

Billboard

*Katy's House  
Of Worship*  
Ugly lawsuits fly as  
the singer battles  
to buy...a convent?

*Music's Top  
Throat Doctors*  
The ENTs to the  
VIPs (from Adele to  
Mick Jagger)

*The Mysterious Ways of  
Lana Del Rey*

*'I could have become an American nightmare,' admits pop music's  
most enigmatic siren. Now reinvented and reborn as a dreamy California  
femme fatale, the press-shy star opens up about battling anxiety,  
hopes of motherhood (I'd love having daughters) and her fear of dying*

*By Bruce Wagner*

October 31, 2015 | [billboard.com](http://billboard.com)



Here's to 10 hot years.

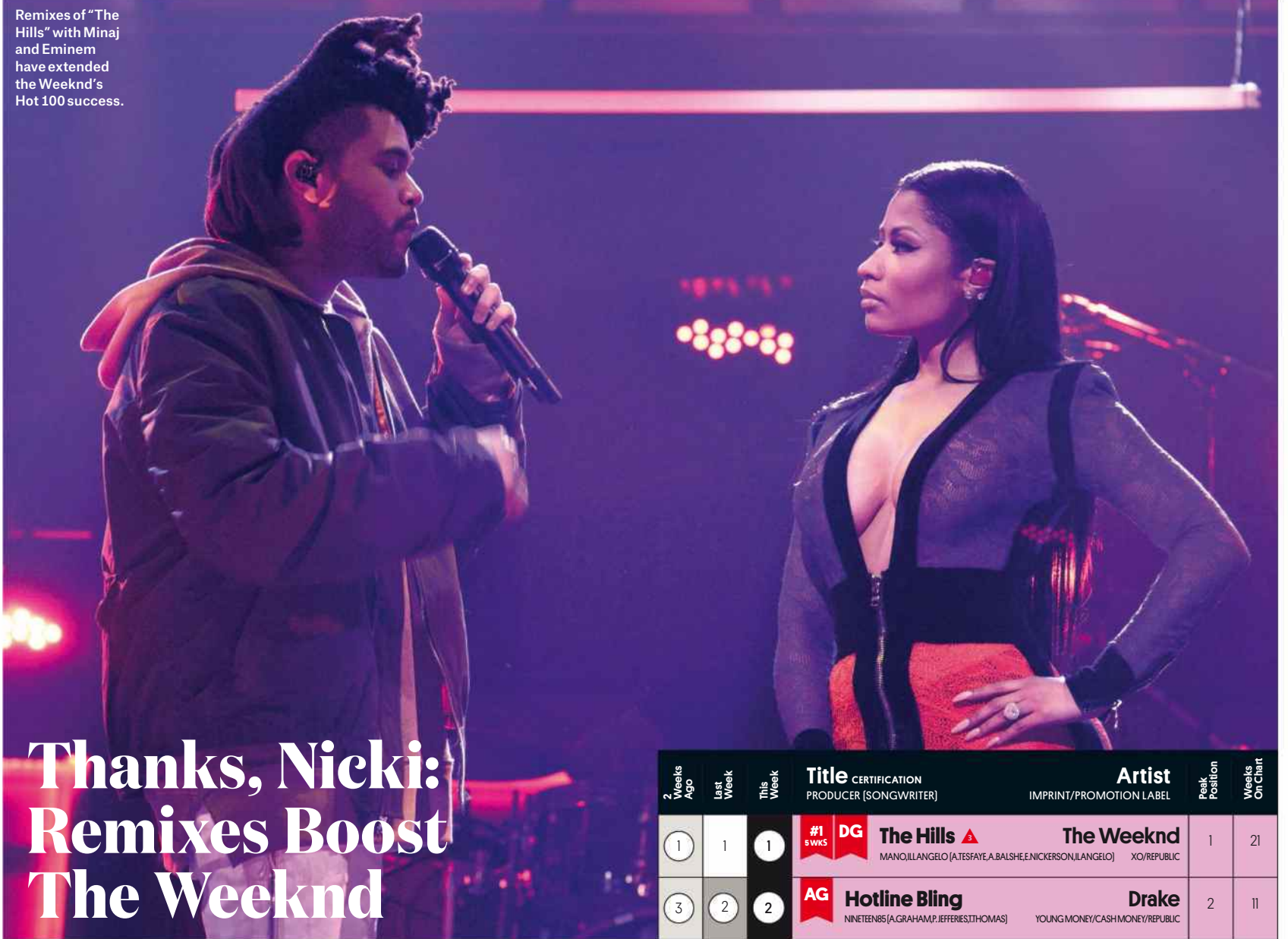
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# billboard HOT 100

Remixes of "The Hills" with Minaj and Eminem have extended the Weeknd's Hot 100 success.



## Thanks, Nicki: Remixes Boost The Weeknd

**T**HE WEEKND'S REIGN just won't let up. The singer's smash "The Hills" holds off Drake's "Hotline Bling" and rules the Billboard Hot 100 for a fifth week, fueled by a pair of new remixes with superstar guests **Nicki Minaj** and **Eminem**. "The Hills" nearly doubles to 189,000 downloads sold (up 93 percent) in the week ending Oct. 15, according to Nielsen Music, and rebounds 2-1 for a third week atop the Digital Songs chart, thanks largely to the two remixes and a performance with Minaj on NBC's *Saturday Night Live* on Oct. 10. (All versions count toward the song's singular Hot 100 rank.) Fifty-one percent of sales for "The Hills" in

the tracking week are from the original version, 35 percent from Eminem's and 14 percent Minaj's. "The Hills" concurrently leads the Radio Songs chart for a fourth week (150 million in audience, up 1 percent) and returns for a third frame atop the Streaming Songs tally (2-1; 20 million U.S. streams, up 14 percent).

The Oct. 19 debut of the buzzed-about video for Drake's "Hotline Bling," however, could set the stage for a spirited battle with "The Hills" for No. 1 on the Nov. 7 Hot 100. But the race depends on the scope of the clips's availability: It was released exclusively to Apple Music, which currently does not report its video streams to Nielsen Music. —GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	<b>#1</b> <b>DG</b> <b>The Hills</b> ▲	MANO, LLANGELO (A.TESFAYE, A.BALSHEE, NICKERSON, LLANGELO)	<b>The Weeknd</b>	XO/REPUBLIC	1	21
3	2	2	<b>AG</b> <b>Hotline Bling</b>	NINETEEN85 (A.GRAHAM, P.JEFFERIES, I.THOMAS)	<b>Drake</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	2	11
2	3	3	<b>What Do You Mean?</b> ▲	MDL, BIEBER (J.BIEBER, J.BOYD, M.LEVY)	<b>Justin Bieber</b>	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	7
5	5	4	<b>679</b>	PEOPLES (W.J.MAXWELL, A.COSME JR., I.POPE, B.GARCIA)	<b>Fetty Wap</b> <small>Feat. Remy Boyz</small>	RGF/300	4	16
9	8	5	<b>Stitches</b> ▲	DAYLIGHT, J.T.GEIGER (I.D.PARKER (D.PARKER, J.T.GEIGER (I.D.KYRIAKIDES)	<b>Shawn Mendes</b>	ISLAND/REPUBLIC	5	21
8	9	6	<b>Wildest Dreams</b> ●	MAX, MARTIN, SHELLBACK (T.SWIFT, MAX, MARTIN, SHELLBACK)	<b>Taylor Swift</b>	BIG MACHINE/REPUBLIC	6	8
4	6	7	<b>Can't Feel My Face</b> ▲	A.PAYAMI, MAX, MARTIN (A.TESFAYE, MAX, MARTIN, S.KOTECHEA, P.SVNSON, A.PAYAMI)	<b>The Weeknd</b>	XO/REPUBLIC	1	19
6	7	8	<b>Locked Away</b> ▲	DR. LUKE, CIRKUT (I.THOMAS, I.THOMAS, L.GOTTWALD, H.R.WALTER, I.TENNILLE)	<b>R. City</b> <small>Feat. Adam Levine</small>	KEMOSABE/RCA	6	13
7	4	9	<b>Watch Me</b> ●	BOLO DA PRODUCER (T.B.MINGO, R.L.HAWK)	<b>Silento</b>	BOLO/CAPITOL	3	34
10	10	10	<b>Good For You</b> ▲	N. MONSON, SIR NOLAN, A\$AP ROCKY, H.DELGADO (J.MICHAELS, I.TRANTER, R.MAYERS)	<b>Selena Gomez</b> <small>Feat. A\$AP Rocky</small>	INTERSCOPE	5	17

DANA EDELSON/NBC/VIDEO PHOTO BANK VIA GETTY IMAGES

SALES: AIRPLAY & STREAMING DATA COMPILED BY Nielsen Music. The weeks' most popular current songs score all as one, ranked by radio airplay, audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music, sales data as compiled by Nielsen Music. Songs are defined as current if they are newly-released files, or songs receiving widespread airplay and/or sales activity for the first time; see charts legend on billboard.com for complete rules and explanations. © 2015 Promemius Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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**BRYSON TILLER**  
"Don't"



The R&B singer, 22, signed with RCA in August to release *Trapsoul*.

**You released "Don't" on SoundCloud a year ago. Are you surprised by its recent success?**

Definitely. Not too long ago was the anniversary of when I dropped it. I was just staring at the ceiling when I woke up that morning, like, "Wow, I was sleeping in my car around this time just a year ago."

**What inspired the name of your recent debut album, *Trapsoul*?**

I released a song called "Let Em Know" on SoundCloud, and some fan commented, "Trap soul movement." And it just sounded like my music. That was the perfect word

to describe it. [Music] is a lot different now than what it was. I grew up listening to **T-Pain** and **The-Dream**, and they were doing that thing, rapping and singing at the same time. That's where I get it from.

**You're a self-proclaimed culture nerd. What's your current obsession?**

*Star Wars*. I'm excited for the movie in December. I love adventure and sci-fi movies. When I had a lot of free time, I decided to get back into it. I bought a bunch of trilogies: *Back to the Future*, *Ninja Turtles* and then *Star Wars*. I was just all over it.

—PALEY MARTIN



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**I LOVE-MEMPHIS**  
Hit the Quan


The MC, whose debut hit bounds 23 percent to 35,000 downloads sold, sports a new name, changed from **iHeartMemphis** reportedly to avoid confusion with iHeartMedia.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
12	11	11	<b>Lean On</b> ▲	MAJOR LAZER & DJ SNAKE	Feat. MO DJ SNAKE, DIPLO, P.MECKSEPER, I.K.MORSTED, W.S.E.GRI, GAHCINETW, PENTZ, P.MECKSEPER	4	28
15	14	12	<b>Downtown</b>	Macklemore & Ryan Lewis	feat. Eric Nally, Melle Mel, Koolhae Dee & Grandmaster Caz R.LEWIS, B.HAGGERTY, R.LEWIS, E.S.NALLY, KARRI, J.RAWLINGS, J.DUTTON, E.FLOREY, BARNES, J.HAGGERTY, D.ASP, LUND	12	8
21	16	13	<b>Jumpman</b>	Drake & Future	NOT LISTED (NOT LISTED)	13	4
11	13	14	<b>Cheerleader</b> ▲	OMI	C.DILLON, O.PASLEY, C.DILLON, M.BRADFORD, S.DUNBAR, R.DILLON	1	26
17	15	15	<b>Hit The Quan</b>	iLoveMemphis	BUCK NASTY (R.COLBERT)	15	9
22	20	16	<b>Ex's &amp; Oh's</b> ●	Elle King	D.BASSETT (E.KING, D.BASSETT)	16	15
13	12	17	<b>Photograph</b> ●	Ed Sheeran	J.BHASKER (E.C.SHEERAN, J.MCDAID)	10	23
48	38	18	<b>SG Same Old Love</b>	Selena Gomez	STAR GATE, BENNY BLANCO (THE HERMANSEN, M.S.BRIKSEN, B.LEVINE, C.ATCHELSON, R.GOLAN)	18	5
14	17	19	<b>Trap Queen</b> ▲	Fetty Wap	T.FADD (W.J.MAXWELL, T.FADD)	2	39
18	19	20	<b>Renegades</b> ●	X Ambassadors	ALEX DA KID (A.GRANT, S.N.HARRIS, N.FELD, S.H.U.C.HARRIS, A.LEVINE)	18	27

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
16	18	21	<b>My Way</b>	Fetty Wap	Feat. Monty NICK E BEATS (W.J.MAXWELL, A.COSME, JR., D.EAGLES)	7	15
29	23	22	<b>On My Mind</b>	Ellie Goulding	MAX MARTIN (E.J.GOULDING, MAX MARTIN, S.KOTECHA, I.SALIMAN, ZADEH)	22	4
41	29	23	<b>Here</b> ●	Alessia Cara	POPOAKWUD, SKOLE (A.CARACCOLO, A.WANSE, L.W.FELDER, CITILIMAN, J.HAYES, II, S.TGERON, GOR, T.GERON, G.COTLAM)	23	11
33	28	24	<b>Like I'm Gonna Lose You</b> ●	Meghan Trainor	Feat. John Legend C.GELBUDA, M.TRAINOR (M.TRAINOR, J.WEAVER, C.SMITH)	24	15
23	22	25	<b>See You Again</b> ▲	Wiz Khalifa	Feat. Charlie Puth DJ FRANK, C.PUTH, ACE, DAR (J.FRANKS, A.CEBAR, C.THO, MAZ, C.PUTH)	1	32
20	21	26	<b>Drag Me Down</b>	One Direction	J.BUNETTA, J.RYAN (J.SCOTT, J.RYAN, J.BUNETTA)	3	11
27	25	27	<b>Uptown Funk!</b> ▲	Mark Ronson	Feat. Bruno Mars M.ROBINSON, J.BHASKER, BRUNO MARS (M.ROBINSON, J.BHASKER, BRUNO MARS, P.M.LAWRENCE, II, L.SIMMONS, S.WILSON, C.WILSON, R.TAYLOR, R.WILSON, D.C.GALLASPI, N.WILLIAMS)	1	49
32	30	28	<b>Where Ya At</b>	Future	Feat. Drake L.WAYNE (N.D.WILBURN, L.WAYNE, A.GRAHAM)	28	13
25	24	29	<b>Shut Up And Dance</b> ▲	WALK THE MOON	T.PAGNOTTA (N.PETRICCA, E.MAN, MANK, RAY, S.WALUGAMAN, B.BERGER, A.MCMAHON)	4	49
34	34	30	<b>Strip It Down</b>	Luke Bryan	J.STEVENS, J.STEVENS (L.BRYAN, J.MINITER, COPPERMAN)	30	11
40	33	31	<b>How Deep Is Your Love</b> ●	Calvin Harris & Disciples	CALVIN HARRIS, DISCIPLES (W.ROLDSEN, J.CALVIN HARRIS, N.D.VALL, G.KOODMAN, L.MCDEWITT, J.WILDSEN)	31	13
26	26	32	<b>Fight Song</b> ▲	Rachel Platten	J.LEVINE (R.PLATTEN, D.BASSETT)	6	27
24	27	33	<b>Where Are U Now</b> ▲	Skillet & Diplo With Justin Bieber	SKILLET, DIPLO (S.MOORE, T.W.PENTZ, J.BIEBER, BOYD, K.RUBIN, J.WARE)	8	33
31	31	34	<b>Love Myself</b>	Hailee Steinfeld	MATMAN & ROBIN (M.LARSSON, R.FREDIKSSON, O.HUTER, J.MICHAELS, J.RANTER)	30	10
38	37	35	<b>Thinking Out Loud</b> ▲	Ed Sheeran	J.GOSLING (E.C.SHEERAN, A.WADGE)	2	54
30	35	36	<b>All Eyes On You</b>	Meek Mill	Feat. Chris Brown & Nicki Minaj A.BECK, CAR, M.MORIS, B.BILLIAMSON, G.MARIC, M.BROWN, A.BELIC, C.A.D.MORRIS, C.OSSMA, D.AVIDSON, S.DAVENSON, S.COMBS, A.HOBBS, S.HOWSES, A.JORDAN, J.MCCANEC, WALLACE)	21	17
39	39	37	<b>Again</b>	Fetty Wap	PEOPLES, SHY BOOGS (W.J.MAXWELL, B.GARCIA, E.J.TIMMONS)	33	10
36	41	38	<b>Back To Back</b>	Drake	DAXZ, N.SHEBB, DRAKE (A.GRAHAM, J.CARTER, N.LSH, HBB)	21	11
42	42	39	<b>Want To Want Me</b> ▲	Jason Derulo	J.KIRKPATRICK (J.DESROULEAUX, S.MARTIN, L.ROBBINS, J.KIRKPATRICK, M.ALLAN)	5	32
19	32	40	<b>Cool For The Summer</b> ▲	Demi Lovato	MAX MARTIN, A.PAYAM (S.KOTECHA, MAX MARTIN, A.KROUN, LINDLOVATO)	11	16
65	51	41	<b>Antidote</b>	Travis\$ Scott	WONDA GUR, LESSTBOUND (J.WEBSTER, E.CUSHIN, RINDE, B.VAN MIERLOOT, BRENNEK, D.GUY, L.MICHELSEN, M.VOYSHON, H.STENWESS)	41	6
28	36	42	<b>Marvin Gaye</b>	Charlie Puth	Feat. Meghan Trainor C.PUTH (C.PUTH, J.FROST, J.LUTTRELL, N.SEELEY)	21	18
45	45	43	<b>Sugar</b>	Maroon 5	A.M.MCCORMICK (A.LEVINE, J.COLEMAN, L.GOTTWALD, J.K.FINDLING, M.POSNER, P.R.WALTER)	22	40
35	40	44	<b>Flex (Ooh Ooh Ooh)</b> ▲	Rich Homie Quan	NITLIDJ SPINZ (D.DLAMAR, C.MOORE, G.HILL)	26	26
46	44	45	<b>Levels</b>	Nick Jonas	J.KIRKPATRICK (THE MONSTERS & STRANGERZ (S.DOUGLAS, T.RILEY, J.KIRKPATRICK, L.MOMAX, J.DHONSON, S.JOHNSON, S.MARTIN)	44	8
68	53	46	<b>White Iverson</b>	Post Malone	POST MALONE (A.POST, I.M.ROBERTS)	46	6
47	50	47	<b>Worth It</b> ▲	Fifth Harmony	Feat. Kid Ink STARGATE, OXAPLAN (PRISCILLA RENEA, M.S.ERIKSEN, THE HERMANSEN, OXAPLAN)	12	35
44	47	48	<b>Earned It (Fifty Shades Of Grey)</b> ▲	The Weeknd	S.MOCCO, J.OBENVILLE (A.TESAYES, M.OCCO, J.OBENVILLE, A.BALSH)	3	43
43	46	49	<b>Bad Blood</b> ▲	Taylor Swift	Feat. Kendrick Lamar MAX MARTIN, SHELBACK (T.SWIFT, MAX MARTIN, SHELBACK, DUCK WORTH)	1	25
83	69	50	<b>Die A Happy Man</b>	Thomas Rhett	D.HUFF, J.FRASURE (THOMAS RHETT, S.DOUGLAS, J.SPARGUR)	50	4

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILED 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. SEE CHARTS.LEGEND@BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2015, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
59	54	51	<b>Break Up With Him</b>	S.MCANALLY (M.RAMSEY,T.ROSEN,B.TURS),G.SPRUNG,W.SELLERS	<b>Old Dominion</b>	RCA NASHVILLE	51	15
63	56	52	<b>Burning House</b>	J.BHASKER,T.JOHNSON (C.OCHS,T.JOHNSON,J.BHASKER)	<b>Cam</b>	ARISTA NASHVILLE	52	14
70	60	53	<b>I'm Comin' Over</b>	C.CROWDER,C.YOUNG (C.YOUNG,C.CROWDER,J.HOGE)	<b>Chris Young</b>	RCA NASHVILLE	53	16
52	52	54	<b>Big Rings</b>	NOT LISTED (NOT LISTED)	<b>Drake &amp; Future</b>	A1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	52	4
67	61	55	<b>Anything Goes</b>	J.MOI (F.MCTEIGUE,C.G.TOMPKINS,C.WISEMAN)	<b>Florida Georgia Line</b>	REPUBLIC NASHVILLE	55	14
60	58	56	<b>El Perdon (Forgiveness)</b>	SAGA WHITEBACK (N.RIVERA,CAMINER,SAGA WHITEBACK),J.MEDINA,V.EZZI,HO.MASTHOAS,PARTY (M.GEM,IGLESIAS)	<b>Nicky Jam &amp; Enrique Iglesias</b>	CODISCO/LA INDUSTRIA/RCA/SONY MUSIC/LATIN	56	30
49	48	57	<b>Lose My Mind</b>	R.COPPERMAN,B.DREDGE (B.DREDGE,H.MORGAN,R.COPPERMAN),B.BURTON,I.D.CALLAWAY,G.FREYBERGER,G.FREYBERGER	<b>Brett Eldredge</b>	ATLANTIC/WMN	48	19
RE-ENTRY	58	58	<b>Confident</b>	MAX MARTINI (A.MAX MARTINS,KOTTECHA),S.ALMANZADEH (D.LOVATO)	<b>Demi Lovato</b>	SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD	58	2
72	66	59	<b>No Role Modelz</b>	D.BARNES (I.COLE,D.BARNES,M.WHITEMON,P.FAUREGARD),J.HOUSTON,J.STEVENS,EI.STEVENS,D.STEVENS,B.JONES	<b>J. Cole</b>	DREAMVILLE/ROC NATION/COLUMBIA	59	9
61	64	60	<b>Liquor</b>	A.STITH,THE AQUARIUS (C.M.BROWN,A.STITH,O.SAMPSON)	<b>Chris Brown</b>	RCA	60	7
66	68	61	<b>Smoke Break</b>	J.JOYCE (C.UNDERWOOD,C.DESEFANO,H.LINDSEY)	<b>Carrie Underwood</b>	19/ARISTA NASHVILLE	43	8
57	67	62	<b>RGF Island</b>	YUNG LAN (W.J.MAXWELL,M.S.MODI)	<b>Fetty Wap</b>	RGF/300	57	4
64	62	63	<b>Comfortable</b>	BIG FRUIT (K.T.CAMPBELL,CLOFFTON,D.JACKSON,T.BALOGUN)	<b>K Camp</b>	427/FTE/INTERSCOPE	54	11
88	78	64	<b>Come Get Her</b>	MIKE WILL MADE-IT-A (A.S.BROWN,K.J.BROWN,M.L.WILLIAMS,H.OGAN)	<b>Rae Sremmurd</b>	EARDRUMA/INTERSCOPE	64	5
54	57	65	<b>Save It For A Rainy Day</b>	B.CANNON,K.CHESEY (A.DORFF,M.RAMSEY,B.TURS)	<b>Kenny Chesney</b>	BLUE CHAIR/COLUMBIA NASHVILLE	54	13
53	55	66	<b>Diamonds Dancing</b>	NOT LISTED (NOT LISTED)	<b>Drake &amp; Future</b>	A1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	53	4
81	73	67	<b>Gonna Wanna Tonight</b>	C.DESEFANO (S.MCANALLY,J.M.NITE,J.ROBBINS)	<b>Chase Rice</b>	DACK JANIBLS/COLUMBIA NASHVILLE	67	10
55	63	68	<b>House Party</b>	Z.CROWELL,S.MCANALLY (S.HUNT,Z.CROWELL,J.FLOWERS)	<b>Sam Hunt</b>	MCA NASHVILLE	26	20
80	74	69	<b>Let Me See Ya Girl</b>	M.CARTER (C.S.WINDELL,M.CARTER,J.STEVENS)	<b>Cole Swindell</b>	WARNER BROS. NASHVILLE/WMN	69	11
50	59	70	<b>John Cougar, John Deere, John 3:16</b>	D.HUFF,K.URBAN (S.MCANALLY,R.COPPERMAN,J.OSBORNE)	<b>Keith Urban</b>	HIT RED/CAPITOL NASHVILLE	40	19
79	76	71	<b>Nothin' Like You</b>	C.DESEFANO (D.S.MYERS,S.MOONEY,A.GORLEY,C.DESEFANO)	<b>Dan + Shay</b>	WARNER BROS. NASHVILLE/WAR	71	10
58	65	72	<b>Right Hand</b>	VINYLZ,F.RANK DUKES (A.GRAHAM,A.HERNANDEZ,A.FEENEY,G.LINDBERK,T.BRYANT)	<b>Drake</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	58	5
-	94	73	<b>The Fix</b>	D.VI.MUSTARD,M.ADAMS (C.HAYNES,J.R.D.MCFARLANE,M.ADAMS),C.BLANC,HARD,D.BELL,A.ROLLINS,G.BROWN,M.GAYE,D.RITZ	<b>Nelly</b> <small>Feat. Jeremih</small>	RECORDS	73	3
84	81	74	<b>Don't</b>	DOPE BOI (B.TILLER,B.STEWART,HOLLINS,J.R.M.CAREY,D.PRI.B.MCCOX,J.AUSTIN)	<b>Bryson Tiller</b>	TRAPSOUL/RCA	74	3
93	80	75	<b>Blase Ty Dolla \$ign</b>	DR.DUDDICK (T.GRIFFIN,J.R.D.WILBURN,A.J.S.BROWN,K.J.BROWN,G.HILL)	<small>Feat. Future &amp; Rae Sremmurd</small>	ATLANTIC	75	5
-	90	76	<b>Break Up In A Small Town</b>	Z.CROWELL,S.MCANALLY (S.HUNT,Z.CROWELL,S.MCANALLY)	<b>Sam Hunt</b>	MCA NASHVILLE	76	2
77	77	77	<b>This Could Be Us</b>	MIKE WILL MADE-IT-A (A.S.BROWN,K.J.BROWN,M.L.WILLIAMS,M.MIDDLEBROOKS)	<b>Rae Sremmurd</b>	EARDRUMA/INTERSCOPE	49	19
-	83	78	<b>Back Up</b>	I.ROCKSAYS (D.M.TRIMBLE,K.A.ADAMS,S.M.ANDERSON,C.GOSBERRY)	<small>Feat. Big Sean</small>	IBGM/COLUMBIA	78	2
62	71	79	<b>Digital Dash</b>	NOT LISTED (NOT LISTED)	<b>Drake &amp; Future</b>	A1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	62	4
69	72	80	<b>Scholarships</b>	NOT LISTED (NOT LISTED)	<b>Drake &amp; Future</b>	A1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	69	4




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**TAYLOR SWIFT**  
Wildest Dreams

In what might add a little more bad blood to their purported rivalry, **Taylor Swift** ties a record first set by **Katy Perry**, matching the mark for the most No. 1s from an album on the Adult Top 40 airplay chart as "Wildest Dreams" rises 3-1. The song is the fifth chart-topper on the tally from Swift's 1989. Only one LP had previously generated five leaders on the list (which ranks weekly plays on 92 reporting stations): Perry's *Teenage Dream*, in 2010 through 2012. Meanwhile, on the Hot 100, "Dreams" hits another high, surging 9-6. —G.T.


2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
97	85	81	<b>Gonna</b>	S.HENDRICKS (L.LAIRD,C.WISEMAN)	<b>Blake Shelton</b>	WARNER BROS. NASHVILLE/WMN	81	5
RE-ENTRY	82	82	<b>100</b>	C.ARDON,THE BEAT,JULIANO (TAYLOR S.BENTON,C.JONES),A.GRAHAM,L.JULIAN,R.LATOUR,BRYSON	<b>The Game</b> <small>Feat. Drake</small>	FIFTH ADMENMENT/BLOOD MONEY/EONE	82	8
94	84	83	<b>Powerful</b>	DIPLO,PICARD BROTHERS (T.W.PENZ,T.M.PICARD),J.C.PICARD,RILEY JUBER,F.HALLE,I.GOULDING	<b>Major Lazer</b> <small>Feat. Ellie Goulding &amp; Tarrus Riley</small>	MAD DECENT/INTERSCOPE	83	4
76	79	84	<b>I'm The Plug</b>	NOT LISTED (NOT LISTED)	<b>Drake &amp; Future</b>	A1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	76	4
90	88	85	<b>Ginza</b>	SKY.MOSTLY (I.A.OSORIO,BAIVIN,R.RAMIREZ,SUAREZ),D.CANO,RIO.S,VILLADA,HOYOS,C.A.PATINO,GOMEZ	<b>J Balvin</b>	CAPITOL LATIN/UMLE	85	6
98	89	86	<b>Nothing But Trouble (Instagram Models)</b>	COOK CLASSICS,C.PUTH (C.PUTH,D.CARTER)	<b>Lil Wayne &amp; Charlie Puth</b>	BIG BEAT/ATLANTIC	86	5
RE-ENTRY	87	87	<b>Lay It All On Me</b>	RUDIMENTAL (A.A.MOR,K.DRYDEN,J.C.GETT),L.ROLLE,L.JIN,W.MAN,J.HARRIS,C.SHEERAN	<b>Rudimental</b> <small>Feat. Ed Sheeran</small>	MAJOR TOMS/BIG BEAT/ATLANTIC	87	2
-	99	88	<b>Stay A Little Longer</b>	J.JOYCE (J.OSBORNE,T.J.OSBORNE,S.MCANALLY)	<b>Brothers Osborne</b>	EMI NASHVILLE	88	2
100	93	89	<b>Hide Away</b>	NOISECASTLE III (G.BARLETTA,B.MCLAUGHLIN,B.NEWBILL)	<b>Daya</b>	ARTBEATZ	89	4
95	92	90	<b>New Americana</b>	LIDO (A.FRANGIPANEL,PRINCIPATO,CUBER,J.MTUME)	<b>Halsey</b>	ASTRALWERKS/CAPITOL	90	6
-	95	91	<b>Stressed Out</b>	M.ELIZONDO (T.JOSEPH)	<b>twenty one pilots</b>	FUELED BY RAMEN/RRP	87	4
HOT SHOT DEBUT	92	92	<b>I Got The Boy</b>	S.HENDRICKS (T.NICHOLS,C.HARRINGTON,J.L.SPEARS)	<b>Jana Kramer</b>	ELEKTRA NASHVILLE/WAR	92	1
74	82	93	<b>Live From The Gutter</b>	NOT LISTED (NOT LISTED)	<b>Drake &amp; Future</b>	A1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	74	4
RE-ENTRY	94	94	<b>Hold My Hand</b>	STARSMITH,J.PATTERSON (J.GLYNN,E.PATTERSON,J.W.ROLDSEN,J.BENNETT)	<b>Jess Glynne</b>	ATLANTIC	88	2
75	70	95	<b>Fly</b>	D.HUFF (M.MARLOW,T.DYET,VARTANYAN)	<b>Maddie &amp; Tae</b>	DOT	61	14
82	86	96	<b>Change Locations</b>	NOT LISTED (NOT LISTED)	<b>Drake &amp; Future</b>	A1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC	82	3
86	98	97	<b>Jugg</b>	S.SINGLETARY (W.J.MAXWELL,A.COSME JR.,S.SINGLETARY)	<b>Fetty Wap</b> <small>Feat. Monty</small>	RGF/300	86	3
RE-ENTRY	98	98	<b>Save Dat Money</b>	MONEY ALWAYS (D.BURDUM,WASHINGTON,D.LAMAR,W.J.MAXWELL)	<b>Lil Dicky</b> <small>Feat. Fetty Wap &amp; Rich Homie Quan</small>	DAVID BURD/CMSN	71	2
NEW	99	99	<b>Top Of The World</b>	B.GALLIMORE,T.MCGRAW (J.ROBBINS,J.M.NITE,J.OSBORNE)	<b>Tim McGraw</b>	MCGRAW/BIG MACHINE	99	1
NEW	100	100	<b>Love Me</b>	M.CROSSEY,G.DANIEL,M.HEALY (G.DANIEL,M.HEALY,A.HANN,R.S.MACDONALD)	<b>The 1975</b>	DIRTY HIT/INTERSCOPE	100	1



56

**NICKY JAM & ENRIQUE IGLESIAS**  
El Perdon (Forgiveness)

The song sets a quirky record: most weeks on the Hot 100 (30) without reaching the top 50. It has logged 30 weeks atop the Hot Latin Songs chart and lifts 32-31 on Mainstream Top 40.



58

**DEMI LOVATO**  
Confident

The title track from the singer's fifth album vaults in its metrics: up 189 percent to 3 million U.S. streams; 57 percent to 21,000 sold; and 50 percent to 19 million in radio audience.

The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, and streaming activity data by Nielsen Music, are compiled by Nielsen Music. Sales data are 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. See charts legend on billboard.com for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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Lana Del Rey  
photographed by  
Joe Pugliese on Oct. 2  
in Los Angeles.





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# BET HIP-HOP AWARD-WINNING CLIENTS

---

Best Hip-Hop Video

[Alright](#)

**KENDRICK LAMAR**

Best Collabo, Duo or Group

[Blessings](#)

**BIG SEAN**

Best Live Performance

**J. COLE**

Lyricist of the Year

**KENDRICK LAMAR**

Video Director of the Year

**BENNY BOOM**

Track of the Year

[Trap Queen](#)

**FETTY WAP**

People's Champ Award

[Blessings](#)

**BIG SEAN**

Album of the Year

[2014 Forest Hills Drive](#)

**J. COLE**

Who Blew Up Award

**FETTY WAP**

Best Mixtape

[56 Nights](#)

**FUTURE**

Best Club Banger

[IDFWU](#)

**BIG SEAN**

Sweet 16: Best Featured Verse

[My Way \(Remix\)](#)

**FETTY WAP**

Impact Track

[Alright](#)

**KENDRICK LAMAR**

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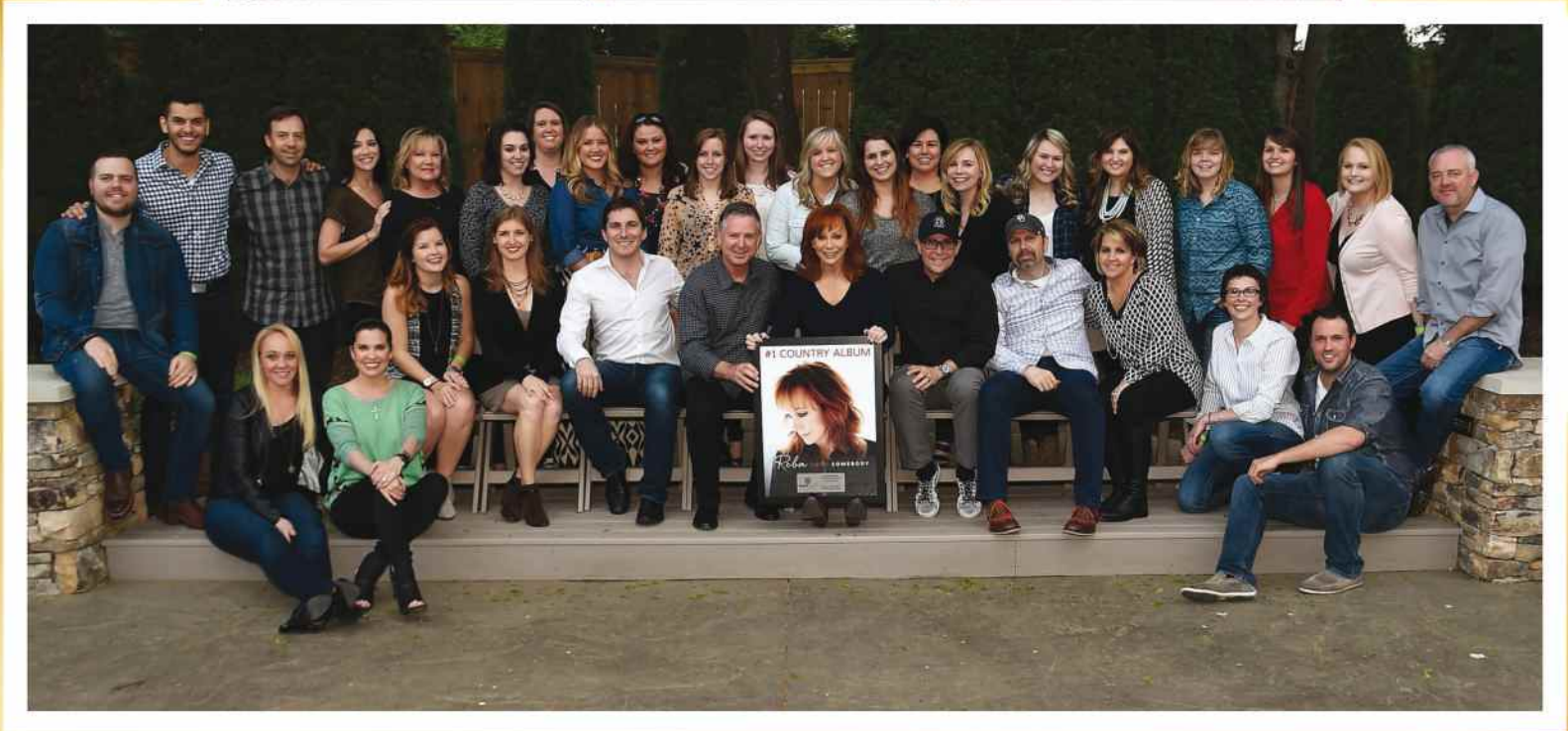


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From left: The Tidal X concert on Oct. 20 featured Minaj, Beyoncé and Jay Z (inset).

## TURNING THE TIDE?

JAY Z'S STREAMING SERVICE CELEBRATES REACHING 1 MILLION SUBSCRIBERS WITH AN ALL-STAR CONCERT, BUT WHAT CAN IT REALLY CROW ABOUT? MORE THAN HATERS MIGHT THINK

BY GLENN PEOPLES

**I**T'S THE BIGGEST SHOW WE'VE ever done," gushed a Barclays Center executive. And indeed, the sold-out Tidal X concert, held Oct. 20 at the 18,000-capacity Brooklyn arena, ran with military precision as **Jay Z, Beyoncé, Nicki Minaj, Usher, Lil Wayne** and others raced through a marathon show that closed with Jay Z performing a rousing "Empire State of Mind." The concert raised approximately \$1 million for the nonprofit New World Foundation. But it also marked a milestone of sorts for the much-scrutinized streaming service — in late September Jay Z tweeted that Tidal

had reached 1 million subscribers. If only the company's first six months had run as smoothly as the concert.

The service certainly has taken its lumps. Tidal launched in March at an awkward press conference as a superstar-owned blow against "the status quo" (other shareholders include **Madonna, Daft Punk, Kanye West** and **Alicia Keys**), and the jury is still out on its prospects. Some see it as a boutique business with the potential to easily reach audience goals that are more modest than competitors like Spotify (which claims 20 million subscribers) and Apple Music (6.5 million since its three-month free trial ended Sept. 30). Others say that it already has missed its chance through blown opportunities and a series of high-profile PR missteps. The most recent came during Jay Z's "Big Pimpin'" copyright

infringement trial on Oct. 14 (which he won a week later), when the rapper forgot to include Tidal in a list of his many business interests.

"You have a music streaming service, don't you?" asked the questioning attorney. "Yeah, yeah. Forgot about that," replied Jay Z. Ouch.

So what's the way forward? Most agree that the company is in great need of strong management. Tidal has churned through two CEOs — **Andy Chen** and **Peter Tonstad** — since March, and sources say many of its executive functions are handled by staffers at Jay Z's Roc Nation. (Tidal reps declined to specify its current management structure.) Multiple industry sources say the company suffers from poor communication and little interaction with labels, although Tidal senior vp **Tim Riley** disagrees, telling *Billboard*

### THE OVER UNDER



**Guy Oseary** signs Amy Schumer for management, adding to a client roster that includes Madonna and U2.



Spotify CEO **Daniel Ek** is put on blast by metal label Victory Records for "not properly paying publishing revenue."



YouTube CEO **Susan Wojcicki** and head of content **Robert Kyncl** announce a new subscription service.

that Tidal “maintains constant communication with its label and distribution partners.”

If the 1 million-subscriber number is accurate, it comes with a caveat: Tidal has added about 490,000 subscribers in the Jay Z era. Approximately 510,000 already were onboard when he acquired the tech company Aspiro and its subscription service WiMP, which launched in the United States under the Tidal brand prior to the acquisition.

Even so, 490,000 subscribers in six months is an achievement for this relatively small company, and Tidal’s high-definition, lossless-audio option, which costs \$20 per month, seems to be helping to differentiate it from peers: Riley says 45 percent of new subscribers opt for lossless.

And from a financial standpoint, Jay Z, 45, may have already made his money back: \$56 million was not a huge price for a fully functioning streaming service. He paid \$110 per subscriber, a fraction of Spotify’s \$425-per-subscriber valuation at its last funding round.

“Tidal’s selling price was a bargain for a legally licensed and vetted ingestion engine, with multiple territory and currency support and an active recurring transaction engine,” says digital music consultant **Vickie Nauman**. “The infrastructure would take years to build from scratch.” (Although Tidal has been shopping itself, according to an industry source, an acquisition or merger doesn’t appear imminent. Another source downplays rumors of a deal with Samsung after a photo circulated of Jay Z exiting the company’s Silicon Valley office.)

Tidal also has many in the industry rooting for it. Like Apple Music, it represents a paid-only business model that contrasts with the contentious “freemium” model employed by Spotify and, outside the States, Deezer. Rather than use free, ad-supported music to lure subscribers, Tidal is attempting to draw customers through such perks as exclusive content (like Lil Wayne and **Rihanna** songs) and early access to concert tickets.

“We want it to do well,” says one major-label executive. “It’s artist-backed, gets interesting exclusives, and Jay is taking on **Jimmy Iovine** at his own game. But they need a real player running it.”



One Direction at the Billboard Music Awards in May.

## One Direction Fans’ Viral Revolt

What can a management company do when overzealous devotees call for a coup?

BY RICHARD SMIRKE

**H**OW MANY TIMES have we prayed for this to happen and it’s finally true,” tweeted a delighted **One Direction** fan on Oct. 14. The cause of her joy? Unsubstantiated reports that the pop group had split from longtime representative Modest Management and signed with mega-manager **Irving Azoff**.

The rumors could be traced to an interview with Azoff on golf website Callaway Live, in which host **Harry Arnett** mistakenly listed 1D among Azoff Entertainment’s clients. Within hours, #goodbyemodest was trending, with thousands of memes depicting tombstones engraved with the firm’s name. Azoff had to clarify the matter the

next day, tweeting, “1D [is] still in the capable hands of Modest. Golf guys should stick to golf.”

What is fans’ beef with the London-based company co-founded by **Richard Griffiths** and **Harry Magee**? They have a range of grievances, from overworking the band members to aggressively controlling their social media accounts.

The sometimes contentious fan-band relationship is what **Jayne Collins**, former manager of British boy band **The Wanted**, describes as “the ultimate love affair” where “management is like the parent preventing it from blossoming.” Such tension goes

back to the days of **Colonel Tom Parker**, who represented **Elvis Presley**. But thanks to social

media and the Internet, fans are hyperaware of everything, including the business side — and that can get sticky. (Modest declined comment.)

If a manager “starts to see a financial impact because other acts are leaving them, they can’t pick up new acts or they’re finding deals harder to strike, then there’s a commercial imperative to act,” says **Jonathan Coad**, entertainment lawyer and partner at London-based **Lewis Silkin**, who suggests “a carefully reasoned, moderate letter that carries a legal and PR benefit.”



Azoff



Griffiths

## Twilight Of The Solo Songwriter

With just two single-author songs on the Hot 100, committees are today’s hitmakers

If **Billy Joel** were breaking into the songwriting business today, he might need to make some room for collaborators. Pop hits penned by one writer have become almost anachronistic. On the Oct. 24 Billboard Hot 100, only two songs had one author: “Hit the Quan” by **Richard “ILoveMemphis” Colbert** and **Twenty One Pilots’** “Stressed Out” (by **Tyler Joseph**). The trend downward is staggering: 10 years ago, single writers (or single-credited entities) wrote 14 titles, which itself was down



Joseph

sharply from mid-October 1995 (32 such songs), 1985 (41) and 1975 (51). According to **Hits Deconstructed** analyst **David Penn**’s recent report, “Collaboration Nation,” roughly 90 percent of Hot 100 top 10s in 2014 were written by two or more writers, and nearly half were penned by at least four.

Why so many cooks in the songwriting kitchen? Of course, samples are part of the story, but **John Seabrook**, author of *The Song Machine: Inside the Hit Factory*, says, “The Swedes have a lot to do with it,” referring to the hit-factory model popularized by **Denniz Pop (Ace of Base, Backstreet Boys)** and **Max Martin (Katy Perry, Britney Spears, ‘N Sync, Taylor Swift)**. “The track-and-hook method of songwriting is at the basis of a lot of these changes. A track is like a canvas with some background painted into it and different people add to it and gradually it becomes a song — rather than springing fully formed from the imagination of **Burt Bacharach**.”

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# SOUNDS of HOLLYWOOD

The Business of Music in TV & Film



Michael Fassbender and Makenzie Moss in *Steve Jobs*.

## Jobs' Retro-Mania Music

British composer Daniel Pemberton on his process for finding era-appropriate sounds to complement Apple's history and film director Danny Boyle's vision

BY MELINDA NEWMAN

After completing the score for **Ridley Scott's** 2013 film *The Counselor*, British composer **Daniel Pemberton** decided to reward himself with a vintage Yamaha CS-80 synthesizer that goes for \$20,000. The purchase came in handy for another scoring gig: **Danny Boyle's** *Steve Jobs*.

The Universal Pictures film, now in limited release and opening wide Oct. 23, plays out in three acts, each pivoting around a product launch by the iconic Apple co-founder in 1984, 1988 and 1998. Before production began, Boyle and Pemberton, 37, determined that each act would have its own discrete score. "I started writing before they started shooting based on the [**Aaron Sorkin**] script," says Pemberton. "It's a collaborative way of working instead of just coming in at the end. It takes about three times longer, but you get under the skin of the film better."

As a result, Pemberton's score became part of "the DNA of the film," says Boyle, adding that their method — of Pemberton writing in London while shooting proceeded in San Francisco — worked so well that Pemberton's request to come on set was denied. Says Boyle: "I blocked his visit, which I felt cruel about."

The 1984 segment of the film revolves around how Jobs envisions computing will change the world. "I wanted to tap into that optimism," says Pemberton. "Computers were still very futuristic, and the sound that encapsulated that idea was

the synthesizer." He pulled out his CS-80, the same model **Vangelis** made famous with his *Chariots of Fire* score. Using only instruments from 1984 or earlier made Pemberton realize how far recording technology has come in 30 years. "I'd have to take photos of the synthesizers of where I'd put the knobs, because they didn't have any memory," he says.



Pemberton

For the 1988 act, Boyle requested an operatic score to match the segment's heightened drama and San Francisco opera house setting. Using a 74-piece orchestra, Pemberton wrote a **Verdi**-style work featuring a choir singing in Italian about computers.

In the 1998 section, which introduces the candy-colored iMacs, Pemberton wrote and mixed the completely digital score on his Apple, including a repetitive two-note electronic pulse that adds tension to a confrontation between Jobs and Apple co-founder **Steve Wozniak**. "Steve [Jobs] saw how computers could help artists express themselves, so I thought it was fitting," says Pemberton. In a rare move, the scene was edited around the score instead of the dialogue. "The music was the scaffolding of the editing; it made the scene stand up," says Boyle.

The *Steve Jobs* score is available digitally now; a physical release on Backlot Music is slated for Oct. 23. ●



"A lot of acts [on Groove Cruise] play for free because they want the exposure," says Beukema.

## DANCE ON DECK

Groove Cruise founder Jason Beukema on how his 10-year-old company, Whet Travel, is cashing in on the EDM wave

BY JEREMY BLACKLOW



Beukema

When the sold-out Groove Cruise sets sail from Los Angeles to Mexico Oct. 23 to 26, it will mark Whet Travel founder **Jason Beukema's** 11th dance-music-themed excursion. It also is his biggest yet, accommodating nearly 3,000 fans, each of whom paid a minimum of \$1,000 and as much as \$25,000 for four days of nonstop beats (by such artists as **Paul Oakenfold**, **Cazzette** and **Dirty South**) on the wide open sea. The upshot? Everyone feels like a VIP, says Beukema, 39, who in 2004 began carving out a sector that now includes competitors like **Diplo's** Mad Decent Boat Party and **HARD Events' Holy Ship**.

**Do these festivals-by-sea break even?**

We have seven cruises; some make money and some lose money. A cruise ship can cost upward of a \$1 million just to rent the ship. Then we've got talent — some can cost over six figures — and production costs. There are only a handful of companies that do what we do because the margins just aren't there and you need a high level of credit. But generally, our breakeven point is what determines our pricing.

**For a music fan, what is the enticement, ultimately, to choose sea over land?**

These are the ultra-ultra fans. They don't want to see their favorite artists with 40,000 people at a main-stage festival. They want to be up close. Also, when they get on that ship, the family atmosphere and relationships that are forged — you can't create that strong a bond over two or three days at a land festival or a concert.

**Branding partnerships bring in additional revenue. With whom have you aligned, and what, beyond a visual presence, do they get out of such sponsorships?**

[Among] all of our cruises, we have a three-year deal with Anheuser-Busch as well as deals with Red Bull and Monster. For the [2015] Groove Cruise, we have our highest-ever level of sponsorship dollars. These companies want to be involved — to be a part of that once-in-a-lifetime experience.

**EDM has taken over by land and by sea. What's next: flight?**

Private-island festivals. We're kind of already doing that: We've stopped at private islands on the East Coast Groove Cruise [which departs from Miami and runs Jan. 22-26]. But for us as a company, international expansion is definitely the next frontier.

# SunTrust Sports and Entertainment Group congratulates Scott Borchetta, Founder and CEO of Big Machine, on his 10th Anniversary.

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FROM THE DESK OF

CHAIRMAN/CEO, STIEFEL ENTERTAINMENT

# Arnold Stiefel

In his first-ever interview, Rod Stewart's manager on 40 years in the business, streaming's impact on legacy acts and why Justin Bieber could be a career artist

BY GAIL MITCHELL

PHOTOGRAPHED BY NOAH WEBB



**P**OSSIBLY THE ONLY THING Arnold Stiefel hasn't done in his multifaceted career is sit down for an interview about himself. "This is my first one ever," says the veteran talent manager, film/TV producer, label owner and entrepreneur, who always had opted to put the focus on artists, adding that he "thought self-promotion was the wrong thing to do."

The occasion for Stiefel's change of heart? To help heighten awareness of longtime client **Rod Stewart**'s next Capitol project, *Another Country*. "I thought, 'Now this is a good thing for Rod's album,'" says Stiefel, who declines to reveal his age. Preceded by lead single "Love Is," the Oct. 23 release is the follow-up to 2013's *Time* and is the Rock and Roll Hall of Famer's 29th studio effort. *Time* marked Stewart's first rock album in a dozen years and, at No. 7, his highest-charting album of original material since 1978's No. 1 *Blondes Have More Fun*.

Stewart's isn't the only high-wattage career guided by the savvy Stiefel. On the music side, he has managed **Prince**,

**Bette Midler**, **Toni Braxton**, **Guns N' Roses** and **Morrissey**. In film, he has worked with screenwriter **Bo Goldman** (*One Flew Over the Cuckoo's Nest*, *The Rose*), producer-director **Jonathan Demme** (*Melvin and Howard*) and actors **Natalie Wood** and **Jeff Goldblum**. With former AEG CEO **Randy Phillips**, he co-founded Gasoline Alley Records (**Sublime**). A seven-year partnership with concert promoter **Andy Hewitt** yielded the Sunset Strip power eatery Il Sole.

Born and raised outside Philadelphia, Stiefel says he "grew up in what was then called 'colored' show business." Dad **Alex** owned and operated Philadelphia's renowned Uptown Theater, where **Ray Charles**, **Stevie Wonder**, **The Supremes**, **Sam Cooke** and other R&B icons performed. "But as impactful as those shows were the movies I saw from the theater's balcony," recalls Stiefel.

Thus began a colorful trek from would-be actor at 16 to Los Angeles-based literary agent in his early 20s. The budding entrepreneur next opened the Stiefel Office, later acquired by ICM. Ending a

stint with the William Morris Agency in 1983, he established Stiefel Entertainment, which currently counts six employees.

In his 2013 book *Autobiography*, Morrissey called Stiefel "a man of strong imagination and unmatched wit — affectionate but competitive, frivolous yet deadly. An hour spent in his company would never be an hour lost." Seated in the living room of his Beverly Hills home/office high above the roar of traffic on Sunset Boulevard, Stiefel laughs heartily when asked if he agrees with the characterization. "Those lines kill me," he says. "Isn't that who you'd want for your manager?"

## What made you take a chance on managing Stewart 33 years ago?

It really was a gamble because Rod, in his late 30s, wasn't sizzling hot then. Despite the dizzying disco success of "Da Ya Think I'm Sexy?," people were thinking, "Where's the street singer behind 'Maggie May' and 'Every Picture Tells a Story'?" And he wasn't in good shape financially either. One very renowned person at that time said, "Rod Stewart is going to be a lounge singer

"I've been luckier than I've been anything else," says Stiefel, photographed Sept. 29 at his home office in Beverly Hills.





soon in Las Vegas.” Well, he was right. Rod is in Las Vegas but not quite a lounge singer because we’re entering the third of a five-year deal at the Colosseum at Caesars Palace. And the last five years have been the biggest earning years of his life.

**After a series of cover and theme albums, this is his second consecutive album of original material. Describe the Stewart heard on *Another Country*.** It’s next-step Rod in the belated evolution

## “We don’t kid ourselves. You’re not going to turn on the radio and hear Rod’s newest single.”

of his career. He unlocked the part of his brain that writes songs again. And he loves it. It’s really personal, and his voice is stronger than it has been for a long time.

**Rod appeared with ASAP Rocky in *The Late Late Show* host James Corden’s “Carpool Karaoke” sketch. Are there more nontraditional promotion plans in the works?**

Listen, we don’t kid ourselves. You’re not going to turn on the radio here and hear our newest single. We don’t even fight it. Our whole approach with this new record in the U.S. is less is more. The Corden bit, which ASAP asked Rod to do, was something to help initiate that strategy. Rod is also doing the **Howard Stern** show, NPR... We’re talking about doing some of the big festival circuit — Lollapalooza, Austin City Limits, Coachella — Rod wants to put together something with **The Faces** and **Jeff Beck**, which would be perfect.

**How does a legacy artist adapt to the streaming world — and a potential drop in income?**

I can’t tell yet. Counting whatever number

of streams as one record sold is more hurtful to, dare I say, legacy artists. Rod still sells hard copies of albums. And that’s great, particularly in countries where there are more places to buy them than here.

**You used to manage Prince. What are your thoughts on his business and creative moves in the past few years?**

Ah, Prince, what an experience. He’s one of our most innovative and brilliant artists, writers and visionaries — a genius. But he’s

complicated. In my head, it was the dream management team. He was a career artist and into film; I was into film and music. I thought this was going to be the most successful relationship ever and that he understood he needed to have a partnership where I could be his biggest advocate and work tirelessly for him. Everything was going fine. Then he did a [poorly received] film called *Graffiti Bridge* [in 1990].

**How do you feel about companies that combine management, publishing and also release records? That was once considered a conflict of interest.**

I for one am not into that. I don’t know how I ever worked for a big company, and I don’t understand managers who have lots of clients. For me, management is like the proximity of a close friend. You

really have to believe in the person’s talent and in your own ability to develop a career with a trajectory. Some might say, “Who needs a manager? Save the money and keep it for yourself.” I believe just the opposite. If you have a good manager, it’s the best income-tax deduction you’ll ever create.

**Describe your management style.**

It’s inordinately hands-on, from the old **Berry Gordy** school of no job too big or too small: Roll up your sleeves and do it. I’m a tough, aggressive, no-holds-barred manager.

**Does the term “career artist” still exist in today’s music marketplace?**

Yes, there’s **Adele**. **The Weeknd** — there’s every reason to believe he’s a self-contained career artist. **Sam Smith** looks like he’s here to stay and also **Ed Sheeran**. I have to admit, if he keeps on the track he’s on now, **Justin Bieber** can go for a long time. Suddenly he’s very likable and looks great. For one of the most successful artists to be an underdog that everybody is rooting for again is pretty good. There’s also **Ariana Grande**, who has a brilliant voice and can sing anything.

**Is “retirement” in your vocabulary?**

I’m ready to start act three. Who knows what it will be? ●



A gold plaque for the soundtrack to the 1979 film *The Rose*, in which Bette Midler starred.

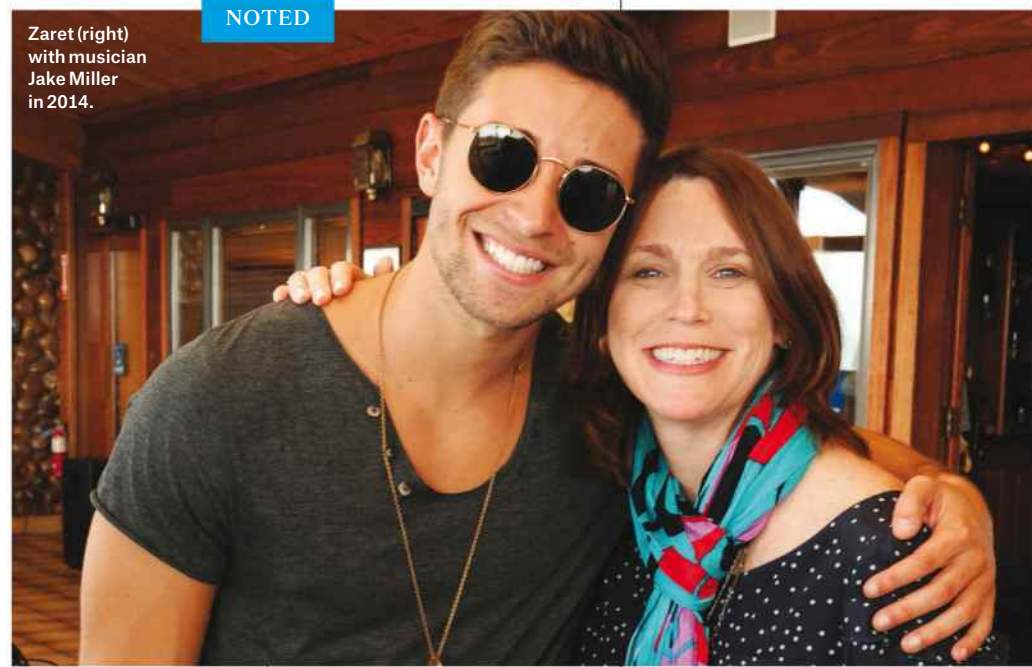


**1** Stiefel’s 2007 first-place Clive Davis talent-show trophy accompanied by photos with Toni Braxton, Joan Rivers and Rod Stewart. **2** Three faces of Stewart: in drag, outlining deal details in shaving cream and his formal 1983 signing with Stiefel and his attorney Barry Tyerman. **3** A gold plaque for The Bangles’ 1988 album, *Everything*. **4** A piano in Stiefel’s living room displays sheet music for Cole Porter songs and Stewart’s *Unplugged* collection.



GROOMING BY LEAH SHEPHERD





Zaret (right) with musician Jake Miller in 2014.

NOTED

10-12  
→

Veteran British promoter/artist manager **Paul King**, whose clients included **Dire Straits** and **The Police**, died following a four-year battle with cancer. He was 63.

10-14  
→



**2 Chainz** announced the birth of his son, Halo, on Instagram.

Univision executive vp **Jaime Jimenez** exited the company.

MixRadio and Samsung partnered in India, with the service set to be preloaded on the Samsung Z3 smartphone.

**Sean "Diddy" Combs** revealed plans to develop a comedy called *The Hustle* with ABC based on the real-life events of his assistant.

**Amy Zaret**, a 25-year veteran of Warner Bros. Records who most recently served as senior vp sales, died following

10-15  
→

a sudden battle with cancer. She was 52.

**Hector A. Silva** and **Amanda Pitts**, formerly of Shore Fire Media and Nasty Little Man respectively, announced the launch of Chromatic Publicity, with **Modest Mouse** and **Wild Cub** on the roster.

**ILoveMemphis**, the rapper behind "Hit the Quan," signed with indie label RECORDS in association with Palm Tree Entertainment and Rush Hour Entertainment.

10-16  
→

**Lupe Fiasco** launched the nonprofit Neighborhood Start Fund to bring start-up culture and funding to underserved communities. The fund, co-founded by Waze head of global partnerships **Di-Ann Eisnor**, will focus first on Brownsville in Brooklyn.

10-18  
→

The Essence Festival entered a three-year partnership with Thekwini Municipality to bring the event to Durban, South Africa, starting in 2016.

**Mara Schwartz**, president/founder of Superior Music Publishing, and **Michael Kuge**, a film editor, wed at Aquarium of the Pacific in Long Beach, Calif.

10-19  
→

**Blake Shelton** filed a defamation lawsuit in Los Angeles against the owner of *In Touch Weekly*, seeking more than \$1 million in damages. Shelton's suit was over a cover story that claimed he was headed to rehab and that his heavy drinking contributed to his divorce from **Miranda Lambert**.

Sony/ATV Music Publishing re-upped its long-term worldwide deal with **Sia**.



Sia

**Aloe Blacc** and wife Maya Jupiter announced they're expecting their second child, a son, together.

**Ed Sheeran** was awarded an honorary doctorate from University Campus Suffolk in Ipswich, England.

10-20  
→

Violinist **Augustin Hadelich** received the Warner Music Prize, worth \$100,000 in cash, established in November 2014 by the label to recognize outstanding career potential.

Cloud media startup TriPlay acquired eMusic for an undisclosed sum.

Blacc and wife Maya



BIRTHDAYS

**Oct. 22**  
Zac Hanson (30)  
Shaggy (47)

**Oct. 23**  
Miguel (30)  
Dwight Yoakam (59)

**Oct. 24**  
Drake (29)  
Monica (35)  
Bill Wyman (79)

**Oct. 25**  
Ciara (30)  
Katy Perry (31)

**Oct. 26**  
Keith Urban (48)  
Natalie Merchant (52)  
Bootsy Collins (64)

**Oct. 27**  
Scott Weiland (48)  
Simon Le Bon (57)

# Congratulations to Scott Borchetta

and everyone at Big Machine on an  
amazing 10 years! Here's to many more.

- Love, Steven



**BMLG**

ULTRA HIGH FIDELITY  
**Dot**

photo credit: Zack Whitford

7

DAYS

*on the*  
SCENE



Diplo of Major Lazer hopped into a bubble and let the good times roll during his set at the O2 Academy in Glasgow, Scotland, on Oct. 15.



From left: Emilio Estefan, actress Rita Moreno and Gloria Estefan attended the annual People en Espanol Festival in New York on Oct. 18. The Estefans joined Pitbull for the panel discussion "Music Greats." "We wanted to celebrate him," Gloria said at the event. "He is a really hardworking guy."



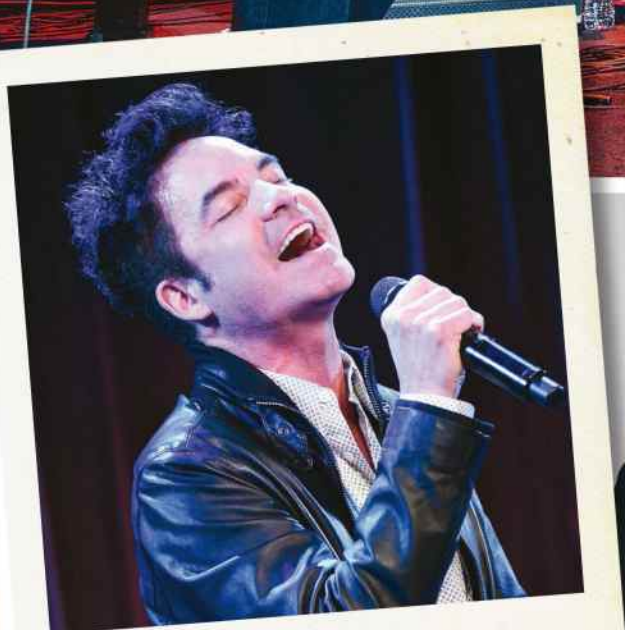
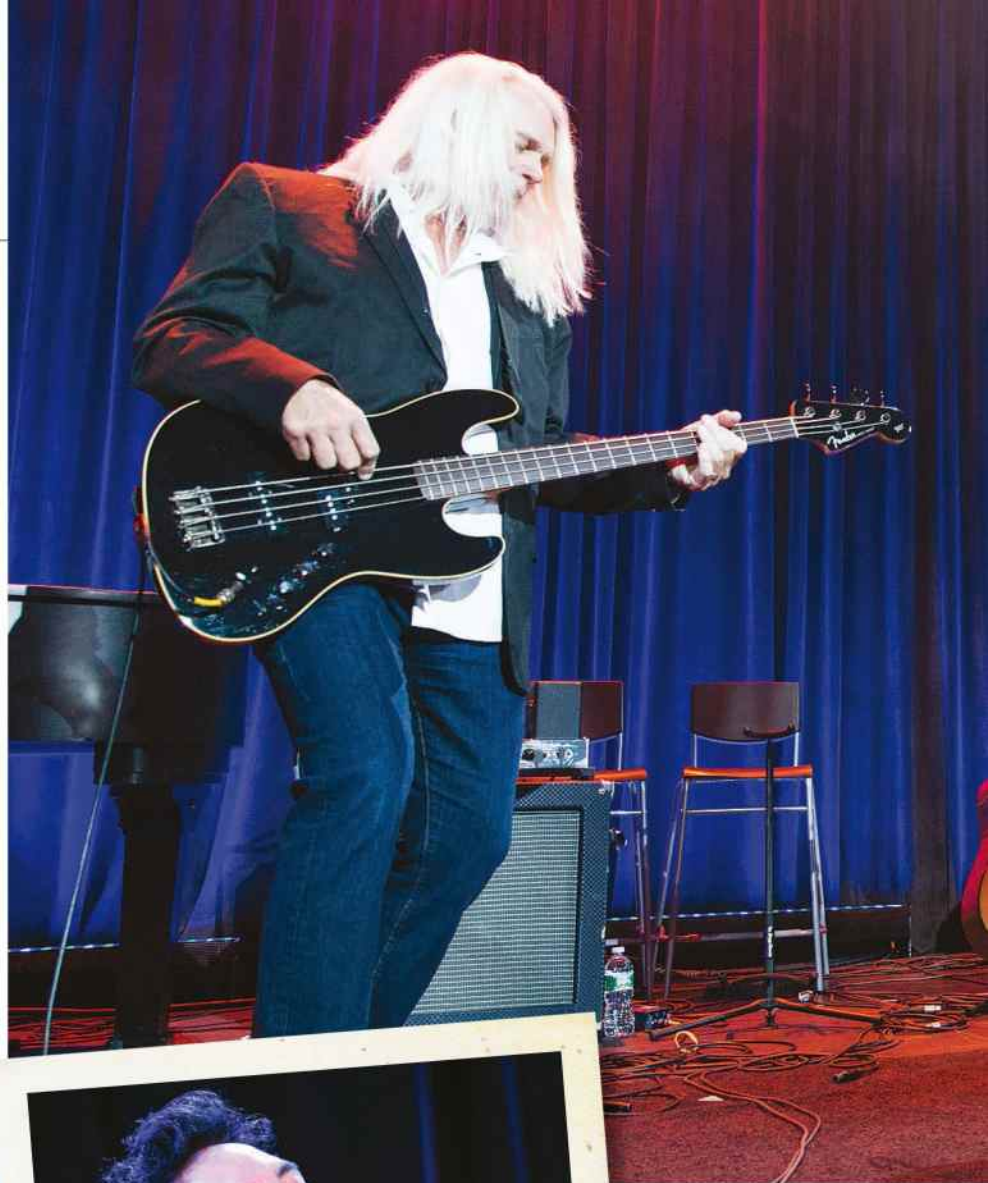
1 From left: Jazz artist Esperanza Spalding, blues musician Keb' Mo' and New Orleans' Trombone Shorty during an interactive student workshop in the State Dining Room of the White House in Washington, D.C., on Oct. 14. 2 Mark Ronson (left) and Noel Gallagher hung out at the Q Awards in London on Oct. 19. 3 Miguel at the O2 Academy Brixton in London on Oct. 13. 4 Parisian artist Petite Meller was pretty in pink during her set at Heaven in London on Oct. 15. 5 Sam Moore (left) with Justin Timberlake, who was honored at the Memphis Music Hall of Fame Induction Ceremony at the Cannon Center on Oct. 17. 6 Lady Gaga (left) and Sophia Loren were hand in hand at The National Arts Awards held at Cipriani 42nd Street in New York on Oct. 19.

# T.J. Martell 40th Anniversary Gala

NEW YORK, OCT. 15

AN ANNUAL NIGHT OF CELEBRATION WAS BORN OUT OF TRAGEDY. Forty years ago, CBS Records executive **Tony Martell** lost his 19-year-old son to leukemia and soon thereafter launched the T.J. Martell Foundation in his honor. In the time since, the organization has raised more than \$270 million through auctions and independent donations for leukemia, cancer and AIDS research. Industry legend **Clive Davis**, who this year was honored with a fellowship created in his name, served on the foundation's original board and provided offices to help the Martell family jump-start the organization. "I know that Tony and **Vicky** have turned the tragic passing of their son into an event, into a cause, that has saved so many lives," Davis told *Billboard*. "It's a special event for all of us in music." The night featured touching performances from acts that included **Foreigner**, **Pat Monahan** of **Train**, **REO Speedwagon** and Australian singer **Grace**. "It's something everybody can get behind," rocker **Alice Cooper**, a long-time supporter, told *Billboard*. Among those honored: Guggenheim Media Entertainment Group co-president/chief creative officer **Janice Min** and co-president **John Amato**, Palm Restaurant Group co-chairmen/co-owners **Bruce Bozzi Sr.** and **Wally Ganzi**, Harman International chairman/president/CEO **Dinesh Paliwal** and fashion designer/record executive **John Varvatos**.

—AGGI ASHAGRE



Monahan performed the Train hits "Calling All Angels" and "Drops of Jupiter" at the event, telling *Billboard*, "The [foundation members are] incredible people doing great things. To be asked here was a real honor for me."





# CMJ Music Festival

NEW YORK, OCT. 13-17

NEW YORK'S CLOSEST ANALOGUE TO SOUTH BY SOUTHWEST, THE CMJ MUSIC festival, now in its 35th year, has consistently evolved beyond its low-key origins of local new-music discovery. With an increasingly broad spate of performers and venues, this year featured established acts **Kate Nash**, **Tobias Jesso Jr.** and **Glass Animals** alongside indie buzz kids **Neon Indian**, **Smallpools**, **Børns** and **Perfect Pussy**. Breakouts like the genre-bending jazz of tenor saxophonist **Kamasi Washington** and pianist/film composer **Kris Bowers** (heard at the first-ever JazzFest Marathon sponsored by Brooklyn nonprofit BRIC) and Los Angeles singer-songwriter **Deradoorian** (formerly of **Dirty Projectors**), were among the non-pop acts who drew crowds at the festival. Then there was rapper **Allan Kingdom**, who showed his main-stage potential during a solo performance of **Kanye West's** "All Day" for the Jack Daniel's-juiced audience at Brooklyn's Fader Fort (where **YG** and **Skrillex** served as headliners). Still, he insisted vehemently, "We're outsiders!" —NATALIE WEINER



3

1 Bruce Hall (left) and Kevin Cronin of REO Speedwagon performed at the gala, held at Cipriani Wall Street. 2 From left: Republic Records CEO Monte Lipman presented to Min (center) and Amato with Republic Records president/COO Avery Lipman. 3 From left: Original MTV VJs Alan Hunter, Nina Blackwood and Mark Goodman. 4 From left: Amato, Martell, Davis and Paliwal. 5 Vervatos (left) and Cooper.



1



2

1 Neon Indian previewed its new album **VEGA INTL. Night School** (out Oct. 16) during a set at Webster Hall on Oct. 13. 2 Nash backstage at the Bowery Ballroom on Oct. 17. 3 Kingdom during his Oct. 18 set at the Fader Fort. 4 "I need you guys to send lots of love to my new greatest friend in the world, Chance the father," rising R&B star Kehlani (center) said of her "The Way" collaborator Chance the Rapper before launching into a sultry and hypnotic performance of the track at the Fader Fort on Oct. 16. "New daddies need love, OK! I wish you were here."



3



5



4

WAVE

WE SALUTE

SCOTT BORCHETTA

AND THE ENTIRE

BIG MACHINE LABEL GROUP

ON THEIR 10 YEAR ANNIVERSARY





# CAN JAMES BAY TAKE THE STATES?

Already one of Britain's most promising new stars (just ask the Stones), the singer is ready to conquer "the biggest prize of all": America

BY NICK DUERDEN  
PHOTOGRAPHED BY AUSTIN HARGRAVE

JAMES BAY IS SITTING ON A SOFA backstage at London's Brixton Academy on an October afternoon, wearing, as he always does, his wide-brimmed hat. This is his thing, the hat, his unique selling point; it sets him apart from **Ed Sheeran**, **Sam Smith** and **George Ezra**, those other British singers who come bearing their blue-eyed souls in song — but who haven't, as yet, displayed a penchant for panamas.

"I suppose I've always known about the importance of image," he says of his accessory (which, naturally, has sprouted its own Twitter account). "I always loved **Michael Jackson's** single silvery glove, **Bruce Springsteen's** iconic blue-collar pose. I've got a lot of work to do before I'm even close to a third of Springsteen, but why on earth can't I aim for that? I don't want to be a Camden indie act forever."

Not that anyone would confuse him for one anymore: The 25-year-old's *Chaos and the Calm* (Republic) is the best-selling U.K. debut album of 2015, moving more than 350,000 copies. In the United States, it has sold only 83,000 since March, according to Nielsen Music. But Bay looks to build on growing buzz when he launches a North American tour on Nov. 13, following in Sheeran's and Smith's footsteps — and hopefully avoiding the fate of **Robbie Williams** and **Cheryl Cole**, British stars who are barely known stateside.

# The Heart

THE PULSE  
OF MUSIC  
RIGHT NOW

"I just want to stand out in someone's record collection," says Bay, photographed Sept. 19 at the MGM Grand Garden Arena in Las Vegas. For an exclusive video of Bay discussing his growing U.S. buzz and Keith Richards, go to [Billboard.com](http://Billboard.com) or [Billboard.com/ipad](http://Billboard.com/ipad).

Bay already bristles with the confidence of an artist whose dreams are rapidly coming true. “I don’t want to be bullshit modest, but I don’t want to come across as arrogant either. I’ve got an opportunity,” he says of his U.S. tour, “and I want to take it.”

Later tonight, Bay will play the third of three sold-out shows at London’s 5,000-capacity Academy; Sheeran is his surprise guest. On opening night it was **The Rolling Stones’ Ronnie Wood**, one of Bay’s guitar-playing heroes. “His audience was like a choir; they knew all the words,” Wood later tells *Billboard*, noting that he first saw Bay play at an awards ceremony for British *GQ* in September. “I sat at a table with **Keith Richards**, and we both went, ‘Wow, that kid’s got it.’ He doesn’t strike me as a fly-by-night. If fame is plonked on him, I reckon he’ll be able to deal with it.”

This time in 2014, it seemed unlikely that Bay, a young man from the unremarkable commuter belt town of Hitchin, 32 miles from London, would ever be rubbing shoulders with rock gods. Born to a wine merchant father and a fashion illustrator mother, he weaned himself on their records, specifically **Eric Clapton**. “It’s not all about the obscure stuff, track nine on some lost album, or some B-side. It’s about pop hits,” says Bay. “And ‘Layla’ was a pop hit. It had a great hook — nothing wrong with that.”

His love of more obscure Americana, which informs much of *Chaos and the Calm*, came a few years later — and included an obsession with bluesman **Eric Bibb**, whose signature hat became the inspiration for his own. At 18, Bay left home to study music in Brighton but spent more time busking on the streets than attending class. “I could make £100 an hour on a good day,” he recalls. Tall and good-looking — with his long hair and ski-slope cheekbones, Bay resembles the **Johnny Depp** of *Benny & Joon* — he was frequently propositioned. “People said they wanted to invest in me, but they always sounded dodgy.”

He eventually secured management with Closer Artists, which also handles Ezra and

singer **John Newman**, and spent the next few years doing so many open-mic nights that “I lost count of them,” he says (although one in 2013 that also featured Ezra and Smith stands out in his mind). The tipping point occurred last fall, when Bay was asked to perform at a Burberry fashion show in London. Heavy radio play for his single “Let It Go” (not to be confused with the one from *Frozen*) followed, and in February he won the Critics’ Choice honor at the BRIT Awards (previous winners: **Adele, Florence & The Machine**).

“I just want to stand out in someone’s record collection,” says Bay with a hint of the same old-fashioned earnestness heard in his songs. Bay’s music is steeped in vintage American sounds, with elements of 1980s Springsteen and **John Mellencamp**, while his lyrical imagery draws from similarly familiar rock tropes. His biggest hit to date, for instance, is called “Hold Back the River”; elsewhere on the album he sings of “fueling the flames” and “stormy skies.” There is little real heartache on display, however: Bay is still dating his teenage sweetheart.

*Chaos and the Calm* was recorded with **Kings of Leon** producer **Jacquire King** in Nashville, which quickly became Bay’s spiritual home. “Los Angeles is all pop, New York is gritty and grungy and dark,” he says, “but Nashville — Nashville just fit.”

And it is Nashville, plus its surrounding states, that he is now setting his sights on for his tour in November. “Various folks think I have a shot at becoming popular in the U.S., so I’ll have a go,” he says, already at ease with the lingo (few Brits would ever employ the word “folks” quite so comfortably). “I mean, why not? It’s something to conquer, America. Texas alone is five times bigger than the U.K., so it’s a big old forkful, but I’ve always wanted to spread myself... um, around the plate.”

He blushes at the awkward analogy. “What I mean is, the coasts are great, but I’m interested in the middle bit. The middle bit is the biggest prize of all — the prize I want.”



## Q&A

# ‘I’M NOT THE ONE THAT STARTS BEEF’

The Game talks Young Thug beef, Trump and that sexual assault lawsuit

BY DANIELLE BACHER

**F** — 50 Cent!” yells Compton, Calif., rapper **The Game** from the stage at the record-release party for his album *Documentary 2* (out Oct. 9 on Blood Money/Entertainment One) at the Playhouse Nightclub in Hollywood on Sept. 26. “I don’t give a f—. I haven’t given a f— since 1981.” Ten years

## ASK THE STARS

# WHAT’S YOUR FAVORITE HALLOWEEN CANDY?

Whether you’re an ordinary trick-or-treater or one of today’s hottest artists, everyone loves to overload on sugar this time of year. *Billboard* asked some big names in music, from **Jack Antonoff** to **Waka Flocka Flame**, which sweets they go crazy for. (Who knew candy corn could be so polarizing?) —ROB LEDONNE  
Additional reporting by Steven J. Horowitz and Jason Lipshutz.

**Jack Antonoff:** “I’m one of the few people who likes **CANDY CORN** and doesn’t think it tastes like an oily mess. I don’t know why. It’s so disgusting, but you just keep going.”



“The **COOKIES ‘N’ CREME HERSHEY’S CHOCOLATE**. Finding one of those in my bag was definitely an event.” —Alessia Cara

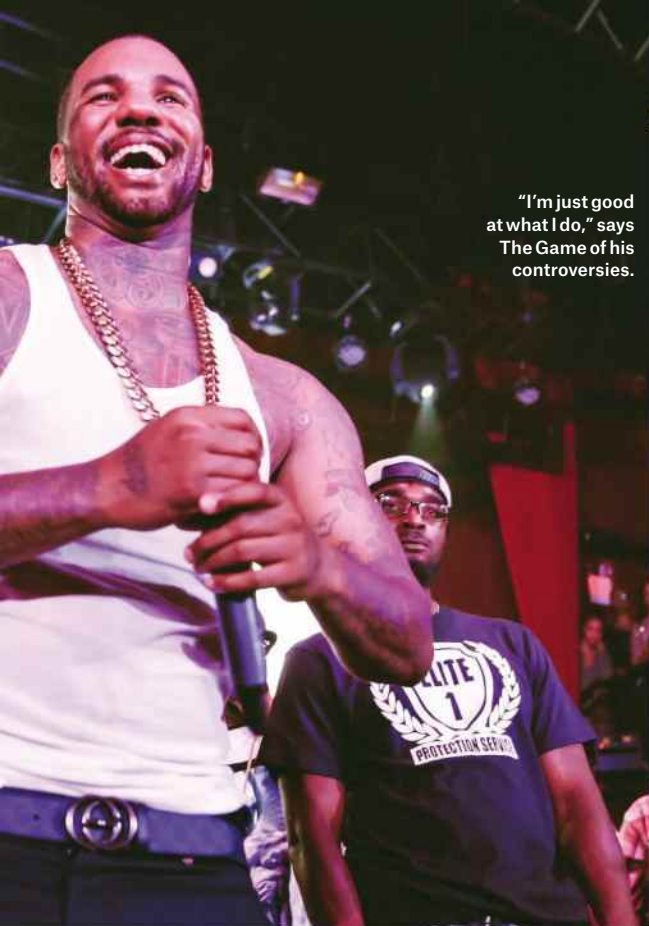
**Maddie Marlow, Maddie & Tae:** “**KIT KATS** are delicious, but I love **PILLSBURY HALLOWEEN COOKIES**.”

**Charlie Puth:** “I’m usually dressed up as an animal of some sort at a Halloween party, eating all the **REESE’S PEANUT BUTTER CUPS**. I take the leftover Reese’s I don’t eat on Halloween and put them in the freezer for consumption the next day.”

**Dustin Lynch:** “I always find myself digging for the mini **KIT KATS** and **REESE’S PEANUT BUTTER CUPS**, but there’s an endangered species, **SNICKERS PUMPKINS** — that’s like finding gold!”

“I like **CANDY CORN**, because they’re too small to stick razor blades in. Better safe than sorry.” —“Weird Al” Yankovic





"I'm just good at what I do," says The Game of his controversies.

beef with me. People know that at this point and chill. Not to say I'm a bully — I'm just good at what I do.

**You and Young Thug have been dissing each other over his beef with Lil Wayne. Why did you get involved?**

If you had a friend and somebody was f—ing with your friend and you didn't help, then are you really a friend? I'm more vocal than Wayne is as far as beefs are concerned. I stepped in and said what I had to say in defense of a longtime friend. It's good not to ever have a beef with anybody, but I'm not the one that starts beefs. I'm just the guy that once it's on, it's on.

**Dr. Dre has played an integral role in your career. Is there anything he didn't like on the new album?**

He said I shouldn't make it a double-disc. He said you should give people 10 to 12 songs because their attention span is so short. The longer you draw it out, people start to get bored. But I did it anyway.

**You have President Obama's face tattooed on your stomach. What are your thoughts on Donald Trump?**

I never liked him. I'm not white, so I wouldn't be proud of Trump. He also wouldn't be the first white president. Obama is the first black president, and that was a historic moment. But I don't think Donald Trump is going to win. If he wins the presidency, we are f—ed.

**You were sued by Priscilla Rainey, a contestant on your reality show. Her lawsuit claims you were on drugs and sexually assaulted her. What happened?**

One, I don't do drugs. Two, that chick, I don't think she should even have been on the show. She was crazy from the beginning. I never touched — not even appropriately touched — her. I wasn't attracted to her, so anyway. She's psycho, and I guess she'll do what she got to do. But ain't nothing coming of that. She's fabricating shit. Every girl on that show knows what it really was.

**You were shot back in 2001. Does anything still scare you?**

It doesn't matter if someone shoots me today or I live to be 90. I'm going to die, and so is everyone. Fear nothing. Why would you fear anything on earth? ●

# OVERHEARD

BY SELMA FONSECA

**Diddy Prays**

As far as Sean "Diddy" Combs is concerned, the family that plays together prays together. Insiders say the hip-hop mogul led an all-star prayer circle that included his son **Christian Combs**, **Lil' Kim**, **Lil Wayne**, **French Montana** and **Busta Rhymes** before the artists took part in a performance by **Puff Daddy & The Family** in Miami on the first night of the 2015 Revolt Music Conference on Oct. 16. Onstage, the spiritual vibe gave way to a financial theme as Diddy performed "All About the Benjamins" with Kim and "Pass the Ciroc" with Rhymes. Diddy is a hype man for the spirit brand and gets a cut of profits.



Combs

**Jennifer Garner Rocks On**

**Jennifer Garner** may be going through a public divorce from **Ben Affleck**, but that didn't stop her from rocking out for a good cause. On Oct. 14, Garner hosted a fundraiser in Malibu for the Charlotte and Gwendyth Gray Foundation to Cure Batten Disease, a rare, fatal neurodegenerative disorder. **The National** and **Young the Giant** performed, and a source says that though Garner "didn't dance, she clearly was enjoying the music."



Garner

**Pras' Oscar Bid**

**Pras Michel** is hoping to add an Oscar to his Grammy wins. On Oct. 16, film producer and three-time Academy Award nominee **Lawrence Bender** hosted an intimate screening of *Sweet Micky for President*, which Michel wrote and produced. The former **Fugees** member also appears in the film, which is about his (and others') successful backing of flamboyant musician **Michel Martelly's** bid to become president of Haiti. Sources say the screening, held at Soho House in West Hollywood, was part of Michel's efforts to get the film nominated by Oscar voters.

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

ago, that boisterous persona is partly what made his debut, *The Documentary*, a classic Billboard 200 No. 1, with mentors **Dr. Dre** and **50 Cent** providing a boost. Since then, the 35-year-old has been known more for controversy than music: He had a bitter falling out with **50** and beefed with other rappers from **Jay Z** to **Young Thug**; released several more albums that gradually waned commercially; and faced tons of legal trouble, including reports of a recent lawsuit, from a contestant on his VH1 dating reality show *She's Got Game*, that accuses him of sexual assault. But on *Documentary 2* and companion disc *Documentary 2.5*, released Oct. 16, he's back in mint form, spitting crisp rhymes alongside stars like **Dre**, **Drake** and **Kendrick Lamar**. That doesn't mean he's done stirring the pot, however.

**You were visibly intoxicated at your release party when you dissed 50 Cent. Do you still have beef?**

I was really drunk. I think sober me don't, but the drunk me has beef with everybody. People got to be careful when The Game says something. People think twice because it's a plethora of bullshit coming when it's a

Elle King: "Definitely **KIT KATS**."

Robert DeLong: "**BIG ORANGE FROSTED SUGAR COOKIES** are my favorite. Not only do they fit the color scheme of Halloween, but they have the right sweet-to-hearty ratio: not as sweet as most treats — I'm often overwhelmed by the sugar in other candies — but filling on their own, leaving little temptation to eat more than one."

Lil Dicky: "M&M's. I just really enjoy the simple classic

chocolate circle."

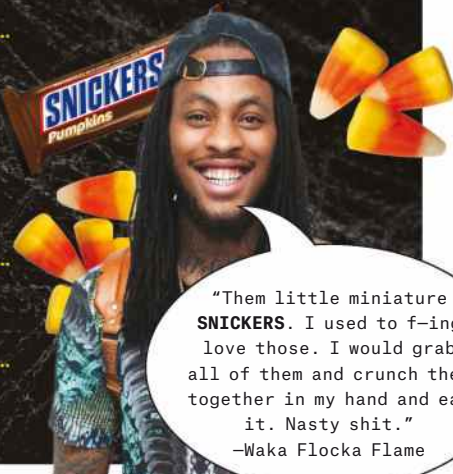
Grace Mitchell: "**TOOTSIE ROLL POPS**; nostalgic and profoundly soothing."

Melanie Martinez: "This is the hardest question ever, because candy is like my family. But if I had to choose, I'd say **CANDY CORN** for candy, and **3 MUSKETEERS** for chocolate."

Dinah Jane Hansen, Fifth Harmony: "**CANDY CANES** — because I like to combine my holidays."

Alex Pall, The Chainsmokers: "I could more easily tell you what

isn't my favorite: **CANDY CORN**. Eff that candy, seriously. And also anyone who gives out pennies as their trick or treat."



"Them little miniature **SNICKERS**. I used to f—ing love those. I would grab all of them and crunch them together in my hand and eat it. Nasty shit."  
—Waka Flocka Flame

THE GAME: CHELSEA LAUREN/WIREIMAGE.COM; CORN: CORN/GETTY IMAGES; TOOTSIE POP: ISABELLA CASSIN/ALAMY; KIT KAT: COURTESY OF KIT KAT; WAKA FLOCKA: BOB KIM/GETTY IMAGES; SNICKERS: COURTESY OF M&M'S CHOCOLATE; COMBS: CHARLES SYMES/BRavo; NBU PHOTO: BANKGETTY IMAGES; GARNER: JAMIE MCCARTHY/GETTY IMAGES



# HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY STEVEN J. HOROWITZ

"Fifteen? Oh, shit. Don't put that up on YouTube!"

—ROBBIE WILLIAMS  
The British singer onstage in Brisbane, Australia, after realizing the age of a fan in the audience whose looks he had complimented.

"The biggest gift has been to be able to take some tragedy and write a song about it and share it."

—GWEN STEFANI  
The pop star, to *Entertainment Weekly*, after releasing new single "Used to Love You," supposedly written about her divorce from Gavin Rossdale.

"We seriously don't make the money we used to make. That's a fact of life."

—ANTONIO "L.A." REID  
The Epic Records chairman/CEO, on the *Rap Radar* podcast, on why the label didn't bail out signee Bobby Shmurda, who has been in jail for almost a year awaiting trial for weapons charges.



"I love nothing more than seeing young women doing what they love and kicking ass at it."

—ARIANA GRANDE  
The artist, on Twitter, celebrating the success of new albums from Selena Gomez and Demi Lovato.

"She's had a successful career in country music. To shake that up would be the biggest mistake."

—TAYLOR SWIFT  
The singer, recalling her label's opposition to her going pop on 1989, during an interview with *GQ*.

"I ask myself, 'Why does Adele's album go diamond, and how do I do that?'"

—DRAKE  
The "Hotline Bling" rapper, explaining his attitude toward the competition, to *W* magazine.

"There's no need for a fight."

—NIALL HORAN  
The One Direction singer, to *Coup de Main*, on Justin Bieber's plans to release new LP *Purpose* on Nov. 13, the same day as 1D's *Made in the A.M.*, sparking fans of each to argue online about who will sell more.



"People are always surprised," says the former *Law & Order* star of her music career.

Q&A

## JILL HENNESSY'S DOUBLE LIFE

Jill Hennessy, 46, might be famous for her TV roles (*Law & Order*, *Crossing Jordan* and now *Madame Secretary*), but the moonlighting rocker's guitar is never far. "On *Law & Order* I played with the whole sound crew just about every lunch hour in the police squad room," says the actor. Her sophomore album, *I Do*, entirely self-written and sporting a "New Orleans swamp funeral procession" feel, was released Oct. 2 on Master Rock.

**You started your career as a musician. How did you end up being known as an actor?** I left home when

I was about 17 and ended up singing backup with street musicians in Toronto. I helped a friend audition for a play called *The Buddy Holly Story* and ended up getting cast. That brought me to the United States. It was a Broadway rock'n'roll musical. I ended up playing with a couple of bands but had to quit them because I got a part on *Law & Order* — that really messed up the rehearsal schedule!

**Are people surprised to learn you have two careers?** You're playing for a much smaller audience when you've got your guitar on the street as opposed to doing a TV show on a major network. People are always surprised.

**Were you ever inspired by the *Law & Order* theme song?** I don't think about it, to be honest. But it's got a good hook!

—ADRIENNE GAFFNEY



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Congrats on 10 amazing years  
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10 BILLION AUDIO & VIDEO STREAMS



# Ooh-La Hoops!

Dazzle with elegant, oversized hoops — Dolly Parton's longtime go-to — at the CMAs (Nov. 4 on ABC) or just about anywhere

BY SHANNON ADDUCCI

PHOTOGRAPHED BY TRAVIS RATHBONE



## PARTON

Whether in denim or sparkles, the country icon has accented her look with hoops throughout the years.

# Style

*The Gear,  
The Looks,  
The Trends*



1 MIZUKI white freshwater pearl Marquis earrings, \$435; [twistonline.com](http://twistonline.com). 2 YOSSI HARARI gold and diamond Jane hoops, \$4,270; [bergdorfgoodman.com](http://bergdorfgoodman.com). 3 IPPOLITA diamond and gold Stardust hoops, \$7,000; [ippolita.com](http://ippolita.com). 4 SARA WEINSTOCK rose gold and diamond hoops, \$3,910; [barneys.com](http://barneys.com). 5 AURELIE BIDERMANN turquoise lacquer Apache hoops, \$415; [aureliebidermann.com](http://aureliebidermann.com).



**BARBOUR 3**  
7110 Town Center Way  
Brentwood, Tenn.  
615-376-5900



Above: The grooming lounge at Barbour 3 combines rustic masculinity and vintage touches. Inset: Schleicher.

# Where Nashville Gets Groomed

Just in time for the CMAs, the genre's go-to hairstylist opens her doors to the guys of Music City with a luxe new barbershop (complete with a hunted deer head!)

BY CHERYL BRODY FRANKLIN

**A**FTER OPENING HER Brentwood, Tenn., salon, Parlour 3, in 2011, celebrity hairstylist **Melissa Schleicher** is going after Music City's men with Barbour 3, which opened earlier this year. "It used to be embarrassing for guys [around here] to get groomed, but they want to feel just as good as women do," says Schleicher, whose male clients range from members of **Rascal Flatts** to **Easton Corbin** to **Brad Paisley**. Longtime client **Carrie Underwood** notes that

"it only made sense for Melissa to help the guys out, given the success of her women's salon."



LeVox



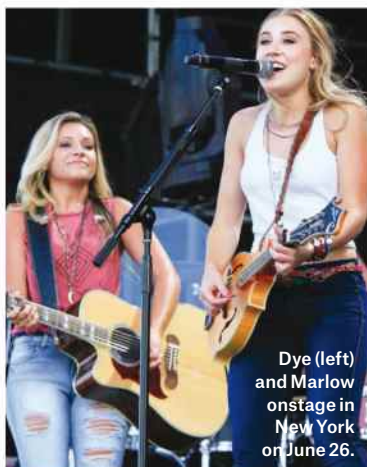
Corbin

"We specialize in a little bit of everything," says Schleicher, 42, of meeting the needs of her diverse clientele, which, in addition to musicians, includes members of the NFL's Tennessee Titans. "We do edgy pompadours and slick business looks," and she hired **Tex the Barber**, a Texas transplant, to do stylized, artistic cuts. "You don't tell him what you want — you just let him create," says Schleicher.



Haircuts start at \$30; the \$48 straight-razor shave lasts about 45 minutes and includes a peppermint and lavender oil mist from a facial steamer, a subtle detail that Schleicher says men appreciate.

The Nashville native is equally excited to show off her decorating skills. Each of the barber stations was made with parts from 1953 Chevy models that she plucked from the Nashville Flea Market. "All the guys want to move in," she brags. "They ask me to decorate their man caves!" Schleicher also proudly displays "Gary Two Chains," a deer head affectionately named after client and Rascal Flatts singer **Gary LeVox**, who killed the animal and gifted it to her specifically for the barbershop. On a typical day, Schleicher plays '50s music on the vintage jukebox and lets people strum on the **Alan Jackson**-signed guitar in the reception area. "Melissa has done my hair and makeup for over 20 years," says Jackson. "I've stuck with her because she is the best in the business." ●



Dye (left) and Marlow onstage in New York on June 26.

## HOW MADDIE & TAE PLAN TO DO THE CMAs

The duo behind "Girl in a Country Song" — whose lyrics mock female stereotypes in "bro country" music videos — avowedly "hate heels," says **Madison Marlow**, and "go for comfort over everything else," adds **Taylor Dye**. So it's no surprise that their beauty essentials also embody their practical nature. Both 20, the first-time nominees in three categories let *Billboard* in on the products they'll rely on for the big night. —MEG HEMPHILL



MAC Lipglass in Pink Nouveau "always looks great and is long-lasting," says Marlow. \$15; [maccosmetics.com](http://maccosmetics.com)

"It gives hair volume, smells amazing and locks in your look," says Marlow of Suave Refresh & Revive Dry Shampoo. \$3; Target stores



This kit, which is "the size of a mini-wallet and has emergency items like hair spray, lip balm and a sewing kit," goes everywhere with the duo, says Dye. *Minimergency Kit*; \$16; [pinchprovisions.com](http://pinchprovisions.com)



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# INCON

*"It's hard for me  
sometimes to think  
about going on  
when I know we're all  
going to die," says  
Del Rey, photographed  
Oct. 2 in Los Angeles.*






AN  
VENIENT  
WOMAN

After reinventing herself as a cryptic Hollywood femme fatale, the 30-year-old singer has fought off the haters to become a proper, if unusual, pop star. In a rare interview, she opens up about coping with anxiety, her new-age mentors and how she almost played Sharon Tate on the big screen: "I could have become an American nightmare"

*By Bruce Wagner Photographed by Joe Pugliese*



A woman with long dark hair, wearing a red and white striped short-sleeved shirt and light blue jeans, is sitting on a stone ledge next to a swimming pool. She is looking directly at the camera. The background features a modern building with white walls and dark wood accents, and a stone wall. The scene is brightly lit, suggesting a sunny day.

“I’ve always been prone to panic. I saw a therapist.

I’m most comfortable in that chair  
in the studio, writing or singing.”

ANA DEL REY AND I WERE FIRST introduced at an *Architectural Digest*-pimped manse off Pacific Coast Highway during a party thrown, weirdly enough, for Werner Herzog and his bud, the physicist Lawrence Krauss. (Del Rey, 30, has spoken before of her interest in science and philosophy.) On that night, she wore an unformfitting Polo shirtdress with a personal-old-fave vibe. In deglamorized “Stars Without Makeup” mode, she was unpretentious and softly gregarious, like a doe-eyed, underdressed newcomer to the Town. I was at the same table, and she caught me staring off at the horizon. Del Rey was sardonically attuned, nudging her boyfriend, the Italian photographer-director Francesco Carrozzinni, to have a look at the cliché: Old Brooding Man. Her warmth took me out of myself.

Lana Del Rey’s fourth album, *Honeymoon*, debuted at No. 2 on the Billboard 200 in September, but when I asked if she planned to go on the road to promote it, she shook her head. “I do everything backwards. It already happened — I’m actually done with the world tour I started four years ago, when I needed to be out there. *I really needed to be out there singing.*”

That exodus was partly born of the need to heal following a 2012 appearance on *Saturday Night Live* that elicited a slaughter-of-the-lamb storm of derision over the then up-and-coming star’s seemingly zoned-out amateurism. She was tarred as a poseur — part Edie Sedgwick, part *Valley of the Dolls*, a Never Will Be Ready for Primetime Player — but it turned out that Del Rey was only at the end of Act One in an all-American *A Star Is Born* passion play of celebrity crucifixion and resurrection.

Born Lizzy Grant in Lake Placid, N.Y., Del Rey moved to Manhattan at 18. “For seven years I wrote sexy songs about love,” she says. “That was the most joyous time of my life.” The screen that so many gossipy personas have been projected onto (rich preppy, suicidal anti-feminist, morbid dilettante) has instead transformed into a nearly religious dashboard icon of ghostly seduction. She’s a global phenomenon, part of the national conversation and cultural soundscape. Nielsen Music puts her total U.S. album sales at 2.5 million, and her videos have been viewed hundreds of millions of times. Del Rey is now a few years into her return from the desert, having arrived on a mystery train of Santa Ana winds, existential dread and “soft ice cream” (to quote her song “Salvatore”) that is uniquely her own.

I meet her for the interview at a John Lautner house she rents in Los Angeles. Lautner was a

seminal Southern California architect, and Del Rey says her choice of lodging was deliberate. She production-designs her life. She greets me in the drive — inquisitive, friendly and aware. For a moment, she looks like Elvis and Priscilla, all in one. The hair is old-school Clairol dark, the eyes siren green, the auburn ’do the most done thing about her.

“You’d love my dad,” she says. She was just on the phone with him; her parents are visiting. He’s a realtor, and Mom’s an English teacher

touristy. I went to the General Store, and there were hordes. On a Monday! But I’m drawn there. Sometimes I go to write. I’ve been thinking it might be time to do a longer video, a 40-minute video. I was watching *The Sandpiper*, and I was working on something kind of based on that.

**Have you thought of writing something for yourself? Shooting down the paparazzi helicopter in the video for “High by the Beach” was your idea, no?**

Yeah, it was. I’d like to write a book one day. But you need a beginning, a middle and an end! I can deal with four minutes — but I’m not so sure about a book.

**Your song “God Knows I Tried” fits somewhere between The Beach Boys’ “God Only Knows” and Leonard Cohen’s “Hallelujah.” I’m thinking of Cohen because of that line “Even though it all went wrong.”**

I love Leonard — because he’s all about women. *Women and God.*

**Does it all go wrong?**

It’s hard for me sometimes to think about going on when I know we’re going to die. Something happened in the last three years, with my panic...

**I had read that you were prone to that.**

It got worse. But I’ve always been prone to it. I remember being — I was, I think, 4 years old — and I’d just seen a show on TV where the person was killed. And I turned to my parents and said, “Are we all going to die?” They said “Yes,” and I was totally distraught! I broke down in tears and said, “We have to move!”

**How do you cope?**

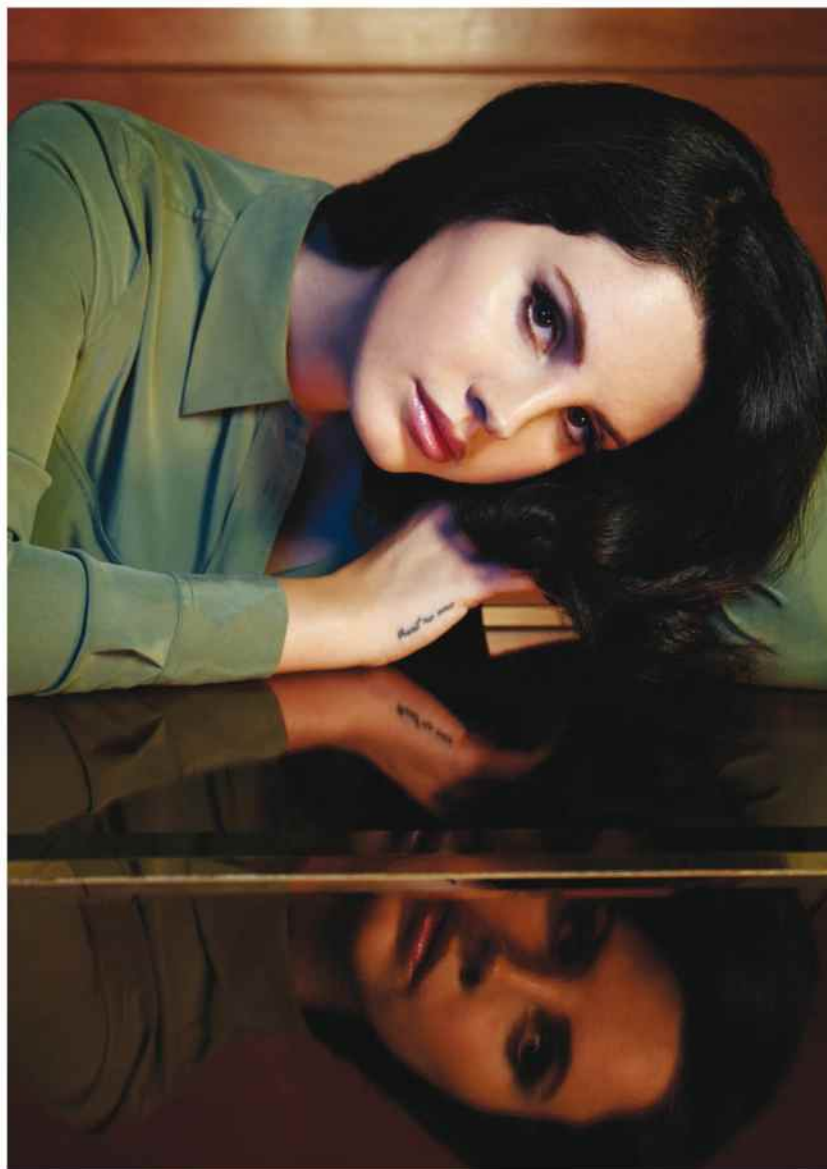
I saw a therapist — three times. But I’m really most comfortable sitting in that chair in the studio, writing or singing.

**The panic won’t last forever.**

I don’t think so, but ... sometimes you just want to be able to enjoy the view. I think I’m really like my mother, in the sense that I make small lists. To calm myself down. I reward myself. You know, “If I finish this, then I’ll do that” — I’ll go for a walk on the beach or swim in the ocean. I go for swims and am actually shocked I do that. Because one thing I’m terrified of is sharks.

**Do you think having a child would chill you out? Do you want to have kids?**

I’ve thought about it. Really thought about it lately because I’ve just turned 30. I’d love having daughters. But I don’t think it’d be a



“I was 4 years old and I saw a TV show where the person was killed. I said to my parents, ‘Are we all going to die?’ They said, ‘Yes,’ and I was totally distraught.”

whose passion is reading history books. Del Rey lives here with her younger sister, Caroline Grant, a photographer who goes by Chuck. (Del Rey tells me that her sister was so shocked by the force of the fans’ emotions during concerts that she doesn’t take pictures of them anymore.)

“My dad’s that guy with perfect Hawaiian shirts and matching shorts,” says Del Rey. “The other day he said, ‘We should see about getting you a vintage Rolls.’ I said, ‘Um, it’s a little attention-grabbing.’ And he said, ‘Uh, yeah.’”

**What do you do with yourself now that you have nothing on your schedule?**

I go for long walks, long drives. I’ll get in the car and drive the streets, feeling for places. I go to Big Sur. I love Big Sur, but it has gotten so

good idea to have kids with someone who wasn't ... on the same page.

**Someone who...**

Who isn't exactly — *like me!* (Laughs.) Though maybe it's best to have kids with someone who's ... normal.

**When was the last time you got trashed by a love affair?**

The last one — before the boyfriend I'm with now — was pretty bad. It wasn't good to be in it, but it wasn't good to be out of it, either. He was like a twin. Not a facsimile twin, but a real twin.

**So maybe finding the same person doesn't work. Are relationships hard for you?**

For someone like me — and it's not a codependent thing — I just like having someone there. I've been alone, and that's fine. But I like to come home and have someone there. You know, to say, "Oh, he's here. And this other thing (*Mimes a table.*) is there. And this (*Mimes setting down an object on the table.*) is there. (Laughs.) I'm very methodical. I have to be. I'm like that in the studio too. Mixing and mastering can take four more months after we're done — three to mix and one to master. I like having a plan. Though I do leave spaces for ad-libbing in the studio when I write.

**Do you mind if I write all this? Because I don't want to piss off Francesco.**

Oh, he's going to read this! But he'll have things to say anyway. He's very ... aggressive. (Smiles.) And besides, I didn't say he *wasn't* just like me.

**There's something weirdly shamanistic about your work. You channel Los Angeles in ways I haven't seen from anyone, at least not in a long while. Places now extinct, streets and feelings that you have no right to be able to evoke because of your age. And it's so unlikely that you're the one to be the oracle that way. But it's for real.**

I know. I know that. I love that word, "shamanistic." I read energy; I always have. One of the books I love — aside from [Kenneth Anger's] *Hollywood Babylon* — is *The Autobiography of a Yogi*. And Wayne Dyer ... I was so upset when he died! [Dyer, part Buddhist, part New Thought motivational speaker, was best-known for his book *Your Erroneous Zones*. He died in August.] He gave me so much over the last 15 years. I went to see a clairvoyant. She asked me to write down four things on a card before I came in, things I might be thinking about, and she nailed all four.

I asked about the man I was seeing — that one, before the one now. She said, "I don't really like to go there, but ... I just don't see him present." I went, "Ugh." She's seeing the future and doesn't see him present. Oh, no!

**Are you aware of your effect on men?**

I've only recently become aware of the heterosexual males who are into my music. I remember when I was 16, I had a boyfriend. I think he was... 25? I thought that was the best



*"I make small lists. To calm myself down. I reward myself. You know, 'If I finish this, then I'll do that' — I'll go for a walk on the beach or swim in the ocean. I go for swims and am actually shocked I do that. Because one thing I'm terrified of is sharks."*

thing. He had an F-150 pickup and let me drive it one time. I was so high up! I panicked and was worried I might kill someone — run over a nun or something. I started to shake. I was screaming and crying. I saw him looking over, and he was *smiling*. He said, "I love that you're out of control." He saw how vulnerable I was, how afraid, and he *loved* that. The balance shifted from there. I had the upper hand — until then.

**Do you want to be in the movies?**

Well... I'm open to it all. James Franco asked me to be in three films that were going to be directed by a Spanish director, and I was hesitant. I think he heard my hesitation and got scared. Someone wanted me to be Sharon Tate. I thought, "That's

so right." At that time, there were three Manson movies being talked about, but none were ever made. So maybe that was the answer.

**Have you ever been the "voice of reason" for a friend in crisis?**

I have — I can be. It's easier to do that sometimes ... for someone who's half-checked out.

**Meaning you.**

Yes. (Pauses.) You know, I was living in Hancock Park once and thought about a movie idea. I was renting this house whose high walls had been grandfathered in, so of course I kept making them taller and taller. And I had an idea about writing something about a woman living there, a singer losing her mind. She has this Nest-like security system installed, cameras everywhere. The only people she saw were people who work on the grounds: construction people and gardeners. One day she hears the gardener humming this song she wrote. She panics and thinks, "Oh, my God. Was I humming that out loud or just to myself? And if it was aloud, wasn't it at 4 in the morning? Did that mean he was outside my window?" Then a storm comes, one of those L.A. storms, and the power goes out except to the cameras, which are on a different source. And the pool has been empty for months because of the drought. And she goes outside in the middle of the night because she hears something — and trips over the gardener's hoe and falls into the empty pool and dies facedown like William Holden at the end of *Sunset Boulevard*.


**For me, one of the most interesting things about you and your story — and of course your work — is that you broke through. That it has turned out well.**

I think about it, and I'm so grateful. I am aware that it could easily not have happened. That I could have become ... an American nightmare. I see her — Lana — I listen to her and watch her, and I'm ... protective.

**Let's end with Big Sur. Do you think your interest is by way of your kinship with the Beats? Your enthrallment with Kerouac?**

Big Sur challenges me to surrender. What draws me is ... the curves. I'm really drawn to the curves. ●

*Bruce Wagner, a novelist and screenwriter, lives in Los Angeles. His new book, I Met Someone, will be published by Blue Rider Press in March.*

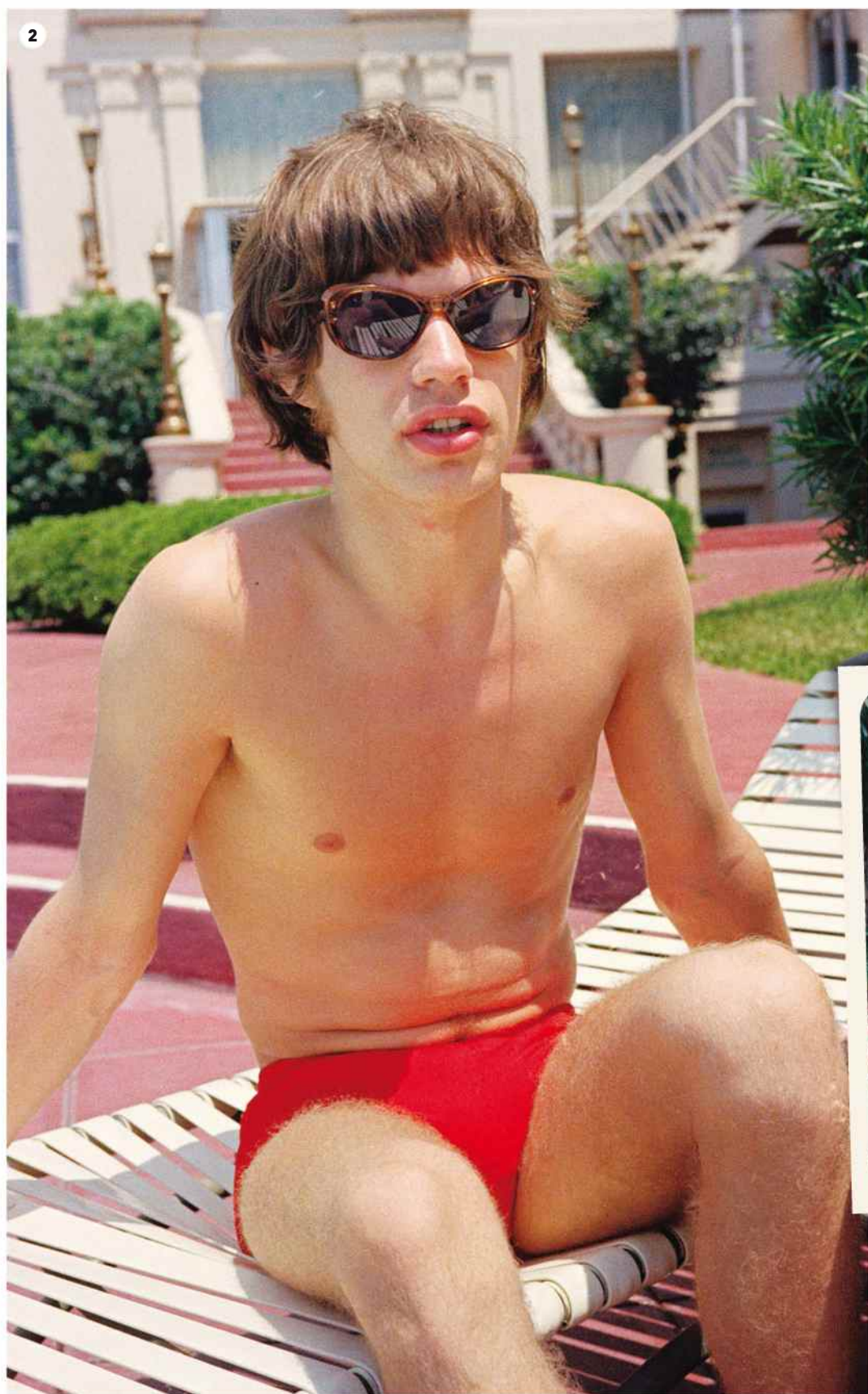
An aerial night view of a city, likely Los Angeles, showing a dense urban landscape with numerous buildings and streets illuminated by city lights. The foreground is dominated by a dark, silhouetted figure, possibly a person's shoulder and arm, looking out over the city. Several large, circular bokeh light effects in shades of yellow and orange are scattered across the image, adding a dreamy or artistic quality. The overall atmosphere is quiet and contemplative.

“I’m so grateful. I am aware that [success] could easily not have happened.

I’m protective of Lana. I see her, I listen to her and watch her, and I’m protective.”







# Backstage

*For The*

# British Invasion

When The Beatles and The Rolling Stones first stormed across the pond, their tour manager, **BOB BONIS**, photographed the intimate moments of their respective triumphs. Today his remarkable images are finally surfacing

**T**HE LATE BOB BONIS WOULD HAVE secured his place in rock history merely for his day job, as U.S. tour manager for all three of The Beatles' American tours and The Rolling Stones' first five. But Bonis, an avid amateur photographer, leveraged that access — and his trusty Leica M3 camera — into a trove of roughly 3,500 all but unseen shots of the Beatles and Stones crisscrossing America on their way to global superstardom. Away from the media glare and bedlam of Beatlemania, Bonis — who died in 1992 at age 60 — captured moments including Paul McCartney jetting to a St. Louis,

Mo., stadium show in 1966 and a Speedo-clad Mick Jagger relaxing poolside on the very same day he co-wrote "(I Can't Get No) Satisfaction."

"While The Beatles and The Stones are among the most photographed celebrities in history, there really are almost no photographs available to the public taken from an insider's perspective," says Larry Marion, curator of The Bob Bonis Archive. "These photos show them as real people."

The images might have been lost to history if it weren't for Marion, who, in 2008, with the help of the Bonis family, began assembling a collection from more than 5,000 never-before-published

photographs stored in the Bonis family basement. Now, for the first time ever, a small selection of these images will become available to the public: 22 photos from The Bob Bonis Archive — curated by *Billboard* and certified as authentic by the Grammy Museum — will go on sale in limited editions at the Big Brothers Big Sisters of Greater Los Angeles' annual gala auction on Oct. 23. Or you can bid now, at [BBBSLA.org](http://BBBSLA.org).

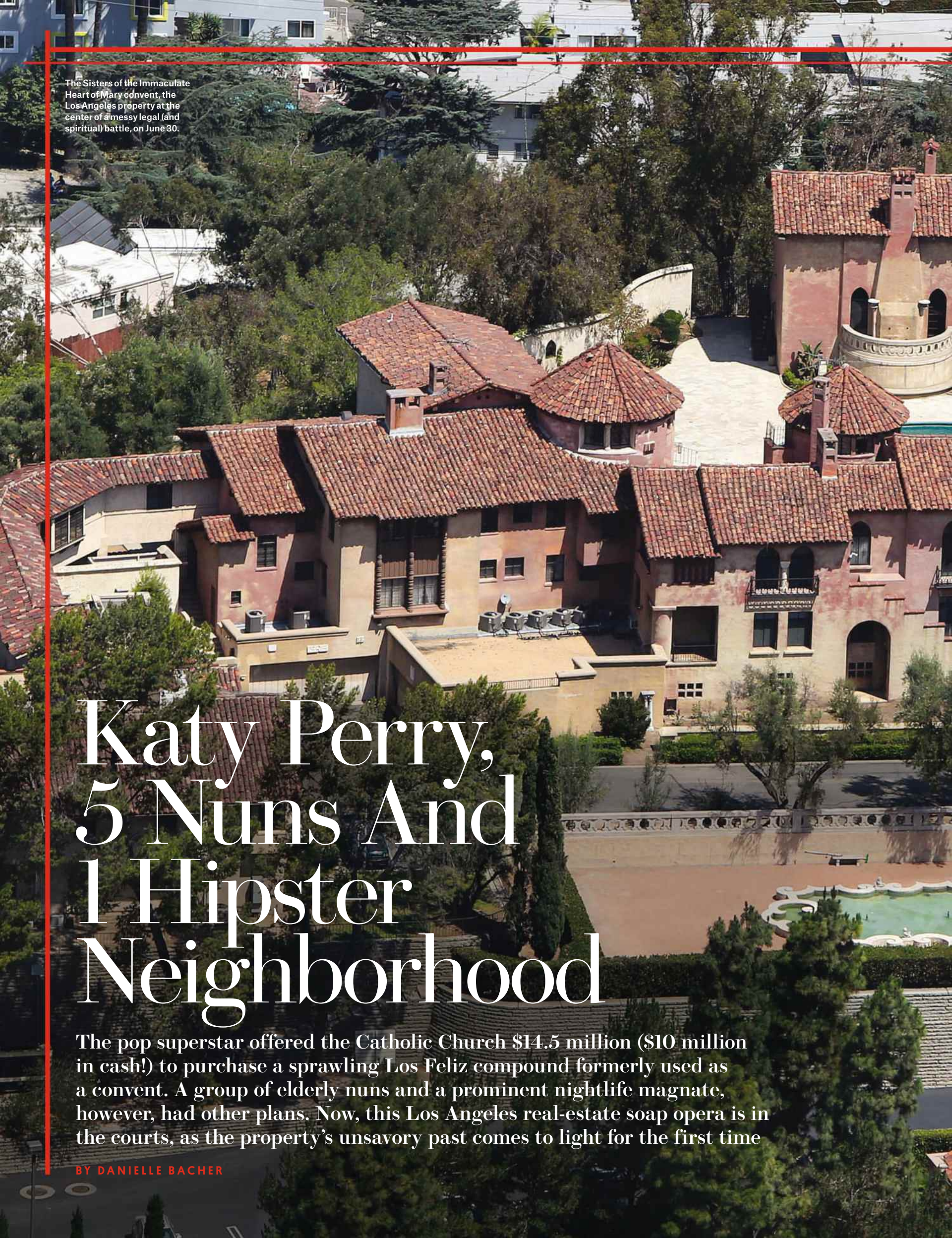
"These photos transport you back to that moment in time," says Marion, "as if you were a fly on the wall — or The Beatles' or The Rolling Stones' tour manager."

—ANDY GENSLER



- 1** John Lennon backstage at Busch Memorial Stadium in St. Louis in 1966.
- 2** Jagger sunbathing in Clearwater, Fla., on the same day in 1965 that he and Keith Richards wrote "(I Can't Get No) Satisfaction."
- 3** McCartney relaxing on a flight to St. Louis in 1966.
- 4** The Stones at Chess Records Studios in Chicago, on their first visit to the United States, in 1964.
- 5** From left: McCartney, George Harrison, Lennon and Ringo Starr at a Bel Air mansion rented in 1964 after a hotel, fearing an onslaught of wild fans, canceled their reservation.
- 6** From left: Starr, Lennon, Harrison and McCartney by the pool in Bel Air.
- 7** Jagger (left) and Brian Jones onstage in 1964.
- 8** Richards (left) and Jagger in West Germany in 1965.

**JOIN THE BIDDING ONLINE**  
 Go to [BBBSLA.org](http://BBBSLA.org) to enter a silent auction now or bid in the live auction happening Oct. 23 at the Big Bash Gala.

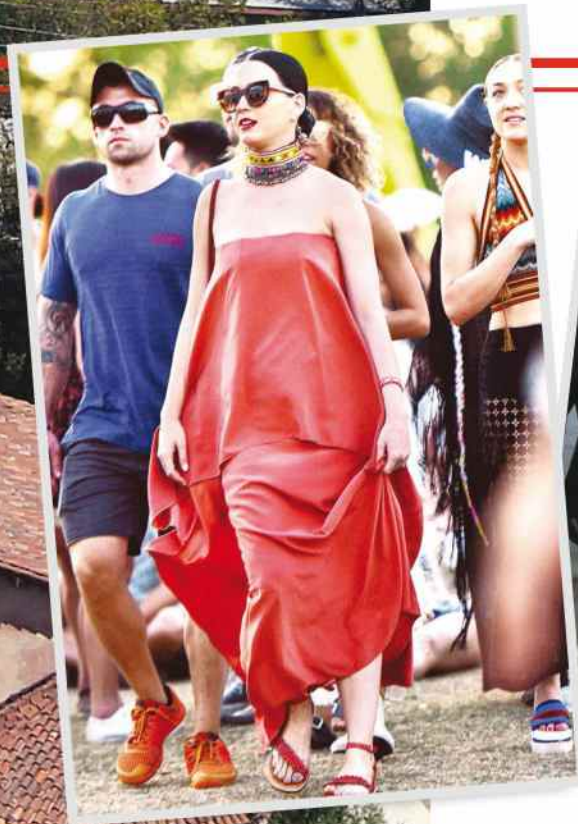


The Sisters of the Immaculate Heart of Mary convent, the Los Angeles property at the center of a messy legal (and spiritual) battle, on June 30.

# Katy Perry, 5 Nuns And 1 Hipster Neighborhood

The pop superstar offered the Catholic Church \$14.5 million (\$10 million in cash!) to purchase a sprawling Los Feliz compound formerly used as a convent. A group of elderly nuns and a prominent nightlife magnate, however, had other plans. Now, this Los Angeles real-estate soap opera is in the courts, as the property's unsavory past comes to light for the first time

BY DANIELLE BACHER



Inset left: Perry at Coachella in April.  
Right: Sister Rita Callanan, 77, and Hollister leaving an L.A. court on July 30.

**B**YOND THE GATED, hilltop entrance of 3431 Waverly Drive — a lush eight-acre estate in the Los Feliz section of Los Angeles — sits a former convent, where today Sister Catherine Rose Holzman, 86, has come to meet with *Billboard*. With her thin, white hair pressed back into a cornette, she glances around the parlor, bare except for a rare Aeolian organ previously used for grand church functions. For 40 years, this was home to the California Institute of the Sisters of the Most Holy and Immaculate Heart of the Blessed Virgin Mary. Now, none of the order's remaining five nuns live here. Holzman only stops by weekly, usually to go over paperwork with the property manager. Peering through a window, she points to an adjacent building where her bedroom once was.

Four years ago, the Archdiocese of Los Angeles kicked the sisters out of the convent. "We had to do what we were told," says Holzman, who took her vows 68 years ago, at the age of 18. "I think it's because they were trying to sell our property. They had been trying for years even when we lived there. But none of us ever wanted to leave."

High-end real-estate feuds are as commonplace in Los Angeles as cloudless skies. But in the past months, this one has become national news. Los Angeles Archbishop Jose H. Gomez is fighting with five elderly IHM sisters over the sale of the convent — a French-style chateau with Mediterranean flourishes, more than 30,000 square feet of living space and an adjoining prayer house. Gomez wants to sell the villa to 30-year-old global superstar Katy Perry, who has offered \$14.5 million for the property. But the nuns, who control the deed, want to sell to local restaurateur Dana Hollister, 54.

But the feud isn't just about a preference over buyer — it's a matter of trust. The nuns say that during the last two decades, their treatment by the archdiocese has devolved



**1** Holzman (left) and Callanan on June 25 outside the Most Holy and Immaculate Heart of the Blessed Virgin Mary retreat house, part of the eight-acre property their pontifical order purchased in 1971. **2** A fountain view overlooking the San Fernando Valley at the Waverly Drive estate. **3** The dining room on July 29. **4** Stained glasswork inside the former convent.

into a troubling pattern of neglect and broken promises, including the unsettling reality that the Waverly Drive property was used to harbor accused pedophilic priests. Since the archdiocese brokered Perry's offer to pay \$14.5 million (\$10 million in cash) without the nuns' involvement, the sisters fear they won't see a penny from the sale. Meanwhile, Hollister's offer for \$15.5 million (with only \$100,000 in cash) was made directly to their order.

The squabble escalated on June 11, when Perry visited Waverly Drive with a group that included the archbishop's construction coordinator. But two security guards hired by Hollister blocked their path. According to an eyewitness, Perry's group refused to leave, so the Los Angeles Police Department was notified. Perry was gone when two officers showed up, asking the remaining group to vacate. A day later, Archbishop Gomez filed a temporary restraining order against Hollister, the first in a complicated series of legal filings that will likely take years to resolve. (Perry declined to comment for this story, but her management supplied *Billboard* with the statement: "It is not appropriate for Katy to respond while this is being adjudicated in its proper forum, which is a court of law.")

Beyond the legal battle, the transaction has turned into a conflict with religious overtones. In this schism between a local Roman Catholic hierarchy and a nearly extinct religious order, Perry, the daughter of evangelical Christian ministers, has been cast by the nuns (unfairly or not) as a secular agent in a war on the sacred.

For the nuns, this isn't an issue of civil law, but divine law. "Katy Perry represents everything we don't believe in," says Holzman. "It would be a sin to sell to her."

**In 1927, architect Bernard Maybeck** designed the Waverly Drive complex — which has been a shooting location for TV shows like *My Name Is Earl* and the rebooted *90210* — for Earle C. Anthony, a successful automobile designer who lived on-site and founded a radio station in the garage. In the early 1950s, Catholic philanthropist Daniel Donohue purchased the property and in 1971 resold it to the Immaculate Heart of Mary sisters for \$600,000, an amount pooled together from inheritances and savings interest and paid during the course of five years.

"A property with this much acreage is so rare," says Josh Altman, real-estate-agent star of Bravo's *Million Dollar Listing*. "If this was in Beverly Hills, it would be worth north of \$50 million. One day this will easily be a \$35 million-plus estate."

Holzman had never heard of Perry until April, when Archbishop Gomez informed the five IHM sisters the pop star was buying their former home. This announcement came seven months after the archdiocese told the nuns it was asking \$7 million for the estate, news that distressed the sisters. For one, \$7 million seemed insultingly low — they had been told years before the estate was worth at least three times that amount. (As it happens, any church-property transaction of more than \$7.5 million in an archdiocese with more than 500,000 people requires final approval from the Vatican.)

But far more significantly, the nuns were upset the church was planning a deal behind their backs. Two days after that September 2014 meeting, in a letter to the archbishop, Sister Jean-Marie Dunne, 89, wrote: "I want you to know I believe no respect for the sisters'

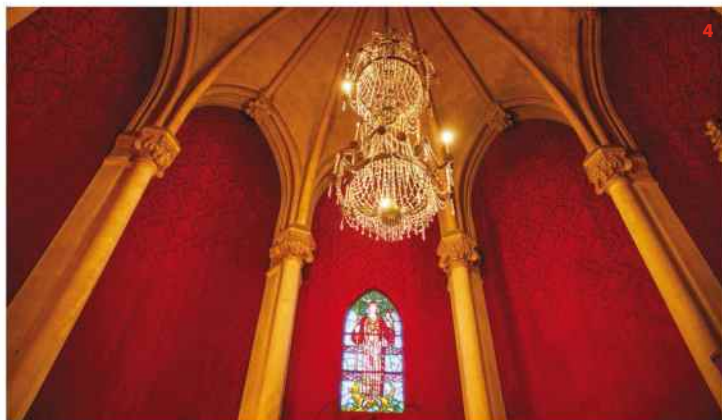
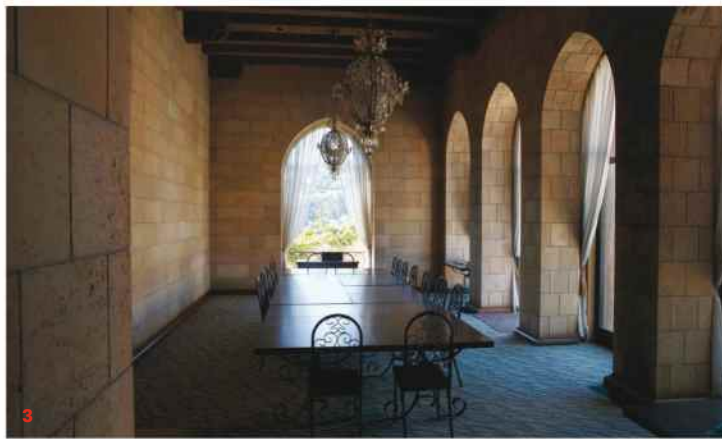
intelligence was shown and that there was a dreadful lack of honesty."

On Jan. 31, the sisters' legal counsel issued a cease-and-desist to the archdiocese and the Coldwell Banker sales director overseeing the sale, which was ignored. Then Holzman researched Perry online and found a video interview in which the former gospel singer joked that she had found success as a secular artist because "I sold my soul to the devil." This was alarming. "Even mentioning that she would sell her soul to Satan is against our principles and beliefs," Holzman says now. In an email to then-Rev. Monsignor Joseph V. Brennan, she wrote, "In selling to Katy Perry, we feel we are being forced to violate our canonical vows to the Catholic Church."

On May 26, at the archbishop's urging, the five nuns met with Perry at nearby convalescent home Nazareth House, where two IHM sisters lived. As Holzman recalls, the pop star arrived late. Holzman mentioned the "devil" video she'd seen online. Perry said her comment was just for entertainment and showed them her left-wrist tattoo: the word "Jesus," inked when she was 18.

At the request of Dunne, who sang along, Perry belted out the gospel song "Oh Happy Day," reading the lyrics off her iPhone. She planned to turn the estate into a private residence for her family and employees, she told the women. She wanted to sip green tea and meditate in the gardens. "She was nice," says Holzman. "She told us why she wanted the property and then sang a song and left."

**So who actually owns the Waverly Drive convent?** That question dates back more



than two decades. The Sisters of the Immaculate Heart of Mary were always fiscally independent of the archdiocese, collecting money through private donations, investments, fees from renting their home for events and film shoots. But the order's numbers dwindled as elders died and fewer young women joined. In 1992, there were only 35 Immaculate Heart of Mary sisters left, with a median age of 69. Citing their infirmity as a grave concern, then-Archbishop Roger Mahony wrote to the Vatican with a proposal: The archdiocese would assume financial support for the order, provided the convent could not be sold or transferred without his office's written permission. The Vatican approved this request, an act that would ultimately cause legal confusion over who controlled the estate's sale.

Holzman says the move was ultimately a gambit of the archdiocese to gain power of the

at the convent for many months before that. There wasn't much we could do about it. The archdiocese told us he could stay there, and we do what we are told."

Henry wasn't the only priest offender harbored at the residence. In September 2004, LAPD detectives came to the site and arrested the Rev. Fernando Lopez, who would be convicted of four felony counts of molestation charges. Brother David Joseph Nickerson was arrested in 2008 and later would be convicted of third-degree sexual assault. The then-64-year-

## “In selling to Katy Perry, we feel we are being forced to violate our canonical vows to the Catholic Church.” — *Sister Catherine Rose Holzman*

property. Documents show the IHM sisters paid for maintenance for decades, with no help from the archdiocese. “They never took care of us,” she insists. “The truth is that the church hasn't given us a dime ever for this house.”

Unbeknownst to the sisters, the archdiocese was also using the premises at its discretion. Archbishop Mahony, later at the center of the Los Angeles-area church sex-abuse scandal, quietly began sheltering priests accused of molestation on the grounds. One was the Rev. Richard Allen Henry, who was first taken into police custody at the Waverly Drive property in 1991 and later sentenced to eight years in state prison for counts related to abusing four boys.

“I did see Henry arrested and then realized what was going on. At the time, I didn't know. None of us did,” says Holzman. “He stayed

old not only lived at the facility, but had worked at the house of prayer for years.

In 2007, the Archdiocese of Los Angeles reportedly reached a \$660 million settlement with more than 500 alleged clergy-abuse victims and still owes hundreds of millions in damages and legal fees. Holzman believes the archdiocese wants the cash from the convent's sale for this reason. “That's why they want to sell to Katy Perry. They want the money for you know what,” she says, unwilling to mention the sex-abuse scandal by name. “We won't see a dime of it.”

“The care and well-being of all five sisters has always been our primary concern,” contends the archdiocese in a statement to *Billboard*. “[We] will continue to protect the sisters and ensure that future transactions will provide immediate

funding for their care.”

Holzman finds this difficult to believe. “They haven't helped us with money ever. Why would they start now?”

### Dana Hollister sips a soda inside Echo

Park's iconic Brite Spot diner, one of several Los Angeles restaurants she owns. Having first opened a successful interior-design business in 1987, she has since founded the sort of Eastside staples that inspired the *Los Angeles Times* to call her a “scene maker” and compare her real-estate acumen to having “X-ray eyes.”

Hollister intends to convert the convent into a boutique hotel. This isn't the first nunnery Hollister has plotted to reinvent that way. In the '90s, she lobbied to turn the Paramour — a 22,000-square-foot Silver Lake convent most recently inhabited by Franciscan nuns — into a 45-room spa hotel. But neighbors fought her plans, so when she secured \$2.25 million in financing in 1998, she turned the mansion into her home, a stately 4.5-acre residence that hosted Beck's birthday party and Anne Heche's 2001 wedding.

Hollister had her eye on the Waverly convent for years. She heard it was on the market, emailed the property manager and proposed a deal directly to the sisters. When Archbishop Gomez broke the news about Perry, the sisters quickly accepted Hollister's \$15.5 million offer without even meeting her and turned the deed over immediately.

“What I'm doing is really pure,” insists Hollister. Diagnosed 14 years ago with late-stage cervical cancer that's currently in remission, she says her health is a major motivation and pledges to donate a percentage of the hotel's proceeds to charity. “I don't give a shit about the money. I met these sisters and realized, ‘If I don't help, who is going to?’”

The archdiocese claims in a statement, “The sisters have been taken advantage of by the Hollister transaction.” That's the line Perry has taken as well, suing the entrepreneur for interfering with her contractual rights to the sale. In documents filed in September, the performer's team categorized Hollister as someone who “took advantage of vulnerable, elderly nuns, who she malevolently convinced to oppose the Roman Catholic Church.”

In July, Superior Court Judge James C. Chalfant invalidated Hollister's purchase, describing it as “a bad deal,” though letting her keep possession for now. In November, the court will consider the legality of the archbishop's attempt to assert control of the sisters' corporation, which his office tried to do quietly in June.

Hollister, who says she has never spoken to Perry, thinks this has all gotten out of control. “It's interesting she has all this girl power and she's running over a woman and five nuns.” She continues, “We are going to Rome. We are not quitting now. We are just getting warmed up.”

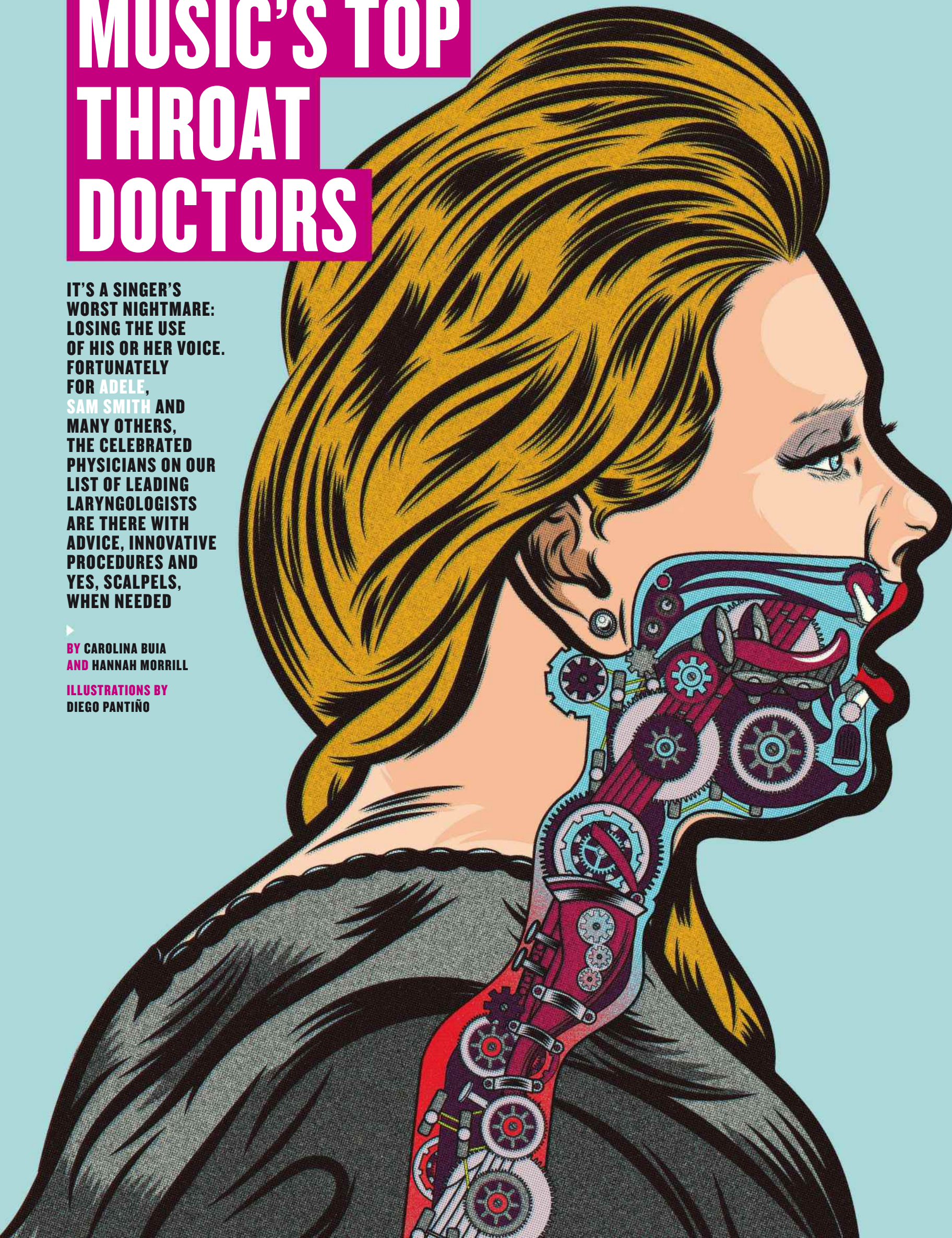
Holzman, meanwhile, vows to continue the fight. “I owe it to every sister up in Heaven looking down on me.” ●

# MUSIC'S TOP THROAT DOCTORS

IT'S A SINGER'S WORST NIGHTMARE: LOSING THE USE OF HIS OR HER VOICE. FORTUNATELY FOR ADELE, SAM SMITH AND MANY OTHERS, THE CELEBRATED PHYSICIANS ON OUR LIST OF LEADING LARYNGOLOGISTS ARE THERE WITH ADVICE, INNOVATIVE PROCEDURES AND YES, SCALPELS, WHEN NEEDED

BY CAROLINA BUIA  
AND HANNAH MORRILL

ILLUSTRATIONS BY  
DIEGO PANTIÑO





## EAST COAST

### DR. ROSEMARY B. DESLOGE

*New York*

➔ Desloge, a self-professed Broadway groupie and laryngologist in private practice, became one of the Great White Way's vocal healers after successfully operating on a lead from **Jersey Boys**. Now, Tony and Emmy Award winners, tween talent and even royalty depend on her to troubleshoot their timbres. Desloge never skips a Broadway show (or backstage invite), but you won't glean her patient list from the walls in her spa-like office. Only one picture — a bejeweled octogenarian beside the late **Luciano Pavarotti** — is on display. "That's my grandmother, who at 80 became a Pavarotti groupie," Desloge says with a laugh. Musical fandom clearly runs in the family. » 212-717-2700, [desloge.md](http://desloge.md)

### DR. ANTHONY F. JAHN

*New York*

➔ During intermission, a famed New York **Metropolitan Opera** soprano was doubled over with cramps and experiencing shortness of breath. Jahn went into high gear with his bag of needles. After a 15-minute acupuncture treatment, the singer's pain resolved, she was breathing normally and the show continued. "Technology does not make the accumulated clinical wisdom of other cultures irrelevant," says Jahn. "Acupuncture can help singers quickly, with no side effects." A Hungarian immigrant and former pianist, he satisfies his musical yen as one of the Met's seven volunteer doctors in exchange for free house seats. » 212-262-4400, [entsurg.com](http://entsurg.com)

### DR. GWEN S. KOROVIN

*New York*

➔ **Celine Dion** was crestfallen when two Canadian ENTs told her she needed throat surgery. Seeking a final opinion, she met Korovin, a laryngologist in private practice. "I didn't see the polyps that her other doctors claimed," she recalls. "I just saw chronic swelling." Korovin's prescription: two weeks of the silent treatment. Dion emerged pitch-perfect and unscathed. "Had she gone through with the surgery, it could have ruined her voice," she adds. Known for exhausting every option before resorting to the scalpel, Korovin has a client list that includes **Hugh Jackman**, **Ariana Grande** and **Lady Gaga**. » 212-879-6630

### DR. ROBERT T. SATALOFF

*Philadelphia*

➔ In *A Memoir*, **Patti LuPone** describes

## THE MAESTRO



Zeitels (left) and Smith

### DR. STEVEN M. ZEITELS

*Boston*

Adele, Sam Smith and more entrust their powerful pipes to this innovative cord expert

**W**hen **Christina Perri's** song "Jar of Hearts" debuted on Fox's *So You Think You Can Dance?* five years ago, she went from waitressing to landing a recording contract. "I was singing 15 times a day," says Perri. "And then I started losing my voice." She was a bundle of nerves when she first met Dr. Steven M. Zeitels, the Eugene B. Casey professor of laryngeal surgery at Harvard Medical School and director of Massachusetts General Hospital's Voice Center. "He took one look at my vocal cords, smiled and said, 'I know exactly what to do,'" recalls Perri, who was referred to him after a congenital cyst appeared on one of her vocal cords. After Zeitels operated on her, she says her voice quality improved and since then she has not canceled a single performance.

Zeitels, considered one of the top throat surgeons in the world, also has operated on **Sam Smith**, **Aerosmith's Steven Tyler**, **Julie Andrews** and **Keith Urban**. Then there's songbird **Adele**, who thanked him during the 2012 Grammys. But the cherub-faced doctor says that for all his platinum connections, he also is devoted to helping those who have suffered voice loss from trauma or disease. In 2009, Aerosmith bassist **Tom Hamilton** was battling throat cancer and scheduled to have his larynx and tongue removed. He went to Zeitels, who not only saved his voice, but excised the malignancies with a laser. Hamilton is now cancer-free.

In addition to patient care, Zeitels is working on new products, including a clear, Jello-O-looking blob decades in the making. Collaborating with an MIT scientist, The Voice Health Institute and others, Zeitels hopes to market the biogel, which will "simulate the suppleness of vocal cords." In recent months, numerous patents for the product have been approved. "Unlike other fillers," says Zeitels, "the biogel will hopefully allow the vocal cords to vibrate like new." Cancer patients will be first in line to receive it, as early as two years from now. Zeitels speculates that in six years, it might also be available to seasoned performers. "If successful," he boasts, "it will likely create super singers and potentially revolutionize the industry." —C.B. » 617-726-1444, [massgeneral.org/voicecenter](http://massgeneral.org/voicecenter)

how Sataloff "saved my voice." Awakening from surgery, she heard "the sound of a baritone ... singing a liturgy." It was Sataloff: cantor, professional choir conductor and professor and chair of otolaryngology at Drexel University and chairman of The Voice Foundation. He always knew he would follow his father — a renowned ENT — into medicine, even though he could have snagged a record deal. Among his many talents, Sataloff has created more than 100 surgical instruments and innovated numerous operating techniques, such as implanting a singer's own fat between vocal-fold membrane and scar tissue to create "a new, pliable layer." » 215-545-3322, [phillyent.com](http://phillyent.com)

## WEST COAST

### DR. DAVID LOTT

*Phoenix*

➔ Specializing in regenerative



**Rachel Platten's Steamy Tip**

"Steaming helps a lot — **Andy Grammer** turned me on to steam rooms, although they can be sketchy. Vocal rest during the day really helps too. I try to be quiet. I have an app on my phone that speaks for me. It's super awkward."

medicine, Lott, the Mayo Clinic's director of its head and neck regeneration program, has developed a process to re-create parts of the voice box and vocal folds using stem cells and 3D printing. Although the technology is still in the investigation stage, he plans to offer the treatment to patients (which includes opera and Broadway stars) in 2016. More recently, a celebrity client was set to accept a lifetime achievement award when an unrelated pain condition left her with a breathy, unsupported voice. "By addressing the physical and mental aspects of the pain in addition to retraining her vocal system, she could speak with confidence," he says. » 480-342-2983, [mayoclinic.org](http://mayoclinic.org)

### DR. GERALD S. BERKE

*Los Angeles*

➔ "I would not be on the stage tonight if it weren't for Dr. Berke," **John Mayer** told fans at the Hollywood Bowl in 2013,

after being sidelined for three years with granuloma, or tissue inflammation of the vocal cords. “He’d failed therapy by other well-known laryngologists,” recalls Berke, professor and chair of the department of head and neck surgery at UCLA, who cracked the problem by paralyzing Mayer’s vocal cords with Botox to allow them time to heal. “When it comes to the voice, less is generally more,” says the doctor, who typically elects for out-patient procedures.

» 310-794-0238, [uclahealth.org](http://uclahealth.org)

#### DR. SHAWN NASSERI

*Beverly Hills*

➔ Nasser’s private practice appointment book reads like an entertainment who’s who — from **Ryan Seacrest** and **Seth MacFarlane** to **Tom Petty**, **Carrie Underwood** and **Stevie Wonder**. He credits his continued relationships with his patients as key to their recovery. “These people have excellent voice gifts but hectic lifestyles that provide a challenge to sustained wellness,” he says. “I’m constantly on Facebook, Instagram, Twitter and Snapchat to provide a personal presence.”

» 310-289-8200, [nasserimd.com](http://nasserimd.com)

#### DR. RANDY SCHNITMAN

*Beverly Hills*

➔ To keep his A-list clientele — which includes **Fetty Wap**, **Katy Perry** and **Mariah Carey** — out of the OR, Schnitman puts a premium on the less sensational aspects of vocal wellness. “People on tour often complain of sensitive throats,” he says. “Nine times out of 10, it’s acid reflux from late-night eating.” Also key is vocal training. “When you break into the business on your own, you haven’t been trained like an opera singer.” He encourages performers to prioritize warm-ups, hydration and pacing to minimize vocal strain. “When I don’t hear from my patients,” says Schnitman, “I know I’m doing my job well.” » 310-275-5432

#### DR. JOSEPH SUGERMAN

*Beverly Hills*

➔ In the ’70s, when Sugerman was the protege and business partner of the late, great Dr. Ed Kantor, Hollywood’s original voice doctor, he would treat new artists while the boss soothed legends **Frank Sinatra** and **Judy Garland**. “By default, I saw the next generation,” he says. Today, Sugerman credits fiber-optic video as the most significant tech advancement. When patient **Mick Jagger** complained of pain during an Australian tour in November 2014, a local physician emailed him a video of

## MY JOURNEY

# IT’S ALL ABOUT THAT VOICE (NO TROUBLES)

Meghan Trainor, 21, talks tour cancellations, this year’s vocal surgery and her comeback

**T**his summer I went into my MTrain Tour with rough cords. When they hemorrhaged, I canceled some shows, but in the middle of the tour, I got bronchitis. My doctor said, “You have to stop.” I was devastated. I spoke to Sam Smith, who told me to get surgery — that I would feel and sing better afterward. My manager promised me that it would not end my career, and my fans were so understanding. The surgery was quick. My parents were in the room along with Dr. Nasser [see his entry at left] and his wife, who is an anesthesiologist. They have become my Los Angeles parents. Post-surgery, Nasser put me on two to three weeks of complete silence. My mom stayed with me the whole time, taking me to painting classes. It was tough to eat: no spicy or crunchy foods, no dairy. I drank a lot of Throat Coat tea with honey, which is the bomb. But the hardest part was living with my two brothers. Every time they would do something funny I would try not to laugh. Some mornings I would run into Dr. Nasser’s office to check my vocal cords because I had laughed too loud the night before. Four weeks after surgery, I started seeing Eric Vetro, a vocal coach in L.A. I had never had professional training, and I’m now learning how to breathe properly. Eric got me singing in a place that I have always wanted to be — really high and pretty. I’m singing better than ever, which you’ll hear now that I’m promoting my song for the *Peanuts Movie* soundtrack, “Better When I’m Dancin’.” It is inspired by my fans, who make me feel like a star on that stage. —AS TOLD TO CAROLINA BUJA



**An Rx Recipe From Rob Halford Of Judas Priest**

“When I’m on the road the final thing I do before going to bed is gargle with lidocaine. It’s an analgesic that coats your vocal cords when you’re asleep and reduces the inflammation and swelling you get from a performance.”

the singer's larynx. "The video came in at 3 a.m., but I was able to advise from abroad," says Sugarman. » 310-274-6005

## SOUTH

### DR. WAYNE R. KIRKHAM

Dallas

➔ "I found music before I found medicine," says Kirkham of his days as a percussionist and vocalist at the University of Wisconsin. "In med school, I realized I could use my musical background to really make a difference." Kirkham's clients include rockers **Steven Tyler** and **Stevie Nicks** and sports broadcaster **Terry Bradshaw**. A recent challenge: ventriloquist — and winner of *America's Got Talent's* second season — **Terry Fator**, whose Las Vegas act includes impersonating **Etta James** and **Garth Brooks**. "There's nothing better than seeing your performers continue to do what they love," he says. » 972-566-7515, [drwaynekirkham.com](http://drwaynekirkham.com)

### DR. C. RICHARD STASNEY

Houston

➔ Treating opera singers like the late **Luciano Pavarotti**, who struggled with acid reflux, is how Stasney made his name. As the founder of the prestigious Center for Performing Arts Medicine at Houston Methodist Hospital, he learned that compassion goes hand in hand with adequate treatment. "If an opera singer gets a cold, that's an emergency," he says. "You can never underestimate the psychological component of the voice." Which is not to diminish medical innovation: Three decades ago, he pioneered a fat-injection technique to help paralyzed vocal folds meet that's named

after him, and still used, today. » 713-796-2181, [texasvoicecenter.com/stasney](http://texasvoicecenter.com/stasney)

### DR. C. GAELYN GARRETT

Nashville

➔ After Garrett, senior executive medical director of Vanderbilt Voice Center, told **Willie Nelson** that he wasn't Superman and needed to rest his voice, the country star decided to put the advice to music. Eight months later, he surprised Garrett by serenading her with a new song, the 2011 single "Superman." When not molding tomorrow's talent or caring for today's country music marquee acts, Garrett is finalizing a "vocal pace-maker" that she hopes may one day reverse vocal cord paralysis. » 615-343-0754, [vanderbilthealth.com](http://vanderbilthealth.com)

### DR. DAVID E. ROSOW

Miami

➔ In college, Rosow performed as a violinist with the Boston Philharmonic Orchestra and DJ'd at a local music station, all while juggling the rigors of earning undergraduate and medical degrees at Harvard. Today, Rosow is director of laryngology and voice at the University of Miami, where he's connected with Latin music cognoscenti and Univision TV anchors alike. While he loves Latin culture, he constantly warns his clients against too many Cuban coffees. "Caffeine can lead to acid reflux, irritate the vocal cords and dehydrate you." » 305-243-2587, [uhealthsystem.com](http://uhealthsystem.com)

### DR. MICHAEL M. JOHNS III

Atlanta

➔ As founder/director of the Emory Voice Center, Johns has worked to

support Atlanta's "booming professional voice population," hiring three additional laryngologists and six voice pathologists to cater to hip-hop and R&B stars and journalists from **CNN** and **The Weather Channel**. On the walls of his waiting room are photos of celebs from all genres, plus a couple of **Coldplay** albums signed by **Chris Martin**. Johns is known for his ability to "hear" subtle voice changes and for trying to keep his clients' voices young. "While age-related changes to the voice convey wisdom," says Johns, "you want to make sure you're being heard." » 404-778-2020, [emoryhealthcare.org/voice-center](http://emoryhealthcare.org/voice-center)

## MIDWEST

### DR. MICHAEL S. BENNINGER

Cleveland

➔ While studying singers at Oberlin's Voice Laboratory, Benninger became enamored with the complexities of the human voice. Upon moving to Detroit, he became a vocal guru to the city's Motown scene and opera divas. Today, as chairman of the Head and Neck Institute at the Cleveland Clinic, Benninger treats the vocal conundrums of an international clientele that includes a sheik, prime ministers and such platinum performers as **Kid Rock**. In his hospital's recording studio, he captures baseline "vocal MRIs" of his patients. "Thanks to these technologies," he says, "we assist artists as far away as China in real time." » 216-444-8500, [clevelandclinic.org/headandneck](http://clevelandclinic.org/headandneck) ●

Additional reporting by Bryan Reesman, Lindsey Sullivan and Nick Williams.



Jess Glynne's Way With Water

"If you were an athlete, you would never start a race without stretching, and that's what warming up is for my voice — and warming down is just as important. I also drink a minimum of 2 liters of water a day and do the warm-ups and warm-downs for at least 15 minutes with a straw. It may sound weird, but it's really helpful and takes care of my vocal folds."

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—Dr. Zeitels

"GINGER TEA IS WONDERFUL FOR THE THROAT. MAKE YOUR OWN BY BOILING FRESH GINGER SLIVERS IN WATER AND SWEETENING WITH HONEY."

—Dr. Jahn



"SUCKING ON GLYCERIN CANDY, LIKE GREYER'S PASTILLES, MAY BE SOOTHING FOR SOME SINGERS. DO STAY AWAY FROM PRODUCTS WITH MENTHOL. WHILE THEY INITIALLY FEEL GOOD, THEY CAN IRRITATE AND PROMOTE REFLUX."

—Dr. Garrett

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—Dr. Benninger



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For print and online contact Jeff Serrette: 212-493-4199 or [Jeffrey.Serrette@billboard.com](mailto:Jeffrey.Serrette@billboard.com)

The singer mixes country past and present on new album.



## Carrie Underwood's New Nostalgia

★★★★☆



### CARRIE UNDERWOOD

*Storyteller*  
19 Recordings/  
Arista Nashville

DON'T LOOK NOW, BUT CARRIE UNDERWOOD, at 32, already has a decade of stardom behind her. Much has changed in the country landscape during that time, its center nudged noticeably closer to pop by hitmakers lifting vocal styles and production values from R&B, EDM and hip-hop. Underwood, though, always has been something of a throwback to the country-pop '90s, when Reba McEntire, Shania Twain, Faith Hill and Martina McBride reigned the airwaves with ample lung power, arena-rock bombast, industrial-pop sheen and, no less importantly, narrative juice. "Jesus, Take the Wheel," the *American Idol* alum's early signature hit, was a story-song, as were some of the biggest numbers on her 2012 album *Blown Away*.

But *Storyteller* — her first album in three years, and her first as a mother — hard-sells her love of narrative and country past like never before. She has spoken of it as a return to the plot-unfurling Nashville used to be known for; on the album cover, she looks like a retro-boho singer-songwriter in a peasant dress. But even as Underwood waxes nostalgic, *Storyteller* also strives to extend her commercial dominance into a second decade, one that looks a lot different from the one in which she emerged. To update her sound, she split production duties between longtime studio partner Mark Bright and two hot outsiders: Jay Joyce, known for applying brooding, modern-rock shading to country, and Zach Crowell, who steered Sam Hunt's mellow small-town jams up the charts. The new sounds bring out a new Underwood. On past recordings she has taken a direct, full-throated, rhythmically on-the-nose approach to singing, which can grow fatiguing over an album; on *Storyteller*, it's striking to hear her respond to varied musical textures by expanding her repertoire, toying with inflection and phrasing, and bringing new wrinkles to the characters she's inhabiting.

There's a touch of coolly casual, R&B-inflected syncopation to her delivery in "Heartbeat," a Crowell track with a vocal harmony

from Hunt and glassy layers of guitar and synths draped over a brittle beat. She's slyly threatening in "Dirty Laundry," a Joyce production with spectral electronic whooshes and cavernous reverb. Underwood glides into skittery vocal patterns during the good-riddance anthem "Chaser," and ornaments her performance of "Relapse," a deftly delusional over-him number, with supple melisma. It's impossible not to hear Miranda Lambert's influence on the album's first single, "Smoke Break," which features Underwood bearing down on populist lyrics with vinegary toughness. (If it seems risky for one of country's only two female superstars to emulate the other, consider that Lambert already stepped into Underwood's wheelhouse with the arena-rumbling duet "Something Bad" in 2014 — the admiration seems mutual.)

Unlike newer country acts who can sound like they're merely co-starring with their own faddish production, Underwood commands the spotlight, balancing the well-established extremes of her onstage persona — Midwestern girl-next-door and imperious diva — within these freshened-up aesthetic frames. If it weren't for several songs' worth of forgettable filler (the half-baked outlaw escapade "Mexico," cursory club anthem "Clock Don't Stop"), the album would be divided almost evenly between episodes of vengeful, countrified melodrama and moving celebrations of conventional fulfillment. The first half holds a pair of Southern-gothic blockbusters that are the closest she has come to channeling McEntire's down-home storytelling: "Choctaw County Affair," a tale of lovers silencing their would-be blackmailer, and "Church Bells," a rags-to-riches murder ballad in which a woman quietly offs her abusive husband. The second half concludes with sentimental tunes that will soundtrack many a wedding slow dance in coming months: the wistfully swelling power ballad "The Girl You Think I Am" and adult-contemporary pop number "What I Never Knew I Always Wanted."

Underwood knows her over-the-top country-pop flourishes helped her reach the top of the mass popularity heap in the first place. It was ambitious of her to keep one eye on going big and the other on increasing her attention to musical detail. —JEWELRY HIGHT

# Can Raury Save The World?

★★★★☆

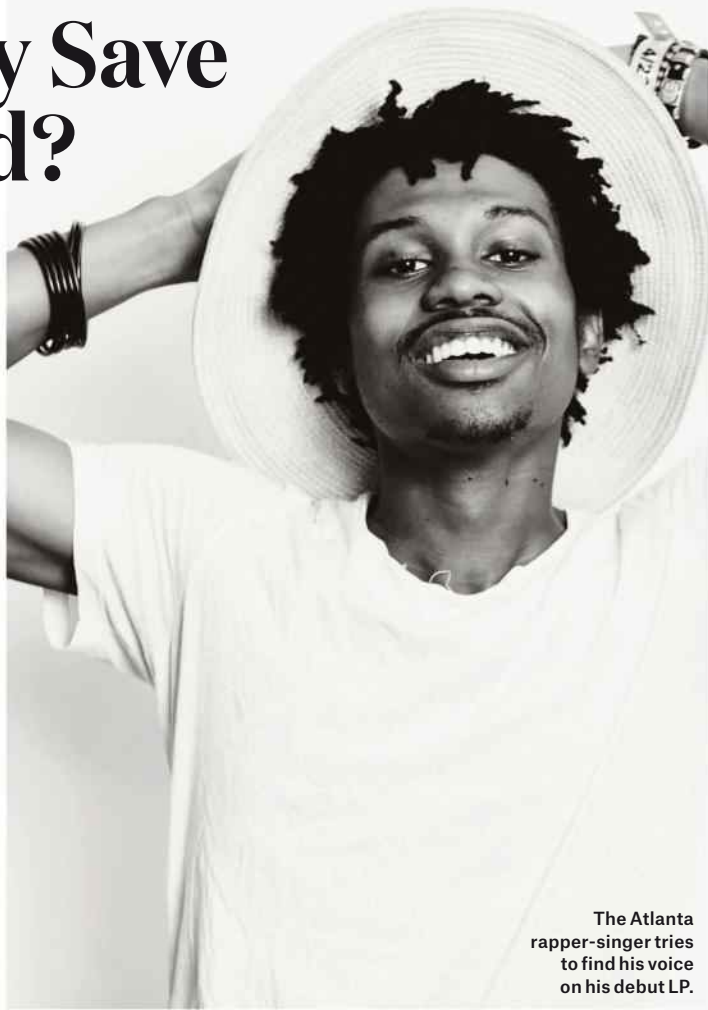


**RAURY**  
*All We Need*  
LVRN/Columbia

THE GEORGIA rapper-singer Raury is a peace-loving counterpoint to the drug-dealer extravagance of Southern rap's mainstream — the “Why Can't We Be Friends?” to his trap brethren's “The World Is a Ghetto.” This, along with his hippie-dippie flair for outre fashion and casual disregard for genre constraints, puts him firmly in the lineage of phase-one, envelope-pushing Atlanta weirdos like Andre 3000 and Cee Lo Green (Raury's staccato, deadpan rap flow is sometimes frustratingly reminiscent of the former's), and has made him one of the city's most promising new stars.

It's somewhat misleading, however, to call his imaginative debut album, *All We Need*, hip-hop. The set freely bounds from the acoustic blues stomper “Devil's Whisper” to the sweet soul of “Peace Prevail” to sprightly indie pop on “Crystal Express” like a paper boat tossed about by a storm. The experimentation is fearless — even if it sometimes goes wayward, landing him in over-reaching, overly quirky spots, like the jam-band grout of “Revolution” or the Tom Morello-assisted '80s pop pastiche “Friends.”

Where Raury's ear intrigues, though, his pen can occasionally grate. He paints his world with a broad, simplistic brush: God, love and friends are good; snakes, hate and the devil, bad. And Raury often trips himself up over wonky turns of phrase. On the Adam-and-Eve yarn



The Atlanta rapper-singer tries to find his voice on his debut LP.

“Forbidden Knowledge,” he prays his music will last longer than “stones like stones from Stonehenge.” Tale of broken trust “Woodcrest Manor II” clunkily chides an ex-friend who's “salty like those fries you be supersizing” and a drug dealer with “Tommys like Hilfiger.”

It's worth noting in all of this that Raury is a smooth 19 years old, nestled neatly in the years where young people dream of changing the world before reality grinds hope to rubble. The shooters and dealers Raury chastises in his songs may be morally bankrupt, but there's no consideration of the counterargument: that those bad guys are the inevitable result of injustices no campfire singalong can fix. *All We Need* is a dreamer's soliloquy, wracked with starry-eyed whys when the answers aren't that hard to find.

—CRAIG JENKINS

## 3 Questions With... RAURY

### What inspired you while recording *All We Need*?

I make music because of Kid Cudi's *Man on the Moon: The End of Day*. It turned my life around. I was in the darkest place. With this album, that's all I aimed to do — make it for the lost youth of my generation so they can find themselves in it. A lot of kids these days find themselves in darkness and make a home there.

### “Devil's Whisper” is a sequel to your 2014 breakout, “God's Whisper.” What's it about?

When I wrote “God's Whisper,” I had this voice in the back of my mind, encouraging me: “You can make music to better the world.” But I got here and I've been at a crossroads: the battle between music for the people and music for profit. “Devil's Whisper” is about that other voice.

### Was there any backlash after you wore a jersey with Donald Trump's name exed out on *The Late Show With Stephen Colbert*?

Some random Twitter accounts with three followers. It was all support, especially the Hispanic community. Regardless of race, it doesn't matter — you've got to stand up against any form of discrimination. I don't stand for that shit.

—PAUL CANTOR



**BØRNS**  
*Dopamine*  
Interscope  
★★★★☆

“Electric Love” singer scuffs up alt-pop on promising debut

NO ONE KNOWS EXACTLY WHAT “indie pop” is, but one thing is clear: It has been dominated by women in recent years. Lorde, Halsey, Chvrches and even mainstream interlopers like Carly Rae Jepsen specialize in sultry feminine vocals floating atop driving, synth-heavy, '80s-inspired beats. On his debut LP, 23-year-old Michigan native Børns offers a rare male twist, creating a dreamy haze where electronics and psychedelics meet. It probably helps that he sings somewhat androgynously, in a creamy falsetto, on tracks like “American Money,” which veers into trip-hop, recalling the torchiness of Lana Del Rey. Børns differentiates himself from peers, however, with tasteful hipster-bro rock growls and guitars (see Shazam favorite “Electric Love,” featured in a Hulu ad) and tempo jolts: On the ecstatic electro-disco title track, he sounds more like a long-lost Bee Gee.

—CHUCK ARNOLD



**JEAN MICHEL JARRE**  
*Electronica 1: The Time Machine*  
RCA  
★★★★☆

Techno pioneer misses a beat on his first album in eight years

FRENCH COMPOSER JEAN MICHEL Jarre is one of electronic music's key pioneers: His 1976 blockbuster *Oxygene* presaged the widescreen sweep of techno and trance, while his live multimedia extravaganzas were rave prototypes. His first album in eight years, *Electronica 1: The Time Machine*, teams him with a number of his digital progeny, from Moby to M83, as well as machine-music peers Laurie Anderson and Pete Dinklage. (Think “Baba O'Riley.”) But, like Giorgio Moroder's recent comeback, *Deja Vu*, the set mostly adds a new sheen to an old formula, as on the limpid surge of “Automatic” with Erasure's Vince Clarke and “Stardust” with trance kingpin Armin van Buuren. The tracks with vocals, oddly, have the least amount of character, whether it's the dolorous new wave of Moby's “Suns Have Gone,” Townshend's uncomfortable yelp on “Travelator Pt. 2” or Little Boots' dinky “If...!” The title is a misnomer: A time machine should really take you someplace more compelling than this.

—MICHAELANGELO MATOS



From left: 5 Seconds of Summer's Clifford, Calum Hood, Luke Hemmings and Ashton Irwin.

# 5SOS, From Boy Band To Men

★★★★☆



**5 SECONDS OF SUMMER**

*Sounds Good Feels Good*  
Capitol/Hey

FOR ITS SOPHOMORE ALBUM, Sydney quartet 5 Seconds of Summer tasked itself with resolving the “boy band vs. rock band” conflict that has plagued the group since it became a superstar by touring with One Direction. *Sounds Good Feels Good* needed to edge toward more mature content, said standard wisdom, but without alienating the band’s predominantly teen female fans. Within that arguably dubious dichotomy, it mostly succeeds.

The first sounds are a guitar tuning and studio chatter, a certificate of working-band authenticity. The set cuts down on lyrics about crushes for themes of generational anxiety and solidarity that seem partly inspired by their fellow antipodean, Lorde, as on rousing singles “She’s Kinda Hot” and “Hey Everybody.” But ironically, its primary rock template is inspired by bands once teased for being “mall punk”: Blink-182 and particularly Good Charlotte, whose members contribute to the songwriting here.

Pop-punk never staked as much on singularity

as it did to vitality, and 5SOS echoes its forefathers when it’s not directly quoting them — verses of “Hey Everybody” so closely resemble “Hungry Like the Wolf” that Duran Duran got a writing credit. But the band sells itself short when it uses those influences as a guide to go “dark,” as on “Permanent Vacation” (which still manages to be fun) and “Jet Black Heart” (not as much). All that retro angst is more rote and less involving than the way its debut tried to square loud guitars with the hooky imperatives of chart pop. In the last several tracks, though, the energy returns; with occasional backing from the London Symphony Orchestra, there are even hints of a show-tune side.

None of this may matter to devout fans, and the music is clearly intended for the youth set. It’s hard to be certain who contributed what, but singer-guitarist Michael Clifford seems to emerge as the group’s most valuable songwriter, with an urgency and reach that may spring from the mental-health struggles he has mentioned onstage and in interviews. The simple Celtic-styled ballad “Carry On” makes for a touching coda, with a choir assuring, “You know it’s gonna get better.” 5SOS, with most of its members still only 19, might get better too.

—CARL WILSON



**FILM**

**STRETCH AND BOBBITO: RADIO THAT CHANGED LIVES**  
Saboteur Media

★★★★☆

Radio show that helped launch Nas, Jay Z and more gets a documentary

IN THE EARLY DAYS, HIP-HOP DIDN’T have a separate underground scene; the entire genre was outsider by default. But when a true rap underground finally coalesced in New York in the late 1980s and early ’90s, it was at an unexpected place: Columbia University. That’s where what Nas calls “the most important radio show of its time,” the subject of this affable and eye-opening documentary, was broadcast by hosts Bobbito Garcia and DJ Stretch Armstrong.

And what a time it was: A rap-nerd cornucopia, the film is highlighted by priceless footage of freestyles from golden-era icons when they were unpolished rookies, including a long-lost verse from The Notorious B.I.G. There are also present-day interviews in which Jay Z, Eminem and Nas — just three of the rap Mount Rushmore figures for whom the show was a crucial launchpad — geek out over the show’s invaluable impact on their careers. (Tidal co-owner Jay Z has a particularly notable moment lamenting the death of human gatekeepers and curators in the digital age.) Garcia makes his directorial debut, and the film, much like college radio, sometimes feels insular. But unlike N.W.A biopic *Straight Outta Compton* (another film about belle epoque rap partly controlled by its subjects), *Stretch and Bobbito* doesn’t flinch at its heroes’ faults: At one point it takes an admirable deep dive into the misogyny that was sometimes prevalent — in both the weekly show’s otherwise hilarious late-night roast sessions and 1990s hip-hop as a whole.

—ALEX GALE

**SINGLES**

**ONE DIRECTION**

“PERFECT”  
COLUMBIA/SYCO

★★★★☆

Dropping the Maroon 5 vibes of “Drag Me Down” for U2-lite atmospherics, “Perfect” is an innocuous but satisfying ballad-anthem. Harry Styles co-writes lyrics like, “If you’re looking for someone to write your breakup songs about, baby I’m perfect” — perfect indeed, to fuel speculation it’s about ex Taylor Swift.

—JOE LYNCH



Kelela

**KELELA**

“REWIND”  
CHERRY COFFEE

★★★★☆

R&B anomaly Kelela distanced herself from contemporaries with future-gazing mixtape *Cut 4 Me*. She often opted for mood over concise songwriting, but new EP *Hallucinogen* sticks to tighter pop structures without shedding her hallmark sound — see “Rewind,” a highly infectious love-is-drug bop whose title winks at its replay value.

—STEVEN J. HOROWITZ

**DJ SNAKE**

“MIDDLE”  
INTERSCOPE

★★★★☆

After following out-of-nowhere smash “Turn Down for What” with eclectic hits with Aluna-George and Major Lazer, DJ Snake continues to surprise with this subtle but sharp song from his upcoming debut. Where “Turn” felt like a sledgehammer, “Middle” is a warm blanket, all gentle snaps and dribbling vocal samples.

—A.G.

Polachek



**CHAIRLIFT**

“CH-CHING”  
COLUMBIA

★★★★☆

Chairlift’s Caroline Polachek co-wrote and co-produced Beyoncé’s “No Angel,” and on “Ch-Ching,” the Brooklyn duo’s first new song in three years, it’s clear the pair has been drinking from the same psychosensual R&B fountain. Here’s to slipping out of dream pop and slotting comfortably into a steamy world of bassy brass, 808s and finger snaps.

—CHRIS PAYNE

# DEAR BMLG

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## Big Machine: The First 10 Years Label founder Scott Borchetta on meeting Taylor Swift at 14, the fight against free and remaining 'bold and disruptive'

BY CHRIS WILLMAN

# T

THE BIG MACHINE LABEL GROUP RECENTLY started a new imprint called Nash Icon for the veteran artists on its roster. But those two words are an equally fitting description of founder Scott Borchetta's status in his adopted hometown of Nashville. The Southern California native's reputation would be set if all he had done was discover Taylor Swift. But in the 10 years since he founded Big Machine, he has gone on to become a major force

throughout the entire music industry, breaking acts like Florida Georgia Line, Zac Brown Band, Brantley Gilbert and The Band Perry, bringing in such heavy hitters as Tim McGraw and Reba McEntire, advocating aggressively for artists' rights and becoming a mentor on *American Idol* along the way.

It's a long way for a scrappy label that nearly went out of business just a few weeks into its existence. After getting his start at, of all places, Mary Tyler Moore's MTM imprint, Borchetta had two major gigs fall through in Nashville — first, when he was let go from his head of promotion job at MCA Nashville in the late 1990s (purportedly for his desire to blur the job-role lines and get involved in other departments), then, after he got a more encompassing role at DreamWorks Universal, seeing that entire label come to a halt. From

the moment he founded Big Machine in 2005, though, he was in control of his own destiny.

A decade on from the label's modest start, and with Big Machine boasting 93 employees, a roster of 44 artists and a label group that includes Dot, Nash Icon, Republic Nashville and Valory, *Billboard* sat down with the president/CEO (and 90 percent owner) of the biggest little indie in Nashville history for a look back — and ahead.

**You have said that you called the label Big Machine as a "middle finger" to the record business. Is that the real reason you chose that name?**

You want to come up with something you think will cut through. Auto racing has been a big part of my life since I was very young. When the car feels right, it's like, "We've got a big machine." Plus, it's the name of a song by Velvet Revolver. I remember telling Taylor [Swift] the name because she made the commitment to sign with us before we even had one. So when I was looking at the final list of ideas, I thought, "We're anything but a big machine, but if we just announce ourselves as one, it's bold and it's disruptive and it doesn't sound corporate." The rock 'n' roll of it was, "We'll just flip off corporate, right in the face, and declare ourselves a big machine."

**Did you ever harbor the slightest reservation about Swift's potential?**

I never doubted that she would be successful. I felt we could compete because her *being* is substantial. Even her [first promotional] package was impressive — now, it's not hard to put together an attractive-looking promo package, but there were enough interesting things that it was raising its hand to me. And when I met her, I was just smitten. She was a fascinating person, even at 14 years old. She had such an amazing desire for people to like her and get to know her, and she has found a way to engage anybody whom she wants to, whether it's the immediate fan or the biggest stars in the world.

**Did you feel like an outsider at the start?**

I don't know that I was ever conscious of [thinking], "Let's be outsiders." It was more, "That pisses me off and I don't want to do it that way." I've always questioned authority, not in a sarcastic way, but [more like], "What were you thinking there? Help me to understand and I'll learn something" — or "That was just a bad idea." So it was the dogged determination to continue to figure that out every day. And I'm as doggedly determined today, even more so than I was 10 years ago.

**What's a contemporary example of that?**

How in the world can there not be performance rights in the United States of

America? That's bullshit, so we didn't wait for anybody. It's like, "Let's start asking questions. Let's see if anybody else is aligned with us. Let's not just accept that this is a status quo."

**Changing the rights landscape has been a passion for you, from forging new agreements with terrestrial radio chains like iHeartRadio and Emmis to the issues involving Swift and Spotify and Apple. How successful has your "Music Has Value" campaign been?**

As we get to a new royalty decision later this year, it feels like there's a greater understanding that we have got to continue

from Beasley. And so at a certain point the artists have to raise their hand and go, "Why aren't we on that platform?" While other labels are lawyering it out, we're moving forward, with real results. If you look at what streaming is doing, they're monetizing every cent. Maybe the money isn't enough yet. But if we can continue the conversation, we can get to a value.

That's where Music Has Value comes in. We're at the point now where streaming *has* to work. We're going to get it scaled. We're going to convince the companies that there has to be a premium-only option and that you can only have free for so long — or you can have *this* much for free.

## "FREE STREAMING AS PROMOTION WORKS, BUT IF A RESTAURANT GIVES YOU A SAMPLE, YOU CAN'T SAY, 'CAN I COME IN AND EAT FOR FREE?'"

to figure out how to be better partners. Radio's still No. 1, and there's a huge desire on the record and radio sides to work together in this grand scheme. I'm bullish in thinking we're getting closer to a resolution that can work for everyone — to the extent that anything *can* work for everyone.

When you look at all the other major labels who've got a huge platform besides Warner Bros., right now they're just sitting on the sidelines while our artists are three-plus years into earning from iHeart, earning from Emmis, earning from Greater Media, earning

To see these kids come into the Big Machine store [in Nashville] and walk out wearing T-shirts saying "We support artists" ... Fans get it.

**With Swift's apparent battles with Spotify and then Apple...**

You've got to remember her battles are my battles. There's no separate battle there.

**But she seemed to have been on the warpath against "free," and you've acknowledged that "free" will always be**



McGraw onstage in Wantagh, N.Y., on June 11.



The Big Machine staff with Swift (center) at the company's holiday party in December 2007.

**with us, to some extent, so people might wonder where that line is drawn.**

People forget that we gave away hundreds of thousands of Taylor songs for free when we started — free as *promotional* works. Like with SiriusXM: "Free" as a promotional period works. Thirty million people have said, "We fell in love with this product. We'll pay for it." That's where these other services can follow the same model as SiriusXM. If you took away Spotify from everybody, they're going to go, "Wait, we love this." It's OK to say, "This part of it is going to remain free — the promotional part." If a restaurant gives you a free sample, you can't just go, "Can I just come in and eat for free?" Anyway, there's not anything separate. I went to Taylor and said, "Why don't we do this?" And she said, "Yeah, let's do it."

**Are you happy with the royalties you've seen from Apple so far?**

It's too early to tell; we don't get paid that quickly. If you compare the streams to what the service is, it hasn't scaled yet. But when you have that kind of opportunity, you're hopeful. "You have that many credit cards in your system?" *Very* hopeful!

**Recently you said, "There's a huge rock animal out there that needs to be taken**

## ROAD MAP TO SUCCESS

A timeline of Big Machine milestones, from signing Taylor Swift to Scott Borchetta's acquisition of Republic Nashville

**SEPTEMBER 2005** Scott Borchetta founds Big Machine Records (BMR) with artist Toby Keith and, that same year, signs 15-year-old singer-songwriter Taylor Swift and 35-year-old country artist Jack Ingram.

**MAY 2006** Ingram scores his — and the label's — first No. 1 on *Billboard's* Hot Country Songs chart with "Wherever You Are."

**SEPTEMBER 2007** BMR artist Garth Brooks' "More Than a Memory" becomes the first song to debut atop Hot Country Songs.

**NOVEMBER 2007** Borchetta founds subsidiary label Valory Music. Big Machine Label Group (BMLG) eventually forms as parent company of BMR and Valory.

**DECEMBER 2007** Swift scores her first No. 1, "Our Song," on Hot Country Songs.

**DECEMBER 2008** With more than 4 million albums sold, according to Nielsen Music, Swift is the best-selling artist of the year.

**JUNE 2009** Republic Records and Big Machine found the Republic Nashville label.

**NOVEMBER 2009** Swift, 19, becomes the youngest winner of the Country Music Association's entertainer of the year award.

**FEBRUARY 2010** Swift takes home her first four Grammys, including album of the year for her 2008 LP, *Fearless*.

**JULY 2010** BMR signs Rascal Flatts.

**DECEMBER 2010** The Band Perry scores its first No. 1 Hot Country Song with "If I Die Young."

**FEBRUARY 2011** Valory makes the initial of two key signings when country-rock artist Brantley Gilbert joins the label. Singer-songwriter **Thomas Rhett** follows in November.

**NOVEMBER 2011** After winning entertainer of the year at the Academy of Country Music Awards in April, Swift receives the same honor at the CMAs and artist of the year at the American Music Awards.

**MAY 2012** BMR signs Tim McGraw.

**JUNE 2012** Clear Channel strikes a deal with BMLG to pay sound-recording royalties to the label and its artists.

**JULY 2012** Republic Nashville signs **Florida Georgia Line**. The duo's debut single, "Cruise," spends three weeks atop the Hot Country Songs chart and racks up the highest first-week sales of 2012 for a new country artist.

**OCTOBER 2012** Swift's *Red* album sells 1.2 million-plus copies in its initial week, more than any other LP in a decade, according to Nielsen Music. The release also sets a record for the highest worldwide digital-album sales debut in iTunes history.

**JANUARY 2013** Republic Nashville signs *The Voice* winner **Cassadee Pope**.

**MARCH 2013** McGraw tops the Country Airplay chart for the first time as a BMR artist with "One of Those Nights."

**MARCH 2014** BMLG relaunches the historic Dot Records label, which signs Maddie & Tae as its premier act in June.

**MAY 2014** BMLG and Cumulus Media launch the Nash Icon record label. Reba McEntire becomes its inaugural signing.

**AUGUST 2014** Swift's first pop single, "Shake It Off," debuts atop the *Billboard* Hot 100.

**OCTOBER 2014** *Billboard* reports Borchetta is considering selling BMLG and is looking for a valuation of \$225 million to \$250 million.

**NOVEMBER 2014** Swift's *1989* debuts with a record first-week sales of 1.3 million. Borchetta and Swift remove her catalog from Spotify, citing unfair compensation for artists and songwriters.

**MARCH 2015** Borchetta begins appearing on *American Idol* as a contestant mentor.

**JULY 2015** Borchetta takes Big Machine off the market and re-signs a distribution agreement with Universal Music Group that gives him full ownership of Republic Nashville. Sales of Swift's *1989* surpass the 5 million mark, making it the fastest-selling album to reach that milestone in more than a decade.

—KATY LINDENMUTH

Inside the Big Machine store, which opened in June, at 122 Third Ave. S. in Nashville.

### care of." How quickly are you looking to expand into rock and pop?

With Nick [Fradiani, *Idol's* season 14 winner], and with the next winner of *American Idol*, there'll be a continued partnership with Universal. It's way too early to project what kind of artist would win season 15, but obviously Nick is a pure pop play. We're not going to jump in and sign 10 artists, but in a year, we'll have more pop than we do now, and we'll also have more country than we do now, and we will have some rock.

### Big Machine re-upped with Universal this year. There were rumors about other scenarios leading up to that, including talks with Sony. How seriously were you looking at other possibilities?

What was really supposed to remain a very private conversation became public when other people found out that we were available for distribution. And those are conversations you've always got to entertain. Even though we battle like pirates during the day, it is still a handful of us who move all this forward. I am friends with [Sony CEO] Doug Morris, and I worked for him when I was at MCA. But we're very ingrained into Universal. They have given us unbelievable opportunities for growth, so it would have had to be something that we absolutely couldn't say no to for us to leave. But you have these conversations and go, "Wow, this really gives us a true idea of our market value. They're willing to do some things that I really want to do. Can we do these things within our current structure?" Universal stepped up and made it very clear they want to continue with us for a long time.

### You're known for being involved in every aspect of the company. Is there a cap on how much you can or should grow?

I can't get any bigger — I can't spend more than the 20 hours a day I already spend on





The Big Machine Label Group executive team. Seated, from left: senior vp Allison Jones, Borchetta and senior vp sales, marketing and interactive Kelly Rich. Standing, from left: vp publicity and corporate communications Jake Basden, senior vp finance Mike Craft, Big Machine Music Publishing GM Mike Molinar, COO Andrew Kautz, Dot Records GM Chris Stacey, senior vp creative Sandi Spika Borchetta, senior vp partnership marketing and promotion strategy John Zarling, executive vp/general counsel Malcolm Mimms, Nash Icon Records GM Jim Weatherson, Valory Music senior vp George Briner, Big Machine Records senior vp Jack Purcell and Republic Nashville president/BMLG executive vp Jimmy Harnen.

it. And there's no way we can be bigger just by adding more artists. So for the label to grow, it has to have great executives who understand the culture, understand the mission and can lead. I don't want to be part of every decision. Adding David Nathan as our senior vp of pop promotion, there's an expertise and mega-experience, and he's on the ground [in Universal's New York office]. We have a Big Machine representative right there on the main floor.

**You've made a move into pure country with the Nash Icon imprint, where you've signed Ronnie Dunn, Reba McEntire, Martina McBride and Hank Williams Jr. Can you really provide a home that doesn't subject them to the same pressures you put on a young act?**

Part of the mission of Nash Icon is taking away some of the day-to-day, hand-to-hand combat that you have to do to continue the mainstream country-radio relationship. These artists have already done it and had the highest highs, and we were able to create a different game board where they don't have to try to compete with the 20-year-olds. We can say to them, "Don't worry about trying to make a record that's younger than you are.

Go make the record you want to make." And if you look at the music that Reba and Ronnie and Hank Jr. [have turned in] — Martina's still working on stuff. I have an email from Hank Jr. saying, "This is my best record ever." We've already seen great results with Reba. With [track-equivalent albums], we're over 200,000 units, and we had a No. 1 album again. She wasn't going to make records [anymore]! So for us to be able to say,

## "UNIVERSAL GAVE US UNBELIEVABLE OPPORTUNITIES, AND THEY MADE IT CLEAR THEY WANT TO CONTINUE WITH US FOR A LONG TIME."

"We've created a lane where your fan base and your peer group is," it's so liberating. They're having so much fun doing that and not having to worry about, "Am I going to fall out of the top 30 this week?"

**You've got veterans from *American Idol* and *The Voice* on your roster, but neither show has sold many records in recent years. How do you break that streak?**

The first Cassadee Pope single sold well for us — over a million, and it was a top 10

record. We've had a couple follow-ups that didn't perform as well. The reason I bring that up is I got to see Carrie Underwood sing at the All for the Hall benefit, and [she is] such an amazing singer. Such an outlier. You have to kind of take Carrie and Kelly [Clarkson] out of this mix and go, "OK, what is the realistic timeline of developing an artist?" We have a new single out on Cassadee right now that's off to a great start.

When she came off [*The Voice*], she wasn't ready to be a solo female country artist yet. She had been in bands, and she's fantastic on television and an amazing singer, but she had to find her wheels. And now she's killing it, but it took this long to really get her ready to ... I hate to say *compete*, but to compete.

With Nick, we didn't rush a record out for one simple reason: The music wasn't ready. We had a single that did great at [adult top 40] — it was a top 25 hit; it was the biggest record [off] *Idol* since Phillip Phillips. But I

**CONGRATULATIONS**

TO **BIG MACHINE** AND **SCOTT BORCHETTA**  
ON YOUR **10TH ANNIVERSARY**

FROM YOUR FRIENDS AT

**CMT**



**HAPPY 10 YEAR ANNIVERSARY,  
BIG MACHINE LABEL GROUP!**

**I'M PROUD TO BE PART OF  
THE FAMILY.**

**LOVE,  
MARTINA**

was not going to have Nick flying in and out of New York or L.A. or Nashville in between tour dates to rush through a record. Now he's writing like crazy, and we have great songs and producers lined up to work with him, and the development continues.

I said it at the end of last season: None of these shows anoints you a career. It anoints you an opportunity to have a career.

## “TAYLOR SWIFT HAS FOUND A WAY TO ENGAGE ANYBODY SHE WANTS TO, FROM FANS TO THE BIGGEST STARS IN THE WORLD.”

**You're one of the most visible record executives in the industry right now. How do you feel about the platform you have?** Well, it was never a goal. It was always, “What can we do for the betterment of our artists and our label?” I have to be willing to work as hard as or harder than anybody else. So being in *Fast Company* or being in *The Wall Street Journal* and things outside of our industry trades made Fox and *American Idol* go, “This guy is interesting — maybe he'd be good for our show.” And then that opens up all these other opportunities for our artists and our label in Los Angeles in different media. To me, it's all just building layers. The nicest thing that my friends who've known me for 15 or 20 years say to me is, “Man, it's crazy that you're the same guy.” It's like, “Which guy did you expect me to be?” Those opportunities absolutely help our artists and our other executives.

**Do you feel that now you can take full ownership of the label name, unironically?** I can officially tell you: We are a big machine. I accept! ●



Borchetta (second from left) with 2011 Brickyard 400 winner Paul Menard and McEntire (fourth from right). Big Machine sponsored the race.

## THE FIRST YEAR: AN ORAL HISTORY

Four Big Machine founders look back at the drama and excitement of 2005

IN 2005, SCOTT BORCHETTA, IN partnership with Toby Keith's Show Dog Records, launched Big Machine with three artists — Taylor Swift, Jack Ingram and Danielle Peck — and a staff of 13, four of whom (including himself) are still with the company. *Billboard* spoke with them about that first year.



**Sandi Spika Borchetta** I knew Scott had a vision to have his own record label. When he left his last record-label gig [at DreamWorks], it was evident he was going to put together a business plan to do this himself.



**John Zarling** When Mercury merged with DreamWorks in 2004, Scott came in as head of promotion. When he left in February 2005, I went to him and said, “I don't know where you're going, but I want to come with you.”



**Andrew Kautz** Scott asked me if I could meet him at the 1219 building on Music Row. As we walked in and I stepped over broken drywall and saw sheets covering the windows and a mattress on the floor, I said, “Uh-oh, what did I do?” Thirty days later, 13 employees walked in after our press conference and got to work. We've never stopped.

**Zarling** We didn't know what the label name was going to be until pretty soon before it launched. Scott was taking all these meetings, so Sandi got cards printed that just said “Scott Borchetta, President” with his phone number and email — but there's no clue what he's president of. He's just the president.

**Spika Borchetta** I remember running in my SUV to the local place that pressed our singles. I'd pick up boxes and boxes, as many as I could get inside my SUV, and run them back to the office, crack open the boxes and then it would be a CD-stuffing party in the lobby.

**Kautz** When we opened Scott wasn't taking a salary. That sticks with you, and makes you willing to work harder to fix that.

**Zarling** Around December 2005, Toby and Scott decided, “Hey, we both have our artist priorities, [but] the joint-venture approach is not going to pan out the way we envisioned.” And ultimately

there came a point where every staff member had a choice to make: Are you going to go with Show Dog and with Toby and his artists, or are you going to align with Scott and Big Machine? It was pretty clear to me that if I bet everything on my belief in Scott's vision six months earlier, I've got to be able to see that through.

**Kautz** Immediately, Scott set to work rebuilding the team, and what resulted was an even stronger staff.



**Borchetta** Coming out of the promotion world, I knew I was going to get a couple of shots. So if we could put [a No. 1] on the board early and show this was legitimate, it would mean the world.

**Spika Borchetta** Jack Ingram's No. 1 single [“Wherever You Are”] energized everybody to work even harder — “Let's do it again!” But having a No. 1 doesn't automatically put money in the bank.

**Borchetta** We came probably within three weeks of having to go back and say, “You know what? We can't make it work.” With our smaller investors, we were coming up on that moment to go back and say, “We're not going to hit this. And I don't have a lot to show you at this point — just a lot of promise and belief.” So we came pretty close to having a meltdown, after which we would have had to quickly restructure and hopefully keep everything together. It was down to the wire, [but Pittsburgh-based investor Ray Pronto committed \$3 million].

**Spika Borchetta** Because of him, it energized us and helped us out financially to keep going.

**Kautz** Jack Ingram's No. 1 in the midst of [the Show Dog split] and getting a new investor — it set us on the right course, and we never looked back.

**Spika Borchetta** I've always believed in Scott's drive and ambition. He researches, investigates, plans, then attacks. In 2005 the team was small, but he now has a much larger team.

**Kautz** There was no road map, so we all just figured it out, and we got the benefit of being the underdog. The industry really embraced what we were trying to do.

**Zarling** We're arguably the size of other major labels in Nashville, but I would like to think that there is an independent spirit that really separates us from everybody else.

—K.L.

# CONGRATULATIONS SCOTT + SANDI AND THE ENTIRE BMLG TEAM ON TEN AMAZING YEARS!

WE'VE BEEN ON THIS RIDE TOGETHER SINCE DAY ONE!  
SO, THANK YOU FOR ALL OF YOUR SUPPORT!

CHEERS AND HERE'S TO MANY MORE,

EYB, TC3 & T8



# CONGRATULATIONS



## ON 10 YEARS OF PIONEERING INNOVATING AND EXCELLENCE

IN THE WORLD OF MUSIC

FROM ALL YOUR FRIENDS AT



## THE NEXT DECADE: 5 BIG MACHINE ARTISTS TO WATCH

These genre-bending country acts are among the label's hottest rising talents



CASSADEE POPE

Two years after releasing "Wasting All These Tears," a top five *Billboard* Hot Country Songs hit, *The Voice*'s first female champ is returning to her girl-power roots. Although the follow-up to her 2013 debut, *Frame by Frame*, has yet to get a release date, 26-year-old Pope's newest single, "I Am Invincible," produced by CEO Scott Borchetta, is creeping up the country charts.



THOMAS RHETT

Coming off a freshman album that spawned three No. 1 Hot Country Songs, the songwriter-turned-singer, 25, pushed the country-pop envelope for his current LP, *Tangled Up*. On it, he channels Bruno Mars and features special guests Jordin Sparks and rapper Lunch Money Lewis. The gambit worked: First single "Crash and Burn" became his fourth consecutive chart-topper.



THE CADILLAC THREE

After writing hits for Tim McGraw and Rascal Flatts, longtime collaborators Jaren Johnston, 35, Kelby Ray, 35, and Neil Mason, 34, kept some tunes for themselves. The Nashville natives have since toured the world celebrating their country roots with such hard-rocking tracks as "Tennessee Mojo" and "The South." Their latest single, "White Lightning," shows TC3's softer side.



JENNIFER NETTLES

Although Sugarland has *not* officially broken up, founding member Nettles, 41, keeps forging deeper into her solo career. One of Big Machine's most recent signings, she spent much of the past year showcasing her acting chops — including on Broadway as Roxie Hart in *Chicago*. In October she will launch her Playing With Fire Tour and is slated to release a new single and LP in early 2016.



MADDIE & TAE

Twenty-year-old BFFs Madison "Maddie" Marlow and Taylor "Tae" Dye made waves with the 2014 bro-country rejoinder "Girl in a Country Song." (Sample lyric: "Tell me one more time, 'You gotta get you some of that' / Sure, I'll slide on over, but you're gonna get slapped.") Their unexpectedly reflective debut, *Start Here*, released Aug. 28, already has taken flight with the hit "Fly." —K.L.

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BIG MACHINE RECORDS  
ON A DECADE OF SUCCESS!



WE ARE SO HONORED TO  
BE A PART OF THE FAMILY!  
—RASCAL FLATTS

CONGRATULATIONS  
BIG MACHINE  
FROM  
A THOUSAND  
HORSES  
&  
MCGHEE ENTERTAINMENT





## BIG MACHINE'S FIRST DECADE, BY THE NUMBERS

54.4M

Number of Big Machine Label Group albums sold in the United States (including track-equivalent albums)\*

7

Big Machine No. 1 albums on the Billboard 200

35

Big Machine top 10 albums on the Billboard 200

31

Big Machine No. 1 singles on Hot Country Songs

44

Big Machine No. 1 songs on the Country Airplay chart

80

Big Machine top 10 songs on the Country Airplay chart

22

Big Machine No. 1s on Top Country Albums

53

Big Machine top 10s on Top Country Albums

7

Taylor Swift No. 1s on Hot Country Songs

4

Taylor Swift No. 1 songs on the Billboard Hot 100

51

Number of weeks Taylor Swift's 1989 has been in the top 10 of the Billboard 200 — including 11 at No. 1

24

Weeks at No. 1 on Hot Country Songs for Florida Georgia Line's "Cruise" — the longest run in the chart's history

275

Weeks logged on the Billboard 200 by Taylor Swift's self-titled debut, released in 2006. It remains her longest-charting album.

NOTE: Chart information covers data through the Oct. 24 issue. SOURCE: Sales information according to Nielsen Music (through Oct. 1), including sales from Big Machine's joint venture with Republic Nashville.

Maddie & Tae

Scott & Sandi,  
Congrats on 10 years  
of BMLG success and  
many more to come!  
We are so happy to be  
part of the DOT family!

♥ M & T

BURNIN'  
RUBBER  
FOR A  
DECADE!



Happy <sup>10th</sup> Anniversary

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# CHARTS



## NUMBERS: KANE BROWN BOUNDS

Unsigned country singer **Kane Brown** zooms up the charts as his self-released *Closer* EP vaults 161-40 on the Billboard 200 and steps 10-8 on Top Country Albums. The 22-year-old also bows on the Billboard Artist 100 at No. 93.

133%

*Closer* climbs on the Billboard 200 — breaking the top 40 for the first time — with 9,000 equivalent-album units earned in the week ending Oct. 15 (according to Nielsen Music). It tallied a 133 percent unit gain for the week.

18<sup>K</sup>

Since the EP's June release, it has sold 18,000 copies, with the bulk of those coming in the last three weeks (13,000). Of its total sales, which are strong in the South Central region of the United States, 97 percent are downloads.

27<sup>K</sup>

The Chattanooga, Tenn., native has 27,000 Twitter followers who are driving conversation about him online. His YouTube channel has collected 1.9 million views from 47,000 subscribers. —KEITH CAULFIELD

Gomez performed for NBC's *Today* in New York's Rockefeller Plaza on Oct. 12.



## TOMORROW'S HITS

### FALLS RISES

Australian folk-pop duo **Falls** (**Melinda Kirwin** and **Simon Rudston-Brown**) make inroads stateside with debut album *Omaha* (Verve), named for the city in which it was partly recorded. With its sweet harmonies and choruses, the set is drawing airplay at triple A radio. That the album exists at all is notable: The pair released it after breaking up (but still consider each other "family").



### 'WOLVES' HOWLS

Brooklyn's **Dreamers** debuted "Wolves (You Got Me)" (Fairfax) a year ago, but the driving track is now growing at alternative radio. Among its champions: SiriusXM's Alt Nation, the leader in plays to date (more than 750, according to Nielsen Music) and KPOI Honolulu (35 plays in the week ending Oct. 19). The trio, which opened for **Stone Temple Pilots** this year, is recording the follow-up to 2014's self-titled EP.

**CHART BEAT**

**Hilton Check-In** In the mid-2000s, **Paris Hilton** was a ubiquitous socialite and pop-culture staple. But the heiress-model-business woman also was a recording artist who landed two No. 1s on *Billboard*'s Dance Club Songs chart in 2006: "Stars Are Blind" and "Turn It Up." Now Hilton, 34, notches her first top 10 on the list (or any *Billboard* tally) since the latter song as "High Off My Love" bounds 12-6. The track, whose video (featuring **Birdman**) has drawn more than 2.5 million YouTube views since its May premiere, boasts a bevy of star remixers, including **Dave Aude** and **Mindskap**. —GARY TRUST



↑  
**15%**  
THIS WEEK  
RACHEL PLATTEN'S "STAND BY YOU" AUDIENCE  
**11.6 MILLION**



↑  
**31%**  
THIS WEEK  
RUTH B'S "LOST BOY" STREAMS  
**567,000**



↑  
**29%**  
THIS WEEK  
THOMAS RHETT'S "DIE A HAPPY MAN" STREAMS  
**2.2 MILLION**



# Selena Gomez Extends Disney Alums' Chart Reign

The singer follows Miley Cyrus and Nick Jonas as the latest former Hollywood Records star to go to the top of the *Billboard* 200

BY KEITH CAULFIELD

**S**

SELENA GOMEZ IS THE LATEST FORMER Disney Music Group star to depart the House of Mouse and hit the upper reaches of the *Billboard* 200. The 23-year-old's Interscope Records debut, *Revival*, opens at No. 1 — her second leader on the chart — with 117,000 equivalent-album units earned in the week ending Oct. 15, according to Nielsen Music. Of that figure, 85,000 units were pure album sales (her second-largest sales week). The set was led by Gomez's first No. 1 on the Mainstream Top 40 chart, "Good for You" (featuring **ASAP Rocky**). The song is also her highest-charting single on the *Billboard* Hot 100, reaching No. 5.

Previously, Gomez notched five entries on the *Billboard* 200 with Disney's Hollywood Records: four studio efforts — including the No. 1 *Stars Dance* in 2013, which logged her biggest sales week when it bowed with 97,000 — and a greatest-hits package. Gomez follows in the footsteps of other

Disney alumni like **Miley Cyrus** and **Nick Jonas**, who left Hollywood for RCA and Island, respectively. Cyrus — under both her own name and *Hannah Montana* alter-ego — notched 11 chart entries with Disney Music Group's Walt Disney Records and Hollywood Records between 2006 and 2010. She returned in 2013 with her RCA debut, *Bangerz*, which opened at No. 1 — her fifth leader.

Meanwhile, Jonas and his family band **Jonas Brothers** left Hollywood in 2012. Before that, the group logged seven charting sets for both Walt Disney Records and Hollywood between 2007 and 2010. Jonas also issued the

No. 3-peaking 2010 set *Who I Am* on Hollywood, while brother **Joe** launched his solo debut, *Fastlife*, on Hollywood in 2011 (No. 15 peak). Nick returned in 2014 with his self-titled Safehouse/Island debut (No. 6 peak), while Joe's new group, **DNCE**, will release its first EP, *Swaay*, Oct. 23 on Republic.

Industry forecasters say that Nick and Joe's former labelmate (and *Camp Rock* co-star) **Demi Lovato** could debut near the top of the Nov. 7 chart with her new album, *Confident*. Lovato hasn't departed Hollywood, though she's seemingly on the way out the door: The album arrived Oct. 16 on Safehouse in partnership with Island and Hollywood. ●

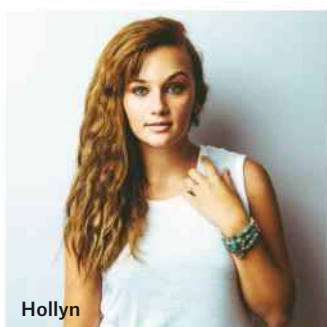


BROWNE DAWN THORNTON: GOMEZ: HILTON: GILBERT CARRASQUILLO/FILMMAGIC; PLATTEN: CHRISTOPHER POLY/GETTY IMAGES; RUTH B: BRIAN HOBBE; RHETT: C. FLANIGAN/WIREIMAGE; FALLS: DEAN PODMORE; DREAMERS: MATT WIGNALL; HOLLYN: LEE STEFFEN



**NO LONGER 'ALONE'**

**Hollyn** heads up Christian Airplay with her first chart hit as a lead artist, "Alone," featuring **TRU** (Gotee). The track rises 43-30 with a 67 percent increase in audience. Hollyn, who competed early on in the 2013 season of Fox's *American Idol*, released her debut self-titled EP Oct. 16 and is touring with Gotee co-founder/president **TobyMac**. —GARY TRUST, KEVIN RUTHERFORD and KEITH CAULFIELD



## MARKET WATCH

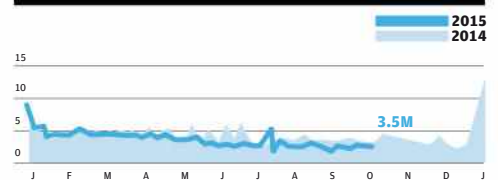
A WEEKLY NATIONAL MUSIC SALES REPORT

**Weekly Unit Sales**

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week*	3,535,000	1,496,000	14,493,000
Last Week	3,697,000	1,562,000	14,538,000
Change	-4.4%	-4.2%	-0.3%
This Week Last Year	4,467,000	1,945,000	16,882,000
Change	-20.9%	-23.1%	-14.2%

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

**Weekly Album Sales** (Million Units)



**YEAR-TO-DATE**

**Overall Unit Sales**

	2014	2015	CHANGE
Albums	184,529,000	175,532,000	-4.9%
Digital Tracks	883,536,000	785,320,000	-11.1%
Store Singles	2,016,000	2,550,000	26.5%
<b>Total</b>	<b>1,070,081,000</b>	<b>963,402,000</b>	<b>-10.0%</b>
Album w/TEA*	272,882,600	254,064,000	-6.9%

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

**Album Sales**



**Sales by Album Format**

	2014	2015	CHANGE
CD	96,423,000	86,386,000	-10.4%
Digital	81,346,000	80,364,000	-1.2%
Vinyl	6,385,000	8,362,000	31.0%
Other	375,000	420,000	12.0%

**Sales by Album Category**

	2014	2015	CHANGE
Current	90,825,000	83,114,000	-8.5%
Catalog	93,704,000	92,411,000	-1.4%
Deep Catalog	77,195,000	76,864,000	-0.4%

**Current Album Sales**



**Catalog Album Sales**



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 Oct. 15, 2015. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen Music.




# Billboard Artist 100


October 31  
2015  
**billboard**



**NO. 30**  
Carrie Underwood

Underwood flies 74-30 on the Artist 100, reaching her highest rank since Jan. 24. Fueling her 72 percent gain in overall activity: a 128 percent advance in digital song sales as "Heartbeat" debuts on Country Digital Songs at No. 5 with 23,000 downloads sold. The track is from her new album, *Storyteller*, due Oct. 23.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
2	2	1	<b>#1</b> <b>THE WEEKND</b>	XO/REPUBLIC	1	53
14	9	2	<b>SELENA GOMEZ</b>	INTERSCOPE/IGA	2	55
1	1	3	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	1	68
4	3	4	<b>TAYLOR SWIFT</b>	BIG MACHINE/BMLG	1	64
RE-ENTRY		5	<b>THE GAME</b>	BLOOD MONEY/LA FAMILIA/FIFTH ADMENDMENT/EONE	5	2
3	4	6	<b>FETTY WAP</b>	RGF/300/AG	3	36
11	11	7	<b>LUKE BRYAN</b>	CAPITOL NASHVILLE/UMGN	1	68
5	7	8	<b>FUTURE</b>	A-1/FREEBANDZ/EPIC	1	13
10	8	9	<b>ED SHEERAN</b>	ATLANTIC/AG	1	68
6	6	10	<b>JUSTIN BIEBER</b>	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	2	67
13	10	11	<b>SHAWN MENDES</b>	ISLAND	2	36
7	12	12	<b>THOMAS RHETT</b>	VALORY/BMLG	7	37
18	16	13	<b>ELLIE GOULDING</b>	CHERRYTREE/INTERSCOPE/IGA	7	52
						
17	15	14	<b>MEGHAN TRAINOR</b>	EPIC	1	66
30	22	15	<b>ELLE KING</b>	RCA	15	12
22	17	16	<b>SAM HUNT</b>	MCA NASHVILLE/UMGN	5	66
-	5	17	<b>JANET</b>	RHYTHM NATION/BMG	5	2
23	26	18	<b>R. CITY</b>	KEMOSABE/RCA	18	11

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
12	13	19	<b>ONE DIRECTION</b>	SYCO/COLUMBIA	2	68
20	20	20	<b>MAROON 5</b>	222/INTERSCOPE/IGA	1	68
33	28	21	<b>X AMBASSADORS</b>	KIDINAKORNER/INTERSCOPE/IGA	21	16
NEW		22	<b>JANA KRAMER</b>	ELEKTRA NASHVILLE/WMN	22	1
21	21	23	<b>FALL OUT BOY</b>	DCD2/ISLAND	2	58
16	18	24	<b>DEMI LOVATO</b>	SAFEHOUSE/ISLAND/HOLLYWOOD	9	39
37	31	25	<b>MACKLEMORE &amp; RYAN LEWIS</b>	MACKLEMORE	25	7
15	23	26	<b>SAM SMITH</b>	CAPITOL	1	68
43	35	27	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/AG	2	26
						
63	50	28	<b>ALESSIA CARA</b>	EP ENTERTAINMENT/DEF JAM	28	8
27	27	29	<b>J. COLE</b>	DREAMVILLE/ROC NATION/COLUMBIA	2	45
67	74	30	<b>CARRIE UNDERWOOD</b>	19/ARISTA NASHVILLE/SMN	9	55
41	40	31	<b>FLORIDA GEORGIA LINE</b>	REPUBLIC NASHVILLE/BMLG	1	68
39	36	32	<b>RACHEL PLATTEN</b>	COLUMBIA	12	25
57	59	33	<b>IMAGINE DRAGONS</b>	KIDINAKORNER/INTERSCOPE/IGA	2	68
53	48	34	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WMN	1	68
24	19	35	<b>SILENTO</b>	BOLO/CAPITOL	10	24
26	30	36	<b>OMI</b>	LOUDER THAN LIFE/ULTRA/COLUMBIA	5	24

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

UNDERWOOD: RANDI/ST. NICHOLAS; GOULDING: MEENO; PILOTS: JABARI JACOBS; ALDEAN: JIM WRIGHT/PUNCH; JASON SWARR: DRE; SCOTT COUNCIL: COLOUR; ALYSSA GARFINKL

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 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

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
44	39	37	NICK JONAS	SAFEHOUSE/ISLAND	11	56
<b>NEW</b>		38	TOBY KEITH	SHOW DOG NASHVILLE/UMGN	38	1
8	25	39	GEORGE STRAIT	MCA NASHVILLE/UMGN	8	8
49	45	40	WALK THE MOON	RCA	8	41
54	51	41	HALSEY	ASTRALWERKS	4	7
34	24	42	CHRIS BROWN	RCA	1	68
9	29	43	DON HENLEY	PAST MASTERS HOLDINGS/CAPITOL	9	3
58	46	44	ZAC BROWN BAND	SOUTHERN GROUND/JOHN VARVATOS/REPUBLIC	1	54
45	37	45	BRUNO MARS	ATLANTIC/AG	10	68
<b>NEW</b>		46	MAYDAY PARADE	FEARLESS	46	1
71	76	47	JASON ALDEAN	BROKEN BOW/BBMG	1	68
						
52	56	48	BRETT ELDRIDGE	ATLANTIC/WMN	9	25
50	43	49	RAE SREMMURD	EARDRUMA/INTERSCOPE/IGA	7	59
59	54	50	ILOVEMEMPHIS	PALM TREE/RUSH HOUR	50	8
46	52	51	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	30	29
47	55	52	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	4	66
62	58	53	HAILEE STEINFELD	REPUBLIC	53	8
76	68	54	TRAVIS SCOTT	GRAND HUSTLE/EPIC	6	6
98	81	55	METALLICA	BLACKENED/WARNER BROS.	55	23
55	34	56	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	68
82	77	57	CAM	ARISTA NASHVILLE/SMN	57	8
61	64	58	MAJOR LAZER	MAD DECENT	43	20
66	65	59	HOZIER	RUBYWORKS/COLUMBIA	5	59
48	49	60	KATY PERRY	CAPITOL	6	68
-	91	61	MICHAEL JACKSON	MJJ/EPIC	25	47
35	62	62	BRYSON TILLER	TRAPSOUL/RCA	35	3
74	80	63	JEREMIH	MICK SCHULTZ/DEF JAM	30	64
80	67	64	ANDY GRAMMER	S-CURVE	18	31
73	78	65	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	2	68
94	95	66	OLD DOMINION	RCA NASHVILLE/SMN	66	5
60	63	67	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	44
<b>NEW</b>		68	CITY AND COLOUR	DINE ALONE	68	1
84	87	69	JOHN LEGEND	G.O.O.D./COLUMBIA	15	54
86	89	70	ERIC CHURCH	EMI NASHVILLE/UMGN	33	67
42	41	71	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	68
<b>RE-ENTRY</b>		72	CHASE RICE	DACK JANIELS	13	21

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
65	82	73	SHINEDOWN	ATLANTIC/AG	14	4
29	69	74	SIA	MONKEY PUZZLE/RCA	5	68
77	90	75	FIVE FINGER DEATH PUNCH	PROSPECT PARK	3	6
						
<b>RE-ENTRY</b>		76	CHRIS YOUNG	RCA NASHVILLE/SMN	67	14
69	75	77	DJ SNAKE	FUZION	38	31
70	79	78	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	55	36
100	98	79	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	54	57
51	44	80	WIZ KHALIFA	ROSTRUM/ATLANTIC/AG	2	68
31	47	81	BEYONCE	PARKWOOD/COLUMBIA	6	68
75	72	82	BIG SEAN	G.O.O.D./DEF JAM	2	52
68	71	83	RICH HOMIE QUAN	RICH HOMIEZ/THINK IT'S A GAME	53	40
83	88	84	ADAM LEVINE	222/INTERSCOPE/IGA	83	8
36	57	85	LANA DEL REY	POLYDOR/INTERSCOPE/IGA	5	42
-	14	86	TAMAR BRAXTON	STREAMLINE/EPIC	14	2
<b>RE-ENTRY</b>		87	NATHANIEL RATELIFF & THE NIGHT SWEATS	STAX/CONCORD	57	2
64	70	88	MEEK MILL	MAYBACH/ATLANTIC/AG	1	18
88	94	89	TOVE LO	ISLAND	10	66
<b>NEW</b>		90	POST MALONE	REPUBLIC	90	1
40	53	91	RIHANNA	WESTBURY ROAD/ROC NATION	11	64
<b>RE-ENTRY</b>		92	VANCE JOY	F-STOP/ATLANTIC/AG	34	47
<b>NEW</b>		93	KANE BROWN	KANE BROWN	93	1
<b>NEW</b>		94	THE 1975	DIRTY HIT/INTERSCOPE/IGA	94	1
78	86	95	A\$AP ROCKY	A\$AP WORLDWIDE/POLO GROUNDS/RCA	2	21
<b>RE-ENTRY</b>		96	K CAMP	4.27/FTE/INTERSCOPE/IGA	52	4
<b>RE-ENTRY</b>		97	REMY BOYZ	RGF/300	95	3
<b>RE-ENTRY</b>		98	MARK RONSON	RCA	5	47
<b>RE-ENTRY</b>		99	DR. DRE	AFTERMATH/INTERSCOPE/IGA	2	9
						
97	93	100	MADDIE & TAE	DOT/REPUBLIC/BMLG	26	15



## City And Colour, By Numbers

**City and Colour**, aka Canadian singer-songwriter **Dallas Green** (above), whose moniker is a play on his name, debuts at No. 68 on the Billboard Artist 100, fueled by new album *If I Should Go Before You*. Album sales account for the entirety of the rank as the set debuts at No. 1 on the Folk Albums chart with 12,000 first-week copies sold, according to Nielsen Music. It's *City and Colour's* second No. 1 on the survey: *The Hurry and the Harm* began on top on June 22, 2013 (with 20,000 sold). (The Artist 100 originated on July 19, 2014.)

Meanwhile, **The Weeknd** and **Selena Gomez** surge at Nos. 1 and 2, respectively, on the Artist 100. The Weeknd rebounds 2-1 for an eighth nonconsecutive week at No. 1 (second only to **Taylor Swift's** record 31 frames at the summit), up by 14 percent in overall activity. He makes his greatest gain in digital song sales (49 percent) as his Billboard Hot 100-leading "The Hills" bounds by 93 percent (to 189,000), powered by new remixes with **Eminem** and **Nicki Minaj** (see story, page 1).

Gomez vaults 9-2 to reach a new peak in her 55th week on the Artist 100. As new LP *Revival* launches at No. 1 on Top Album Sales (85,000), she soars by 182 percent in overall metrics, with album sales contributing to 65 percent of her Artist 100 points total.

—Gary Trust









# ID's 'Perfect' Score

One Direction (below) collects a record-extending sixth No. 1 on Billboard + Twitter Top Tracks as "Perfect" darts 8-1. (The chart launched in May 2014.)

"Perfect," released Oct. 16, advances after its first full week of activity during which several Twitter users speculated the song is a veiled critique of Taylor Swift (a former girlfriend of 1D's Harry Styles). The single's arrival prompts 1.6 million Twitter mentions for the week ending Oct. 18, according to Next Big Sound, a climb of 456 percent. "Perfect" previews the British boy band's *Made in the A.M.*, due Nov. 13. The song's music video release on Oct. 20 could secure the track another week atop the list.

Meanwhile, singer Dawin's "Dessert" sweetens the chart with a No. 7 debut while also crowning Billboard + Twitter Emerging Artists. The track, originally released in March, caught a second wind thanks to rapper Silento, who added vocals to a new version of the song and appears in its music video. "Dessert" also rises thanks to its recurrence on the popular Filipino show *Eat Bulaga!* Dawin thanked the program for including the song, earning a retweet from the show's account, which boasts more than 1.6 million Twitter followers.

Farther down the list, DNCE debuts at No. 25 with its debut track, "Cake by the Ocean." Joe Jonas fronts the four-piece band, which released the song's music video on Oct. 16. The clip is co-directed by model Gigi Hadid (Jonas' girlfriend) and nets 272,000 of the song's 1.7 million U.S. streams for the week ending Oct. 18, according to Nielsen Music. "Cake" previews the group's debut EP, *Swaay*, due Oct. 23.

—Trevor Anderson



# Social

October 31 2015

billboard

billboard + TOP TRACKS™					PRESENTED BY MCDONALD'S	
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
8	1	<b>#1</b> PERFECT	One Direction	2		
1	2	CONFIDENT	Demi Lovato	5		
RE	3	679	Fetty Wap Feat. Remy Boyz	2		
2	4	HEY EVERYBODY!	5 Seconds Of Summer	2		
3	5	WHAT DO YOU MEAN?	Justin Bieber	12		
NEW	6	HOTLINE BLING	Kehlani Feat. Charlie Puth	1		
NEW	7	DESSERT	Dawin	1		
4	8	STONE COLD	Demi Lovato	2		
15	9	STITCHES	Shawn Mendes	20		
17	10	THE HILLS	The Weeknd	21		
12	11	SAME OLD LOVE	Selena Gomez	6		
6	12	WAKE UP	The Vamps	4		
36	13	LOVE ME LIKE YOU	Little Mix	5		
13	14	FOCUS	Ariana Grande	2		
5	15	DRAG ME DOWN	One Direction	12		
45	16	HOTLINE BLING	Drake	2		
21	17	WILDEST DREAMS	Taylor Swift	10		
18	18	COOL FOR THE SUMMER	Demi Lovato	16		
29	19	LOCKED AWAY	R. City Feat. Adam Levine	9		
9	20	INFINITY	One Direction	4		
20	21	WORTH IT	Fifth Harmony Feat. Kid Ink	33		
NEW	22	I WAS ME	Imagine Dragons	1		
NEW	23	I'M A MESS	Ed Sheeran	1		
19	24	GOOD FOR YOU	Selena Gomez Feat. A\$AP Rocky	18		
NEW	25	CAKE BY THE OCEAN	DNCE	1		
39	26	LEAN ON	Major Lazer & DJ Snake Feat. MO	31		
38	27	CAN'T FEEL MY FACE	The Weeknd	19		
NEW	28	SOBER	Selena Gomez	1		
35	29	PHOTOGRAPH	Ed Sheeran	27		
22	30	SEE YOU AGAIN	Wiz Khalifa Feat. Charlie Puth	31		
RE	31	WILD	Troye Sivan	5		
34	33	ON MY MIND	Ellie Goulding	5		
40	34	FIGHT SONG	Rachel Platten	20		
41	35	BLACK MAGIC	Little Mix	19		
37	36	FLASHLIGHT	Jessie J	25		
NEW	37	F**K IT	Tyler, The Creator	1		
NEW	38	GOLD SLUGS	DJ Khaled Feat. Chris Brown, August Alsina & Fetty Wap	1		
RE	39	I NEED U	BTS	2		
RE	40	LIQUOR	Chris Brown	7		
NEW	41	AIRPLANE MODE	Ty Dolla \$ign	1		
42	42	CAN'T SLEEP LOVE	Pentatonix	5		
NEW	43	YOU MINE	DJ Khaled Feat. Trey Songz, Future & Jeremih	1		
44	44	ZERO	Chris Brown	5		
NEW	45	HANDS OF LOVE	Miley Cyrus	1		
RE	46	GINZA	J Balvin	2		
RE	47	ANTIDOTE	Travis Scott	5		
RE	48	BREAK A SWEAT	Becky G	4		
RE	49	BAD BLOOD	Taylor Swift Feat. Kendrick Lamar	24		
11	50	DROWN	Bring Me The Horizon	3		

billboard + EMERGING ARTISTS™					PRESENTED BY HOLLISTER	
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
3	1	<b>#1</b> DESSERT	Dawin	16		
NEW	2	CAKE BY THE OCEAN	DNCE	1		
4	3	AIN'T NOBODY (LOVES ME BETTER)	Felix Jaehn Feat. Jasmine Thompson	25		
NEW	4	KAMIKAZE	MO	1		
9	5	LIPSTICK	Isac Elliot Feat. Tyga	9		
7	6	YOUR LOVE	Mick Jenkins	2		
NEW	7	ALL NIGHT	Retchy P	1		
NEW	8	CH-CHING	Chairlift	1		
13	9	ADORE	Jasmine Thompson	18		
NEW	10	ERASER	METZ	1		
8	12	LA GOZADERA	Gente de Zona Feat. Marc Anthony	13		
29	13	ELECTRIC LOVE	BORNS	12		
1	14	FORBIDDEN KNOWLEDGE	Raury Feat. Big K.R.I.T.	2		
10	15	DON'T WORRY	Madcon Feat. Ray Dalton	13		
21	16	STAY A LITTLE LONGER	Brothers Osborne	2		
14	17	DRAMA	Roy Wood\$ Feat. Drake	14		
2	18	ANNA	Will Butler	3		
12	19	BILLS	LunchMoney Lewis	6		
RE	20	FRIENDS	Raury Feat. Tom Morello	5		
6	21	FIGHT	Nicolas Jaar	2		
RE	22	ANNIE	Neon Indian	2		
20	23	WALK	Kwabs	57		
25	24	MY LOVE	Majid Jordan Feat. Drake	15		
NEW	25	QUESO	Pell	1		
28	26	2 HEADS	Coleman Hell	9		
15	27	DOING THE RIGHT THING	Daughter	3		
19	28	REWIND	Kelela	7		
24	29	WHIP IT!	LunchMoney Lewis Feat. Chloe Angelides	6		
36	30	OPEN SEASON	Josef Salvat	11		
RE	31	RUN IT UP	Jose Guapo Feat. TakeOff & YFN Lucci	7		
31	32	SOMETHING ABOUT YOU	Hayden James	19		
18	33	SLAUGHTERHOUSE	Montana Of 300	2		
37	34	LOSE IT	Oh Wonder	4		
26	35	WISH YOU WERE MINE	Philip George	36		
35	36	DEEP DOWN LOW	Valentino Khan	10		
RE	37	MAKE ME FADE	k.flay	6		
23	38	MINE	Phoebe Ryan	14		
RE	39	TOGETHER	Selah Sue Feat. Childish Gambino	2		
22	40	SOME THINGS NEVER CHANGE	Marc E. Bassy	2		
33	41	DEVIL	Cash Cash Feat. Busta Rhymes, B.o.B & Neon Hitch	9		
44	42	CHURCH	BJ The Chicago Kid Feat. Chance The Rapper & Buddy	7		
RE	43	THE RIGHT TIME	Tuxedo	3		
32	44	CIGARETTE SONG	Raury	7		
47	45	CHANGING	Sigma Feat. Paloma Faith	21		
RE	46	OH MY	Boogie	5		
45	47	RIGHT NOW	Uncle Murda & Future	7		
46	48	ENAMORATE	Dvicio	16		
RE	49	HYPNOTIC	Zella Day	16		
5	50	COLD STARES	Nosaj Thing Feat. Chance the Rapper	4		



# Dulce Maria's Sweet Rise

Actress-musician Dulce Maria (above) jumps 40-10 on the Social 50 — a new high — after she revealed that she'll be joining the cast of the new Televisa telenovela *Corazon Que Miente*. The former member of Mexican pop group RBD added 1.2 million views to her Wikipedia page in the week ending Oct. 18, a 783 percent increase, according to Next Big Sound.

Maria debuted on the Oct. 17 list after fans celebrated the Oct. 4 anniversary of RBD's formation in 2004. The act went on to score three No. 1s on Top Latin Albums before disbanding in 2009. Maria has since charted three entries on Latin Pop Albums.

Also gaining on the Social 50 is Troye Sivan, who jumps 35-18. The rise comes after he announced (on Oct. 13) that his full-length debut album, *Blue Neighbourhood*, is due Dec. 4. Sivan shared the news on various social platforms, including a short video announcement on YouTube that resulted in a 315 percent increase in reactions on the platform (156,000 thumbs-up and comments). The news also included a rollout of the album artwork on Instagram and a new song debut on Zane Lowe's Beats 1 radio show. Sivan gains nearly 2 million Instagram reactions and 236,000 Twitter mentions.

—Emily White



















# COLD

## 7 Years Ago BRITNEY SPEARS BLASTED BACK TO NO. 1

The singer put a series of personal scandals behind her when she topped the Billboard Hot 100 in 2008 with "Womanizer"

FOLLOWING A COUPLE OF TROUBLED years, Britney Spears scored her first Billboard Hot 100 No. 1 in nearly a decade when her single "Womanizer" topped the chart on Oct. 25, 2008.

The electro-pop dance track, which Spears, then 26, described as a "girl anthem," skyrocketed from No. 96 to No. 1 in the span of a week — a record jump at the time — aided by a steamy music video that featured scenes of the singer naked in a sauna.

Spears had topped the Hot 100 only

once before, with her debut single, "... Baby One More Time," in January 1999, and her comeback helped close a chaotic chapter in her life. Between 2006 and 2008, she had struggled with a number of widely publicized life events, including her failed marriage to Kevin Federline; her headline-making decision to shave her head; a drug-rehab stint; and a breakdown that resulted in an involuntary psychiatric evaluation, which led to her father and lawyer establishing a conservatorship to take

control of her finances and well-being.

Spears still managed to release new music, including the 2007 album *Blackout* and its lead single, "Gimme More," which was memorably promoted with a show-opening performance at the 2007 MTV Video Music Awards, where a lip-syncing Spears practically sleepwalked through her dance routine.

A little more than a year later, a reinvigorated Spears returned to the airwaves on her 27th birthday, Dec. 2, to perform "Womanizer" on *Good Morning America*, and her career has mostly flourished since then: She has staged two world tours, scored three more Hot 100 No. 1s and, in December 2013, began a Las Vegas residency that is slated to run into 2017. She released her most recent LP, *Britney Jean*, in 2013, and is currently at work on new music. —KEITH CAULFIELD

REWINDING  
THE  
CHARTS



Spears (left) with Madonna at the latter's Sticky & Sweet Tour performance at Dodger Stadium in Los Angeles in 2008.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL	Artist	PEAK POSITION
1	96	2	#1 WOMANIZER	M. BRISCOE, B. AKINYEMI		Britney Spears	1
2	2	10	GREATEST GAINER / DIGITAL WHATEVER YOU LIKE	JIM JONAS (C. J. HARRIS, JR., J. SCHEFFER, D. DIEGEL, K. WASHINGTON)		T.I.	1
3	1	3	GREATEST GAINER / AIRPLAY LIVE YOUR LIFE	JUST BLAZE (C. J. HARRIS, JR., J. SMITH, M. REDDICK, B. D. MVAH)		T.I. Featuring Rihanna	1
4	3	2	SO WHAT	M. MARTIN (PINK, M. MARTIN, SHELL BACK)		Pink	1
5	6	1	HOT N COLD	DR. LUKE (K. PERRY, L. GOTTFALD, M. MARTIN)		Katy Perry	5

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