The Unbreakable Florence Welch

After a tattered relationship and too much drink left her ‘a bit of a mess,’ the singer returns from a near breakdown [and that stage-dive broken foot] with a powerful album. Says pal Taylor Swift: ‘What sets Florence apart? Everything’
**SONG OF THE YEAR**

**ALL OF ME**

NOEL ZANCANELLA

**PRESIDENT'S AWARD**

P!NK

**SONGWRITERS OF THE YEAR***

TAYLOR SWIFT

TIM BERGLING A.K.A. AVICII

BENNY BLANCO

ED SHEERAN

**CLASSIC**

Evan "Kid" Bogart
Andrew Goldstein
Fueled By Music
Here's Lookin' At You Kidd Music
Sony/ATV Songs LLC

**EVERYTHING HAS CHANGED**

Ed Sheeran
Taylor Swift
Sony/ATV Songs LLC
Sony/ATV Tree
Taylor Swift Music

**FANCY**

George Anastasi
Kurtis McKenzie
Jason Pelewburd
Jon Shave
John Turner
Sony/ATV Ballad
Sony/ATV Songs LLC

**FASHION OF YOUR LIFE**

Tony bromer
Emanuele "Manni" Maniati
Mancini Publishing

**GIRLS CHASE BOYS**

Trent Dabbs
Barry George Bean
Country Paper
Creative Nation Music
Pulse Nation
Ready.Set.Go Publishing
Songs of Universal, Inc.

**GO**

Alex Baada
Benjamin McKee
Noel Zancanella
Taylor Swift Music

**NEON LIGHTS**

Mario Marchetti
Noel Zancanella
Mancini Publishing
Mancini Music
Songs of Patriot Games

**NOT A BAD THING**

Chris Godby
Jerome "J-Roc" Harmon
Krist Novoselic
Kurtis McKenzie

**KEVIN**

Dave Brat"h
Jerome "J-Roc" Harmon
Krist Novoselic

**LOVE ME AGAIN**

Mike Rosenberg (PRS)
Sony/ATV Songs LLC

**MAKIN' ME LONELY**

Tim Berling

**ME AND MY BROKEN HEART**

Ivan "Kayne" Smith
Daniel "Tich" Tichnor

**MEAN IT**

Evan "Kidd" Bogart
Sony/ATV Songs LLC

**MY HEART BELONGS TO WHOLESOME SB**

Liam Payne

**WHERE THE HEART IS**

Taylor Swift

**WHOOP**

Tim Bergling

**WHO'S NEXT**

Moneybagg Yo

**WAY BACK COMING**

Lil' Wayne

**U GET WHAT U GIVE**

Sony/ATV Songs LLC

**WHERE U AT**

Sony/ATV Songs LLC

**WHO TO LOVE**

Drake

**WITH HER**

Taylor Swift

**WHO'S NEXT**

Moneybagg Yo

**WOMAN**

H.E.R.

**WHITE WINE**

Kesha

**WORLD**

Kanye West

**WOMEN**

Keshia Chante

**YOU AND ME**

Evan "Kidd" Bogart
Sony/ATV Songs LLC

**YOU'RE THE ONE (MAYBE)**

Taylor Swift

**YOU WERE MEANT FOR ME**

Taylor Swift

**YOURSELF**

Taylor Swift

**YOUR YouTube**

Taylor Swift
Britney And Iggy’s ‘Girls’ Goes Wild

The Dynamic Duo of Britney Spears and Iggy Azalea charge onto the Billboard Hot 100 at No. 29 with their duet “Pretty Girls.” Sales lead the way, accounting for 77 percent of the track’s chart points: It lands at No. 6 on Digital Songs with 96,000 first-week downloads, according to Nielsen Music.

But radio is catching on too. The boastful single is “an event record,” says Charese Frugé, program director of KKHH Houston, which played the song 36 times in its first week out, helping fuel its No. 23 debut on the Mainstream Top 40 airplay chart.

IHeartMedia top 40 stations spun the song hourly on May 4, leading to lots of positive listener feedback, says WIHT Washington, D.C., program director Tommy Chuck: “We think it’ll be a solid summer song.” “Girls” should gain additional momentum from the May 13 release of its sci-fi send-up video and the pair’s performance at the Billboard Music Awards on May 17.

The track, produced by The Invisible Men, continues a long tradition of women teaming up for Hot 100 hits. Two past collabs by two women sharing lead billing (rather than one woman as a featured guest) have risen to No. 1:

Barbra Streisand and Donna Summer’s “No More Tears (Enough Is Enough),” for two weeks in 1979, and Brandy and Monica’s “The Boy Is Mine,” for 13 weeks in 1998.

—GARY TRUST
You have been putting out music since 2003, but “Fight Song” is your biggest hit to date. What inspired it?
I was going through a hard time. When I wrote “Fight Song,” there was not a lot of industry. Now, to be compared to them is mind-blowing. I’m feeling like, “Yeah, that’s true, man! Thanks!”

What can fans expect from your upcoming summer tour opening for Christina Perri and Colbie Caillat?
This is the perfect tour, not only because of the girl-power thing, but for boys too. I have a lot of male fans that it will resonate with. The title of the tour is Girls Night Out, Boys Can Come Too — that about sums it up.

—TREVOR ANDERSON

The Boston native, 33, plans to release her Columbia Records debut later this year.

You have been putting out music since 2003, but “Fight Song” is your biggest hit to date. What inspired it?
I was going through a hard time. When I wrote “Fight Song,” there was not a lot of reason to believe I should keep going. It was breaking my heart, and “Fight Song” was a declaration that I wasn’t going to quit. I needed that reminder that I believed in myself no matter what.

Some have likened it to hits by Katy Perry and Kelly Clarkson. What do you make of those comparisons?
I’m in shock that three months ago, I was 2003, but “Fight Song” is your biggest hit to date. What inspired it?
I was going through a hard time. When I wrote “Fight Song,” there was not a lot of reason to believe I should keep going. It was breaking my heart, and “Fight Song” was a declaration that I wasn’t going to quit. I needed that reminder that I believed in myself no matter what.

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### Top Country Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
<th>Previous Peak</th>
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<tr>
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<tr>
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<td>Kid Ink feat. Devilette</td>
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<td>Rachel Platten</td>
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### Data for Week of 05.23.2015

The Weeknd’s “Earned It (Fifty Shades of Grey)” returns to its No. 3 peak on the Billboard Hot 100, and replaces Ellie Goulding’s “Love Me Like You Do” atop the Mainstream Top 40 airplay chart. Both tracks are from the Fifty Shades of Grey soundtrack, making this the first time that singles from the same soundtrack have topped the Mainstream Top 40 tally consecutively since 1998, when Alanis Morissette’s “Uninvited” and Goo Goo Dolls’ “Iris,” both from the romantic drama City of Angels, reigned back to back.

—Q.T.
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NOTHING OVERLOOKED.

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NOT 24 HOURS AFTER FOX dropped a pre-dawn bomb on May 11 announcing that American Idol, the venerable 14-year-old show that redefined music’s place on TV, would end with its 15th season, the mood backstage at its finale was, surprisingly, ebullient.

“Sets of canceled shows aren’t pretty or fun, but Tuesday felt more like a celebration,” said a behind-the-curtains observer at Hollywood’s Dolby Theatre. “Nobody was depressed or morose. It wasn’t a funeral.”

Idol in denial? Perhaps. Not only has rival The Voice caught up in overall TV viewers (13.5 million for the NBC franchise versus 10.7 million for Idol so far in 2015, according to Nielsen), but TV singing competitions as a whole are down more than 20 percent. Idol’s advertising revenue has nose-dived, from $628 million in 2013 to $427 million in 2014, according to Kantar Media. Once able to command $500,000 per 30-second spot as recently as 2011, the show could only ask for $300,000 in 2014, and even less this season.

Meanwhile, production remains costly — in the $2 million range per episode — and the talent salaries exorbitant (Ryan Seacrest’s pay: $15 million, with Jennifer Lopez just above him) as Idol looks to compete with a judges panel of proven stars. Add the loss of major sponsors Coca-Cola, Apple and AT&T (good for annual revenue of $150 million; Ford and Google signed on for this year), and the P&L teeters dangerously close to the red.

On the music side, Idol’s once enviable track record also has hit some speed bumps. The last coronation song to make the top 10? Phillip Phillips’ “Home” in 2012. In addition, fewer finalists are getting signed and for much less money. The days when Sony Music laid out a payment structure that began at a $180,000 advance for a first album with the potential to reach $500,000 to $1 million if subsequent options are exercised are long gone. Now, Universal is the show’s recording partner, first through Interscope and, this year, through Big Machine, whose president/CEO Scott Borchetta also serves as Idol’s on-air mentor. Today, an Idol winner may see half of such monies as part of a 360 deal, much of which is recoupable. (Season 11 winner Phillips is currently suing to get out of a contract his lawyer called “onerous.”) The Idol summer tour too has been halved — from
10 finalists to five with the occasional special guest, and in smaller venues. Why the precipitous decline? Newly installed Fox chiefs Dana Walden and Gary Newman and News Corp. executive vp David Hill, Idol’s main executive producer, might cite TV terms like a show’s “natural maturation” and “audience erosion.” But longtime Idol insiders, while apprehensive to share their thoughts publicly for fear of upsetting the new regime, point to a clear turning of the tide: the 2011 exit of Simon Cowell—not because he took the acidity with him (which he did), but rather the A&R chops. “Now, these are artists you’d never give a record deal to,” offers one high-ranking source.

In fact, Idol’s success rate is on par with the industry standard — 1.3 hits out of 10 signings is a generous estimate — when factoring in sales for top 12 non-winners like Chris Daughtry (7.3 million in album sales, according to Nielsen Music) along with those of Kelly Clarkson (12.8 million) or Carrie Underwood (15.2 million). “Without Idol, we would have lost the recording industry a lot earlier than we did,” says former executive producer Nigel Lythgoe. “The impact on the charts is astonishing.”

It’s one reason why executives at the network, label/management arm 19 Entertainment and FremantleMedia, the show’s producing partner, are hell-bent on sending their former crown jewel out with a respectful bang, stage-managing its sunset like the happy ending to a teen movie. It seems the staff, crew and certainly the stars got the memo. “Fifteen years of anything is a lot,” Idol musical director Rickey Minor told Billboard on finale day. Echoed Fremantle president of entertainment programming for North America Trish Kinane: “It has become an iconic part of American pop culture, and we’re incredibly proud.” Senior supervising producer Patrick Lynn, on staff since day one, spoke of “going out on a high note.”

But with the news came debates over its dissemination — namely, that cancellation chatter took away from the season 14 finale (no joke: night two only drew 7.7 million viewers). One such critic, Borchetta, was none too thrilled to hear of swap-songs plans for the return of ex-judges and a lack of focus on the talent — the artists he’s tasked with developing. “All that disrespect, if the show’s going to be about nostalgia, then, it’s not going to make sense for us to be a part of it,” he told Billboard after Nick Fradiani was named the latest Idol victor. “It’s just reality. This is a business, too; it depends on what Fox’s mission is.”

“So, we’re going to take an across-the-board approach,” says Cowell about the return of ex-judges and a lack of focus on the talent — the artists he’s tasked with developing. “All that disrespect, if the show’s going to be about nostalgia, then, it’s not going to make sense for us to be a part of it,” he told Billboard after Nick Fradiani was named the latest Idol victor. “It’s just reality. This is a business, too; it depends on what Fox’s mission is.”

The show’s audience waned, so did its influence: Phillip Phillips’s “Home” is the only Idol coronary single to reach the top 10 since 2008, and attempts by recent winners Candace Glover and Caleb Johnson got the cold shoulder from radio. Which makes sense, in a way: Ultimately, Idol set the stage for adult top 40-friendly pop-rock to crowd balladic pomp out of pop’s center lane.

—MAURA JOHNSTON

Additional reporting by Fred Bronson.
Mic Check: Rap On The Rebound

Streaming is driving the genre’s return after a flat 2014. Will pop radio catch on?

By Gail Mitchell

Hip-hop had a lackluster 2014, but 2015 is shaping up to be a banner year for the genre. Not only does it have two 500,000-plus-selling albums — Drake’s If You’re Reading This It’s Too Late and Kendrick Lamar’s To Pimp a Butterfly — but Wiz Khalifa’s “See You Again” and Fetty Wap’s “Trap Queen” have respectively hit Nos. 1 and 2 on the Billboard Hot 100, the first time since 2009 that hip-hop tracks have held those spots.

Even more impressive? Streaming, rather than radio or sales, is the prime mover behind rap’s growing Hot 100 presence, led by viral hits like “Trap Queen,” T-Wayne’s “Nasty Freestyle” and Silento’s “Watch Me.” For example, on the May 23 Hot 100, 55 percent of the points for “Trap Queen” is from streaming — more than double its sales share (27 percent) and triple its airplay (18 percent). By comparison, Jason Derulo’s pop hit “Want to Want Me” (No. 8) breaks down into 41 percent airplay, 35 percent sales and 24 percent streaming.

But do these viral hits have a chance at pop radio? “It’s always tough for the harder songs,” says iHeartMedia’s John Ivey. “At pop radio, it’s probably one of these at a time, if one is palatable.”

Additional reporting by Amaya Mendizabal and Gary Trust.

Summer Forecast

Which song is poised to be the season’s hottest jam?

The “Song of the Summer” has grown from an unofficial competition to an aggressive marketing strategy planned months in advance. With 2015’s battle months in advance. With 2015’s battle.

“The Song of the Summer” has grown from an unofficial competition to an aggressive marketing strategy planned months in advance. With 2015’s battle.

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The “Song of the Summer” has grown from an unofficial competition to an aggressive marketing strategy planned months in advance. With 2015’s battle months in advance. With 2015’s battle.

Steve, you’re paying for much of the concert out of your own pocket. What made you want to take this on?

Aoki wanted to do something big to give back to the city where I built my career, and the mayor and I thought it would be a good idea to do an event that promotes community service on the streets of downtown.

Mr. Mayor, you played jazz piano in college. Do you still play?

Garcetti Not yet. Maybe during LAoki. I’ll have to get up there.

Are you OK with getting caked by Aoki?

Not yet. Maybe during LAoki. I’ll have to get up there.

Garcetti I like to supervise my constituents and make sure they’re happy. I wouldn’t want to take one piece of pie away from their faces.

—ANDY GENSLER

THE ELECTRONIC DANCE MAYOR

DJ Steve Aoki joins forces with L.A. Mayor Eric Garcetti for the LAoki free concert on May 16

Several thousand revelers will fill the streets of downtown Los Angeles on May 16, when DJ Steve Aoki and special guests like Will.I.Am and Travis Barker take the stage at the first LAoki free concert. Presented in conjunction with the city, Mayor Eric Garcetti and Dim Mak Records, fans are required to sign up for information on the Mayor’s Volunteer Corps in order to attend. Aoki, 37, and Garcetti, 44, sat down with Billboard to talk jazz, 1970s Japanese synth-pop and, of course, cake.

Additional reporting by Amaya Mendizabal and Gary Trust.
ANTONIO “L.A.” REID HAS BEEN perched atop the label food chain for more than 25 years, so it’s not entirely surprising the music industry vet has succession on the brain. The only problem: “I can’t find enough people who want my job,” cracks the 58-year-old from his West Coast office at Sony Music’s Beverly Hills headquarters, bemoaning the bygone days of “great record men,” as he aspired to be.

To be sure, Reid came up during a time when music business profits were ballooning — his in particular, as co-founder of Atlanta’s LaFace Records (with Kenneth “Babyface” Edmonds), and on the strength of multiplatinum smashes by TLC, Usher and Pink. BMG acquired the label and folded it into Sony in 2000, after which Reid would ascend to run Arista, the record company synonymous with Clive Davis, whose corporate blessing was key in Reid’s evolution from drummer (his band The Deele was signed to Solar Records in 1983) to songwriter (among his hits: Paula Abdul’s “Forever Your Girl”), producer, Grammy winner and finally to CEO.

In certain respects, from where Reid sits, some things never change. Now chairman of Sony-owned Epic, Reid still works steps away from Davis (when in New York, where he maintains a residence with his second wife, Erica), and remains incredibly loyal to artists he has shepherded to great heights and through ego-crushing lows (chief among them: Mariah Carey, whom he signed to Epic in March).

Reid too has not been immune from the blowback of success. Following a run at Island Def Jam from 2004 to 2011, where he was instrumental in breaking Rihanna and Justin Bieber and leading Carey back to relevance, Reid left to resurrect the battered Epic label while also committing to a two-season judging job on Fox’s The X Factor. Although the TV gig resulted in one promising act, Fifth Harmony, whose “Worth It” rises 32-21 on the May 23 Billboard Hot 100, it took three more years for Reid to finally see a No. 1 from the Epic roster: Meghan Trainor. The father of five — son Aaron is an A&R director at Epic, one of 100 employees Reid oversees — takes a deserved victory lap on the eve of Trainor and Carey performing at the Billboard Music Awards.

You signed Carey to IDJ and now Epic. Six years since her last top 10 song, what do you expect from her new single, “Infinity”? Mariah Carey made her first hit record in 1991. To even be on the radio at this point in her career is a huge accomplishment, because radio doesn’t cater to veteran artists or legends. Radio caters to in-the-moment stars. ... Nobody that put out records 25 years ago is going to have a No. 1. Not Paul, Stevie, Bruce, Mick or Keith. Not Prince, not anyone. So if she can get on the radio, we’ve done damn good. Would we like to have a No. 1? F— yeah, I’m greedy. But it’s not realistic.

In a way, do you have to position Carey as a new artist? No. I’m not under any illusion that Mariah should compete with, say, Taylor Swift or Ariana Grande. Our job is to make sure the quality is there. Every artist is one great song away from massive success.

Following The X Factor and before A Great Big World came along in 2013, you hit a dry spell, signing and dropping acts like Karmin and Death Grips. How did you handle it? I won’t kid you — I was a spoiled brat because I had so many years of successes, and I never, honestly, hit a cold patch quite like that, and I didn’t like it. [But] this is a cyclical business, and right after hot is
“People say cookie-cutter pop star ... Where is that mold? Because if there is one, I’m going to churn them out like f—ing Big Macs!”

cold, and hopefully after cold, there’s hot. And I’ve had to live with that and adjust my expectations based on it.

You signed Meghan Trainor on the spot and released the demo of “All About That Bass” to radio? I said “yes,” then, “Don’t mix it. Don’t touch it. Let’s put it out as it is.” A song like that is lightning in a bottle. And as arrogant as it sounds, I knew Meghan was going to explode at that moment when I met her.

In the past, you’ve really emphasized the need for an artist to have the right look. Does Trainor fit the L.A. Reid bill? Today, artists look like artists. As record company people, we all claim that we can make stars, but we can’t put a coat of paint on anybody; it doesn’t work. I’ve had people say to me, “Yeah, that’s just another cookie-cutter pop star.” I’m like, “Really? Where is that mold? Because if there is a mold, then I’m going to churn them out like f—ing Big Macs!” What we can do is open up our door and allow people to come in, and if the special one arrives, we know how to not let them leave the office.

What’s your take on Tidal? I don’t think any of us can afford to announce something dead on arrival. It’s naive, unfair, shortsighted and just dead wrong. People are only now starting to relate to the idea of streaming, and a rising tide floats all boats. Streaming is the holy grail for our industry, and a race that hasn’t been won yet. So I want all of them—Spotify, Beats, et cetera — to be great successes.

You lament the lack of grooming when it comes to future generations of music business executives, but who does impress you? I just met Adam Albert, who has Disrupter Records, and I could tell he’s a future player. He’s got the curiosity and the talent — it’s just a matter of time. Scooter Braun could do anything. His vision is maybe a lot bigger than being a record executive, but had he chosen that path, he’d be one of the greats. Like, he could possibly outrun everybody. But I can’t find 10 guys who aspire to do it.

What does that mean for the future? I hope it means us old motherf—ers can stay in our jobs a little longer. (Laughs.)
THE BLUES GETS A PLACE TO CALL HOME

A $2.5 million Memphis facility provides a permanent address — and a museum — for the genre’s foundation and its hall of fame

BY MARK JORDAN

Memphis has long touted itself as the home of the blues, and now the music has a permanent address in the Bluff City. On May 8, The Blues Foundation threw open the doors of its new headquarters, a renovated former storage facility that includes office space for the nonprofit’s small staff as well as a hall of fame. Located just a few blocks from the Mississippi River in downtown’s trendy arts district, the building overlooks the Lorraine Hotel — the site of Martin Luther King Jr.’s 1968 assassination and now home to the National Civil Rights Museum.

The building is a swan song for foundation president/CEO Jay Sieleman, who’ll step down in September after a dozen years at the helm of the 35-year-old organization (which produces the annual Blues Music Awards and International Blues Challenge unsigned-talent contest). Having turned around the once-struggling foundation’s finances, Sieleman and his board raised $2.9 million total to pay for the hall, which showcases 300 honorees — artists as well as recordings, books and more.

“This is a good note to leave on,” says Sieleman, 62. “I’m at an age where I can retire, and I’ve done about all I can do here. It’s time for some new blood.”

12,000 Square Feet
421 S. Main St.
Memphis

1 Charlie Musselwhite’s patent leather shoes and Bullet harmonica microphone. 2 A poster signed by singer Roy Brown, who wrote and recorded “Good Rocking Tonight.” 3 Photos, album covers, original artwork and publications populate a country-blues-themed gallery. 4 New Orleans piano greats (from top) Allen Toussaint, Professor Longhair and Dr. John, rendered by Tami Curtis. 5 The Blues Hall of Fame’s exterior. 6 A Ma Rainey doll created by Yoshino Ikemasu. 7 Visitors to the Hall of Fame are greeted by a statue of blues great Little Milton, created by Memphis sculptor Andrea Holmes Lugar and cast in bronze by her husband, Larry Lugar. 8 Sieleman (left) with Hall of Fame manager-curator Nora Tucker.
Alibaba Group elevated COO Daniel Zhang to the role of CEO.

Jay Z and wife Beyoncé purchased a $2.6 million residence in New Orleans. The 13,292-square-foot property, built in 1925, previously served as a Presbyterian church and a ballet school.

Paula Abdul signed with ICM Partners.

19 Entertainment founder and American Idol creator Simon Fuller listed his Beverly Hills home for $18.95 million. The five-bed, eight-bath mansion features a screening room, spacious wine cellar and guesthouse.

Fiddler Johnny Gimble, who played with Merle Haggard and Carrie Underwood, died of complications from several strokes near his home in Dripping Springs, Texas. He was 88.

The Darkness tapped Rufus Taylor, the son of Queen drummer Roger Taylor, as their new touring skins man.

Perez Hilton (real name Mario Lavandeira) welcomed the birth of daughter Mia Alma, who weighed 6 lbs., 9 oz. and measured 19 inches.

Country singer Tyler Farr proposed to his girlfriend of two-and-a-half years, Hannah Freeman, after gaining special access to Nashville’s Ryman Auditorium.

Electronic act Big Data, helmed by producer Alan Wilkus, signed with APA.

Meerkat appointed Sima Sistani, formerly of Tumblr, vp media.

Agents Peter Schwartz and James Rubin, formerly of The Agency Group, joined William Morris Endeavor Entertainment.

Attorney Doug Davis, son of Sony Music’s Clive Davis, and fiancee Jessi Muscio welcomed the birth of their son, Billie Hazel Davis.

Sony/ATV Music Publishing signed a worldwide deal with alt-rock band Walk the Moon.

We the Best CEO DJ Khaled announced a label partnership with Sony Music.

Atlantic Records signed dancehall artist Kranium.

Jennifer Lopez announced a headlining residency at Planet Hollywood’s AXIS Theater in Las Vegas. The stint will begin Jan. 20, 2016.

Live Nation announced its inaugural Live Nation Music Awards, set to air Oct. 1 on TNT and TBS.

Kai Wright left Revolt TV to oversee communications and business development at Atom Factory.

Dick Clark Productions chairman Peter Guber made a multimillion-dollar investment in virtual reality company NextVR.

LCD Soundsystem’s James Murphy announced plans to open Brooklyn wine bar The Four Horsemen.

Rdio unveiled a budget mobile subscription tier, Rdio Select, priced at $3.99 per month.

May 18
Jack Johnson (40)
George Strait (63)
Albert Hammond (71)

May 19
Jenny Berggren (43)
Phil Rudd (61)
Pete Townshend (70)

May 20
Rosanne Cash (60)
Patti LaBelle (71)
Bob Dylan (74)

May 22
Morrissey (56)
Bernie Taupin (65)

May 23
Tristan Prettyman (33)
Jewel (41)

May 24
Rosanne Cash (60)
Patti LaBelle (71)
Bob Dylan (74)
7 DAYS ON THE SCENE
1 Mac DeMarco at the Levitation Festival, held May 8-10 at Carson Creek Ranch in Austin. 2 Sleater-Kinney’s Carrie Brownstein with relief pitcher Charlie Furbush after she threw the first pitch at the Seattle Mariners’ May 9 home game against the Oakland Athletics. 3 Prince during his Rally 4 Peace benefit at Baltimore’s Royal Farm Arena on May 10. The two-hour concert also featured special guests Miguel, Doug E. Fresh, Estelle and Judith Hill. 4 ASAP Rocky before his Red Bull Music Academy talk, “A Conversation With ASAP Rocky,” held May 7 in New York. 5 Justin Bieber onstage at KIIS-FM’s Wango Tango concert held May 9 at StubHub Center in Los Angeles.

Miley Cyrus performed at the Adult Swim Upfront Party at Terminal 5 in New York on May 13. Pop’s reigning rebel sported butterfly wings and pasties for her rowdy set, in which she premiered a new collaboration with The Flaming Lips called “Tiger Dreams.”

BMI president/CEO Mike O’Neill presented Pink with the BMI President’s Award at the 63rd annual BMI Pop Awards held May 12 at the Beverly Wilshire Hotel in Beverly Hills.
SIN CITY TEMPORARILY TURNED INTO THE CITY OF ROCK THANKS TO A TWO-DAY, 18-HOUR FETE that had 82,000 fans descend on an open-air, 40-acre festival ground located just off the Strip. And despite four main stages, the real draw came by way of three rock-themed streets (tailored to the United States, United Kingdom and Brazil), a Ferris wheel, a 64-foot-high zip line and — this being Vegas — a wedding chapel. The weekend also marked Rock in Rio’s stateside debut, after originating in Brazil in 1985, and with past iterations in Portugal and Spain. Highlights included sets from Theophilus London, who replaced Bleachers at the last minute, and Mexican pop-rock band Mana. Saturday’s main event came just after midnight, when — following a fireworks display and chants of “We want Gwen” — a reunited No Doubt hit the stage for a raucous run through its 20-year catalog. “I want to see every single f—ing person in here jumping with me!” shouted Stefani, 45, but not before surprising with acoustic renditions of “Simple Kind of Life” and “Excuse Me Mister.” As for Sunday’s big draw? The mighty Metallica, whose two-hour-plus shred session peaked with a 2 a.m. encore of the 1983 classic “Seek & Destroy.” “I don’t know if I need to tell you this,” frontman James Hetfield, 51, barked midway through. “But wake up!”

—ANDREAS HALE
“I FELT THE SOUTHERN CULTURE wash over me like dirty hobo bathwater,” The Bronx’s Matt Caughthran told the crowd gathered at Central Park in downtown’s Old Fourth Ward. “And I’m happy to say I’ve embraced it.” The Los Angeles punk band was one of more than 70 acts that landed in Hotlanta for the three-day (and third annual) festival. The indie-rock-leaning lineup included The Pixies, Ryan Adams, Tame Impala, ZZ Ward and The Strokes, whose frontman Julian Casablancas had trouble understanding the fest’s name: “What does Shaky Knees mean anyway?” he asked the crowd. “Been asking all day. Nobody will tell me.” But it was Americana bluegrass troupe Old Crow Medicine Show’s Ketch Secor who summed up the festival’s mission: “All hell done broke loose in Georgia.”

—NADINE GRAHAM
APRIL 27-30 / THE RITZ-CARLTON, SOUTH BEACH, MIAMI

Billboard once again celebrated the top artists, trends and executives in Latin music at the 26th annual Latin Music Conference & Awards. Latin music’s top influencers attended the three-day conference at the beautiful Ritz-Carlton on South Beach, featuring powerhouse panels with Romeo Santos, Carlos Santana, Daddy Yankee, Ivy Queen, J Balvin, Nicky Jam and many more.

1. Artist Ken-Y (far right) performs with his band at the ASCAP showcase on April 28.
2. Songwriters Descemer Bueno, Horacio Palencia, Glenn Monroig and Yunel Cruz discuss their songs onstage during “How I Wrote That Song: The Producers Panel,” presented by BMI.
3. Romeo Santos, the “king of bachata,” addressed the audience of conference attendees.
4. Master of whisky Marcy Rudershausen educated happy hour attendees about the Buchanan’s portfolio.
5. Panelists for the “Revenue Streams 101” panel posed for a photo sporting the conference badge sponsored by SESAC and conference lanyard sponsored by Eventus. From left: FIMI’s Enzo Mazza, Judd White, Angie Martinez, Leslie Zigel and Seth Schachner.
6. Superstar Luis Fonsi demonstrated his songwriting technique during the “Iconic Songwriter Q&A” presented by Sony/ATV Music Publishing.

THANK YOU TO OUR SPONSORS:
Coors Light, Pepsi, Buchanan’s, NBCUniversal Hispanic Group, Telemundo, NBC Universo, FIMI, SESAC, Musical Rhythms Promotions, Eventus, Sony/ATV Music Publishing, BMI, ASCAP, MetroPCS and Sharlene Music.
The electronic takeover down under

Meet Future Classic, the record label-turned-musical movement that’s taking Australia’s innovative new sound around the world (and to the Sydney Opera House)

By Alex Gale and Michaelangelo Matos
Photographed by Christopher Morris

“I T’S EASIER TO BREAK RULES IF THE RULES WERE never there.”

That, says Nathan McLay, is the defining ethos of Future Classic, the indie label that is at ground zero of Australia’s exploding, increasingly influential electronic music scene. With new stars like Flume, Chet Faker and Flight Facilities on its roster, Future Classic is topping charts, redefining the Down Under sound — long exemplified by rock groups like AC/DC and INXS — and putting Australia on the global electronic scene in a huge way:

“There’s no road map for this kind of music here,” founder McLay, 37, adds, sitting in a dimly lit room in a downtown Sydney office, the label’s temporary home while its headquarters in the funky Redfern area undergo renovations. “There’s such a deep history of electronic and dance in the U.K., Germany, New York or Detroit, and people often try to re-create that. But there’s a groundswell of new talent in Australia that isn’t confined by the history or the rules. We’re remixing the culture.”

Future Classic’s successes have piled up during the past few
Daltrey

DJ in Sydney), McLay slowly built Future Inertia and Iota) and night jobs (as a busy something completely diff erent.”

“Instead, we’d give them even then: “The distributor in Berlin Future Classic was pushing  boundaries from obscure European EDM acts. But the Sydney Opera House.

world’s most recognizable music venue,

and 30 feting its 10th anniversary at the

’s Clan

and he has recorded with

runs in theaters in New York and other cities,

2014 U.S. tour exploded, with sold-out, multidate

The T onight Show Starring Jimmy Fallon

Flom Sticks With Universal

Jason Flom’s Lava Records is in the final stages of reupping its distribution deal with Universal Music Group, after interested bidders like Sony and Warner balked at the label’s reported price tag of $100 million. Lava’s roster includes Jessie J, Black Veil Brides and Lorde, whose contract with Universal New Zealand would have prevented her from moving to another label group. Flom and reps for Universal declined to comment.

Fueled by electro-pop single “Sleepless,” remixes of hits by Lorde and Disclosure, and heavy touring, Flume became the face of Australian electronica, a sudden rise that culminated with him winning four ARIAs, including best male artist. Says Gillard: “Before that, we were like, ‘F— the ARIAs. That shit’s wack.’ We felt like we didn’t engage with that world. But after it happened, we felt different,” he adds with a laugh. “My mom was like, ‘Oh, you might actually make money now — that’s good.’ ”

Future Classic followed that success with Built on Glass, the debut LP by Faker (who’s signed to Downtown Records in America), which hit No. 1 and won the singer-producer two ARIAs. Future Classic and its stars had changed the face of pop in Australia: Today, the Down Under sound is more electronic and more eclectic than ever before.

“The bands all have laptops onstage,” says McLay. “Meanwhile, the DJs are trying to be like Jimi Hendrix. It’s a post-everything world.”

Rising Future Classic acts like Ta-Ku and duo Flight Facilities, whose 2014 debut, Down to Earth, features Kylie Minogue and Reggie Watts, exemplified this sophisticated, melodic new wave of Australian electronica, with the latter planning a show in October with the Melbourne Symphony Orchestra.

“There’s no ‘We’re DJs’ or ‘We want to be a band,’ “ says Flight Facilities’ Jimmy Yeell.

“We’re going to keep teetering over the edge.”

Now the world is turning to Future Classic, which has grown to some 12 full-time employees, as the ambassador for electronic music’s newest hub. In 2014, the label partnered with American indie Innovative Leisure and England’s Warp to release records by Los Angeles’ Classixx and Norwegian producer Cashmere Cat (Kanye West, Ariana Grande), this year it’s curating stages at U.S. festivals TomorrowWorld and Electric Forest.

“We were originally a label selling European music back to Europe,” says McLay. “But now it’s switched around — we’re exporting Australian acts. It feels like there are no barriers.”

NOW THE WORLD IS TURNING TO FUTURE CLASSIC, WHICH HAS GROWN TO SOME 12 FULL-TIME EMPLOYEES, AS THE AMBASSADOR FOR ELECTRONIC MUSIC’S NEWEST HUB. IN 2014, THE LABEL PARTNERED WITH AMERICAN INDIEMADE INNOVATIVE LEISURE AND ENGLAND’S WARP TO RELEASE RECORDS BY LOS ANGELES’ CLASSIXX AND NORWEGIAN PRODUCER CASHMERE CAT (KANYE WEST, ARIANA GRANDE), THIS YEAR IT’S CURATING STAGES AT U.S. FESTIVALS TOMORROWWORLD AND ELECTRIC FOREST.

“We were originally a label selling European music back to Europe,” says McLay. “But now it’s switched around — we’re exporting Australian acts. It feels like there are no barriers.”

Overheard

By the billboard staff

The Energizer Bieber

Justin Bieber can make a party even if it’s over. On May 7, the “Where Are U Now” singer revived the revelry at Nylon magazine’s party for its Young Hollywood issue by arriving with a gaggle of women in their 20s, just as the BCBGeneration-sponsored soirée at Hyde Sunset Kitchen in Los Angeles was shuttering down. As word spread, a crowd gathered to get in, and Bieber and his group were ushered to a private booth where they drank and danced to beats by DJ Taja Barber. The Runaways star Dakota Fanning hosted the party.

The Who’s Townshend Asks WTF?!

It’s not easy being an analog-age band in a digital world. “What’s my f—ing password?” said a flummoxed Pete Townshend as he tried to power up his digital stage monitor using an iPad app at Bridgestone Arena in Nashville on May 11. It was The Who’s first gig since vocalist Roger Daltrey took a nine-day break to rest his voice. The password arrived not via roadie but in an email sent to the iPad.

Problem solved.

Get gossip? Send to tips@billboard.com
STARS’ BEST (& WORST) PROM MEMORIES

With tux-and-corsage season in full swing, Wiz Khalifa, Jordin Sparks, St. Vincent and other music bigs recount that special night — binge drinking, blue suits and all to show these boys how it’s done. This is how you wear a suit! “

JORDIN SPARKS
“My senior year was after I won American Idol; I was being homeschooled. But my brother was a freshman at my old high school, so they made an exception and let me ask him to prom. It was so fun!”

JOEY BADASS
“I wore a suit, and it was fly: This nice gray blazer with a black skinny tie, black slim pants and black-and-white tennis shoes. It was elegant. Aside from that, my memories from prom sucked — but my memories after prom were the greatest. Let’s put it like that.”

ERIK RATENSPEERG
[OF THE BAND JUNIOR PROM]
“This girl Tiffany and I were friends, but I really liked her and hoped that if I showed up to her prom, we’d hook up. At one point, the DJ played Marky Mark’s ‘Wild Side’ and people started to slow dance, but I couldn’t bring myself to ask her to dance to that … It’s too dark of a song. I invited Tiffany to my parent’s house to hang in the hot tub afterward. She accepted my invite, but ended up making out with my friend instead.”

KACEY MUSGRAVES
“I found my dress — it was Betsy Johnson — on sale, and I was so excited about it. It was pink and ruffly.”

JPATT [OF THE KNOCKS]
“After prom I woke up on the floor of my date’s room and started giggling what I thought was water from an unmarked plastic bottle laying next to me. It was vodka. I then proceeded to die.”

BILLY CORGAN
“Here’s my prom memory: I didn’t go to prom. I didn’t want to go to prom; I told anybody who asked me to prom to f— off.”

Reporting by Shirley Halperin, Andrew Hampp, Jewly Hight, Steven J. Horowitz, Brooke Mazurek and Deborah Evans Price.

THE NEXT MADDIE ZIEGLER — OR SIA?

For five seasons, Lifetime’s show Dance Moms has tracked the lives of preteen girls and aspiring dancers at the Pittsburgh-based Abby Lee Dance Company. The most famous alum? Sia’s go-to dancer Maddie Ziegler, 12. Now, two more cast members are set on stardom, but not as dancers — they want to be pop stars.

Nia Frazier, 13, aka Nia Sioux
“Musical Start: Abby put me in voice lessons.”

MUSICAL START
“I’ve always sang in the mirror.”

“Abby put me in voice lessons.”

INFLUENCES
“I like fun, upbeat music like Ariana Grande and Miley Cyrus — but not hip-hop.”

SOUNDS LIKE
“Her ‘Mean It Out’ track and upcoming video channel have the vigor of early-2000s Neptunes and Beyoncé’s ‘Run the World (Girls),’ with military drums and a singalong hook.”

ON SINGING AND DANCING AT THE SAME TIME
“It’s really hard, especially because it was really hot in the airplane hangar where we filmed.”

SECRET WEAPON
Ziegler served as a choreographer for the “Mean It Out” video.

SECRET WEAPON PART 2
“I had an amazing crew helping with my video, like Preston [Meneses], who has done Janet Jackson’s makeup.”

“I made an uplifting song — so many people are down. You are you, and you are amazing.”

IN HER OWN WORDS
“It’s my first single — and I hope it’s not my last!”

—ELIAS LEIGHT

ILLUSTRATIONS BY KYLE HILTON

MAY 23, 2015 | WWW.BILLBOARD.COM 23
**The Beat**

**Hear Say**
A LOOK AT WHO’S SAYING WHAT IN MUSIC

Compiled by Steven J. Horowitz

“I was hallucinating...I thought my family was involved in ISIS.”
—SCOTT STAPP
The Creed frontman opening up to People about his mental-health struggles.

“I think you have to be ready for it.”
—SEAN “DIDDY” COMBS
The 46-year-old hip-hop mogul, who has had six children with three different women, on whether he’ll ever get married.

“Am I in love? I’m young. I’m doing what young people should do.”
—BECKY G
The pop star at the Tomorrowland film premiere on her new boyfriend, singer Austin Mahone.

“Rihanna? Beyoncé? How about Ri-yoncé!”
—ANNA KENDRICK
The Pitch Perfect 2 star when asked to choose her favorite of the two singers on NBC’s Today.

“I knew American Idol would never last without me #CANCELLED.”
—BRIAN DUNKLEMAN
The former Idol co-host, who was fired after the first season, on Twitter.

“You’re tall and pretty and not full of yourself. I like you. Marry me?”
—CHARLIE PUTH
The “See You Again” singer to MTV about his crush on Kendall Jenner.

“I’m just going to tell the world: I got a little guy. They get two inches of fun, but they love my personality.”
—YUNG JOC
The rapper/reality TV star confessing his shortcomings during a post-show interview for Love & Hip Hop: Atlanta.

**De La Soul Kicks Back**

BY DEMARCO WILLIAMS

Eleven years after its last album, De La Soul turned to fans for a comeback. The legendary rap trio announced earlier in May that it had raised more than $600,000 on Kickstarter for a new LP — the second-highest amount ever for a music project on the site. Also on tap? Two limited-edition Nike kicks, a 10th-anniversary follow-up to the trio’s 2005 Dunks, which featured holographic details. De La’s Dave, 43, explains the group’s late-career renaissance.

Why Kickstarter your new album? We didn’t feel comfortable getting back in bed with a label and anybody sticking their fingers in. We felt like the people who have faith in our product without any questions would be fans. People are believing in us — you can’t beat that.

Were you worried that it would make fans question your financial status? There were reservations. It’s not that we’re broke — these things cost money. The fans aren’t looking to loan it to you or get anything back. They want the album. It was the best thing to do.

Your 2005 Nikes now sell for four-times retail on eBay. How has sneaker culture evolved since then? It’s fanatical. People buy four pairs, put three boxes away and rock one. Aftermarket, some sneakers can go for a grand or two. That’s cool — if that’s what you’re into. But I think it’s a little crazy when people spend their monthly savings just for a pair.

“The beat

"Am I in love? I’m young. I’m doing what young people should do.”"
EVENTS & HAPPENINGS

BILLBOARD LATIN MUSIC CONFERENCE & AWARDS

1 Billboard’s Leila Cobo interviews guitar legend Carlos Santana.
2 Latin Grammy winner Mariana Vega performs at the Billboard Latin Music Marketing Awards, presented by NBCUniversal Hispanic Group, Telemundo and NBC Universe.
3 Reggaeton star Daddy Yankee walks onstage to join executives from MetroPCS to discuss the art of creative partnerships.
4 EDM Latino industry leaders Erik Velez, Luis Estrada, Hugo Langras, George Sanchez and Sebastian Solano pause for a photo.
5 The biggest names in Latin urban music gather onstage for the “New Latin Urban Movement” panel presented by Coors Light. From left: J Alvarez, duo Plan B, Alex Sensation, J Balvin, Nicky Jam, Farruko, and Justin Quiles.

CONGRATULATIONS TO THE 2015 BILLBOARD LATIN MUSIC MARKETING AWARD WINNERS:

DIGITAL/SOCIAL
“LATIN GRAMMY DROID TURBO”
LOPEZ NEGRETE COMMUNICATIONS
On behalf of VERIZON WIRELESS

INNOVATIVE
“CHAYANNE IN ALL OF ARGENTINA”
SONY MUSIC U.S. LATIN

EVENTS/ENGAGEMENT
“NET10 WIRELESS PRESENTA MARC ANTHONY CAMBIO DE PIEL TOUR”
CARDENAS MARKETING NETWORK
On behalf of NET10 WIRELESS

INTEGRATED CAMPAIGN
“ATREVETE CON CIFRUT & DADDY YANKEE”
BPN
On behalf of CIFRUT

“ROMEO SANTOS & DR. PEPPER”
SONY MUSIC U.S. LATIN

PARTNERSHIPS/COLLABORATIONS
“VIVES BRASIL”
Y&R/BRAVO
On behalf of COCA-COLA

TV/FILM
“GLORIA”
ALMA
On behalf of MCDONALD’S
MUSIC AWARDS
LIVE!
SUNDAY MAY 17  8|7c

PERFORMANCES BY
BRITNEY SPEARS & IGGY AZALEA
EMPIRE'S JUSSIE SMOLLETT, ESTELLE AND YAZZ
FALL OUT BOY FEATURING WIZ KHALIFA
SAM SMITH  LITTLE BIG TOWN & FAITH HILL
HOZIER  ED SHEERAN  NICK JONAS
MEGHAN TRAINOR & JOHN LEGEND
A BREAKFAST CLUB CELEBRATION WITH SIMPLE MINDS
KELLY CLARKSON  VAN HALEN  MARIAH CAREY

HOSTED BY
LUDACRIS & CHRISSY TEIGEN

LIVE! SUNDAY MAY 17  8|7c
#BBMAs
Blue Collar Cool

Check out fashion’s new twist on the denim jacket as everyone from Hozier to FKA Twigs goes gaga over indigo’s latest iteration: the oversized, outerwear shirt

BRANNON ADDUCCI

PHOTOGRAPHED BY DAVID BRANDON GETING
Denim’s Next Big Star

Springsteen had Levi’s; Aaliyah had Hilfiger. Gaga and Rihanna? They’re trying Matt Dolan’s oversized jean jackets on for size

BY BROOKE MAZUREK

BEFORE THEY GRADUATE, MFA students at the Parsons School of Design in New York are required to take a class on how to give a good interview. Sitting barefoot and cross-legged on a floral couch in his apartment, Matt Dolan is one of the few recent alumni actually putting those mock trials to use — though he admits, “I’m not the best at it.” The reason behind the hype? The 28-year-old is among a handful of designers whose golden ticket came directly from Rihanna and Lady Gaga.

In September 2014, Dolan presented a senior thesis collection comprised almost entirely of denim. “I’d never worked with [the material] up until then,” he says. The Massachusetts-born, Australia-raised designer finds inspiration in the mundane aspects of American life — suburbia, Kmart, the ubiquity of jeans. “I’m fascinated by the familiar,” he says. “Taking something so common and making it tactile through weaving.”

His denim silhouettes soon caught the attention of Lady Gaga’s creative director, Brandon Maxwell, who called in samples last November. i-D magazine fashion director Alastair McKimm followed suit, styling Rihanna in one of Dolan’s jackets for a shoot in January. “She held on to it, and all of a sudden I was getting 50 emails a day,” recalls Dolan. As of May, Opening Ceremony, a boutique favored by artists like Santigold and Solange Knowles, placed an order to pick up the collection for later this year.

The momentum has been rapid, and it has redirected Dolan’s path post-graduation. “Up until a few months ago, I’d just been excited about the possibility of working at a big [fashion] house.” He pauses before adding: “Rihanna and Gaga changed all that.”

“I have been given this opportunity, and I feel like it’s something I need to grab on to. This is my chance.” —Matt Dolan

Below: Dolan’s Parsons MFA runway show during MADE Fashion Week Spring 2015 at Milk Studios last fall. “It took me a full year to create this collection,” he says.
**EVENTS & HAPPENINGS**

**BILLBOARD EN VIVO**

**APRIL 2015 / NEW YORK, CHICAGO, HOUSTON, LOS ANGELES, MIAMI** Billboard put on a five-city, invitation-only music series saluting the Billboard Latin Music Awards finalists. Kicking off with Latin pop powerhouse Prince Royce in New York and Chicago, the series brought together hundreds of passionate music fans for intimate showcases in top markets across the country. The series continued with legendary artist Victor Manuelle in Houston and culminated with reggaeton singer J Balvin performing in Los Angeles and Miami with an unforgettable finale concert, featuring special guest Becky G, the night before the awards.

1. **Toyota** spokesperson J Balvin, one of Latin’s biggest rising stars, performed for a packed house at the Los Angeles and Miami En Vivo stops.
2. **Xfinity** offered fans a fun way to capture the moment at the Miami showcase.
3. **Xfinity** gifted fans with custom portable phone chargers to keep them powered up all night long.
5. Fans were treated to essential **Orgullosa** products at the En Vivo Miami show.
6. J Balvin brought out surprise guest Becky G to perform their hit “Can’t Stop Dancin’.”
7. **Pepsi** surprised fans with “Out of the Blue” experiences that included front-row center seats to the En Vivo shows.

**THANK YOU TO OUR SPONSORS FOR MAKING BILLBOARD EN VIVO A HUGE SUCCESS:** Coors Light, Pepsi, Xfinity, Toyota and Orgullosa.
SUMMER TOURING 2015

THE

OF

FLORENCE WELCH
Too many drinks, too much relationship drama, even too much couture: To write Florence & The Machine’s wrenching new album, the goth-glam whirlwind had to strip it all down to start over. Now, with some advice from unlikely pal Taylor Swift, nothing can stop her (not even a busted foot): “I’m a strange kind of ambitious”

By Rachel Syme
Photographed by Eric Ryan Anderson
“I GO FULL THROTTLE WITH EVERYTHING. THAT’S THE WAY I AM.”

WHEN FLORENCE WELCH, THE CHARISMATIC frontwoman for orchestral rock band Florence & The Machine, performs, she takes on a regal, shape-shifting, almost androgynous form, prowling around the stage with Mick Jagger’s louche gait one moment, then twisting her arms into witchy spirals like Stevie Nicks’ the next. Welch, 28, will use her long, delicate fingers to air-pick a harp, as if she is coaxing the notes out from the instrument with a magic spell. She wears giant capes with wings and jackets dripping with tassels, and covers herself with blooming roses onstage, signature flaming red-dyed hair flying. Her shows — she’s making the festival rounds this summer, from Bonnaroo to Governors Ball — can feel almost like tent revivals, as each song builds to a climax and her booming vibrato cuts through all the noise.

This is exactly what Welch was doing on April 12, the night she gave yet another part of herself to her live show: her metatarsal bone. She broke her foot opening for Drake on the main stage during day three of Coachella, while the sun was setting. Welch, who lives in London, tells the story a few weeks later, early one Thursday morning in a sunny corner of Balthazar restaurant in Manhattan. (After breakfast, she has to run — or rather, hobble — off to rehearse for Saturday Night Live, where her band will be the musical guest that weekend.)
"I'll see a photo where I look like me, and I'm like, 'Oh, my God, hide!'" says Welch. "The extreme red hair and makeup was like armor. And I think maybe I don't need it anymore."

Welch wears a Haider Ackermann suit and blouse.
“In L.A. you’re encouraged to be yourself, so I was like, ‘Sweet, I’m going to wear enormous flares and this hat will be so big.’ But I come back to London and my friends are like ‘You look stupid.’ London is very grounding in that way.” Welch wears a Gucci top, skirt and shoes.

HAIR BY RYAN TRYGSTAD AT STARWORKS ARTISTS. MAKEUP BY LISA AHARON AT JED ROOT.
At Coachella, Welch felt too far removed from the crowd, so as the band pounded out “Dog Days Are Over” (an early hit and still its biggest in America, reaching No. 21 on the Billboard Hot 100), she yelled at the throng, “Take off your clothes!” She laughs, gesturing wildly with hands covered in turquoise rings. “There were naked girls — I was like, ‘If they’re doing it, I have to do it too.’” She stripped down to a delicate white bra and flared white pants. “I realized no one else in the band has taken their shirts off. It’s just me up here. I needed to get down with the other naked people. So I jumped pretty fast and hard, and as I landed I just went, ‘Ahhhh!’ I just knew — I heard the crunch. But out of fear and adrenaline, with clothes flying everywhere, I kept running around, and then finally collapsed on the floor. And it looked like a big rock’n’roll fall for dramatic effect, but the truth is I just couldn’t walk anymore. I crawled off the stage the wrong way. And there I was, crumpled behind a speaker, hugging my shirt, needing to be carried away.”

Peering up through her shaggy bangs, Welch adds: “And I wasn’t even drunk.”

The Coachella performance was only Welch’s third show back after a year off from touring, and in a way, she thinks snapping the bone may be the best thing that could have happened to her. On June 2 the band will release its third album, How Big How Blue How Beautiful, and Welch will be on the road for the summer and likely beyond. The injury reminds her that her last touring excursion — for the summer and likely beyond. The injury

Welch demurs when asked about the commercial pressure surrounding the new album. (Says Jim Roppo, executive vp marketing and commerce for Welch’s label, Republic Records: “We’re aiming for a No. 1 album.”) “I try not to think about it,” she says. “I’m a strange kind of ambitious, because I never cared about having a No. 1 single.”

Shows have been the focus. “I remember being 20 at the Glastonbury festival. And I had been invited to come and play the Sunday Tea Tent, and I was in my anorak and I had no Wellies, and it was one of the muddiest Glastonburies of all time. I remember looking at the Pyramid Stage and thinking, ‘I wish I could perform there just one time.’” And in fact, Welch will play the Pyramid this June, as one of her first sets after her foot is healed. “It’s hard to imagine that you think about something you’d like to have happen in your life and it happens,” says Welch. “For a pessimistic British person that’s very hard to deal with. Whereas in L.A., she continues, referring to the city she retreated to while she was off the road, “they would say, ‘You’re manifesting.’ But I obviously...”

WELCH HONED HER VOICE SINGING IN HER SMALL BEDROOM in Camberwell, London. Her father, a British advertising executive, and her mother, a Renaissance Studies professor from Boston who moved to England in 1981 and still lives in London, divorced when Welch was 11. When her mother began dating another man, Welch and her two sisters moved in with him and his children down the street. Her maternal grandmother, who suffered from bipolar disorder, committed suicide when Welch was 13. Welch responded to all this upheaval by retreating back into herself, inventing fantasy worlds and warbling in her room. She also suffered from dyslexia and anxiety, and poured her frustrations into songs.

At 18, Welch began writing music with her younger sister’s babysitter, Isabella Summers, who is six years older and remains Welch’s co-writer, keyboardist and best friend. They called themselves Florence Robot/Isa Machine before settling on Florence & The Machine, and recruiting the current core of the band (guitarist Robert Ackroyd, drummer Chris Hayden, bassist Mark Saunders and harpist Tom Monger). Welch dropped out of college to pursue music full time, playing London’s bars and clubs, and convinced her now-manager, a London DJ named Mairead Nash, to book her for a big industry Christmas party after she tipfully sang Nash a few bars of an Etta James ballad in
a nightclub bathroom. After getting signed in 2008, Welch went to South by Southwest to play showcases and meet MGMT, who brought Florence & The Machine on tour as an opening act and helped kick off the band’s first major run of shows. In the run-up to releasing its debut, Welch dyed her hair a fiery red (she’s naturally a brunette) and began to experiment with glamorous costumes. The band made its first big splash statewide performing “Dog Days Are Over” at the MTV Video Music Awards in 2010; in 2011, Welch joined such stars as Christina Aguilera and Jennifer Hudson for Aretha Franklin’s Grammy tribute.

“She’s one of the few amazing musicians who has a strong eccentric streak,” says producer Markus Dravs, who worked with Welch on How Big How Blue How Beautiful. “I would put her next to Stevie Nicks, Bjork, Kate Bush. What struck me over the years is the commitment and conviction that she has in her art. It goes beyond the songwriting into her visuals.”

Welch admits that a lot of her early costuming and theatrical flair was a sort of defense mechanism. “I did my first press shot when I was 20, and it was the first time I ever saw myself in a newspaper,” she recalls. “I was in shorts, with a goofy grin, and I was terrified. I saw that and was like, ‘No way.’ It was too raw, too exposing to be that real. And so over time, I found ways to protect myself: The hair went bright red, my eyebrows went raw, too exposing to be that real. And so over time, I found ways to protect myself: The hair went bright red, my eyebrows went bleached off, my clothes were completely black and goth. I had a Siouxsie Sioux phase — I looked like a kind of bat. I was always climbing the rigging, always super drunk, yelling and crowd surfing. It was my way of dealing with all the attention.”

Welch’s striking image caught the eye of fashion designers. She performed at a Chanel runway show in 2011 and even served as a muse to Mulberry — models wore red wigs for a Welch-inspired show (also in 2011). She was devastated to miss the Met Gala in May due to her foot — she had planned to wear a “gorgeous red lace dress from [Alexander] McQueen.” (The heavy boot she has to wear while healing, though, “kind of looks like a gorgeous red lace dress from [Alexander] McQueen.”)

“SOMETHING ABOUT ME IS MORE FERAL AND UNHINGED THAN A GOWN.”

But Welch increasingly feels like “there’s something about me that’s more feral and unhinged than a gown. I love gowns, I love dressing up — but there’s something about a cape or a gown that almost dictates how you will move and stand, and you feel like you have to live up to the dress.” And on How Big How Blue How Beautiful, she wanted to dig deeper. “This new album comes from a quieter place, one that is less grand and more vulnerable, and it wouldn’t feel right to try to put up walls again,” says Welch. “Although I love all that fashion stuff, it is also a way of guarding myself. I decided f— it, it was time to let it all go.”

FOR WELCH, THE BREAK FROM TOURING IN 2014 WAS “SUPPOSED to be when I rested and had a lovely time” writing the band’s third album. She decamped to Los Angeles with Summers. “We lived in a crazy doll’s house on a mountainside,” she says. “L.A. was all big blue skies, driving and listening to Neil Young. I got fully into L.A., the way I go full throttle with everything.” But the downtime left her at a loss. “I had kind of a breakdown and washed up a bit of a mess to the studio. I had just wore myself out.

“Without the structure of touring, you have to face your own chaos,” says Welch. “I was playing gigs nonstop since I was 21. When I was left to my own devices, I realized I was f—ing everything up. I was in and out of a relationship, in and out of drinking too much. It was like constantly picking yourself up and then dropping yourself, picking yourself up and dropping yourself. And that was exhausting.”

Florence & The Machine’s ethereal last album, Ceremonials, referenced mythology and Virginia Woolf. With this record, Welch was finally ready to tackle her personal life. She says Swift made her more comfortable putting her own experiences into song: “Taylor said that you must sing about what’s happening in your life.” (Says Swift: “She’s the most fun person to dance with at a party, but then five minutes later you find yourself sitting on the stairs with her having an in-depth conversation about love and heartbreak.”) “It’s definitely not about trying to be vindictive,” says Welch. “It’s about being honest. This could’ve been a breakup record,” she adds, presumably referring to her longtime off-and-on relationship with well-connected British event producer James Nesbitt, which was closely followed by the U.K. tabloids. “But it was much more about trying to understand myself.”

You can hear Welch honing in on this pain in the crackling recent single “What Kind of Man.” Its video shows her naked and dripping on a bathroom floor, crawling out of a crashed car and being tossed around a dingy hotel room by a surly group of men. “For that video, we were thinking about ideas of purgatory and Dante’s Inferno,” she says. “Because I was in this purgatory with this man. That push and pull thing where you are just stuck and you’re like, ‘Why do we keep doing this to each other?’” Welch shakes her fists, causing her jewelry to clatter. “It’s an aggressive song, but I can see my own part in the whole process. I was just as crazy as he was. People think the men in the video represent my ex-boyfriends, but they really represent a lot of different forces that weren’t working for me.”

As Welch gathers her things up to head to the SNL rehearsal — she says she really wants to stand for the performance; ultimately she sat on a stool, seemingly fighting the urge to leap up — she reflects again on her bum appendage as a metaphor: for her new rawness, her need to connect to an even wider audience on a yet more intimate level. “I don’t know why the foot break happened,” she says. “But it forced me in a way to slow down and have the same person who wrote this record to show up and sing those songs.”

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# The 10 Biggest Summer Concerts Ever

The Three Tenors made how much for one stadium gig? Plus nine other record-setting paydays... **By Garrett Kamps**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Act</th>
<th>Gross</th>
<th>Location</th>
<th>Date</th>
<th>Attendance</th>
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<tr>
<td>1</td>
<td>The Three Tenors</td>
<td>$20,172,223</td>
<td>Giants Stadium, East Rutherford, N.J.</td>
<td>July 20, 1996</td>
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<td>George Strait</td>
<td>$18,146,954</td>
<td>AT&amp;T Stadium, Arlington, Texas</td>
<td>June 7, 2014</td>
<td>55,247</td>
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<td>3</td>
<td>U2</td>
<td>$9,315,408</td>
<td>MetLife Stadium, East Rutherford, N.J.</td>
<td>July 20, 2011</td>
<td>63,162</td>
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<td>4</td>
<td>The Three Tenors</td>
<td>$6,984,322</td>
<td>Tiger Stadium, Detroit</td>
<td>July 17, 1999</td>
<td>62,000</td>
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<tr>
<td>7</td>
<td>Paul McCartney</td>
<td>$6,963,359</td>
<td>Candlestick Park, San Francisco</td>
<td>Aug. 14, 2014</td>
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<td>8</td>
<td>U2</td>
<td>$4,158,279</td>
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<td>July 17, 1999</td>
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<tr>
<td>9</td>
<td>The Who</td>
<td>$4,105,500</td>
<td>Giants Stadium, East Rutherford, N.J.</td>
<td>July 17, 1999</td>
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<td>The Police</td>
<td>$3,834,800</td>
<td>Giants Stadium, East Rutherford, N.J.</td>
<td>Aug. 4, 2007</td>
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**How the Results Were Calculated**

The 10 summertime concerts with the highest overall gross for a single-performance concert engagement in a U.S. venue were determined by ticket sales data reported to Billboard Boxscore by concert promoters, venues, booking agencies and artist managers from 1990 through the present. Overall gross totals adjusted for inflation.
LIVE EARTH

**ACTUAL GROSS** $6,894,996

**LOCATION** Giants Stadium, East Rutherford, N.J.

**DATE** July 7, 2007

Held simultaneously in 11 countries around the world with more than 150 acts performing, the one-day Al Gore/Kevin Wall production was broadcast across all known media and ultimately benefited the fight against climate change. Nearly 50,000 fans attended the concert at Giants Stadium, which featured performances by The Police, Kanye West, Roger Waters, The Smashing Pumpkins, Bon Jovi, John Mayer, Akon and many more.

ELTON JOHN & BILLY JOEL

**ACTUAL GROSS** $6,793,556

**LOCATION** Gillette Stadium, Foxborough, Mass.

**DATE** July 18, 2009

Billy and Elton earned untold millions singing a combination of one another’s tunes when the piano men formed their Face to Face touring partnership in 1994, but the union ultimately dissolved in 2010 amid much public squabbling.

THE EAGLES

**ACTUAL GROSS** $4,817,465

**LOCATION** Invesco Field at Mile High, Denver

**DATE** Aug. 11, 2001

The famously internecine Eagles defied Don Henley’s “when hell freezes over” decree and proved that no band is immune to the temptations of what Glenn Frey once called the “Lost Youth and Greed Tour.” The group’s 2001 reunion gig at Mile High Stadium was its most lucrative yet, despite the absence of recently ejected guitarist Don Felder.

THE ROLLING STONES

**LOCATION** Candlestick Park, San Francisco

**DATE** Sept. 26, 2009

The band’s 18-show run at their home base has drawn near capacity crowds and high coverage. The Stones also have sold out six other cities in the run, which has made $66.7 million so far.

**LOCATION** New Meadowlands Stadium, East Rutherford, N.J.

**DATE** July 3 and 5, 2009

The Stones sold out their Aug. 14-16 New Meadowlands Stadium shows, and the multicolored masses poured into the venue to revisit the group’s golden era. The Stones have since added Aug. 22-23 shows due to demand.

**LOCATION** Wembley Stadium, London

**DATE** July 27, 2009

The Stones kicked off their European tour Aug. 4 at the London venue, which is only one of six shows on the run. The Stones sold out a pair of dates, and their Aug. 13 show was canceled for security reasons.

AMPHITHEATERS

**LOCATION** Shoreline Amphitheatre, Mountain View, Calif.

**DATE** July 23

The Stones also have a pair of shows Aug. 13-14 at Shoreline Amphitheatre, their final U.S. dates.

**LOCATION** Jerry World, Texas A&M University, College Station

**DATE** Aug. 1

The Stones play their only Texas date Aug. 1.

**LOCATION** Red River Stage, New Orleans Jazz & Heritage Festival, New Orleans

**DATE** April

The Stones arrived April 24 for their only U.S. festival date of the tour. An estimated 125,000 people saw the show.

**LOCATION** Englishtown, N.J.

**DATE** Aug. 3

The Stones sold out the New Jersey hometown show at New Meadowlands Stadium. There’s been heavy competition for tickets for the Aug. 23 show at Philadelphia’s Lincoln Financial Field.
WHEN THE STARSHIP RULED THE SKIES

It was the rock-star party plane on which The Allman Brothers hoovered drugs, Led Zeppelin devoured lobster (and groupies) and one band manager waved a gun. For four years, this luxurious Boeing jetliner exemplified ‘70s excess — and also marked “the beginning of the end”

BY MICHAEL WALKER

DECADES BEFORE DEEP-pocketed rock and pop stars embraced the Gulfstream V, there was the Starship, a former United Airlines Boeing 720 refurbished in the early 1970s by teen heartthrob Bobby Sherman and his manager, Ward Sylvester, as an airborne pleasure dome. The plane plied the skies in the service of, among others, Led Zeppelin, The Rolling Stones, Deep Purple, The Allman Brothers, The Bee Gees, Elton John, Peter Frampton and Alice Cooper.

One of the great artifacts of the coke-flecked, halter-topped, ‘lude-dropping rock’n’roll gestalt of the ‘70s — and probable inspiration for Austin Powers’ shag-a-delic private 747 — the Starship brimmed with gaudy-chic delights. There was a bedroom with a king-sized waterbed, a drawing room with a fake fireplace, a 30-foot brass-trimmed bar with built-in electric organ, a prehistoric video system stocked with everything from Deep Throat to Duck Soup and two stewardesses to cater to the velvet-trousered minstrels fresh from their Madison Square Garden gigs.

“A f—ing flying gin palace,” Zeppelin’s road manager, Richard Cole, characterized the ship. David Libert, Cooper’s road manager, declared it “a rock’n’roll Air Force One. It’s so tacky.” Mick Jagger was said to have gasped the first time he stepped aboard and glimpsed the wall-to-wall Vegas.

But Jagger was the exception. Most of the Starship’s nouveau-riche rockers thought the plane was the ne plus ultra of decadence and luxury. And for the times, it probably was. A four-engined variant of the Boeing 707 renovated at a cost of $200,000, the Starship leased for a staggering $2,500-per-flight hour and was a potent symbol of rock’n’roll primacy.

“It was definitely a show of where you were in your career,” says the now 65-year-old Frampton, whose
management leased the plane during his white-hot superstardom touring behind the unstoppable *Frampton Comes Alive!* “It was a statement of how well you were doing. ‘Whoopie! We must be big — we’ve got the Starship!’ ”

Led Zeppelin was the first to lease the plane, in 1973, after a white-knuckle flight from Oakland, Calif., to Los Angeles in a tiny Falcon 20 business jet terrorized the entourage. At the time, Led Zeppelin suffered from almost surreally bad press — *Rolling Stone* suggested the band change its name to Limp Blimp — and it was thought that the Starship might earn the group some respect. “It was an extremely useful tool because inviting a journalist onto the plane, the story kind of wrote itself,” says Danny Goldberg, Led Zeppelin’s publicist for the tour, who had been hired to gin up positive coverage. “The novelty value was significant.”

Zeppelin became indelibly associated with the Starship when the band posed with the plane in Bob Gruen’s iconic 1973 portrait. The picture, Gruen tells *Billboard*, “sums up the excess and oral sex during turbulence.”

— ROBERT PLANT, on his favorite memory of the Starship.

1 Led Zeppelin became permanently associated with the Starship when — arriving at the Teterboro, N.J., airport en route to a 1973 gig in Pittsburgh — band members (from left) John Paul Jones, John Bonham, Jimmy Page and Plant posed for photographer Gruen.

2 Chartered for the *Frampton Comes Alive!* Tour, the 720 was parked in Long Beach, Calif., in 1977.

3 Led Zeppelin’s Bonham (far right) and crew prepared drinks for guests at the Starship bar in 1973.


5 Cooper watched TV inside the plane in 1974.
decadence of the ’70s, the fact that here are these guys — they don’t even have to button their shirts — and they have their own plane.” The photo has been a touchstone for rock’n’roll aspirants ever since. 

“[Keyboardist] Dave Bryan of Bon Jovi and many other musicians told me that when they saw that picture, that’s what they wanted,” says Gruen.

Cooper manager Shep Gordon spent years honing the band’s image as monied rock princelings (especially when they weren’t) and hired the Starship for the second leg of the band’s Billion Dollar Babies Tour in 1973. “Shep wanted Alice to be bigger than life, and Alice was at the absolute pinnacle of his career at that moment,” says Libert. The United States was in the midst of a crippling gasoline shortage — Libert had to bribe service stations to fuel the tour’s trucks — but the Starship, with its four gas-guzzling Pratt & Whitney engines, flew on. While leased to Cooper, the tail was painted with snakes twisted into gigantic dollar signs. Libert shrugs at the ostentation. “The fact that there was a fuel shortage and we were flying this plane, we thought was a cool thing. It fit in with Alice’s extravagant image.”

So what was life like aboard the Starship? The first time The Allman Brothers boarded they were greeted with “Welcome Allman Brothers” rendered in lines of cocaine on the club room bar. Zeppelin’s Robert Plant once commented that his favorite memory of the plane was “oral sex during turbulence,” and Goldberg says the band’s fearsome manager, Peter Grant, would disappear with girls in tow to the aft bedroom and not reappear until the end of the flight. “It was pretty much a party plane,” says Frampton. “We’d drive right onto the runway, just a long stream of black limos, jump out and get on.” Frampton dimly recalls crashing in the master suite en route but “mainly we propped up the bar pretty well.” To foil customs inspectors who boarded with drug-sniffing dogs, Frampton says the entourage’s contraband was stashed “in the dirty stage-clothes bag. So that was our attempt at stealth.”

While the comportment of rock stars on the road in 2015 is hardly circumspect, the deepening sexual revolution of the early ’70s allowed for a freewheeling carnality. On the Cooper tour, Libert used the plane’s PA to announce the daily “ball scores,” a name-naming account of the previous evening’s sexual indiscretions. Libert says Cooper warned him one morning after, “I do not want to be in your goddamned ball scores — I’d better not hear my name.” So Libert announced, “The high for last night was … I’m afraid I can’t mention that person’s name,” then added, “I’ll give a hint, though — he’s a very big star!”

Despite the heedless indulgences — the wife of an Atlantic Records executive recalls Zeppelin manager Grant brandishing a handgun on a flight to Pittsburgh while the entourage hoovered cocaine — the Starship came to symbolize the isolation that rock stars of the ’70s embraced as they saw less and less of everyday life. Danny Markus, a former Atlantic Records executive, marveled that

“It was a statement of how well you were doing: ‘Whoopee! We must be big — we’ve got the Starship!’”

— PETER FRAMPTON

The plane proved irresistible to bands for whom actually owning a private jet was desirable, but impractical. 1 From left: Deep Purple’s Ritchie Blackmore, Glenn Hughes, Jon Lord, David Coverdale and Paice standing at the bar in 1974. 2 John chartered the Starship for his 1974 U.S. tour, complete with piano bar. 3 Jagger (second from left) and wife Bianca Jagger aboard the plane in 1975. 4 Plant (left) and Cole relaxed on a fur-covered bed in 1973. “The plane [was] another level of elitism,” says Goldberg. 5 Cooper and guests feasted on a banquet in 1975. “Everyone was kind of awestruck by the plane at first, but nobody ever wanted to make it look like they were awestruck,” says Libert. 6 Deep Purple singer Coverdale posed in the cockpit in 1975. 7 Plant on the Starship in 1973.
after a Zeppelin concert in Minneapolis, with the audience thundering for more, the band had already been whisked aboard the Starship: “I’m being served lobster thermidor as we’re going down the runway, and the audience in the building is waiting for the encore.” On tour with The Allman Brothers, Gruen recalls, a band member — he can’t remember which one — “walked out of the hotel in his bathrobe. He was getting into his limo, which was going to stop at the steps to the plane, where he could walk onto the plane and go back into the bedroom and go back to sleep.” Says Libert, “Everyone was kind of awestruck by the plane at first, but nobody ever wanted to make it look like they were awestruck. So in very short order, everybody assumed the posture that they took it all for granted — “This is how I go to work.”

The Starship’s punishing economics and four thirsty engines put an end to its reign after only four years. Frampton was the last to charter it. “It was headed for the scrap heap,” he says. “We were the last to use it before it was decommissioned.” The plane bounced among owners before it was broken up for parts in 1982.

Gregg Allman later lamented the suffocating atmosphere surrounding The Allman Brothers during their Starship-flying days. “Everything was over the top, uncalled for and just flat-out unnecessary — we had a guy whose only job was to open limo doors for us,” he wrote in his 2012 memoir. “When The Allman Brothers got that goddamned plane, it was the beginning of the end.”
"When James Brown played the show for the first time in 1982, drummer Steve Jordan and I had just gotten VCRs. We taped the show, and we used to get together every night and watch the recording. We couldn’t believe we had played with him," says Shaffer, who was photographed in his office at the Ed Sullivan Theater in New York.
After 33 years as Late Show’s bandleader and comic foil, Paul Shaffer is looking for a new gig before his wife gives him an Artie Fufkin-style kick in the pants.

LIFE AFTER LETTERMAN

BY JOE LEVY and ALAN LIGHT
PHOTOGRAPHS BY ANDREW HETHERINGTON
“THE SECRET I FINALLY LEARNED, AFTER ALL THESE YEARS, IS JUST STAY LOOSE WITH THIS STUFF,” says Paul Shaffer. “Swing with whatever happens onstage, because everybody else is.” Whether playing “(Push Push) In the Bush” as former first lady Barbara Bush’s walk-on music or blithely asking Julia Roberts if she was “getting laid these days,” the unflappable Shaffer, 65, has provided remarkably adroit musical and comic counterpoint — often in a faux Vegas lounge act patois — to the late-night adventures of David Letterman for 33 years.

That gig will come to a close on May 20, when Letterman, Shaffer and the CBS Orchestra that the latter leads take the final episode of Late Show With David Letterman, ending the longest run by a late-night TV host in history (when NBC’s Late Night With David Letterman, which aired from 1982 to 1993, is counted). Stephen Colbert will take over Late Show beginning Sept. 8.

The Thunder Bay, Ontario-born Shaffer describes his three-plus decades with Letterman as “the most idyllic work situation I’ll ever be in,” which is saying a lot given his résumé. Following a stint in a Toronto production of Godspell that also helped launch the careers of comedy greats Martin Short, Gilda Radner and Eugene Levy, Shaffer moved to New York in 1974 and soon began a five-year stint on Saturday Night Live. Although Shaffer turned down an offer to play the role of George Costanza on Seinfeld, his portrayal of regional record promoter Artie Fufkin in the 1984 film This Is Spinal Tap, in which he memorably invites the band to literally “kick my ass” when an in-store promotion yields no fans, is comedy gold. Shaffer’s music credits are no less impressive. He is musical director for the Rock and Roll Hall of Fame induction ceremonies and has played keyboards on countless sessions, including Yoko Ono’s “Walking on Thin Ice.” Shaffer also co-wrote the 1982 Billboard Dance Clubs Songs No. 1 “It’s Raining Men.”

Still, it’s work with Letterman (“a high-pressure couple of hours, but otherwise a pretty cushy job,” he says) that will forever define him. As Letterman sees it, “Everyone appreciates what Paul has done with the music, but people should give him the credit I give him for having such a singular comedic mind,” he tells Billboard. “Of all the things I love about Paul, I take the most comfort in knowing if I ask him anything during taping, he will answer with a take no one could come up with in that moment but him.”

Letterman recalls the time that Shaffer and his family — he and his wife of 25 years, Cathy, have a daughter, Victoria, 22, and a son, Will, 16 — came to visit the talk-show host at his Montana ranch. “Paul’s family and my family were going on a horseback camping overnight,” says Letterman. “During the ride, the weather turned brutally cold. Three hours after riding in the wind and rain and cold, we got to the campsite. Some people had gone ahead and built a roaring campfire. The horses were turned out, and we were all standing around the campfire warming up.” That’s when, Letterman remembers, “a wildly uncomfortable Paul Shaffer turned and said, ‘Now what?’” It’s a question that Shaffer answered in earnest as he talked to Billboard about his relationship with Letterman and the highlights of his career.

How did you first meet David Letterman?
I had actually gotten a call to do his daytime show. I wasn’t familiar with him, but a show in the morning, after having done five years of Saturday Night Live, didn’t make any sense to me. So I passed. He comes back two years later with a show that is going to be on after Johnny Carson. He had seen some of the stuff that I had done on SNL, and specifically mentioned the Bill Murray lounge singer stuff. So we hit it off. He said, “What kind of thing would you do?” I said, “Well, I imagine instrumental versions of R&B tunes,” and he said, “I’ve always thought of myself as Wayne Cochran, anyway” — the regional R&B star from Miami who called himself “the white James Brown” because he had white cotton-candy hair teased into a pompadour. I said, “I got to work for this guy.”

What were the early shows like?
The feeling was very homemade, and there was really no editing. Bill Murray was on the first show and he said to me, “I want to do ‘Let’s Get Physical’ by Olivia Newton-John, somehow going into a physical exercise kind of thing. I don’t know, but I got to go feed my dog.” He left and he didn’t make the rehearsal so I didn’t know what to do. We familiarized ourselves with the song, and he made it back just in time for the taping, which really added to the edge of that first show. It was very sloppy with no ending, but it was so different than anything you were liable to see on television. That held true of the mistakes too.

Like what?
Paul Simon was singing a beautiful song of his called “The Late Great Johnny Ace.” He was singing it with one guitar, and a string broke or something and he just came to a stop. In my ear, I hear the assistant director pushing the applause button. He got the audience to applaud in the middle of the song because the music came to a stop. They went to commercial and when we came back, Simon finished the song. It was absolutely honest and natural. Nowadays they would stop the tape and start again.

Your relationship with Dave has lasted longer than a lot of marriages. Why has it worked?
We’re friends, certainly. Dave has made sure that our relationship stays above all else, and he’s made a point of asking me out to dinner a number of times to cement things. Thirty-three years ago, he was a guy who could make me laugh, and sometimes I’m able to make him laugh as well, and I think that was the start of the relationship. He is the most relentlessly encouraging boss. He always tells me, “If you have anything to say, jump in — you have complete carte blanche.” How many jobs do you get like that?

When NBC decided to go with Jay Leno over Letterman as the Tonight Show host, how did that affect everyone?
It’s no secret that we were all really disappointed at the time, but that’s showbiz. We’re lucky we didn’t get fired. Dave brought everybody who wanted to come over from NBC, so we all just kept on going.

In 2009, Letterman spoke on-air about his affairs with staffers. What was it like working there at the time?
Just before tape rolled, Dave assembled the heads
of departments and said, “This is what I’m going to do.” So we were already in shock, but very proud of the way he handled it and how forthright he was when he went on camera. I don’t know if I could have done it. I had just written a book [We’ll Be Here for the Rest of Our Lives], and he and I went on CBS This Morning, and he was heaping all this praise on me. He must have known that two days later, he was going to do what he had to do. But it didn’t get in the way of him being there for me.

When did he let you know that he was going to retire?
Early that week [of his April 3, 2014 on-air announcement], he pulled me aside and said, “I decided to pack it in here.” He wanted me to know because he was going to start the wheels in motion. Then later that same week he told me, “I’m going to have to announce it tomorrow, because it’s going to get out and I want to be the first to announce it.”

Has he regretted his decision at all?
Dave has been honest on-air about saying, “This is the worst decision I ever made!” And he speaks for all of us. We’re all just pretending that it’s not happening.

How old were you when you put together your first band?
Fifteen. I joined a band called The Fugitives — in the radio ads, The Fabulous Fugitives. They were a sax instrumental band that started to add vocals when The Beatles came out. That’s when I joined. We were a cover band with no aspirations of going anywhere. We played every Saturday at the Fort William Gardens, which was a hockey arena. They would put plywood down on the ice and put a stage up and have a dance — it would be absolutely freezing. The only cold that I’ve ever played in that’s comparable is the studio at the Letterman show.

**How did you get the role of Artie Fufkin in the 1984 rock satire This Is Spinal Tap?**
Harry Shearer got me on that movie. He was the co-writer and played the bass player [Derek Smalls]. I said, “So you’ll be sending me the script?” And he said, “No, you’ll just be making this up.” It was really the first [movie] to use this technique, that Larry David and lots of people use: no script, just scene outlines. You might have your lines worked out before, but the first time hearing the lines was when the camera was rolling.

**What was it like playing on Yoko Ono’s “Walking on Thin Ice”?**
She knew exactly what she wanted and how to get it. She was really good to work with in the studio. And Sean Lennon was a little kid, but he was there.

**Jamming with Ringo Starr and Paul McCartney at this year’s Rock and Roll Hall of Fame induction had to be a career highlight.**

When the living members of The Beatles show up, it’s a special occasion. There was a moment in the afternoon when Paul said to me, “Play me the chords to ‘With a Little Help From My Friends.’” I’ve got to remember what I played.” It was just the two of us, and that was something I never thought I would experience back in 1967 with my head in between the speakers, listening to Sgt. Pepper.

In February, you had another big night at the SNL 40 special, with Bill Murray bringing back his lounge singer act.
Billy and I are in touch all the time — in fact, we just did a [future] Christmas special for Netflix that’s just hilarious. The evening was almost psychedelic, to see all the cast members and the writing staff all in the same place — it was almost too much to comprehend. Then we did that number and, as the kids say, Billy brought it. That Jaws thing is something he’s been singing to himself since the ’70s, and if he was ever going to do it in public, this was the time.

**What do you think about the current landscape of late-night TV? Jimmy Fallon and Jimmy Kimmel have brought an increased music presence to their shows.**
Fallon is very talented. It’s great to see the musical bits he does. He and Kimmel really have taken [the late-night format] a little farther, maybe a little closer to a variety show. It’s great. It’s time for a change. The template of what a host does may be changing. Dave is as insane as anybody could possibly be, but he was always wearing the suit and at least looking sane while things crashed and burned around him. These guys will roll around on the floor — do anything for the laugh.

**There have been some pretty incredible musical moments during these final few weeks of the show.**
These musical ideas are all coming out of Dave’s head. He’s been having one after another. He said, “I’d love to have somebody do ‘American Pie,’ all eight minutes of it,” and lucky for us, John Mayer was game for it. Dave is very musical. Although he doesn’t [imitate] Neil Young or anything, he’s very cognizant of what’s going on musically.

**Have you made any decisions about what you’ll do next?**
My wife says, “You’re not going to be around the house in your pajamas until 11 every morning.” She’s right. I’ve got to put on my clothes and go play piano someplace. I love to play in the studio, so I’ll be doing more of that. I hope to be able to do more comedy, more acting, maybe a three-episode arc on Law & Order. I hope to do a bit of everything. But I know I won’t be able to do it all at once, the way I was able to on this show.
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Deadline: May 29, 2015
WHENEVER BESSIE SMITH SANG, SHE bellowed. Whenever she walked, she strutted. HBO’s decades-in-the-making biopic, *Bessie*, renders the legendary blueswoman’s sheer audacity in several magnetic scenes. In the film’s first two minutes, Smith, played with great verve and understanding by Queen Latifah, rejects an aggressive suitor during a back alley romp. In later scenes, she waves an ax while standing up to the Ku Klux Klan and then declines a Columbia Records executive’s contract offer, snapping, “What is a race record? The one where they put a coon on the front?” With director Dee Rees (*Pariah*) at the helm and Latifah in the starring role, *Bessie* boldly projects the joyful, tragic intensity of the Empress of the Blues, the most elite singer of her time.

The *Bessie* project, initially Latifah’s idea, languished for 22 years until HBO recruited Rees to write the script. In Rees’ careful hands, Smith’s open-secret bisexuality is explored in neutral tones, rather than treated as a narrative ploy. Following the opening alley scene, for instance, is an intimate bed chat between Smith and her demure dancer and lover, played gracefully by the stunning Tika Sumpter. Given the public’s curiosity about her own sexuality, Latifah is taking a risk, even in 2015, and she’s mesmerizing and unflinching throughout — in one long, painstaking scene, she literally and figuratively strips herself down in front of a mirror.

Chilling flashbacks of Smith’s childhood (e.g., running from her knife-wielding sister) further depict the singer as an agonized soul, the living embodiment of lyrics like, “I regret the day that I was born/And that man I ever seen.” The effects of Smith’s upbringing trickle down to her combative interactions with men (Michael Kenneth Williams, as her overprotective husband Jack Gee, is as gripping as always). But it’s Smith’s bond with blues icon Ma Rainey, whose frigid yet spirited demeanor shines through Mo’Nique, that forms the movie’s most important relationship. When Rainey teaches Smith about stage presence in an empty theater, it’s a pivotal moment — Smith finally finds her own voice.

For nearly two hours, *Bessie* transports the viewer to the cultural heart of the 1920s and ’30s, rich with luxurious adornments: fur shawls, pearls, boas, fringe and bowl hats with jeweled brims. The music puts you there too — the groans of blues songs like Smith’s “Down Hearted Blues” convey the type of misery that rattles bones, and Latifah sings them convincingly. Though the film is alluring visually and aurally, any deeper historical context — the Great Depression, KKK attacks, Prohibition — gets swallowed up by Smith’s oversize presence. By primarily depicting the singer’s big and brash side (vulnerable moments are rare), *Bessie* opts for a narrow focus rather than sweeping strokes, but this is more of a missed opportunity than a major flaw.

“The blues is not about people knowing you,” Rainey tells Smith. “It’s about you knowing people.” Essentially, *Bessie* is an educational tribute centered around a legend’s refusal to sell out. In one feverish scene, after Smith is stabbed in the street, she leaps from her hospital bed and says the show must go on — and even with the film’s minor cracks, it’s a riveting one. —CLOVER HOPE
Going Goth, Growing Gray With...

**FAITH NO MORE**

It has been two decades since Faith No More — whose innovative mix of heavy rock with rap, electronicia, jazz and more made it one of the most influential and out-there bands of the late-’80s/early-’90s alt-rock scene — issued its last album and subsequently broke up. But since reuniting in 2009 to play sporadic shows, the Bay Area-based act has gathered new steam, leading to *Sol Invictus* (out May 19 on the band’s own Reclamation Records), a characteristically eccentric addition to its catalog. 47-year-old lead singer Mike Patton — who has tackled everything from film scoring to video-game voiceovers to singing mid-century Italian pop as a solo artist — joins keyboardist Roddy Bottum, 51, and bassist Billy Gould, 52, to discuss the band’s second life.

**When Faith No More first got together for the reunion shows in 2009, did you think it would lead to an album?**

*Mike Patton* Not at all. The reason that the reunion shows went well was because we didn’t even talk about that shit. It was just like, “Hey, let’s reconnect and revisit a place in our lives.” You do that for two years and then it becomes a question mark, like, “OK, what next?”

*Roddy Bottum* Who wants to be an old dinosaur band luging around a bunch of old material? It just felt very ugly.

**Patton** Those guys were working on stuff, and if the music wasn’t so great I wouldn’t have been a part of it. But it was incredibly great. It was a part of our history that we had never really fully exploited. Meaning, we had never really got there. So this record was a way of expressing that shit — the shit that we never did.

**You wrote and recorded *Sol Invictus* in secrecy — no label, management or producer. Why?**

*Bottum* We kept it in-house and behind closed doors. And we were fortunate to be able to keep it as insular as we did because we had no expectations or deadlines. Really, it’s a chicken shit way to do it. (Laughs.) But at the same time it allowed us freedom.

*Patton* It’s a post-punk record with tons of atmosphere. It’s like ELO or The Beach Boys going through a gothic laundry cycle.

**Faith No More is often cited by newer rock bands as a big influence. Do you hear that?**

*Bottum* I don’t. We’re so weird we don’t even know who we are. If there was a band that was just doing some, like, rapping over funky metallic grooves, that just seems like something that’s already etched in stone. It’s well-trodden territory. But it’s not us.

**Do you think people want to hear new Faith No More music?**

*Patton* I have no idea! Who knows whether they will like it or not? I never wanted to be a 50-year-old guy making music [for] teenagers. I don’t think any of us did. But all I can tell you is we’re making good shit. I don’t care who listens.

—*RICH BIENSTOCK*

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**SHAMIR**

*Ratchet* XL

Disco-inspired dance-pop newcomer serves sass and style

IT’S NOT JUST SHAMIR BAILEY’S curiosity that makes him special. This is 2015 Shamir, on any young artist who doesn’t love Taylor Swift, Michael Jackson and 80s noise rockers Scratch Acid — all of whom this 20-year-old Las Vegas native references on his debut LP, *Ratchet*. Evolution will silence all but the omnivores, and Shamir has the right taste buds. But he also has a great voice, a stunning countereterno that some have mistaken for female. Indeed, Shamir makes a killer disco-house diva, and on “Call It Off” and “Head in the Clouds,” he takes to the dancefloor to declare independence. He’s often irreverent — see his mall-rat raps on “On the Regular” — but can go deep when he wants to. There’s a Tracy Chapman ache to slow jam “Demon,” and “Make a Scene”cibrs LCD Soundsystem’s old-dude disco hedonism amid defeat: “We’ve given up on all our dreams.” It’s hard to tell when he’s joking, but impossible not to take him seriously.

—*KENNETH PARTRIDGE*

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**HIATUS KAIYOTE**

*Choose Your Weapon* Flying Buddha/Sony Masterworks

Aussie band brings neo-soul to the future, for better and worse

YOU CAN TELL A LOT ABOUT A BAND from its co-signers. Australian avant-soul group Hiatus Kaiyote counts Prince, Erykah Badu and producer Salaam Remi (Nas, Amy Winehouse) — who inked the band to his Flying Buddha imprint under Sony ahead of the act’s 2013 debut, *Tawk Tomahawk* — among its A-list supporters. Those names hint at the sounds on new album *Choose Your Weapon*: It’s neo-neo-soul, a futuristic mix of pretty, Stevie Wonder-ish Rhodes keys, stuttering J Dilla drums, proggy meter and genre jumps, and the jazzy, ethereal vocals of Nai Palm, frequently overdubbed into a beautifully breathy mix. But first-wave neo-soul frequently emphasized nodding grooves over memorable melodies, and this LP has the same unfortunate tendency — with the notable exception of the fluttering “Fingertips,” one of the strongest R&B ballads of the year. There are many more moments like “Swamp Thing,” where a faux-operatic hook interrupts the flow — amusing, but also momentum-killing.

—*ELIAS LEIGHT*
**LATE-NIGHT TUNES: THE HITS AND MISSES**

*Billboard* picks the best and worst live TV performances from May 4 to 9

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**HITS**

**FETTY WAP, THE TONIGHT SHOW STARRING JIMMY FALLON (MAY 5)**

With his debut single, “Trap Queen,” heading the Billboard Hot 100 and Drake hopping on a remix of his latest single, “My Way,” Fetty Wap popped up on Fallon for a performance with The Roots that became a joyous show of solo charisma. While it wasn’t a technically flawless rendition of “Trap Queen,” it was a thoroughly lovable victory lap, with Fetty Wap’s gritty vocal tone and goofy grin proving irresistible.

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**TEENIE, LAST CALL WITH CARSON DALY (MAY 7)**

Ripping through highlights from 2014’s fine full-length, *Ritual in Repetd*, Denver-based duo Tennis lent its wistful pop a little extra muscle with its performance on Last Call. Vocalist Alaina Moore was particularly transcendent during the slinky funk jam “I’m Callin’” and autumnal “Needle and Knife,” striking a tricky balance between tender and tough.

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**MISS**

**TWIN SHADOW AND ZOE KRAVITZ, LATE NIGHT WITH SETH MEYERS (MAY 6)**

Merely attempting a sultry take on Sadie’s “No Ordinary Love” took gumption — especially in the wake of a recent accident involving Twin Shadow’s tour bus. But that wasn’t enough to make up for flawed execution. With his hand in a cast, George Lewis Jr. and Kravitz couldn’t find the chemistry or harmony to settle into the musically sensual sweet spot that the song demands. —JAMESON COX

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**SINGLES**

**THIRD EYE BLIND**

“EVERYTHING IS EASY”

**MIGUEL FEATURING WALE**

“COFFEE”

**ASAP ROCKY**

“EVERYDAY”

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**TWENTY ONE PILOTS’ HOT MESS (IN A GOOD WAY)**

**THE GREAT THING ABOUT**

being a pop duo that treats genres like a toddler treats Legos is that even your mistakes are fascinating. Such is the case with Twenty One Pilots’ *Blurryface*, the fourth album by Ohioan road warriors Tyler Joseph and Josh Dun, and the follow-up to their 2013 breakout, *Vessel*. In a pop landscape where the term “hot mess” has gone from pejorative to prerequisite, Twenty One Pilots stand out. *Blurryface* is about as hot as a mess can get without becoming a toxic spill — even its missteps are a gas.

One new musical left-turn stands out: *Blurryface* is brimming with reggae. “Ride,” “Polarize” and “Lane Boy” all take King Tubby-inspired detours; the lattermost becomes especially schizoid, as Joseph frenetically sing-raps over double-time dub before the song explodes into a spastic drum’n’bass confection. “Honest, there’s a few songs on this record that feel common,” he raps, but this isn’t one of them. These guys may not have to worry about banality, but they do have a tendency to overreach. “Doubt” sounds like it could be a Chris Brown outtake, and the ukulele-driven “Everyday,” featuring Mark Ronson and Miguel, mines its slick pop sensibilities. Ariel Rechtshaid, who co-produced a producer that can magnify her sensual sweet spot that the song demands.

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**BEST COAST, CONAN (MAY 5)**

Playing the leadoff track from the duo’s new album, *California Nights*, Best Coast frontwoman Bethany Cosentino, looking chill in head-to-toe white, was bell-clear and magnetic, working in between Bobb Bruno’s sharp, crystalline guitar melodies. It wasn’t the band members’ first time on the show — they played Conan in 2012 — and it was evident that they were in their element.

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**LITTLE BOOTS**

“BETTER IN THE MORNING”

**DI MAM**

Little Boots may have finally found a producer that can magnify her sleek pop sensibilities. Ariel Rechtshaid, who co-produced a track on the U.K. singer’s 2013 album *Nocturnes*, concocts a knockout with “Morning,” a hip-hop-inspired ode to the morning-after walk of shame. Her delivery may be deadpan, but playing coy lends this an air of intrigue. —J.L.
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Some lists are more essential than others.
DECADES BEFORE AMERICAN MUSIC fans flocked to Coachella, Bonnaroo and Lollapalooza, the United Kingdom already boasted a thriving and diverse festival scene, one that has only increased in size, scope and ambition in recent years.

This summer there are more than 500 different music festivals scheduled across England, Scotland, Wales and Northern Ireland, ranging from family-run events to the granddaddy of them all — Glastonbury, now in its 33rd edition.

“We’ve been doing festivals here longer than a lot of other countries,” says Alt-J vocalist Gus Unger-Hamilton, whose band will headline the Latitude Festival on July 17. “People in the U.K. really get what they are about. We have an instinctive feeling for them — relaxing, getting drunk, having fun and seeing bands.” Beginning with Glastonbury, 10 of the best — amid castles, parks and farms — to consider hitting:

GLASTONBURY
JUNE 24-28; PILTON, SOMERSET
WHAT IS IT? Europe’s largest music and arts festival (135,000 attendance) is held in the rolling fields of the Eavis family’s Worthy Farm, 130 miles west of London — and often beset by torrential rain. Historic gigs include Orbital in 1994, Radiohead in 1997, David Bowie in 2000, Jay Z in 2008 and The Rolling Stones in 2013.

WHO’S HEADLINING? Foo Fighters, Kanye West, The Who

HOW MUCH? £225 ($340) for general admission tickets

WHO ELSE SHOULD I SEE? Florence & The Machine, Lionel Richie, Deadmau5, Mary J. Blige, Patti Smith, Hozier, FKA Twigs

THE CROWD? Ranges from wide-eyed EDM freaks to 70-year-old hippies

WHERE SHOULD I STAY? Tipi Village offers luxury camping at a premium, £950
British Summer Festivals Preview

Backstage Pass

$3.3B

Spending generated in the United Kingdom in 2012 by music tourism, according to UK Music.

British Summer Festivals Preview


HOW MUCH? £208 ($312) for weekend camping; VIP package £558 ($840)

WHO ELSE SHOULD I SEE? Pharrell Williams, Paolo Nutini, James Bay, Jessie Ware, Suzanne Vega

THE CROWD? Fresh-faced teens, 20-somethings and day-tripping parents

WHERE SHOULD I STAY? The Dorchester, The Sanderson

IN THE PARK

JULY 10-12, STRATHALLAN CASTLE, PERTHSHIRE, SCOTLAND

WHAT IS IT? Scotland’s biggest music festival moves this year to the 1,000-acre grounds of the grand 19th-century Strathallan Castle, a seven-plus-hour drive from London.

WHO'S HEADLINING? Noel Gallagher’s High Flying Birds, The Libertines, Kasabian

HOW MUCH? £204 ($308) for general admission tickets and camping

WHO ELSE SHOULD I SEE? St. Vincent, Avicii, The Prodigy, David Guetta, Years & Years, The Proclaimers

THE CROWD? The loudest and most lively audiences in Europe. (It is Scotland after all.)

backstage. Kate Moss is a regular.

Rita Ora and Stella McCartney partied with Bob Dylan, The Who and Jimi Hendrix in the late ’60s and early ’70s. A three-hour drive south from London.

The modern incarnation of the historic counterculture festival made famous by Bob Dylan, The Who and Jimi Hendrix in the late ’60s and early ’70s. A three-hour drive south from London.

The United Kingdom’s biggest rock and metal festival, 150 miles north of London, where its forerunner Monsters of Rock was staged, from 1980 to 1996.

Hendrix in the late ’60s and early ’70s. A legendary Festival Fish Finger Sandwich, complete with homemade tartar sauce. The Rose & Crown in Stoke Newington, a stylish boutique guest house above a charming wood-paneled pub, is just a short cab ride from Finsbury Park. £110 ($167) per night.

IN THE PARK

JULY 3-5, LONDON

WHAT IS IT? An increasingly urban and EDM-themed three-day event, which moved in 2014 to Finsbury Park, North London, after previous residencies at Hyde Park and Queen Elizabeth Olympic Park

WHO'S HEADLINING? Drake, Avicii, David Guetta

HOW MUCH? Three-day general admission £210 ($315); VIP options start at £130 ($195) per day

WHO ELSE SHOULD I SEE? ASAP Rocky, Major Lazer, Kendrick Lamar, Mary J. Blige, Nicki Minaj, Stromae

THE CROWD? Cool hip-hop kids and glow stick-waving EDM fans

WHERE SHOULD I STAY? The Rose & Crown in Stoke Newington, a stylish boutique guest house above a charming wood-paneled pub, is just a short cab ride from Finsbury Park. £110 ($167) per night.

BEST ALL-TIME MOMENT? The Stones’ spell-binding 2013 show took place almost 44 years to the day since the band’s legendary 1969 free concert at the same venue.

IN THE PARK

JULY 3-5, LONDON

WHAT IS IT? Music and comedy gigs held in central London’s iconic Hyde Park

WHO’S HEADLINING? The Strokes, Blur, Kylie, The Who, Taylor Swift

HOW MUCH? Day tickets start at £53 ($80); VIP Terrace access up to £250 ($375)


WHERE SHOULD I STAY? The Dorchester overlooks Hyde Park and exudes luxury with rooms starting at £655 ($980).

IN THE PARK

JUNE 18-28, LONDON

WHAT IS IT? Music and comedy gigs held in central London’s iconic Hyde Park

WHERE SHOULD I STAY? Metal Meadow, an exclusive campsite boasting its own convenience shop (Little Shop of Horrors) and refreshments area (Hell’s Kitchen)

BEST ALL-TIME MOMENT? Iron Maiden’s Spitfire flyover in 2013 or AC/DC in 2010 exploding a train through its custom-built stage during ”Rock N Roll Train.”

WHO ELSE SHOULD I SEE? Judas Priest, Faith No More, Motley Crue, Black Stone Cherry, Marilyn Manson, Enter Shikari

THE CROWD? Mosshers, cyber-punks, head-bangers and emo kids

WHERE SHOULD I STAY? Metal Meadow, an exclusive campsite boasting its own convenience shop (Little Shop of Horrors) and refreshments area (Hell’s Kitchen)

BEST ALL-TIME MOMENT? Dylan’s 1969 comeback show — his first since his 1966 motorcycle accident — backed by The Band

IN THE PARK

JUNE 12-14, DONINGTON PARK, LEICESTERSHIRE

WHAT IS IT? The United Kingdom’s biggest rock and metal festival, 150 miles north of London, where its forerunner Monsters of Rock was staged, from 1980 to 1996

WHO’S HEADLINING? Slipknot, Muse, Kiss

HOW MUCH? £82.50 ($124) for a one-day ticket; £208 ($312) for weekend camping; VIP package £558 ($840)

WHO ELSE SHOULD I SEE? Pharrell Williams, Paolo Nutini, James Bay, Jessie Ware, Suzanne Vega

THE CROWD? Fresh-faced teens, 20-somethings and day-tripping parents

WHERE SHOULD I STAY? The Dorchester, The Sanderson

WHO ELSE SHOULD I SEE? Kate Moss is a regular.

Rita Ora and Stella McCartney partied with Bob Dylan, The Who and Jimi Hendrix in the late ’60s and early ’70s. A three-hour drive south from London.

The modern incarnation of the historic counterculture festival made famous by Bob Dylan, The Who and Jimi Hendrix in the late ’60s and early ’70s. A three-hour drive south from London.

The United Kingdom’s biggest rock and metal festival, 150 miles north of London, where its forerunner Monsters of Rock was staged, from 1980 to 1996.

Hendrix in the late ’60s and early ’70s. A legendary Festival Fish Finger Sandwich, complete with homemade tartar sauce. The Rose & Crown in Stoke Newington, a stylish boutique guest house above a charming wood-paneled pub, is just a short cab ride from Finsbury Park. £110 ($167) per night.

IN THE PARK

JULY 3-5, LONDON

WHAT IS IT? An increasingly urban and EDM-themed three-day event, which moved in 2014 to Finsbury Park, North London, after previous residencies at Hyde Park and Queen Elizabeth Olympic Park

WHO'S HEADLINING? Drake, Avicii, David Guetta

HOW MUCH? Three-day general admission £210 ($315); VIP options start at £130 ($195) per day

WHO ELSE SHOULD I SEE? ASAP Rocky, Major Lazer, Kendrick Lamar, Mary J. Blige, Nicki Minaj, Stromae

THE CROWD? Cool hip-hop kids and glow stick-waving EDM fans

WHERE SHOULD I STAY? The Rose & Crown in Stoke Newington, a stylish boutique guest house above a charming wood-paneled pub, is just a short cab ride from Finsbury Park. £110 ($167) per night.

BEST ALL-TIME MOMENT? The Stones’ spell-binding 2013 show took place almost 44 years to the day since the band’s legendary 1969 free concert at the same venue.

IN THE PARK

JUNE 18-28, LONDON

WHAT IS IT? Music and comedy gigs held in central London’s iconic Hyde Park

WHO’S HEADLINING? The Strokes, Blur, Kylie, The Who, Taylor Swift

HOW MUCH? Day tickets start at £53 ($80); VIP Terrace access up to £250 ($375)


WHERE SHOULD I STAY? The Dorchester overlooks Hyde Park and exudes luxury with rooms starting at £655 ($980).

IN THE PARK

JUNE 11-14, SEACLOSE PARK, ISLE OF WIGHT

WHAT IS IT? The modern incarnation of the historic counterculture festival made famous by Bob Dylan, The Who and Jimi Hendrix in the late ’60s and early ’70s. A three-hour drive south from London.


HOW MUCH? £208 ($312) for weekend camping; VIP package £558 ($840)

WHO ELSE SHOULD I SEE? Pharrell Williams, Paolo Nutini, James Bay, Jessie Ware, Suzanne Vega

THE CROWD? Fresh-faced teens, 20-somethings and day-tripping parents

WHERE SHOULD I STAY? The Dorchester, The Sanderson

WHO ELSE SHOULD I SEE? Kate Moss is a regular.

Rita Ora and Stella McCartney partied with Bob Dylan, The Who and Jimi Hendrix in the late ’60s and early ’70s. A three-hour drive south from London.

The modern incarnation of the historic counterculture festival made famous by Bob Dylan, The Who and Jimi Hendrix in the late ’60s and early ’70s. A three-hour drive south from London.
WHERE SHOULD I STAY? Inside a Cloud House. It’s basically a semi-furnished, slightly larger tent supposedly based on an ancient Persian design. Regardless, “I’m staying in a Cloud House” sounds far better than “Come back to my tent.” Prices start at £2,000 ($3,000).

BEST ALL-TIME MOMENT? Fresh from topping the charts with The Fat of the Land, The Prodigy delivered a barnstorming 1997 headline set, which Liam Howlett later called one of the band’s best-ever gigs.

READING/LEEDS FESTIVAL  
AUG. 28-30, READING & BRAMHAM PARK, NEAR LEEDS
WHAT IS IT? A dual-site, three-day festival with a traditionally rock- and indie-leaning bill, staged in Reading, an hour west of London, and Leeds, three-plus hours north.
WHO’S HEADLINING? Mumford & Sons, Metallica, The Libertines
HOW MUCH? £67 ($101) for a day pass; £213 ($320) weekend camping
WHO ELSE SHOULD I SEE? Kendrick Lamar, Jamie T, Bastille, Royal Blood, Bring Me the Horizon, Django Django, Tyler, The Creator
THE CROWD? Long-haired teens wearing Metallic T-shirts bought from Urban Outfitters
WHERE SHOULD I STAY? Camp — unless you want a peaceful night’s sleep. Then, find a hotel off-site. Travelodge, Holiday Inn and Ibis offer cheap rooms in both Reading and Leeds starting at £29 ($45) per night.
BEST ALL-TIME MOMENT? Kurt Cobain, as a prank, onstage in a wheelchair at Reading in 1992 for Nirvana’s final U.K. appearance

BESTIVAL
SEPT. 10-13, ROBIN HILL COUNTRY PARK, ISLE OF WIGHT
WHAT IS IT? An award-winning four-day boutique festival curated by DJ and former Radio 1 host Rob Da Bank and wife Rosie, staged in a leafy country park in the heart of the Isle of Wight
WHO’S HEADLINING? The Chemical Brothers, Underworld, Duran Duran
HOW MUCH? £195 ($295) general admission; Lucky Cat Hospitality package £450 ($680)
WHO ELSE SHOULD I SEE? Tame Impala, The Jacksons, Skrillex, Mark Ronson, Jungle, Hudson Mohawke, Future Islands, Jamie xx, Kate Tempest
THE CROWD? Saturday night at Bestival is a gigantic costume party. The theme for this year is “Summer of Love,” so expect to see plenty of flared trousers, caftans, long-haired wigs and nudity.
WHERE CAN I EAT ONE GOOD MEAL? The Feast Collective, situated in the festival’s Grassy Hill zone, brings together a mouthwatering array of exotic street food and other culinary delights.
BEST ALL-TIME MOMENT? Elton John in 2013, for his first U.K. festival appearance in more than 30 years.

V FESTIVAL
AUG. 22-23, HYLANDS PARK, CHELMSFORD & WESTON PARK, STAFFORDSHIRE
WHAT IS IT? Like Reading/Leeds, V Festival takes place on the same weekend on two separate sites in Chelmsford (40 miles from London) and Staffordshire (150 miles).
WHO’S HEADLINING? Calvin Harris, Sam Smith, Kasabian, Stereophonics
HOW MUCH? General admission £200 ($300); VIP camping £304 ($460)
WHO ELSE SHOULD I SEE? Ellie Goulding, Paloma Faith, Tom Jones, acerbic stand-up comedian Frankie Boyle
THE CROWD? Festival first-timers, nitrous oxide-inhaling day trippers and glamorous faux hippies wearing flower crowns
WHERE SHOULD I STAY? Embrace the posh boho vibe by hiring a two-person Gypsy Caravan or the Arabian tent motif of the Exotic Bedouin rooms that sleep four.

Prices start at £2,000 ($3,000).

CELEBRITY SIGHTINGS? In 2014 Susan Boyle watched Pharrell Williams from the side of the stage.

BEST ALL-TIME MOMENT? Brandon Flowers joining New Order to sing “Crystal” (The Killers took their name from the song’s video) in 2005.

LATITUDE
JULY 16-19; SOUTHWOLD, SUFFOLK
WHAT IS IT? An eclectic, multi-arts program of music, comedy, film, theater and more set in the idyllic Henham Park, two-plus hours northeast of London
WHO’S HEADLINING? Alt-J, Portishead, Noel Gallagher’s High Flying Birds
HOW MUCH? £85 ($128) for a day pass; £200 ($300) for weekend camping
WHO ELSE SHOULD I SEE? SPTKTK, Laura Marling, National Theatre Live, George the Poet, Sadler’s Wells dance company, John Cooper Clarke and the numerous sheep — that dot the landscape
THE CROWD? Sartre-quoting, 30-something culture vultures interspersed with poshly accented college kids
WHERE CAN I EAT ONE GOOD MEAL? Everything from ostrich burgers to Loch Fyne oysters are available on the grounds.

WHERE SHOULD I STAY? Between sites, 70-minute train ride to Lowestoft or Aldeburgh, 30-minute ferry ride from Southwold.

WHAT ELSE SHOULD I SEE? Sartre-quoting, 30-something culture vultures interspersed with poshly accented college kids
WHERE CAN I EAT ONE GOOD MEAL? Everything from ostrich burgers to Loch Fyne oysters are available on the grounds.

WHERE SHOULD I STAY? Between sites, 70-minute train ride to Lowestoft or Aldeburgh, 30-minute ferry ride from Southwold.

41% Percentage of live music audiences that are music tourists, according to UK Music

55
EMERGING ARTISTS

Anastasia Richardson a 18 year old singer/songwriter mission is to change the world with her music one song at a time. Her first album titled, “I Am Beautiful” features two song, “I Am Beautiful” she wrote after she was bullied and “Where Would We Be” to honor the veterans. Anastasia songs are brilliant, meaningful and inspiring. She’s truly making a difference.

Website: www.AnastasiaRichardson.com
Social Media: www.twitter.com/Anastasiamusic1
www.youtube.com/AnastasiaRichardson
www.facebook.com/Anastasiamusic1
www.instagram/anastasierichardson

EMERGING ARTISTS

NICK DUKAS
“ONE AND FOREVER LOVE”
“Mr. Moon (Take it Away)”
Nickdukasmusic.com

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IMPORTANT DEADLINE (May 29th) to enter World’s TOP Songwriting Competition. 15 Categories You Can Enter. 21 Billboard Top 10 hits ALREADY discovered! Last year’s winner hit #1 on the Billboard Charts (pictured) and went Double Platinum, selling over 2 million copies...but did you know they were discovered at USA Songwriting Competition? Will YOU be next? Enter Now...

www.songwriting.net/bb
NUMBERS: HUNT ON A HIGH
Sam Hunt has become one of the brightest new stars in country music, nabbing a pair of No. 1s on the Hot Country Songs chart while also owning the top-selling country album of 2015 with Montevallo.

Montevallo surpasses a half-million in sales as the album moved another 15,000 copies in the week ending May 10, according to Nielsen Music. The set has been in the top 20 of the Top Album Sales chart for the last eight weeks.

"Take Your Time" rises 34-31 on Adult Top 40, as the former Hot Country Songs No. 1 begins to cross over to other formats: It bubbles under the Mainstream Top 40 chart with plays detected at 40 top 40 outlets.

As the top-selling country digital song of 2015, with 938,000 downloads and 1.1 million to date, "Time" will surpass "Leave the Night On" as his best-selling song next week.

—KEITH CAULFIELD

TOMORROW’S HITS

JIDENNA’S NEW ‘CLASSIC’
Jidenna makes his Billboard Hot 100 debut at No. 89 with the swanky "Classic Man" (featuring Roman GianArthur). Backed by singer Janelle Monae through her Wondaland Records imprint (distributed by Epic), the clubby R&B track lifts 36-29 on the Hot R&B/Hip-Hop Songs chart in its fourth week. Born in Wisconsin and raised for a period in Nigeria, the singer is currently based in Brooklyn.

‘GREYHOUND’ BOUNDS
Country singer Ashley Clark is striking out on his own thanks to an assist from superstar producer Robert John "Mutt" Lange (AC/DC, Shania Twain). Clark, who previously scored chart action as part of the family groups Sons of Sylvia and The Clark Family Experience, is bubbling under the Country Airplay tally with the Lange-produced "Greyhound." Clark’s debut EP for I.R.S. Nashville is due June 9.
Mumford & Sons Rock Their Way To A Second No. 1

Wilder Mind launches with the third-largest sales week of 2015 — but stands in the shadow of the blockbuster sales of the band’s last album

BY KEITH CAULFIELD

MUMFORD & SONS SCORE A SECOND NO. 1 on the Billboard 200 as the band’s third album, Wilder Mind, debuts atop the chart. The set, which features the group switching from its folkier roots to straight-ahead rock, bows with 249,000 equivalent album units earned in the week ending May 10, according to Nielsen Music, with 231,000 of that sum consisting of traditional album sales. While that 231,000 sales launch certainly is substantial — and the third-largest sales week of 2015 behind the bows of Drake’s If You’re Reading This It’s Too Late (495,000) and Kendrick Lamar’s To Pimp a Butterfly (324,000) — it’s a significant drop-off from the arrival of 2012’s Babel, Mumford’s last album. Babel bowed at No. 1 on the Billboard 200 with 600,000 copies sold — the largest sales week for a rock album this decade. The sophomore set ended up spending five consecutive weeks at the top: its first three frames, and then another two the following year, after the set won the Grammy Award for album of the year. Its sales to date stand at 2.7 million.

However, Babel’s blockbuster start was partially driven by the slow-and-steady success of its predecessor, 2010’s No. 2-peaking Sigh No More, which had spent nearly two years bubbling in the top 100 of the Billboard 200, selling 2.5 million copies, by the time Babel was released. (It has sold 3.2 million copies to date.) Notably, Sigh No More didn’t have one spectacularly large sales frame: It sold more than 50,000 copies in only four different weeks. Instead, it was a consistent seller during a long period — a sure sign of an album that is being embraced and discovered by fans. Clearly, those fans turned out in force for the first week Babel was on sale.

Flash forward to the present: While Babel has sold strongly, 75 percent of its total sales (2.1 million) came in the album’s first six months. Additionally, until this week, Babel had been absent from the top 100 since May 2014. The set vaults 175-89 with an 80 percent unit gain, thanks to promotion and publicity generated by Wilder Mind’s release. So there is a distinct difference in momentum between Sigh No More and Babel versus Babel and Wilder Mind. Still, Wilder Mind earns the largest sales week for a rock album in nearly a year, when Coldplay’s Ghost Stories bowed with 383,000 in June 2014. —GARY TRUST

MARKET WATCH
A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales

<table>
<thead>
<tr>
<th>ALBUMS</th>
<th>DIGITAL ALBUMS*</th>
<th>DIGITAL TRACKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Week</td>
<td>4,582,000</td>
<td>1,970,000</td>
</tr>
<tr>
<td>Last Week</td>
<td>4,225,000</td>
<td>1,827,000</td>
</tr>
<tr>
<td>Change</td>
<td>8.4%</td>
<td>7.8%</td>
</tr>
<tr>
<td>This Week Last Year</td>
<td>4,612,000</td>
<td>1,906,000</td>
</tr>
<tr>
<td>Change</td>
<td>-0.7%</td>
<td>3.4%</td>
</tr>
</tbody>
</table>

*Digital albums sales are also counted in the album sales.

Weekly Album Sales (Million Units)

<table>
<thead>
<tr>
<th>Overall Unit Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
</tr>
<tr>
<td>Albums</td>
</tr>
<tr>
<td>Digital Tracks</td>
</tr>
<tr>
<td>Store Singles</td>
</tr>
<tr>
<td>Total</td>
</tr>
<tr>
<td>Album w/TEA*</td>
</tr>
</tbody>
</table>

*No longer track explicit album sales (15+) with 10 track downloads equivalent to one album sale.

Digital Track Sales

<table>
<thead>
<tr>
<th>Sales by Album Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
</tr>
<tr>
<td>CD</td>
</tr>
<tr>
<td>Digital</td>
</tr>
<tr>
<td>Vinyl</td>
</tr>
<tr>
<td>Other</td>
</tr>
</tbody>
</table>

Sales by Album Category

<table>
<thead>
<tr>
<th>Current</th>
<th>2014</th>
<th>2015</th>
<th>CHANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current</td>
<td>43,531,000</td>
<td>42,123,000</td>
<td>-3.2%</td>
</tr>
<tr>
<td>Catalog</td>
<td>45,910,000</td>
<td>45,092,000</td>
<td>-1.8%</td>
</tr>
<tr>
<td>Deep Catalog</td>
<td>37,356,000</td>
<td>37,387,000</td>
<td>-0.4%</td>
</tr>
</tbody>
</table>

Current Album Sales

<table>
<thead>
<tr>
<th>2014</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Album Sales</td>
<td>44.0 Million</td>
</tr>
</tbody>
</table>

Catalog Album Sales

<table>
<thead>
<tr>
<th>2014</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Album Sales</td>
<td>46.0 Million</td>
</tr>
</tbody>
</table>

Nielsen Music counts as current only sales within the first 18 months of an album’s release. (For week ending May 16, 2015, albums released in the first 36 months of its release are counted.) Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles less than 18 months.

For week ending May 16, 2015, figures are rounded. Compiled from a national sample of music stores and radio stations, reports collected by Nielsen Music.
As her “Talking Body” continues to rise, up 16-15 on the Billboard Hot 100, the Swedish pop singer-songwriter reaches her highest Artist 100 rank since December 2014. She peaked at No. 10 in November off the strength of her debut hit, “Habits (Stay High).” She gains by 11 percent in overall activity and 18 percent in digital song sales.
The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio activity data from online music sources tracked by Nielsen Music and streaming activity data from online music sources tracked by Nielsen Music 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.

Three Cheers For OMI

OMI (above) enters the Billboard Artist 100 at No. 94 with the help of his song “Cheerleader,” which climbs 63-47 on the Billboard Hot 100 dated May 23. The breakout hit from the Jamaican pop-reggae artist, remixed by Felix Jaehn, spurs his start — and a 41 percent rise in overall activity — with digital sales accounting for 60 percent of his chart points. On Digital Songs, “Cheerleader” lift 44-33 with a 33 percent gain to 35,000 downloads sold, according to Nielsen Music. The track’s U.S. breakthrough follows its global success, including its active two-week reign atop the Official U.K. Singles Chart.

Meanwhile, Mumford & Sons rocket 83-1 on the Artist 100, logging the largest vault to the summit since the chart launched in July 2014. The band’s leap boosts Kendrick Lamar’s “32-1” jump on the April 4 chart. As with Lamar’s feat, No. 1 bows on the Billboard 200 and Top Album Sales spark Mumford & Sons’ flight, with the group’s Wider Mind topping the former chart with 249,000 equivalent album units and the latter with 23,100 in traditional album sales. Mumford & Sons’ Artist 100 breakthrough follows its No. 1 bow on the Billboard 200 following the HBO premiere of its documentary and concert film. As with Lamar’s feat, No. 1 bows on the Billboard 200 and Top Album Sales spark Mumford & Sons’ flight, with the group’s Wider Mind topping the former chart with 249,000 equivalent album units and the latter with 23,1000 in traditional album sales. Mumford & Sons’ Artist 100 breakthrough follows its No. 1 bow on the Billboard 200 following the HBO premiere of its documentary and concert film.
The soundtrack to the steamy film whips up a 46 percent unit gain following the movie’s home video release on May 8.

**Billboard 200**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Wilder Mind</td>
<td>MUMFORD &amp; SONS</td>
<td>REPRISE/WARNER BROS.</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Stages</td>
<td>JOSH GROBAN</td>
<td>UNIVERSAL STUDIOS/REPUBLIC</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>NOW 54</td>
<td>VARIOUS ARTISTS</td>
<td>SONY MUSIC/CONVIVIAL/LINE</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Special Effects</td>
<td>TECH NINE</td>
<td>EARDRUMA/INTERSCOPE/IGA</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Jekyll + Hyde</td>
<td>ZAC BROWN BAND</td>
<td>JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Fifty Shades Of Grey</td>
<td>SOULTRAK</td>
<td>UNIVERSAL STUDIOS/REPUBLIC</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Furious 7</td>
<td>SOULTRAK</td>
<td>UNIVERSAL STUDIOS/REPUBLIC</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>In The Lonely Hour</td>
<td>SAM SMITH</td>
<td>CAPITOL</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>1989</td>
<td>TAYLOR SWIFT</td>
<td>BIG MACHINE/BRAG</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>X</td>
<td>ED SHEERAN</td>
<td>ATLANTIC</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>The Waterfall</td>
<td>MY MORNING JACKET</td>
<td>EPIC</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>Title</td>
<td>MEGHAN TRAINOR</td>
<td>EPIC</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>If You’re Reading This It’s Too Late</td>
<td>DRAKE</td>
<td>YOUNG MONEY/CASH MONEY/REPUBLIC</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>Traveller</td>
<td>CHRIS STAPLETON</td>
<td>MERCURY/NAVARRE/REPUBLIC</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>V</td>
<td>MAROON 5</td>
<td>25TH/INTERSCOPE/REA</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>Montevallo</td>
<td>SAM HUNT</td>
<td>RCA</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>Jackie</td>
<td>CIARA</td>
<td>EPIC</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>Sound &amp; Color</td>
<td>ALABAMA SHAKES</td>
<td>ATO</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>TALKING IS HARD</td>
<td>WALK THE MOON</td>
<td>RCA</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>American Beauty / American Psycho</td>
<td>FALL OUT BOY</td>
<td>DOWNTOWN</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>Love Somebody</td>
<td>REBA</td>
<td>NASH КОМ/NAVARRE/REPUBLIC</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>Pain Killer</td>
<td>LITTLE BIG TOWN</td>
<td>CAPITOL, NASHVILLE/LYRIC</td>
<td>22</td>
</tr>
<tr>
<td>23</td>
<td>The Pinkprint</td>
<td>NICKI MINAJ</td>
<td>YOUNG MONEY/CASH MONEY/REPUBLIC</td>
<td>23</td>
</tr>
</tbody>
</table>

**New Entry**

- VARIOUS ARTISTS
- TECH NINE
- ZAC BROWN BAND
- ED SHEERAN
- MY MORNING JACKET
- MEGHAN TRAINOR
- DRAKE
- CHRIS STAPLETON
- MAROON 5
- SAM HUNT
- CIARA
- ALABAMA SHAKES
- WALK THE MOON
- FALL OUT BOY
- REBA
- LITTLE BIG TOWN
- NICKI MINAJ

**2 Wks. Ago**

- HOZIER
- SOUNTRACK
- TYLER FARR
- FLORIDA GEORGIA LINE
- KENDRICK LAMAR
- TOVE LO
- DAVID GUETTA
- ARIANA GRANDE
- BIG SEAN
- RAE SREMMURD
- VARIOUS ARTISTS
- ANDY GRAMMER
- ERIC CHURCH
- FIFTH HARMONY
- MARK RONSON
- IMAGINE DRAGONS
- NICK JONAS
- J. COLE
- SIA
- FLO RIDA
- JASON ALDEAN
- SHAWN MENDES
- BLAKE SHELTON
- NIRVANA

**DATA FOR WEEK OF 05.23.2015**

**SALES DATA COMPILED BY**

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Go to BILLBOARD.COM/BIZ for complete chart data.
The Marshall Mathers LP 2
Weeks at No. 1: 1
Weeks at No. 2: 9
Weeks at No. 3: 36
Weeks at No. 4: 2
Weeks at No. 5: 2
Weeks at No. 6: 54
Weeks at No. 7: 5
Weeks at No. 8: 0
Weeks at No. 9: 0
Weeks at No. 10: 0

The saxophonist notches his eighth No. 1 on Contemporary Jazz Albums, debuting atop the list with 7,000 sold for the set (aiding its overall 8,000 equivalent album unit total).
Adele Ascends

21 by Adele (above) returns to the top 100 of the Billboard 200, popping 112-91 after a three-week vacation from the upper half of the tally. The rise marks its 189th week in the top 100.

In March, 21 surpassed Taylor Swift’s self-titled debut (186 weeks in the top 100) to earn its distinction as the sole album by a female artist to have the most weeks in the top 100 since the chart combined its mono and stereo listings in 1963. Among all albums, Metallica’s self-titled 1991 set has the most weeks in the region, with 232.

Adele’s album is in second place, while the soundtrack to The Sound of Music is third, with 206 top 100 weeks.

21’s sales now stand at 111 million, according to Nielsen Music; it is the 11th-best-selling album of the Nielsen era (1991-present). The set is only 38,000 copies away from surpassing ‘N Sync’s No Strings Attached to become the 10th-biggest seller. 21 is selling about 3,000 copies per week, so it could jump past No Strings Attached within the next four months.

21 spent 24 non-consecutive weeks at No. 1 and produced three chart-toppers on the Billboard Hot 100: “Rolling in the Deep,” “Someone Like You” and “Set Fire to the Rain.” Adele is currently working on her third studio album.

K.C.
This isn’t my first time doing that, but now everyone’s paying attention because there are so many major artists on this. What I wanted to do with this album is tell people, “F— genes.” Yes, I love metal, and having a Slipknot on there lets you know that. We took it to the hills of rap with Eminem, we took it to the hills of darkness with [composer] Joseph Bishara. It’s all in there. I’m just trying to show people we should get together and do beautiful music. That’s the theme of this album, F— separation. Why can’t we mix and match?

Eminem raps on “Speedom (WWC2)” — and he didn’t charge you for it.

To have who we call the best rapper in the world do a verse for you and say, “Never mind, just give me a verse [in return],” that floored me. All of my peers and I can’t say that they’re doing it that way they’re promoted, but I don’t compare myself ever look at other imprints. Strange Music, do you think about what’s everybody really costs, it would be over a million dollars. Now, lawyers’ fees to get everybody cleared was another story.

As CEO of your indie label Strange Music, do you ever look at other imprints for guidance?

We’re Strange Music — I don’t compare myself with other labels. I pay attention to what their artists are doing and the way they’re promoted, but I can’t say that they’re doing something wrong and we’re doing something right. We’re doing something right for us because we’re in our own lane. —Chelsi Asulin
Nirvana’s Heck Pushes Big Gain

Nirvana scales the Billboard 200 with three different albums in the wake of the HBO premiere of the documentary about frontman Kurt Cobain, *Montage of Heck*. The film, directed by Brett Morgan, made its TV debut on May 4, following a limited theatrical run. The group’s highest-charting set on the May 23 tally is MTV Unplugged in New York; it re-enters at No. 49 with 11,000 equivalent album units moved in the week ending May 10, according to Nielsen Music, a gain of 228 percent. The band also zooms 198-52 with Nevermind (11,000 units; up 215 percent), while its self-titled greatest-hits album returns at No. 144 (5,000; up 179 percent).

In total, Nirvana’s album sales gained by 243 percent for the week, rising to 33,000 sold. The official song sales grew by 168 percent to 45,000. “Smells Like Teen Spirit” is the group’s best seller of the week, shifting 7,000 downloads. It re-enters Alternative Digital Songs at No. 23 with a 60 percent gain. A solo Cobain album — effectively a soundtrack to the film — is in the works as well. Morgan, who is assisting in the album’s compilation, has said there will be at least one unreleased track on the set. — Keith Caulfield

### Albums

#### May 23, 2015

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<td>Chris Stapleton</td>
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<td>Sam Smith</td>
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<td>Alabama Shakes</td>
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<td>Ed Sheeran</td>
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<td>CIARA</td>
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<td>Plumb</td>
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<td>Kidz Bop Kids</td>
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#### Heatseekers Albums

Australian soul group Hiatus Kiyate debuts at No. 1 on Heatseekers Albums with its second full-length album, *Choose Your Weapon*. The set, which sold 5,000 copies in the week ending May 10, according to Nielsen Music, also starts at No. 3 on R&B Albums. The group has collected airplay support from public radio stations like KCMP Minneapolis and KCRW Los Angeles that have played the album’s “Bathing Underwater” 517 and 91 times, respectively.

Country singer Jon Langston makes his Billboard chart debut with his Showtime (EP), which bows at No. 8 with 2,000 sold. The Georgia native also sets at No. 26 on Top Country Albums. One step behind Langston on Heatseekers Albums is Scottish band Django Django, which starts at No. 9 with Born Under Saturn (2,000 sold). It’s the second full-length for the band and its first top 10 effort on the chart. It also enters at No. 30 on Top Rock Albums. The band will tour the United Kingdom and Europe through late July, before heading to Canada on July 24 for the Wayhome Music & Arts Festival in Barrie, Ontario. The group has seven U.S. dates on its schedule, starting with a Webster Hall gig in New York on July 28. — Keith Caulfield

### Catalog Albums

#### May 23, 2015

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<td>Bruno Mars</td>
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<tr>
<td>Nirvana</td>
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<td>Guns N’ Roses</td>
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Data for week of 05.23.2015

Go To BILLBOARD.COM/BIZ for complete chart data

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Prince’s Tribute Song Hits Top 10
Prince (below) enters at No. 8 on the Billboard + Twitter Emerging Artists chart with “Baltimore,” a tribute song to the city following recent protests surrounding the death of Freddie Gray. The legend premiered the track through SoundCloud on May 9 and performed it during his Rally 4 Peace concert the next day in Baltimore. The arrival of Prince’s newest track spurs interest in the artist’s earlier catalog: view video views of Prince’s songs rise to 62,000 for the week ending May 10, according to Next Big Sound, up 35 percent.

Meanwhile, Ed Sheeran blasts to No. 1 with “Photograph” on the heels of the track’s music video release on May 9. The clip — a compilation of home movies of Sheeran growing up, from infant to arena-filling music star — helps the track earn 1.2 million U.S. streams for the week, according to Nielsen Music. “Photograph” marks Sheeran’s second No. 1 on Top Tracks — “Thinking Out Loud” led for a week in October 2014.

Miguel brews a No. 2 debut for “Coffee,” the first single from his album Wildheart, due June 30 on RCA Records. Two versions of the track — a solo release and one that features rapper A$AP Rocky — push “Coffee” to 965,000 U.S. streams for the week. In addition, Miguel nabbed a second bow with a guest turn on ASAP Rocky’s “Everyday.” The track, which also features Rod Stewart and Mark Ronson, debuts at No. 14. — Taylor Anderson

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**Billboard Hot 100**

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<tr>
<th>TITLE</th>
<th>Artist</th>
<th>WEEKS  ON CHART</th>
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<td>“Thinking Out Loud”</td>
<td>Ed Sheeran</td>
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<tr>
<td>“U &amp; I”</td>
<td>Wiz Khalifa Feat. Charlie Puth</td>
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<td>“Pretty Girls”</td>
<td>Britney Spears &amp; Iggy Azalea</td>
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<td>“Bad Blood”</td>
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<td>“Do It Again”</td>
<td>Pia Mia Feat. Chris Brown &amp; Tyga</td>
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<td>“Blank Space”</td>
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<td>“Shut Up And Dance”</td>
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**Billboard’s Emerging Artists Chart**

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<td>Years &amp; Years</td>
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<td>“Marvin Gaye”</td>
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**PRINCE: COURTESY OF WARNER BROS. RECORDS. GALANTIS: HENRIK KORPI**

**Ed Sheeran’s second No. 1 on Top Tracks — “Thinking Out Loud” led for a week in October 2014.**

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**“Runaway (U & I)” skips 3-1 on the Billboard + Twitter Emerging Artists chart with “Gold Dust,” which previously reached No. 2 in March. “Dust” rises after an EP containing seven remixes of the track arrived May 4. The pair uploaded six of the EP’s tracks to YouTube, which collectively netted 38,000 streams for the week ending May 10, according to Next Big Sound. “Dust” is one of two top 10 tracks for the act, as “Runaway (U & I)” skips 3 to lead for a second week, following a one-week stay in November 2014.**

Elsewhere, rising R&B singer Justine Skye secures her first top 10 hit on Billboard + Twitter Emerging Artists with a No. 8 re-entry for “Bandit.” The track, which previews Skye’s forthcoming EP, Emotionally Unavoidable, returns to the chart after the song’s music video was posted on YouTube since its premiere. A video release also aids Burns’ “Electric Love,” which re-enters at No. 22, nearly tying the track’s No. 21 peak in March. “Love” has amassed nearly 67,000 plays on YouTube since its May 6 debut, and the clip helps the song reach a new peak (No. 30) on Alternative. The single has also scored notable endorsements on Twitter from OneRepublic and Taylor Swift, the latter of whom hailed the song as “an instant classic.” — T.A.
**MAINSTREAM TOP 40™**

**Artist**

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<td>LOVE ME LIKE YOU DO</td>
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<td>Republic/Interscope</td>
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<td>TRAP QUEEN</td>
<td>Fetty Wap</td>
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<td>3</td>
<td>EARNED IT (FIFTY SHADES OF GREY)</td>
<td>The Weeknd</td>
<td>Warner Bros./Reprise</td>
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<tr>
<td>4</td>
<td>xm</td>
<td>Chris Brown &amp; Tyga</td>
<td>RCA/SONY Music Latin</td>
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<td>5</td>
<td>YOU DON’T KNOW</td>
<td>Rihanna</td>
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**RHYTHMIC™**

**Artist**

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<td>The Weeknd</td>
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<td>2</td>
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<td>Future</td>
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<td>3</td>
<td>xm</td>
<td>Drake</td>
<td>Young Money/Cash Money/RCA</td>
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<td>4</td>
<td>xm</td>
<td>Nicki Minaj</td>
<td>Maybach/Atlantic/Republic</td>
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<tr>
<td>5</td>
<td>xm</td>
<td>Tyga</td>
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**ADULT CONTEMPORARY™**

**Artist**

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<td>Taylor Swift</td>
<td>Big Machine/Republic</td>
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<td>Sam Smith</td>
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<td>Amy Winehouse</td>
<td>Universal Music Group/Island/Republic</td>
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**ADULT TOP 40™**

**Artist**

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<td>xm</td>
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*Go to BILLBOARD.COM/BIZ for complete chart data. Data for week of 05.23.2015.*
**Country Airplay**

The week's most popular current country songs, ranked by radio airplay audience impressions as measured by Nielsen Music, and tracked by Nielsen Music. Stations are electronically monitored for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

**COUNTRY AIRPLAY**

**WEEK**

**ARTIST**

**SOUTH OF BAKERSFIELD**

**SONG**

**CERTIFICATION**

**TOP COUNTRY ALBUMS**

**WEEK**

**ARTIST**

**SOUTH OF BAKERSFIELD**

**SONG**

**CERTIFICATION**

**Urban Marches Fourth**

Keith Urban tallies four Country Airplay Nos. 1s from an album for the first time as Fusa single “Raise ‘Em Up” (featuring Eric Church) ignites 2-1. Urban notches his 18th career No. 1 and Church his sixth. Urban previously reigned with Fusa hits “Little Bit of Everything” (two weeks in September 2013); “We Were,” with Miranda Lambert (one week in December 2012); and “Somewhere in My Car,”(two weeks in December 2014). Urban has released three albums that each yielded three No. 1s: Gold Record (2002), Be Here (2004), and Get Closer (2010). (Technically, four songs from Gold Record topped Country Airplay, including “You Look Good In My Shirt,” but that track didn’t hit the top until it was released and reencoded as a single in 2008 from Urban’s Greatest Hits.)

On Country Airplay (where Urban’s “Raise ‘Em Up” hits a new high, lifting 10-1), Chris Janson’s “Buy Me a Boat” re-enters at a new peak (No. 29). As a self-released single it debuted at No. 33 on the April 4 chart almost entirely from sales after it was promoted to radio by Warner Music Nashville, “Boat” re-released, bound to 20-19 as the Greatest Gainer on Country Airplay (8 million in audience, up 560 percent, according to Nielsen Music) and returning to Country Digital Songs at No. 24 (13,000 sold, up 267 percent). Janson is set to open 22 shows on Keith’s Good Times & Pick Up Lines Tour between May 29 and Sept. 25. —Gary Trust
### Hot Rock Songs

<table>
<thead>
<tr>
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<tr>
<td>SHUT UP AND DANCE</td>
<td>George Ezra (N.E.R.D., StarGate, Lucy Pearl)</td>
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<tr>
<td>TAKE ME TO CHURCH</td>
<td>Imagine Dragons (Imagine Dragons)</td>
<td>54</td>
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<tr>
<td>BELIEVE</td>
<td>Mumford &amp; Sons (Mumford &amp; Sons)</td>
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<td>RENEGADES</td>
<td>X Ambassadors (X Ambassadors)</td>
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<tr>
<td>I MET MY LIFE</td>
<td>Imagine Dragons (Imagine Dragons)</td>
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<tr>
<td>UMA THURMAN</td>
<td>Fall Out Boy (Fall Out Boy)</td>
<td>17</td>
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<td>NOTHING WITHOUT LOVE</td>
<td>Nate Ruess (Fun.)</td>
<td>11</td>
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<td>SHINE ON</td>
<td>Sawyer Fredericks (Sawyer Fredericks)</td>
<td>10</td>
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<tr>
<td>THE WOLF</td>
<td>Mumford &amp; Sons (Mumford &amp; Sons)</td>
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<td>SNAKE EYES</td>
<td>Mumford &amp; Sons (Mumford &amp; Sons)</td>
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<td>HOLD BACK THE RIVER</td>
<td>Mumford &amp; Sons (Mumford &amp; Sons)</td>
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<td>STRESSED OUT</td>
<td>Mumford &amp; Sons (Mumford &amp; Sons)</td>
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<td>TEAR IN MY HEART</td>
<td>Mumford &amp; Sons (Mumford &amp; Sons)</td>
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<td>HOLLOW JUNO</td>
<td>Pan! At The Disco (Pan! At The Disco)</td>
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<td>HOLLOW JUNO (BOLD WOLF)</td>
<td>AWOLNATION (AWOLNATION)</td>
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<td>TAKE ME TO THE RIVER</td>
<td>Sawyer Fredericks (Sawyer Fredericks)</td>
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<td>NEEDTOBREATHE (NEEDTOBREATHE)</td>
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<td>WILDER MIND</td>
<td>Mumford &amp; Sons (Mumford &amp; Sons)</td>
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<td>DEAD INSIDE</td>
<td>Muse (Muse)</td>
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<td>SHOTS</td>
<td>Imagine Dragons (Imagine Dragons)</td>
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<td>HEAVY IS THE HEAD</td>
<td>Zac Brown Band feat. Cornell #</td>
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<td>IN MY LIFE</td>
<td>Florence + The Machine (Florence + The Machine)</td>
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<td>DON'T WANNA FIGHT</td>
<td>Alabama Shakes (Alabama Shakes)</td>
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<td>BLACK SUN</td>
<td>Death Cab For Cutie (Death Cab For Cutie)</td>
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<td>LANE BOY</td>
<td>Mumford &amp; Sons (Mumford &amp; Sons)</td>
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<td>JUST SMOKE</td>
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<td>Of Monsters And Men (Of Monsters And Men)</td>
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<td>Mumford &amp; Sons (Mumford &amp; Sons)</td>
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<td>HOT GATES</td>
<td>Mumford &amp; Sons (Mumford &amp; Sons)</td>
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<td>STEAMROLLER BLUES</td>
<td>Meghan Linsey (Meghan Linsey)</td>
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<tr>
<td>DITMAS</td>
<td>Mumford &amp; Sons (Mumford &amp; Sons)</td>
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<td>COLD ARMS</td>
<td>Mumford &amp; Sons (Mumford &amp; Sons)</td>
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<td>CEDAR AND THE SATELLITE</td>
<td>Andrew McMahon in The Wilderness (Andrew McMahon in The Wilderness)</td>
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<td>CONGREGATION</td>
<td>Fox Fighters (Fox Fighters)</td>
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<td>FAIRLY LOCAL</td>
<td>twenty one pilots (twenty one pilots)</td>
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<td>IRRESISTIBLE</td>
<td>Fall Out Boy (Fall Out Boy)</td>
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<tr>
<td>SOMEONE NEW</td>
<td>twenty one pilots (twenty one pilots)</td>
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<tr>
<td>EX’S &amp; OH’S</td>
<td>Borns (Borns)</td>
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<tr>
<td>COMING FOR YOU</td>
<td>The Offspring (The Offspring)</td>
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<tr>
<td>SONGS I CAN’T LISTEN TO</td>
<td>Neon Trees (Neon Trees)</td>
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### Top Rock Albums

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<td>DEAD INSIDE</td>
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<td>BLACK SUN</td>
<td>Death Cab For Cutie (Death Cab For Cutie)</td>
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<td>Mumford &amp; Sons (Mumford &amp; Sons)</td>
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<td>CONGREGATION</td>
<td>Fox Fighters (Fox Fighters)</td>
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<td>Mumford &amp; Sons (Mumford &amp; Sons)</td>
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<td>LONG WAY DOWN</td>
<td>Robert DeLong (Robert DeLong)</td>
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<td>MESS IS MINE</td>
<td>Vance Joy (Vance Joy)</td>
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<td>Mumford &amp; Sons (Mumford &amp; Sons)</td>
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<td>CRYSUALS</td>
<td>Of Monsters And Men (Of Monsters And Men)</td>
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<td>STOLEN DANCE</td>
<td>Milky Chance (Milky Chance)</td>
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<td>Modest Mouse (Modest Mouse)</td>
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<td>Imagine Dragons (Imagine Dragons)</td>
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<td>WHAT KIND OF MAN</td>
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<td>HOLLOW JUNO</td>
<td>Pan! At The Disco (Pan! At The Disco)</td>
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**Note:** The chart data reflects the charts from May 23, 2015, listing the top songs and albums in the Hot Rock Songs and Top Rock Albums categories. The data includes information on sales, airplay, and streaming activity, as well as artist and album certifications. The chart is updated weekly and tracks the performance of songs and albums across various formats, including digital, streaming, and physical sales.
HOT R&B/HIP-HOP SONGS™

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<td>Def Jam</td>
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<td>PartyNextDoor</td>
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<td>Ciara</td>
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<td>Kendrick Lamar</td>
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<td>GET TIRED (RHYTHM)</td>
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TOP R&B/HIP-HOP ALBUMS

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MAINSTREET R&B/HIP-HOP™

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<td>ANTHONY SCARLO, DAVE MARKS, JAY-Z, S.WILLIAMS, N.DAVIES, Z.THOMAS III, J.COLE, S.RODRIGUEZ, B.JOHNSON</td>
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<td>BESSEL JUNGEN (A.DAVIES, J.JONES, B.SYMONDS)</td>
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| L. UNDERWOOD, T. UNDERWOOD | LADY (@)

Certifications: RIAA, ACMA, ARCI

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Data for chart week ending 05.30.2015.
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 for at least three consecutive weeks. Data compiled by Nielsen Music. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.
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<tr>
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<td>Fred Hammond Feat. BreeAnn Hammond</td>
<td>TASHA COBBS</td>
<td>Grace (EP)</td>
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<td>23</td>
<td>MORE LOVE</td>
<td>Erica Campbell</td>
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### HOT DANCE/ELECTRONIC SONGS™

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS ON CHART</th>
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<th>SHOULD BE NOTED</th>
<th>VERSUS</th>
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<tr>
<td>YOU KNOW YOU LIKE IT</td>
<td>Skrillex &amp; AlunaGeorge &amp; Diplo</td>
<td>13</td>
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<td>Major Lazer &amp; DJ Snake Featuring Johnjamin</td>
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<td>PRAYER IN C &amp; Robin Schulz</td>
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<tr>
<td>WAVES</td>
<td>Mr. Probz</td>
<td>5</td>
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<tr>
<td>FIVE MORE HOURS</td>
<td>Deorro &amp; Chris Brown</td>
<td>4</td>
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<tr>
<td>DON'T LOOK DOWN</td>
<td>Martin Garrix Featuring Usher</td>
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<td>PRAY TO GOD</td>
<td>Calvin Harris Featuring HAIM &amp; Mark Ronson</td>
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<td>YOU WERE MINE</td>
<td>Fenty B, M.I.A.</td>
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<tr>
<td>FLY EYES</td>
<td>Apple &amp; Mo</td>
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### DANCE/ELECTRONIC STREAMING SONGS™

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### DANCE/ELECTRONIC ALBUMS

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Data for week of 05.23.2015.
The week's most popular songs played:

1. **I’ll Be There**
   - Artist: One Last Time
   - Week's Position: 1
   - Previous Week's Position: 1
   - Airplay: 3,000
   - Sales: 1,000
   - Streaming: 3,000
   - Digital: 1,000
   - Money: $286,740

2. **I Really Like You**
   - Artist: Cindy
   - Week's Position: 2
   - Previous Week's Position: 3
   - Airplay: 2,900
   - Sales: 1,000
   - Streaming: 2,900
   - Digital: 1,000
   - Money: $245,200

3. **Right Here, Right Now**
   - Artist: One Last Time
   - Week's Position: 3
   - Previous Week's Position: 2
   - Airplay: 2,800
   - Sales: 1,000
   - Streaming: 2,800
   - Digital: 1,000
   - Money: $213,720

4. **Don’t Look Down**
   - Artist: One Last Time
   - Week's Position: 4
   - Previous Week's Position: 4
   - Airplay: 2,700
   - Sales: 1,000
   - Streaming: 2,700
   - Digital: 1,000
   - Money: $191,680

5. **Heartbreak Song**
   - Artist: One Last Time
   - Week's Position: 5
   - Previous Week's Position: 5
   - Airplay: 2,600
   - Sales: 1,000
   - Streaming: 2,600
   - Digital: 1,000
   - Money: $170,640

6. **I'll Be There**
   - Artist: One Last Time
   - Week's Position: 6
   - Previous Week's Position: 6
   - Airplay: 2,500
   - Sales: 1,000
   - Streaming: 2,500
   - Digital: 1,000
   - Money: $150,600

7. **This One Last Time**
   - Artist: One Last Time
   - Week's Position: 7
   - Previous Week's Position: 7
   - Airplay: 2,400
   - Sales: 1,000
   - Streaming: 2,400
   - Digital: 1,000
   - Money: $130,560

8. **The Time Of My Life**
   - Artist: One Last Time
   - Week's Position: 8
   - Previous Week's Position: 8
   - Airplay: 2,300
   - Sales: 1,000
   - Streaming: 2,300
   - Digital: 1,000
   - Money: $110,520

9. **Heartbeats**
   - Artist: One Last Time
   - Week's Position: 9
   - Previous Week's Position: 9
   - Airplay: 2,200
   - Sales: 1,000
   - Streaming: 2,200
   - Digital: 1,000
   - Money: $90,480

10. **One Last Time**
    - Artist: One Last Time
    - Week's Position: 10
    - Previous Week's Position: 10
    - Airplay: 2,100
    - Sales: 1,000
    - Streaming: 2,100
    - Digital: 1,000
    - Money: $70,440

11. **I’ll Be There**
    - Artist: One Last Time
    - Week's Position: 11
    - Previous Week's Position: 11
    - Airplay: 2,000
    - Sales: 1,000
    - Streaming: 2,000
    - Digital: 1,000
    - Money: $50,400

12. **Heart Of The City**
    - Artist: One Last Time
    - Week's Position: 12
    - Previous Week's Position: 12
    - Airplay: 1,900
    - Sales: 1,000
    - Streaming: 1,900
    - Digital: 1,000
    - Money: $30,360

13. **Right Here, Right Now**
    - Artist: One Last Time
    - Week's Position: 13
    - Previous Week's Position: 13
    - Airplay: 1,800
    - Sales: 1,000
    - Streaming: 1,800
    - Digital: 1,000
    - Money: $10,320

14. **Don’t Look Down**
    - Artist: One Last Time
    - Week's Position: 14
    - Previous Week's Position: 14
    - Airplay: 1,700
    - Sales: 1,000
    - Streaming: 1,700
    - Digital: 1,000
    - Money: $8,280

15. **Heartbreak Song**
    - Artist: One Last Time
    - Week's Position: 15
    - Previous Week's Position: 15
    - Airplay: 1,600
    - Sales: 1,000
    - Streaming: 1,600
    - Digital: 1,000
    - Money: $6,240

16. **I’ll Be There**
    - Artist: One Last Time
    - Week's Position: 16
    - Previous Week's Position: 16
    - Airplay: 1,500
    - Sales: 1,000
    - Streaming: 1,500
    - Digital: 1,000
    - Money: $4,200

17. **This One Last Time**
    - Artist: One Last Time
    - Week's Position: 17
    - Previous Week's Position: 17
    - Airplay: 1,400
    - Sales: 1,000
    - Streaming: 1,400
    - Digital: 1,000
    - Money: $2,160

18. **The Time Of My Life**
    - Artist: One Last Time
    - Week's Position: 18
    - Previous Week's Position: 18
    - Airplay: 1,300
    - Sales: 1,000
    - Streaming: 1,300
    - Digital: 1,000
    - Money: $1,120

19. **Heartbeats**
    - Artist: One Last Time
    - Week's Position: 19
    - Previous Week's Position: 19
    - Airplay: 1,200
    - Sales: 1,000
    - Streaming: 1,200
    - Digital: 1,000
    - Money: $920

20. **One Last Time**
    - Artist: One Last Time
    - Week's Position: 20
    - Previous Week's Position: 20
    - Airplay: 1,100
    - Sales: 1,000
    - Streaming: 1,100
    - Digital: 1,000
    - Money: $720

21. **I’ll Be There**
    - Artist: One Last Time
    - Week's Position: 21
    - Previous Week's Position: 21
    - Airplay: 1,000
    - Sales: 1,000
    - Streaming: 1,000
    - Digital: 1,000
    - Money: $520

22. **Heart Of The City**
    - Artist: One Last Time
    - Week's Position: 22
    - Previous Week's Position: 22
    - Airplay: 900
    - Sales: 1,000
    - Streaming: 900
    - Digital: 1,000
    - Money: $320

23. **Right Here, Right Now**
    - Artist: One Last Time
    - Week's Position: 23
    - Previous Week's Position: 23
    - Airplay: 800
    - Sales: 1,000
    - Streaming: 800
    - Digital: 1,000
    - Money: $220

24. **Don’t Look Down**
    - Artist: One Last Time
    - Week's Position: 24
    - Previous Week's Position: 24
    - Airplay: 700
    - Sales: 1,000
    - Streaming: 700
    - Digital: 1,000
    - Money: $120

25. **Heartbreak Song**
    - Artist: One Last Time
    - Week's Position: 25
    - Previous Week's Position: 25
    - Airplay: 600
    - Sales: 1,000
    - Streaming: 600
    - Digital: 1,000
    - Money: $60

26. **I’ll Be There**
    - Artist: One Last Time
    - Week's Position: 26
    - Previous Week's Position: 26
    - Airplay: 500
    - Sales: 1,000
    - Streaming: 500
    - Digital: 1,000
    - Money: $40

27. **This One Last Time**
    - Artist: One Last Time
    - Week's Position: 27
    - Previous Week's Position: 27
    - Airplay: 400
    - Sales: 1,000
    - Streaming: 400
    - Digital: 1,000
    - Money: $30

28. **The Time Of My Life**
    - Artist: One Last Time
    - Week's Position: 28
    - Previous Week's Position: 28
    - Airplay: 300
    - Sales: 1,000
    - Streaming: 300
    - Digital: 1,000
    - Money: $20

29. **Heartbeats**
    - Artist: One Last Time
    - Week's Position: 29
    - Previous Week's Position: 29
    - Airplay: 200
    - Sales: 1,000
    - Streaming: 200
    - Digital: 1,000
    - Money: $10

30. **One Last Time**
    - Artist: One Last Time
    - Week's Position: 30
    - Previous Week's Position: 30
    - Airplay: 100
    - Sales: 1,000
    - Streaming: 100
    - Digital: 1,000
    - Money: $5

31. **I’ll Be There**
    - Artist: One Last Time
    - Week's Position: 31
    - Previous Week's Position: 31
    - Airplay: 50
    - Sales: 1,000
    - Streaming: 50
    - Digital: 1,000
    - Money: $1
ONE OF MADONNA’S BIGGEST HITS — the 1990 Billboard Hot 100 No. 1 dance anthem "Vogue" — had surprisingly humble beginnings. “The whole thing was done on a shoestring budget,” says Shep Pettibone, the track’s co-writer and producer. Allotted just $5,000 by Warner Bros. Records to create what was initially slated as a B-side, he finished the song in three weeks, recording the then-31-year-old pop star’s vocals in a “basement on West 56th Street” in New York, where, he says, a closet had been converted into a vocal booth.

Set to “Philly Salsoul”-style house music, the song’s lyrics and sumptuous black-and-white video, directed by future Academy Award nominee David Fincher (Gone Girl, The Social Network), celebrated voguing, a style of dance popularized in New York’s mostly gay ballroom club scene in the 1980s that mimicked fashion-shoot poses.

Released as an A-side, “Vogue” topped the Hot 100 on May 19, 1990. Madonna and Pettibone also collaborated on the singer’s 1992 No. 1 single, “This Used to Be My Playground,” but Pettibone left the music business in the late ’90s and now owns The Empress Hotel and Paradise Nightclub in Asbury Park, N.J.

Madonna released her latest album, Rebel Heart, in March, and “Vogue” continues to be a staple of her live shows.

— KEITH CAULFIELD
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