

'TOO OLD, TOO WHITE'
Jann Wenner defends the
Rock Hall of Fame's
baby-boomer problem

LESS WEED, STILL WEIRD
Odd Future's
Earl Sweatshirt explains
his OTT odyssey

MICRO-STAR TO MEGA-STAR
As Vine phenom Shawn Mendes
goes mainstream, advice on
stretching those 6 seconds of fame

Billboard



(THE NEW)
**MUMFORD
& SONS**

A day with the once-genteel musicians as they
prepare to unleash their reinvented rock sound
on a banjo-loving fan base. Will it work?
Says Marcus Mumford, 'It feels like a new band'

April 18, 2015
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From left: Mumford &
Sons' Winston Marshall,
Ted Dwane, Marcus
Mumford and Ben Lovett



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billboard HOT 100

A song dedicated to late *Furious 7* star Walker (inset left, with Diesel) gives Khalifa a new hit.



Wiz's Paul Walker Tribute Revs Up The Top 10

A TOUCHING ODE TO A FALLEN HOLLYWOOD STAR is firing on all cylinders. Following the April 3 premiere of blockbuster film *Furious 7*, **Wiz Khalifa's** "See You Again" (featuring pop singer-songwriter **Charlie Puth**) — a tribute to the franchise's late star, **Paul Walker**, who died in a car crash in 2013 — vaults 84-10. Meanwhile, the film's soundtrack surges 17-2 on the Billboard 200 (see page 58).

The arrival of the *Furious* film — which had the fourth-best worldwide box-office opening weekend ever (\$392 million, according to Box Office Mojo) — propels "Again" by 488 percent to 168,000 downloads sold in the week ending April 5, according to Nielsen Music, sending the track 42-1 on Digital Songs. It should soar even further through streaming: Walker's co-star, **Vin Diesel**, premiered its video on his Facebook page on April 6.

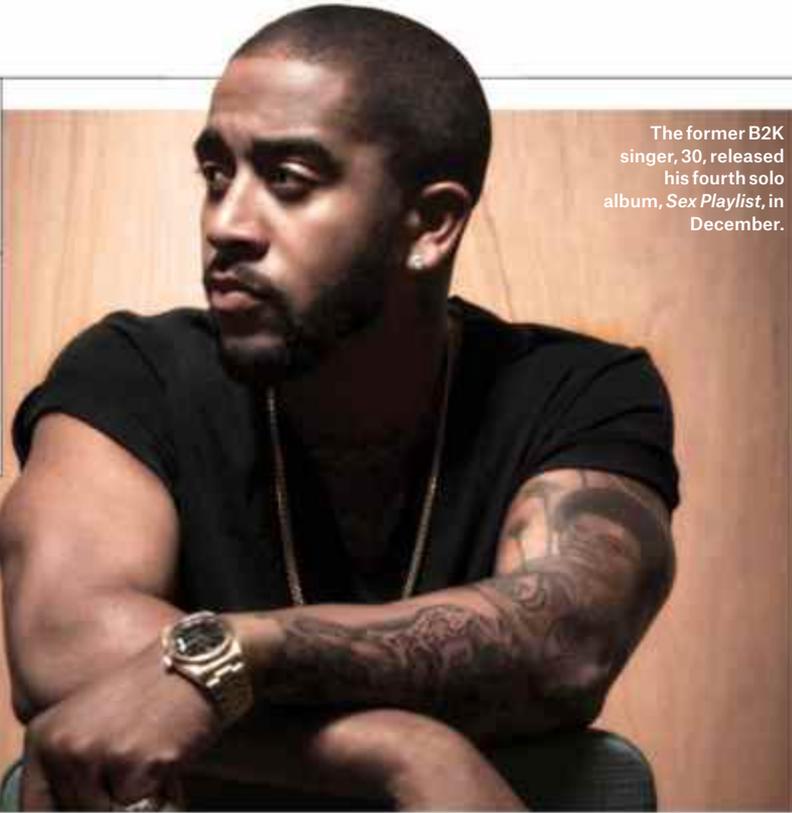
Meanwhile, at No. 1 on the Hot 100, **Mark Ronson's** "Uptown Funk!" (featuring **Bruno Mars**) keeps adding to its legacy: With its 14th week on top, the song ties six other singles for the second-best run at No. 1 in the chart's 56-year history. The smash also equals the longest stay at the summit this century, matching the reigns of **The Black Eyed Peas'** "I Gotta Feeling" (2009) and **Mariah Carey's** "We Belong Together" (2005). —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	#1 Uptown Funk! ▲	M. RONSON, J. BHASKER, BRUNO MARS (BRUNO MARS, P. LAWRENCE, I. M. RONSON, J. BHASKER, D. GALLASPY, N. WILLIAMS)	Mark Ronson Feat. Bruno Mars	RCA	1	21
2	2	2	Sugar	AMMO, CIRKUT (A. LEVINE, J. COLEMAN, L. GOTTFELD, J. K. HINDLIN, M. POSNER, H. R. WALTER)	Maroon 5	222/INTERSCOPE	2	12
4	4	3	Love Me Like You Do	MAX MARTIN, A. PAYAMI (MAX MARTIN, S. KOTCHELA, I. SALMANZADEH, A. PAYAMI, L. LO)	Ellie Goulding	UNIVERSAL STUDIOS/REPUBLIC/INTERSCOPE	3	13
6	5	4	AG Earned It (Fifty Shades Of Grey) ●	S. MOCCIO, J. QUENNEVILLE (A. TESFAYE, S. MOCCIO, J. QUENNEVILLE, A. BALSHE)	The Weeknd	UNIVERSAL STUDIOS/REPUBLIC	4	15
3	3	5	Thinking Out Loud	J. GOSLING (E. C. SHEERAN, A. WADGE)	Ed Sheeran	ATLANTIC	2	26
8	6	6	Trap Queen	T. FADD (W. J. MAXWELL, T. FADD)	Fetty Wap	RGF/300	6	11
7	7	7	Style ▲	MAX MARTIN, SHELLBACK (T. SWIFT, MAX MARTIN, SHELLBACK, A. PAYAMI)	Taylor Swift	BIG MACHINE/REPUBLIC	6	17
10	9	8	G.D.F.R. ●	DI FRANK, E. A. CEDAR, M. BEARD (D. DILLARD, J. FRANKS, A. CEDAR, D. WOODS, PRODRIGUEZ, M. CAREN, C. W. MILLER, G. GOLDSTEIN, H. BROWN, H. E. SCOTT, L. OSKAR, L. L. JORDAN, M. DICKERSON, S. ALLEN)	Flo Rida Feat. Sage The Gemini & Lookas	POEBOY/ATLANTIC	8	21
5	8	9	FourFiveSeconds	K. WEST, P. MCCARTNEY, M. G. DEAN (K. WEST, P. MCCARTNEY, K. DOCKERY, M. G. DEAN, T. GRIFFIN, JR., D. LONGSTRETH, D. L. AUSTIN, E. RUTBERG, N. GOLDSTEIN)	Rihanna & Kanye West & Paul McCartney	WESTBURY ROAD/ROC NATION	4	11
82	84	10	DG SG See You Again	DI FRANK, E. C. PUTH, A. CEDAR (J. FRANKS, CEDAR, C. J. THOMAS, C. PUTH)	Wiz Khalifa Feat. Charlie Puth	UNIVERSAL STUDIOS/ATLANTIC/RRP	10	4

Billboard Hot 100

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OMARION FEATURING CHRIS BROWN AND JHENE AIKO
Post to Be



The former B2K singer, 30, released his fourth solo album, *Sex Playlist*, in December.

It's unusual for a song featuring three R&B artists to scale the charts. Why did you make "Post to Be" a collaboration?

I wanted to keep it original and show R&B camaraderie. I have a long history with Jhene and Chris, and the organic connection, the friendship, that we have with each other ended up on the track. I want people to know what futurists are all about: breaking the sound barrier and creating something that hasn't been created before.

Why do you think people are gravitating toward this song?

Aside from the catchy phrases like "got to eat the booty like groceries" that Jhene says, it just feels good. That's a wild line, but it's a wild *memorable* line, and the margin of music that makes you feel something like that is small. I think that is what music is supposed to do — evoke emotion.

Does having a 7-month-old son affect your music or career at all?

Being a father has made me realize how valuable my time really is. Now, I can categorize my time. When I'm on the road, it's for his future. That keeps things in perspective for me. —STEVEN J. HOROWITZ



42 **SAM SMITH**
Stay With Me

The British soul star's song becomes the 43rd single to spend at least a year on the Hot 100. That's out of more than 26,000 total entries, dating to the chart's 1958 inception.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
13	10	11	Somebody	Feat. Jeremih COOK CLASSICS, THE FUTURISTICS (WLOBBAN-BEAN, A.SCHWARTZ, J.KHAJADOURIAN, G.MERRILL, S.RUBICAM)	Natalie La Rose	10	11
15	12	12	Shut Up And Dance		WALK THE MOON	12	21
20	19	13	Chains		Nick Jonas	13	10
27	17	14	Want To Want Me		Jason Derulo	14	4
9	11	15	Time Of Our Lives		Pitbull & Ne-Yo	9	17
15	16	16	One Last Time		Ariana Grande	16	8
11	13	17	Blank Space		Taylor Swift	1	23
14	15	18	Truffle Butter		Nicki Minaj	14	11
-	23	19	B*** Better Have My Money		Rihanna	19	2
18	18	20	Lay Me Down		Sam Smith	8	9

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
12	14	21	Take Me To Church		Hozier	2	34
32	22	22	Post To Be		Omarion Feat. Chris Brown & Jhene Aiko	22	13
21	20	23	Take Your Time		Sam Hunt	20	14
28	31	24	Heartbeat Song		Kelly Clarkson	21	12
22	21	25	Ayo		Chris Brown & Tyga	21	13
24	24	26	Shake It Off		Taylor Swift	1	33
26	26	27	I Want You To Know		Zedd Feat. Selena Gomez	17	6
39	37	28	Talking Body		Tove Lo	28	10
23	27	29	I'm Not The Only One		Sam Smith	5	31
33	30	30	Blessings		Big Sean Feat. Drake	30	9
19	28	31	I Don't Mind		Usher Feat. Juicy J	11	20
30	29	32	Outside		Calvin Harris Feat. Ellie Goulding	29	17
17	25	33	Lips Are Movin		Meghan Trainor	4	24
51	33	34	Throw Sum Mo		Rae Sremmurd Feat. Nicki Minaj & Young Thug	33	14
29	34	35	Centuries		Fall Out Boy	10	30
41	36	36	Homegrown		Zac Brown Band	36	12
25	32	37	All About That Bass		Meghan Trainor	1	39
31	35	38	Only		Nicki Minaj Feat. Drake, Lil Wayne & Chris Brown	12	23
47	55	39	Dear Future Husband		Meghan Trainor	39	12
40	38	40	Riptide		Vance Joy	30	41
78	58	41	Worth It		Fifth Harmony Feat. Kid Ink	41	7
37	39	42	Stay With Me		Sam Smith	2	52
34	40	43	I Don't F**k With You		Big Sean Feat. E-40	11	28
38	41	44	Jealous		Nick Jonas	7	30
56	50	45	Honey, I'm Good.		Andy Grammer	45	6
62	48	46	Budapest		George Ezra	46	10
35	42	47	Animals		Maroon 5	3	33
43	49	48	Ain't Worth The Whiskey		Cole Swindell	43	14
42	44	49	7/11		Beyonce	13	19
45	43	50	Night Changes		One Direction	31	20

OMARION: MATT WELCH; SMITH: STEPHANE VANSTEENKETEAP; IMAGES: LEVINE; LESTER: COHEN; WIREIMAGE; SHEPPARD; VINCENT DOLMAN; BALLERINI; ROBERT CHAYERS. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILLED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS. LEGEND ON BILLBOARD.COM/HOT 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
58	51	51	Slow Motion	C.PUTH, GEOFFRO CAUSE (T.NEVERSON, C.PUTH, G.EARLEY, K.HINDLIN)	Trey Songz	SONGBOOK/ATLANTIC	51	8
46	47	52	Elastic Heart	DIPOLO, KURSTIN (S.K.FURLER, T.W.PENTZ, A.SWANSON)	Sia	MONKEY PUZZLE/RCA	17	13
50	52	53	Lonely Eyes	J.STROUD (J.BULFORD, J.MATTHEWS, L.VELTZ)	Chris Young	RCA NASHVILLE	50	16
95	45	54	Girl Crush	J.JOYCE (L.ROSEL, MCKENNA, H.LINDSEY)	Little Big Town	CAPITOL NASHVILLE	45	7
36	46	55	She Knows	DR. LUKE CIRKUT (S.C.SMITH, J.HOUSTON, L.GOTTWALD, H.R.WALTER)	Ne-Yo Featuring Juicy J	COMPOUND ENTERTAINMENT/MOTOWN/CAPITOL	19	20
-	70	56	Hey Mama	D.GUETTA, A.FRODO JACKSON, G.H.TUINFORTE, E.DEAN (D.GUETTA, G.H.TUINFORTE, WHAT A MUSIC/ NVAN DE WALLE, DEAN, B.REXHA, S.DOUGLAS, O.T.MARAJ)	David Guetta Feat. Nicki Minaj & Afrojack	PARLOPHONE/ATLANTIC	56	2
65	50	57	Say You Do	R. COPPERMAN (M.R.RAMSEY, S.MCANALLY, T.ROSEN)	Dierks Bentley	CAPITOL NASHVILLE	57	12
54	54	58	I Bet My Life	IMAGINE DRAGONS (IMAGINE DRAGONS)	Imagine Dragons	KIDINAKORNER/INTERSCOPE	28	22
57	57	59	Know Yourself	BO-HIDA, VINYLZ, SKY SENSE (A.GRAHAM, Q.MILLER, M.SAMUELS, A.HERNANDEZ, J.SCRUGGS)	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	57	7
69	63	60	Watch Me	BOLO DA PRODUCER (T.B.MINGO, R.L.HAWK)	Silento	BOLO	60	6
61	78	61	King Kunta	SOUNWAVE (K.DUCKWORTH, M.SPEARS, J.M.BURNS, M.JACKSON, A.A.LEWIS, S.GORDY, J.BROWN, F.WESLEY, J.STARK)	Kendrick Lamar	TOP DAWG/AFTERMATH/INTERSCOPE	61	3
55	53	62	Homegrown Honey	F.ROGERS (D.RUCKER, C.KELLEY, N.CHAPMAN)	Darius Rucker	CAPITOL NASHVILLE	53	19
59	59	63	Geronimo	S.STUART (G.SHEPPARD, A.SHEPPARD, J.BOVINO)	Sheppard	EMPIRE OF SONG/CHUGG/SCHOOLBOY/REPUBLIC	58	15
98	82	64	Where Are U Now	SKRILLEX, DIPOLO (S.MOORE, T.W.PENTZ, J.BIEBER)	Skrillex & Diplo Feat. Justin Bieber	MAD DECENT/OWSLA/ATLANTIC	64	5
73	64	65	A Guy Walks Into A Bar	J.CATINO, J.KING (M.PERCIE, J.SINGLETON, B.TURSI)	Tyler Farr	COLUMBIA NASHVILLE	64	14
74	58	66	Nobody Love	MAX MARTIN, R.B.GORANSSON (T.KELLY, MAX MARTIN, S.KOTECHA, R.B. GORANSSON)	Tori Kelly	CAPITOL	66	6
60	69	67	I Bet	H.MONEY (H.D.SAMUELS, T.THOMAS, T.THOMAS, C.P.HARRIS)	Ciara	EPIC	43	6
52	61	68	Energy	BO-HIDA (A.GRAHAM, M.SAMUELS)	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	26	8
53	62	69	All Day	KRISTOFFER PRINCH, MONIKA BEUS, SCHWABER, HONG, GRANNING, GUSTON, K.WISS, COBARR, PACCARINETTO, PHIN, K.DUCKWORTH, K.HARDY, G.EARLEY, MCKENNA, J.VINCE, MCGRAW, J.PENNY, C.HOLLIS, J.FELIX, J.PAN	Kanye West Feat. Theophilus London, Allan Kingdom & Paul McCartney	GOOD MUSIC/REPUBLIC	15	5
44	56	70	Prayer In C	R.SCHULZ, P.GUIMARD (N.HADIDA, B.COTTO)	Lillywood & Robin Schulz	CHOKE INDUSTRY/TONSPIEL/CINQ 7/WARGRAM/ATLANTIC/RRP	23	18
79	77	71	Raise 'Em Up	N.CHAPMAN, K.URBAN (J.JOHNSTON, JEFFREY STEELE, T.DOUGLAS)	Keith Urban Feat. Eric Church	HIT RED/CAPITOL NASHVILLE	71	6
81	75	72	Don't It	D.HUFF (J.JOHNSTON, A.GORLEY, R.COPPERMAN)	Billy Currington	MERCURY NASHVILLE	72	5
-	67	73	Trouble	T.HIVISIBLE, MENSALT, WIVES (A.A.KELLY, HILL, J.A.PERYWORTH, G.ASTASIO, SHAVE, SALT, WIVES, J.TURNER, J.SUMMERS, A.ORIET, P.HELAN)	Iggy Azalea Feat. Jennifer Hudson	TURN FIRST/HUSTLE GANG/DEF JAM	67	2
63	65	74	Legend	PARTYNEXTDOOR (A.GRAHAM, J.A.BRATHWAITE, Q.MILLER, B.BUSH, T.V.MOSLEY)	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	52	8
77	72	75	Smoke	D.COBB (M.HOBBY, J.M.NITE, R.COPPERMAN)	A Thousand Horses	REPUBLIC NASHVILLE	72	6
95	81	76	Sippin' On Fire	J.MOI (R.LAWSON, M.DRAGSTREM, C.TAYLOR)	Florida Georgia Line	REPUBLIC NASHVILLE	62	4
HOT SHOT DEBUT	77	77	Get Low	D.H.FRANCIS, DJ SNAKE (D.H.FRANCIS, W.S.EGRIGAHCINE)	Dillon Francis & DJ Snake	WEDGEWOOD/DI SNAKE/MAD DECENT/COLUMBIA	77	1
67	79	78	Believe	J.FORD (MUMFORD & SONS)	Mumford & Sons	GENTLEMEN OF THE ROAD/GLASSNOTE	31	4
64	71	79	CoCo	O.FLORES (O.FLORES, S.THOMAS)	O.T. Genasis	CONGLOMERATE/ATLANTIC	20	20
87	89	80	I Really Like You	P.SVENSSON, J.HALATRAJ (J.K.HINDLIN, P.SVENSSON, C.R.JEPSEN)	Carly Rae Jepsen	604/SCHOOLBOY/INTERSCOPE	48	5



2

MAROON 5
Sugar

Maroon 5 is still on a "Sugar" high. Adam Levine and company's latest smash holds at its No. 2 peak for a fourth week on the Billboard Hot 100, and also crowns the Mainstream Top 40 chart (see page 64). "Sugar" is Maroon 5's eighth No. 1 on the airplay tally, the most ever for a group. With that benchmark, the band doubles the sum of the next-closest group: **Boyz II Men**, which has logged four No. 1s during the chart's 22-year-history. "Sugar" also passes 2 million in sales to-date, according to Nielsen Music. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
72	73	81	Little Red Wagon	FLIDDELL, C.AINLAY, G.WORF (A.MAE, GINSBERG, J.)	Miranda Lambert	RCA NASHVILLE	55	8
76	74	82	10 Bands	BO-HIDA, FRANK DUKES (A.GRAHAM, Q.MILLER, M.SAMUELS, A.FEENY, R.THOMAS III)	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	58	8
-	99	83	You Know You Like It	DJ SNAKE (A.DEVIL-FRANCIS, G.REID)	DJ Snake & AlunaGeorge	INTERSCOPE	83	2
93	85	84	Bills	R.REED (F.FREDERIC, G.LEWIS, J.K.HINDLIN, R.B.GORANSSON)	LunchMoney Lewis	KEMOSABE/COLUMBIA	84	4
71	75	85	Feeling Myself	HIT-BOY, B.KNOWLES (O.T.MARAJ, B.KNOWLES, S.ROWE, C.HOLLIS)	Nicki Minaj Feat. Beyonce	YOUNG MONEY/CASH MONEY/REPUBLIC	43	16
-	90	86	Little Toy Guns	M.BRIGHT (C.UNDERWOOD, C.DESTEFANO, H.LINDSEY)	Carrie Underwood	19/ARISTA NASHVILLE	86	3
NEW	87	87	The Matrimony	JAKE ONE, DJ KHAILI (O.AKINTIMEHIN, J.DUTTON, S.DEW)	Wale Featuring Usher	MAYBACH/ATLANTIC	87	1
-	93	88	Bright	M.LEZONDO (ECHOSMITH, J.DAVID, M.MCDONALD)	Echosmith	WARNER BROS.	88	3
97	86	89	She Don't Love You	M.ALTMAN (E.PASLAY, J.WAYNE)	Eric Paslay	EMI NASHVILLE	86	5
-	66	90	El Perdon	SAGA, WHITEBLACK (K.NIVERA, C.AMINERO, E.M.IGLESIAS)	Nicky Jam & Enrique Iglesias	LA INDUSTRIA/SONY MUSIC LATIN	66	2
NEW	91	91	Good Lovin	DA INTERNZ, A.M.COX (C.B.BRIDGES, M.J.PIMENTEL, M.PALACIOS, E.CLARK, A.M.COX)	Ludacris Feat. Miguel	DTP/DEF JAM	91	1
85	87	92	Immortals	B.WALKER (A.HURLEY, J.TROHMAN, P.V.STUMP, P.WENTZ)	Fall Out Boy	WALT DISNEY/DCD2/ISLAND	72	7
-	92	93	Diamond Rings And Old Barstools	B.GALLIMORE, T.MCGRAW (L.LAIRD, B.DEAN, J.SINGLETON)	Tim McGraw With Catherine Dunn	MCGRAW/BIG MACHINE	92	3
-	98	94	Wild Child	B.CANNON, K.CHESENEY (K.CHESENEY, S.MCANALLY, J.OSBORNE)	Kenny Chesney With Grace Potter	BLUE CHAIR/COLUMBIA NASHVILLE	94	3
-	96	95	Love You Like That	B.BEAVERS, J.ROBBINS (C.SMITH, B.BEAVERS, J.BEAVERS)	Canaan Smith	MERCURY NASHVILLE	95	2
-	100	96	Like A Wrecking Ball	J.JOYCE (E.CHURCH, C.BEATHARD)	Eric Church	EMI NASHVILLE	96	2
NEW	97	97	Love Me Like You Mean It	F.G.WHITEHEAD (K.BALLERINI, J.KERR, F.G.WHITEHEAD, L.CARPENTER)	Kelsea Ballerini	BLACK RIVER	97	1
NEW	98	98	Commas	J.LUELLEN, DJ SPINZ (N.WILBURN, CASH, J.H.LUELLEN, G.HILLS)	Future	A-1/FREEBANDZ/EPIC	98	1
75	83	99	Apparently	J.L.COLE (J.COLE, F.TRECCA)	J. Cole	DREAMVILLE/ROC NATION/COLUMBIA	58	16
90	97	100	I See You	J.STEVENS (L.BRYAN, L.LAIRD, A.GORLEY)	Luke Bryan	CAPITOL NASHVILLE	41	19



63 SHEPPARD
Geronimo

After hitting the top 10 on multiple charts worldwide, Sheppard's breakthrough single reaches a milestone stateside, becoming the family band's first top 10 on a U.S. tally by rising 11-10 on Adult Top 40.



97 KELSEA BALLERINI
Love Me Like You Mean It

This country newcomer got a boost from Taylor Swift's March 9 tweet endorsing her debut hit. The two have since become friends, which "still psyches me out a little bit," Ballerini told SiriusXM on April 8.

SALES, AIRPLAY & STREAMING DATA COMPILATED BY MDS&A



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Volume 127 / No. 11

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Earl Sweatshirt photographed March 27 at Mill City Nights in Minneapolis.

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From left: Mumford & Sons' Winston Marshall, Ted Dwane, Marcus Mumford and Ben Lovett photographed by Austin Hargrave on March 31 in Hollywood.

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"You can't really start living until you can live with yourself."

—Earl Sweatshirt



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MUSIC'S BREWING FIGHT WITH LATE-NIGHT TV

IF THE MAJORS HAVE THEIR WAY, SAY GOOD-BYE TO ONLINE-ONLY CLIPS OF BANDS PERFORMING BONUS HITS ON SHOWS LIKE *KIMMEL* AND *FALLON*

BY PHIL GALLO

T

THE MUSIC INDUSTRY'S MANTRA of "free is bad" is spilling over to the talk-show circuit.

After years of sanctioning the posting of bonus music performances online — an outro song or any additional performance beyond the act's one-song commitment to the show — the major labels are considering vetoing access to such clips on secondary screens. The potential impact could mean less airtime for artists, particularly on late-night TV, if bookers choose to instead feature comedians or

other non-music acts, and could also do away with large "event" performances like **Van Halen's** seven-song set on Hollywood Boulevard for *Jimmy Kimmel Live!* on March 30.

At the heart of the issue: money. The labels are paying to produce expensive content, yet aren't able to monetize it. In *Kimmel's* case, some \$400,000 was required to pay for street closures and a sizable stage. Chevrolet footed some of the bill, but such costs as travel, crew and lodging weren't covered. The price tag for **Paul McCartney's** 2013 concert on the ABC talker approached seven figures. The average low-production act can look to spend between \$25,000 and \$50,000 if it's not already planning a stop on

the coasts. Multiply that by five for a pop star like **Taylor Swift**, who requires the full glam-squad treatment and a dozen-member band.

Few pockets are deep enough to cover such payouts, and so a debate is raging: Is the value there?

For decades, the expense was viewed as having a decent ROI, and such shows as **Jimmy Fallon's** two NBC late-nighters, *Late Show With David Letterman*, *Conan*, *Kimmel* and *The Ellen DeGeneres Show* were allowed to post not only the on-air performances but bonus material as well. But increasingly, Universal Music Group (UMG), which has online limits due to its part-ownership in the video hub Vevo, has objected to artists handing over extra web content to live

THE OVER UNDER



Lil Wayne is sidelined by his lawsuit-locked *Tha Carter V*, while Young Thug announces his *Carter 6 LP* will arrive April 17.



Atlantic heads **Julie Greenwald** and **Craig Kallman** take the top two on the Billboard 200 with albums by **Wale** and *Furious 7*.



Dropped by PMK, **Mariah Carey** lands new management (Brian Sher and Stella Bulochnikov) and PR (Chris Chambers).

only on a TV show's site, says a person familiar with the music booking process.

The economics are as such: Stand-alone performance videos are licensed for the Internet for 30 days, after which time a gratis license from the music publisher is required to keep them online.

"It's too expensive for each clip to live in perpetuity," says a late-night TV producer, noting that publisher negotiations begin in the thousands of dollars. In addition, union fees and an AFM tax are often levied on the act. Says one insider: "The labels pay for almost everything, which is why they stack up bookings [for morning and late-night shows] in cities like New York."

Another deterrent for the music makers: Some 25 percent of the late-night audience tunes out before the musical guest takes the stage. In fact, the older model of a TV appearance as a promotional tool has changed — to entirely new platforms. "Younger people watch everything on their iPhones and iPads," says another late-night source.

Benny Tarantini, a former Columbia Records publicity executive whose BT PR agency represents **AC/DC**, **The Smashing Pumpkins** and others, says bands are routinely asked to perform older, classic material for online bonus content, but instead prefer to steer toward non-performance content like an interview or, in the case of the Pumpkins, a Periscope session. The approach

to video use "is different with each label," says Tarantini, who adds that "every blog covers these performances, so there is value to them."

Still, the labels are hardly in the business of drumming up profits for *Fallon* or *Kimmel* by way of website traffic and YouTube views.

"Labels have the right to say, 'No, we won't give you permission to use that clip,'" says an insider who has watched this scenario evolve during the last year at late-night and morning shows. "[TV

"Every blog covers these performances, so there is value." —*Benny Tarantini, BT PR*

programs] don't have the rights to put it on their own platform without a negotiation."

Label sources say no edict has been issued yet, but the word at UMG and Sony Music is that this strategy is coming down from the highest levels as veteran executives remember a fateful misstep when they allowed MTV carte blanche access to pricey music videos as a trade for "promotion." For decades, the arrangement was seen as a quid pro quo: The show provides the exposure, the labels foot the bill. But what happens now that the promotion is unlikely to be

recouped with recorded-music sales?

Currently, the issue appears limited to only the big guns as major independents say they still see TV as crucial exposure for developing acts. "If a show like *Kimmel* asks for an extra song, nine times out of 10, we'll say 'yes,'" offers one high-level publicity executive. Adds Big Machine senior vp **Jake Basden**: "Whether a viewer sees the performance on TV or in their Facebook feed, the same type of connection can be made."

Ed Sheeran's year of supporting *x* is a masterful example of using talk shows and TV specials to introduce new singles. His April-February TV schedule included *Austin City Limits* and CBS' **Stevie Wonder** tribute, plus another 13 opportunities — eight of which were on talk shows — for new music. "Sing" was played five times between April 12 and July 4; "Don't" started showing up at the July 4 *Today* concert series and was replaced by "Thinking Out Loud" in December, which Sheeran performed most recently in February at the Grammys and on *Ellen*. Sheeran's label, Atlantic, sees such publicity opps as vital. (Ironically, clips that get the most traction, like **Christina Aguilera's** impersonation of **Cher** on *Fallon* — 32 million views and counting — don't feature music at all.) "Labels see the big picture as, 'Nothing should be given away for free,'" says an artist manager. "It's not that cut and dried — it will all be looked at case by case." ●



From left: Ultra all-star collaborators **Garrix** (left) and **Usher**; **Diplo**, **Diddy**, **Skrillex** and **Bieber** (from left), the latter two of whom performed together; **Cashmere Cat** and **Grande**.

Scooter Takes Ultra

Guest turns at the EDM festival were dominated by acts (Bieber, Grande) signed to Braun's SB Projects

BY MEGAN BUERGER

When an estimated 100,000 EDM fans per day flocked to downtown Miami for the 17th annual Ultra Music Festival, held March 27-29, they expected the lights, thumps and fist-pumps of such dance titans as **Skrillex**, **Tiesto** and **Avicii**. **Justin Bieber** and **Ariana Grande**? Not so much. But there they were, along

with **Diddy** and **Usher**, eliciting a surprisingly positive reaction from the crowd, which was flooded with artists and executives angling to get in on the EDM action.

The festival's clear winner was manager **Scooter Braun** of SB Projects and School Boy Records, who has a hand in the careers of

nearly all of the festival's special guests (Bieber, Grande and Korean star **CL**, as well as **Martin Garrix** and ex-**Swedish House Mafia** member **Steve Angello**), and orchestrated Garrix and Usher's recent single "Don't Look Down."

Braun, who has been wading into dance music for the past two years (SB talent scout **Michael George** signed Garrix at Ultra 2013), likened the fest to Woodstock. "I grew up watching footage of **Jimi Hendrix**, learning about the '70s when shows had this collaborative energy," he tells *Billboard*. "That's what EDM has."

Despite their company's dominance at this year's festival, both SB execs insist the guest spots came together organically: Grande, for example, had a show in Miami that weekend. But the appeal of reaching an audience as sweeping and engaged as Ultra's isn't lost on such executives as Def Jam CEO **Steve Bartels**, who has Bieber as well as Ultra headliner **Axwell & Ingrosso** under his roof. He, like Braun, shakes off the idea that the strategy is based on business. Says Bartels, "Artists always want to reach their fans in different, meaningful ways." ●

The crime scene in Tijuana, Mexico, after Lizarraga's murder on March 21. He was assassinated in his car after he had told his family he was going out for tacos.



'It's Like A Horror Movie'

Three shootings in four weeks are the latest in a long string of attacks on singers of narcocorridos — songs that celebrate Mexico's drug lords and their exploits

BY LEILA COBO

ON FEB. 27, 20-YEAR-OLD SINGER **Alfredo Olivas** was shot eight times while performing at a nightclub in Parral, Mexico. On March 22, grupero star **Javier Rosas** was shot multiple times while riding in an SUV in the northern Mexico state of Sinaloa.

Both singers, known for narcocorridos — danceable, accordion-driven songs that tell often-celebratory tales about drug dealers — survived. But **Rogelio Brambila Lizarraga**, singer of **Los Plebes del Arranke**, a relatively obscure group whose songs reference the notorious **Arellano Felix** cartel, wasn't as fortunate. On March 21, the 22-year-old's body was found in a parked car in Tijuana, Mexico, riddled with bullets from two different guns.

Along with the death of narcocorrido singer **Ariel Camacho** in a car accident, those incidents — which took place within the span of four weeks — have again turned the spotlight on the dangerous lives of regional Mexican singers south of the border. The deaths aren't collateral damage in a country ravaged by drug-related violence: They're an acknowledged risk for performers of the genre.

"It's like a horror movie," says one independent promoter. "Artists get killed because they played at a party for a [rival] drug dealer or because they looked at a dealer's girlfriend."

Indeed, Rosas (who sang songs about the Sinaloa cartel) and Lizarraga are rumored to have been targeted by rival gangs, and Olivas is said to have been flirting with the girlfriend of the man arrested for his shooting. But why would artists take such a risk? Because underworld figures

are the biggest benefactors of many regional Mexican musicians' careers. "Think about it," the promoter continues. "You're a young artist and someone offers you \$100,000 to record a song and make it a hit. It goes to No. 1, and suddenly Univision and Telemundo are battling for you."

The killing spree goes back to the first high-profile murder of the modern era: singer **Chalino Sanchez** in 1992. While the genre was still underground at the time of his death, it has only grown in popularity along with the country's drug violence. Since then, at least a dozen big-name acts have been murdered, including **Valentin Elizalde** in 2006 and **Sergio Gomez** in 2007. And in 2013, 17 members of lesser-known band **Kombo Colombia** were kidnapped and executed. An official investigation found that the musicians were ordered killed by their original benefactors, the Mexican cartel Los Zetas, as retaliation for playing shows for rival drug factions.

And while some acts have curtailed their performances or stopped singing narcocorridos (like superstar **Gerardo Ortiz**, who has been shot at twice), there is little sympathy for those who are mythologizing the cartels. "If you're not involved with drug dealers, there's no reason to be afraid," says another promoter.

Yet the songs, and the violence, go on. "There's an old saying in Sinaloa: 'I'd rather live five years like a king rather than 50 years like an ox,'" says **Alfredo Corchado**, the Mexico City bureau chief for *The Dallas Morning News*. "When I first began covering this 10 years ago, I'd hear that in Sinaloa. Now I hear it all over Mexico. That's our sad reality." ●



Olivas



Rosas

THE ACM'S STADIUM-SIZE 50TH-ANNIVERSARY SHOW

The Dallas Cowboys' home base will host the Academy of Country Music's milestone awards blowout on April 19

BY PHIL GALLO

For their 50th-anniversary edition, the Academy of Country Music Awards are going big: The event will be the first awards show broadcast from a football stadium — the Dallas Cowboys' AT&T Stadium in Arlington, Texas — and will feature hosts **Luke Bryan** and **Blake Shelton** and more than 50 acts, including **Kenny Chesney**, **Florida Georgia Line** and **Reba McEntire**. *Billboard* talked with ACM CEO **Bob Romeo** about the challenges in staging the milestone show, produced by Dick Clark Productions, which airs at 8 p.m. ET April 19 on CBS. (DCP and *Billboard* are both owned by Guggenheim Partners.)

Can you put a number on how much bigger the show has gotten? As far as production, we're tracking four times what it cost us to do the show [in previous years] in Las Vegas. We've gone from selling 3,000 tickets at the Universal Amphitheater [in Los Angeles] 11 years ago to 11,000 [in Vegas] to more than 100,000 tickets in Arlington.

What logistical issues have you encountered? One example: The rigging number is north of \$2 million. That's a lot of money. We lose two hours a day because it takes [workers] a half-hour to get up to the ceiling, a half-hour [each way] for lunch, then a half-hour back down.

Will you include historic elements in the show? We went to CBS [about that] and they said, "You have to honor people for the previous year's work." So we asked for an extra half-hour — short of the Grammys, that's pretty tough — but [executive vp] **Jack Sussman and [president/CEO] **Les Moonves** agreed, so we're honoring eight acts with Milestone awards: **Taylor Swift** because she was our first female and youngest person to win entertainer of the year back-to-back, [McEntire] because she has hosted our show over three decades, **Miranda Lambert** for most decorated female, and we're bringing back some of our other greats.**



The ACM's Romeo (left) with George Strait at the 2014 awards in Las Vegas.



"I have a really smart group of executives here who understand how to deliver a message that speaks to many groups at one time, and also understand the technical platforms that millennials use," says Chung, photographed March 24 at Cashmere Agency in Los Angeles. "How you bring all those elements together makes a smart brand strategy."

CORNER OFFICE

FOUNDER; CASHMERE AGENCY, STAMPEDE MANAGEMENT

Ted Chung

On the eve of Snoop Dogg's stoner retreat, his manager talks cannabis crusading and why cultural diversity is branding's top challenge

BY GAIL MITCHELL
PHOTOGRAPHED BY ANNIE TRITT

IN THE THROES OF A BRUTAL WINTER during his first year at the University of Pennsylvania's Wharton Business School, Los Angeles native **Ted Chung** made a vow: Once he graduated, he would return to the West Coast, found a business, live by the beach and drive a convertible.

Chung, the son of Korean immigrants, began realizing that promise in 2003 when he and two others co-founded the Cashmere Agency — the formal iteration of the street-marketing company he had launched five years earlier while working at PolyGram Music Publishing — in a borrowed one-room office. Targeting 12- to 34-year-old multicultural millennials, the lifestyle marketing company offers such services as PR, marketing, branding,

- CHUNG'S CV**
- 1996-1998
A&R CONSULTANT,
POLYGRAM MUSIC
PUBLISHING
 - 1998-PRESENT
FOUNDER, CASHMERE
AGENCY
 - 2004-PRESENT
FOUNDER, STAMPEDE
MANAGEMENT

partnerships, synch deals and production. Cashmere now has 40-plus staffers and a client list that includes Red Bull, Adidas, Netflix, E!, Sony Pictures and the Korean mobile-games company Com2uS.

A year later in that same office, Chung established Stampede Management. His longtime client **Snoop Dogg** — whose new LP, *Bush*, is due May 12, and who'll headline his second Wellness Retreat in Englewood, Colo., on April 20, with **ASAP Rocky** and **2 Chainz** — leads a talent roster that includes rapper **Riff Raff**, hip-hop group **Far East Movement**, production collective **Wild Animals** and producer **C Ballin**. Stampede and Cashmere are housed in a two-story building minutes away from the ocean in Playa Vista/Marina del Rey — aka Silicon Beach, the booming tech/residential community where Chung counts such high-profile neighbors as YouTube, Google and ad agency TBWA Chiat Day. The companies generate business in the tens of millions of dollars annually.

And yes, Chung, 37, who lives with his wife in Marina del Rey, drives to work every day in a mint-condition 1980 T-top Datsun 280ZX.

In talking about your background, you describe music as your "through-line." Can you explain?

I started out DJ'ing and producing music





in high school, which led me to the business side: I began meeting guys who represented and promoted music to DJs, and they introduced me to the world of street-team marketing. In college there was a crew of about 12 of us. One was **John Stephens**, now [known as] **John Legend**. Another guy, professionally known as **Devo Springsteen**, is one of the producers of **Kanye West**'s "Diamonds From Sierra Leone" and has done production with John. A lot of the people I do business with now knew me as a student at Penn.

You have been with Snoop since 1999. To what do you credit the longevity of your relationship?

Trust and honesty. In any business, especially management, you have to feel you can really depend on that person, and the advantage of our business partnership is that we have been doing this together for a while. So when he's making decisions, I know a lot of what has gone into that thought process and vice versa.

How do race and diversity factor into business strategies for music and marketing?

It's really about how you can take diverse experiences and learn more about other cultures to make one plus one equal 11. How do you make diversity be something that actually empowers your end goals? The U.S. Census Bureau has basically said that by 2042 there will be no traditional [ethnic] majority, so whether you're an artist or a brand, how does that affect your messaging to your fans or consumers? You can't say, "I'm going to make this ad for African-Americans on BET, this ad for

the general mainstream on networks and this ad for billboards in Koreatown." That isn't organic anymore. Multiculturalism is going to be the biggest challenge for brands over the next decade.

Snoop's new album has guests like Stevie Wonder and Kendrick Lamar. Rumor has it that Snoop says yes to every feature request he gets, and sometimes doesn't charge for them.

Snoop loves making music — not only his own but also with artists from **Katy Perry** and **Jason Derulo** to **Willie Nelson**. He's not just limited to one space. Sometimes, depending on the artist, it's for

someone who stood by his morals, beliefs and principles about his association with marijuana. And that has built a lot of brand equity, especially among the cannabis community.

How have you monetized his affiliation with pot?

From day one, content has been the first way. For example, we made a cannabis-based buddy comedy with **Wiz Khalifa** called *Mac & Devin Go to High School*. We started Snoop's anchor festival, the 4/20 Wellness Retreat, in Denver last year. We had 8,000 people last year; it will be at Fiddler's Green [on stoner holiday 4/20] this

"From a cultural standpoint, Snoop is the largest contributor to destigmatizing cannabis around the world."

reciprocation of production or that person collaborating with Snoop on one of his projects. Then sometimes as a manager, I have to make sure he gets paid a handsome fee.

How big of a role has he played in normalizing marijuana use?

From a cultural standpoint, he is the largest contributor to destigmatizing cannabis around the world. We have a team of about five people who for the past two years have been dedicated to researching and exploring this space. We've even done a global recognition factor: Compared probably to all the other names you can think of, Snoop's recognition and association factor is thousands of times larger. He represents

year — that's about 18,000 people. We have a Gpen through our partnership with vapor company Gresco Science, and we have smoking accessories. We're also making some federally safe, strategic investments in this space, especially in what we call the "picks and shovels" — the industries surrounding cannabis. It might be media-based, technology-based, agriculture-based and, most importantly, wellness-based. Cannabinoids like CBD [can] cure seizures for people with epilepsy; there are [positive] properties for cancer patients.

Any plans to launch Snoop-branded marijuana?

It remains to be seen — and then smoked! 🍀

GROOMING BY RYANNEE ASHANI



1 A Snoop action figure. **2** "Rap Snacks remind me that some categories haven't reached their full potential with celebrity endorsements and branding," says Chung. **3** "Snoop is Adidas' global ambassador and director of football. This is a new cleat from his line." **4** From a series of four multicultural superhero prints by Winston Tseng. **5** "One common factor in my travels around the world: Every culture has some sort of hot sauce." **6** Meeting President Obama at a 2013 Kennedy Center Honors event. **7** Chung's vintage Datsun 280ZX. "When I was growing up, the coolest kid in my neighborhood had this car."





The Billboard Music Awards, hosted by Ludacris and Chrissy Teigen, air live May 17

BY HARLEY BROWN

Don't expect to see **Chrissy Teigen** getting her groove on while co-hosting the 2015 Billboard Music Awards. The self-proclaimed "worst dancer on the planet" will instead have to look to **Ludacris**, with whom she'll share a stage on May 17 at the MGM Grand Garden Arena in Las Vegas. The three-hour show is produced by Dick Clark Productions and will air live at 8 p.m. ET on ABC.

This year's BBMA's include the biggest chart-topping names of 2014: **Taylor Swift** (who leads with 14 entries in 13 categories), **Sam Smith** (13), **Iggy Azalea** (12) and **Meghan Trainor** (nine). Returning co-host Ludacris and **Fall Out Boy's Pete Wentz** unveiled the first five categories on ABC's *Good Morning America*, and the remainder were announced by Teigen and *Empire* star **Jussie Smollett** during a Twitter press conference and Q&A on April 7.

The BBMA's honor acts in 40 chart-specific categories like top Christian artist and top Billboard 200 album. Data is culled from album and digital song sales, radio airplay, streaming, touring and social media interactions in the reporting period from March 10, 2014 through March 8, 2015. These measurements are tracked year-round by *Billboard* and its data partners, including Nielsen Music and Next Big Sound. The Billboard Chart Achievement Award — for which only Swift, Azalea and Trainor are eligible — will be chosen by fans voting at Billboard.com and BillboardMusicAwards.com and through Twitter. ●

GUEST COLUMN

Where Is EDM's *Saturday Night Fever*?

Ahead of the April 15 IMS Engage conference, a veteran DJ asks why contemporary dance music has no signature film



BY PETE TONG

ELECTRONIC DANCE MUSIC IS HAVING A watershed moment in the United States. It's the undisputed musical youth movement of the millennial generation — an exponentially growing cultural shift driven by technology and interconnectivity. But what will we have to show for it beyond the music and live events?

As a DJ, artist, radio host, label owner, executive and co-founder of the International Music Summit (IMS), I've been championing dance music for more than three decades.

I've watched it grow from Chicago basements to mainstream festival stages, and traced the DJ's evolution from background club curator to modern-day rock star. It frustrates me that we haven't made an impression in film and TV the way that genres like rock, hip-hop and R&B have. There's no shortage of award-winning documentaries or films scored by electronic producers — so where is the cinematic reflection of our culture? Where is our **Spike Lee** or **John Singleton**?

Let's hope we will not be waiting long. Projects like *Eden* — a biopic about the rise of the French electronic music scene in the 1990s, with portrayals of **Daft Punk** and others — show that we are seeing a new generation of filmmakers who have lived through the rise of EDM and are eager to make their mark. The upcoming **Max Joseph**-helmed *We Are Your Friends*, starring **Zac Efron** as a young DJ, and an in-development dance-music-themed HBO comedy with music by **Calvin Harris** are steps in the right direction. Direct-to-consumer streaming platforms like Netflix, Amazon and Yahoo have opened up significant new opportunities to capture our music and culture. But we need to be doing so much more.

Granted, part of the problem is institutional. The majority of the decision-makers in Hollywood

probably come from a generation that dismisses EDM as a fad, and DJs today may not have the same sort of underdog appeal seen in, say, *8 Mile*.

Also, in America we've been hindered by a troubling lack of context, history and narrative. In my native United Kingdom, the rise of dance music in the '90s was a cultural milestone akin to punk rock in the late '70s. But many in the United States believe it all began with the current boom in Las Vegas. They don't know about legendary DJs

like **Frankie Knuckles** and **Derrick May**, or classic New York venues like Twilo and Paradise Garage, or that the first Electric Daisy Carnival took place in 1992.

Underground DJ **Seth Troxler** caused controversy at the 2014 IMS when he attacked mainstream EDM for its shallowness. Most people missed the point: He wasn't ignorant of the genre's visionary artists, but didn't want it defined by fist-pumping DJs blowing things up onstage, as brilliantly parodied by **Andy Samberg** as "Davvincii" on *Saturday Night Live*.

Inspiring music is being made and compelling stories are going untold. The clubs of Ibiza, Berlin, London and New York are rich and vibrant settings. **Tiesto** played at the Olympics, **Paul Oakenfold** at the Great Wall of China. Our history is rich with colorful characters and tales.

Where's our *Saturday Night Fever*? Where's our *Empire*? Where's our *Do the Right Thing* or *Hustle & Flow*? The challenge is on — we need to create an artistic legacy of which we can all be proud. ●



Pete Tong is a DJ and host on BBC Radio, iHeartRadio and Beatport. He is the founder of FFRR Records, co-founder of William Morris Endeavor's electronic music division and co-founder of the International Music Summit. IMS Engage will take place April 15 at the W Hotel in Los Angeles.



Big Machine Label Group president/CEO Scott Borchetta (left) with Tyler.

NOTED

bringing with him veteran concerts agent **Nikki Wheeler**.

Big Machine Label Group (BMLG) signed **Aerosmith's Steven Tyler** to its artist roster. Tyler will release his debut country album later this year.

Brandon R. Frankel was promoted to vp marketing, branding and partnerships at The Windish Agency.

BMLG elevated **Jake Basden** to vp publicity and corporate communications.



Basden

The manuscript for **Don McLean's "American Pie"** — a 16-page document including typed drafts of the song — sold at Christie's auction house for \$1.2 million. The sale marked the third-highest auction price for an American literary manuscript.

Stan Freberg, self-described "guerrilla satirist" whose comic career in advertising garnered him worldwide



acclaim and inspired the career of "**Weird Al**" **Yankovic**, died of natural causes in Santa Monica. He was 88.

Elijah Seton was named president of Alternative Distribution Alliance.

BMLG vp finance **Brad Kash** exited the company to form 7th Wave Entertainment Group.

BIRTHDAYS

- April 13**
Lou Bega (40)
Aaron Lewis (43)
Max Weinberg (64)
- April 14**
Win Butler (35)
Loretta Lynn (83)
- April 15**
Linda Perry (50)
- April 16**
Jimmy Osmond (52)
Ian MacKaye (53)
- April 17**
Victoria Beckham (41)
Redman (45)
Liz Phair (48)
Maynard James Keenan (51)

04-07
→

04-08
→

04-09
→

04-02
→

Anjula Acharia Bath joined Trinity Ventures as entrepreneur in residence.

eOne Music promoted **Phil Thornton** to vice president/GM of urban inspirational.

Brazilian banking giant Banco Bradesco partnered with Universal Music Group to create a new streaming music platform, Bradesco Music, exclusive to its credit card holders.

04-03
→

The Red Bulletin deputy editor (and former *Billboard* senior editor)

Ann Donahue and TV editor **Scott Zarzycki** married in Los Angeles. Their 5-month-old son **Cormac Zarzycki Donahue** was in attendance.



Zarzycki and Donahue

04-05
→



apartment for a reported \$77.5 million. The property — at 834 Fifth Ave. in New York — was previously owned by New York Jets owner **Woody Johnson**.

Founding **Lynyrd Skynyrd** drummer **Robert Burns Jr.**, a member from 1966 to 1974 who played on "Free Bird" and "Sweet Home Alabama," died in a car accident in Bartow County, Ga. He was 64.

Al Kohn, former big-band music arranger, music publishing executive and co-author of *Kohn on Music Publishing*, died of natural causes in Encino, Calif. He was 96.

ASCAP appointed **Alice Kim** executive vp/chief strategy and development officer.

Page Jeter joined the brand communications team at PMK*BNC, arriving from Rogers & Cowan, where she served as group manager.



Jeter

UTA music head **Rob Prinz** joined ICM as a partner,

04-06
→

Kendrick Lamar confirmed his engagement to high school sweetheart **Whitney Alford**.

Ukrainian-born billionaire **Len Blavatnik**, head of Access Industries and owner of Warner Music Group, purchased a five-bedroom and five-and-a-half bath duplex

SMITH, SHIFF; SAMIR HUSSEIN/IREMAGE; TONG, MICHAEL TILLBERG/GETTY IMAGES; TRAVOLTA, BOBY EVERETT COLLECTION; DEARDRAIF, HEAD; JAMIE MCCARTHY/GETTY IMAGES; TYLER, RICK DIAMOND/GETTY IMAGES; BASDEN, COURTESY OF BIG MACHINE LABEL GROUP; FREBERG, MICHAEL OUIS ARCHIVES/GETTY IMAGES; JETER, COURTESY OF PAGE JETER; DONAHUE, COURTESY OF ANN DONAHUE; BUILDING, KATE GLOUSBERG/THE NEW YORK TIMES/REDA



Artists such as Janet Jackson, Trent Reznor, Mariah Carey and the Sex Pistols' Johnny Rotten (bottom, opposite page) have faced opposition from the Rock Hall's greying voters. "It's the Jann Wenner show," complains one insider.

MARIAH, TRENT AND THE HALL OF FAME'S OLD-WHITE-GUY PROBLEM

For the ultra-secretive, ultra-baby-boomer power brokers behind the Rock and Roll Hall of Fame, choosing which classic-rock icons to induct was by and large a no-brainer. Now, as the old guard begins to deliberate on younger, flashier, less canonical acts from the '90s, many wonder if the Hall, like the elders it honors, has seen better days

BY ROB TANNENBAUM

WHEN THE ROCK AND ROLL HALL OF FAME nominating committee meets in New York every September, they nibble on sushi and Carnegie Deli sandwiches, and decide which artists to place on that year's election ballot. The committee members — successful musicians, record executives, writers and historians — remain cordial even when they disagree, with one exception: the annual arguments that raged about Kiss.

Whenever Kiss was mentioned, "there were fireworks," says one attendee. Several people in the room recall hearing the phrase "over my dead body." Some on the committee see membership in the Rock Hall as the ultimate stamp of credibility; they viewed Kiss, a popular and crass band, not with skepticism, but with disgust. Dave Marsh, an author and committee member, said Kiss embodies "music at its most mercantile and shallow." Then Tom Morello, from Rage Against the Machine, joined the committee as part of an effort to make it younger and more diverse (he's African-American). At his first meeting, in 2013, he launched into what one

witness calls "a rant" in praise of Kiss. He persuaded the committee to nominate the band, and a few months later, welcomed Kiss into the Hall of Fame.

On April 18, at Public Hall in Cleveland, the Hall will welcome eight new acts, including Green Day, Lou Reed and Joan Jett, who will join the pantheon of previous inductees, from Elvis Presley to Nirvana. This year marks the 30th ceremony, and people inside the Hall think the induction of Kiss (as well as the 2012 inductions of Rush and Heart) signals the start of a new era, short on consensus honorees, as the institution faces increasingly difficult choices between commerce and art, theater and substance, critical acclaim and massive success.

Artists become eligible for nomination 25 years after their first recording, which means the Hall will now begin considering acts from the 1990s, an era when traditional rock all but disappeared, and music splintered into subgenres. If significant pioneers like The Stooges (inducted on their eighth nomination) and the Sex Pistols (who failed on their first five ballots) had trouble getting inducted,

how much harder will it be for Mariah Carey, Janet Jackson and other recent pop stars? “It was easy enough in the beginning,” says Jann Wenner, 69, chairman of the Rock Hall Foundation and founder, editor and publisher of *Rolling Stone*. “But at this point, all the clear, obvious people have been inducted, and it comes down to personal taste.”

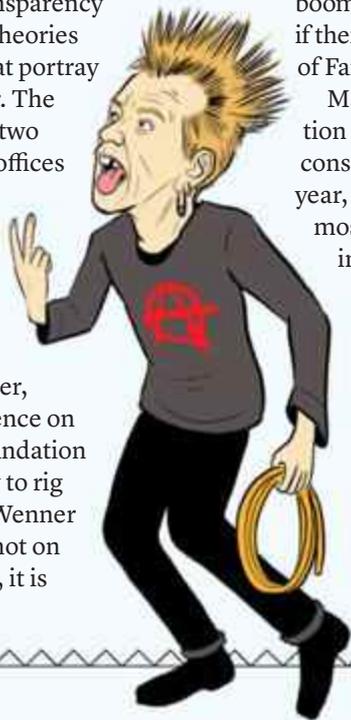
“With Chuck Berry or The Rolling Stones, the decision was a no-brainer,” adds a nominating committee veteran. “There aren’t many no-brainers now.”

There are significant benefits to induction, both emotional and financial: Sales of Fleetwood Mac albums increased 600 percent when it entered the Hall in 1998, and after their inductions, Wanda Jackson and Roy Orbison had lion-in-winter renaissances. It’s difficult to predict the Hall’s future decisions, however, because the committee deliberates behind a moated wall. In 2011, Jon Landau, 67 — who manages Bruce Springsteen and chairs the nominating committee — told *The New York Times*, “We’ve done a good job of keeping the proceedings nontransparent. It all dies in the room.” When *Billboard* approached committee members for interviews, even people known for being outspoken turned silent. A prominent music publicist said his artists were “all scared to talk,” even though several “have hard-ons for the Hall. They’re afraid of not getting inducted.”

Eventually, 10 current and former committee members agreed to talk, either on background or not for attribution, and a clear picture of the future emerged: If the electorate doesn’t continue to change, the Hall could turn into a high-tech Madame Tussauds.

Currently, 41 VIPs make up the nominating committee. During meetings, each can nominate up to three acts. After much discussion, members vote by secret ballot for 10 favorites. The 15 acts with the most votes are placed on another ballot, which is sent to a larger panel of voters — at last count, there were 810, including all Hall members. (Disclosure: I’ve been a voter for several years, and have written for *Rolling Stone*.) The ballots are returned and counted. The seven acts with the most votes are inducted, though the board of directors has the discretion to eliminate qualifiers with the least support.

Because there’s little transparency in the process, conspiracy theories abound, especially ones that portray Wenner as a puppet master. The Hall of Fame Foundation’s two staff members work in the offices of Wenner Media, and the foundation pays rent to Wenner Media for the space it uses. “Jann has completely taken over,” says a disillusioned committee member, pointing to Wenner’s influence on board membership and foundation employees. “He doesn’t try to rig anything, but it’s the Jann Wenner show.” Though Wenner is not on the nominating committee, it is



stacked with current and former *Rolling Stone* writers and editors, which perpetuates the magazine’s vision of rock’s Great Works. “I understand the basis of [the conspiracy theories],” says Wenner, “but I don’t care about the speculation. After doing this for 30 years, nobody’s ever found any credible charge of chicanery or undue influence.”

The Hall’s mission is to honor “musical excellence and influence,” says Joel Peresman, president/CEO of the Hall of Fame Foundation, a tax-exempt 501(c)(3) charity. Notions of excellence are subjective, and the objective standard of record sales (often cited by advocates of The Monkees, Chicago and Janet Jackson, among others) doesn’t sway the Hall — popularity “can be a marker of artistic excellence,” says Wenner, but it’s not a primary consideration. Historically, the Hall (just like *Rolling Stone*) has favored earnest, guitar-based rock acts over top 40 stars. Committee members “see themselves as keepers of the flame of integrity,” says an insider.

The committee has often been justly criticized for being homogenous — “too old, too male, too white, too rich,” says a former member. There are six women and seven people of color among the 41 members. In the last decade, “we’ve made a conscious effort to diversify it,” says Wenner. In 2006, several stalwarts were dethroned: “I was fired for being too old. That’s what I was told,” says one. (Wenner counters that anyone who was kicked off “wasn’t being useful.”) Younger members have been added, including Morello, 50, and The Roots

drummer Ahmir “Questlove” Thompson, 44.

Morello’s successful advocacy for Kiss shows how influential new members have been. In his first year, Questlove pushed pop act Hall & Oates onto the ballot, after others had tried and failed; “he worked the room like Frank Underwood works Congress,” one member says. And yet, the source adds, the balance of power is still with the elders: “Like anything boomer-centric, people are going to hold on to it as if their lives depend on it. You’ll have to pry the Hall of Fame from their cold, dead fingers.”

Many committee members expressed frustration with the larger body of voters, who are more conservative and usually overlook rappers. One year, LL Cool J was the artist who garnered the most votes in the nominating committee meeting; he’s been on the ballot three times, and voters have passed over him each time. “The nominating committee is a more educated, elite and sophisticated group of people,” says Wenner. “The broader voters are more like me — I loved a certain period of music, but I’m not deeply committed to knowing everything that’s going on.”

The committee’s track record in recognizing such rock’n’roll offshoots as hip-hop, metal and alternative rock has been spotty.

Rock And Roll Hall Of Fame: Class Of 2015

On Saturday, April 18, in a ceremony at Cleveland’s historic Public Hall, eight acts will be inducted into the Rock and Roll Hall of Fame:

- ▶ Former Beatle **Ringo Starr**
- ▶ Early R&B group **The “5” Royales**
- ▶ 1960s blues-rockers **The Paul Butterfield Blues Band**
- ▶ Alt-punk trio **Green Day**
- ▶ Leather-clad toughs **Joan Jett & The Blackhearts**
- ▶ Velvet Underground founder **Lou Reed** (honored here for his solo career)
- ▶ Texas guitar great **Stevie Ray Vaughan** and his band **Double Trouble**
- ▶ ‘70s soul singer **Bill Withers**

They view The Cure (eligible since 2003) and Depeche Mode (since 2006) as weird outcasts from England who wear mascara, rather than post-punk and electronic pioneers who still headline festivals and sell out arenas. “You and I will die before those groups are in the Hall of Fame,” an insider predicts.

Gene Simmons of Kiss sums up the frequent criticism that the Hall neglects hard-rock and prog-rock bands. “Patti Smith is in before Deep Purple?” he exclaims. “Talking Heads, but not Yes? It started as a great idea, but it has become a sham.”

“At this point, all the obvious people have been inducted.”

—Jann Wenner, chairman of the Rock Hall Foundation

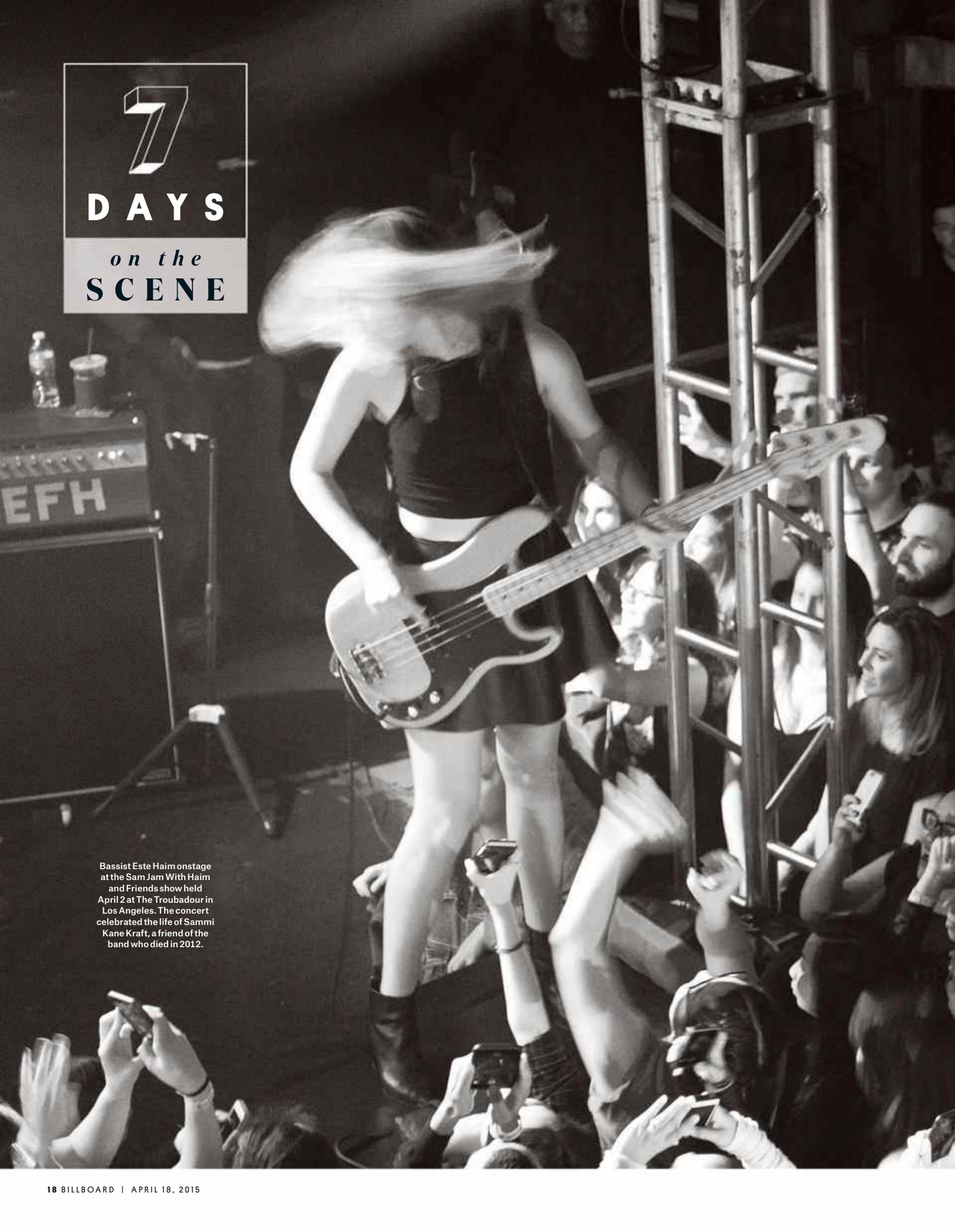
There’s an ironic, boomerang effect to the Hall’s skepticism of popular bands, from Depeche Mode to Journey: Both the museum and the telecast benefit from having more popular acts. HBO’s initial airing of the 2014 ceremony, featuring Kiss, Hall & Oates and Nirvana, averaged 918,000 viewers, according to Nielsen data — a huge gain over 2013 (593,000) and a far cry from 2009 to 2011, when the broadcast, on Fuse, didn’t even meet Nielsen’s minimum reporting threshold. “The average age of Fuse viewers was 25, and this is a show that was honoring The Platters,” says a prominent TV executive.

To imagine how the Hall will react when it begins to scrutinize bands from the ‘90s and beyond, it’s instructive to consider the musicians being inducted this month. Of the six acts in the performer category, only Green Day is contemporary. Two are being inducted for their ‘70s music (Reed, Bill Withers), two debuted in the early ‘80s (Stevie Ray Vaughan & Double Trouble, Joan Jett & The Blackhearts), and voters reached back to the ‘60s for The Paul Butterfield Blues Band, which had been eligible since 1989. The Hall had a chance to elect some great ‘80s acts — Nine Inch Nails, The Smiths, Whitney Houston, Duran Duran, The Replacements and N.W.A — but punted. The distant past is always a safe place for the Hall to revisit. ●

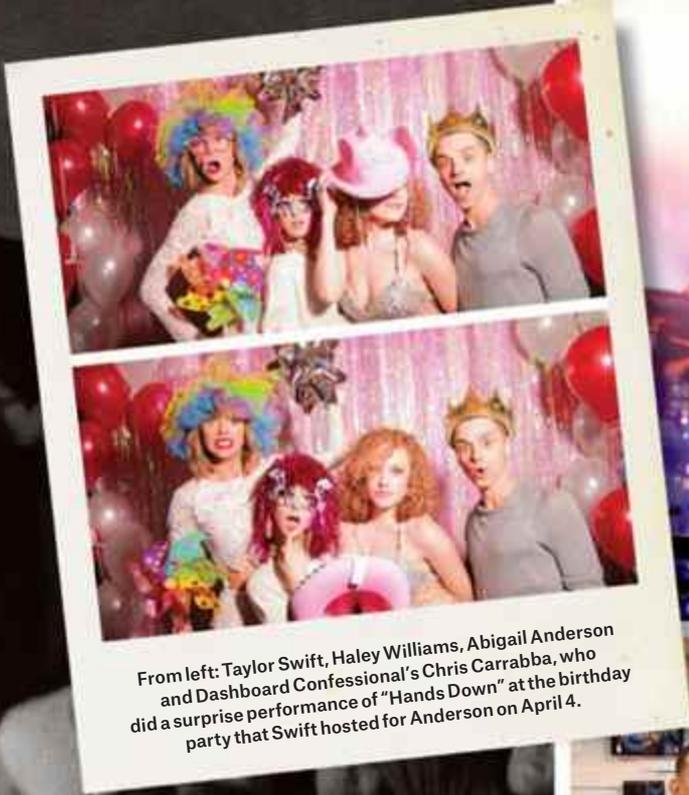
7

DAYS

on the
SCENE



Bassist Este Haim onstage at the Sam Jam With Haim and Friends show held April 2 at The Troubadour in Los Angeles. The concert celebrated the life of Sammi Kane Kraft, a friend of the band who died in 2012.



From left: Taylor Swift, Haley Williams, Abigail Anderson and Dashboard Confessional's Chris Carrabba, who did a surprise performance of "Hands Down" at the birthday party that Swift hosted for Anderson on April 4.



1



2



3



4

1 Chet Faker on April 4 during the first of three sellouts at New York's Terminal 5. 2 Ludacris (left) and Fall Out Boy's Pete Wentz announced the 2015 Billboard Music Award finalists on ABC's *Good Morning America* on April 7. 3 Ann Coulter and Flo Rida at *The Hollywood Reporter's* 35 Most Powerful People in New York Media event on April 8. 4 Wale (left) and Rich Homie Quan during a *Furious 7* concert in Hollywood on April 1. "I'm just trying to hit my stride right now," Wale told *Billboard*. "It's happening a little fast, no pun intended." 5 Kelly Clarkson at Chevrolet's Best Day Ever on April 1. 6 Prince Royce at New York's Le Poisson Rouge during the kickoff of the *Billboard en Vivo Tour* on April 3.



5



6

March Madness Music Festival

INDIANAPOLIS, APRIL 3-5

HIGH-ENERGY PERFORMANCES — AND STRONG POLITICAL OPINIONS — were on display at Indianapolis' NCAA March Madness Music Festival at White River State Park. During **Rihanna**'s crotch-grabbing, middle-finger-waving, 14-song set, she expressed outrage against Indiana's Religious Freedom Restoration Act. "Who's feeling these new bullshit laws that they're trying to pass?" she said. "I say f— that shit." But it was happy vibes afterward, as she tweeted to attending fans: "You blew me away! ... You SANG every F—ING word!!!! That shit legit give me goosebumps!!!" Meanwhile, **Jack Antonoff** — who recently spoke to *Billboard* about why his band **Bleachers** wouldn't boycott its performance — wore a "Protect LGBTQ Hoosiers" T-shirt, also expressing his distaste for the RFRA. Other performers included **Passion Pit**, **Lady Antebellum**, **Weezer**, **Kacey Musgraves** and **Imagine Dragons**, whose frontman, **Dan Reynolds**, jokingly told *Billboard*, "Platz is a Hawks fan, I'm a Rebels fan, **Wayne** is a Utah fan, and **Ben** recently recognized that basketballs are orange." Much to the band members' dismay, Duke took the big tournament win against Wisconsin a day later.

—DAHVI SHIRA





Bluesfest

BYRON BAY, AUSTRALIA, APRIL 2-6



From left: Lady Antebellum's Charles Kelley, Hillary Scott and Dave Haywood captioned their group photo "Here we go!" on Instagram before performing for a March Madness crowd of more than 20,000 on April 5.

1 From left: Weezer's Brian Bell, Rivers Cuomo and Scott Shriner performed during the AT&T Block Party on April 3. **2** Basketball legend Shaquille O'Neal revved up the crowd on April 5. **3** Imagine Dragons' Dan Reynolds (left) and Ben McKee signed basketballs before hitting the stage at the AT&T Block Party. **4** Michael Angelakos of Passion Pit performed April 4. **5** Musgraves during her set at the Capital One JamFest on April 5. **6** Rihanna debuted her new single, "American Oxygen," during the Coke Zero Countdown on April 4. **7** Antonoff signed records following Bleachers' performance at the Coke Zero Countdown.



1 Ben Harper & The Innocent Criminals performed April 5 at the 26th annual festival, held on the Tyagarah Tea Tree Farm. **2** From left: Zac Brown of Zac Brown Band, Hozier and actor Chris Hemsworth posed backstage on April 3. "Experienced the most incredible live show at Bluesfest with Zac Brown Band," Hemsworth later said on Twitter. **3** Alabama Shakes' Brittany Howard on April 4. She later bonded backstage with Mavis Staples and Angelique Kidjo when the women had an impromptu jam session. **4** Jimmy Cliff during his set on April 3.



CONGRATULATIONS
ON YOUR INDUCTION INTO THE
ROCK'N'ROLL HALL OF FAME



FROM YOUR FRIENDS AT WARNER/CHAPPELL

the heart

THE PULSE
OF MUSIC
RIGHT NOW

THE TAO OF EARL

After health scares, drug binges and a disturbingly dark new album, Odd Future wunderkind Earl Sweatshirt insists he's finding his balance: "It's about being OK with yourself, for better or worse"

BY DAN HYMAN

PHOTOGRAPHED BY CAMERON WITTIG

IT'S A FEW MINUTES TO SHOWTIME, AND EARL SWEATSHIRT, one of the most compelling, confounding young rappers today, needs to do one final bit of preparation. Sitting in a dressing room at The Ready Room in St. Louis — where he's launching a world tour days after releasing his new album, *I Don't Like Shit, I Don't Go Outside* (Tan Cressida/Columbia) — the 21-year-old takes out a vial of liquid chlorophyll, squeezes a few drops into a glass of water and ceremoniously chugs the resulting algae-green mixture down. "This shit got oxygen in it, bro," he says excitedly. "It's for my health. It goes straight to your red blood cells!"

Earl's taste in beverages has evolved, to say the least. In 2010, when he first came to public attention in the video for the title track of his eponymous mixtape, he and his friends were concocting, drinking and then promptly vomiting a disgusting drug smoothie made of weed, malt liquor and prescription meds. Shots of the then-16-year-old rap prodigy seemingly pulling out a tooth and fingernail, and lyrics about violent sex and poking "Catholics in the ass

"People think being alone is a luxury, but it's crucial: Whatever you're not down with about yourself gets loud and in your face," says Earl, photographed March 27 at Mill City Nights in Minneapolis.

with saws” followed. It was a mission statement for Earl and his crew **Odd Future**’s nihilistic, DIY, part-backpack-rap, part-skater-punk movement, and it catapulted them to stardom. World tours for notoriously crazed young fans and the Cartoon Network sketch-comedy show *Loiter Squad* followed, as well as five top five albums on the Billboard 200 among Earl, Odd Future leader **Tyler, The Creator**, Grammy Award-winning R&B anomaly **Frank Ocean** and the 2012 compilation *The OF Tape Vol. 2*.

And, Earl says now, it was misguided: “What the video and I were pushing was a culture of being loud and wrong,” says the rapper, wearing a Supreme hoodie with a picture of *The Last Supper* on the back. “There are idiots who took that shit serious.”

The first steps in Earl’s bumpy road to ostensible enlightenment were taken in an unlikely place: Samoa, at the Coral Reef Academy, the reform school to which his UCLA law-professor mother sent Earl, born **Thebe Kgositsile**, in response to drug use, bad grades and what he calls “poor decision-making” in mid-2010, right as the video was blowing up. “I was plucked out my life and broken down to zero,” he says. “I didn’t have my phone. I didn’t have weed. I had palm trees and human interaction. I was the purest I had ever been in my life.”

Returning home in 2012 at the age of 18 was a

jarring change. Earl’s reform-school respite wasn’t public knowledge at first, and while he was gone he had become a sort of music-biz urban legend, complete with a “Free Earl” fan campaign and a media manhunt. He immediately hit the road with Odd Future — “I was trying to get far away from my mom,” he says — and was confronted with rabid fans copycatting his crew’s look and lifestyle. But he wasn’t flattered. “It was pissing me off,” he says. “I was like, ‘Dude, these Odd Future kids suck. They’re these spitting images of myself.’”

Struggling with his new fame, Earl relapsed to his pre-Samoa routine. In early 2013, he and some friends moved into a Hollywood house they dubbed “the brothel,” where he spent time between tours drinking, smoking and having emotionless sex in the wake of a breakup. Earl lost a scary amount of weight — he blames avoiding unhealthy food on the road — came down with pneumonia and canceled several shows. The debut LP he released later that year, *Doris* (110,000 units sold, according to Nielsen Music), showed a very different Earl than the video that had rocketed him to notoriety. Instead of a marauding wild child, he seemed like a self-flagellating lost soul, with sad songs about the pitfalls of celebrity, his grandmother’s fatal illness and his father, **Keorapetse Kgositsile**, a South African

poet-activist who left the family when Earl was 6. (Mirroring his move away from Odd Future’s shock-rap, Earl released *Doris* on his own label, Tan Cressida, and Columbia rather than the crew’s eponymous indie.)

Earl gained back most of the weight in late 2013, but fell back into old habits while touring in 2014. “I was f—ed up for whole months,” he recalls. “It was nonstop.” That summer, he canceled several more shows, tweeting that he was “physically and mentally at the end of my rope” and weighed “a fraction

of what I’m supposed to.” Suffering from what he called “medical exhaustion,” he moved into a new Mid-City Los Angeles apartment in July, concentrated on his health and poured himself into writing, recording and producing *I Don’t Like Shit, I Don’t Go Outside* at home in isolation. Earl says he inherited this ability to shut out the world from his father. “There’s a coldness, an ability to cut people off, that we share. It’s borderline sociopathic.”

Maybe, but the seclusion also helped Earl face his demons. “People think being alone is a luxury, but it’s crucial: Whatever you’re not down with about yourself gets loud and in your face,” he says. The result is a dark, insular album that’s the “first honest representation of me,” adds Earl. “It’s about being OK with yourself, for better or worse. You can’t really start living until you can live with yourself.”

Chance the Rapper, a close friend and former tourmate, lauds this self-awareness. “He has a hold on his own reality,” he says. “Earl knows what’s right and wrong with himself and speaks his mind on it.”

Today, Earl drinks detoxifying green drinks, but claims he’s cutting back on other green things. “When you’re smoking weed, you get lost in your own head,” he says. “When you’re sober, you’re grounded.” Instead of a druggy fog, Earl says he can feel things again, both the ups and the downs. “The good is amazing now; the bad is just as bad,” he explains. “I got all those real emotions, and I’m hella excited to express them.”

Earl did just that on March 16, when he unloaded several angry tweets that accused Columbia of mishandling the album rollout (it has sold 31,000 units total). But today, he hints that he may have overreacted. “I was mad, but it’s not like they botched it,” he says with a laugh. “We all like to indulge ourselves.”

One person he’s no longer mad at: his mother, whom Odd Future fans once demonized as an evil oppressor of Earl’s genius. Now, he claims, they’re closer than ever. “I’m a momma’s boy-ass n—a,” he says proudly. “My mom is hella happy. She says I’m doing some real work with my music. She called me a student of life. I’m f—ing with that.”

EARL SWEATSHIRT’S FREAKIEST VIDEOS



“Earl” (2010)

Warning: Earl’s debut video is not for the squeamish. Lowlights include bleeding nipples, drug seizures and Earl pulling out teeth and fingernails.



“Hive” (2013)

A fever dream translated to real life, this horror-flick video features masked miscreants and an eye-less Earl creeping through a haunted suburb.



“Grief” (2015)

Earl stumbles through darkness and comes across slithering snakes and a girl emerging from a pitch-black pool in this video, shot on a thermographic camera.

OVERHEARD

BY THE BILLBOARD STAFF

Summer Finish For Mean Girls Musical

The *Mean Girls* musical from **Tina Fey**; her composer husband, **Jeff Richmond**; and lyricist **Nell Benjamin** is expected to be finished by late summer. And then the hard work begins: table reads, rewrites and investor meetings.

“We definitely want to see some kind of shape by the end of the summer,” says Richmond of the adaptation of the 2004 film. (Fey wrote the screenplay and also appeared in the movie.) “With that in mind, we



Fey

know that 60 or 70 percent of that will go away when we start bringing in real singers and actors. We’ll do a lot of rewriting.” He adds that “the most difficult part of the process is determining, ‘What are your best song ideas, and what do you leave alone as dialogue?’”

J. Cole’s Label Change

When **J. Cole** records a follow-up to his 2014 Billboard 200 No. 1 album, *2014 Forest Hills Drive* (which is still riding



Cole

high at No. 29 on the album chart), Roc Nation and his Dreamville label will release it through Universal, not Columbia. All three of Cole’s albums were part of Roc Nation’s then-distribution deal with Columbia.

Two years ago, Roc Nation began operating as a stand-alone label within Universal Music Group. An inside source says the transition is “amicable. In fact, Cole gives a shout-out to Columbia on the last track from *Drive*, ‘Note to Self.’”

Got gossip? Send to tips@billboard.com.



"I'm a piano player and singer who can't play piano very well or sing very well," says Jesso.

SPOTLIGHT

Adele's Swoon Song

Meet Tobias Jesso Jr., your favorite stars' favorite self-effacing, 6-foot-7 balladeer

BY ALEX GALE

Tobias Jesso Jr.'s debut album, *Goon*, out March 17 on True Panther Sounds, has sold only 8,000 copies, according to Nielsen Music. But if there was a chart for hype, he'd be vying for No. 1. The 29-year-old Canadian is selling out shows on his national tour, drowning in critical praise, getting co-signs from both A-list stars like Adele and the hipster set, and just signed a major publishing deal. So what's all the buzz about?

1 He's having a great 2015 — but after a horrible 2012, he deserves it. Sad ballads like "Hollywood" were inspired by an awful week during Jesso's fourth year as a struggling bassist and songwriter in Los Angeles. "I broke up with my girlfriend," he recalls. "Later that week, I got hit by a car on my bike. As I turned around, blood going down my body, a man stole my bike! The next day, my mom was diagnosed with cancer." Jesso saw it as a sign "to get back to reality. I moved back in with my parents in Vancouver, got a moving job and thought, 'This could be the next few years of my life — or the next 10.'"

2 He's got fans in high places. Jesso's career got a second life when recordings of simple ballads he wrote while teaching himself piano in his parents' basement found their way to Chet "J.R." White, of defunct indie band Girls. White produced new demos and hooked up Jesso with label True Panther Sounds, which led to The Black Keys' Patrick Carney and producer Ariel Rechtshaid helming songs on *Goon*. But the top co-sign came on Jan. 21, when Adele tweeted that "How Could You Babe?" was "fantastic." "Since my first interview, I've been saying how much Adele's music meant to me," says Jesso. "My jaw just dropped."

3 He's the shortest-seeming 6-foot-7 guy you'll meet. Jesso doesn't tower, despite what the tape measure says. He's got an underdog, root-for-me humility. "I'm a piano player

and singer who can't play piano very well or sing very well," he says. "That isn't a recipe for success. I have to get better."

4 He's a tabloid crush for the indie set. Jesso is in a rare sweet spot where music-nerd blogs and gossip sites intersect. Why? For some reason, the Internet was convinced he was dating Alana Haim, and that he left her for her friend, Taylor Swift. But, he says, none of it is true. "Alana is one of my best friends. I went to a Grammy party with her and met Taylor, who can give someone a hug and it's a new-couple alert." (In reality, Jesso is single.)

5 But it's all about the songs. Jesso writes instantly familiar classic-pop songs that have drawn comparisons to Randy Newman. It's easy to imagine a big star covering one and turning it into a huge hit — which is likely exactly what Universal Music Publishing Group chairman/CEO Jody Gerson, who signed Jesso earlier this month, has in mind. "I've had the privilege of developing some talented songwriters," says Gerson, who signed Lady Gaga and a 15-year-old Alicia Keys, among others. "Tobias is truly one of the most gifted I have ever known." ◉



Jesso and Haim in 2014.



Lambert

Q&A

QUEEN OF THE ACMs

THE ACADEMY OF COUNTRY MUSIC Awards has a yearly tradition: Miranda Lambert winning. The singer, 31, has 18 ACM trophies, including a record five in a row for female vocalist of the year, to her name. When the 50th ACM Awards — once again hosted by Lambert's husband Blake Shelton and Luke Bryan — take place April 19 at AT&T Stadium in Arlington, Texas, Lambert will be up for a leading eight awards, including entertainer of the year.

After 18 wins and 43 nominations, are you starting to feel like the Meryl Streep of the ACMs?

I get butterflies every time I hear my name. I'm pinching myself: "Is this real life?" Growing up, I used a yellow legal pad to write down all the nominees, circle who I thought was going to win before the show and see how many I got right. But I never imagined this at all.

Any good-luck charms for award shows?

My grandmother gave me a ring for my 30th birthday, an amethyst with diamonds. I wore it to the Grammys and [Country Music Association Awards], so I'll probably wear it on ACMs night. It has been good luck so far!

You're the only woman up for entertainer of the year, perhaps the result of so-called bro country's popularity. What do you think of that trend?

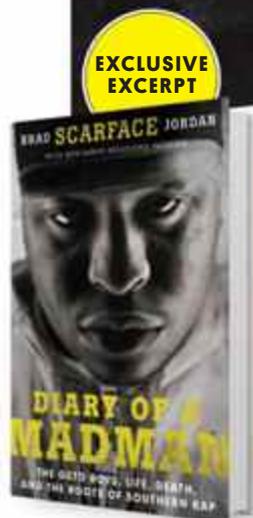
I don't know where "bro country" came from or what it really means, but a lot of those guys are my buddies and I support their music. Within country there are lots of styles: stone-cold country, like Brandy Clark, and there's Florida Georgia Line with what they do, which is completely different and bringing a whole new audience. There's room for everyone.

—CHUCK ARNOLD

BOOKMARKED

Why A Rap Legend Wanted To Die

Brad “Scarface” Jordan put Southern hip-hop on the radar as a member of the Geto Boys, a pioneering solo rapper and a Def Jam executive, selling millions of albums. But in his brutally honest memoir *Diary of a Madman* (out April 21 on Dey Street), written with Benjamin Meadows Ingram, the 44-year-old digs into his dark side — shootouts, drugs, mental wards and repeated attempts on his own life



Looking back, I think I just wanted the attention. I see that now. But back then, I felt like attention was the last thing I wanted. I wouldn't have been able to tell you if it was any one specific thing that had pushed me to that point. I just know that I was mad. Mad and sad. I felt like no one wanted me. My daddy was dead, and my mama didn't want me. I didn't really get along with my stepdad, and my grandma already had nine kids of her own, so there wasn't really a place for me at her house either. I felt like I couldn't do shit right, and the only way I could get any attention was by f—ing up. No one would come watch me play football or check out my baseball games or any shit like that, but as soon as I popped some kid in the face or busted somebody's head open in class, everyone was there, telling me I was f—ed up for what I'd done, trying to take away my privileges and shit like that. That was the attention I was getting: for being a f—up.

I was always being punished or outcast from the rest of the family because of some shit I had done, so every conversation at home was like, “Oh, you know they caught him with some weed, huh?” Or, “You know

at my mom's house and not come out for weeks, just trying to find me. And I didn't always like what I found. I was raised with the idea that I was born dying. That with every breath you take, you get closer to your last. It's something I've always known. So my mentality, even back then, was always, “What's the worst that could happen? That I could die or be killed? But I'm born dying, so death is inevitable. Why should I be scared of that?” Being alone just gave me something to really think about. And with shit going so wrong for me then, and with me constantly feeling like everything was f—ed and I couldn't do anything right, the conclusion I came to was that I might as well just get it over with. F— it.

I don't remember too much about that particular day, but I know I was ready for it to be done. I was ready to get up out this bitch. So I went in my mother's medicine cabinet and took all of her blood-pressure medication. I woke up on the bathroom floor with the ambulance

“I'd been trying to take my own life for years. You name it, I'd tried it.”

he was back there selling dope?” Or, “You know he got an F on his report card?” Or, “You know he hit that boy in the head with that baseball bat?” There was just always some kind of f—ed-up shit going on with me, and by the time I was 13 I was over it. I felt like everyone — my teachers, my classmates, the other parents in the neighborhood, my own family — was mad at me and on some f—you shit. So to me it was like, “F— you, too, then.” You don't have to tell me twice.

I would spend a lot of time alone. I'd go in my room

parked outside and the paramedics trying to get me up and out the door. They took me to the hospital and gave me this stuff, ipecac, to clean out my stomach. I spent the whole next day puking my guts out. It was disgusting. I thought *that* shit was going to kill me! I was like, “Damn, you brought me all the way here to do me in like this?” You could have just left me on the floor and saved everyone a hell of a lot of trouble.

But of course the ipecac didn't kill me. It probably saved my life. Once they knew my stomach was clear



Clockwise from top: Scarface on tour; the rapper as a child at his grandmother's house; Scarface (far left) and the Geto Boys — Willie D, Bushwick Bill and DJ Reddy Redd — in the 1980s.

of all of the pills and I wasn't going to die, they let me go. But then, the next day, my mama brought me back. I thought we were going for a follow-up, or a checkup or some shit, but then she just left me there, dropped me off on the mental-health floor of Houston International Hospital, and that became my life.

See, it wasn't like that was the first time I'd tried to kill myself. I'd been trying to take my own life for years. You name it, I'd tried it. Slitting my wrists with a box cutter and bleeding out all over the bathroom floor, putting loaded guns to my head, all of that shit. If you'd asked me then, I'd have told you straight up: I was ready to go. But I never did it. I never cut myself deep enough or far enough away from my family to be left alone to die. I never pulled the trigger. I never went all the way. That's why I say that I think I really just wanted the attention. If you really want to go, dying is the easy part. It's the living that's hard. That shit takes a lifetime. And it will test you every step of the way. ●

FROM THE BOOK DIARY OF A MADMAN: THE GETO BOYS, LIFE, DEATH, AND THE ROOTS OF SOUTHERN RAP BY BRAD “SCARFACE” JORDAN WITH BENJAMIN MEADOWS INGRAM. COPYRIGHT © 2015 BY LET'S TALK LLC. REPRINTED BY PERMISSION OF DEY STREET BOOKS, AN IMPRINT OF HARPERCOLLINS PUBLISHERS.

HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY STEVEN J. HOROWITZ

"People said, 'How could you walk away from music?' But being a dad, there's nothing that can touch that."

—GARTH BROOKS

The country star in an interview with *People*, about his 14-year hiatus from the music industry.

"I'm not doing any more interviews this year."

—AZEALIA BANKS

The rapper, reacting negatively to her *Billboard* cover story in a since-deleted Instagram post.

"You have this beautiful moment. And then someone's f—ing in your face. It's terrifying."

—ADAM LEVINE

The Maroon 5 singer, after being attacked by a stage-rushing fan at a show in Anaheim, Calif.

"The doctors said I was lucky to be alive and that there was still a chance I could die."

—DERYCK WHIBLEY

The Sum 41 frontman to *Noisey* in his first interview since his hospitalization for, and ongoing recovery from, severe alcohol addiction.

"He's the sweetest. I love him."

—CHRISTINA MILIAN

The R&B singer on her boyfriend, Lil Wayne, during an on-air interview with KRRL Los Angeles.

"Media, when you say 'Lorde & Taylor are fighting,' do you mean 'FaceTiming constantly from US to NZ and LOLing at you'?"

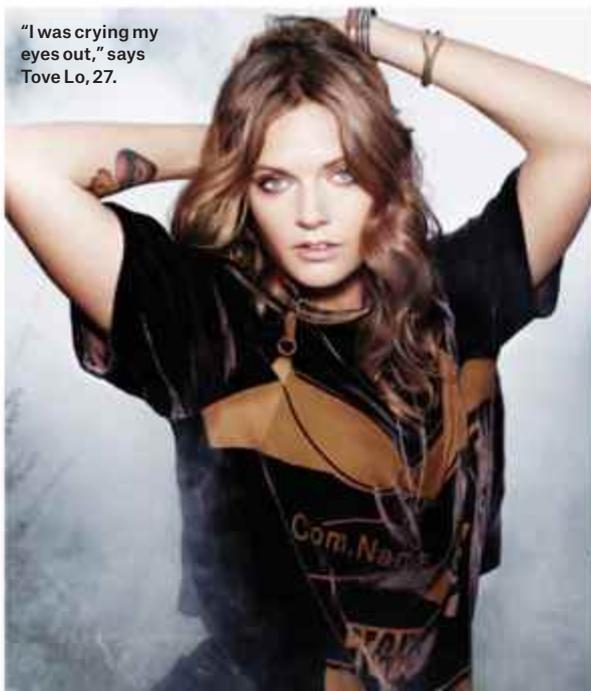
—TAYLOR SWIFT

The singer on Twitter, shutting down rumors that she and Lorde are feuding.

"Congrats to [The Game] for taking some money off my hands. Not many people can."

—DRAKE

The rapper on Instagram, after losing a \$6,000 bet to the Compton, Calif., MC that Kentucky would beat Wisconsin in their March Madness Final Four face-off.



"I was crying my eyes out," says Tove Lo, 27.

TOVE LO: HOW I GOT MY VOICE BACK

The "Habits" star recounts recovering from career-threatening vocal-cord surgery

I've always had a husky voice, and that was fine — until my schedule went from this to *this*. I did *Jimmy Kimmel Live!* and I knew something was wrong. I could barely sing one song. I was on tour in Australia with **Katy Perry**. The doctors told me it was a cyst and that I needed surgery. I panicked. They said I could do the two last shows; my family came all the way from Sweden to be there. I played my last show in New Zealand — I was crying my eyes out.

After the surgery I woke up in pain, and the doctor said, "I want you to make a little hum so we know: Is your voice still there?" It was. But I couldn't say

anything else for five days. I almost choked on a spring roll because I wasn't supposed to cough! My voice started coming back a little; it sounded very different at first, which is scary.

I was allowed to start singing two weeks before South by Southwest. I had my first proper show there. I'm usually never nervous, but I was shaking, like in high school, when I first started to sing. The show went great. It's amazing to be back! But I have to be very careful and very healthy. The worst are alcohol and cigarettes — the two that are legal. I stopped smoking weed too. I just eat it — it works just as well.

—AS TOLD TO ALEX GALE

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That '70s Show

Get your groove on like Iggy, Miley and Rita by mixing platform shoes with a little flare as yesteryear's wide pantleg returns

BY TASHA GREEN
PHOTOGRAPHED BY AARON RICHTER



Hervey (left) and Goodman photographed April 4 at L Train Vintage in New York.

WHERE LION BABE SCORES THE BEST THRIFT STORE FINDS

L Train Vintage

"My absolute favorite thing I got here was a crocheted dress that people always ask me about when I wear it," says Hervey. "But I never tell them where I found it." 111 E. Seventh St.; ltrainvintage.com

New York Vintage

"The regular store is downstairs, but upstairs is where you'll find amazing couture," says Hervey of the high-end boutique that even **Michelle Obama** has hit. "I'll go there when we're doing shows because they have amazing headpieces and corsets." 117 W. 25th St.; newyorkvintage.com

Mr. Throwback

The former flea-market stand specializes in vintage sportswear, sneakers and video games. Says Hervey, "They had a *Space Jam* jacket that I really wanted to get my brother." Adds Goodman: "They even have old Super Nintendo games, which I'm all about." 428 E. Ninth St.; mrthrowback.com

Scarlett

"My sister and I got our first Chanel blazers here," Hervey says of the Parisian store that **Mary Kate** and **Ashley Olsen** have also shopped. "There's this one woman who has worked there her whole life, which I love." 3 Rue Chambiges, 75008 Paris

Lion Babe's Vintage Edge

Jillian Hervey and Lucas Goodman, whose stage moniker is inspired by (you guessed it!) her mane, take *Billboard* thrifting at their go-to spot in New York

BY JASON CHEN

PHOTOGRAPHED BY SOPHY HOLLAND

RECYCLED STYLE COMES NATURALLY TO **Jillian Hervey**, 25, and **Lucas Goodman**, 26, who make up neo-soul duo **Lion Babe**. As kids, singer-songwriter Hervey raided the closet of her mother, actress-singer **Vanessa Williams**, while producer-instrumentalist Goodman borrowed Stussy hoodies and streetwear from dad **Ray Goodman**, who co-founded New York's punk retail institution Trash and Vaudeville. "One of my favorite things from my mom is a chocolate brown three-piece Chanel outfit," says Hervey. "I had it tailored because she taught me the importance of fit." Adds Goodman: "I cop everything about my dad's style, especially his shoes."

Since releasing its self-titled debut EP on Interscope in December, the New York-based act has been working on a full-length album that, like the duo's edgy, throwback style, channels a pastiche of influences. "We're '90s kids, so it's hip-hop," says Hervey. "I grew up listening to **Miles Davis** with my parents, and we have '60s and '70s soul influences."

Though buzz around the album has been

heightened by the names involved (**Pharrell Williams** produced "Wonder Woman"; **TV on the Radio's Dave Sitek** lent his talents to an untitled track), Lion Babe also is capturing the fashion world's attention: The pair played a show to fete Fendi's collaboration with Thierry Lasry in March and opened the Brooklyn Museum's **Basquiat** exhibit in early April.

At L Train Vintage, which the duo calls an East Village "staple" (**Beyoncé** and **Drew Barrymore** have also shopped there), Goodman gravitates toward the leather jackets. "They're one of my favorite vintage buys because they're worn-in—that's a lot of work to do yourself," he says as Hervey eyes what she calls "Penny Lane" shearling jackets.

"When I met Lucas, he was always in the same outfit," says Hervey, who studied dance at New York's New School. "Jeans and band T-shirts, but he takes more risks now." Goodman, however, hasn't had to egg on Hervey: "She has always owned how she wants to present herself," he says while she playfully stacks hats on top of his head. "And *that's* style." ●



Goodman (top) looked at men's jackets while Hervey marveled at the \$8 price tag on a cerulean prom dress. "The best thing about vintage?" says Goodman. "You always feel like you nabbed a deal."



MONTANA ECI CONGRATULATES CHERRYTREE RECORDS

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NEVER MIND THE

There are rock stars, and then there are *ROCK STARS*, and with their swaggering new album, the once-genteel [Mumford & Sons](#) — who ditched their folksy instruments for U2-sized stadium sonics, now call both London and New York home and even (in the case of Marcus) got hitched to a Hollywood A-lister — clearly aspire to join the pantheon of Golden Gods. “We’ve been itching to do something different,” says Mumford.

BY JONATHAN RINGEN

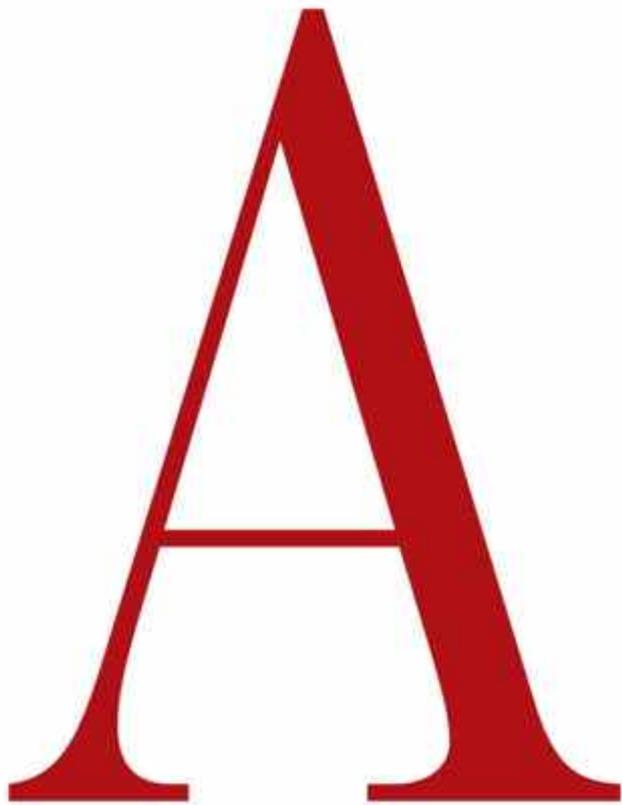
PHOTOGRAPHED BY AUSTIN HARGRAVE

“One of us would be feeling something, trying to write about it, and then the other would put on a cape of empathy and say, ‘What you’re going through, I’ve been through that as well,’” says Marcus Mumford. Mumford & Sons were photographed March 31 in Los Angeles. From left: Winston Marshall, Ben Lovett, Mumford and Ted Dwane.

Sunset Blvd

B A N J O S





HANGOVER-NURSING ENGLISH band seeking an oasis of quiet, clubby Britannia amid Los Angeles' hustle and sprawl could do worse than the Penthouse Bar at the West Hollywood Soho House on a Tuesday afternoon. Which might be why Mumford & Sons have encamped there during a visit that seems to make them all a little wary. "Whenever you hang out in a city, it starts seeping into you a bit," frontman Marcus Mumford, 28, says with a mischievous laugh. "That's why I don't like hanging out in L.A. for too long."

On one side of the bookshelf-lined space, Mumford's management team huddles around a long table, plotting the rollout of the band's banjo-free third album, *Wilder Mind*, which will arrive May 4. Mumford basks catlike in a sunbeam, with his left leg, which he injured during a recent soccer game, canted out in front of him. Guitarist Winston Marshall, 26, is draped over a matching armchair with his back to a panoramic view of the city. They're dressed almost identically, in tailored sport coats, blue oxford shirts open at the collars and tight black jeans. Rock-star skinny and sporting near-shoulder-length locks, Marshall looks like he could have wandered off the set of *The Last Waltz*; Mumford, with his boyishly cropped hair, sockless boat shoes and a sturdier frame, is more *Trading Places*-era Dan Aykroyd.

The band is playing two secret rehearsal gigs at the nearby Roxy, a tiny venue by Mumford standards, but home to historic shows by heroes of theirs like Bruce Springsteen. They're honing a set list of new songs, from groovy, atmospheric tunes like the title track to the revved, Strokes-y attack of the second single, "The Wolf." (The lead single, "Believe," has racked up more than 5 million YouTube views.) After two years of work on the album, these gigs are the first taste of the group's new sound, which is less frenetic, more expansive and totally devoid of the deeply patinated *O Brother, Where*

Art Thou? vibe it has long mined. (The band played two more special shows in New York on April 6 and 7.)

It's hard to think of a modern band so defined by one thing — a tub-thumping acoustic attack — that has switched gears as radically as Mumford & Sons. Every new track features drums played by Mumford (who started as a drummer as a teen) or *Wilder Mind* producer James Ford, best-known for his work with Arctic Monkeys. Marshall unreels epic, chiming electric-guitar leads while keyboard player Ben Lovett, 28, explores deep-space textures and bassist Ted Dwane, 30, locks in as part of an actual rhythm section. It's not folk or folk-rock or anything-rock: It's pure, ambitious, U2-scale rock'n'roll. "We'd been itching for a long time to do something different, and we picked the right time to do that," says Mumford. "Well, maybe it was a bit late. Because we'd been a band almost as long as The Beatles, and this is only our third record, you know?"

IN SEPTEMBER 2013, FRAYED AT THE EDGES FROM FIVE straight years of touring and performing, Mumford & Sons shut things down for the foreseeable future. "People forget that if you're going to write songs about living, you've got to live," says Lovett. "You get to travel and meet people [on tour], but you can't really write songs about that."

but you can't really write songs about that."

The hiatus didn't last long, though. The band got together in Dwane's London studio after just a few months. "We missed each other," says Dwane sheepishly. "We started getting creative, and when we have that, we instinctively turn toward each other." The break allowed the time and freedom to make *Wilder Mind*'s sonic shift. "It created a space for our creativity," says Mumford. If they're afraid that the move might alienate their massive fan base, they're hiding that anxiety well. (Mumford & Sons have sold a combined 5.9 million copies of their first two albums, 2009's *Sigh No More* and 2012's *Babel*, in the United States, according to Nielsen

Music.) They're making music that's closer to how they see themselves now: as a cool, self-assured young rock band that storms onstage more like Led Zeppelin than The Weavers. "It's much better to do the thing you love and give it everything you've got," says Flaming Lips frontman Wayne Coyne, whose band is playing several of Mumford & Sons' Stopover festivals this summer. "I see them doing that with their music and their shows. That, to me, is punk rock."

**"I DON'T THINK
ROCK IS WHAT
OUR GENERATION
WILL BE
REMEMBERED
FOR. I THINK IT'LL
BE KANYE AND
RIHANNA,"
SAYS MARSHALL.**

Music.) They're making music that's closer to how they see themselves now: as a cool, self-assured young rock band that storms onstage more like Led Zeppelin than The Weavers.

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Seaside Heights, N.J.

JUNE 5-6

In 2009, the band launched this annual multi-city festival tour. "There's a sense of excitement from it being a destination gig," says Mumford. Alabama Shakes co-headline this year's first dates.

mumford's 2015

Waverly, Iowa

JUNE 19-20

"You get to decide on your own lineup with bands that you love, and suddenly My Morning Jacket, Flaming Lips and Dawes are all saying yes," says Mumford, naming the Iowa co-headliner, MMJ, and two festival opening acts.



traveling fest

Aviemore, United Kingdom
JULY 31-AUG. 1

The sole U.K. concert will be held in Scotland, with Ben Howard in the top slot and a set by veteran Scottish rockers Primal Scream.

Walla Walla, Wash.

AUG. 14-15

Foo Fighters and Tune-Yards join Mumford in this winery-rich area. Camping on-site is encouraged.

Salida, Colo.

AUG. 21-22

The Flaming Lips top the bill at the final concerts. "We should have done this when we were teenagers," says Marshall, "because now we can watch from side of stage and don't have to pay for it."



“They’re rockers,” says Daniel Glass, president of their label, Glassnote. “Yes, they had banjos; yes, they had kick drums; but when they come into town, it’s a rock’n’roll experience. It’s late nights. They live to tour and to play.”

Mumford and Lovett attended the private Kings College School in Wimbledon, where they played in a jazz crew with the awesomely terrible name of Detente. During a short stint at university, Mumford met Marshall, son of a hedge-fund executive, who came through town with his band, and within a year the three regrouped in London, met Dwane and began to play the music that propelled them to unlikely fame. A spiritual thread runs through the Mumford-penned lyrics of their debut, a result of his religious childhood. His parents, John and Eleanor, launched the U.K. branch of an evangelical church called the Vineyard, which Bob Dylan famously joined for a time in the 1970s. Mumford stopped attending his parents’ church as a teenager and no longer describes himself as a Christian, although he still acknowledges a deep spiritual faith.

Provisionally, perhaps, the band’s breakthrough moment in the United States came with the 2011 Grammy Awards, as it blasted through “The Cave” before backing Dylan — another folkie-turned-rocker — on “Maggie’s Farm.” The experience echoes through the Mumford & Sons story, with Mumford writing music for the Coen Brothers’ folk-scene flick *Inside Llewyn Davis* and contributing to 2014’s *Lost on the River: The New Basement Tapes*, an LP of songs written to unused Dylan lyrics. “It was pretty weird,” says Lovett of the Grammy rehearsal with Dylan. “He was incredibly unassuming. He wants to slot in and do his thing. It wasn’t until the night of that he warmed up and started cracking gags.”

With *Sigh No More*’s inescapable hits “Little Lion Man” and “The Cave,” the band ushered in a new era of earnest, harmony-drenched, heartstring-yanking radio hits, including songs from their buddies Edward Sharpe & The Magnetic Zeros (“Home”) as well as *American Idol*

soundalike Phillip Phillips (also “Home”) and even Avicii (“Wake Me Up!”). “We didn’t want to claim responsibility for the sound, because there were bands like Fleet Foxes doing it before us,” says Mumford. “And some of it was great, and some of it was f— ing awful. But naturally, we started our journey away from that stuff.”

It took a little while — the band’s second LP, *Babel*, is a more refined take on Appalachia-toned stomp. That disc helped the group rise even higher, headlining festivals from Bonnaroo to Glastonbury, winning album of the year at the 2013 Grammys, selling out arenas around the world, playing for President Obama at the White House and launching its own Gentlemen of the Road traveling festival.

With *Wilder Mind*, the group has finally arrived in an entirely new place — and apparently, not as the result of anything even as formal as a band meeting. “There’s never an overt discussion of sonics, or direction, or inspirations,” says Dwane. When the act began hashing out the record, the material its members individually brought in already seemed to be in the new mode. “We were all in the same ballpark,” says Lovett. “The drums came out immediately.”

Written during trips between New York and London, *Wilder Mind* carries the spirit of both cities. Mumford says of the New York sessions, which began at a Brooklyn studio owned by the band’s buddy Aaron Dressner of The National, “We’re not like The Velvet Underground, but it infused an attitude. You can get away with more swagger in New York than you can in London.”

Wilder Mind is also the first album where all four members contributed songs of their own and they all collaborated on the lyrics for a song. The music comes from varied emotional and geographical places. “The stories are raw and active,” says Lovett, “rather than being nostalgic or retrospective.”

In 2012, Mumford married actress Carey Mulligan (his father conducted the ceremony). During recording, he mostly lived

Mumford & Sons onstage in London in March. “I’ve never had a greater time” playing recently, says Mumford, “because I’m suddenly freed up to just sing.”

"Someone came in with a verse, someone came in with a chorus, and we glued them together. We talked about what the album should be about lyrically, which we've never done before." From left: Mumford, Dwane, Marshall and Lovett.





From left: Mumford with Mulligan in 2012; a still from the "Hopeless Wanderer" video featuring (from left) Ed Helms, Jason Bateman, Jason Sudeikis and Will Forte; Lovett onstage at the 2013 MusiCares ceremony honoring Springsteen.

in the United Kingdom. His take on matrimony? "I feel a bit more like a grown-up, but a lot of the time I don't really feel like a grown-up," he says. "That's marriage to me." Lovett got engaged and bought a house in Brooklyn's upscale Cobble Hill; he runs the indie label Communion (home to bands including Bear's Den and Tennis). Marshall and Dwane, meanwhile, had major relationships collapse. "2014 was a pretty bad year for me," says Marshall. "Quite a lot of loss." He pauses. "Playing stuff like 'The Wolf' is so f—ing cathartic." (He seems to be adjusting to single life, with reports that he was getting close with Katy Perry following a Berlin warm-up gig.)

How does it feel to be putting out a major rock record at a time when even U2 felt the need to partner with Apple for its last album release? It doesn't seem to worry the band. As Marshall and Mumford point out, there are tons of vital rock acts out there, from Foo Fighters to Jack White and The Black Keys, not to mention veterans like AC/DC. As Marshall puts it, "There will always be a f—ing huge rock band." But after a moment, he suddenly seems less sure.

Marshall There's a lot of rock out there. But it's no longer ... I don't think it's what our generation will be remembered for. I think it'll be Kanye West and Rihanna.

Mumford (*Shakes his head.*) It just makes me a bit sad.

Marshall Why, though? They're so sick.

Mumford Rihanna? I think Kanye is sick. He's the only rock star left.

Marshall We went to one of his shows in London. He played Koko, which is a small venue, like 1,500 people. It was f—ing mindblowing.

Mumford It was f—ing amazing. There were a bunch of cool London grime MCs doing stuff. But then he gets up and just blows them all away. Says one word and the whole room just ... that's rock 'n' roll, to me.

Marshall He's everything he claims to be. Maybe not God, but ... (*Laughs.*) He really is incredible.

For Mumford & Sons, this is a weird, amped time — knowing the record's in the can, but not how it will be received by fans expecting another "I Will Wait." (Because smartphones aren't allowed at the secret shows, fans have yet to hear any of the album's tunes beyond "Believe.") Playing shows like tonight's at the Roxy is intense. "They're f—ing weird shows," says Marshall, "because no one has heard anything."

"It's like a first date," adds Mumford. "Like a Tinder date!"

When it's time to sound-check, the band goes against Los Angeles tradition and walks the couple of blocks to the venue. On the way, Lovett talks about a bar he recently opened with a couple of friends in Brooklyn. "One of the dangers of touring is you get used to not paying for booze," he says. "So this will help keep that dream going."

They all have interests and obsessions beyond the band.

"The more success there is, the more I feel I need to work to earn it," says Lovett, who goes into the Communion office every day when the group's schedule allows it. Dwane is a serious photographer. Mumford has done outside production work. Marshall, in addition to a stint co-writing songs in Nashville ("I don't know if I love country music enough to do that again"), has taken improv classes with the Upright Citizens Brigade in New York and has an idea for a comedic Web series he would like to put together.

The band slides into the theater through a side entrance, leaving the fans lined up out front unaware. Inside, there's a used-guitar store's worth of vintage gear the group has accrued, and which provided part of the impetus for its electric move. "We'd all gotten some nice old guitars that we were really keen to play," says Dwane, who straps on a lovely Fender Jazz Bass and detonates a few oceanic notes. Marshall, playing a Les Paul, locks in with tour drummer Chris Maas on a series of riffs, including Rage Against the Machine's "Killing

in the Name," which sounds authentically heavy. Lovett plays some icy synth lines, Mumford peels off a few blues-y chords, and after a couple of false starts they're synced up and leaning into the candy-crunch blast of "Ditmas," a Kinks-y album highlight that takes its name from the Brooklyn neighborhood that houses Dessner's studio.

Earlier, back at Soho House, Mumford had been talking about that song's title. "Naming songs is such a ball ache," he was saying. "So we'd just name them after whatever came into the engineer's mind." Mumford really wanted to call a song "Ray Fines" after the actor Ralph Fiennes. "Spelled wrong, because our engineer can't spell,"

he says. "The lads vetoed that. Being in a band is all about compromise." (The song became "Hot Gates.")

Which raises a question: Just how democratic an enterprise is Mumford & Sons, anyway? There's a great Thom Yorke quote about Radiohead: "We operate like the U.N.," he said, "and I'm America." Mumford scoffs at the suggestion his band might be similar. "I wish that was the case," he says. "They walk all over me!" Marshall responds with a roll of his eyes and a noncommittal "Sure."

"That sounded like a 'no comment!'" yells Mumford as they both crack up. "You're such a dick!"

That night, Mumford & Sons take the stage to rip through 11 of *Wilder Mind*'s 12 tracks for the second time in L.A. By all accounts the first night was a little off, with a lot of crowd chatter during quieter moments. But tonight, everything clicks. By the time they hit the strobe-lit blast of "The Wolf" the room is vibrating on a special frequency that only happens when really big bands play really small rooms. It feels like a homecoming. Or as Mumford put it earlier that day: "We adopted acoustic instruments. These are the instruments we grew up with." ●

"YOU CAN GET AWAY WITH MORE SWAGGER IN NEW YORK THAN YOU CAN IN LONDON," SAYS MUMFORD.



Mumford & Sons

"I Will Wait" (2012)

With its raging banjos, four-four stomp and romantic/spiritual lyrics, this is the ultimate folk-pop smash.

Avicii

"Wake Me Up!" (2013)

Avicii combined retro soul and retro folk with crooner Aloe Blacc for this EDM smash, which has sold 4.7 million downloads, according to Nielsen Music.

Of Monsters & Men

"Little Talks" (2011)

Bursting with horns and "heys!," this ebullient tune turned the Icelandic quintet into superstars.

The Lumineers

"Ho Hey" (2012)

This once-ubiquitous ditty reached No. 3 on the *Billboard* Hot 100 and was covered by Jimmy Fallon, Blake Shelton and Nick Offerman as "The Chickeneers."

Vance Joy

"Riptide" (2014)

Ukulele? Check. Thumping bass kick? Check. Lovelorn lyrics? Check. Arena-folk at its finest.

One Direction

"Story of My Life" (2013)

Boy bands are cultural appropriators by definition, so no one blinked when 1D borrowed Mumford & Sons' acoustic exuberance for one of its biggest hits. —GARRETT KAMPS

Clockwise from top: Vance Joy, Wesley Schultz of The Lumineers and Nanna Byrnis of Of Monsters & Men.



MULLIGAN: CHRISTOPHER SADOWSKI/SLASH NEWS; SPRINGSTEEN: KEVIN MAZUR/WIREIMAGE; REDDIF: CINDY ORD/Getty Images; SCHULTZ: MANUEL DE ALMEIDA/EPA/Corbis; BYRNDIS: DARRAN ARMSTRONG/GETTY IMAGES; CORBIS.



CONGRATS, You're A MICRO-STAR!

(*Er, now what?*)

ILLUSTRATIONS BY REMIE GEOFFROI

When six-second video purveyor Vine launched in 2013, attention-span-deficient creators and fans quickly coalesced around the sharing — sorry, Vining — of teeny, tiny bursts of goofball comedy, twerky dance routines and snippets of cover songs. (YouTube? Who has the time?) Instagram followed with its own shortform video platform, Snapchat went nuclear with *disappearing* video, and a whole micro-content industry — performers, distributors, studios, agents, bookers, sponsors — was born. Now, with a potential No. 1 album debut, 16-year-old Vine phenom Shawn Mendes is leveraging his six seconds of fame into old-school music stardom. Can others follow in his wake? And, more to the point, should they?

Mendes photographed March 27 in Hollywood. Styling by Michael Cioffoletti. Mendes wears a Gap T-shirt, Vince pants from Barneys New York in Beverly Hills and Vans sneakers.

MUST-FOLLOW MICRO-CELEBS



@EM_HARRISS

Vine followers: 336,800

This ukulele-strumming singer-songwriter, 23, is Vine's answer to Regina Spektor. Last July, the Oregon native crowd-funded \$6,862 to record her debut EP, *Year: 2277*.



@LILTERRIO

Instagram followers: 808,000

LeBron James and Meek Mill have paid tribute to the 7-year-old whose viral dance moves inspired a BET Awards cameo, a tour and a budding rap career.

Shawn Mendes Looks Beyond Six Seconds

BY ANDREW HAMPP

PHOTOGRAPHED BY
AUSTIN HARGRAVE

THE MOST SURPRISING thing about Shawn Mendes is how unassumingly normal the Canadian teenager is. Sitting in the Manhattan offices of Island Records in March, the 16-year-old singer-songwriter looks like he could be working at the local Aeropostale: He's dressed in a black-and-white flannel button-down with acid-washed jeans and black Nikes. He's tall for his age — 6-foot-2 — but otherwise, unfailingly polite and attentive. So much so that he claims he can still roam freely around Toronto, the city closest to his Pickering, Ontario, hometown.

"If I dressed like a celebrity that'd be one thing, but this is how I dressed a year ago, and this is how I still dress now," says Mendes with a sweet shrug.

But when one considers the last 12 months, Mendes isn't that typical at all. *Time* named him one of the 25 Most Influential Teens of 2014 (along with Nobel Peace Prize winner Malala Yousafzai). Last July, the then-15-year-old became the youngest artist to debut in the Billboard Hot 100's top 25 with a first chart entry. (His acoustic ballad "Life of the Party" entered and peaked at No. 24.) Earlier in 2014, the former youth hockey player sold out a headlining date at Los Angeles' 5,900-seat Greek Theatre in less than an hour, which might explain why Taylor Swift hand-picked him to open 20 stadium dates during her



@JACOBWHITESIDES

Instagram followers: 883,000
Boosted by 1.5 million Twitter fans, this singer-songwriter, 17, recently opened for Fifth Harmony and comes off like an angsty Shawn Mendes.



@MARKKAYE

Twitter followers: 28,000
This Tallahassee, Fla., radio DJ has interviewed Kevin Jonas, Charli XCX and Flo Rida on *Talkin' Snap!*, a jovial talk show conducted through Snapchat exchanges.



@USTHEDUO

Vine followers: 4.6 million
A husband-and-wife team (Michael and Carissa Rae Alvarado) whose chirpy covers of Billboard Hot 100 hits ("Fancy," "Happy") landed it a deal with Republic Records.



@JACKANDJACKOFFICIAL

Vine followers: 5.3 million
Jokey Vine skits helped propel this Omaha, Neb., mall-rap duo (Jack Johnson, 19, and Jack Gilinsky, 18) to No. 87 on the Hot 100 with the club-lite track "Wild Life."

A SHORT HISTORY OF SHORT CONTENT



A.D. 85-100

The Bible's shortest verse is written. "Jesus wept" (John 11:35, King James version).



EARLY 20TH CENTURY

Unknown author composes three-word poem "Fleas" ("Adam/Had 'em").



1963

The Zapruder film captures 26.6 seconds of President Kennedy's assassination.



1976

The Ramones kick off punk with debut single "Blitzkrieg Bop" at 2:12.



1987

Grindcore band Napalm Death unleashes 1.316-second song "You Suffer."



2001

World's shortest TV ad lasts for 0.016666 of a second and promotes Canada's MuchMusic.



2013

Twitter launches six-second looping-video app Vine in January.



Mendes wears a Topman shirt, Smith-Wykes at Whittmore T-shirt and Vans. For an exclusive video of the artist singing Taylor Swift's "Our Song," go to Billboard.com or Billboard.com/ipad.

North American 1989 Tour this summer.

Why the fuss? Mendes is one of a constellation of micro-stars to emerge from Vine, where he has amassed 3.8 million followers. After releasing a four-song, self-titled EP to quiet success last August (a No. 5 peak on the *Billboard* 200), he's prepping a 12-song major-label debut, *Handwritten*, for April 14 — a record already so in-demand, Island bumped up its release by two weeks. Already industry sources project the release will likely debut at No. 1 on the *Billboard* 200.

This is all the result, says Mendes, of an ordinary weekend in 2013 when he posted a six-second clip of him singing Justin Bieber's "As Long As You Love Me" to Vine. "I was bored and had

nothing to do," he says. "It really came about as a surprise — the next day I woke up and this vine just took off."

Years ago, A&R scouts relied on fan reaction from showcase performances at clubs, bars or even malls to gauge a performer's potential viability. But ever since artists like Bieber, Ariana Grande and 5 Seconds of Summer parlayed YouTube covers into superstardom, labels have been scouting social media platforms to act quickly in developing the next teen idols, often before they've written any of their own material. Mendes — who now writes all his own songs — was still covering One Direction and A Great Big World when industry honchos started to notice him.

"The Vine component was not a factor in me signing Shawn," Island Records president David Massey says. "The fan base is nice, but it doesn't imply record sales. What it does give you is a story to take to radio and other media partners."

The radio piece of that story is still building. Although Mendes performed on all 13 stops of iHeartRadio's Jingle Ball arena tour last December, where he "consistently got one of the loudest receptions each night," says Tom Poleman, iHeartRadio's national programming chief, the singer has yet

"The [Vine] fan base is nice, but it doesn't imply record sales," says Island's Massey.

to appear on a *Billboard* airplay chart. "Several of our stations played 'Life of the Party,' but for whatever reason the song never really exploded," adds Poleman. "With this new album, he has a little more of a mature sound that I think will connect better on our stations. You see all the signs building, it's just a matter of the right song."

That's why *Handwritten* will be the first real test of Vine's mettle as a career-building platform for musicians. So far, the app has already brought folk-pop act Us the Duo a multi-album deal with Republic Records — but the couple's 2014 debut LP has sold only 9,000 copies, while lead single "No Matter Where You Are" has moved only 56,000 downloads. That's nearly a third of what Mendes moved in just one week with "Life of the Party" — which makes Mendes the most advanced test case for just how far Vine fame can take a recording artist.

While Mendes wants to move beyond it, Vine does remain a big part of his



Sheeran (left) with Mendes



HOW TO

MAKE (ONLINE) FRIENDS AND MICRO-INFLUENCE PEOPLE

Want to be niche-famous? Want millions of strangers to know your (user)name? Follow these expert instructions — and you too will soon be on your way to smartphone stardom

BY HARLEY BROWN



STEP 1 FIND YOUR BEST PLATFORM

Does Instagram, Vine or Snapchat best suit your strengths? Decide and commit. “You can’t put out something great and go away,” says Adam Alpert, CEO of Disruptor Management, who works with viral-DJ duo The Chainsmokers. “If people aren’t looking at you, they’re looking at somebody else.”



STEP 2 CONNECT AND COLLABORATE

Make friends and engage with influencers, but don’t lavish them with disingenuous praise. “Reach out to people because you enjoy their content — and say why,” says Brandon Martinez, CEO of INDMusic, YouTube’s largest music network. “No one’s going to turn you away because you think they’re awesome.”



STEP 3 GET A TALENT MANAGER

Creative Artists Agency and United Talent Agency both represent micro-stars, but don’t pitch them. Instead, focus on getting *everyone else’s* attention. “Build up large numbers and create something that goes viral and gets mainstream recognition,” advises one talent company insider. Then they’ll come to you.



STEP 4 GO ON TOUR

Now it’s time to meet your fans. Hook up with DigiTour, a traveling festival of social media stars, or just book dates yourself. United Talent Agency rep Kendall Ostrow, who has worked with Jack & Jack, says about live exposure: “You see numbers jump like crazy because everyone who’s out there wants to connect.”



STEP 5 MAKE BRAND DEALS

Marketing agencies like GrapeStory connect micro-creators with brands: Vine partnerships, for example, can run up to \$20,000 per clip (which averages \$3,300 a second). “You don’t need to have a million subscribers,” says INDMusic’s Martinez. “If you have 100,000 actively engaged, that’s great too.”



STEP 6 CELEBRATE (AND CROSS OVER)

Hooray, you’re a micro-star! Now it’s time to become a real-world mogul. Your next steps: 1) Sign to a major label; 2) Use your influence to crowdsource a crossover project; 3) Start your own micro-content agency, where you can teach aspiring creators how to become a for-real power player like yourself.

brand. The “Life of the Party” video features Vine celebs Nash Grier and Cameron Dallas, and a lucrative deal with Pop-Tarts continues to tap into his active, tween-heavy fan base. Plus, he still posts weekly.

Though Mendes says he’s single (“I’m 16, so relationships only really last for a week or so”), romance factors into *Handwritten* in different forms, from distant crushes (“I Don’t Even Know Your Name”) to overbearing girlfriends (“Air,” a duet with fellow Island signee Astrid) to the stress of balancing relationships with road life (“A Little Too Much”). Produced largely by Jason Mraz collaborator Martin Terefe, the album suggests a more doe-eyed Ed Sheeran with a knack for Swift-like couplets (“Now that I’m without your kisses/I’ll be needing stitches”).

Indeed, the teen-troubadour approach worked for Sheeran two years ago, when he parlayed a similar guy-with-a-guitar opening slot for Swift into selling out his own arenas. So even as fellow millennial Bieber looked up to Michael Jackson, and Austin Mahone is still angling to be a baby Bieber, Mendes wants to be the next Sheeran. “His whole style is not fake at all,” says Mendes. “That’s how I want to be.”

MARKETPLACE

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From left: Alabama Shakes' Howard, Zac Cockrell, Heath Fogg and Steve Johnson

Alabama Shakes' Southern Rock Renaissance

★★★★★



ALABAMA SHAKES

Sound & Color
ATO Records

CONSIDER ALABAMA SHAKES THE TORCH-bearers for the new retro rock. The sound's first wave, sparked in the early 2000s by bands like The Strokes and The White Stripes (plus a thousand other groups with "The" in their names), was viewed as a rebuke of the post-grunge clogging up the late-'90s airwaves. The movement was inarguably vital to the modern rock canon, but the artists sometimes walked the very fine line between style and substance.

Today, Alabama Shakes and their ilk (acts like Dawes, The War on Drugs and newcomer Matthew E. White) exist in sharp contrast to this balancing act: They can make the pop leanings of retro rock 1.0 feel studied, almost contrived, whereas their music feels desperate, searching and vital.

Sound & Color, Alabama Shakes' follow-up to their riveting 2012 debut, *Boys & Girls*, is the best example of this yet. Musically speaking, it contains more feats of derring-do than a Cirque du Soleil show, and is erudite enough to excite even the most studious, skeptical ethnomusicologists. But most of all, it's just fun, and this is no small accomplishment.

After forming in 2009 in Athens, Ala., the quartet recorded *Boys & Girls* in anonymity, using money scraped together from gigs as a cover band. Nothing was at stake. Now, everything is: Underdogs no more, Alabama Shakes are festival mainstays, widely recognized as the leading lights of this new wave of vintage-rock archeologists. But the baggage that often comes with sky-high expectations isn't detectable, as *Sound & Color* has the same free-wheeling energy of its predecessor. It's not that the band members are aloof — they're just that gifted. When they expand their sonic

palette here — folding in the slinking pop grooves of Stevie Wonder, the spastic garage rock of MC5 and the smoldering soul of Smokey Robinson — it feels like you're walking through a thrift store with a supermodel, where everything she tries on fits perfectly.

The album opens with a kind of prayer, a Hammond organ humming as captivating frontwoman Brittany Howard sings, "A new world hangs outside the window/Beautiful and strange/It must be I've fallen awake." It's appropriate, since what follows feels as unencumbered as a lucid dream. "Don't Wanna Fight" is the exasperated older brother of Marvin Gaye's "What's Going On," a strutting slab of soul-funk that Howard uses to sermonize about peace, love and understanding. "Gimme All Your Love" is an explosive ballad, which sounds like an oxymoron until one hears Howard shrieking the title in a chorus so large it could fill the Grand Canyon. Self-produced by the band with help from Blake Mills (Sky Ferreira, Jesca Hoop), the record brims with the warmth and in-the-pocket instrumentation of classic Muscle Shoals tracks.

The term "chooglin'" — generally attributed to Creedence Clearwater Revival frontman John Fogerty, who coined it on the band's sophomore album, *Bayou Country* — is synonymous with words like "strut" and "party," but it's primarily used to describe a kind of rhythmic potency at the heart of most classic Southern rock. And Alabama Shakes are the best chooglers in a decade. From the rolling grooves of "Shoegaze" to the slaphappy garage rock of "The Greatest," the high-flying psych of "Gemini" and the languid acoustic funk of "This Feeling," what *Sound & Color* does best is hard to describe any other way: The music chugs, boogies, churns and rolls. Among rock music of its kind, it's one of the most muscular collections in some time, yet it accomplishes this by hardly even flexing.

—GARRETT KAMPS

OUT NOW

Brian Wilson
No Pier Pressure
(Capitol)

Flo Rida
My House EP
(Poe Boy/Atlantic)

Waxahatchee
Ivy Tripp
(Merge)

Toro y Moi
What For?
(Carpark)

Matt & Kim
New Glow
(Harvest)

Delta Rae
After It All
(Sire)

Lord Huron
Strange Trails
(lamsound)

Cassandra Wilson
Coming Forth by Day
(Legacy)



Bundick's genre-grabbing whirlwind lands on psychedelica.

Toro Y Moi's Journey Into Sounds Unknown



TORO Y MOI
What For?
Carpark Records
★★★★☆

Chillwave, oft-maligned for being a toss-away hipster synth-pop genre, wasn't such a bad movement to emerge from. But to witness the pace with which Toro Y Moi's Chaz Bundick has distanced himself from it, one would think it was an intellectual backwater. Since debuting with 2010's *Causers of This*, Bundick, 28, has been both prolific and stylistically voracious, exploring genres from 1990s house to silky R&B during the course of two more full-lengths, a B-sides collection and a dance album as Les Sins.

What For? is yet another of Bundick's quixotic genre surveys. This time, he's on a psychedelic '60s and '70s rock kick, and the sheer number of influences peeking through the sound is staggeringly diverse: Shades of

The Free Design, Badfinger, Steely Dan, Small Faces and Shuggie Otis color the LP. If the strutting funk of "Buffalo" doesn't get listeners in the mood to play Twister, then the digital slap-bass of "Lilly" or the fluttering rhythm guitars of "Spell It Out" might do the trick. On "The Flight," Bundick lays flanged vocals over an in-the-pocket beat made for lava lamp lighting. Elsewhere, "Run Baby Run" sounds like a missing Beach Boys song, right down to its title.

It's all great fun, and Bundick's continued growth as a songwriter and producer is admirable. Yet there's a scholarly aloofness to the proceedings that leaves the songs feeling like they're protected by museum glass. Bundick has done more than enough to convince everyone that he's not some fly-by-night stunt artist. But if he can figure out how to make music that's bigger than the sum of his record collection, perhaps he can leave his chillwave past behind for good. —GARRETT KAMPS

BOOK



ANOTHER LITTLE PIECE OF MY HEART
By Richard Goldstein
Bloomsbury USA
★★★★☆

The godfather of rock criticism looks back

In 1966, Richard Goldstein, 21 and looking 15, became America's first full-time rock critic, penning *The Village Voice's* "Pop Eye" column — a job that was "better than sex with The Shirelles," he writes in his vivid, eccentric new memoir, *Another Little Piece of My Heart*.

Goldstein, now 70, was at the sizzling center of the

Fillmores East and West, and all scenes in between. Andy Warhol introduced him to a pre-fame Lou Reed, "not yet the volcano of 'tude he became." John Lennon razzed him in "Give Peace a Chance" ("Everybody's talking about ... rabbis and Pop Eyes"). Goldstein's photographer, Linda soon-to-be-McCartney Eastman ("To call her a groupie is to understate her allure"), got him in to see the stars she snapped and schtupped. Janis Joplin, "the most self-conscious performer I'd ever met," kissed him, and Bob Dylan told him, "I've

been hearing a lot about you." Labels tried to bribe him with weed and lecture fees worth \$174,000 in 2015 dollars: He took the hash and spurned the cash — it was the '60s, after all. Clad in a star-spangled velvet cape, Goldstein took a road trip in the Beach Boys' car with an LSD-addled Dennis Wilson at the wheel, muttering, "The road is doing weird things."

Goldstein quit music in 1969 and switched to writing on gay issues. His cape is gone, but this book conveys what it was like to learn how to fly at the dawn of rock journalism. —TIM APPELO

SINGLES

TAME IMPALA
"CAUSE I'M A MAN"
INTERSCOPE
★★★★☆

"Not often proud of what I choose ... a greater force I answer to," sings Kevin Parker on Tame Impala's soulful single, his falsetto chased by luminous synths for four gorgeous minutes spent battling his weaknesses. He never names that force; the answer's out there somewhere, drifting in the psych-rock cosmos. —RYAN REED

JOY WILLIAMS
"WOMAN(OHMAMA)"
SENSIBILITY/COLUMBIA
★★★★☆

Ex-Civil Wars member Joy Williams returns as a soloist with a worldbeat anthem brimming with garbled metaphors about the power of womanhood. The production creates an otherworldly tribal atmosphere, but lines like "I am the universe wrapped in skin" bring it crashing back to earth. —JASON LIPSHUTZ

MS MR
"PAINTED"
COLUMBIA
★★★★☆

Unlike the standouts on MS MR's 2013 debut, *Secondhand Rapture*, which gradually erupted into austere choruses, the pop duo's new single delivers its punch upfront. Frontwoman Lizzy Plapinger's scattered vocal takes are collected into a taut dance hook, but the heavy electric guitar is the song's secret weapon. —J.L.



Palling Around With... RINGO STARR

Ever since he went solo in 1970, Ringo Starr, 74, has kept a steady beat. On March 31, prior to his April 18 induction into the Rock and Roll Hall of Fame as a solo artist, the Beatles drummer released his 18th studio LP, *Postcards From Paradise*, his first time using his touring All-Starr Band on an album of new material.



How was it working with the All-Starr Band? Since the first All-Starr Band in 1989, I wanted us all to sit around and write and record songs. I tried with every version of the band, and it never worked until now. I've kept this one together for three years because we get on so well.

Liverpool 8, from 2008, was an entire LP of memories; Postcards begins with "Rory and The Hurricanes," named after a band you used to be in. Why these walks down memory lane? It's instead of an autobiography. I've been invited to write one by several publishers, but I don't feel they're interested in my life — only the eight years I was in The Beatles.

You make a few references to The Beatles on Postcards. After the breakup, you were the one who kept recording with each of them. I was friendly with everybody. I was in L.A. to make [1973's] *Ringo*. [Producer] Richard Perry said, "Guess what? John [Lennon's] in town." In 10 minutes we had a song. George [Harrison] came into town, so he was on it too. I called Paul [McCartney] and said, "Look, I've got the other two on the album. I want you too." —PHIL GALLO

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When Nashville Met Los Angeles

The ACM has feted 50 years of country hitmakers under western skies

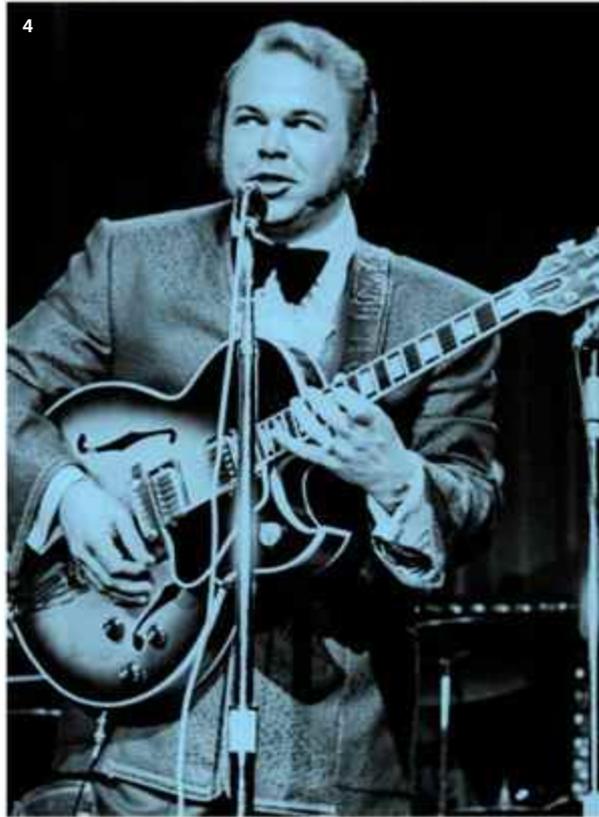
By Thom Duffy

T

THE EVENT STARTED MODESTLY, WITH A guitar-shaped cake and a buffet dinner at the Red Barrel Nightclub in Hawaiian Gardens, Calif., just outside of Los Angeles. The down-home menu set the tone for a 1963 awards banquet honoring country and western musicians who drew crowds to the nightclubs of Southern California. By 1965, the people behind the banquet had organized officially, creating the Academy of Country and Western Music. A year later, the first official awards show was staged at the Hollywood Palladium. *Bonanza* family patriarch Lorne Greene was the host.

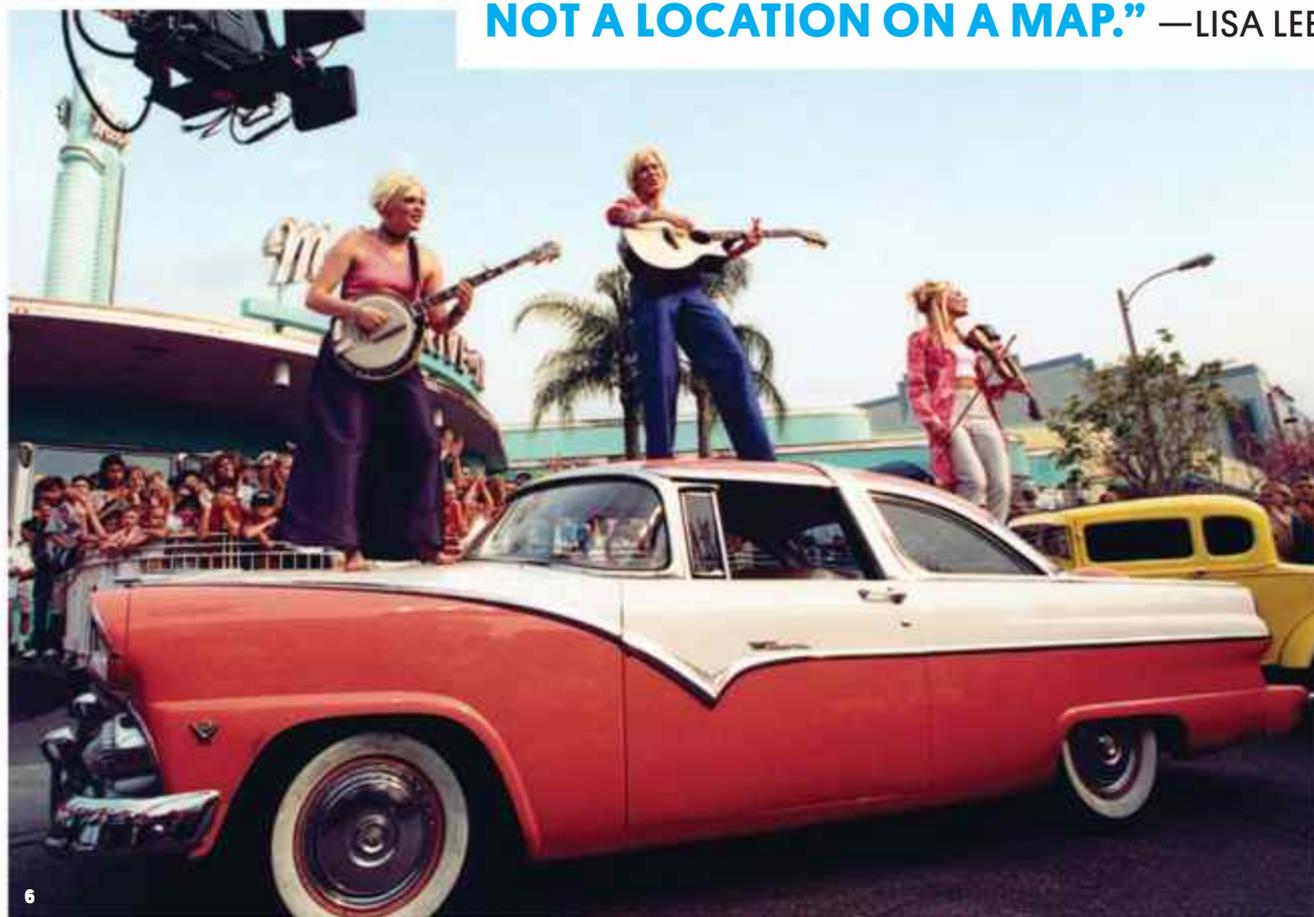
The ACM (which dropped “Western” from its name by 1973) has “stayed true to its roots in Southern California and the notion that great country music is a sound that ... comes from the heart and not from a location on a map,” writes Lisa Lee, author of *This Is Country: A Backstage Pass to the Academy of Country Music Awards* (Insight Editions), from which these photos are taken. From Roy Clark to Toby Keith, Loretta Lynn to Taylor Swift, the ACMs have honored every country star of the past half-century.

On April 19, the 50th annual ACM Awards will broadcast live on CBS from AT&T Stadium in Arlington, Texas, hosted by Blake Shelton and Luke Bryan, and produced by Dick Clark Productions. (DCP and *Billboard* are both owned by Guggenheim Partners.) This year’s entertainer of the year nominees are Bryan, Jason Aldean, Garth Brooks, Miranda Lambert and Florida Georgia Line. On April 17 and 18, the ACM Party for a Cause Festival, headlined by Keith Urban, Lady Antebellum and Eric Church, will raise funds for charities. CBS will tape festival sets for a special airing on May 15. ●





“GREAT COUNTRY MUSIC IS A SOUND THAT COMES FROM THE HEART, NOT A LOCATION ON A MAP.” —LISA LEE



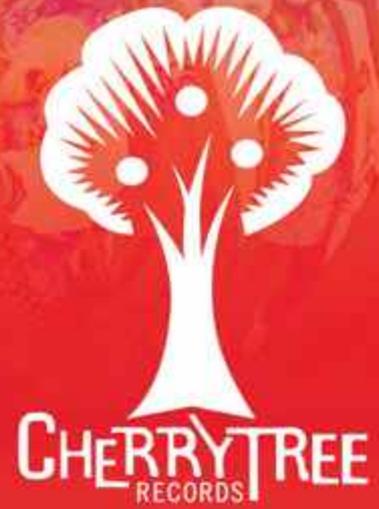
1 From left: Kenny Rogers, “Easy Lovin’” singer Freddie Hart and Dick Clark at the ACM Awards in 1972. **2** Garth Brooks swept the awards in 1991. **3** Loretta Lynn onstage in 1973. **4** Roy Clark in 1974. **5** Alabama won artist of the decade in 1989. **6** Dixie Chicks on the shoot for their video for the 1999 awards. **7** Crystal Gale turned brown eyes blue in 1977. **8** ACM CEO Bob Romeo (left) and Hunter Hayes in 2014. **9** Taylor Swift at the ACM All-Star Jam in 2009. **10** Toby Keith played “Courtesy of the Red, White and Blue (The Angry American)” in 2002. **11** From left: June Carter Cash, Johnny Cash, Marie Osmond and Robert Duvall celebrated Cash receiving the ACM Pioneer Award in 1991.



Congratulations

MARTIN KIERSZENBAUM
& CHERRYTREE RECORDS

ON **10** YEARS!



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UNIVERSAL MUSIC CANADA

Congratulations to my friend
Martin Kierszenbaum and his team at
Cherrytree on their 10th anniversary.

I'm proud to be a member of the
family and a part of the journey.

With my deepest respect
and appreciation.



Love, CHERRYTREE

Sting



Cherrytree Music founder Martin Kierszenbaum (second from right) at his label's 10th-anniversary concert, held March 9 at New York's Webster Hall, with Cherrytree Music artists (from left) Ben Thornewill of Jukebox the Ghost, Ivy Levan, Jerry Fuentes of The Last Bandoleros and Hannah Winkler of Secret Someones.

Cherrytree's Fruitful Decade

The alternative
pop music
company chosen
by Sting, Feist
and Ellie Goulding
By Harley Brown

A

AT NEW YORK'S WEBSTER HALL, APTLY AGLOW with a red-lit atmosphere, fans and friends had gathered on an early March evening to celebrate the 10th anniversary of Cherrytree Records.

The evening's scheduled headliner, Sting, who has worked with Cherrytree Music founder Martin Kierszenbaum since before the company's inception, had canceled due to a bout with the flu.

But the crowd was still buzzing with anticipation, then fell quiet as singer-songwriter Feist took the stage with just an electric guitar on her shoulder and effects pedals at her feet, her signature voice floating out above the reverent silence.

The singer appeared much the same way when Kierszenbaum first saw her in Rotterdam, The

Netherlands, in 2005, the year after Jimmy Iovine, then-chairman of Interscope Geffen A&M, gave him the go-ahead to launch Cherrytree as a joint venture with Interscope. "The task was to convince Feist to sign to a label that had no roster," recalls Kierszenbaum, 47. "I was trying to explain [Cherrytree], and the best was, 'artists that are progressive musically yet still traditional pop, but it's inclusive.' And she says, 'I get it: Cherrytree is a mom-and-pop shop in a department store.' I go, 'Do you like that?'"

"I love that! I'll sign," he recalls Feist saying.

Kierszenbaum brought to Cherrytree a reputation for nurturing artists and an ear for talent, proven through a decade as a senior A&R executive at Interscope and a lifetime of making music. (He co-wrote four songs, including the title track, on Lady Gaga's 2008 debut, *The Fame*, which was released on Streamline/KonLive/Cherrytree/Interscope. At Webster Hall, he played bass with Ivy Levan, a rising Cherrytree artist.)

Cherrytree occupies a unique niche as an independent-minded label, management company (started in 2007) and publisher

Backstage Pass / Cherrytree Records 10th Anniversary

(launched with Kobalt Music in 2013) with a family-size staff and major-label backing.

“It took me 20 years to get to this situation,” says Kierszenbaum. At Cherrytree now, he says, “we’re nimble enough to work with artists that might need some more incubation or protection, but we have access to the sales team of a very powerful entity.”

Through releases by Gaga, LMFAO, Feist, Ellie Goulding, Calvin Harris and others, the label has 15 top 10 hits on the Billboard Hot 100 to its credit. Five of them are chart-toppers.

Kierszenbaum’s relationship with Sting goes back to his days handling international publicity for A&M Records, the home label for the former Police frontman in the early years of his solo career.

But Cherrytree’s eclectic roster arguably began with the Russian female duo T.a.t.u., who had been signed in 2002 to Interscope by Kierszenbaum. The executive — who played in a bilingual rap act while majoring in music at the University of Michigan — stepped up to teach the pair English. When T.a.t.u.’s single “All the Things She Said” went top 20 on the Hot 100, selling 415,000 copies in the United States alone (according to Nielsen Music), Iovine showed he had enough faith in Kierszenbaum’s taste to help him launch Cherrytree through Interscope.

Kierszenbaum says he took his cues from other famous labels. He admired the way that Stiff Records in the United Kingdom “fiercely defends” its acts, as well as how Sire Records worked within Warner Bros. and the community and culture of early Motown Records. He looked for artists with a point of view, a distinctive voice and an “extraordinary repertoire.” After releasing Feist’s *Let It Die*, he signed German outfit Tokio Hotel, the best new artist winner at MTV’s 2008 Video Music Awards. Later triumphs include getting “the trust and faith of an artist as autonomous as Robyn” in 2007 and La Roux in 2009, recalls Kierszenbaum.

Of Gaga, he says, “I couldn’t be prouder of the fact that I worked with her both as her producer and co-writer as well as label executive on *The Fame* and *The Fame Monster*. She’s a rare talent, and we had a blast working together.” Along with LMFAO’s “Party Rock Anthem,” which has sold 8 million downloads, her “Poker Face,” at 7.2 million downloads, gives Cherrytree two of the top 10 best-selling digital singles to date.

Given that Kierszenbaum admires the family culture of Motown in its early years, it’s a happy coincidence that Cherrytree is home to LMFAO, fronted by Redfoo, son of Motown founder Berry Gordy Jr. Cherrytree’s “family” is a compact staff of seven, including GM Andrea Ruffalo, who has worked with Kierszenbaum since 2001.

The company operates out of the Universal Music Group offices in Santa Monica, with a recording studio just down the street, where releases including Gaga’s EP *The Cherrytree Sessions* was recorded on some of Kierszenbaum’s own instruments. Gordy, says Kierszenbaum, “was a musician, same as me. I want this to be a place where the most important thing at the center is always the musician.”

“We’re nimble enough to work with artists that might need some more incubation or protection,” says Kierszenbaum, “but we have access to the sales team of a very powerful entity.”

Cherrytree By The Numbers

38

Albums on the
Billboard 200

14

Songs in the top 10
of the Billboard
Hot 100

5

No. 1 hits
on the Hot 100

31

Grammy Award
nominations

33M

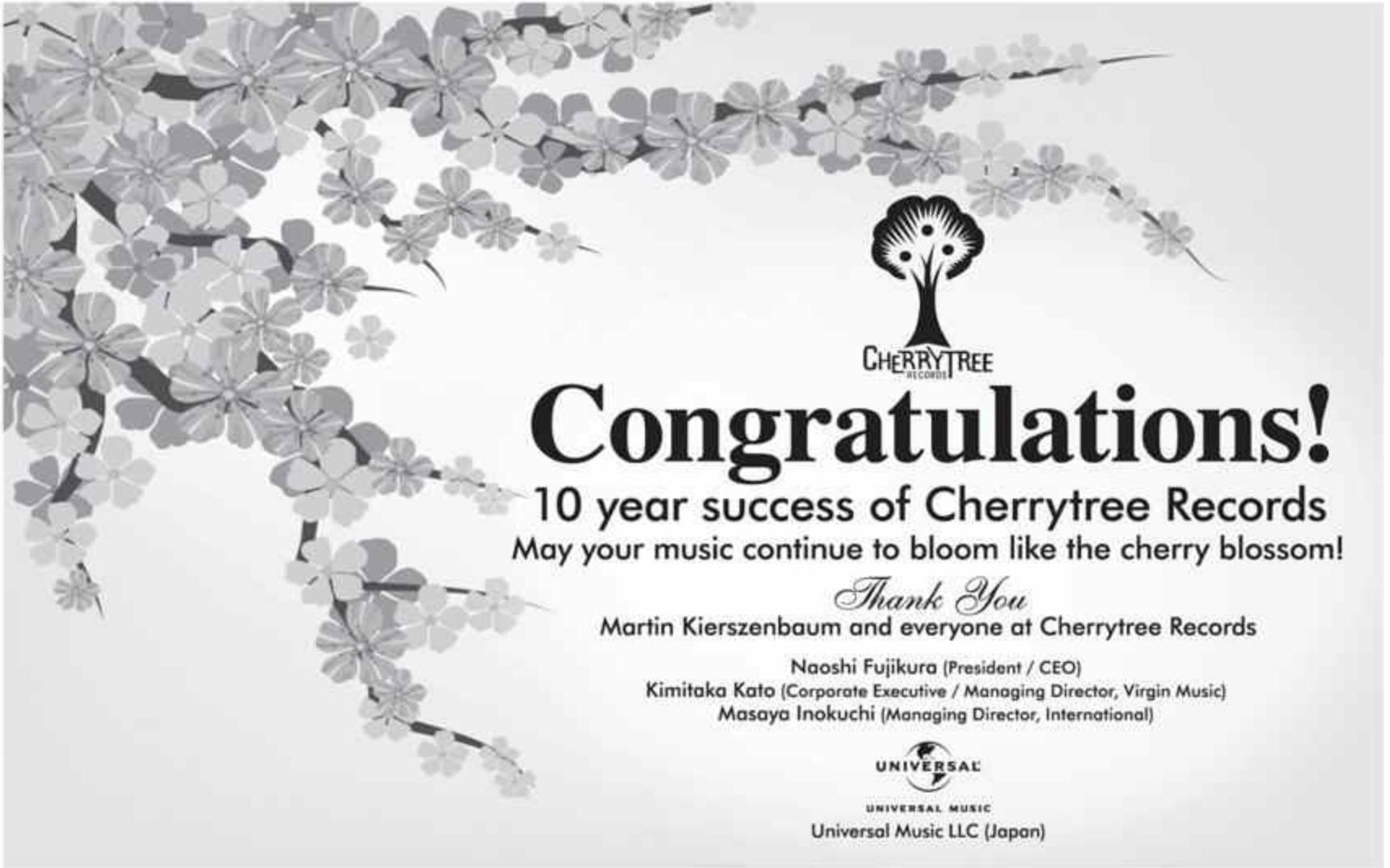
albums sold*

*Cherrytree estimate

Rank	Title	Artist	Labels	Peak Position	Peak Date
1	Party Rock Anthem	LMFAO Featuring Lauren Bennett and GoonRock	Party Rock/Will.i.am/ Cherrytree/Interscope	1	7/16/11
2	Sexy and I Know It	LMFAO ▶	Party Rock/Will.i.am/ Cherrytree/Interscope	1	1/7/12
3	Just Dance	Lady Gaga Featuring Colby O'Donnis	Streamline/KonLive/ Cherrytree/Interscope	1	1/17/09
4	Poker Face	Lady Gaga	Streamline/KonLive/ Cherrytree/Interscope	1	4/11/09
5	Bad Romance	Lady Gaga	Streamline/KonLive/ Cherrytree/Interscope	2	12/5/09
6	Lights	Ellie Goulding ▶	Cherrytree/Interscope	2	8/18/12
7	Like a G6	Far East Movement Featuring Cataracs and Dev	Cherrytree/Interscope	1	10/30/10
8	Paparazzi	Lady Gaga	Streamline/KonLive/ Cherrytree/Interscope	6	10/17/09
9	Telephone	Lady Gaga Featuring Beyoncé	Streamline/KonLive/ Cherrytree/Interscope	3	4/3/10
10	LoveGame	Lady Gaga ▶	Streamline/KonLive/ Cherrytree/Interscope	5	6/27/09
11	Alejandro	Lady Gaga	Streamline/KonLive/ Cherrytree/Interscope	5	6/26/10
12	Latch	Disclosure Featuring Sam Smith	Method/PMR/ Cherrytree/Interscope	7	8/9/14
13	Bulletproof	La Roux	Big Life/Polydor/ Cherrytree/Interscope	8	6/12/10
14	Burn	Ellie Goulding	Cherrytree/Interscope	13	12/28/13
15	Rocketeer	Far East Movement ▶ Featuring Ryan Tedder	Cherrytree/Interscope	7	2/19/11

CHERRYTREE'S TOP BILLBOARD HOT 100 HITS

The list of Cherrytree's top Billboard Hot 100 hits is based on actual performance on the weekly Hot 100, through the chart dated March 28, 2015. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least. Due to changes in chart methodology through the years, certain eras are weighted differently to account for chart turnover rates during various periods.



Congratulations!

10 year success of Cherrytree Records
May your music continue to bloom like the cherry blossom!

Thank You

Martin Kierszenbaum and everyone at Cherrytree Records

Naoshi Fujikura (President / CEO)

Kimitaka Kato (Corporate Executive / Managing Director, Virgin Music)

Masaya Inokuchi (Managing Director, International)



UNIVERSAL MUSIC

Universal Music LLC (Japan)





Sting lauds
Kierszenbaum's
"unwavering
support."

LETTING STING BE STING

Cherrytree supports the singer as he follows his muse, even to the 17th century

In 2006, Sting told Cherrytree Music founder Martin Kierszenbaum that he wanted to make

an album based on 17th-century lute songs by Renaissance troubadour John Dowland.

Kierszenbaum had his hesitations. "With Sting," he recalls, "you can suggest things, but he's going to follow his own internal compass. And in the end, he usually turns out right."

To sell what some might have seen as a niche album at best, Kierszenbaum struck a deal with Universal Music Classics, which helped market the disc, *Songs from the Labyrinth*, released on Cherrytree and Deutsche Grammophon. The album went on to sell 268,000 copies, according to Nielsen Music.

"We have one foot in indie-land and one foot in major-land," says Kierszenbaum. "It's the best of both worlds." Adds Sting: "I've enjoyed taking risks in my career, and Martin has always encouraged me to do so. His unwavering support and dedication, along with his ability to foster creativity, are unrivaled."

Sting and Kierszenbaum met in 1991 at the Fox Theatre in Atlanta when the singer was on tour to promote his third studio album, *The*

Soul Cages. At the time, Kierszenbaum was still doing international publicity at A&M, Sting's then-label. Kierszenbaum remained Sting's point person at the label through its relaunch as a joint venture with Octone in 2007. A&M Octone operated as an imprint of Interscope Geffen A&M. That's when Sting asked to be on Cherrytree, which Kierszenbaum had started as a joint venture with Interscope Records.

In 2008, Cherrytree released The Police's concert DVD *Certifiable (Live in Buenos Aires)*.

"It was a happy coincidence that his signing coincided with the Police reunion," says Kierszenbaum. "I love The Police."

Sting says the same of Kierszenbaum. "While Martin is clearly one of the best in the business, it is his understanding of music as a player that distinguishes him," says Sting. "His advice and mentoring come from being a musician, and not purely from a business standpoint. I am continually inspired by his passion, loyalty and remarkable work ethic. I often wonder, does the man ever sleep?" —H.B.

Martin

Congratulations
on ten years
of great music!

-Garvin Brown



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CONGRATULATIONS TO MARTIN KIERSZENBAUM
AND THE CHERRYTREE FAMILY ON A FRUITFUL



MAY THE NEXT DECADE BE EVEN SWEETER!

DAVID BYRNES, PENNY LAMBERT, SARAH COPAS, AND ALL YOUR FRIENDS AT
ZIFFREN BRITTENHAM LLP

To Martin and company -

With congratulations on your first ten years
and best wishes for many more.



— *Richard Carpenter* —

CHARTS



NUMBERS: JODECI RETURNS

After a 20-year recording hiatus, the legendary R&B group **Jodeci** has finally returned to the album charts. The quartet's new LP, *The Past, The Present, The Future*, takes a bow on the April 18 tallies, making a mark with its first new studio set since 1995.

2

The new album, released on Sphinx/Epic, bows at No. 2 on R&B Albums (27,000 copies sold in the week ending April 5, according to Nielsen Music) and No. 23 on the Billboard 200 (bowing with 28,000 equivalent-album units).

18%

On the Adult R&B airplay chart, lead single "Nobody Wins" zips 6-3 (up 18 percent in plays). It's the group's second-highest-charting single on the list, behind only "Cry for You" (No. 2 for three weeks in 1994).

142%

The album's release spurred big social gains for Jodeci: It gained 142 percent more Instagram followers in the week ending April 7 (according to Next Big Sound), and its Twitter mentions grew by 46 percent. —KEITH CAULFIELD



Wale collects his second No. 1 on the Billboard 200 with his *Seinfeld*-inspired new album.

TOMORROW'S HITS

'RUNAWAY' SUCCESS

After scaling *Billboard's* dance/electronic charts, Swedish duo **Galantis** crosses to pop radio with "Runaway (U & I)" (Big Beat/RRP). The frenetic track reached No. 8 on Dance/Mix Show Airplay and No. 15 on Hot Dance/Electronic Songs earlier this year. This isn't the pair's first hit: **Christian "Bloodshy" Karlsson** co-wrote **Britney Spears'** "Toxic," and **Linus Eklow** co-penned **Icona Pop's** "I Love It."



HOLDEN ON

Singer-songwriter **Greg Holden** makes his Triple A chart debut as "Hold On Tight" (Warner Bros.) starts at No. 30. The folk-pop tune sports a heartwarming video that depicts a series of strangers paying it forward. The Brooklyn-based Brit is perhaps best-known for co-writing 2012 *American Idol* winner **Phillip Phillips'** hit "Home." Holden's major-label debut album, *Chase the Sun*, arrives April 14.

CHART BEAT

Richie Furay Returns Rock and Roll Hall of Famer **Richie Furay** graces a *Billboard* chart for the first time in more than 35 years as *Hand in Hand* enters Heatseekers Albums at No. 12 and Folk Albums at No. 15. He last appeared on the Jan. 5, 1980 *Billboard* Hot 100 with "I Still Have Dreams," which peaked at No. 39. Furay is best-known for co-founding the iconic country-rock bands **Buffalo Springfield** and **Poco**. As he told *Billboard* in March, he hears that hybrid in country music today. "We were plowing some ground back then," he said. "It feels cool that that's part of my legacy." —GARY TRUST



Furay



RACHEL PLATTEN'S "FIGHT SONG" AUDIENCE
6.7 MILLION



SAINT MOTEL'S "MY TYPE" STREAMS
374,000



ELLE KING'S "EX'S & OH'S" SALES
12,000



Hip-Hop Hooray! Rap Rules On The Billboard 200

With *Wale* and a surging *Furious 7* soundtrack leading the way, albums from the genre hold the chart's top four entries for the first time since 1998

BY KEITH CAULFIELD

A

AS *WALE'S THE ALBUM ABOUT NOTHING* debuts at No. 1 on the *Billboard* 200, rap rules the top four of the tally for the first time since 1998, and only the second time ever.

Wale's Seinfeld-inspired third full-length arrives with 100,000 equivalent-album units earned in the week ending April 5, according to Nielsen Music. It's joined in the top four by the *Furious 7* soundtrack (zooming 17-2 with 74,000 units; up 202 percent), **Ludacris'** *Ludaversal* (debuting at No. 3 with 73,000) and **Kendrick Lamar's** former No. 1 *To Pimp a Butterfly* (1-4 with 65,000; down 47 percent).

An all-rap top four first happened on Oct. 17, 1998. That week, the top three welcomed new arrivals from **Jay Z** (*Vol. 2... Hard Knock Life*), **Outkast** (*Aquemini*) and **A Tribe Called Quest** (*The Love Movement*), respectively. Those titles bumped the previous week's No. 1, **Lauryn Hill's** *The Miseducation of Lauryn Hill*, down to No. 4.

Meanwhile, with *Wale's* set released through EBM Music/Maybach/Atlantic and the *Furious 7* album on Universal Studios/Atlantic, the top two are owned by Atlantic Records for the first time since the July 19, 2014 chart. That week, **Trey Songz'** *Trigga* (on Songbook/Atlantic) debuted at No. 1, while **Ed Sheeran's** *X* (Atlantic) fell 1-2 in its second week.

Furious 7's 15-position rise is the largest jump into the top two on the chart since the *Les Miserables* soundtrack zoomed 31 rungs (from No. 33 to No. 2) on the Jan. 12, 2013 chart. The latter debuted at No. 33 from only three



full days of sales, as it was released on an off-cycle Friday (Dec. 21, 2012), four days before its parent film opened in theaters. The next week, once the album had a full seven days of sales (in the week ending Dec. 30, concurrent with the movie's debut), the set flew to

No. 2. *Furious 7* is in its third week on the chart, but like *Les Miserables*, its swift chart climb is owed to the film's theatrical bow on April 3 (see story, page 1). There's a chance *Furious 7* could climb to No. 1 on the April 25 chart, as its only competition appears to be **All Time Low's** new *Future Hearts*. Industry forecasters suggest that the latter, an April 7 release, might start with more than 60,000 units. ●

LOVE FOR 'HATE'

When pop singer **Ryn Weaver** appeared in June 2014 with her single "OctaHate," she quickly hit No. 1 on the *Billboard* + Twitter Emerging Artists chart. Now, the 22-year-old translates that social success into budding airplay at mainstream top 40 radio. Weaver's debut full-length, *The Fool*, is due June 16 through **Benny Blanco's** Mad Love label through Interscope. —GARY TRUST, EMILY WHITE and KEITH CAULFIELD



Weaver



Holden

MARKET WATCH

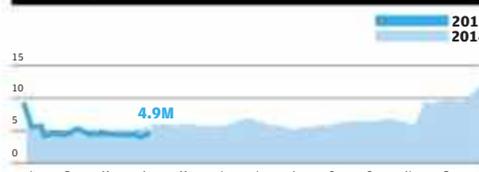
A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,942,000	2,199,000	21,764,000
Last Week	4,333,000	1,928,000	19,578,000
Change	14.1%	14.1%	11.2%
This Week Last Year	4,856,000	2,173,000	21,403,000
Change	1.8%	1.2%	1.7%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



YEAR-TO-DATE

Overall Unit Sales

	2014	2015	CHANGE
Albums	66,577,000	65,563,000	-1.5%
Digital Tracks	333,406,000	299,651,000	-10.1%
Store Singles	554,000	1,028,000	85.6%
Total	400,537,000	366,242,000	-8.6%
Album w/TEA*	99,917,600	95,528,100	-4.4%

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

Digital Track Sales



Sales by Album Format

	2014	2015	CHANGE
CD	34,442,000	31,579,000	-8.3%
Digital	30,016,000	30,835,000	2.7%
Vinyl	1,954,000	3,004,000	53.7%
Other	165,000	145,000	-12.1%

Sales by Album Category

	2014	2015	CHANGE
Current	32,651,000	32,005,000	-2.0%
Catalog	33,926,000	33,559,000	-1.1%
Deep Catalog	27,774,000	27,851,000	0.3%

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 April 5, 2015. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen Music.



Billboard Artist 100

April 18
2015
billboard

NO. 21

Fetty Wap

The rapper rises to his highest Artist 100 rank yet, up by 16 percent in overall activity. As his breakthrough smash "Trap Queen" holds at No. 6 on the Billboard Hot 100 and No. 1 on Hot Rap Songs, Fetty Wap earns his highest gains in digital song sales (up 25 percent), followed by streaming (16 percent).



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
2	1	1	#1 TAYLOR SWIFT	BIG MACHINE/BMLG	1	36
3	3	2	MAROON 5	222/INTERSCOPE/IGA	1	40
4	4	3	ED SHEERAN	ATLANTIC/AG	2	40
6	6	4	SAM SMITH	CAPITOL	1	40
5	5	5	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	40
NEW		6	WALE	EBM MUSIC/MAYBACH/ATLANTIC/AG	6	1
7	7	7	ELLIE GOULDING	CHERRYTREE/INTERSCOPE/IGA	7	24
11	9	8	THE WEEKND	XO/REPUBLIC	8	25
1	2	9	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	16
8	10	10	MEGHAN TRAINOR	EPIC	1	38
25	11	11	RIHANNA	WESTBURY ROAD/ROC NATION	11	36
10	8	12	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	40
15	12	13	ARIANA GRANDE	REPUBLIC	1	40
NEW		14	LUDACRIS	DTP/DEF JAM	14	1
9	13	15	MARK RONSON	RCA	5	20
14	14	16	BRUNO MARS	ATLANTIC/AG	10	40
80	84	17	DARIUS RUCKER	CAPITOL NASHVILLE/UMGN	17	17

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
18	18	18	NICK JONAS	SAFEHOUSE/ISLAND	11	28
16	19	19	FALL OUT BOY	DCD2/ISLAND	2	30
19	15	20	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	2	40
27	27	21	FETTY WAP	RGF/300	21	8
20	20	22	SAM HUNT	MCA NASHVILLE/UMGN	5	38
56	62	23	WIZ KHALIFA	ROSTRUM/ATLANTIC/AG	2	40
23	26	24	BEYONCE	PARKWOOD/COLUMBIA	6	40
22	25	25	KATY PERRY	CAPITOL	6	40
NEW		26	DEATH CAB FOR CUTIE	BARSUK/ATLANTIC/AG	26	1
13	17	27	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	3	40
29	35	28	KELLY CLARKSON	19/RCA	5	12
30	28	29	WALK THE MOON	RCA	28	13
34	16	30	ONE DIRECTION	SYCO/COLUMBIA	2	40
36	29	31	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	9	38
-	21	32	KIDZ BOP KIDS	RAZOR & TIE	9	14
NEW		33	SUFJAN STEVENS	ASTHMATIC KITTY	33	1
32	30	34	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	1	40

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

FETTY WAP: NICKYDIGITAL.COM/CORBIS; THE WEEKND: GEORGE PIMENTEL/WIREIMAGE; PERRY: FERRY DAMMAN/GETTY IMAGES; HOLLYWOOD UNDEAD: JONATHAN WEINER; KID INK: STEVEN TAYLOR; DJ SNAKE: TIM MOSENFELDER/GETTY IMAGES; PUTH: CAIE LARFOON

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/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

ARTISTS: STEVEN BRONSTEIN; MUSIC: NICKYDIGITAL.COM/CORBIS; THE WEEKND: GEORGE PIMENTEL/WIREIMAGE; PERRY: FERRY DAMMAN/GETTY IMAGES; HOLLYWOOD UNDEAD: JONATHAN WEINER; KID INK: STEVEN TAYLOR; DJ SNAKE: TIM MOSENFELDER/GETTY IMAGES; PUTH: CAIE LARFOON

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
17	24	35	BIG SEAN	G.O.O.D./DEF JAM	2	24
21	23	36	HOZIER	RUBYWORKS/COLUMBIA	5	31
47	45	37	FLO RIDA	POE BOY/ATLANTIC/AG	37	11
41	41	38	SIA	MONKEY PUZZLE/RCA	5	40
31	31	39	CHRIS BROWN	RCA	1	40
35	32	40	TOVE LO	ISLAND	10	38
40	36	41	ZAC BROWN BAND	SOUTHERN GROUND/VARVATOS/REPUBLIC	28	26
NEW	42	42	THREE DAYS GRACE	RCA	42	1
39	39	43	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	40
43	37	44	RAE SREMMURD	EARDRUMA/INTERSCOPE/IGA	7	31
NEW	45	45	HOLLYWOOD UNDEAD	INTERSCOPE/IGA	45	1
						
60	46	46	IGGY AZALEA	TURN FIRST/HUSTLE GANG/DEF JAM	2	40
24	34	47	KANYE WEST	G.O.O.D./ROC-A-FELLA/DEF JAM	12	14
NEW	48	48	VAN HALEN	INTERSCOPE/IGA	48	1
44	43	49	J. COLE	DREAMVILLE/ROC NATION/COLUMBIA	2	17
28	33	50	NE-YO	COMPOUND ENTERTAINMENT/MOTOWN/CAPITOL	9	15
46	47	51	JASON ALDEAN	BROKEN BOW/BBMG	1	40
45	38	52	CALVIN HARRIS	FLY EYE/COLUMBIA	9	40
37	42	53	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA/RCA	18	40
50	48	54	SELENA GOMEZ	HOLLYWOOD	10	27
53	51	55	NATALIE LA ROSE	I.M.G./REPUBLIC	51	8
49	52	56	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	40
52	50	57	ERIC CHURCH	EMI NASHVILLE/UMGN	39	39
81	54	58	GEORGE EZRA	COLUMBIA	51	5
NEW	59	59	JODECI	SPHNIX/EPIC	59	1
79	72	60	FIFTH HARMONY	SYCO/EPIC	12	19
58	55	61	VANCE JOY	F-STOP/ATLANTIC/AG	34	31
59	60	62	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	54	32
91	44	63	LITTLE BIG TOWN	CAPITOL NASHVILLE/UMGN	17	16
57	57	64	TREY SONGZ	SONGBOOK/ATLANTIC/AG	1	40
72	63	65	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	34	39
69	64	66	CARRIE UNDERWOOD	19/ARISTA NASHVILLE/SMN	9	31
75	70	67	ANDY GRAMMER	S-CURVE	67	3
70	61	68	LEE BRICE	CURB	15	40
61	65	69	ZEDD	INTERSCOPE/IGA	42	18
51	53	70	ONEREPUBLIC	MOSLEY/INTERSCOPE/IGA	6	40

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
62	69	71	MIRANDA LAMBERT	RCA NASHVILLE/SMN	18	30
71	71	72	JEREMIH	MICK SCHULTZ/DEF JAM	30	36
-	82	73	DAVID GUETTA	WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG	48	9
66	58	74	ECHOSMITH	WARNER BROS.	26	28
55	68	75	USHER	RCA	35	38
68	73	76	JUSTIN TIMBERLAKE	RCA	20	38
RE-ENTRY	77	77	KID INK	THA ALUMNI GROUP/88 CLASSIC/RCA	27	18
						
64	67	78	KID ROCK	TOP DOG/WARNER BROS.	5	6
74	74	79	PHARRELL WILLIAMS	I AM OTHER/COLUMBIA	9	40
78	76	80	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	35	28
65	77	81	TYGA	YOUNG MONEY/CASH MONEY/REPUBLIC	27	10
67	75	82	PAUL MCCARTNEY	MPL/HEAR/CONCORD	37	10
77	79	83	JOHN LEGEND	G.O.O.D./COLUMBIA	15	40
NEW	84	84	NIGHTWISH	NUCLEAR BLAST	84	1
96	92	85	OMARION	MAYBACH/ATLANTIC/AG	85	3
87	88	86	TIM MCGRAW	BIG MACHINE/BMLG	10	39
88	80	87	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	2	40
83	85	88	CHRIS YOUNG	RCA NASHVILLE/SMN	75	11
-	99	89	JENNIFER LOPEZ	CAPITOL	61	7
76	83	90	JUICY J	KEMOSABE/COLUMBIA	46	15
73	89	91	MUMFORD & SONS	GENTLEMEN OF THE ROAD/GLASSNOTE	33	4
-	93	92	ROMEO SANTOS	SONY MUSIC LATIN	63	12
89	90	93	ADELE	XL/COLUMBIA	60	33
RE-ENTRY	94	94	DJ SNAKE	FUZION	81	3
						
NEW	95	95	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	95	1
-	100	96	MILEY CYRUS	RCA	25	33
33	87	97	AWOLNATION	RED BULL	33	4
RE-ENTRY	98	98	CIARA	EPIC	68	3
84	86	99	SHEPPARD	EMPIRE OF SONG/CHUGG/DECCA/SCHOOLBOY/REPUBLIC	60	4
90	95	100	AVICII	PRMD/ISLAND	50	36



Charlie Puth, Chart Wiz

Thanks to his featured turn on **Wiz Khalifa's** fast-rising *Furious 7* soundtrack single, "See You Again," **Charlie Puth** (above), who also co-wrote and co-produced the song, earns a spot on the Billboard Artist 100 as he debuts at No. 95. As the track soars 84-10 on the Billboard Hot 100 (see page 1), fueled by massive interest in the film (and with streaming set to surge even more following the April 6 premiere of the **Paul Walker** tribute/official "Again" video), Puth bows on the Artist 100 with 85 percent of his points from song sales. The cut blasts 42-1 on Digital Songs, up by 488 percent to 168,000 downloads sold in the week ending April 5, according to Nielsen Music. With the coronation, Puth scores his first No. 1 on a *Billboard* chart.

Earlier this year, Puth, 23, made inroads with his single "Marvin Gaye," which features **Meghan Trainor**. (The track reached No. 42 on Pop Digital Songs in February.) He recently told *Billboard* that upon playing the song for Trainor at a party, she liked it so much that she quickly offered to sing with him on it. They've since teamed further: He stars in the video for her new single, "Dear Future Husband" (which reaches the Hot 100's top 40, climbing 55-39), and will open for her on her upcoming MTrain Tour. As for the success of "Again," Puth says that "it's crazy. I didn't expect it to grow so quickly. I really love that people love it."

—Gary Trust

Billboard 200

April 18
2015
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
		HOT SHOT DEBUT	#1 1 WK WALE	EBM MUSIC/MAYBACH/ATLANTIC/AG	The Album About Nothing	1	1
12	17	2	GG SOUNDTRACK	UNIVERSAL STUDIOS/ATLANTIC/AG	Furious 7	2	3
		NEW	LUDACRIS	DTP/DEF JAM	Ludaversal	3	1
1	1	4	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	To Pimp A Butterfly	1	3
5	5	5	TAYLOR SWIFT ▲	BIG MACHINE/BMLG	1989	1	23
 <p>The album has spent its first 23 weeks in the top five. It's only the 10th set to achieve the feat since <i>Billboard</i> combined the tally's mono and stereo listings in 1963.</p>							
9	4	6	SAM SMITH ▲	CAPITOL	In The Lonely Hour	2	42
		NEW	DARIUS RUCKER	CAPITOL NASHVILLE/UMGN	Southern Style	7	1
		NEW	DEATH CAB FOR CUTIE	BARSUK/ATLANTIC/AG	Kintsugi	8	1
4	3	9	SOUNDTRACK	UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Of Grey	2	8
		NEW	SUFJAN STEVENS	ASTHMATIC KITTY	Carrie & Lowell	10	1
10	9	11	MAROON 5	222/INTERSCOPE/IGA	V	1	31
7	6	12	ED SHEERAN ▲	ATLANTIC/AG	X	1	41
11	11	13	MEGHAN TRAINOR	EPIC	Title	1	12
6	8	14	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	8
2	2	15	SOUNDTRACK	20TH CENTURY FOX TV/COLUMBIA	Empire: Original Soundtrack From Season 1	1	4
		NEW	THREE DAYS GRACE	RCA	Human	16	1
		10	KIDZ BOP KIDS	RAZOR & TIE	Kidz Bop 28	10	2
		NEW	HOLLYWOOD UNDEAD	INTERSCOPE/IGA	Day Of The Dead	18	1
24	22	19	FALL OUT BOY	DCD2/ISLAND	American Beauty / American Psycho	1	11
		NEW	VAN HALEN	WARNER BROS./RHINO	Tokyo Dome Live In Concert	20	1
26	19	21	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	Smoke + Mirrors	1	7
20	13	22	SAM HUNT	MCA NASHVILLE/UMGN	Montevallo	3	23
<p>With 215,000 sold in 2015, it's the biggest-selling country album of the year. It has shifted 427,000 overall since its release last October. The single "Take Your Time" logs its ninth week at No. 1 on Hot Country Songs.</p> 							
		NEW	JODECI	SPHNIK/EPIC	The Past, The Present, The Future	23	1
27	27	24	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW 53	2	9

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
16	14	25	BIG SEAN	G.O.O.D./DEF JAM	Dark Sky Paradise	1	6
19	16	26	NICKI MINAJ ●	YOUNG MONEY/CASH MONEY/REPUBLIC	The Pinkprint	2	16
25	25	27	ARIANA GRANDE ▲	REPUBLIC	My Everything	1	32
22	21	28	MARK RONSON	RCA	Uptown Special	5	12
23	18	29	HOZIER ●	RUBYWORKS/COLUMBIA	Hozier	2	26
30	28	30	NICK JONAS	SAFEHOUSE/ISLAND	Nick Jonas	6	21
29	32	31	KELLY CLARKSON	19/RCA	Piece By Piece	1	5
15	24	32	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	Spring Break... Checkin' Out	3	4
31	30	33	WALK THE MOON	RCA	TALKING IS HARD	26	18
		NEW	NIGHTWISH	NUCLEAR BLAST	Endless Forms Most Beautiful	34	1
28	29	35	J. COLE ●	DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	17
66	39	36	GEORGE EZRA	COLUMBIA	Wanted On Voyage	19	10
		NEW	THE MAINE	BIG PICNIC	American Candy	37	1
 <p>Its No. 37 start marks the highest rank for the rock band since 2010's <i>Black & White</i> debuted and peaked at No. 16. The group has charted four albums since then, including its latest.</p>							
45	45	38	FIFTH HARMONY	SYCO/EPIC	Reflection	5	9
36	37	39	FLORIDA GEORGIA LINE ●	REPUBLIC NASHVILLE/BMLG	Anything Goes	1	25
39	46	40	SIA	MONKEY PUZZLE/RCA	1000 Forms Of Fear	1	36
41	33	41	ONE DIRECTION ▲	SYCO/COLUMBIA	FOUR	1	20
43	51	42	CARRIE UNDERWOOD ●	19/ARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	4	17
		NEW	MADEON	POPCULTUR/COLUMBIA	Adventure	43	1
		40	SOUNDTRACK	DREAMWORKS/WESTBURY ROAD/ROC NATION	Home	40	2
54	52	45	IMAGINE DRAGONS ▲	KIDINAKORNER/INTERSCOPE/IGA	Night Visions	2	135
48	60	46	KIDZ BOP KIDS	RAZOR & TIE	Kidz Bop 27	3	12
80	36	47	LITTLE BIG TOWN	CAPITOL NASHVILLE/UMGN	Pain Killer	7	24
44	55	48	JASON ALDEAN ▲	BROKEN BOW/BBMG	Old Boots, New Dirt	1	26
47	48	49	ERIC CHURCH ▲	EMI NASHVILLE/UMGN	The Outsiders	1	60
32	49	50	KID ROCK	TOP DOG/WARNER BROS.	First Kiss	2	6

SALES DATA COMPILED BY BILLBOARD MUSIC. THE WEEK'S MOST POPULAR ALBUMS ACROSS ALL GENRES, RANKED BY ALBUM SALES, RANKED BY ALBUM SALES, AUDIO-ON-DEMAND STREAMING ACTIVITY AND DIGITAL SALES OF TRACKS FROM ALBUMS, ACCORDING TO NIELSEN MUSIC. SEE CHART LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2015, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN SOUNDSCAN, INC. ALL RIGHTS RESERVED.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
			IMPRINT/DISTRIBUTING LABEL				
35	42	51	TOVE LO		Queen Of The Clouds	14	27
	NEW	52	BOZ SCAGGS		A Fool To Care	52	1
46	53	53	SOUNDTRACK ▲		Guardians Of The Galaxy: Awesome Mix Vol. 1	1	36
34	43	54	RAE SREMMURD		SremmLife	5	13
-	7	55	ACTION BRONSON		Mr. Wonderful	7	2
37	41	56	PITBULL		Globalization	18	19
21	34	57	MADONNA		Rebel Heart	2	4
	NEW	58	VARIOUS ARTISTS		NOW That, Æs What I Call ACM Awards: 50 Years	58	1
69	74	59	COLE SWINDELL		Cole Swindell	3	57
3	26	60	MODEST MOUSE		Strangers To Ourselves	3	3
33	44	61	CHRIS BROWN & TYGA		Fan Of A Fan: The Album	7	6
	NEW	62	NF		Mansion	62	1
107	69	63	DAVID GUETTA		Listen	22	18
51	57	64	LUKE BRYAN ▲		Crash My Party	1	86
					The album is only 9,000 copies away from becoming Bryan's best-selling set. It would surpass <i>Tailgates & Tanlines</i> , which has sold 2.42 million units. <i>Crash My Party</i> is at 2.41 million.		
85	54	65	IGGY AZALEA		Reclassified	16	15
42	50	66	CALVIN HARRIS		Motion	5	22
60	76	67	THIRD DAY		Lead Us Back: Songs Of Worship	20	5
50	59	68	SOUNDTRACK ▲		Frozen	1	71
56	65	69	VANCE JOY		Dream Your Life Away	17	30
-	23	70	VAN MORRISON		Duets: Re-Working The Catalogue	23	2
61	66	71	ED SHEERAN ●		+	5	138
					On the April 11 chart, Sheeran's first album, +, surpassed 1 million in total album sales, granting him a pair of million-sellers. His most recent release, x (No. 12), has shifted 1.4 million.		
	NEW	72	DEATH GRIPS		Powers That B	72	1
62	68	73	ANDY GRAMMER		Magazines Or Novels	27	9

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
			IMPRINT/DISTRIBUTING LABEL				
			RE-ENTRY 74		FOR KING & COUNTRY		
					RUN WILD. LIVE FREE. LOVE STRONG.	13	17
					An iTunes Store sale (where the album was priced at \$5.99) helps push the title's overall 256 percent unit gain. It's also up 391 percent in album sales.		
-	20	75	COURTNEY BARNETT		Sometimes I Sit And Think, And Sometimes I Just Sit.	20	2
38	38	76	ECHOSMITH		Talking Dreams	38	26
53	56	77	CHASE RICE		Ignite The Night	3	31
151	162	78	PS CASTING CROWNS		Thrive	6	58
121	111	79	5 SECONDS OF SUMMER		5 Seconds Of Summer	1	37
75	84	80	FLEETWOOD MAC ▲		Greatest Hits	14	79
65	78	81	KATY PERRY		PRISM	1	75
57	73	82	MIRANDA LAMBERT ●		Platinum	1	44
13	58	83	SLEEPING WITH SIRENS		Madness	13	3
94	88	84	SKRILLEX & DIPLO		Skrillex & Diplo Present Jack U	26	6
-	64	85	VARIOUS ARTISTS		2015 Academy Of Country Music Awards ZinePak	64	2
64	77	86	FLORIDA GEORGIA LINE ▲		Here's To The Good Times	4	122
40	62	87	KENDRICK LAMAR ▲		good kid, m.A.A.d city	2	127
72	85	88	ZAC BROWN BAND		Greatest Hits So Far...	20	21
67	83	89	BRUNO MARS ▲		Doo-Wops & Hooligans	3	220
82	91	90	EMINEM 10		The Eminem Show	1	209
49	70	91	NE-YO		Non-Fiction	5	10
55	79	92	SOUNDTRACK		Annie	12	16
58	71	93	ONEREPUBLIC ▲		Native	4	106
-	102	94	MERCYME		Welcome To The New	4	33
	NEW	95	EXO		EXOdus: The 2nd Album	95	1
68	82	96	BEYONCE ▲		Beyonce	1	69
73	86	97	LANA DEL REY ▲		Born To Die	2	166
76	87	98	BOB MARLEY AND THE WAILERS 15		Legend: The Best Of Bob Marley And The Wailers	5	358
	NEW	99	RINGO STARR		Postcards From Paradise	99	1
95	112	100	FALL OUT BOY		Save Rock And Roll	1	102



Starr, Scaggs Return

Ringo Starr (above) and Boz Scaggs return to the Billboard 200, notching their 16th and 17th charting albums, respectively.

Starr's latest, *Postcards From Paradise*, bows at No. 99 with 7,000 equivalent-album units earned in the week ending April 5, according to Nielsen Music. Scaggs' *A Fool To Care* arrives at No. 52 with 11,000.

For Starr, *Postcards* comes nearly 45 years after he made his solo debut on the Billboard 200 with *Sentimental Journey*. That set started at No. 51 on May 16, 1970, on its way to a No. 22 peak the following month. Starr would visit the top 10 twice in his solo career, with 1973's *Ringo* (peaking at No. 2 for two weeks behind **Elton John's** *Goodbye Yellow Brick Road*) and 1974's *Goodnight Vienna* (No. 8).

Starr is the only member of **The Beatles** without a solo No. 1 album. As for his fellow Beatles, **Paul McCartney** has seven (counting both his solo efforts and those with **Wings**), **John Lennon** has three and **George Harrison** has two. Though Starr lacks a No. 1 album, he does own a pair of chart-topping singles on the Billboard Hot 100: "Photograph" and "You're Sixteen."

As for Scaggs, his chart history reaches back to April 17, 1971, when *Moments* launched at No. 187. Like Starr, Scaggs later peaked at No. 2 with 1976's *Silk Degrees*. (It lingered in the runner-up slot for five weeks, powered by his No. 3 Hot 100 hit "Lowdown.")

—Keith Caulfield

SALES DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR ALBUMS ACROSS ALL GENRES, RANKED BY ALBUM SALES, AUDIO ON-DEMAND STREAMING ACTIVITY AND DIGITAL SALES OF TRACKS FROM ALBUMS, ACCORDING TO NIELSEN MUSIC. SEE CHART LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2015. PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN SOUNDSCAN, INC. ALL RIGHTS RESERVED.



EXO Nets K-Pop's Best Sales Week Ever

Boy band **EXO** earns the largest sales week for an album by a K-pop act as the group's *Exodus: The 2nd Album* sells 6,000 copies in the week ending April 5, according to Nielsen Music, and starts at No. 70 on Top Album Sales. It also bows at No. 1 on World Albums, the act's second leader.

The group beat the previous sales record, logged by **2NE1** when its *Crush* launched with 5,000 slightly more than a year ago (on the charts dated March 15, 2014).

The 10-member EXO previously topped World Albums when 2013's *The 1st Album 'XOXO'* bowed with 1,000 sold.

EXO also takes over the World Digital Songs chart, claiming nine titles on the 25-position tally. (The band's biggest seller of the week is "Call Me Baby," which bows at No. 2 with 5,000 downloads.) It's the second time EXO has earned nine songs on the chart at one time. Only **Celtic Woman** has logged more simultaneously charting titles, with 12, on Feb. 13, 2010.

EXO is one of numerous K-pop and Korean music acts that have notched No. 1s on World Albums in recent years. Others include **Girls' Generation-TTS**, **G-Dragon**, **Girls' Generation**, **Super Junior-M**, **B.A.P.**, **Jay Park**, **Shinee**, **Kim Hyun-Joong**, **F(x)**, **Got7**, **TaeYang**, **Super Junior**, **Winner**, **Epik High** and **4Minute**.

—K.C.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
71	94	101	VARIOUS ARTISTS	GRAMMY/RCA	2015 Grammy Nominees	9	11
NEW		102	SELENA	CAPITOL LATIN/UMLE	Lo Mejor De...	102	1
			It's the 15th charting album for the late legend and her highest-ranking set since 1999, when <i>All My Hits/Todos Mis Exitos</i> peaked at No. 54.				
84	174	103	ELLE KING	RCA	Love Stuff	45	4
70	93	104	JESSIE J	LAVA/REPUBLIC	Sweet Talker	10	23
79	89	105	DRAKE ▲	YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	77
RE-ENTRY		106	TIM MCGRAW	MCGRAW/BIG MACHINE/BMLG	Sundown Heaven Town	3	28
158	141	107	CHRIS TOMLIN	SIXSTEPS/SPARROW/CAPITOL CMG	Love Ran Red	8	18
83	92	108	ARCTIC MONKEYS ●	DOMINO	AM	6	82
RE-ENTRY		109	KELLY CLARKSON ●	19/RCA	Greatest Hits: Chapter One	11	56
			Impact from Clarkson's performances at the iHeartRadio Music Awards (March 29) and on <i>American Idol</i> (April 1) help push a 99 percent unit gain for the album. It also climbs by 95 percent in pure album sales.				
98	107	110	BRUNO MARS ▲	ATLANTIC/AG	Unorthodox Jukebox	1	114
74	90	111	JOURNEY ◆	COLUMBIA/LEGACY	Journey's Greatest Hits	10	350
92	101	112	EMINEM ▲	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	The Marshall Mathers LP 2	1	74
-	146	113	SOUNDTRACK	WALT DISNEY	Into The Woods	8	12
91	95	114	JEREMY CAMP	STOLEN PRIDE/SPARROW/CAPITOL CMG	I Will Follow	25	9
99	105	115	ADELE ◆	XL/COLUMBIA		21	215
109	114	116	LEE BRICE	CURB	I Dont Dance	5	30
87	100	117	THE WEEKND ▲	XO/REPUBLIC	Trilogy	4	57
78	108	118	G-EAZY	G-EAZY/RVG/BPG	These Things Happen	3	38
125	131	119	EMINEM ▲	SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	235
NEW		120	ERICA CAMPBELL	MY BLOCK/EONE	Help 2.0	120	1
17	67	121	AWOLNATION	RED BULL	Run	17	3
122	115	122	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	The Big Revival	2	28
-	15	123	JAMES BAY	REPUBLIC	Chaos And The Calm	15	2

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
108	113	124	QUEEN	HOLLYWOOD	Greatest Hits: We Will Rock You	42	36
119	132	125	MILKY CHANCE	LICHTDICHT/NEON/REPUBLIC	Sadnecessary	17	24
106	127	126	ELLIE GOULDING ●	CHERRYTREE/INTERSCOPE/IGA	Halcyon	9	88
NEW		127	THE PRODIGY	TAKE ME TO THE HOSPITAL/COOKING VINYL/WARNER BROS.	The Day Is My Enemy	127	1
			The veteran dance/electronic act returns with its first charted set since 2009's No. 58-peaking <i>Invaders Must Die</i> . On <i>Top Dance/Electronic Albums</i> , the new title enters at No. 2, becoming The Prodigy's fourth top 10.				
NEW		128	GRATEFUL DEAD	GRATEFUL DEAD/RHINO	The Best Of The Grateful Dead	128	1
NEW		129	GODSPEED YOU! BLACK EMPEROR	CONSTELLATION	Asunder, Sweet And Other Distress	129	1
101	120	130	JOHN LEGEND ●	G.O.O.D./COLUMBIA	Love In The Future	4	81
93	99	131	DRAKE ▲	YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	109
135	136	132	BRANTLEY GILBERT ●	VALORY/BMLG	Just As I Am	2	46
NEW		133	SCOTT WEILAND AND THE WILDABOUTS	SOFTDRIVE	Blaster	133	1
			The former frontman for Stone Temple Pilots and Velvet Revolver clocks his third solo entry (6,000 units). Weiland last hit the chart on his own in 2008 with <i>Happy in Galoshes</i> (No. 97).				
81	106	134	CHRIS BROWN	RCA		X	2
116	138	135	LORDE ▲	LAVA/REPUBLIC	Pure Heroine	3	79
112	121	136	BLAKE SHELTON ●	WARNER BROS. NASHVILLE/WMN	BRINGING BACK THE SUNSHINE	1	27
14	72	137	MARK KNOPFLER	WILL D. SIDE/BRITISH GROVE/MERCURY/VERVE/VG	Tracker	14	3
-	31	138	VARIOUS ARTISTS	ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: On The Record, Volume 2	31	2
127	140	139	2PAC ◆	AMARU/DEATH ROW/INTERSCOPE/UME	Greatest Hits	3	90
155	137	140	OMARION	MAYBACH/ATLANTIC/AG	Sex Playlist	49	7
176	186	141	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UME	NOW 52	2	23
110	119	142	GUNS N' ROSES ▲	GEFFEN/UME	Greatest Hits	3	309
RE-ENTRY		143	VARIOUS ARTISTS	COLUMBIA/LEGACY	21 Totally 80s Hits	98	2
159	161	144	TAYLOR SWIFT ▲	BIG MACHINE/BMLG	Red	1	103
-	110	145	ONE DIRECTION ▲	SYCO/COLUMBIA	Midnight Memories	1	69

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
130	142	146	AC/DC	COLUMBIA/LEGACY	Back In Black	4	172
88	118	147	SHEPPARD	EMPIRE OF SONG/CHUGG/DECCA/SCHOOLBOY/REPUBLIC	Bombs Away	31	4
105	126	148	WIZ KHALIFA	ROSTRUM/ATLANTIC/AG	Blacc Hollywood	1	33
RE-ENTRY	149	149	MY CHEMICAL ROMANCE	REPRISE/WARNER BROS.	The Black Parade	2	65
RE-ENTRY	150	150	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	Vessel	58	33
129	117	151	CASTING CROWNS	CRACKER BARREL/BEACH STREET/REUNION/PLG	Glorious Day: Hymns Of Faith	52	5
120	135	152	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	Riser	6	55
104	129	153	MAROON 5	A&M/OCTONE/UME	Songs About Jane	6	143
134	139	154	KATY PERRY	CAPITOL	Teenage Dream	1	205
52	181	155	MATT MAHER	ESSENTIAL/PLG	Saints And Sinners	52	3
117	130	156	EAGLES	WARNER STRATEGIC MARKETING/RHINO	The Very Best Of The Eagles	3	142
RE-ENTRY	157	157	ALT-J	INFECTIOUS/CANVASBACK/ATLANTIC/AG	This Is All Yours	4	26
150	163	158	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	Based On A True Story ...	3	106
RE-ENTRY	159	159	KARI JOBE	SPARROW/CAPITOL CMG	Majestic	12	10
RE-ENTRY	160	160	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	Red River Blue	1	150
103	128	161	CHILDISH GAMBINO	GLASSNOTE	Because The Internet	7	66
185	180	162	KID ROCK	TOP DOG/LAVA/ATLANTIC/AG	Devil Without A Cause	4	105
59	116	163	BRANDI CARLILE	ATO	The Firewatcher's Daughter	9	5
189	191	164	NICKELBACK	ROADRUNNER/AG	Dark Horse	2	162
NEW	165	165	WE ARE HARLOT	ROADRUNNER/AG	We Are Harlot	165	1
-	12	166	EARL SWEATSHIRT	TAN CRESSIDA/COLUMBIA	I Don't Like Shit, I Don't Go Outside: An Album By Earl Sweatshirt	12	2
139	149	167	MICHAEL JACKSON	MJJ/EPIC/LEGACY	Number Ones	13	205
86	133	168	LED ZEPPELIN	SWAN SONG/ATLANTIC/RHINO	Physical Graffiti	1	48
-	187	169	NIRVANA	SUB POP/DGC/GEFFEN/UME	Nevermind	1	290
186	170	170	BASTILLE	VIRGIN/CAPITOL	Bad Blood	11	83
RE-ENTRY	171	171	ELTON JOHN	ROCKET/UTV/UME	Greatest Hits 1970-2002	12	77
153	164	172	METALLICA	BLACKENED/WARNER BROS.	Master Of Puppets	29	77
152	159	173	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	Talk Dirty	4	49
147	152	174	KEVIN GATES	BREAD WINNERS' ASSOCIATION/GANGSTA GRILLZ/ATLANTIC/AG	Luca Brasi 2: A Gangsta Grillz Special Edition	38	16

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
179	177	175	LYNYRD SKYNYRD	GEFFEN/HIP-O/UME	Family	154	26
198	185	176	VARIOUS ARTISTS	PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2015	23	26
168	151	177	METALLICA	BLACKENED/WARNER BROS.	Metallica	1	341
162	145	178	SOUNDTRACK	UME	Pitch Perfect	3	112
RE-ENTRY	179	179	BILLY JOEL	COLUMBIA/LEGACY	The Essential Billy Joel	15	31
160	173	180	KID INK	THA ALUMNI GROUP/88 CLASSIC/RCA	Full Speed	14	9
8	96	181	MARINA AND THE DIAMONDS	NEON GOLD/ELEKTRA/AG	FROOT	8	3
100	124	182	ROBIN SCHULZ	TONSPIEL/ATLANTIC/AG	Prayer	42	17
156	147	183	FIVE FINGER DEATH PUNCH	PROSPECT PARK	The Wrong Side Of Heaven...Volume 1	2	61
144	175	184	MAROON 5	A&M/OCTONE/IGA	Overexposed	2	94
177	172	185	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery	1	184
161	169	186	CHRIS YOUNG	RCA NASHVILLE/SMN	A.M.	3	29
141	165	187	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	2	184
115	150	188	CREEDENCE CLEARWATER REVIVAL	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	222
182	179	189	TRAVIS TRITT	WARNER BROS. NASHVILLE/RHINO	The Very Best Of Travis Tritt	124	16
140	156	190	JOHNNY CASH	LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash	5	212
170	160	191	TIM MCGRAW	CURB	Number One Hits	27	100
RE-ENTRY	192	192	NICKELBACK	ROADRUNNER/AG	The Best Of Nickelback: Volume 1	21	26
154	134	193	PINK FLOYD	PARLOPHONE/RHINO	The Dark Side Of The Moon	1	901
126	143	194	PHARRELL WILLIAMS	I AM OTHER/COLUMBIA	G I R L	2	55
174	171	195	LANA DEL REY	POLYDOR/INTERSCOPE/IGA	Ultraviolence	1	42
RE-ENTRY	196	196	NEWSBOYS	INPOP/CAPITOL CMG	God's Not Dead	45	73
RE-ENTRY	197	197	ALT-J	INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave	80	60
RE-ENTRY	198	198	PANIC! AT THE DISCO	DECAYDANCE/FUELED BY RAMEN/AG	Too Weird To Live, Too Rare To Die!	2	42
RE-ENTRY	199	199	BRETT ELDRIDGE	ATLANTIC/WMN	Bring You Back	11	19
RE-ENTRY	200	200	PANIC! AT THE DISCO	DECAYDANCE/FUELED BY RAMEN	A Fever You Can't Sweat Out	13	69



Q&A Three Days Grace's Neil Sanderson

For your fifth album, *Human*, which debuts at No. 16 on the Billboard 200, you worked with new lead singer Matt Walst, who replaced Adam Gontier. How did that change things?

A lot of it remains what we've always done. We all sort of collaborate and write lyrics and melodies. We'll sit down with acoustic guitars and just hash out ideas. We've collaborated with Matt in the past — he wrote on the first Three Days Grace album. He's our bass player Brad's younger brother, so we've all grown up together. It was a fairly natural progression. But there definitely was a new energy born just by having Matt step in.

What has fan reaction to Matt been like?

If you look, you can find negative feedback to just about anything. Social media is a haven for haters and naysayers — you learn that along the way. The energy level and the excitement onstage, that's kind of what really counts for us. That's what we gauge things by, and that has all been really good.

What's lined up for the band this spring?

Shooting a video for the new single, "Human Race." We've got some European festivals — we're playing with **Metallica**. We're finding a lot of doors have opened overseas for us. The Internet has really broken down borders, and we're realizing we've got a good fan base over there. We went to Russia last year. When you get to the other side of the planet? We don't take stuff like that for granted.

—Jill Menze



Following the April 2 announcement that the band's drummer, Spencer Smith, was leaving, two of its albums return to the list. *Too Weird To Live... is up by 20 percent in units, while *Fever* (No. 200) rises by 61 percent.* —K.C.

Van Halen Live Set Debuts In Top 20

Van Halen debuts at No. 20 on the Billboard 200 with its new live album, *Tokyo Dome Live in Concert*. Remarkably, if the release — the band's 16th chart entry — goes no higher than No. 20, it will mark the lowest-charting effort for Van Halen in its 37-year career on the tally.

Tokyo Dome starts with 31,000 equivalent-album units, nearly all from pure album sales, in the week ending April 5, according to Nielsen Music.

The set was promoted by a two-night performance on ABC's *Jimmy Kimmel Live!* on March 30 and 31, and an April 2 visit to *The Ellen DeGeneres Show*. The gigs were touted as the band's first U.S. TV performances with singer **David Lee Roth**.

Previous to this week, the only Van Halen title to miss the top 10 was its self-titled debut, which peaked at No. 19 on May 20, 1978 (after debuting at No. 149 on March 11).

The new set is the group's second live album to chart, following *Live: Right Here, Right Now*, which debuted and peaked at No. 5 in 1993. That album featured **Sammy Hagar** on vocals, while the new release boasts Roth, who fronted the band from 1974 to 1985, later returning in 2006.

The new album was recorded in 2013 during the band's A Different Kind of Truth Tour. It's the group's first new release since 2012's *A Different Kind of Truth* (the band's first studio set with Roth since 1984's *1984*) debuted and peaked at No. 2.

Speaking of *1984*, it was remastered and reissued on March 31 along with *Van Halen*. Combined, their sales jumped 400 percent to slightly more than 4,000 copies for the week.

—Keith Caulfield



Eddie Van Halen

Album Sales

April 18
2015
billboard

TOP ALBUM SALES™					
Last Week	This Week	Artist	Certification	Title	Wks. On Chart
	#1	WALE	EBM MUSIC/MAYBACH/ATLANTIC/AG	The Album About Nothing	1
NEW	2	LUDACRIS	DTP/DEF JAM	Ludaversal	1
1	3	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	To Pimp A Butterfly	3
NEW	4	DARIUS RUCKER	CAPITOL NASHVILLE/UMGN	Southern Style	1
NEW	5	DEATH CAB FOR CUTIE	BARBUK/ATLANTIC/AG	Kintsugi	1
NEW	6	SUFJIAN STEVENS	ASTHMATIC KITTY	Carrie & Lowell	1
5	7	TAYLOR SWIFT ▲	BIG MACHINE/BMG	1989	23
4	8	KIDZ BOP KIDS	RAZOR & TIE	Kidz Bop 28	2
6	9	SAM SMITH ▲	CAPITOL	In The Lonely Hour	42
NEW	10	THREE DAYS GRACE	RCA	Human	1
NEW	11	HOLLYWOOD UNDEAD	INTERSCOPE/IGA	Day Of The Dead	1
41	12	SOUNDTRACK	UNIVERSAL STUDIOS/ATLANTIC/AG	Furious 7	3
2	13	SOUNDTRACK	20TH CENTURY FOX TV/COLUMBIA	Empire: Original Soundtrack From Season 1	4
NEW	14	VAN HALEN	WARNER BROS./RHINO	Tokyo Dome Live In Concert	1
8	15	ED SHEERAN ▲	ATLANTIC/AG	X	41
17	16	MAROON 5	222/INTERSCOPE/IGA	V	31
16	17	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW 53	9
NEW	18	JODECI	SPHINX/EPIC	The Past, The Present, The Future	1
13	19	MEGHAN TRAINOR	EPIC	Title	12
18	20	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	Smoke + Mirrors	7
9	21	SOUNDTRACK	UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Of Grey	8
20	22	FALL OUT BOY	DCD2/ISLAND	American Beauty / American Psycho	11
NEW	23	NIGHTWISH	NUCLEAR BLAST	Endless Forms Most Beautiful	1
15	24	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	Spring Break... Checkin' Out	4
14	25	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	8
20	26	SAM HUNT	MCA NASHVILLE/UMGN	Montevallo	23
NEW	27	THE MAINE	BIG PICNIC	American Candy	1
34	28	KELLY CLARKSON	19/RCA	Piece By Piece	5
25	29	HOZIER	RUBYWORKS/COLUMBIA	Hozier	26
35	30	KIDZ BOP KIDS	RAZOR & TIE	Kidz Bop 27	12
28	31	J. COLE	DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	17
NEW	32	BOZ SCAGGS	429/SLG	A Fool To Care	1
29	33	SOUNDTRACK ▲	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	36
NEW	34	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/UME	NOW That's What I Call ACM Awards: 50 Years	1
30	35	KID ROCK	TOP DOG/WARNER BROS.	First Kiss	6
23	36	BIG SEAN	G.O.O.D./DEF JAM	Dark Sky Paradise	6
NEW	37	MADEON	POP CULTUR/COLUMBIA	Adventure	1
31	38	SOUNDTRACK	DREAMWORKS/WESTBURY ROAD/ROC NATION	Home	2
11	39	VAN MORRISON	RCA	Duets: Re-Working The Catalogue	2
NEW	40	DEATH GRIPS	THIRD WORLDS/HARVEST	Powers That B	1
19	41	MODEST MOUSE	EPIC	Strangers To Ourselves	3
NEW	42	NF	CAPITOL CMG	Mansion	1
24	43	MADONNA	LIVE NATION/INTERSCOPE/IGA	Rebel Heart	4
45	44	THIRD DAY	ESSENTIAL/PLG	Lead Us Back: Songs Of Worship	5
10	45	COURTNEY BARNETT	MILK/HOUSE ANXIETY/MARATHON ARTISTS/MOM + POP	Sometimes I Sit And Think, And Sometimes I Just Sit	2
47	46	GEORGE EZRA	COLUMBIA	Wanted On Voyage	5
3	47	ACTION BRONSON	VICE/ATLANTIC/AG	Mr. Wonderful	2
NEW	48	FOR KING & COUNTRY	FERVENT/WARNER BROS.	Run Wild. Live Free. Love Strong.	15
42	49	JASON ALDEAN ▲	BROKEN BOW/BBMG	Old Boots, New Dirt	26
33	50	VARIOUS ARTISTS	ZINEPAK	2015 Academy Of Country Music Awards ZinePak	2

HEATSEEKERS ALBUMS™					
Last Week	This Week	Artist	Certification	Title	Wks. On Chart
NEW	#1	WE ARE HARLOT	ROADRUNNER/AG	We Are Harlot	1
NEW	2	DEAD SARA	POCKET KID	Pleasure To Meet You.	1
NEW	3	LOWER DENS	RIBBON	Escape From Evil	1
NEW	4	TEENAGE BOTTLEROCKET	RISE	Tales From Wyoming	1
NEW	5	JESSE MALIN	VELVET ELK/ONE LITTLE INDIAN	New York Before The War	1
NEW	6	ELIANE ELIAS	CONCORD JAZZ/CONCORD	Made In Brazil	1
NEW	7	JON WOLFE	FOOL HEARTED PRODUCTIONS/TONE TREE/THE FUEL	Natural Man	1
NEW	8	THE SOFT MOON	CAPTURED TRACKS	Deeper	1
NEW	9	RYLEY WALKER	DEAD OCEANS	Primrose Green	1
7	10	HOUNDMOUTH	ROUGH TRADE	Little Neon Limelight	3
NEW	11	RICHIE FURAY	EONE	Hand In Hand	1
NEW	12	ROBBEN FORD	PROVOCUE/MASCOT	Into The Sun	1
NEW	13	REPTAR	JOYFUL NOISE	Lurid Glow	1
NEW	14	THE STAVES	NONESUCH/WARNER BROS.	If I Was	1
NEW	15	GRIZ	ALL GOOD	Say It Loud	1
13	16	GLASS ANIMALS	WOLF TONE/HARVEST	Zaba	39
8	17	ABOUT A MILE	WORD-CURB/WARNER BROS.	About A Mile	15
9	18	VERIDIA	WORD-CURB/WARNER BROS.	Inseparable (EP)	15
12	19	HALSEY	ASTRALWERKS	Room 93 (EP)	6
24	20	GG BLANCA	WORD-CURB/WARNER BROS.	Who I Am (EP)	12
NEW	21	THE SONICS	REVOX	This Is The Sonics	1
NEW	22	WILLIAM ELLIOTT WHITMORE	ANTI-/EPITAPH	Radium Death	1
NEW	23	HANH/DEUTSCHE KAMMERPHILHARMONIE BREMEN	DEUTSCHE GRAMMOPHON/UNIVERSAL MUSIC CLASSICS	Violin Concertos...	1
1	24	CHON	SUMERIAN	Grow	2
5	25	SETH AVETT & JESSICA LEA MAYFIELD	Seth Avett & Jessica Lea Mayfield Sing Elliott Smith	RAMSEUR	3

TASTEMAKERS™					
Last Week	This Week	Artist	Certification	Title	Wks. On Chart
NEW	#1	SUFJIAN STEVENS	ASTHMATIC KITTY	Carrie & Lowell	1
NEW	2	DEATH CAB FOR CUTIE	BARBUK/ATLANTIC/AG	Kintsugi	1
NEW	3	DEATH GRIPS	THIRD WORLDS/HARVEST	Powers That B	1
NEW	4	GOOSPEEY YOU! BLACK EMPEROR	CONSTELLATION	Asunder, Sweet And Other Distress	1
1	5	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	To Pimp A Butterfly	3
NEW	6	VAN HALEN	WARNER BROS./RHINO	Tokyo Dome Live In Concert	1
3	7	MODEST MOUSE	EPIC	Strangers To Ourselves	3
2	8	COURTNEY BARNETT	MILK/HOUSE ANXIETY/MARATHON ARTISTS/MOM + POP	Sometimes I Sit And Think, And Sometimes I Just Sit	2
6	9	VAN MORRISON	RCA	Duets: Re-Working The Catalogue	2
4	10	BJORK	ONE LITTLE INDIAN	Vulnicura	2
NEW	11	JESSE MALIN	VELVET ELK/ONE LITTLE INDIAN	New York Before The War	1
NEW	12	NIGHTWISH	NUCLEAR BLAST	Endless Forms Most Beautiful	1
9	13	LED ZEPPELIN ◆	SWAN SONG/ATLANTIC/RHINO	Physical Graffiti	6
NEW	14	BOZ SCAGGS	429/SLG	A Fool To Care	1
NEW	15	RINGO STARR	ROCCABELLA/UME	Postcards From Paradise	1
NEW	16	LUDACRIS	DTP/DEF JAM	Ludaversal	1
NEW	17	HOLLYWOOD UNDEAD	INTERSCOPE/IGA	Day Of The Dead	1
NEW	18	RYLEY WALKER	DEAD OCEANS	Primrose Green	1
11	19	D'ANGELO AND THE VANGUARD	RCA	Black Messiah	13
NEW	20	WALE	EBM MUSIC/MAYBACH/ATLANTIC/AG	The Album About Nothing	1
5	21	ACTION BRONSON	VICE/ATLANTIC/AG	Mr. Wonderful	2
NEW	22	MAC DEMARCO	CAPTURED TRACKS	Salad Days	4
7	23	MARK KNOPFLER	WILL D. SIDE/BRITISH GROVE/MERCURY/VERVE/VG	Tracker	3
NEW	24	GRATEFUL DEAD	GRATEFUL DEAD/RHINO	The Best Of The Grateful Dead	1
NEW	25	THE SONICS	REVOX	This Is The Sonics	1



We Are Harlot Hits No. 1

Rock band **We Are Harlot** debuts at No. 1 on Heatseekers Albums with its self-titled debut set selling 5,000 copies in the week ending April 5, according to Nielsen Music. The group, which includes former members of **Asking Alexandria** and **Silvertide**, also starts at No. 6 on Hard Rock Albums.

The album's single, "Dancin' on Nails," is making inroads at rock radio: The track rises 21-17 on Mainstream Rock (a new peak) with a 17 percent gain in plays at the format, according to Nielsen.

Elsewhere on Heatseekers, veteran jazz singer-pianist **Eliane Elias** debuts at No. 6 with *Made in Brazil*. With 2,000 sold, the set scores the artist her best sales week since Nielsen began tracking sales in 1991. The album also debuts at No. 3 on Traditional Jazz Albums — her 14th top 10 effort. The bow was aided by an NPR interview with Elias that aired on *Weekend Edition* (March 28).

Lastly, singer-songwriter **Ryley Walker**'s second album, *Primrose Green*, debuts at No. 9 on Heatseekers and No. 13 on Folk Albums (2,000 sold). It follows the title track's success on the Billboard + Twitter Emerging Artists chart, where it peaked at No. 7 on the April 11 chart. Walker is on tour in Europe, winding his way through the continent until May 9, when he hits U.S. shores for a string of dates through early August. —K.C.

ABC/RANDY HOLMES

TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. HEATSEEKERS ALBUMS: THE WEEK'S TOP-SELLING ALBUMS BY NEW OR DEVELOPING ACTS, DEFINED AS THOSE WHO HAVE NEVER APPEARED IN THE TOP 100 OF THE BILLBOARD 200 OR THE TOP 10 OF TOP 888/HIP-HOP ALBUMS, TOP COUNTRY ALBUMS, TOP LATIN ALBUMS, CHRISTIAN ALBUMS OR GOSPEL ALBUMS. IF A TITLE REACHES ANY OF THOSE LEVELS, IT AND THE ACT'S SUBSEQUENT ALBUMS ARE THEN INELIGIBLE TO APPEAR ON HEATSEEKERS ALBUMS. TITLES ARE RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. TASTEMAKERS: THE WEEK'S TOP-SELLING ALBUMS BASED ON AN INFLUENTIAL PANEL OF STORES COMPRISED OF INDEPENDENT RETAILER COALITIONS AND SMALLER REGIONAL CHAINS. TITLES ARE RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. SEE CHARTS.LEGEND ON BILLBOARD.COM/BIZ 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

Lamar Is 'King' On Twitter

Kendrick Lamar (below) returns to the Billboard + Twitter Top Tracks chart after the April 1 release of the official music video for "King Kunta," the third single from his Billboard 200-topping album, *To Pimp a Butterfly*. The resulting conversation causes the track to re-enter the chart at No. 2, which ties the peak of Lamar's prior single, "The Blacker the Berry," which arrived in the runner-up slot on the Feb. 28 chart. His set's first single, "I," topped Top Tracks on Oct. 11, 2014.

As predicted, former **One Direction** member **Zayn Malik** makes his debut solo chart appearance with "I Don't Mind" (No. 5 on Top Tracks), a demo of a track produced by **Naughty Boy** that was shared on Twitter on March 30. After **Naughty Boy** tweeted the song — which succeeded in riling up fans — a beef between him and 1D's **Louis Tomlinson** escalated, helping the song gain further traction online.

Meanwhile, the debut of the official music video for "Big Girls Cry" grants **Sia** her sixth Top Tracks entry as the single starts at No. 7. The video, which yet again features dancing youngster **Maddie Ziegler**, is the camera-shy singer's fifth top 10. "Elastic Heart" is her sole No. 1 to date (Jan. 24).

—William Gruger



April 18
2015
billboard

Social

billboard		TOP TRACKS™		PRESENTED BY		MCDONALD'S	
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART			
2	1	#1 WORTH IT	Fifth Harmony Feat. Kid Ink	5			
RE 2	2	KING KUNTA	Kendrick Lamar	3			
12	3	STEAL MY GIRL	One Direction	27			
1	4	B**** BETTER HAVE MY MONEY	Rihanna	2			
NEW 5	5	I WON'T MIND	Zayn Malik Feat. Naughty Boy	1			
NEW 6	6	JEALOUS	Beyonce	1			
NEW 7	7	BIG GIRLS CRY	Sia	1			
20	8	I WANT YOU TO KNOW	Zedd Feat. Selena Gomez	6			
3	9	LOVE ME LIKE YOU DO	Ellie Goulding	13			
RE 10	10	SEE YOU AGAIN	Wiz Khalifa Feat. Charlie Puth	3			
4	11	THINKING OUT LOUD	Ed Sheeran	34			
7	12	SUGAR	Maroon 5	12			
RE 13	13	CLOUDS	One Direction	2			
24	14	BLANK SPACE	Taylor Swift	23			
13	15	UPTOWN FUNK!	Mark Ronson Feat. Bruno Mars	21			
6	16	TO U	Skrillex & Diplo Feat. AlunaGeorge	6			
RE 17	17	CHAINS	Nick Jonas	5			
34	18	SHAKE IT OFF	Taylor Swift	33			
22	19	STYLE	Taylor Swift	18			
NEW 20	20	GHOSTTOWN	Madonna	1			
9	21	NIGHT CHANGES	One Direction	23			
26	22	I REALLY LIKE YOU	Carly Rae Jepsen	5			
NEW 23	23	F**K WITH YOU	Pia Mia Feat. G-Eazy	1			
RE 24	24	HEARTBEAT SONG	Kelly Clarkson	11			
28	25	EARNED IT (FIFTY SHADES OF GREY)	The Weeknd	15			
35	26	WANT TO WANT ME	Jason Derulo	4			
40	27	I BET	Ciara	7			
19	28	FOURFIVESECONDS	Rihanna & Kanye West & Paul McCartney	11			
43	29	TROUBLE	Iggy Azalea Feat. Jennifer Hudson	5			
15	30	LEAN ON	Major Lazer X DJ Snake Feat. MO	3			
17	31	ONE LAST TIME	Ariana Grande	10			
14	32	FEEL IT ALL	Tokio Hotel	2			
RE 33	33	DEAR FUTURE HUSBAND	Meghan Trainor	3			
23	34	LOVE ME HARDER	Ariana Grande & The Weeknd	29			
NEW 35	35	GIRL CRUSH	Little Big Town	1			
RE 36	36	BLUE	Beyonce Feat. Blue Ivy	2			
RE 37	37	JEALOUS	Nick Jonas	26			
RE 38	38	AMERICAN OXYGEN	Rihanna	2			
47	39	LAY ME DOWN	Sam Smith	3			
48	40	CAN'T DENY MY LOVE	Brandon Flowers	2			
NEW 41	41	ICE PRINCESS	Azealia Banks	1			
16	42	FEEL THE LIGHT	Jennifer Lopez	3			
RE 43	43	AMNESIA	5 Seconds Of Summer	29			
50	44	OUTSIDE	Calvin Harris Feat. Ellie Goulding	18			
RE 45	45	TRAP QUEEN	Fetty Wap	4			
10	46	BABY BLUE	Action Bronson Feat. Chance The Rapper	3			
RE 47	47	STOCKHOLM SYNDROME	One Direction	4			
RE 48	48	PEACHES N CREAM	Snoop Dogg Feat. Charlie Wilson	3			
NEW 49	49	HIP-HOP	August Alsina	1			
NEW 50	50	ROADS	Lawson	1			

billboard		EMERGING ARTISTS™		PRESENTED BY		MCDONALD'S	
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART			
NEW 1	1	#1 DOWN FOR YOU	Kehlani Feat. BJ The Chicago Kid	1			
3	2	KING	Years & Years	12			
5	3	RUNAWAY (U & I)	Galantis	25			
NEW 4	4	MARVIN GAYE	Charlie Puth Feat. Meghan Trainor	1			
9	5	HOLD MY HAND	Jess Glynne	6			
NEW 6	6	UNCLASSIFIED	ETNIK Feat. Mykki Blanco	1			
25	7	MIND RIGHT	TK-N-Cash	4			
NEW 8	8	GEMINI	What So Not Feat. George Maple	1			
NEW 9	9	SOBER THOUGHTS	GoldLink	1			
NEW 10	10	MIDNIGHT MOON	Oh Wonder	1			
RE 11	11	JUMP HI	LION BABE Feat. Childish Gambino	4			
NEW 12	12	WOODSTOCK	Jon Bellion	1			
16	13	ADORE	Cashmere Cat Feat. Ariana Grande	5			
NEW 14	14	LET HER GO	Mac DeMarco	1			
24	15	FREAKS	Timmy Trumpet And Savage	23			
RE 16	16	YOUNG CHASERS	Circa Waves	2			
21	17	WALK	Kwabs	29			
NEW 18	18	BANDIT	Justine Skye	1			
2	19	HOW THAT TASTE	Kehlani	2			
8	20	WONDER WOMAN	LION BABE	3			
1	21	KNOCK THA HUSTLE	Cozz	3			
11	22	BRING EM OUT	Bodega BAMZ Feat. Flatbush Zombies	2			
RE 23	23	WATER SLIDES	Mew	2			
30	24	WISH YOU WERE MINE	Philip George	9			
NEW 25	25	PULL UP	Sir Michael Rocks	1			
NEW 26	26	FIGHT SONG	Rachel Platten	1			
4	27	VERTIGO	Mini Mansions Feat. Alex Turner	2			
RE 28	28	TREASURED SOUL	Michael Calfan	7			
25	29	ENAMORATE	Dvicio	3			
NEW 30	30	PLAY WIT A BRICK	Snootie Wild	1			
13	31	U GUESSED IT	OG Maco Feat. 2 Chainz	26			
NEW 32	32	THE END	Eptic	1			
36	33	SUNGLASSES	Lindiwe Suttle	3			
NEW 34	34	IT'S YOU	Syn Cole	1			
RE 35	35	LOT TO LEARN	Luke Christopher	2			
14	36	MY JAM	Bobby Brackins Feat. Zendaya & Jeremih	6			
NEW 37	37	CLOSER	JP Cooper	1			
NEW 38	38	MARKS TO PROVE IT	The Maccabees	1			
RE 39	39	EMPTY NESTERS	Toro y Moi	3			
NEW 40	40	HELP	Erica Campbell Feat. Lecrae	1			
RE 41	41	WANT MORE	OG Maco	3			
RE 42	42	BUFFALO	Toro y Moi	2			
45	43	NOBODY TO LOVE	Sigma	31			
41	44	OH ALLEN	The Relationship	5			
32	45	WHEN THE BEAT DROPS OUT	Marlon Roudette	9			
RE 46	46	TIME	Mick Jenkins	2			
37	47	COMING HOME	Leon Bridges	5			
RE 48	48	NY RAINING	Empire Cast Feat. Charles Hamilton & Rita Ora	2			
31	49	HYPNOTIC	Zella Day	7			
NEW 50	50	ZENITH	Ben Khan	1			



Social 'Sparks' For Duff

Hilary Duff returns to the Social 50 after the singer-actress announced her new single, "Sparks," and forthcoming album on March 30. The pop star comes in at No. 25 — a new peak.

Duff appeared on ABC's *Good Morning America* as well as *The Ellen DeGeneres Show* on March 30, speaking about her new music. The appearances, which were promoted heavily across Duff's social channels, led to a 33 percent gain in Facebook fans in the week ending April 5, according to Next Big Sound. She also earned a 164 percent increase in new Instagram followers and a 41 percent spike in views to her Wikipedia page. "Sparks" debuted on iTunes and YouTube on April 6.

Higher up the tally, **Ludacris** collects the chart's biggest percentage gain, as he zooms 124 percent and rises 47-17 (his highest rank since Nov. 15, 2014, when he was also No. 17). The rally comes after a busy week of promotion around the April 3 release of his film *Furious 7*, and the March 31 bow of his album *Ludaversal*. His Twitter mentions grew by 36 percent for the week, and his Instagram likes jumped by 77 percent.

Finally, **Selena** debuts at No. 49 following publicity around the 20th anniversary of her death, on March 31. The re-entry is due mostly to an increase in visits to her Wikipedia page, which rose 359 percent after more than 173,000 views. —William Gruger

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 18 WKS TAYLOR SWIFT BIG MACHINE/BMG	228
2	2	ARIANA GRANDE REPUBLIC	124
3	3	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	228
4	4	SELENA GOMEZ HOLLYWOOD	226
8	5	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	227
5	6	RIHANNA WESTBURY ROAD/ROC NATION	217
10	7	BEYONCE PARKWOOD/COLUMBIA	226
7	8	KATY PERRY CAPITOL	228
9	9	MILEY CYRUS RCA	156
11	10	JENNIFER LOPEZ CAPITOL	214
15	11	DEMI LOVATO HOLLYWOOD	218
12	12	JUSTIN TIMBERLAKE RCA	199
6	13	ONE DIRECTION SYCO/COLUMBIA	177
16	14	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	215
13	15	ED SHEERAN ATLANTIC/AG	66
18	16	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	203
47	17	LUDACRIS DTP/DEF JAM	81
20	18	SHAKIRA SONY MUSIC LATIN/RCA	226
14	19	LADY GAGA STREAMLINE/INTERSCOPE/IGA	226
25	20	SAM SMITH CAPITOL	33
32	21	CHRIS BROWN RCA	201
17	22	LUCY HALE DMG NASHVILLE	40
27	23	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	83
23	24	BRUNO MARS ATLANTIC/AG	214
RE	25	HILARY DUFF RCA	3
21	26	MARTIN GARRIX SCHOOLBOY/SPINNIN/SILENT/CASABLANCA/REPUBLIC	47
26	27	IGGY AZALEA TURN FIRST/HUSTLE GANG/DEF JAM	50
31	28	CALVIN HARRIS FLY EYE/COLUMBIA	23
29	29	AUSTIN MAHONE CHASE/CASH MONEY/REPUBLIC	92
19	30	5 SECONDS OF SUMMER HEY OR HI/CAPITOL	54
22	31	MAROON 5 222/INTERSCOPE/IGA	140
42	32	PHARRELL WILLIAMS I AM OTHER/COLUMBIA	42
30	33	ROMEO SANTOS SONY MUSIC LATIN	77
RE	34	MADONNA LIVE NATION/INTERSCOPE/IGA	29
36	35	SNOOP DOGG DOGGYSTYLE/COLUMBIA	194
24	36	NICK JONAS SAFEHOUSE/ISLAND	8
33	37	BIG SEAN G.O.O.D./DEF JAM	15
RE	38	AVRIL LAVIGNE EPIC	207
40	39	ZENDAYA HOLLYWOOD	36
28	40	MEGHAN TRAINOR EPIC	19
45	41	SKRILLEX BIG BEAT/OWSLA/ATLANTIC/AG	134
35	42	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	198
RE	43	DADDY YANKEE EL CARTEL/CAPITOL LATIN/UMLE	18
RE	44	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	217
34	45	THALIA SONY MUSIC LATIN	24
37	46	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	16
46	47	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	7
41	48	BECKY G KEMOSABE/RCA	24
NEW	49	SELENA CAPITOL LATIN/UMLE	1
48	50	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	24

Pop/Rhythmic/Adult

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MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK SUGAR 222/INTERSCOPE	Maroon 5	12
1	2	STYLE BIG MACHINE/REPUBLIC	Taylor Swift	13
3	3	LOVE ME LIKE YOU DO UNIVERSAL STUDIOS/REPUBLIC/INTERSCOPE	Ellie Goulding	12
5	4	UPTOWN FUNK! RCA	Mark Ronson Feat. Bruno Mars	21
4	5	THINKING OUT LOUD ATLANTIC	Ed Sheeran	17
8	6	SOMEBODY I.M.G./REPUBLIC	Natalie La Rose Feat. Jeremih	12
9	7	ONE LAST TIME REPUBLIC	Ariana Grande	8
6	8	TIME OF OUR LIVES MR. 305/POLO GROUNDS/RCA	Pitbull & Ne-Yo	17
13	9	GG EARNED IT (FIFTY SHADES OF GREY) UNIVERSAL STUDIOS/REPUBLIC	The Weeknd	7
7	10	FOURFIVESECONDS WESTBURY ROAD/ROC NATION	Rihanna & Kanye West & Paul McCartney	11
14	11	WANT TO WANT ME BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	4
11	12	I WANT YOU TO KNOW INTERSCOPE	Zedd Feat. Selena Gomez	6
12	13	CHAINS SAFEHOUSE/ISLAND/REPUBLIC	Nick Jonas	11
15	14	G.D.F.R. POE BOY/ATLANTIC	Flo Rida Feat. Sage The Gemini & Lookas	9
10	15	OUTSIDE FLY EYE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	13
16	16	NIGHT CHANGES SYCO/COLUMBIA	One Direction	19
17	17	NOBODY LOVE CAPITOL	Tori Kelly	8
18	18	RIPTIDE F-STOP/ATLANTIC	Vance Joy	19
23	19	SHUT UP AND DANCE RCA	WALK THE MOON	7
20	20	TALKING BODY ISLAND/REPUBLIC	Tove Lo	11
21	21	LAY ME DOWN CAPITOL	Sam Smith	8
19	22	HEARTBEAT SONG 19/RCA	Kelly Clarkson	12
31	23	DEAR FUTURE HUSBAND EPIC	Meghan Trainor	2
22	24	PRAYER IN C CHOKE INDUSTRY/TONSPIEL/CINQ 7/WARGRAM/ATLANTIC/RRP	Lillywood & Robin Schulz	20
26	25	BRIGHT WARNER BROS.	Echosmith	8

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 5 WKS THINKING OUT LOUD ATLANTIC	Ed Sheeran	14
2	2	BLANK SPACE BIG MACHINE/REPUBLIC	Taylor Swift	19
4	3	I'M NOT THE ONLY ONE CAPITOL	Sam Smith	24
3	4	HEARTBEAT SONG 19/RCA	Kelly Clarkson	12
7	5	LIPS ARE MOVIN EPIC	Meghan Trainor	13
5	6	UPTOWN FUNK! WARNER BROS.	Mark Ronson Feat. Bruno Mars	14
5	7	AM I WRONG WARNER BROS.	Nico & Vinz	41
6	8	STAY WITH ME CAPITOL	Sam Smith	43
9	9	SHAKE IT OFF BIG MACHINE/REPUBLIC	Taylor Swift	33
12	10	SUGAR 222/INTERSCOPE	Maroon 5	9
13	11	GG STYLE BIG MACHINE/REPUBLIC	Taylor Swift	8
11	12	ANIMALS 222/INTERSCOPE	Maroon 5	23
14	13	TAKE ME TO CHURCH RUBYWORKS/COLUMBIA	Hozier	14
15	14	LOVE ME LIKE YOU DO UNIVERSAL STUDIOS/REPUBLIC/INTERSCOPE	Ellie Goulding	8
16	15	I LIVED MOSLEY/INTERSCOPE	OneRepublic	14
17	16	GHOST SYCO/COLUMBIA	Ella Henderson	12
18	17	RIPTIDE F-STOP/ATLANTIC	Vance Joy	14
20	18	GHOSTTOWN LIVE NATION/INTERSCOPE	Madonna	3
21	19	LAY ME DOWN CAPITOL	Sam Smith	4
23	20	I PUT A SPELL ON YOU LA LENNOXA/BLUE NOTE/CAPITOL	Annie Lennox	6
22	21	I BET MY LIFE KIDINAKORNER/INTERSCOPE	Imagine Dragons	5
19	22	JEALOUS SAFEHOUSE/ISLAND/REPUBLIC	Nick Jonas	13
28	23	SHUT UP AND DANCE RCA	WALK THE MOON	3
26	24	NIGHT CHANGES SYCO/COLUMBIA	One Direction	10
RE	25	FOURFIVESECONDS WESTBURY ROAD/ROC NATION	Rihanna & Kanye West & Paul McCartney	2

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS SOMEBODY I.M.G./REPUBLIC	Natalie La Rose Feat. Jeremih	13
2	2	AYO YOUNG MONEY/CASH MONEY/RCA	Chris Brown & Tyga	13
4	3	EARNED IT (FIFTY SHADES OF GREY) UNIVERSAL STUDIOS/REPUBLIC	The Weeknd	10
3	4	TRUFFLE BUTTER YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj Feat. Drake & Lil Wayne	13
8	5	G.D.F.R. POE BOY/ATLANTIC	Flo Rida Feat. Sage The Gemini & Lookas	21
5	6	TIME OF OUR LIVES I.M.R. 305/POLO GROUNDS/RCA	Pitbull & Ne-Yo	17
6	7	UPTOWN FUNK! RCA	Mark Ronson Feat. Bruno Mars	19
9	8	THROW SUM MO EARDRUMA/INTERSCOPE	Rae Sremmurd Feat. Nicki Minaj & Young Thug	7
7	9	FOURFIVESECONDS WESTBURY ROAD/ROC NATION	Rihanna & Kanye West & Paul McCartney	10
15	10	GG TRAP QUEEN RGF/300	Fetty Wap	5
10	11	ONE LAST TIME REPUBLIC	Ariana Grande	8
11	12	BLESSINGS G.O.O.D./DEF JAM	Big Sean Feat. Drake	8
16	13	WANT TO WANT ME BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	4
12	14	HOTEL THA ALUMINI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown	10
17	15	ALL DAY G.O.O.D./ROC-A-FELLA/DEF JAM	Kanye West Feat. T. London, A. Kingdom & P. McCartney	5
19	16	GOOD LOVIN DTP/DEF JAM	Ludacris Feat. Miguel	10
18	17	TRAMPOLINE REPUBLIC	Kalin And Myles	9
22	18	ALL HANDS ON DECK (REMIX) RCA	Tinashe Feat. Iggy Azalea	4
NEW	19	B**** BETTER HAVE MY MONEY WESTBURY ROAD/ROC NATION	Rihanna	1
30	20	SLOW MOTION SONGBOOK/ATLANTIC	Trey Songz	4
24	21	CHAINS SAFEHOUSE/ISLAND/REPUBLIC	Nick Jonas	6
32	22	PRIVATE SHOW GRAND HUSTLE/COLUMBIA	T.I. Feat. Chris Brown	4
25	23	SUGAR 222/INTERSCOPE	Maroon 5	9
26	24	PEACHES N CREAM DOGGYSTYLE/COLUMBIA	Snoop Dogg Feat. Charlie Wilson	3
28	25	POST TO BE MAYBACH/ATLANTIC	Omarion Feat. Chris Brown & Jhene Aiko	4

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS STYLE BIG MACHINE/REPUBLIC	Taylor Swift	12
4	2	SUGAR 222/INTERSCOPE	Maroon 5	12
3	3	THINKING OUT LOUD ATLANTIC	Ed Sheeran	21
2	4	UPTOWN FUNK! RCA	Mark Ronson Feat. Bruno Mars	20
5	5	LOVE ME LIKE YOU DO UNIVERSAL STUDIOS/REPUBLIC/INTERSCOPE	Ellie Goulding	12
6	6	HEARTBEAT SONG 19/RCA	Kelly Clarkson	12
8	7	GG SHUT UP AND DANCE RCA	WALK THE MOON	13
7	8	I BET MY LIFE KIDINAKORNER/INTERSCOPE	Imagine Dragons	22
9	9	BLANK SPACE BIG MACHINE/REPUBLIC	Taylor Swift	23
11	10	GERONIMO EMPIRE OF SONG/CHUGG/SCHOOLBOY/REPUBLIC	Sheppard	19
14	11	HONEY, I'M GOOD. S-CURVE/HOLLYWOOD	Andy Grammer	9
13	12	FOURFIVESECONDS WESTBURY ROAD/ROC NATION	Rihanna & Kanye West & Paul McCartney	10
12	13	LIPS ARE MOVIN EPIC	Meghan Trainor	21
15	14	BUDAPEST COLUMBIA	George Ezra	19
17	15	NIGHT CHANGES SYCO/COLUMBIA	One Direction	15
16	16	LAY ME DOWN CAPITOL	Sam Smith	8
19	17	NOTHING WITHOUT LOVE FUELED BY RAMEN/RRP	Nate Ruess	5
18	18	PRAYER IN C CHOKE INDUSTRY/TONSPIEL/CINQ 7/WARGRAM/ATLANTIC/RRP	Lillywood & Robin Schulz	12
20	19	BRIGHT WARNER BROS.	Echosmith	9
26	20	FIGHT SONG COLUMBIA	Rachel Platten	5
21	21	TIME OF OUR LIVES MR. 305/POLO GROUNDS/RCA	Pitbull & Ne-Yo	7
25	22	BELIEVE GENTLEMEN OF THE ROAD/GLASSNOTE	Mumford & Sons	4
23	23	EARNED IT (FIFTY SHADES OF GREY) UNIVERSAL STUDIOS/REPUBLIC	The Weeknd	5
22	24	BULLETPROOF PICASSO COLUMBIA	Train	9
27	25	HIGH DIRTY CANVAS/INTERSCOPE	Young Rising Sons	8

SOCIAL 50: The week's most active artists on social networking sites based on weekly additions of fans across Facebook, Twitter, YouTube and Instagram, reactions and conversations across Twitter, YouTube and Instagram, and views to an artist's Wikipedia page, as measured by Next Big Sound. MAINSTREAM TOP 40: The week's most popular songs based on sales and streaming activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See charts legend on billboard.com/abz for complete rules and explanations. All charts © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

AIRPLAY DATA COMPILED BY
MUSIC
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Country

April 18
2015
billboard

HOT COUNTRY SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 TAKE YOUR TIME	Z.CROWELL,S.MCANALLY (S.HUNT,J.OSBORNE,S.MCANALLY)	Sam Hunt MCA NASHVILLE	1	23
2	2	2	HOMEGROWN	J.JOYCE,Z.BROWN (Z.BROWN,W.DURRETTE,N.MOON)	Zac Brown Band VARVATOS/REPUBLIC/BMLG/SOUTHERN GROUND	2	13
3	4	3	DG AIN'T WORTH THE WHISKEY	M.CARTER (C.SWINDELL,A.SANDERS,J.MARTIN)	Cole Swindell WARNER BROS./WMN	3	27
4	5	4	LONELY EYES	J.STROUD (J.BULFORD,J.MATTHEWS,L.VELTZ)	Chris Young RCA NASHVILLE	4	29
17	3	5	GIRL CRUSH	J.JOYCE (L.ROSE,L.MCKENNA,H.LINSEY)	Little Big Town CAPITOL NASHVILLE	3	18
5	6	6	DRINKING CLASS	M.MCCURE,K.JACOBS,L.BRICE (J.KEAR,D.FRASIER,E.M.HILL)	Lee Brice CURB	5	32
7	8	7	SAY YOU DO	R.COPPERMAN (M.RAMSEY,S.MCANALLY,T.ROSEN)	Dierks Bentley CAPITOL NASHVILLE	7	25
6	7	8	HOMEGROWN HONEY	F.ROGERS (D.RUCKER,C.KELLEY,N.CHAPMAN)	Darius Rucker CAPITOL NASHVILLE	6	32
11	9	9	A GUY WALKS INTO A BAR	J.CATINO,J.KING (M.PEIRCE,J.SINGLETON,B.TURSI)	Tyler Farr COLUMBIA NASHVILLE	9	28
13	13	10	SG RAISE 'EM UP	N.CHAPMAN,K.URBAN (J.JOHNSTON,J.FREFFY,STEEL,D.OUGLAS)	Keith Urban Featuring Eric Church HIT RED/CAPITOL NASHVILLE	10	11
15	12	11	AG DON'T IT	D.HUFF (J.JOHNSTON,A.GORLEY,R.COPPERMAN)	Billy Currington MERCURY	11	20
12	10	12	SMOKE	D.COBB (M.HOBBY,J.M.NITE,R.COPPERMAN)	A Thousand Horses REPUBLIC NASHVILLE	10	13
18	14	13	SIPPIN' ON FIRE	J.MOI (R.CRAWSON,M.DRAGSTREM,C.TAYLOR)	Florida Georgia Line REPUBLIC NASHVILLE	10	10
10	11	14	LITTLE RED WAGON	F.IDDELL,C.AINLAW,G.WORF (A.MAE,GINSBERG J.)	Miranda Lambert RCA NASHVILLE	5	13
22	17	15	LITTLE TOY GUNS	M.BRIGHT (C.LINDERWOOD,C. DESTEFANO,H.LINSEY)	Carrie Underwood 19/ARISTA NASHVILLE	15	11
19	15	16	SHE DON'T LOVE YOU	M.ALTMAN (E.PASLAY,J.WAYNE)	Eric Paslay EMI NASHVILLE	15	22
21	18	17	DIAMOND RINGS AND OLD BARSTOOLS	B.GALLIMORE,T.MCGRAW (L.LAIRD,B.DEAN,J.SINGLETON)	Tim McGraw With Catherine Dunn MCGRAW/BIG MACHINE	17	10
23	22	18	WILD CHILD	B.CANNON,K.CHESENEY (K.CHESENEY,S.MCANALLY,J.OSBORNE)	Kenny Chesney With Grace Potter BLUE CHAIR/COLUMBIA NASHVILLE	18	9
26	20	19	LOVE YOU LIKE THAT	B.BEAVERS,J.ROBBINS (C.SMITH,B.BEAVERS,J.BEAVERS)	Canaan Smith MERCURY	19	27
25	23	20	LIKE A WRECKING BALL	J.JOYCE (E.CHURCH,C.BEATHARD)	Eric Church EMI NASHVILLE	20	7
24	24	21	LOVE ME LIKE YOU MEAN IT	F.G.WHITEHEAD (K.BALLERINI,J.KERR,F.G.WHITEHEAD,L.CARPENTER)	Kelsea Ballerini BLACK RIVER	21	19
16	21	22	I SEE YOU	J.STEVENS (L.BRYAN,L.LAIRD,A.GORLEY)	Luke Bryan CAPITOL NASHVILLE	1	23
14	16	23	LONELY TONIGHT	S.HENDRICKS (B.ANDERSON,R.HURD)	Blake Shelton Featuring Ashley Monroe WARNER BROS./WMN	2	23
9	19	24	JUST GETTIN' STARTED	M.KNOX (C. DESTEFANO,R.AKINS,A.GORLEY)	Jason Aldean BROKEN BOW	5	24
27	26	25	BABY BE MY LOVE SONG	C.CHAMBERLAIN (J.COLLINS,BRETT JAMES)	Easton Corbin MERCURY	25	22
29	27	26	CRUSHIN' IT	L.WOOTEN,B.PAISLEY (B.PAISLEY,K.LOVELAKE,L.T.MILLER)	Brad Paisley ARISTA NASHVILLE	26	9
30	31	27	GAMES	J.STEVENS (L.BRYAN,A.GORLEY)	Luke Bryan CAPITOL NASHVILLE	23	6
32	30	28	ONE HELL OF AN AMEN	D.HUFF (B.GILBERT,M.DEKLE,B.DAVIS)	Brantley Gilbert VALORY	28	14
31	28	29	LAY LOW	F.ROGERS (R.COPPERMAN,T.MARTIN,M.NESLER)	Josh Turner MCA NASHVILLE	28	20
35	32	30	KISS YOU IN THE MORNING	S.HENDRICKS (J.WILSON,M.WHITE)	Michael Ray WARNER BROS./WEA	30	4
39	35	31	YOUNG & CRAZY	M.ALTMAN,S.HENDRICKS (A.GORLEY,S.MCANALLY,R.AKINS)	Frankie Ballard WARNER BROS./WAR	31	6
34	34	32	HARD TO BE COOL	M.J.CONES (R.HATCH,J.SELLERS)	Joe Nichols RED BOW	32	17
28	29	33	BISCUITS	K.MUSGRAVES,L.LAIRD,S.MCANALLY (K.MUSGRAVES,S.MCANALLY,B.CLARK)	Kacey Musgraves MERCURY	28	3
-	45	34	TONIGHT LOOKS GOOD ON YOU	M.KNOX (D.DAVIDSON,R.AKINS,A.GORLEY)	Jason Aldean BROKEN BOW	8	5
36	33	35	GOING OUT LIKE THAT	T.BROWN (B.HAYSLIP,R.AKINS,J.SELLERS)	Reba NASH ICON/VALORY	28	13
-	46	36	SANGRIA	S.HENDRICKS (J.HARDING,J.OSBORNE,T.ROSEN)	Blake Shelton WARNER BROS./WMN	35	3
37	36	37	HELL OF A NIGHT	M.J.CONES (Z.CROWELL,A.SANDERS,J.BOYER)	Dustin Lynch BROKEN BOW	36	13
42	41	38	FLY	D.HUFF (M.MARLOW,T.DYE,T.VARTANYAN)	Maddie & Tae DOT	38	7
40	38	39	I'M TO BLAME	B.JAMES (K.MOORE,J.WEAVER,W.DAVIS)	Kip Moore MCA NASHVILLE	31	9
41	37	40	RIOT	J.DEMARCUS,RASCAL FLATTS (J.BOYER,S.HAZE)	Rascal Flatts BIG MACHINE	37	13
38	39	41	RIDE	C. DESTEFANO (J.SOMERS-MORALES,D.CARPLEY JR.)	Chase Rice DACK JANIELS/COLUMBIA NASHVILLE	38	7
46	44	42	I GOT THE BOY	S.HENDRICKS (T.NICHOLS,C.HARRINGTON,J.L.SPEARS)	Jana Kramer ELEKTRA NASHVILLE/WAR	33	7
43	43	43	TROUBLE	M.SERLETIC (R.REINERT,M.GOSSIN,R.COPPERMAN,J.M.NITE)	Gloriana EMBLEM/WARNER BROS./WAR	42	14
44	42	44	GONNA WANNA TONIGHT	C. DESTEFANO (S.MCANALLY,J.M.NITE,J.ROBBINS)	Chase Rice DACK JANIELS/COLUMBIA NASHVILLE	34	13
48	47	45	BREAK UP WITH HIM	S.MCANALLY (M.RAMSEY,T.ROSEN,B.TURSI,G.SPRUNG,W.SELLERS)	Old Dominion REESMACK/CRESCENDOMUSIC/PROJECTS	45	4
-	25	46	BACKROAD SONG	F.ROGERS,G.SMITH (G.SMITH,F.ROGERS)	Granger Smith PIONEER	25	2
49	50	47	SPEAKERS	Z.CROWELL,S.MCANALLY (S.HUNT,B.HOOD,K.SACKLEY)	Sam Hunt MCA NASHVILLE	40	11
47	48	48	FOR A BOY	J.MOI (RAELYNN,L.VELTZ)	RaeLynn VALORY	32	4
HOT SHOT DEBUT		49	NOTHIN' LIKE YOU	C. DESTEFANO (D.SMYERS,S.MOONEY,A.GORLEY,C. DESTEFANO)	Dan + Shay WARNER BROS./WAR	49	1
45	49	50	SPRING BREAKDOWN	J.STEVENS (L.BRYAN,A.GORLEY,Z.CROWELL)	Luke Bryan CAPITOL NASHVILLE	33	6

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 DARIUS RUCKER	CAPITOL NASHVILLE/UMGN	Southern Style	1	
1	2	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	Spring Break... Checkin' Out	4	
2	1	SAM HUNT	MCA NASHVILLE/UMGN	Montevallo	23	
NEW	4	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/UME	NOW That's What I Call ACM Awards: 50 Years	1	
5	5	GG JASON ALDEAN	BROKEN BOW/BMG	Old Boots, New Dirt	26	
4	6	VARIOUS ARTISTS	ZINEPAK	2015 Academy Of Country Music Awards ZinePak	2	
6	7	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	Anything Goes	25	
8	8	ERIC CHURCH	EMI NASHVILLE/UMGN	The Outsiders	60	
7	9	LITTLE BIG TOWN	CAPITOL NASHVILLE/UMGN	Pain Killer	24	
10	10	CARRIE UNDERWOOD	19/ARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	17	
9	11	CHASE RICE	COLUMBIA NASHVILLE/DACK JANIELS	Ignite The Night	33	
11	12	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	Crash My Party	87	
12	11	MIRANDA LAMBERT	RCA NASHVILLE/SMN	Platinum	44	
13	14	COLE SWINDELL	WARNER BROS./WMN	Cole Swindell	59	
1	15	VARIOUS ARTISTS	ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: On The Record, Volume 2	2	
18	16	BRANTLEY GILBERT	VALORY/BMLG	Just As I Am	46	
14	17	GARTH BROOKS	PEARL/RCA NASHVILLE/SMN	Man Against Machine	21	
15	18	ZAC BROWN BAND	ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	21	
11	19	TIM MCGRAW	MCGRAW/BIG MACHINE/BMLG	Sundown Heaven Town	28	
17	20	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	The Big Revival	28	
21	21	LEE BRICE	CURB	I Dont Dance	30	
19	22	BLAKE SHELTON	WARNER BROS./WMN	BRINGING BACK THE SUNSHINE	27	
27	23	PS STURGILL SIMPSON	HIGH TOP MOUNTAIN/THIRTY TIGERS	Metamodern Sounds In Country Music	47	
20	24	SHANIA TWAIN	MERCURY/UMGN	Still The One: Live From Las Vegas	6	
NEW	25	JON WOLFE	FOOL HEARTED PRODUCTIONS/TONE TREE/THE FUEL	Natural Man	1	



Rucker Rules Again

Darius Rucker (above) debuts at No. 1 on Top Country Albums as his *Southern Style* starts with 52,000 first-week copies sold, according to Nielsen Music. The set marks Rucker's fourth No. 1 in as many tries on the tally, counting only his studio albums; his prior release, the seasonal *Home for the Holidays*, reached No. 3 in December 2014. Rucker first reached the chart with the No. 1 *Learn to Live* in 2008 and followed with fellow leaders *Charleston, SC 1966* (2010) and *True Believers* (2013). All four of his No. 1s have started at the summit.

While Rucker's run is impressive, he doesn't hold the record for the most studio albums an artist has taken to No. 1 on Top Country Albums, dating to a first entry on the chart. That mark belongs to **Glen Campbell**, who, from 1967 to 1969, sent his first seven sets to the top. Meanwhile, **Tim McGraw** (1994-2001) and **Miranda Lambert** (2005-14) share the record for debuting at No. 1 with the most studio albums from a first chart appearance: five each (with Lambert's streak still active).

Of course, Rucker's chart history far predates his résumé on Top Country Albums. His country-tinged pop-rock band **Hootie & The Blowfish** placed seven entries on the Billboard 200 between 1995 and 2005, including the No. 1s *Cracked Rear View* (1995) and *Fairweather Johnson* (1996), the group's first two LPs. Rucker also has charted a solo R&B album, *Back to Then*, which reached No. 42 on Top R&B/Hip-Hop Albums in 2002.

—Gary Trust

COUNTRY DIGITAL SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 TAKE YOUR TIME	MCA NASHVILLE/UMGN	Sam Hunt	23	
1	2	GIRL CRUSH	CAPITOL NASHVILLE/UMGN	Little Big Town	15	
5	3	AIN'T WORTH THE WHISKEY	WARNER BROS./WMN	Cole Swindell	26	
3	4	HOMEGROWN	VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC	Zac Brown Band	12	
6	5	LIKE A WRECKING BALL	EMI NASHVILLE/UMGN	Eric Church	8	
9	6	SIPPIN' ON FIRE	REPUBLIC NASHVILLE/BMLG	Florida Georgia Line	6	
7	7	SMOKE	REPUBLIC NASHVILLE/BMLG	A Thousand Horses	10	
10	8	LOVE YOU LIKE THAT	MERCURY/UMGN	Canaan Smith	23	
8	9	LITTLE RED WAGON	RCA NASHVILLE/SMN	Miranda Lambert	12	
14	10	LITTLE TOY GUNS	19/ARISTA NASHVILLE/SMN	Carrie Underwood	11	
11	11	DRINKING CLASS	CURB	Lee Brice	30	
13	12	A GUY WALKS INTO A BAR	COLUMBIA NASHVILLE/SMN	Tyler Farr	20	
17	13	HOMEGROWN HONEY	CAPITOL NASHVILLE/UMGN	Darius Rucker	28	
12	14	LONELY EYES	RCA NASHVILLE/SMN	Chris Young	24	
15	15	DON'T IT	MERCURY/UMGN	Billy Currington	8	
19	16	LOVE ME LIKE YOU MEAN IT	BLACK RIVER	Kelsea Ballerini	8	
16	17	SHE DON'T LOVE YOU	EMI NASHVILLE/UMGN	Eric Paslay	16	
29	18	WILD CHILD	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Kenny Chesney With Grace Potter	6	
21	19	DIAMOND RINGS AND OLD BARSTOOL	MCGRAW/BIG MACHINE/BMLG	Tim McGraw With Catherine Dunn	7	
28	20	RAISE 'EM UP	HIT RED/CAPITOL NASHVILLE	Keith Urban Feat. Eric Church	11	
22	21	SAY YOU DO	CAPITOL NASHVILLE/UMGN	Dierks Bentley	15	
18	22	RIDE	DACK JANIELS	Chase Rice	13	
25	23	MEAN TO ME	ATLANTIC/WMN	Brett Eldredge	31	
26	24	SUN DAZE	REPUBLIC NASHVILLE/BMLG	Florida Georgia Line	28	
18	25	CHICKEN FRIED	HOME GROWN/ATLANTIC/BIGGER PICTURE	Zac Brown Band	171	

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

Rock

April 18
2015
billboard

HOT ROCK SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
2	1	1	#1 2 WKS	DG AG	SHUT UP AND DANCE WALK THE MOON T.PAGNOTTA (N.PETRICCA, E.MAIMAN, K.RAY, S.WAUGAMAN, B.BERGER, R.MCMAHON) RCA	1	30
1	2	2			TAKE ME TO CHURCH A.HOZIER-BYRNE (A.HOZIER-BYRNE) HOZIER RUBYWORKS/COLUMBIA	1	49
3	3	3			CENTURIES J.R.ROTEM, M.OMEGA (J.R.ROTEM, P.V.STUMP, P.WENTZ, J.TROHMAN, A.HURLEY, M.J.FONSECA, R.KUMAR, L.TRANTNER, S.VEGA) FALL OUT BOY DC2/ISLAND/REPUBLIC	2	30
4	4	4			RIP TIDE J.CASTLE, J.K.EOGH, E.WHITE (VANCE JOY) VANCE JOY F-STOP/ATLANTIC	2	59
6	5	5			BUDAPEST BLACKWOOD C. (G. EZRA, J.POTT) GEORGE EZRA COLUMBIA	5	35
5	6	6			I BET MY LIFE IMAGINE DRAGONS (IMAGINE DRAGONS) IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE	3	23
7	7	7			BELIEVE J.FORD (MUMFORD & SONS) MUMFORD & SONS GENTLEMEN OF THE ROAD/GLASSNOTE	4	4
9	9	8			IMMORTALS B.WALKER (A.HURLEY, J.TROHMAN, P.V.STUMP, P.WENTZ) FALL OUT BOY WALT DISNEY/DC2/ISLAND	6	25
10	10	9			STOLEN DANCE P.DAUSCH (C.REHBEIN) MILKY CHANCE LICHTDICH/NEON/REPUBLIC	4	44
17	11	10			NOTHING WITHOUT LOVE J.BHASKER, E.HAYNIE (N.RUESS, J.BHASKER, E.HAYNIE, J.KLINGHOFFER) NATE RUESS FUELED BY RAMEN/RRP	10	6
13	12	11			UMA THURMAN J.SINCLAIR, YOUNG WOLF, HATCHLINGS (FALL OUT BOY, W.HASHIM, J.YOUNG, L.O'DONNELL, J.SINCLAIR, J.MARSHALL, R.MOSHER) FALL OUT BOY DC2/ISLAND/REPUBLIC	6	12
21	19	12			BLACK SUN R.COSTEY (B.GIBBARD) DEATH CAB FOR CUTIE BARSUK/ATLANTIC	12	10
-	8	13			FAILURE B.BURNLEY (B.BURNLEY) BREAKING BENJAMIN HOLLYWOOD	8	2
14	16	14			HOLLOW MOON (BAD WOLF) A.BRUNO (A.BRUNO) AWOLNATION RED BULL	11	10
20	14	15			HOLD BACK THE RIVER L.ARCHER (J.BAY, L.ARCHER) JAMES BAY REPUBLIC	14	7
16	17	16			WHAT KIND OF MAN M.DRAVS, J.HILL (F.WELCH, J.HILL, J.HILL) FLORENCE + THE MACHINE REPUBLIC	7	8
12	15	17			LAMPSHADES ON FIRE L.BROCK, C.JONES, T.MARTINE (L.BROCK) MODEST MOUSE EPIC	12	16
-	13	18			DEAD INSIDE MUSE, R.J.LANGE (M.BELLAMY) MUSE HELIUM-3/WARNER BROS.	13	2
15	20	19			CRYSTALS R.COSTEY, OF MONSTERS AND MEN (N.B.HILMARSDOTTIR, A.R.HILMARSSON, R.THORHALLSSON) OF MONSTERS AND MEN REPUBLIC	15	3
32	24	20			BROTHER E.CASH, D.TOZER, NEED TO BREATHE (N.RINEHART, W.RINEHART, G.DEGRAW) NEED TO BREATHE FEATURING GAVIN DEGRAW ATLANTIC	12	7
23	23	21			CONGREGATION B.VIG, FOO FIGHTERS (FOO FIGHTERS) FOO FIGHTERS ROSWELL/RCA	21	9
34	39	22			EX'S & OH'S D.BASSETT (E.KING, D.BASSETT) ELLE KING RCA	22	4
35	35	23			MY TYPE J.NAPOLITANO, S.MOTEL (A.L.JACKSON, A.D.MOORE SHARP, G.S.ERWIN, C.LERDAMORNPONG) SAINT MOTEL PARLOPHONE/ELEKTRA/RRP	23	6
31	28	24			DON'T WANNA FIGHT B.MILLS, ALABAMA SHAKES (ALABAMA SHAKES) ALABAMA SHAKES ATO	21	7
27	21	25			SHOTS IMAGINE DRAGONS (IMAGINE DRAGONS) IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE	7	10
25	26	26			IRRESISTIBLE B.WALKER, J.SINCLAIR (FALL OUT BOY) FALL OUT BOY DC2/ISLAND/REPUBLIC	7	13
8	22	27			FAIRLY LOCAL R.REED, T.JOSEPH (T.JOSEPH) TWENTY ONE PILOTS FUELED BY RAMEN/RRP	8	3
29	25	28			HEAVY IS THE HEAD Z.BROWN (Z.BROWN, N.MOON, J.DE MARTINI, J.D.HOPKINS, D.S.COTT) ZAC BROWN BAND FEAT. CHRIS CORNELL VARVATOS/SOUTHERN GROUND/BMG/REPUBLIC	14	5
28	27	29			BLANK SPACE B.PERRY (T.SWIFT, MAX MARTIN, SHELLBACK, S.D.MENONIAN, B.A.BURKHESER, L.JRINESTAD, B.J.PERRY, J.VANLIERBERGHE) I PREVAIL FEARLESS	9	13
30	32	30			ELECTRIC LOVE T.ENGLISH (G.BORNS, T.SCHLEITER, N.LONG, J.MORAN) BORNS INTERSCOPE	13	12
22	31	31			COMING FOR YOU B.ROCK (B.K.HOLLAND) THE OFFSPRING TIME BOMB	22	7
-	43	32			RENEGADES ALEX DA KID (A.GRANT, S.HARRIS, N.FELDSHUH, C.HARRIS, A.N.LEVINE) X AMBASSADORS KIDINAKORNER/INTERSCOPE	32	2
24	29	31			FIRST KISS KID ROCK, D.HUFF (R.J.RITCHE, M.YOUNG) KID ROCK TOP DOG/WARNER BROS.	6	13
-	49	34			BLAME IT ON ME BLACKWOOD C. (G. EZRA, J.POTT) GEORGE EZRA COLUMBIA	34	2
37	44	35			CECILIA AND THE SATELLITE M.VIOLA, J.FLANNIGAN, A.GRAHN (A.MCMAHON, J.FLANNIGAN, A.GRAHN) ANDREW MCMAHON IN THE WILDERNESS VANGUARD	28	12
46	46	36			FOLLOW ME DOWN K.KHANDWALA (T.MOMSEN, B.PHILLIPS) THE PRETTY RECKLESS GOIN' DOWN/RAZOR & TIE	36	4
41	42	37			WEIGHT OF LOVE DANGER MOUSE, THE BLACK KEYS (B.BURTON, P.CARNEY, B.BURTON) THE BLACK KEYS NONESUCH/WARNER BROS.	24	8
42	45	38			FLASHED JUNK MIND C.REHBEIN, P.DAUSCH (C.REHBEIN) MILKY CHANCE LICHTDICH/NEON/REPUBLIC	38	19
HOT SHOT DEBUT		39			PEACHES IN THE VALLEY BELOW (A.GAIL, J.JACOB) IN THE VALLEY BELOW CAPITOL	39	1
-	30	40			SG CAN'T DENY MY LOVE A.RECHTSCHAID (B.FLOWERS, D.BECKETT) BRANDON FLOWERS ISLAND/REPUBLIC	30	2
NEW		41			TEAR IN MY HEART R.REED (T.JOSEPH) TWENTY ONE PILOTS FUELED BY RAMEN/RRP	41	1
40	37	42			I'M SO SORRY IMAGINE DRAGONS (IMAGINE DRAGONS) IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE	14	7
36	40	43			CHERRY WINE A.HOZIER-BYRNE (A.HOZIER-BYRNE) HOZIER RUBYWORKS/COLUMBIA	32	18
33	38	44			SOMEONE NEW A.HOZIER-BYRNE, R.KIRWAN (A.HOZIER-BYRNE, S.M.GARNETT) HOZIER RUBYWORKS/COLUMBIA	14	7
39	41	45			APOCALYPTIC J.JOYCE (L.HALE, S.C.STEVENS, N.CAMPANY) HALESTORM ATLANTIC	34	7
NEW		46			HUMAN RACE G.BROWN (B.WALST, M.WALST, N.SANDERSON, B.STOCK, G.BROWN) THREE DAYS GRACE RCA	46	1
RE-ENTRY		47			DAY OF THE DEAD S.GOULD (C.SCENE, J-DOG, DA KURLZ, S.GOULD) HOLLYWOOD UNDEAD INTERSCOPE	17	2
RE-ENTRY		48			FOURTH OF JULY J.SINCLAIR (FALL OUT BOY, R.LOTT, J.SINCLAIR) FALL OUT BOY DC2/ISLAND/REPUBLIC	14	7
-	36	49			ST. JUDE M.DRAVS (F.WELCH, J.FORD) FLORENCE + THE MACHINE REPUBLIC	36	2
11	18	50			LET IT GO J.KING (J.BAY, P.BARRY) JAMES BAY REPUBLIC	11	4

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
NEW	1	#1 1 WK	DEATH CAB FOR CUTIE BARSUK/ATLANTIC/AG	Kintsugi	1	
NEW	2		SUFJAN STEVENS ASTHMATIC KITTY	Carrie & Lowell	1	
NEW	3		THREE DAYS GRACE	Human	1	
NEW	4		HOLLYWOOD UNDEAD INTERSCOPE/IGA	Day Of The Dead	1	
NEW	5		VAN HALEN WARNER BROS./RHINO	Live: Tokyo Dome, In Concert	1	
4	6		IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Smoke + Mirrors	7	
8	7	GG	FALL OUT BOY DC2/ISLAND	American Beauty / American Psycho	11	
NEW	8		NIGHTWISH NUCLEAR BLAST	Endless Forms Most Beautiful	1	
NEW	9		THE MAINE BIG PICNIC	American Candy	1	
7	10		HOZIER RUBYWORKS/COLUMBIA	Hozier	26	
NEW	11		BOZ SCAGGS 429/SLG	A Fool To Care	1	
9	12		SOUNDTRACK MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	36	
10	13		KID ROCK TOP DOG/WARNER BROS.	First Kiss	6	
2	14		VAN MORRISON RCA	Duets: Re-Working The Catalogue	2	
NEW	15		DEATH GRIPS THIRD WORLDS/HARVEST	Powers That B	1	
5	16		MODEST MOUSE EPIC	Strangers To Ourselves	3	
16	17		THIRD DAY ESSENTIAL/PLG	Lead Us Back: Songs Of Worship	5	
1	18		COURTNEY BARNETT MILKY/HOUSE ANXIETY/MARATHON ARTISTS/MOM + POP	Sometimes I Sit And Think, And Sometimes I Just Sit.	2	
17	19		GEORGE EZRA COLUMBIA	Wanted On Voyage	10	
14	20		SLEEPING WITH SIRENS EPIGRAPH	Madness	3	
NEW	21		RINGO STARR ROCCABELLA/UMF	Postcards From Paradise	1	
24	22		WALK THE MOON RCA	TALKING IS HARD	18	
NEW	23		GODSPEED YOU! BLACK EMPEROR CONSTITUTION	Asunder, Sweet And Other Distress	1	
NEW	24		SCOTT WEILAND AND THE WILDBOUTS SOFTDRIVE	Blaster	1	
13	25		MARK KNOPFLER WILL D. SIDE/BRITISH GROVE/MERCURY/VERVE/VG	Tracker	3	

ALTERNATIVE™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 1 WK	GG	BELIEVE GENTLEMEN OF THE ROAD/GLASSNOTE	Mumford & Sons	4
4	2			HOLLOW MOON (BAD WOLF) RED BULL	AWOLNATION	10
1	3			LAMPSHADES ON FIRE EPIC	Modest Mouse	16
3	4			SHUT UP AND DANCE RCA	WALK THE MOON	28
6	5			BLACK SUN BARSUK/ATLANTIC	Death Cab For Cutie	10
5	6			LONG WAY DOWN ATG/GLASSNOTE	Robert DeLong	21
11	7			DEAD INSIDE HELIUM-3/WARNER BROS.	Muse	2
9	8			CONGREGATION ROSWELL/RCA	Foo Fighters	8
8	9			WHAT KIND OF MAN REPUBLIC	Florence + The Machine	8
10	10			STOLEN DANCE LICHTDICH/NEON/REPUBLIC	Milky Chance	44
7	11			BUDAPEST COLUMBIA	George Ezra	27
13	12			MESS IS MINE F-STOP/ATLANTIC	Vance Joy	17
12	13			CIGARETTE DAYDREAMS DSP/RCA	Cage The Elephant	32
18	14			CRYSTALS REPUBLIC	Of Monsters And Men	3
15	15			SOMEBODY NEW CULTCO/HOLLYWOOD	Joywave	17
16	16			CECILIA AND THE SATELLITE VANGUARD	Andrew McMahon In The Wilderness	25
17	17			WEIGHT OF LOVE NONESUCH/WARNER BROS.	The Black Keys	13
30	18			MY TYPE PARLOPHONE/ELEKTRA/RRP	Saint Motel	10
19	19			COMING FOR YOU TIME BOMB	The Offspring	9
21	20			ABSOLUTION CALLING ISLAND/REPUBLIC	Incubus	8
23	21			SHOTS KIDINAKORNER/INTERSCOPE	Imagine Dragons	4
24	22			DON'T WANNA FIGHT ATO	Alabama Shakes	7
29	23			PEACHES CAPITOL	In The Valley Below	8
22	24			SOUND OF CHANGE FIVE SEVEN	Dirty Heads	20
28	25			GET IT HARVEST/CAPITOL	Matt And Kim	10



Death Cab Parks At The Top

Death Cab for Cutie (above) notches its third No. 1 on Top Rock Albums as *Kintsugi* starts with 51,000 units sold, according to Nielsen Music. The alternative rock band's eighth studio album also starts at No. 8 on the Billboard 200 — its fourth top 10 effort but lowest entry for a studio set since *Transatlantic* debuted at No. 97 in 2003. Its previous release, *Codes and Keys*, started at No. 3 in 2011 (102,000). The group notched one leader on the Billboard 200 with 2008's *Narrow Stairs*. *Kintsugi*'s lead single, "Black Sun," led Triple A for two weeks and reaches its No. 5 peak on Alternative on the April 18 chart. The song marks the band's highest rank on each list since it scored a leader on both tallies with 2011's "You Are a Tourist."

Sufjan Stevens just misses catching Death Cab atop Top Rock Albums as *Carrie & Lowell* debuts at No. 2 (and No. 10 on the Billboard 200). It also sold 51,000 copies (though just a hair behind in nonrounded units). Although Stevens' previous release, *Age of Adz*, reached higher on Top Rock Albums (No. 1) and the Billboard 200 (No. 7), his new set marks Stevens' highest sales week (*Age of Adz* sold 36,000 first-week units) dating to his 2000 debut. The new album, named after his mother, **Carrie** (who died in 2012), and stepfather **Lowell** leads Vinyl Albums with 13,000 units. —Emily White

SALES, AIRPLAY & STREAMING DATA COMPILED BY **nielsen MUSIC**
HOT ROCK SONGS: The week's most popular current rock songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP ROCK ALBUMS: The week's most popular rock albums, ranked by sales data as compiled by Nielsen Music. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. ALTERNATIVE: The week's most popular alternative rock songs, ranked by radio airplay detections as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See charts legend on billboard.com/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved. COURTESY OF ATLANTIC RECORDS

HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. WKS. ON CHART
1	1	1	#1 5 WKS EL PERDON	SAGA WHITEBLACK (N.RIVERA, CAMINERO, E.M. IGLESIAS)	Nicky Jam & Enrique Iglesias LA INDUSTRIA/SONY MUSIC LATIN	1 9
2	2	2	DG SG AY VAMOS	A.RAMIREZ (J.A.SANTOS, B.RIVERA, C.CANO, A.RAMIREZ, A.PATINO)	J Balvin CAPITOL LATIN/UMLE	1 32
3	3	3	PROPUESTA INDECENTE	A.SANTOS (A.SANTOS)	Romeo Santos SONY MUSIC LATIN	1 89
4	4	4	HABLAME DE TI	S.LIZARRAGA (H.PALENCIA, CISNEROS)	Banda Sinaloense MS de Sergio Lizarraga REMEX	4 24
6	5	5	CONTIGO	J.TIRADO CASTANEDA (E.MUNOZ, J.L.ROMA)	Calibre 50 DISA/UMLE	5 10
8	6	6	TRAVESURAS	D.WAY (N.RIVERA, CAMINERO)	Nicky Jam LA INDUSTRIA	4 42
10	8	7	HILITO	A.SANTOS, J.CHEVERE (A.SANTOS)	Romeo Santos SONY MUSIC LATIN	7 16
7	7	8	MI VERDAD	G.NORIEGA, F.OLVERA (F.OLVERA, G.NORIEGA)	Mana Featuring Shakira WARNER LATINA	1 8
11	10	9	FANATICA SENSUAL	H.AZE, D.DURAN (O.J.VALLE, VEGA, E.FVAZQUEZ, E.ROSA CINTRON, D.DURAN)	Plan B PINA/SONY MUSIC LATIN	9 14
9	9	10	YO TAMBIEN	C.PENA, A.SANTOS (A.SANTOS)	Romeo Santos Featuring Marc Anthony SONY MUSIC LATIN	4 38
20	11	11	NOTA DE AMOR	LOS LEGENDARIOS (J.L.MOREIRA LUNA, C.VIVES, A.CASTRO, R.L.AVALA RODRIGUEZ)	Wisn + Carlos Vives Featuring Daddy Yankee SONY MUSIC LATIN	11 8
23	18	12	AG JUNTOS (TOGETHER)	J.L.GUERRA SEJAS (E.ARBIZU, A.BAL, D.MARTINEZ BUENO, J.FONSECA)	Juanes WALT DISNEY/UNIVERSAL MUSIC LATIN/UMLE	11 11
12	12	13	EL KARMA	J.GONZALEZ (E.DIEZ)	Ariel Camacho y Los Plebes del Rancho DEL/SONY MUSIC LATIN	1 26
19	15	14	PIERDO LA CABEZA	DJ.URBA, ROME (F.G.ORTIZ TORRES, G.E.PIZARRO, G.A.CRUZ-PADILLA, DAMAS, M.CEDENO URBAN, L.L.ROMERO)	Zion & Lennox BABY	14 10
22	13	15	QUE TIENE DE MALO	J.TIRADO CASTANEDA (E.MUNOZ, A.RIOS)	Calibre 50 Featuring El Komander DISA/UMLE	9 24
27	19	16	ME SOBRABAS TU	A.LIZARRAGA (L.L.DIAZ, J.A.INZUNZA, FABELA)	Banda Los Recoditos DISA/UMLE	16 9
26	21	17	SIGUEME Y TE SIGO	C.JEDAY (R.L.AVALA RODRIGUEZ, E.ORTIZ RIVERA, C.E.ORTIZ REVERA)	Daddy Yankee CAPITOL LATIN/EL CARTEL/UMLE	17 4
16	14	18	SOLTERO DISPONIBLE	L.LUNA DIAZ (R.CARO, L.L.DIAZ, O.TARAZON)	Regulo Caro DEL/SONY MUSIC LATIN	13 23
21	17	19	DIME	J.ALVAREZ (D.TOMAS, C.J.FRANCO, H.LEON)	Julion Alvarez y Su Norteno Banda FONOVI/UMLE	11 17
13	22	20	LEJOS DE AQUI	DJ.LUIAN, NOIZE (C.E.REYES-ROSADO, V.V.MOORE)	Farruko CARBON FIBER/SIENTE	12 18
17	20	21	LO HICISTE OTRA VEZ	F.CAMACHO TIRADO (T.NORIEGA)	La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE	17 18
36	24	22	EL AMOR DE SU VIDA	J.ALVAREZ (J.BAHUMAE)	Julion Alvarez y Su Norteno Banda FONOVI/UMLE	22 4
24	27	23	ME VUELVO UN COBARDE	A.CASTRO (CHRISTIAN DANIEL, A.CASTRO, E.BARRERA, O.ALFANNO)	Christian Daniel SUMMA	19 16
15	23	24	DISPARO AL CORAZON	J.REYES COPELLO (P.CAPOXY, HENRIQUEZ, R.ESPARZA-RUIZ, R.MARTIN)	Ricky Martin SONY MUSIC LATIN	9 12
29	29	25	TE METISTE	J.GONZALEZ (S.MERCADO)	Ariel Camacho y Los Plebes del Rancho DEL	24 6
18	26	26	PIENSAS (DILE LA VERDAD)	DJ.CHINO, I.GOMEZ (A.JUNIOR, B.HAJI, TIRUMAN (A.C.PEREZ, J.C.GARCIA, I.GOMEZ MARTINEZ)	Pitbull Featuring Gente de Zona MR. 305/SONY MUSIC LATIN	11 19
25	25	27	EL QUE SE ENAMORA PIERDE	J.TIRADO CASTANEDA (E.MUNOZ, L.L.DIAZ)	Banda Carnaval DISA/UMLE	25 17
28	28	28	INOCENTE	A.SANTOS, J.CHEVERE (A.SANTOS)	Romeo Santos SONY MUSIC LATIN	28 12
-	37	29	SOLITA	G.R.ROJAS, E.DAVILA JR., D.LORA (G.R.ROJAS, D.LORA, X.M.THEN JAQUEZ)	Prince Royce SONY MUSIC LATIN	29 2
-	35	30	CALLA Y ME BESAS	ENIGMA NORTENO (E.BARAJAS, D.OROZCO)	Enigma Nortena FONOVI/UMLE	30 2
31	36	31	ERES TU	PROYECTO X (C.A.ZAMORA, M.I.NUNEZ)	Proyecto X FONOVI/UMLE	24 17
33	38	32	MADRE TIERRA (OYE)	Y.ROMERO, A.RAYO GIBO (R.TOUZET, Y.ROMERO, B.LUENGO, A.RAYO GIBO)	Chayanne SONY MUSIC LATIN	30 10
34	32	33	TODO TUYO	A.LIZARRAGA (E.BARRERA, J.E.MURGUIA PEDRAZA, M.L.ARRIAGA)	Banda El Recodo de Cruz Lizarraga FONOVI/UMLE	32 8
41	34	34	ENTONCES QUE SOMOS	J.LIZARRAGA, L.A.LIZARRAGA (L.L.DIAZ)	Banda El Recodo de Cruz Lizarraga FONOVI/UMLE	25 18
47	44	35	CUANDO LA MIRO	M.LEDESMA (J.A.ITURBE)	Luis Coronel EMPIRE PRODUCTIONS/DEL	35 4
-	46	36	MALDITAS GANAS	NOT LISTED (NOT LISTED)	El Komander TWINNS	36 2
45	31	37	Y VETE OLVIDANDO	J.ROSAS (M.BOJORQUEZ, A.RIOS)	Javier Rosas DISA/UMLE	31 4
-	45	38	HOMBRE LIBRE	A.VALDES (B.F.PACHECO ACOSTA)	La Adictiva Banda San Jose de Mesillas ANVAL/SONY MUSIC LATIN	38 2
RE-ENTRY	39	39	UN ZOMBIE A LA INTEMPERIE	A.SANZ (A.SANZ)	Alejandro Sanz UNIVERSAL MUSIC LATIN/UMLE	38 3
38	43	40	AMIGO	A.SANTOS, J.CHEVERE (A.SANTOS)	Romeo Santos SONY MUSIC LATIN	37 12
35	42	41	7 DIAS	A.SANTOS, J.CHEVERE (A.SANTOS)	Romeo Santos SONY MUSIC LATIN	35 13
40	47	42	A LO MEJOR	S.LIZARRAGA (J.CHAVEZ ESPINOZA)	Banda Sinaloense MS de Sergio Lizarraga REMEX	40 4
39	40	43	NO TE CREAS TAN IMPORTANTE	J.SERRANO MONTOYA (R.DRRANTIA)	El Bebeto ASL/DISA/UMLE	34 12
44	41	44	NOCHE Y DE DIA	C.PAUCAR (C.RAMOS LOPEZ, E.MIGUELSON, W.LANDRON RIVERA, R.CASILLAS)	Enrique Iglesias Feat. Yandel & Juan Magan REPUBLIC/UNIVERSAL MUSIC LATIN/UMLE	41 6
-	50	45	AY AMIGA	G.GOMEZ (E.DAVILA, G.GOMEZ, J.CRUZ)	Yunel Cruz MACHETE/UMLE	45 2
37	39	46	QUE AUN TE AMO	M.A.ZAPATA MONTALVO, J.M.ELIZONDO (M.A.ZAPATA MONTALVO)	Pesado DISA/UMLE	37 4
HOT SHOT DEBUT	47	47	BONITO Y BELLO	L.LUNA DIAZ (O.TARAZON, J.P.ZAZUETA, K.CERVANTES)	La Septima Banda FONOVI/UMLE	47 1
NEW	48	48	EL QUESITO	NOT LISTED (NOT LISTED)	Omar Ruiz BAD SIN	48 1
-	30	49	PERDIDO EN TUS OJOS	DON OMAR (W.LANDRON RIVERA, N.GUTIERREZ, C.E.ORTIZ REVERA, L.E.ORTIZ RIVERA)	Don Omar Feat. Natti Natasha MACHETE/UMLE	30 2
NEW	50	50	COMO QUIERO ODIARTE	J.C.RODRIGUEZ, NEW PRODUCER (E.G.BONILLA SOTO)	Favela LUAR COLLECTIVE	50 1

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
3	1	#1 6 WKS JUAN GABRIEL	FONOVI/UMLE	Los Duo	8	
HOT SHOT DEBUT	2	SELENA	CAPITOL LATIN/UMLE	Lo Mejor de...	1	
2	1	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH/WARNER BROS.	Lost And Found	2	
1	4	JULION ALVAREZ Y SU NORTENO BANDA	FONOVI/UMLE	Aferrado	2	
5	5	ROMEO SANTOS	SONY MUSIC LATIN	Formula: Vol. 2	58	
4	6	NATALIA JIMENEZ	SONY MUSIC LATIN	Creo En Mi	3	
7	7	JUAN GABRIEL	SONY MUSIC LATIN	Mis Numero 1... 40 Aniversario	35	
6	8	RICKY MARTIN	SONY MUSIC LATIN	A Quien Quiera Escuchar	8	
8	9	CALIBRE 50	DISA/UMLE	Lo Mejor de	9	
10	10	VARIOUS ARTISTS	FONOVI/UMLE	Las Bandas Romanticas de America 2015	11	
9	11	ENRIQUE IGLESIAS	REPUBLIC/UMLE	Sex And Love	55	
23	12	GG VARIOUS ARTISTS	FONOVI/UMLE	20 Corridos Bien Perrones	35	
12	13	MARCO ANTONIO SOLIS	FONOVI/UMLE	15 Inolvidables	21	
19	14	J BALVIN	CAPITOL LATIN/UMLE	La Familia	51	
16	15	ARIEL CAMACHO Y LOS PLEBES DEL RANCHO	DEL/SONY MUSIC LATIN	El Karma	13	
21	16	VARIOUS ARTISTS	FONOVI/UMLE	20 Corridos Bien Vol 2.	9	
13	17	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	DISA/UMLE	Ojos En Blanco	9	
24	18	INTOCABLE	GOOD I/UMLE	XX: 20 Aniversario	10	
NEW	19	LOS HEREDEROS DE NUEVO LEON	SERCA	Corridos de Caballos Pura Sangre	1	
22	20	ROCIO DURCAL	SONY MUSIC LATIN	Absoluta Coleccion: Rocio Durcal	3	
11	21	LOS RIELEROS DEL NORTE	SONY MUSIC LATIN	Corridos y Canciones de Mi Tierra MAMP/GOLDFINK/SONY MUSIC LATIN	2	
30	22	AVENTURA	SONY MUSIC LATIN	Solo Para Mujeres	21	
26	23	VICENTE FERNANDEZ	SONY DISCOS/SONY MUSIC LATIN	Tesoros de Coleccion	8	
31	24	JULION ALVAREZ Y SU NORTENO BANDA	FONOVI/UMLE	Soy Lo Que Quiero: Indispensable	62	
17	25	YANDEL	SONY MUSIC LATIN	Legacy: de Lider A Leyenda Tour	9	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
10	1	#1 1 WK GG JUNTOS (TOGETHER)	WALT DISNEY/UNIVERSAL MUSIC LATIN/UMLE	Juanes	11	
1	2	EL PERDON	SONY MUSIC LATIN	Nicky Jam & Enrique Iglesias	8	
3	3	MI VERDAD	WARNER LATINA	Mana Feat. Shakira	8	
4	4	NOTA DE AMOR	SONY MUSIC LATIN	Wisn + Carlos Vives Feat. Daddy Yankee	8	
2	5	CONTIGO	DISA/UMLE	Calibre 50	8	
6	6	HILITO	SONY MUSIC LATIN	Romeo Santos	10	
5	7	PIERDO LA CABEZA	BABY	Zion & Lennox	12	
7	8	HABLAME DE TI	REMEX	Banda Sinaloense MS de Sergio Lizarraga	10	
13	9	SIGUEME Y TE SIGO	EL CARTEL	Daddy Yankee	3	
8	10	SOLTERO DISPONIBLE	DEL	Regulo Caro	20	
11	11	LO HICISTE OTRA VEZ	DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho	17	
18	12	CALLA Y ME BESAS	FONOVI/UMLE	Enigma Nortena	7	
14	13	FANATICA SENSUAL	PINA	Plan B	7	
9	14	EL QUE SE ENAMORA PIERDE	DISA/UMLE	Banda Carnaval	17	
12	15	DISPARO AL CORAZON	SONY MUSIC LATIN	Ricky Martin	12	
19	16	UPTOWN FUNK!	RCA	Mark Ronson Feat. Bruno Mars	15	
16	17	BAILANDO	REPUBLIC/UNIVERSAL MUSIC LATIN/UMLE	Enrique Iglesias Feat. Descemer Bueno & Gente de Zona	52	
15	18	PIENSAS (DILE LA VERDAD)	MR. 305	Pitbull Feat. Gente de Zona	18	
20	19	ME VUELVO UN COBARDE	SUMMA	Christian Daniel	17	
17	20	LEVANTANDO POLVADERA	AFINARTE/SONY MUSIC LATIN	Voz de Mando	25	
21	21	ERES TU	FONOVI/UMLE	Proyecto X	18	
32	22	EL AMOR DE SU VIDA	FONOVI/UMLE	Julion Alvarez y Su Norteno Banda	3	
22	23	DIME	FONOVI/UMLE	Julion Alvarez y Su Norteno Banda	16	
23	24	MADRE TIERRA (OYE)	SONY MUSIC LATIN	Chayanne	11	
34	25	ME SOBRABAS TU	DISA/UMLE	Banda Los Recoditos	4	



Juanes Gets 'Together' At No. 1

Juanes (above) earns a new No. 1 on Latin Airplay as "Juntos (Together)" leaps 10-1. The Colombian pop artist takes Greatest Gainer honors, soaring 74 percent to 10.6 million audience impressions in the week ending April 5, according to Nielsen Music. The rise of the track, from the *McFarland, USA* soundtrack, pushes Juanes into a seven-way tie for fourth-most No. 1s on the chart. (**Enrique Iglesias** leads with 27.) The increased airplay spurs a 18-12 jump on Hot Latin Songs, pushing the song closer to its No. 11 peak, which it attained on the March 14 chart.

The highest debut on Top Latin Albums is **Selena's** *Lo Mejor De...*, arriving at No. 2 with slightly more than 2,000 copies sold and marking her 15th top 10. The best-of was released on the 20th anniversary of her death (March 31). For the week, Selena's overall album sales grew by 262 percent to 9,000 sold. Her digital song sales also climbed, gaining 167 percent to 26,000 sold. On Latin Digital Songs, Selena has seven titles on the list, the most concurrent songs she has ever placed on the 5-year-old list.

On Tropical Airplay, **Toby Love** nets his third No. 1 as "We Never Looking Back" (featuring **French Montana**) jumps 8-1. Spins increased by 49 percent at the format during the week ending April 5. The Spanish-dominant bachata tune includes an English verse by rapper Montana, who scores his first chart-topper on any Latin tally.

—Amaya Mendizabal

HOT LATIN SONGS: The week's most popular current Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP LATIN ALBUMS: The week's most popular current Latin albums, ranked by sales data as compiled by Nielsen Music. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. LATIN AIRPLAY: The week's most popular Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Christian/Gospel

April 18
2015
billboard

HOT CHRISTIAN SONGS™								
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART	
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL			
2	2	1	#1 46 WKS		OCEANS (WHERE FEET MAY FAIL)	Hillsong UNITED	1	81
			M.G. CHISLETT (M. CROCKER, J. HOUSTON, S. LIGTHELM)		HILLSONG/SPARROW/CAPITOL CMG			
1	1	2			SOMETHING IN THE WATER	Carrie Underwood	1	27
			M. BRIGHT (C. UNDERWOOD, C. DESTEFANO, BRETT JAMES)		19/ARISTA NASHVILLE/PLG			
4	4	3			BECAUSE HE LIVES (AMEN)	Matt Maher	3	22
			E. CASH, J. INGRAM (B. GAITHER, G. GAITHER, M. MAHER, J. INGRAM, E. CASH, D. CARSON, C. TOMLIN)		ESSENTIAL/PLG			
3	3	4			SOUL ON FIRE	Third Day	3	16
			THE SOUND KIDS (B. BROWN, M. POWELL, T. ANDERSON, M. LEE, D. CARR, M. MAHER)		ESSENTIAL/PLG			
11	7	5			DROPS IN THE OCEAN	Hawk Nelson	5	13
			C. WEDGEWORTH (J. STEINGARD, J. INGRAM, M. BRONLEWE)		FAIR TRADE			
6	6	6			GREATER	MercyMe	2	44
			B. GLOVER, D. GARCIA (B. MILLARD, M. SCHEUCHZER, N. COCHRAN, R. SHAFFER, B. GRAUL, D. A. GARCIA, B. GLOVER)		FAIR TRADE			
	5	7			TOUCH THE SKY	Hillsong UNITED	5	2
			J. HOUSTON, A. CRAWFORD, J. GILLES (J. HOUSTON, D. THOMAS, M. G. CHISLETT)		HILLSONG/SPARROW/CAPITOL CMG			
14	11	8			BROTHER	NEEDTOBREATHE Featuring Gavin DeGraw	2	16
			E. CASH, D. TOZER, NEEDTOBREATHE (N. RINEHART, W. RINEHART, G. DEGRAW)		ATLANTIC/WORD-CURB			
7	9	9			COME AS YOU ARE	Crowder	3	34
			G. SCOTT, N. NOCKELS (D. CROWDER, M. MAHER, B. GLOVER)		SIXSTEPS/SPARROW/CAPITOL CMG			
8	8	10			BROKEN TOGETHER	Casting Crowns	8	22
			M. A. MILLER (M. HALL, B. HERMS)		BEACH STREET/REUNION/PLG			
12	13	11			I AM NOT ALONE	Kari Jobe	11	21
			J. EDWARDS (K. JOBE, M. SAMPSON, M. FIELDS, B. DAVIS, G. PITTMAN, D. SAIDER, A. DAVIS)		SPARROW/CAPITOL CMG			
5	12	12			HOW CAN IT BE	Lauren Daigle	5	17
			P. MABURY (P. MABURY, J. INGRAM, J. JOHNSON)		CENTRICITY			
13	16	13			BEYOND ME	tobyMac	5	14
			D. GARCIA, T. MCKEEHAN (T. MCKEEHAN, D. A. GARCIA)		FOREFRONT/CAPITOL CMG			
10	15	14			SHOULDERS	for KING & COUNTRY	10	17
			T. TEDD T. (L. SMALLBONE, J. SMALLBONE, B. GLOVER, T. T. JORNHOM)		FERVENT/WORD-CURB			
15	14	15			DAY ONE	Matthew West	14	14
			P. KIPLEY (M. WEST, P. KIPLEY)		SPARROW/CAPITOL CMG			
17	17	16			HOLY SPIRIT	Francesca Battistelli	16	6
			L. LESKELIN (B. TORWALT, K. TORWALT)		FERVENT/WORD-CURB			
16	15	17			GOOD FIGHT	Unspoken	16	14
			S. MOSLEY (J. LOWRY, C. MATTSON, T. MORGAN)		CENTRICITY			
18	19	18			MORE THAN YOU THINK I AM	Danny Gokey	18	18
			B. HERMS (D. GOKEY, B. HERMS, T. NICHOLS)		BMG			
25	20	10			THE MAKER	Chris August	19	12
			E. CASH (C. AUGUST, E. CASH)		FERVENT/WORD-CURB			
21	21	20			THIS IS LIVING	Hillsong Young & Free Featuring Lecrae	16	12
			M. G. CHISLETT, B. TAN, M. FATKIN, A. KING (A. KING, J. DAVIES, L. MOORE)		HILLSONG/SPARROW/CAPITOL CMG			
20	25	21			SAVE MY LIFE	Sidewalk Prophets	17	24
			L. LESKELIN (D. FRY, B. MCDONALD, B. GLOVER)		FERVENT/WORD-CURB			
27	23	22			THROUGH ALL OF IT	Colton Dixon	22	4
			D. GARCIA (B. GLOVER, M. REED)		19/SPARROW/CAPITOL CMG			
23	24	23			ON FIRE	Sanctus Real	23	7
			P. KIPLEY (M. D. HAMMITT, C. ROHMAN, M. GRAALMAN)		SPARROW/CAPITOL CMG			
24	28	24			GLORY	Phil Wickham	24	9
			P. KIPLEY (P. WICKHAM, P. KIPLEY)		FAIR TRADE			
19	22	25			EVEN SO COME	Passion Featuring Kristian Stanfill	19	4
			N. NOCKELS (C. TOMLIN, J. CATES, J. INGRAM)		SIXSTEPS/SPARROW/CAPITOL CMG			

HOT GOSPEL SONGS™								
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART	
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL			
1	1	1	#1 10 WKS		FOR YOUR GLORY	Tasha Cobbs	1	51
			V. MITCHELL (M. BOOKER)		MOTOWN GOSPEL			
2	2	2			FILL ME UP	Casey J	1	26
			M. BOONE, C. CARTER (W. REGAN)		MARQUIS BOONE/TYSCOT			
4	4	3			AMAZING	Ricky Dillard & New G	1	63
			R. ROBINSON, R. DILLARD, M. TAYLOR (T. MCGHEE)		LIGHT			
3	3	4			I AM	Jason Nelson	3	25
			D. T. SOREY (J. NELSON, D. T. SOREY)		RCA INSPIRATION			
NEW		5			I LUH GOD	Erica Campbell Featuring Big Shizz	5	1
			W. CAMPBELL, L. DANIELS (W. CAMPBELL, E. M. ATKINS-CAMPBELL, L. A. DANIELS)		MY BLOCK/EONE			
5	5	6			I WILL TRUST	Fred Hammond Feat. BreeAnn Hammond	4	30
			F. HAMMOND (F. HAMMOND, C. RODGERS, P. FEASTER)		F HAMMOND/RCA INSPIRATION			
6	6	7			WAR	Charles Jenkins & Fellowship Chicago	6	22
			C. JENKINS, R. EAST (C. JENKINS)		INSPIRED PEOPLE			
7	7	8			THIS PLACE	Tamela Mann	7	13
			M. BUTLER (D. W. BLAIR)		TILLYMANN			
9	8	9			GOD MY GOD	VaShawn Mitchell	8	21
			V. MITCHELL, D. WEATHERSPOON (V. MITCHELL)		VMAN/MOTOWN GOSPEL			
11	9	10			WORTH FIGHTING FOR	Brian Courtney Wilson	9	9
			A. W. LINDSEY (B. C. WILSON, A. LINES)		MOTOWN GOSPEL			
10	11	11			YES YOU CAN	Marvin Sapp	10	8
			A. W. LINDSEY (C. DIXSON, M. L. SAPP)		RCA INSPIRATION			
13	12	12			HOW AWESOME IS OUR GOD	Israel & New Breed Feat. Yolanda Adams	11	10
			L. HOUGHTON (L. HOUGHTON, N. DIEDERICKS, M. HOUGHTON)		RGH NEW BREED/RCA/RCA INSPIRATION			
8	10	13			YOUR DESTINY	Kevin LeVar And One Sound	7	25
			H. MONEY (K. LEVAR)		ONE SOUND			
12	13	14			BLESS THIS HOUSE	Dorinda Clark-Cole	12	13
			R. CLICHE (D. CLARK-COLE, S. D. BEREA, R. CLICHE, S. RENAUD, F. BLANCHARD)		LIGHT			
15	14	15			DANCE	3 Winans Brothers	14	5
			D. WEATHERSPOON (B. WINANS, D. WEATHERSPOON)		REGIMEN/BMG/EONE			
16	17	16			I BELIEVE	Mali Music	16	16
			MALI MUSIC (K. J. POLLARD)		BYSTORM/RCA/RCA INSPIRATION			
NEW		17			PRESSURE	Jonathan McReynolds	17	1
			J. MCREYNOLDS (J. MCREYNOLDS)		TEHILLAH/LIGHT			
NEW		18			MORE LOVE	Erica Campbell	18	2
			W. CAMPBELL (E. M. ATKINS-CAMPBELL, W. CAMPBELL)		MY BLOCK/EONE			
NEW		19			GOTTA HAVE YOU	Jonathan McReynolds	19	1
			W. CAMPBELL, P. MORTON (P. MORTON, J. MCREYNOLDS, W. CAMPBELL)		TEHILLAH/LIGHT			
17	19	20			WHAT CAN I DO	Tye Tribbett	17	20
			T. TRIBBETT II, B. JONES (K. J. SCRIVEN)		MOTOWN GOSPEL			
14	16	21			BLESS ME	J.J. Hairston & Youthful Praise Feat. Donnie McClurkin	9	26
			J. J. HAIRSTON, E. DAVIS (J. J. HAIRSTON, E. DAVIS)		LIGHT			
19	21	22			INDESCRIBABLE	Kierra Sheard	15	22
			J. D. SHEARD II (L. STORY)		KAREW			
18	18	23			FRIEND OF MINE	DeWayne Woods Feat. Dave Hollister & Anthony Hamilton	13	19
			E. E. BULLOCK, R. BLACK (E. E. BULLOCK, A. HAMILTON, R. BLACK)		SOUL THERAPY			
21	22	24			GOD CAN	Andrea McClurkin-Mellini	13	18
			D. MCCLURKIN (A. MCCLURKIN MELINI)		CAMDON			
20	23	25			IT'S GONNA HAPPEN	Jekalyn Carr	15	21
			A. CARR (A. J. CARR)		LUNJEA			

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
NEW	1	#1 1 WK	NF Mansion	1		
		CAPITOL CMG				
1	2	THIRD DAY Lead Us Back: Songs Of Worship	5			
		ESSENTIAL/PLG				
21	3	GG FOR KING & COUNTRY RUN WILD. LIVE FREE. LOVE STRONG.	29			
		FERVENT/WORD-CURB				
9	4	CASTING CROWNS Thrive	63			
		BEACH STREET/REUNION/PLG				
4	5	MERCYME Welcome To The New	52			
		FAIR TRADE/PLG				
2	6	JEREMY CAMP I Will Follow	9			
		STOLEN PRIDE/SPARROW/CAPITOL CMG				
6	7	CHRIS TOMLIN Love Ran Red	23			
		SIXSTEPS/SPARROW/CAPITOL CMG				
7	8	VARIOUS ARTISTS WOW Hits 2015	27			
		PROVIDENT/WORD-CURB/CAPITOL CMG				
5	9	CASTING CROWNS Glorious Day: Hymns Of Faith	5			
		CRACKER BARREL/BEACH STREET/REUNION/PLG				
10	10	MATT MAHER Saints And Sinners	3			
		ESSENTIAL/PLG				
18	11	REND COLLECTIVE The Art Of Celebration	54			
		REND COLLECTIVE/INTEGRITY/PLG				
27	12	KARI JOBE Majestic	54			
		SPARROW/CAPITOL CMG				
11	13	BETHEL MUSIC We Will Not Be Shaken	11			
		BETHEL/PLG				
16	14	VARIOUS ARTISTS 12 Songs Of Worship	5			
		MARDEL/BENSON/PLG				
17	15	CROWDER Neon Steeple	45			
		SIXSTEPS/SPARROW/CAPITOL CMG				
28	16	TENTH AVENUE NORTH Cathedrals	21			
		REUNION/PLG				
14	17	LECRAE Anomaly	30			
		REACH				
8	18	PASSION Even So Come	3			
		SIXSTEPS/SPARROW/CAPITOL CMG				
12	19	RED Of Beauty And Rage	6			
		ESSENTIAL/PLG				
31	20	NEWSBOYS Hallelujah For The Cross	21			
		FIRST COMPANY/CAPITOL CMG				
19	21	SKILLET Rise	85			
		ATLANTIC/WORD-CURB				
11	22	STEVE TAYLOR & THE PERFECT FOIL Goliath	2			
		SPLINT/THE FUEL				
13	23	NEWSONG Faithful: Live Worship	4			
		INTEGRITY/PLG				
32	24	HILLSONG UNITED Zion	110			
		HILLSONG/SPARROW/CAPITOL CMG				
29	25	I AM THEY I Am They	10			
		ESSENTIAL/PLG				

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
NEW	1	#1 1 WK	ERICA CAMPBELL Help 2.0	1		
		MY BLOCK/EONE				
3	2	VARIOUS ARTISTS WOW Gospel 2015	9			
		MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/RCA				
2	3	CHARLES JENKINS & FELLOWSHIP CHICAGO Any Given Sunday	3			
		INSPIRED PEOPLE/MOTOWN GOSPEL/CAPITOL CMG				
11	4	TAMELA MANN Best Days	115			
		TILLYMANN				
1	5	21:03 Outsiders (EP)	2			
		PAJAM				
5	6	TASHA COBBS Grace (EP)	113			
		MOTOWN GOSPEL/CAPITOL CMG				
7	7	GG KIRK WHALUM The Gospel According To Jazz, Chapter IV	2			
		TOP DRAWER/RENDEZVOUS/MACK AVENUE				
8	8	FRED HAMMOND I Will Trust	20			
		F HAMMOND/RCA INSPIRATION/RCA				
4	9	VARIOUS ARTISTS WOW Gospel 2014	62			
		MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/RCA				
9	10	JASON NELSON Jesus Revealed	11			
		RCA INSPIRATION/RCA				
6	11	VARIOUS ARTISTS Billboard #1 Gospel Hits	12			
		EONE				
13	12	THE BROOKLYN TABERNACLE CHOIR Pray: Live	8			
		THE BROOKLYN TABERNACLE/PLG				
NEW	13	BISHOP NOEL JONES PRESENTS TRENT VON LEE I Am A Praisor	1			
		THE VL GROUP				
11	14	THE WALLS GROUP Fast Forward	26			
		FO YO SOUL/RCA				
10	15	DORINDA CLARK-COLE Living It	7			
		LIGHT/EONE				
11	16	TASHA PAGE-LOCKHART Here Right Now	20			
		BET/FO YO SOUL/RCA				
15	17	3 WINANS BROTHERS Foreign Land	27			
</						

Dance/Electronic

April 18
2015
billboard

HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	#1 5 WKS I WANT YOU TO KNOW	Zedd Featuring Selena Gomez INTERSCOPE	1	7
	2	2	SG OUTSIDE	Calvin Harris Featuring Ellie Goulding FLY EYE/COLUMBIA	2	24
10	4	3	AG HEY MAMA	David Guetta Feat. Nicki Minaj & Afrojack WHAT A MUSIC/PARLOPHONE/ATLANTIC	3	19
9	7	4	DG WHERE ARE U NOW	Skrillex & Diplo Feat. Justin Bieber MAD DECENT/OWSLA/ATLANTIC	4	6
3	3	5	PRAYER IN C	Lillywood & Robin Schulz CHOKE INDUSTRY/TONSPIEL/CINQ 7/WARGRAM/ATLANTIC/RRP	1	39
RE-ENTRY		6	GET LOW	Dillon Francis & DJ Snake WEDGEWOOD/DJ SNAKE/MAD DECENT/COLUMBIA	6	21
11	10	7	YOU KNOW YOU LIKE IT	DJ Snake & AlunaGeorge INTERSCOPE	7	16
5	6	8	WAVES	Mr. Probz LEFT LANE/ULTRA/RCA	1	38
6	9	9	BREAK FREE	Ariana Grande Featuring Zedd REPUBLIC	1	40
7	8	10	BLAME	Calvin Harris Featuring John Newman FLY EYE/COLUMBIA	1	31
13	11	11	LEAN ON	Major Lazer X DJ Snake Featuring MO MAD DECENT	11	5
26	14	12	STOLE THE SHOW	Kygo Featuring Parson James ULTRA	12	3
14	13	13	FIVE MORE HOURS	Deorro X Chris Brown BI/PANDA FUNK/PRMD/ULTRA/RCA	13	5
12	12	14	THE NIGHTS	Avicii PRMD/ISLAND/REPUBLIC	10	18
15	15	15	FIRESTONE	Kygo Featuring Conrad ULTRA/RCA	12	18
18	18	16	RUNAWAY (U & I)	Galantis BIG BEAT/RRP	15	26
16	17	17	I'M AN ALBATROAZ	AronChupa ULTRA	10	12
24	21	18	COOL	Alesso Featuring Roy English REFUNE/DEF JAM	18	7
27	16	19	DON'T LOOK DOWN	Martin Garrix Featuring Usher SPINNIN'/RCA	16	3
17	19	20	OPEN WIDE	Calvin Harris Featuring Big Sean FLY EYE/COLUMBIA	12	23
28	24	21	KING	Years & Years POLYDOR/INTERSCOPE	21	7
30	27	22	PRAY TO GOD	Calvin Harris Featuring HAIM FLY EYE/COLUMBIA	17	22
22	23	23	SOMETHING NEW	Axwell & Ingresso AXWELL/REFUNE/DEF JAM	14	19
25	25	24	NOTHING REALLY MATTERS	Mr. Probz LEFT LANE/ULTRA	17	5
-	43	25	RISE	David Guetta Featuring Skylar Grey WHAT ARE RECORDS/PARLOPHONE/ATLANTIC	25	2
31	28	26	RIGHT HERE, RIGHT NOW	Giorgio Moroder Feat. Kylie Minogue GIORGIO MORODER/RCA	26	7
20	26	27	LIVING FOR LOVE	Madonna LIVE NATION/INTERSCOPE	9	16
49	47	28	YOU'RE ON	Madeon Featuring Kyan POPCLUTUR/COLUMBIA	25	14
32	30	29	ON MY WAY	Axwell & Ingresso AXWELL/REFUNE/DEF JAM	29	3
-	45	30	PAY NO MIND	Madeon Featuring Passion Pit POPCLUTUR/COLUMBIA	29	7
33	29	31	TO U	Skrillex & Diplo Featuring AlunaGeorge MAD DECENT/OWSLA/ATLANTIC	28	6
40	32	32	WISH YOU WERE MINE	Philip George 3BEAT/ALL AROUND THE WORLD/MOTOWN/CAPITOL	32	7
38	31	33	INTOXICATED	Martin Solveig & GTA SPINNIN' DEEP/SPINNIN'	31	5
44	33	34	FREE PEOPLE	Tony Moran Featuring Martha Wash SUGAR HOUSE/RADIKAL	33	4
-	37	35	IT'S ME	TryHardNinja TRYHARDNINJA	35	2
-	35	36	NONSENSE	Madeon Featuring Mark Foster POPCLUTUR/COLUMBIA	35	2
37	34	37	TILL IT HURTS	Yellow Claw Featuring Ayden SPINNIN'4TH & BROADWAY/ISLAND/REPUBLIC	31	16
HOT SHOT DEBUT		38	HOLD MY HAND	Jess Glynne ATLANTIC	38	1
RE-ENTRY		39	LET YOU GO	The Chainsmokers Feat. Great Good Fine OK DIM MAK/REPUBLIC	35	2
41	36	40	SPELL	Noelia Featuring Timbaland & Peter Dinklage URBANLIFE/BSOUND/POPPER/PINK STAR	36	4
36	38	41	I'M GONNA GET YOU	Dave Aude Featuring Jessica Sutta AUDACIOUS	27	8
46	40	42	ALL WE NEED	ODESZA Featuring Shy Girls FOREIGN FAMILY COLLECTIVE/COUNTER	38	4
RE-ENTRY		43	OUT THE SPEAKERS	A-Trak + Milo & Otis Feat. Rich Kidz GREEN LABEL SOUND/FOOLS GOLD/CASABLANCA/REPUBLIC	10	8
RE-ENTRY		44	FEBREZE	Skrillex & Diplo Featuring 2 Chainz MAD DECENT/OWSLA/ATLANTIC	27	4
35	42	45	JUICY WIGGLE	RedFoo PARTY ROCK	35	3
NEW		46	ONE HOT MESS	Malea MALEA	46	1
47	49	47	ARE YOU WITH ME	Lost Frequencies ARMADA/ULTRA	34	10
NEW		48	I LOVE IT WHEN YOU CRY (MOXOKI)	Steve Aoki + Moxie ULTRA	48	1
41	44	49	SUN GOES DOWN	Robin Schulz Feat. Jasmine Thompson TONSPIEL/ATLANTIC/RRP	21	20
NEW		50	WORSHIP	Years & Years POLYDOR/INTERSCOPE	50	1

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
NEW	1	#1 1 WK MADEON	POPCLUTUR/COLUMBIA	Adventure	1	
3	2	THE PRODIGY	WARNER BROS.	The Day Is My Enemy TAKE ME TO THE HOSPITAL/COOKING VINYL/WARNER BROS.	2	
1	3	LINDSEY STIRLING	LINDSEYSTOMP	Shatter Me	49	
7	4	SKRILLEX & DIPLO	MAD DECENT/OWSLA/AG	Skrillex & Diplo Present Jack U	6	
4	5	PURITY RING	4AD	Another Eternity	5	
6	6	CALVIN HARRIS	FLY EYE/COLUMBIA	Motion	22	
2	7	ODESZA	FOREIGN FAMILY COLLECTIVE/COUNTER	In Return	31	
8	8	DAVID GUETTA	WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG	Listen	19	
NEW	9	GRIZ	ALL GOOD	Say It Loud	1	
11	10	VARIOUS ARTISTS	PROVIDENT/CAPITOL CMG/WORD-CURB/WARNER BROS.	WOW Hits Party Mix: Remixed	4	
13	11	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW That's What I Call Party Anthems 2	35	
14	12	SYLVAN ESSO	PARTISAN	Sylvan Esso	47	
10	13	FKA TWIGS	YOUNG TURKS	LP1	34	
5	14	ARMIN VAN BUUREN	ARMADA	A State Of Trance 2015	2	
9	15	YEARS & YEARS	POLYDOR/INTERSCOPE/IGA	Y & Y EP	6	
12	16	ROBIN SCHULZ	TONSPIEL/ATLANTIC/AG	Prayer	27	
15	17	VARIOUS ARTISTS	MONSTERCAT	Monstercat 021: Perspective	3	
17	18	DEADMAU5	MAUSTRAP/ULTRA	5 Years Of mau5	17	
NEW	19	MOOG	MOOG	Chasing Midnight (EP)	1	
RE	20	TYCHO	GHOSTLY INTERNATIONAL	Awake	24	
NEW	21	KYLIE MINOQUE	PARLOPHONE/WARNER BROS.	Kiss Me Once: Live At The SSE Hydro	1	
23	22	CLEAN BANDIT	ATLANTIC/AG	New Eyes	38	
RE	23	VARIOUS ARTISTS	ULTRA	Ultra Music Festival 2015	2	
20	24	CHET FAKER	DOWNTOWN	Built On Glass	23	
16	25	VARIOUS ARTISTS	POWER MUSIC	Power Music: 55 Smash Hits: Running Remixes	34	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
3	1	#1 1 WK LOVE ME LIKE YOU DO	Ellie Goulding UNIVERSAL STUDIOS/REPUBLIC/INTERSCOPE	8		
2	2	TIME OF OUR LIVES	Pitbull & Ne-Yo MR. 305/POLO GROUNDS/RCA	16		
1	3	OUTSIDE	Calvin Harris Feat. Ellie Goulding FLY EYE/COLUMBIA	17		
4	4	I WANT YOU TO KNOW	Zedd Feat. Selena Gomez INTERSCOPE	6		
5	5	SUGAR	Maroon 5 222/INTERSCOPE	9		
6	6	UPTOWN FUNK!	Mark Ronson Feat. Bruno Mars RCA	19		
7	7	STYLE	Taylor Swift BIG MACHINE/REPUBLIC	9		
8	8	SOMEBODY	Natalie La Rose Feat. Jeremih I.M.G./REPUBLIC	8		
10	9	REDEFINED	tyDi Feat. Melanie Fontana ROBBINS	6		
13	10	CHAINS	SAFEHOUSE/ISLAND/REPUBLIC	6		
12	11	ONE LAST TIME	Ariana Grande REPUBLIC	5		
9	12	FOURFIVESECONDS	Rihanna & Kanye West & Paul McCartney WESTBURY ROAD/ROC NATION	9		
18	13	WANT TO WANT ME	Jason Derulo BELUGA HEIGHTS/WARNER BROS.	3		
25	14	ON MY WAY	Axwell & Ingresso AXWELL/REFUNE/DEF JAM	2		
11	15	PRAYER IN C	Lillywood & Robin Schulz CHOKE INDUSTRY/TONSPIEL/CINQ 7/WARGRAM/ATLANTIC/RRP	27		
23	16	G.D.F.R.	Flo Rida Feat. Sage The Gemini & Lookas POE BOV/ATLANTIC	4		
27	17	COOL	Alesso Feat. Roy English REFUNE/DEF JAM	5		
NEW	18	GG EARNED IT (FIFTY SHADES OF GREY)	The Weeknd UNIVERSAL STUDIOS/REPUBLIC	1		
16	19	THINKING OUT LOUD	Ed Sheeran ATLANTIC	11		
19	20	FIRESTONE	Kygo Feat. Conrad ULTRA/RCA	7		
14	21	LOVE AGAIN	Cedric Gervais Feat. Ali Tamposi POLYDOR/INTERSCOPE	6		
15	22	WE'RE ALL WE NEED	Above & Beyond Feat. Zoe Johnston ANJUNA/BEATS/ULTRA	7		
36	23	HEY MAMA	David Guetta Feat. Nicki Minaj & Afrojack WHAT A MUSIC/PARLOPHONE/ATLANTIC	2		
17	24	SUN GOES DOWN	Robin Schulz Feat. Jasmine Thompson TONSPIEL/ATLANTIC/RRP	11		
21	25	THE NIGHTS	Avicii PRMD/ISLAND/REPUBLIC	12		



Madeon's No. 1 Adventure

Madeon (above) debuts at No. 1 on Top Dance/Electronic Albums with his first full-length album, *Adventure*. The title sold 11,000 copies, according to Nielsen Music, the fourth-most for a debut this year: Only albums from **Purity Ring** (16,000), **Above & Beyond** and **Skrillex & Diplo** (14,000 each) have sold more. The French DJ also places three tracks from the album on Hot Dance/Electronic Songs: "You're On," featuring **Kyan** (No. 28); "Pay No Mind," featuring **Passion Pit** (No. 30); and "Nonsense," featuring **Mark Foster** (No. 36).

Also making noise on Hot Dance/Electronic Songs are **Dillon Francis & DJ Snake**, who re-enter at No. 6 with "Get Low." The duo sold 35,000 units, up 251 percent, while collecting 1.7 million U.S. streams, up 88 percent. "Get Low," which peaked at No. 13 more than a year ago, returns to current status thanks to multiple new exposures. It's on the *Furious 7* soundtrack, in a movie-related Dodge spot and featured in a Taco Bell commercial (starring a rejuvenated elderly couple) that premiered at the end of March.

The legendary **Giorgio Moroder** celebrates his first No. 1 on Dance Club Songs in 15 years with "Right Here, Right Now" (2-1). The famed **Donna Summer** producer teamed with **Kylie Minogue**, who counts her 12th No. 1 on the chart. Remixes from **7th Heaven**, **Ralphie Rosario** and **Zoo Brazil**, among others, help lead Moroder and Minogue to the pinnacle. —Gordon Murray

CHIVTEAM
HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay, audience impressions, as measured by Nielsen Music, streaming activity data by online music sources tracked by Nielsen Music, and reports from a national sample of clubs. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP DANCE/ELECTRONIC ALBUMS: The week's most popular current dance/electronic albums, ranked by sales data as compiled by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. DANCE/MIX SHOW AIRPLAY: The week's most popular current dance/electronic mix shows, ranked by sales data as compiled by Nielsen Music. Stations that have submitted their hours of mix show programming, as monitored by Nielsen BDS, to Billboard. See Chart Legend on billboard.com for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.
SALES, AIRPLAY & STREAMING DATA COMPILED BY Nielsen MUSIC

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 RIGHT HERE, RIGHT NOW GIORGIO MORODER/RCA	Giorgio Moroder Feat. Kylie Minogue	7
3	2	GG TALKING BODY ISLAND/REPUBLIC	Tove Lo	6
5	3	FREE PEOPLE	Tony Moran Feat. Martha Wash SUGAR HOUSE/RADIKAL	8
11	4	HEARTBEAT SONG	Kelly Clarkson 19/RCA	5
6	5	IF YOU LET ME GO	Salt Ashes RADIKAL	10
7	6	SPELL	Noelia Feat. Timbaland & Peter Dinklage URBANLIFE/BSOUND/POPPER/PINK STAR	9
13	7	WISH YOU WERE MINE	Philip George 3BEAT/ALL AROUND THE WORLD/MOTOWN/CAPITOL	7
8	8	ELASTIC HEART	Sia MONKEY PUZZLE/RCA	9
9	9	I'M GONNA GET YOU	Dave Audé Feat. Jessica Sutta AUDACIOUS	10
1	10	CRAZY	Erika Jayne Feat. Maino PRETTY MESS	9
17	11	ONE HOT MESS	Malea MALEA	6
4	12	THE NIGHTS	Avicii PRMD/ISLAND/REPUBLIC	10
19	13	UNIVERSE	Mohombi LA CLIQUE	6
12	14	OUTSIDE	Calvin Harris Feat. Ellie Goulding FLY EYE/COLUMBIA	12
22	15	COOL	Alesso Feat. Roy English REFUNE/DEF JAM	4
20	16	BISCUIT	Ivy Levan CHERRYTREE/INTERSCOPE	5
14	17	DJ FAV	Joe Bermudez Feat. Amanda Brigham 617	10
23	18	CHAINS	Nick Jonas SAFEHOUSE/ISLAND/REPUBLIC	4
32	19	SACRED	Erasure MUTE	3
21	20	WILDJOY	Temporary Hero & Jason Walker ANTICODON	6
31	21	I WANT YOU TO KNOW	Zedd Feat. Selena Gomez INTERSCOPE	3
30	22	LIFT	Dirty Disco Feat. Debby Holiday DIRTY DISCO	4
25	23	AWAKE	Eddie Amador Feat. Lisa Williams CARRILLO	6
27	24	TAKE CARE OF MY HEART	Eddie Amador & Ultra Nate BLUFIRE/CITRUSONIC STEREOPHONIC	5
10	25	SOMETHING NEW	Axwell & Ingrosso AXWELL/REFUNE/DEF JAM	14
18	26	WHAT I NEED (RIGHT HERE, RIGHT NOW)	Dasco Feat. Justina Maria PHONETIC/RADIKAL	8
34	27	WOMAN POWER	Ono MIND TRAIN/TWISTED	3
24	28	FIESTA IN SAN JUAN	Assia Ahatt Feat. Wisin SEIZE THE DAY	7
33	29	SPARK	Novel NOVEL	4
26	30	REAL LOVE	Clean Bandit & Jess Glynne ATLANTIC/RRP	10
29	31	LOVE IS INDEPENDENT	D.O.N.S. Feat. Polina Griffith CARRILLO	8
39	32	INSONNIA	Audien Feat. Parson James ASTRALWERKS/CAPITOL	2
40	33	LOVE ME LIKE YOU DO	Ellie Goulding UNIVERSAL STUDIOS/REPUBLIC/INTERSCOPE	3
37	34	INTOXICATED	Martin Solveig & GTA SPINNIN' DEEP/SPINNIN'	5
16	35	YOUNG BLOOD	Bea Miller SYCO/HOLLYWOOD	13
41	36	TELL YOU	Kissy Sell Out Feat. Holly Lois CARRILLO	3
15	37	WRONG CLUB	The Ting Tings FINCA/PIAS	13
28	38	LIVING FOR LOVE	Madonna LIVE NATION/INTERSCOPE	13
45	39	SUGAR	Maroon 5 222/INTERSCOPE	3
36	40	DON'T SAY IT	Amoray KNOCKOUT FASHION	7
41	41	THE GIVER (REPRISE)	Duke Dumont BLASE BOYS CLUB/TURBO/ASTRALWERKS/CAPITOL	1
42	42	WITH YOU	Cheyenne Elliott DAJMAN	2
35	43	TIME OF OUR LIVES	Pitbull & Ne-Yo MR. 305/POLO GROUNDS/RCA	13
38	44	BRING ME HOME	Kanisha K DADDY ROCKS/KANISHA K	4
NEW	45	RISE ABOVE THE GAME	Angel Moraes Feat. Neysa Malone MUSOL	1
44	46	STYLE	Taylor Swift BIG MACHINE/REPUBLIC	4
NEW	47	ON MY WAY	Axwell & Ingrosso AXWELL/REFUNE/DEF JAM	1
50	48	TRIPPIN'	Pink Panda Feat. Kim Porter CARRILLO	2
43	49	UPTOWN FUNK!	Mark Ronson Feat. Bruno Mars RCA	17
NEW	50	WHEN I COME HOME	Goldhouse GOLDHOUSE	1

BOXSCORE

April 18
2015
billboard

LEGEND

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

Digital Songs Charts

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

Awards

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

Publishing song index available on billboard.com/biz.

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CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$1,590,707 \$177/\$47.50	FLEETWOOD MAC AMWAY CENTER, ORLANDO, FLA. MARCH 23	12,711 13,472	LIVE NATION
2	\$1,467,312 \$250/\$60/\$48	RICARDO ARJONA NOKIA THEATRE L.A. LIVE, LOS ANGELES MARCH 27-28	11,237 13,764 TWO SHOWS	CARDENAS MARKETING NETWORK, GOLDENVOICE/AEG LIVE
3	\$1,400,765 \$179.50/\$129.50/ \$79.50/\$49.50	FLEETWOOD MAC INTRUST BANK ARENA, WICHITA, KAN. MARCH 31	11,042 11,325	LIVE NATION
4	\$1,260,753 \$146.50/\$37	ELTON JOHN AMWAY CENTER, ORLANDO MARCH 7	13,514 14,481	LIVE NATION
5	\$1,052,053 \$147.50/\$37.50	STEVIE WONDER FRANK ERWIN CENTER, AUSTIN APRIL 4	10,304 11,797	LIVE NATION
6	\$860,577 \$250/\$54	JUAN GABRIEL VIEJAS ARENA, SAN DIEGO FEB. 6	7,854 8,515	CARDENAS MARKETING NETWORK
7	\$817,419 (\$1,048,968 AUSTRALIAN) \$101.23/\$70.06	RUSSELL PETERS, GREGG ROGELL, DJ SPINBAD ALLPHONES ARENA, SYDNEY MARCH 28	12,154 12,320	ADRIAN BOHM PRESENTS, THE COMEDY CHANNEL
8	\$787,512 \$160/\$45	RICARDO ARJONA SAP CENTER, SAN JOSE MARCH 26	7,233 10,694	CARDENAS MARKETING NETWORK
9	\$754,893 (\$980,279 AUSTRALIAN) \$230.25/\$84.55	KYLIE MINOGUE, GIORGIO MORODER, BETTY WHO BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA MARCH 21	6,865 7,227	FRONTIER TOURING
10	\$746,629 (\$706,180 PESOS) \$42.06	GLORIA TREVI AUDITORIO NACIONAL, MEXICO CITY FEB. 20-21	17,752 19,040 TWO SHOWS	CORPORATIVO JANIK
11	\$721,102 \$176/\$50	RICARDO ARJONA TOYOTA CENTER, HOUSTON MARCH 22	7,249 10,889	CARDENAS MARKETING NETWORK
12	\$704,482 \$173/\$36	JUAN GABRIEL SAVE MART CENTER, FRESNO, CALIF. FEB. 8	8,361 10,539	CARDENAS MARKETING NETWORK, LIVE NATION
13	\$692,675 \$67.25/\$39.75	LUKE BRYAN, RANDY HOUSER, DUSTIN LYNCH VAN ANDEL ARENA, GRAND RAPIDS, MICH. FEB. 10	10,841 SELLOUT	LIVE NATION
14	\$618,563 \$62.75/\$58.25/ \$48.25/\$28.25	ERIC CHURCH, THE CADILLAC THREE AMALIE ARENA, TAMPA MARCH 28	14,350 SELLOUT	THE MESSINA GROUP/AEG LIVE
15	\$616,301 (\$807,364 AUSTRALIAN) \$113.78/\$57.25	LADY ANTEBELLUM, KRISTIAN BUSH, MADDIE & TAE QANTAS CREDIT UNION ARENA, SYDNEY MARCH 15	6,513 7,397	CHUGG ENTERTAINMENT
16	\$614,222 (\$232,794 PESOS) \$32.07	YURI AUDITORIO NACIONAL, MEXICO CITY MARCH 20-21	19,152 TWO SELLOUTS	OCESA-CIE
17	\$608,755 \$95/\$75/\$55/\$40	NEIL DIAMOND MOHEGAN SUN ARENA, UNCASVILLE, CONN. MARCH 28	6,965 SELLOUT	IN-HOUSE
18	\$600,202 \$102/\$77/\$49.50/\$39.50	CHARLIE WILSON, KEM, JOE FEDEXFORUM, MEMPHIS MARCH 20	8,327 SELLOUT	AEG LIVE, SUMMITT MANAGEMENT CORP.
19	\$580,523 \$86/\$66/\$49.50	CHARLIE WILSON, KEM, JOE SPRINT CENTER, KANSAS CITY, MO. MARCH 22	8,368 SELLOUT	AEG LIVE
20	\$562,313 \$66.75/\$36.75	LUKE BRYAN, RANDY HOUSER, DUSTIN LYNCH FORD CENTER, EVANSVILLE, IND. FEB. 11	8,959 SELLOUT	LIVE NATION
21	\$560,389 (\$679,980 PESOS) \$189.81/\$31.63	CHAYANNE CENTRO EXPOSITOR, PUEBLA, MEXICO MARCH 14	8,246 SELLOUT	OCESA-CIE
22	\$540,384 \$85/\$65/\$49.50/\$39.50	CHARLIE WILSON, KEM, JOE CHESAPEAKE ENERGY ARENA, OKLAHOMA CITY MARCH 21	8,161 SELLOUT	AEG LIVE
23	\$540,175 \$85/\$35	MIRANDA LAMBERT, JUSTIN MOORE, ASHLEY MONROE, JUKEBOX MAFIA BOARDWALK HALL, ATLANTIC CITY, N.J. MARCH 27	8,517 10,756	LIVE NATION
24	\$520,640 \$54.75/\$39.75	MIRANDA LAMBERT, JUSTIN MOORE, RAELENN BOK CENTER, TULSA, OKLA. FEB. 28	9,497 10,568	LIVE NATION
25	\$517,105 \$67.50/\$27.50	ARIANA GRANDE, RIXTON, CASHMERE CAT DCU CENTER, WORCESTER, MASS. MARCH 15	10,337 SELLOUT	LIVE NATION
26	\$514,028 \$100/\$65/\$49.50/\$39.50	CHARLIE WILSON, KEM, JOE CENTURYLINK CENTER, BOSSIER CITY, LA. MARCH 19	7,174 SELLOUT	AEG LIVE
27	\$499,302 \$59/\$29	FLORIDA GEORGIA LINE, THOMAS RHETT, FRANKIE BALLARD AMPHITHEATER AT THE WHARF, ORANGE BEACH, ALA. MARCH 21	9,648 SELLOUT	RED MOUNTAIN ENTERTAINMENT
28	\$497,688 \$129.50/\$69.50/\$39.50	EPICENTER ROCK FESTIVAL: KORN, LIMP BIZKIT & OTHERS THE FORUM, INGLEWOOD, CALIF. MARCH 14	10,222 12,538	LIVE NATION, ROCKHOUSE PRESENTS
29	\$493,989 (\$623,701 CANADIAN) \$55.05/\$23.36	ARIANA GRANDE, RIXTON, CASHMERE CAT AIR CANADA CENTRE, TORONTO MARCH 8	13,666 SELLOUT	LIVE NATION
30	\$492,308 (\$767,982 PESOS) \$54.14	RINGO STARR & HIS ALL STARR BAND AUDITORIO NACIONAL, MEXICO CITY MARCH 10	9,094 9,545	OCESA-CIE
31	\$491,143 \$350/\$150/\$110/\$70	OLIVIA NEWTON-JOHN THE SHOWROOM AT THE FLAMINGO, LAS VEGAS MARCH 3-7, 10-14, 17-21	4,969 10,490 15 SHOWS	CAESARS ENTERTAINMENT
32	\$486,939 (\$734,905 PESOS) \$63.69	EMMANUEL & MIJARES AUDITORIO TELMEX, GUADALAJARA, MEXICO MARCH 4	7,645 SELLOUT	OCESA-CIE
33	\$484,877 \$66.50/\$26.50	ARIANA GRANDE, RIXTON, CASHMERE CAT BMO HARRIS BRADLEY CENTER, MILWAUKEE, WIS. FEB. 28	10,411 SELLOUT	LIVE NATION
34	\$450,196 \$60.50/\$46/\$26	ERIC CHURCH, THE CADILLAC THREE VETERANS MEMORIAL ARENA, JACKSONVILLE MARCH 27	10,019 SELLOUT	THE MESSINA GROUP/AEG LIVE
35	\$444,022 (\$569,961 AUSTRALIAN) \$77.83/\$54.45	ROXETTE, BOOM CRASH OPERA BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA FEB. 10	6,856 SELLOUT	LIVE NATION



Arjona's Viaje Tour Scores Stateside

Latin artist **Ricardo Arjona** (above) owns three of the Boxscore chart's top-grossing concert engagements, including a two-night stint at the Nokia Theatre in Los Angeles that ranks at No. 2. Ticket sales topped \$1.4 million at the Southern California venue from performances during the final days of his four-week trek through U.S. markets.

The Guatemalan singer-songwriter has been on tour since last summer in support of his Latin Grammy-nominated album *Viaje*, which arrived earlier in 2014. He launched the tour with a string of concerts in Latin American countries and was on the road for select dates during the fall. After kicking off 2015 with shows in Mexico, Costa Rica and Puerto Rico, he began his U.S. trek in Miami on Feb. 27 and wrapped in San Diego on March 29. The 13-city jaunt, promoted by Cardenas Marketing Network, grossed more than \$9.3 million from 84,047 tickets sold at 14 shows.

Arjona ranks second among the year's top-grossing Latin touring artists with ticket sales reported from the first quarter. Only **Enrique Iglesias** and **Pitbull** rank higher, with a \$15 million take from their co-headlining tour during the winter months. Arjona's worldwide ticket sales in 2015 total \$11.7 million, based on reported boxscores. —Bob Allen

BOXSCORE: The top-grossing concert as reported by promoters, venues, managers and booking agents. Boxscores should be submitted to Bob Allen at bob.allen@billboard.com. DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. See Chart Legend on billboard.com/biz for complete rules and explanations. © 2015, Promoters: Global Media, LLC and Nelson Music, Inc. All rights reserved.



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