLOUTS	LIVE NATION GLOBAL TOURING
2	\$8,469,855 \$275/\$30	U2 TD GARDEN, BOSTON JULY 10-11, 14-15	68,183 FOUR SELLOUTS	LIVE NATION GLOBAL TOURING
3	\$2,275,000 \$65	MUMFORD & SONS, THE MACCABEES, SON LITTLE CRICKET HILL AT MONTROSE PARK, CHICAGO JUNE 19	35,000 SELLOUT	JAM PRODUCTIONS, MHP PRESENTS
4	\$1,313,440 \$136/\$46	SHANIA TWAIN, GAVIN DEGRAW BRIDGESTONE ARENA, NASHVILLE JULY 31	13,495 SELLOUT	AEG LIVE
5	\$1,265,461 \$151/\$50.50	SHANIA TWAIN, GAVIN DEGRAW ALLSTATE ARENA, ROSEMONT, ILL. JULY 29	12,331 SELLOUT	AEG LIVE
6	\$1,227,618 \$136/\$46	SHANIA TWAIN, GAVIN DEGRAW TARGET CENTER, MINNEAPOLIS JULY 28	13,858 SELLOUT	AEG LIVE
7	\$1,202,462 \$281/\$181/\$100/\$50	MANÁ TOYOTA CENTER, HOUSTON JULY 7	10,173 SELLOUT	LIVE NATION
8	\$1,183,978 \$136/\$46	SHANIA TWAIN, GAVIN DEGRAW PALACE OF AUBURN HILLS, AUBURN HILLS, MICH. JULY 25	12,833 SELLOUT	AEG LIVE
9	\$1,162,682 \$136/\$46	SHANIA TWAIN, GAVIN DEGRAW CONSOL ENERGY CENTER, PITTSBURGH JULY 10	12,497 13,035	AEG LIVE
10	\$1,147,214 \$151/\$50.50	SHANIA TWAIN, GAVIN DEGRAW TD GARDEN, BOSTON JULY 8	10,644 11,822	AEG LIVE
11	\$1,137,640 \$136/\$46	SHANIA TWAIN, GAVIN DEGRAW PHILIPS ARENA, ATLANTA AUG. 1	11,840 SELLOUT	AEG LIVE
12	\$1,089,610 \$180/\$40	CHAYANNE AMERICAN AIRLINES ARENA, MIAMI AUG. 1	9,333 10,688	CARDENAS MARKETING NETWORK
13	\$1,023,956 (15,940,539 PESOS) \$135.54/\$19.27	ALEJANDRO FERNÁNDEZ AUDITORIO NACIONAL, MEXICO CITY JUNE 26-27	18,470 19,191 TWO SHOWS	OCESA-CIE
14	\$975,520 \$151/\$50.50	SHANIA TWAIN, GAVIN DEGRAW VERIZON CENTER, WASHINGTON, D.C. JULY 21	9,126 11,119	AEG LIVE
15	\$973,974 \$136/\$46	SHANIA TWAIN, GAVIN DEGRAW VAN ANDEL ARENA, GRAND RAPIDS, MICH. JULY 11	9,729 10,202	AEG LIVE
16	\$926,338 \$151/\$50.50	SHANIA TWAIN, GAVIN DEGRAW WELLS FARGO CENTER, PHILADELPHIA JULY 22	8,913 10,469	AEG LIVE
17	\$888,554 \$136/\$46	SHANIA TWAIN, GAVIN DEGRAW I WIRELESS CENTER, MOLINE, ILL. JULY 26	9,499 9,824	AEG LIVE
18	\$871,066 \$200.50/\$70.50	MARCO ANTONIO SOLÍS & CAMILA MADISON SQUARE GARDEN, NEW YORK AUG. 1	6,432 12,676	CARDENAS MARKETING NETWORK
19	\$861,471 \$179/\$59	MARCO ANTONIO SOLÍS & CAMILA ALLSTATE ARENA, ROSEMONT, ILL. JULY 25	7,579 12,278	CARDENAS MARKETING NETWORK
20	\$831,443 \$119/\$35	SAM SMITH AMERICAN AIRLINES ARENA, MIAMI JULY 20	11,829 SELLOUT	AEG LIVE
21	\$812,688 \$65.25/\$30.50	FLORIDA GEORGIA LINE, THOMAS RHETT, FRANKIE BALLARD DARIEN LAKE PERFORMING ARTS CENTER, DARIEN CENTER, N.Y. AUG. 8	21,216 SELLOUT	LIVE NATION
22	\$802,928 \$136/\$46	SHANIA TWAIN, GAVIN DEGRAW TIME WARNER CABLE ARENA, CHARLOTTE JULY 19	9,003 10,386	AEG LIVE
23	\$765,285 (\$700,560) \$30.59	VODAFONE COMEDY FESTIVAL IVEAGH GARDENS, DUBLIN JULY 23-26	25,020 FOUR DAYS	AIKEN PROMOTIONS
24	\$745,687 \$174.50/\$99.50/ \$59.50/\$29.50	NICKI MINAJ, MEEK MILL, RAE SREMMURD, TINASHE, DEJ LOAF TOYOTA CENTER, HOUSTON JULY 18	10,018 11,498	LIVE NATION
25	\$742,758 \$136/\$46	SHANIA TWAIN, GAVIN DEGRAW BANKERS LIFE FIELDHOUSE, INDIANAPOLIS JULY 13	8,081 9,726	AEG LIVE
26	\$712,654 \$136/\$46	SHANIA TWAIN, GAVIN DEGRAW BON SECOURS WELLNESS ARENA, GREENVILLE, S.C. JULY 18	7,922 8,730	AEG LIVE
27	\$702,912 (\$920,259 CANADIAN) \$91.28/\$41.63	JOURNEY MILE ONE CENTRE, ST. JOHN'S, NEWFOUNDLAND AUG. 2-3	11,170 11,526 TWO SHOWS	EVENKO, LIVE NATION
28	\$702,460 \$70/\$25	CHRIS TOMLIN, MATT REDMAN, KARI JOBE, LOUIE GIGLIO, MAX LUCADO MADISON SQUARE GARDEN, NEW YORK AUG. 8	13,779 SELLOUT	AWAKENING EVENTS
29	\$686,888 \$136/\$46	SHANIA TWAIN, GAVIN DEGRAW VETERANS MEMORIAL ARENA, JACKSONVILLE JULY 15	7,905 8,649	AEG LIVE
30	\$684,531 \$159/\$59	MARCO ANTONIO SOLÍS & CAMILA PEPSI CENTER, DENVER JULY 24	6,371 8,228	CARDENAS MARKETING NETWORK
31	\$617,771 \$69.50/\$49.50/ \$34.50/\$29.50	IMAGINE DRAGONS, METRIC TOYOTA CENTER, HOUSTON JULY 16	11,064 11,165	LIVE NATION
32	\$614,337 \$69/\$25	BRAD PAISLEY, JUSTIN MOORE, MICKEY GUYTON SARATOGA PERFORMING ARTS CENTER, SARATOGA SPRINGS, N.Y. JULY 26	18,455 21,000	LIVE NATION
33	\$608,258 \$69/\$25	BRAD PAISLEY, JUSTIN MOORE, MICKEY GUYTON BLOSSOM MUSIC CENTER, CUYAHOGA FALLS, OHIO JULY 17	19,130 20,000	LIVE NATION
34	\$597,449 \$69/\$25	RASCAL FLATTS, SCOTTY MCCREERY, RAE LYNN PNC BANK ARTS CENTER, HOLMDEL, N.J. JULY 31	15,489 16,000	LIVE NATION
35	\$592,917 \$63.75/\$28.50	FLORIDA GEORGIA LINE, THOMAS RHETT, FRANKIE BALLARD BETHEL WOODS CENTER FOR THE ARTS, BETHEL, N.Y. AUG. 7	15,647 SELLOUT	LIVE NATION



U2 Wraps North American Tour

U2 makes a stand atop the Boxscore chart with ticket sales reported from sold-out concerts at arenas in New York and Boston, the final two cities on the North American leg of the iconic band's Innocence & Experience Tour.

Overall sales from the tour total \$76.1 million from 36 concerts since the May 14 launch in Vancouver, and 650,582 fans have seen the group at 10 arenas during the North American trek that wrapped at the end of July. A 10-city European leg begins Sept. 4.

The band's sold-out engagement at Madison Square Garden leads the new Boxscore tally with 149,942 tickets sold at eight performances between July 18 and 31. With \$19.4 million in sales, the New York run set an all-time gross record for U2 at a U.S. venue, topping a \$16.1 million gross earned in September 2009 from two shows at Giants Stadium in East Rutherford, N.J., during the 360° Tour.

Following in the second slot on the chart is the group's Boston stint that generated \$8.4 million in box-office sales from sold-out performances on July 10, 11, 14 and 15 at TD Garden. Among all the North American venues during the tour's summer span, the Boston arena logged the fourth-highest gross behind MSG, Chicago's United Center (\$11.3 million) and The Forum in Inglewood, Calif. (\$9.8 million).

—Bob Allen

DO DA

23 Years Ago BOYZ II MEN BEGAN A NO. 1 STREAK WITH 'END'

The song was the first in a series of record-breaking singles for the Philly quartet

BOYZ II MEN ALREADY HAD LANDED singles at Nos. 3 and 2 on the Billboard Hot 100 — respectively, “Motownphilly” and the a cappella ballad “It’s So Hard to Say Goodbye” from their 1991 debut album, *Cooleyhighharmony* — when the group’s next hit, “End of the Road,” arrived in June 1992. Included on the movie soundtrack to *Boomerang*, which starred Eddie Murphy, the elegiac song’s tight harmonies gave the Philadelphia quartet — Michael McCary, then 20; Nathan Morris, 21; Wanya Morris, 18; and Shawn Stockman, 19 — more than its first No. 1 single (on Aug. 15, 1992). The song set a record for what was then the longest run atop the Hot 100, at 13 weeks.

Although Whitney Houston surpassed the group in 1993 when “I Will Always Love You” pushed the record to 14 weeks,

“End of the Road” was just the beginning of Boyz II Men’s run of Hot 100 chart-toppers. The act would rack up four more by the end of 1997, and reclaim its record from Houston when the group’s 1995 collaboration with Mariah Carey, “One Sweet Day,” spent 16 weeks atop the chart. The achievement still stands today. In the process, Boyz II Men’s “doo-wop hip-hop” sound came to define ’90s pop and paved the way for similar acts such as Color Me Badd, All-4-One and Shai.

Boyz II Men became a trio when McCary left in 2003 and continues to tour. It last appeared on the Hot 100 in 2001, and 2014’s *Collide* reached the top 40 of the Billboard 200, raising the act’s to-date U.S. album sales to 25 million copies, according to Nielsen Music.

—GARY TRUST

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	4	8	5	END OF THE ROAD (FROM 'BOOMERANG') BABYFACE, L.A. REID, D. SIMMONS (BABYFACE, D. SIMMONS, L.A. REID)	1 week at No. 1 ♦ BOYZ II MEN (C) BIV 10 2178/MOTOWN
2	3	3	11	BABY-BABY-BABY L.A. REID, BABYFACE, D. SIMMONS (BABYFACE, L.A. REID, D. SIMMONS)	♦ TLC (C) (M) (T) LAFACE 2-402/ARISTA
3	1	2	7	THIS USED TO BE MY PLAYGROUND MADONNA, S. PETTIBONE (MADONNA, S. PETTIBONE)	♦ MADONNA (C) (V) SIRE 18822/WARNER BROS.
4	2	1	19	BABY GOT BACK SIR MIX-A-LOT (SIR MIX-A-LOT)	♦ SIR MIX-A-LOT (C) (M) (T) (V) (X) DEF AMERICAN 18947/REPRISE
5	5	6	8	NOVEMBER RAIN M. CLINK, GUNS N' ROSES (A. ROSE)	♦ GUNS N' ROSES (C) (V) GEFEN 19097

From left: Nathan Morris, Wanya Morris, McCary and Stockman of Boyz II Men onstage in London in 1992.



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