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BMG

CHRYSALIS

No. 1

ON THE CHARTS

ALBUMS		PAGE	ARTIST / TITLE
THE BILLBOARD 200	42	PINK / THE TRUTH ABOUT LOVE	
HEATSEEKERS	45	THE DEVIN TOWNSEND PROJECT / EPICLAND	
TOP COUNTRY	49	LITTLE BIG TOWN / TORNADO	
BLUEGRASS	49	OLD CROW MEDICINE SHOW / CARRY ME BACK	
TOP R&B/HIP-HOP	50	VARIOUS ARTISTS / KANYE WEST PRES. GOOD MUSIC CRUEL SUMMER	
CHRISTIAN	52	TOBYMAC / EYE ON IT	
GOSPEL	52	LECRAE / GRAVITY	
DANCE/ELECTRONIC	53	LINDESEY STIRLING / LINDESEY STIRLING	
TRADITIONAL JAZZ	53	PAUL MCCARTNEY / KISSES ON THE BOTTOM	
CONTEMPORARY JAZZ	53	FOURPLAY / ESPRIT DE FOUR	
TRADITIONAL CLASSICAL	53	VARIOUS ARTISTS / FIFTY SHADES OF GREY: THE CLASSICAL ALBUM	
CLASSICAL CROSSOVER	53	LINDESEY STIRLING / LINDESEY STIRLING	
WORLD	53	KEITH HARKIN / KEITH HARKIN	
TOP LATIN	54	DADDY YANKEE / PRESTIGE	
ARTISTS		PAGE	ARTIST
SOCIAL 50	44	PSY	
UNCHARTED	44	SUNGHU JUNG	
SONGS		PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	46	MARON 5 / ONE MORE NIGHT	
HOT 100 AIRPLAY	47	PINK / BLOW ME (ONE LAST KISS)	
HOT DIGITAL	47	PSY / GANGNAM STYLE	
ON-DEMAND	44	MARON 5 / ONE MORE NIGHT	
HEATSEEKERS	45	ED SHEERAN / THE A TEAM	
MAINSTREAM TOP 40	48	PINK / BLOW ME (ONE LAST KISS)	
ADULT CONTEMPORARY	48	GOTYE FEATURING KIMBRA / SOMEBODY THAT I USED TO KNOW	
ADULT TOP 40	48	PINK / BLOW ME (ONE LAST KISS)	
ROCK	48	THE LUMINEERS / HO HEY	
ACTIVE ROCK	48	THREE DAYS GRACE / CHALK OUTLINE	
HERITAGE ROCK	48	SHINEDOWN / UNITY	
HOT COUNTRY	49	JASON ALDEAN / TAKE A LITTLE RIDE	
MAINSTREAM R&B/HIP-HOP	50	MIGUEL / ADORN	
RHYTHMIC	50	FLO RIDA / WHISTLE	
ADULT R&B	50	ANITA BAKER / LATELY	
RAP	50	Z CHAINZ FEATURING DRAKE / NO LIE	
HOT R&B/HIP-HOP	51	MIGUEL / ADORN	
CHRISTIAN	52	MATT REDMAN / 10,000 REASONS (BLESS THE LORD)	
CHRISTIAN AC	52	MATT REDMAN / 10,000 REASONS (BLESS THE LORD)	
CHRISTIAN CHR	52	TOBYMAC / ME WITHOUT YOU	
GOSPEL	52	CHARLES JENKINS / AWESOME	
DANCE CLUB	53	KARMIN / HELLO	
DANCE/MIX SHOW AIRPLAY	53	ZEDD FEATURING MATTHEW KOMA / SPECTRUM	
SMOOTH JAZZ	53	JEFF LORBER FUSION / CITY	
HOT LATIN	54	ALEJANDRO SANZ / NO ME COMPARAS	
THIS WEEK ON .biz		ARTIST / TITLE	
CATALOG ALBUMS	#1	MICHAEL JACKSON / BAD: 25	
DIGITAL ALBUMS	#1	PINK / THE TRUTH ABOUT LOVE	
INTERNET ALBUMS	#1	PINK / THE TRUTH ABOUT LOVE	
INDEPENDENT ALBUMS	#1	GRIZZLY BEAR / SHELDS	
RINGTONES	#1	LITTLE BIG TOWN / PONTOON	

CONTENTS

VOLUME 124, NO. 35



6 LYOR COHEN

33 MUSE

38 RIHANNA

UPFRONT

- 4 **UNIVERSAL TAKEOVER** UMG boss Lucian Grainge may take a personal role in revamping Capitol as company integrates with EMI.
- 6 **6 Questions: Michael Chabon**
- 7 **With the Brand**
- 8 **Latin**
- 9 **Retail Track**
- 10 **On The Road**

FEATURES

- 12 **ANATOMY OF A BLOCKBUSTER** With more stadium dates than any other tour this year, Kenny Chesney and Tim McGraw's Brothers of the Sun tour made country music history.

COVER STORY

- 18 **THE LIBERATION SONGS OF BRUNO MARS** The platinum hitmaker unveils his wide-ranging second album, *Unorthodox Jukebox*.

- 22 **MUSIC'S MAD MEN** If advertising is the new radio, these are your DJs. A guide to ad agency music supervisors.

SPECIAL FEATURE

- 27 **DREAM BUILDER** Promoter José "Pepe" Dueño holds elite status in Puerto Rico's entertainment business.

MUSIC

- 33 **BREAKING THE 'LAW'** Summer Olympics give Muse a powerful platform to launch what should be its biggest album yet.
- 34 **6 Questions: Diana Krall**
- 36 **Reviews**
- 38 **Happening Now**

IN EVERY ISSUE

- 40 Marketplace
- 41 Over The Counter
- 41 Market Watch
- 42 Charts
- 57 Backbeat

ON THE COVER: Bruno Mars photograph by Harper Smith



MICHAEL GROSS 22

360 DEGREES OF BILLBOARD

HOME FRONT

Online

In celebration of Lil Wayne's 30th birthday and becoming the solo act with the most Billboard Hot 100 appearances, visit Billboard.com for a special list of the rapper's biggest Billboard hits.

Events

FILM & TV MUSIC This year's conference is Oct. 24-25 in Los Angeles, and will feature panels of decision-makers. Go to billboardevents.com/filmtv to register.

TOURING

Registration is now open for the Billboard Touring Conference & Awards, set for Nov. 7-8 in New York. More details at billboardtouringconference.com.

FUTURE SOUND

Billboard's FutureSound event, in association with Loeb & Loeb, takes place Nov. 15-16 in San Francisco. To register, go to future-soundconference.com.

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HIGH FIDELITY
Michael Chabon's ode to used-record stores

6



AD-SPECIFIC
More acts create music strictly for commercials

7



TOUCH AND GO
Road to first TriTone Latin fest a bumpy ride

8



TRANS-FORMATION
Trans World's gradual resurgence

9



STAND UP AND SHOUT
Dio cancer fund awards gala set for Oct. 31

10

UP FRONT

LABELS BY ED CHRISTMAN

Universal Takeover

UMG boss Lucian Grainge may take a personal role in revamping Capitol as company integrates EMI with Boston Consulting's help

Now that Universal Music Group is officially the owner of EMI (at press time), how the two companies are merged into one is a topic on a lot of people's minds, and so far the UMG people making those decisions are mum.

Sources say while there has been dialogue between various functions and departments at the two companies, EMI couldn't provide UMG with complete data until the deal is done on Friday (Sept. 28). Moreover, EMI executives say that so far it feels like they have a voice on how things should be merged. "I don't know that we have a vote, but having a voice in these matters is much appreciated when you are the acquired company," one executive says.

Another EMI staffer agrees: "They are listening to us; they want to understand things. They realize you just can't dump things into other things."

UMG already has a great track record in merging labels. In 1999, it bought PolyGram and put the two companies together in such a way that the combined entity was greater than the sum of its parts, with its market share growing year after year. Sony and BMG, the other big industry merger, took years for the new entity to finally jell.

Once the UMG acquisition of EMI is completed, things will start happening quickly. Already, sources say, UMG has decided to go with its systems as EMI's are considered antiquated. UMG has once again brought in the Boston Consult-

ing Group to help with the integration like it did when it acquired PolyGram.

The key speculation is, How will they integrate labels—if they do at all? UMG chairman/CEO Lucian Grainge is already on record as saying that Capitol Records will continue as a stand-alone label and told *Billboard* he has promised to double its A&R budget, as well as that of the Virgin label. Capitol will keep the Christian and country genres, along with Blue Note, under its umbrella. One UMG insider insists none of the EMI labels will be combined because "Lucian will keep the A&R centers separate for the two companies."

DOMINATING KEY GENRES

Industry watchers believe it's likely that Capitol Nashville, which has annual revenue of about \$65 million, will be merged into Mercury Nashville, which has annual revenue of about \$90 million, creating a company that will have a whopping 45% market share in country albums in the United States, according to Nielsen SoundScan. The reason people predict Capitol Nashville will be folded into Universal's country operation is because Mike Dungan previously headed Capitol Nashville until he jumped labels to be chairman/CEO of Universal Music Nashville Entertainment earlier this year. As for Christian/gospel market share, EMI has the largest market share in Christian bookstores, with a 40.3% slice of the pie in the United States and about \$45



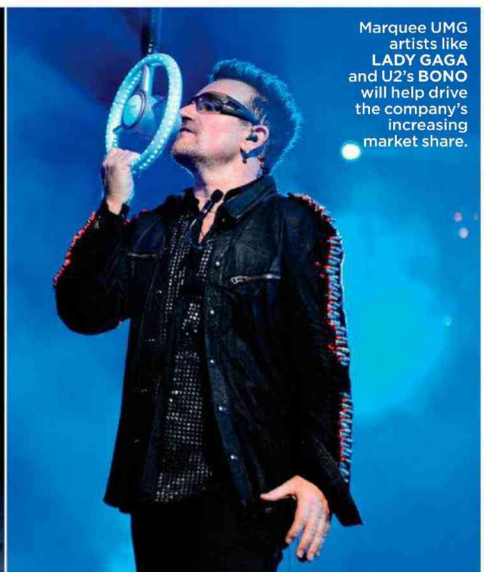
million in sales. (That includes Universal's market share, which it distributes in the Christian channel.) One executive predicts that UMG will fold whatever Christian it has under EMI Christian Music Group (CMG) and just change the name on the door to UMG CMG.

In jazz, Universal will have a 50% share thanks to the EMI acquisition, but executives within the company are unsure whether Verve and Blue Note will be merged. One exec suggests that since David Foster is not even a year into being chairman of the Verve Music Group, UMG will see how he works out before deciding on whether to merge Blue Note and Verve.

UMG's dominant position in R&B and rap will be bolstered by the addition of EMI. In R&B, UMG will now have a nearly 50% market share, and its market share in rap, a subgenre of R&B, will be almost 60%.

In Latin, it seems logical that Universal will swallow EMI's Latin operation in America to give it a 43.8% share. In fact, the head of Capital, Latin Sergio Lopes, was let go last week and the company's former chairman, Nestor Casomu, is running it temporary as a consultant.

Meanwhile, *Billboard* is unable to figure out UMG's rock market share because Parlophone and Chrysalis' records are mainly released in the



Marquee UMG artists like LADY GAGA and U2's BONO will help drive the company's increasing market share.

United States under Capitol, and their market share is hidden within Capitol's overall market share. While Dan McCarrroll is the president of Capitol and has grown its market share from the 4% in albums with TEA (track-equivalent albums) market share it had when he took over the label in October 2010 to the 4.3% it currently has, many industry executives speculate that UMG will bring in a heavyweight like Tom Whalley, Don Jenner or even Iyor Cohen to run Capitol. But UMG insiders think that

Grainge himself may step up to the plate and become heavily involved in running that label with its existing staff.

In catalog, retailers say that they prefer dealing with EMI over working with Universal Music Enterprises, but that may be due to more generous trading terms. In any event, retailers acknowledge that UME is on the winning team, so it seems likely that UME will come out on top. ♦♦♦

Additional reporting by Leila Cobo.

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DIGITAL BY GLENN PEOPLES

Will UMG's Dominance Hinder Digital?

The future of recorded music is in digital, but will so much market share in fewer hands hurt innovation? Regulators said, 'No'

Can you trust Universal Music Group to shepherd the world's largest digital music markets?

That's the question that was asked by the major regulatory bodies of Europe and the United States regarding UMG's acquisition of EMI Music's recorded-music division. The European Commission and the U.S. Federal Trade Commission each approved the deal on Sept. 21. Both agencies considered the merger's impact on their respective market's streaming marketplace, yet they came to different conclusions.

It was the EC that demanded UMG give up approximately one-third of EMI's assets in order to create more competitive balance in the European market. In light of these concessions, the FTC approved the merger with no additional requirements.

The EC opted for safeguards for the digital marketplace. It

wanted to stop UMG from using its bargaining power to impose higher licensing costs and more onerous terms from such digital services as Spotify and Deezer.

Reaction against the merg-



"To give Universal a free run in the one digital market that right now really matters seems incredibly shortsighted."

—CHARLES CALDAS, MERLIN

er's approval was strong. Merlin CEO Charles Caldas says, "To give Universal a free run in the one digital market that right now really matters seems incredibly shortsighted, particularly when the European Commission had so much to say about the digital market and had so many concerns about it," he told Billboard.

The FTC's decision reflects the way deals get done between record labels and digital services. The fact that Universal's market share grew by roughly 10 percentage points doesn't change the reality

of digital services. As one digital executive points out, it won't need UMG's catalog any more after the merger than it did before the merger. "So it's the difference between theory and the practical reality of doing business with them," he says.

The EC was particularly concerned with UMG's po-

tential to use its market power to impact the development of new digital services. Among the concessions is a requirement—with no time limit—that UMG may not impose a "most-favored nation" clause (MFN) in new or renegotiated licensing contracts with digital services. MFNs guarantee the label will receive the best terms the service makes available to any other label.

But, again, the concession seems better in theory than reality. An executive at a digital service that operates in Europe expects the elimination of MFN to lead to more favorable deals but points out other labels, in particular Sony, still have the ability to impose the clause.

Much of the debate surrounding this merger asks how much power a major label actually commands in a marketplace with iTunes, YouTube and the Facebook. Labels don't believe they

have much power over pricing and enjoy little leverage when dealing with some of the largest technology companies in the world. Universal CEO Lucian Grainge and EMI CEO Roger Faxon spent a portion of July's Congressional hearing arguing the modern major label is at the mercy of other market players. "The power is sitting in the consumer's hand," Faxon actually argued at one point.

But with a 40% share of the market, UMG certainly has the ability to snuff out any digital business model it dislikes.

To be sure, UMG commanded nearly the same level of power before the merger. A digital service could possibly launch—as Google Music did—and operate—as Vevo does—without the catalog of Warner Music Group. But no digital service can launch without UMG's catalog.

A UMG spokesperson told Billboard it's in the company's interest to embrace digital platforms in order to make music easily accessible for consumers. "We are committed to working with entrepreneurs and innovative companies to provide consumers with more music through more dynamic services than ever before." ●●●

>>> JAY-Z ON BARCLAYS BOOKINGS, MADE IN AMERICA II

Barclays Center minority investor Jay-Z isn't booking the new arena. "I have enough jobs," he told Billboard the day before the opening. "They'll still ask my opinion on things, but I don't want that job." Roc-Nation-associated acts Rihanna and Swedish House Mafia, however, announced upcoming Barclays dates. "There's a little nepotism," Jay-Z confesses. He's also bullish on the future of the Made in America fest he headlined and curated. "Oh yeah, we'll do it again," he says, before countering, "Well, we want to do it again. I don't know if it'll actually happen... but probably."

>>> GET READY TO RUMBLE: 2013'S INTERNET ROYALTY BILLS

Get ready for a fight over Internet royalties—just don't expect it this year. Sources say Internet radio bills introduced by Congress last week are setting the stage for a bigger battle in 2013 due to the current lame duck Congress. Such already interested parties as the RIAA, Pandora, the Consumer Electronics Assn. and the National Assn. of Broadcasters are gearing up for a pitched battle.

>>> COURT OF APPEALS SIDES WITH TIM MCGRAW IN CURB CASE

The Court of Appeals of Tennessee in Nashville upheld a November 2011 Chancery Court ruling that denied Curb Records' request for a preliminary injunction that would prevent Tim McGraw from signing with another record company. The court fully affirmed what Chancellor Russell Perkins ruled in November, which was essentially that McGraw was free to leave his contract with Curb and record under another label. McGraw signed with Big Machine Records in May.

Reporting by Andrew Hampp, Glenn Peoples and Ray Waddell.

RADIO BY ED CHRISTMAN

CLEAR CHANNEL DEALS COULD HURT PANDORA

While Pandora has been lobbying Congress and championing the Internet Radio Fairness Acts recently introduced in Congress, Clear Channel, which supports that bill, is also out signing marketplace deals with record labels that could undermine Pandora when the Copyright Royalty Board sets fees.

Since Pandora is using a compulsory blanket license, it applied for a pure-play license, which has rates dictated by the CRB that it must pay artist and label master right performance royalties that are either 25% of revenue or 0.0011 cents per play per listener, whichever is higher.

As it turns out in Pandora's case, the per-play rate is higher, and that has resulted in Pandora forking over 50% of its revenue for content in 2011 and nearly 63.9% in the six-month period ending July 31.

With that type of rate structure, Pandora is crying for relief and hopes it can get from Congress what it didn't get from the rate hearings of the CRB.



Clear Channel's latest deal is with MUMFORD & SONS' label Glassnote.

But labels argue that Pandora's problem is not what it has to pay, but rather its inability to monetize its service. If Pandora can generate more advertising dollars, its royalty payments as a percentage of revenue would drop.

Clear Channel clearly hopes the legislation is successful. But if it's not, Clear Channel is negotiating deals with independent labels using the same per-play rate structure Pandora pays, sources say.

Those sources say Clear Channel has struck

deals with Big Machine and now Glassnote Records that will pay master recording performance royalties of 1% of advertising revenue from terrestrial radio; 2% from webcasting, instead of the National Assn. of Broadcasters' negotiated rate of 0.002 cents per play per listener; and for the iHeartRadio custom station feature, the same 0.0011 cents per play per listener that Pandora is now forced to pay.

But by Clear Channel negotiating the .0011 cent rate on the open market, labels will be able to point to that for the CRB royalty hearings. In effect, Clear Channel's negotiating strategy in direct deals could be used by labels to try and box in Pandora at that per-play rate.

That's why Pandora is so aggressively throwing its weight behind the Internet Radio Fairness Act, which will try to create a level field so that companies like SiriusXM Radio is only paying 8% of revenue for performance royalties to labels and artists while Pandora is paying more than 50%.

In Pandora's quest to get a reduced royalty rate structure it should be remembered it has an enormous playlist. "We have over 100,000 artists and 95% of them get heard every month," Pandora founder Tim Westergren says. "The statutory license is critical to us logistically. It allows us to offer a service that plays that breadth of artists."

A Clear Channel spokeswoman says a "market-based solution is the way to go," with regards to the terrestrial radio performance royalties. ●●●

6 QUESTIONS

with MICHAEL CHABON
by JEM ASWAD

Of all the unlikely places and times, "Telegraph Avenue," Pulitzer Prize-winning author Michael Chabon's new book (out now on Harper), is set in an Oakland, Calif., used-record store in 2004. It's certainly not unfamiliar turf for the 15-year Bay Area resident, a longtime music fan who previously wrote about maniacal collectors in "The Amazing Adventures of Kavalier and Clay." The new book follows two store owners (one black, one white) as they face the threat of being driven out of business by an incoming megastore—ironic, given the fate of such retailers—and along the way delve into race relations, parenting, gentrification, midwifery, organized crime and Blaxploitation stars.

Billboard spoke with Chabon about his history with music and record stores, the ones that inspired the book and other aspects of what the character Archy Stallings calls the "church of vinyl." Chabon even created a companion Spotify playlist that Billboard helped orchestrate (see [Spoti.fi/TwJnvj](#)). "I'm excited to be talking with Billboard—the whole reason that I wrote ["Telegraph Avenue"] was so that you would finally notice me," he says with a laugh.

1 Is Brokendown Records based on a real store?

No, but I will say that the initial idea that became this book was planted the day I first walked into a [now-closed] record shop called Berigan's that's not far from where I live. But I just made up my own ideal used-record store. I've spent a lot of time in them over the years.

2 Why set the novel in 2004?

Partly because it needed to be at a moment—sad to say—when the threat of a big record store moving in to kill a little record store was still scary. I first conceived this as a television pilot for TNT in the

late 1990s, and at that point, Tower Records was doing well and Virgin Megastores were popping up everywhere. At some point time caught up with me and I realized in order to make this story work, I was going to have to keep it at a certain moment.

3 You already knew plenty about the cult of the collector. Have you ever worked in a record store?

Nope. I've worked in bookstores, and the response [to "Telegraph Avenue"] from booksellers has been very much, "He's really writing about us, too." I have spent so much time in record stores, comic-book stores, going to comic conventions . . . I'm



not a passionate, avid collector, but I do dabble, so I don't feel like I'm traveling among alien people when I'm among collectors.

1 Is the kind of music that they specialized in—old funk and jazz—where your personal tastes lie?

Initially I just had them specializing in jazz because that seemed to be the case with a good number of the used-record stores in the area, but then I discovered this magazine called Wax Poetics—they look at black pop music from post-war through hip-hop, and things that have been sampled or influential—and I immediately realized that it was a world, and it ought to be the music of the book. I became a huge fan.

1 Has the book been optioned? And were there books or films based on the music world that influenced this or were a stepping-off point?

The talk now, which is just talk at this point, is that the producer Scott Rudin has hired Cameron Crowe to write a pilot for a proposed television series on the book. I don't know anything beyond that. Other books and movies? I loved "High Fidelity," both the book and the movie. "Almost Famous" is one of my favorite movies. "Spinal Tap." "Still Crazy," a British movie about a band trying to reunite, with Bill Nighy.

1 What are some real record stores in the Bay Area that you still frequent?

The biggies—Rasputin and Amoeba. I like [jazz/funk specialists] Grooveyard, 1-2-3-4 Go, which is more specialized in punk on vinyl. There's a place on San Pablo Avenue—Dave's Records. And I'm excited about this new one, Stranded, that's actually on Telegraph Avenue. I [was being photographed for a San Francisco Chronicle] interview, and we came to a doorway and I saw all these vinyl records on the wall. I looked in and there was this guy looking back at me with the same incredulous look on his face. He was like, "Are you Michael Chabon?" I said, "Yeah." He said, "I was just about to try and get in touch with you to let you know we're opening this store this week." [laughs] The records just called out to me. . . .

For the complete interview with Chabon, go to [Billboard.biz/chabon](#).

LABELS BY ED CHRISTMAN

Lyor Mulls Next Move

The hard-nosed exec leaves a big hole at WMG—but may not be replaced

WITH LYOR COHEN'S sudden exit from Warner Music Group as chairman/CEO of recorded music, the industry rumor mill has been working overtime naming his replacement. But insiders say that CEO Stephen Cooper may stay in place running the company and just have the labels heads reporting into him, as they are doing since Cohen resigned.

WMG's parent company Access and Cooper is not into layers of management, one WMG insider says. "Cooper, besides being frugal, likes to have the shortest point between people," that executive says. "But I don't think this [Cohen's departure] was planned."

When WMG had company meetings in Germany two weeks ago, "Cohen was acting very strong, very presidential, very much in charge, which is why I was really surprised" when he left, one WMG executive says.

So what happened to turn things around? All along

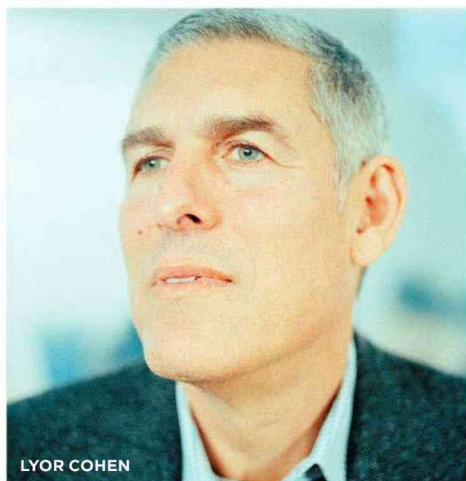
sources have been saying that the key sticking point had been Cohen's contract, which a year after Len Blavatnik and his Access Industries had acquired WMG, still hadn't been signed to take into account his promotion to chairman of recorded music on a worldwide basis. According to company insiders, the problem didn't so much concern a money dispute as to how bonus and incentives based on performance can be worked out in the absence of a publicly traded stock, which is how Cohen's previous contract and pay was structured. But others say that Access had a problem with the industry's executive high-payment schemes. Two people close to the situation said there had been disagreements over future company structure and strategy, which would give him a modified role that he wasn't keen on.

WMG and Cohen declined to comment.

LYOR, ARTIST MANAGER?

Some industry executives still believe Cohen could wind up at Sony Music as Doug Morris' successor or helming Capitol Records; others, including WMG executives, say it's more likely that he will align with a private equity firm and start a management company

or maybe even become one of the bidders for the record label catalogs being divested by the Universal Music Group. As one executive who is familiar with Cohen put it, "Lyor is an entrepreneur and he could only deal with so much of corporate." That executive bets that Cohen will start a management firm/label operation, rather than wind



LYOR COHEN

up at one of the other majors.

A Sept. 27 Daily News story said Cohen has been secretly working on building a management company for the last two years and would continue to pursue that opportunity.

"Lyor's forte is to 'move artists,' as he and [Atlantic Records Group chairman/COO] Julie [Greenwald] like to say," another exec says. "If there is no room at UMG or Sony, Lyor may turn to private equity and build a new company."

For their part, sources at Universal and Sony say there is no room for Cohen, although they officially decline to comment.

WARNER'S EXEC SHUFFLE: NO FAXON

While the press has been working overtime in touting soon-to-exit EMI boss Roger Faxon as Warner Music CEO, sources within WMG say that is not happening. They say that while Faxon would be a good replacement for Cooper, he could never handle Cohen's job because he doesn't have the A&R chops. He also doesn't have the close relationship with Blavatnik that Cooper does. But while some executives question if Cooper has the vision to run a major record company, WMG insider-

ers say it doesn't appear he is going anywhere.

One music industry executive who says he knows Cooper and his limitations says, "You need a music guy in the top spot, and Access is crazy not to have one there."

But a WMG insider says the move makes some sense. "If Cooper wants to stay, why should they replace Cohen? You cut out a big chunk of overhead, and if you feel the separate record companies are running well, why do you need to bring in someone else?"

Atlantic Records Group's team of Greenwald and chairman/CEO Craig Kallman receive a lot of praise from executives within WMG. But they add, the jury is still out on Warner Bros.' management team, which comprises chairman Rob Cavallo, co-president/CEO Todd Moscovitz and co-president/COO Livia Tortella.

One possible money-saving solution would be to give Greenwald, Kallman and Warner/Chappell Music Publishing chairman/CEO Cameron Strang more responsibilities, another WMG executive suggests. With Big Jon Platt recently joining the publishing company as president of creative for North America, that could free up Strang, if he was needed. . . .

Their Back Pages

Neil Young, Pete Townshend lead bumper crop of rock star memoirs, a growing segment of the publishing industry

“Writing is very convenient, has a low expense and is a great way to pass the time,” Neil Young says in his new memoir, “Waging Heavy Peace.” “I highly recommend it to any old rocker who is out of cash and doesn’t know what to do next.” Plenty of his contemporaries have figured out the same thing. Young’s is just one of several high-profile rock star memoirs this fall, including books by Pete Townshend, Rod Stewart, Willie Nelson, Duran Duran’s John Taylor, Heart’s Ann and Nancy Wilson, Cyndi Lauper, and Kenny Rogers.

Why the bumper crop? Publishing industry experts credit the striking success of Keith Richards’ 2010 memoir, “Life,” which spent 22 weeks on the New York Times Hardcover Best Seller list and has now sold more than half a million copies, according to Nielsen BookScan. Subsequent best sellers from Steven Tyler, Sammy Hagar, Gregg Allman and Carole King have solidified the market, making the timing perfect for what some are calling the biggest fall for music books ever.

“Keith’s book really set the gold standard and showed the potential for what these books could do, as well as the appetite for baby boomer nostalgia,” says Carrie Thornton, executive editor at HarperCollins imprint It Books, which published the Wilson sisters’ “Kicking & Dreaming: A Story of Heart, Soul and Rock & Roll” in September and

has an Aerosmith memoir coming in November.

According to one prominent literary agent who has represented a number of musician memoirs, the category “is a sweet spot because the largest reading block in our country is the boomers, and they are also by far the largest buyer of hardcovers. With these books in particular, they want to own it because it’s like owning a piece of their rock idols. And of course publishers want hardcover sales because the price is that much higher.” Because these are often event releases, memoirs also tend to sell quickly, to the delight of big-box outlets like Target and Walmart, which devote less shelf space to books with each passing year.

In addition to Young’s book, brisk sales are expected for Townshend’s long-awaited “Who I Am,” which the Who guitarist/songwriter had been working on for 15 years. But Amazon Books senior editor Jon Foro also anticipates that the Heart book and the one due soon from Duran Duran’s Taylor will do well with Amazon customers.

Book editors who spoke to Billboard agree that artists with long, dramatic careers make great candidates for memoir treatment, but emphasize that the most important criteria is unblunted candor. “They have to be willing to show the fans the ups and downs of their careers, the good and the bad,” says Lynn Grady, senior VP at HarperCollins imprint William Morrow, which published Allman’s



A forthcoming book by CLIVE DAVIS will discuss his work with artists like ARETHA FRANKLIN.

best-selling memoir this spring and releases the Nelson and Rogers books in October. “Fans feel like they get to sit down with their favorite artist and hear about what really happened.”

Classic artists with contemporary followings are well-suited to adapt the mechanics of an album tour to a book tour. “These days, one of the main drivers of sales is getting the author to do bookstore events or nontraditional events where the fans can come out and hear the musician play and get a signed copy of the book,” Grady says. “In an ideal world, you not only get an author who is candid in the book, but who is also willing to hit the road and do in-store events to meet the fans.”

Though Richards reportedly got an advance of more than \$7 million, most artists are lucky to get seven figures. But many have less nitty-gritty goals in mind when they pursue one of these deals: the chance to tell their story in a medium other than song, to deepen their connection with fans who’ve stuck with them.

As Thornton notes, the emergence of en-

hanced e-books is starting to allow authors and publishers to present bonuses like the unreleased song that comes with the enhanced version of Heart’s “Kicking & Dreaming.” “E-books lend themselves to that,” she says. “There are more and more enhancements being added and there’s going to come a time when we don’t even do regular e-books anymore, because there’s just going to be that expectation.” One can easily imagine a scenario in the not-too-distant future wherein an artist might release a new album entirely as an e-book enhancement.

But for now, publishers and artists are just hoping that the market love for these memoirs carries through the holiday season—and beyond. In February, a memoir from Clive Davis promises “the excitements, the disappointments and the triumphs” of his career—including “never-before-heard tales” about Davis’ work with artists like Aretha Franklin, Whitney Houston, John Lennon, Bruce Springsteen, Janis Joplin and Bob Dylan. Carlos Santana recently inked a deal for his autobiography, expected out late next year. And Dylan recently told Rolling Stone that he’s working on volume two of his three-part memoir “Chronicles,” the first volume of which was a 2004 best-seller.

Editors like Thornton and Grady, meanwhile, still hold out hope other stars decide to finally follow suit. Their lists of “big white rhinos” include Springsteen, David Bowie, Joan Jett, Jimmy Page, Elvis Costello, Stevie Nicks, Bono and Paul McCartney.

Music On Demand

Sourcing the perfect tune for ads gets easier as artists and publishers make music just for commercials

It’s an all-too-common scenario in the typical work week of an advertising music supervisor: a client’s TV spot needs a song within 24 hours—a song that costs 20% less than the already

minimal budget the client sent earlier that week. Oh, and that song also needs to evoke emotions like “thrill” or “wonder,” and ideally have a recognizable name attached to it.

That was precisely the case for Microsoft music supervisor **Maya Halfon**, who was in a pinch when sourcing music for a minute-long trailer for the latest installment of videogame “Microsoft Flight.” In need of a song that could be approved within an hour, Halfon turned to “Arcade Change” from *Composer Series 1*, the latest album from electronic producer/remixer **Junkie XL** (best-known for his chart-topping remix of **Elvis Presley’s** “A Little Less Conversation”). Only this album was never commercially released—instead, it was created for the sole purpose of being licensed for commercials, as well as TV and film.

The album was one of the first to be put together in fall 2011 through Downtown Music Publishing’s *Composer Series*, a program designed to bring original music from top-shelf artists like Junkie XL, Latin rocker **Tommy Guerrero**, the **Black Crowes’ Rich Robinson**

and a DJ sampler from **Diplo’s** label Mad Decent exclusively to music supervisors. In addition to the Microsoft commercial, tracks from the Junkie XL compilation were also picked up by Universal Pictures for the studio’s “Tower Heist” trailer as well as BMW and Lenovo for various commercials.

To **Tom Holkenborg**, aka Junkie XL, the process behind the *Composer Series* was “very liberating” compared with that of recording his own albums (with a new one due in October). “When I make music for the library I don’t feel any of that stress. Usually it results in more of a musical mind,” he says. “After I had my No. 1 [Presley] remix I wasn’t in a great place creatively. Like, ‘What the fuck am I going to do to top this?’ If you work on another project you can freely approach it without those pressures.”

Having original music from name artists also seems to be a solution to a problem, says Downtown Music Services VP of business development **Josh**

Kessler, who recalls one major music supervisor telling him, “I don’t need 50,000 songs. I just need 500 good ones.” And they’re affordable, too—though Kessler notes that “there’s not a rate sheet” for the series’ tracks, songs can be licensed for as low as \$5,000 and even retweaked after the fact by the artist if the client wants an extra build or riff that doesn’t exist in the original.

In the case of *Goodyby*, Silverstein & Partners music supervisor **Todd Porter**, an original track from Guerrero looked like the perfect fit for a current spot for cable company Comcast—enough to beat out the comparatively more expensive, harder-to-approve “Knight Rider” theme, in fact. It just needed the right arc to fit the spot.

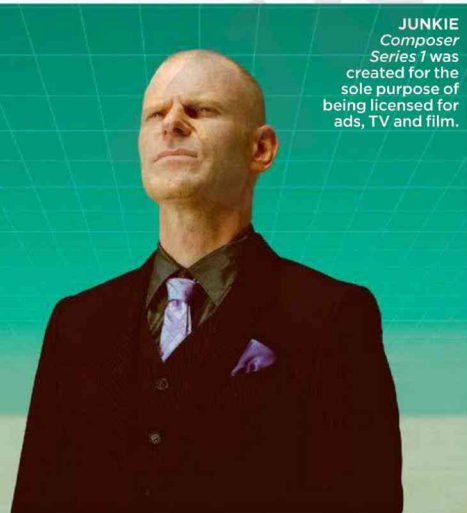
“We worked with Tommy and his engineer to build the track a little differently, and it worked out great,” Porter says. “A lot of times you get tracks and need to change them, and just to schedule work with artists

can be hard. This all happened within the course of a few days, and was really good for the pace at which production is moving these days.”

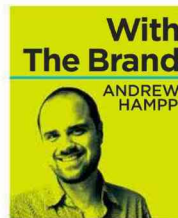
Downtown isn’t the only publisher turning to blanket licenses of original music to speed up the approval process. Warner/Chappell began offering a similar service this year as well, even news services Getty Images and Corbis’ GreenLight Music entered the music licensing business this year to become a one-stop shop for commercial producers in a pinch. But Porter, for his part, prefers having flexibility whenever possible. “Sometimes you’ll get prerecorded tracks that sound a little too perfect. It’s really cool to have the original artists to call upon.”

As for Junkie XL, who released a second volume for the *Composer Series* this month, the project has helped make synch licenses for TV and film a major revenue stream, in addition to music sales, touring and scores for videogames and films. “Looking back, I’m very glad I’m not 100% an artist releasing a record and going on tour,” he says. “That would be pretty tough in these days.”

TOP: COURTESY OF CLIVE DAVIS; BELOW: HARPER SMITH/GLOSSYTV



JUNKIE Composer Series 1 was created for the sole purpose of being licensed for ads, TV and film.



Opening Up To The World

Government-subsidized music fairs are introducing acts to the global festival circuit

Little-known music acts from throughout Latin America are getting a chance to perform on world stages thanks to an increasing number of government-subsidized music fairs taking place across the continent. From CirculArt in Colombia to Expomusic in Brazil to Feria Internacional de Musica in Mexico, these fairs are bringing in influential festival programmers from around the world eager to discover new talent.

The most recent was the Buenos Aires International Music Fair (Sept. 19-22), whose speaker roster included **Erika Elliot**, artistic director of New York's SummerStage concert series.

"I come here to discover music," Elliot says, adding that by going to places like Buenos Aires and listening to bands on their home turf, "you get a different perspective." Elliot has been traveling

abroad more frequently in the past few years, and usually books at least one artist as a result of her trips.

So does **Bill Bragin**, director of public programming for New York's Lincoln Center, who last year attended

CirculArt and booked electro/folk ensemble **Ondatropica**.

"I knew Colombian salsa and cumbia but I didn't know music from the Pacific coast," Bragin says. "So I got to know the diversity of what was happening in Colombia and a sense of the optimism and creativity and how fertile it is right now. Same thing [in Buenos Aires]. I present a fair amount of Argentine music, so it's a good way to get to know what's happening."

While commercial Latin music can enter the U.S. and world markets through radio, alternative and world music can often best do so through

the network of festivals and public performance spaces, which are often sponsored by government agencies, facilitating the booking of acts that might otherwise never get exposed to audiences abroad. What festivals look for is a unique sound, as well as buzz and a platform.

"We're not interested in any one defined market—we're interested in finding new music," says **Becky Ayres**, who is seeking to expand the Latin footprint of England's Liverpool Sound City event. "Whether it's a band that's in the jungle or a band that's come from the foot of the Andes, if that's a great band the world needs to hear, then we want them."

While Ayres regularly books Brazilian acts—in part because Brazil has several music festivals and conferences in place—this was her first time in Argentina.

Likewise for **James Minor**, GM of South by Southwest, which has exponentially increased the number of Latin

acts in its lineup in the past five years. "We're definitely trying to expand in Latin America and we're doing it a little bit at a time, because we want to make sure we do it right," he says.

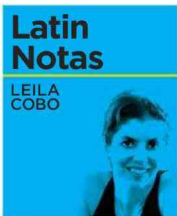
Of course, not every trip yields an act. **Don Shipley**, artistic director of arts and culture for the 2015 Pan Am Games in Toronto, wasn't captivated by anything in Buenos Aires, until the last night when he heard cutting-edge tango ensemble **Orquesta Tipica Fernandez Fierro**.

Bands that get booked for an international festival usually play several shows in the host country and may expand from there, with many finding international booking agents and more gigs as a result.

At the very least, says **Juan Carlos Tuma**, who runs indie label Orakulo Records in Chile, "they become more popular when they get back." ★★★



Bookers like **BILL BRAGIN** and **ERIKA ELLIOT** actively seek Latin musicians.



LEILA COBO

EN BREVE

MUVE, NACIONAL TEAM FOR HISPANIC HERITAGE MONTH

Cricket Wireless' Muve Music service is pairing with Nacional Records to release a music sampler as part of Hispanic Heritage Month, which starts Oct. 2. The label is giving cellphone users access to special remixes of indie acts like Aterciopelados, Pacha Massive and Banda de Turistas. The idea, Nacional president Tomas Cookman says, is to find a bigger audience for Latin indie music. Fourteen acts will be available including French-Chilean rapper Ana Tijoux, Venezuela's La Vida Boheme and Mexican ensemble Nortec Collective. Muve recently also partnered with Sony Latin for exclusive access to regional Mexican singer/songwriter Gerardo Ortiz's album, *El Primer Ministro* (The First Minister), which was advanced to Muve customers.

PANDORA INCREASES LATIN MUSIC OFFERINGS

Pandora has expanded its Latin music offerings with a new Mexican station and a broader Latin genre station, according to the Oakland, Calif.-based company, which also noted that based on its studies, one out of every six Pandora listeners identifies as Hispanic. Nearly 30 new stations with the new selection of genres will contribute more than 70,000 Latin songs to Pandora's collection from flamenco to mariachi. The company also recently launched a station to commemorate Mexican Independence Day (Sept. 16).

ALEJANDRA GUZMAN TO TOUR FOLLOWING SURGERY

Mexican pop/rock singer Alejandra Guzman is returning to the stage for a 13-city tour after recovering from medical issues due to cosmetic surgery. The 44-year-old Latin Grammy Award winner is best-known for such classics as "Eternamente Bella" (Eternally Beautiful), "Hacer el Amor Con Otro" (Making Love to Someone Else) and "Mirame" (Look at Me). Guzman's Live Nation tour begins Oct. 26 in San Diego, then visits Los Angeles, Houston, Las Vegas and New York before wrapping in Chicago on Nov. 23.

—Justino Águila

Dream Fest

Former roadie risks all with big festival bet

Former New Kids on the Block/Backstreet Boys roadie Rick Ortega is only 21, but is working to fulfill his dream of creating a Latin Coachella that may bring more financial challenges including threats of legal action that could wipe out his aspirations.

Ortega's festival dream is about to become a reality, but ticket sales are slow and it wasn't an easy road for him after big-name Latin acts dropped out after he fell behind financially.

Still, the TriTone Latin Music & Arts Festival is scheduled to run Oct. 19-21 at Prado Regional Park in Southern California, with the music portion held on the latter two days. It will feature Mexican pop singer Ximena Sariñana, singer/songwriter Ceci Bastida, rock band El Tri and Los Angeles-based group Ozomatli, among others.

Ortega called on family, friends and contacts he made

in the entertainment industry. His father, Steve Ortega, former owner of a playground construction company, put down \$200,000 as seed money from an inheritance after his own father died.

But the road to creating a music festival from scratch was more challenging than Ortega expected. Chilean rock band Los Bunkers, Mexico's Zoé, pop singer/songwriter Carla Morrison, Mexican electro-pop band Belanova and others backed out after Ortega came up short.

"We got behind financially," he says. "We were behind in paying some of the bands their second deposit and by the time we had the money ready, some of the bands lost faith in us."

Saul Garcia of booking agency MXLIVE Entertainment in Santa Ana, Calif., originally helped Ortega book bands that got only partial deposits. "[Ortega's company



OZOMATLI will perform at the TriTone Latin Music & Arts Festival.

was] in breach of contract by defaulting," says Garcia, who adds that his employer plans to take legal action. "We had to pull back artists. The bigger story is that they really did misrepresent themselves."

Ortega, who operates under BRC Entertainment, at first budgeted the festival at \$2 million, but in the end the investment came to be about \$500,000, he says. The challenge was coming up with the cash sooner rather than later. Eventually he found investors to join the festival including longtime friend Derrick Wil-

liams of the Minnesota Timberwolves. He also got local sponsors including Freeway Insurance. Wells Fargo is also a sponsor, he says.

While Ortega understands the frustration of those who dropped out, he's optimistic that his event will grow. At press time, 1,000 tickets have been sold for an event space that can easily hold 40,000 people. Tickets cost \$15, \$25 and \$150 for a VIP experience that includes food and drink.

biz **EN ESPAÑOL:** All the great Latin music coverage you've come to expect from Billboard—in Spanish. Go to billboardenespanol.com.

"I've heard that you end up seeing 30%-40% of ticket sales in walk-ups," Ortega says, adding that the marketing campaign is under way and includes local TV ads and social media. "I'd be happy with 15,000-25,000 people. This is our first show."

He says the bands that left the festival have every right to keep their deposits, but there aren't any plans to pay them more money since they're no longer part of the event.

Ozomatli bassist Wil-Dog Abers says that he wasn't aware of the festival's financial issues, but knows that it takes years to build an audience.

"Whenever there's a new festival, things don't always go as planned," says Abers, whose band will perform Oct. 21. "Coachella wasn't huge when it started."

—Justino Águila

Stand Up For Dio

Touring industry gathers in honor of late Black Sabbath singer



DIO performing at Castle Donington Park in England circa 1987.

Ronnie James Dio was more than one of the best metal vocalists ever. When it came to doing shows, he was a pro.

"Ronnie loved to tour, he loved to play, and everything had to be first class," veteran promoter **Danny Zelisko** says. Under the auspices of his Evening Star Productions and then Live Nation, Zelisko promoted the singer in Phoenix; Tucson, Ariz.; Albuquerque, N.M.; and Las Vegas in Dio's bands **Black Sabbath**, **Dio** and **Heaven & Hell**.

"I always looked forward to Dio dates. You knew you were going to have a good day, with no drama," recalls Zelisko, who now runs independent concert promotion firm Danny Zelisko Presents. "Ronnie had various levels of stardom throughout his career... and it was always the same guy: very steady, very helpful, and none of this disappearing shit after the show and running out of the building."

Dio died of gastric cancer in May 2010. The Ronnie James Dio Stand Up and Shout Cancer Fund, founded in his memory, will host its second awards gala on Halloween night at the Avalon in Hollywood, Calif. Awards will be presented to seven honorees, most of them affiliated with the touring industry, for their contributions to spreading awareness of the fund's work.

The fund has already raised more than \$500,000 in its short history. Among those benefiting from money raised are the T.J. Martell Foundation and the gastric cancer research unit of the MD Anderson Cancer Center in Houston, where Dio was treated during the last six months of his life, according to his widow, **Wendy Dio**, the fund's founder/president.

The Halloween Spooktacular at the Avalon will include an all-star rock 'n' roll jam featuring the **Dio Disciples** and a performance by **Cirque Berserk**. Among the honorees: **Neil Warnock**, founder/CEO of the Agency Group, who'll receive the Man on the Silver Mountain Award; **Black Sabbath/Heaven & Hell** guitarist and cancer survivor **Tony Iommi** (King of Rock 'N Roll Award); production manager/philanthropist **Charlie Hernandez** (Killing the Dragon Award); Concrete Marketing CEO **Bob Chiappardi** (Stand Up and Shout Award); and Norderlander Concerts CEO **Alex Hodges** (Master of the Moon Award).

Zelisko, a close friend of Dio's as well as his

promoter of choice in the region, says the number of live entertainment pros being honored reflects the respect Dio generated in the industry. "Ronnie was one of the favorites among promoters, the agents that booked him, anywhere you went in our business," Zelisko says. "I can't remember a time that I ever heard anything like, 'Oh, that fucker.' Dio was the consummate professional."

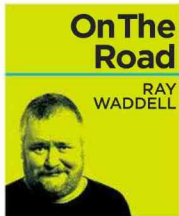
For one thing, Zelisko says, Dio did interviews in markets where he had a show on the calendar, something many artists don't want to do these days. "It blows my mind when artists don't want to help promote their own careers," he says. "The new one, which Dio would have pissed on, is 'The artist would like to do the interview by email.' More and more it seems like the artists are too busy to be involved in the business at hand, which is promoting the shows as they come in and being accessible to the media. You're in show business, so make a business out of the show that's coming."

Zelisko is also a cancer survivor, and says Dio was a frequent caller when Zelisko was ill. "He would give me some very nice calls of encouragement, and when he got sick, I couldn't help but repay him the same way. Unfortunately for him, his thing was too far along."

The gala isn't strictly an industry event, Zelisko says. "This is a celebration for Ronnie. He's got a lot of fans and was acknowledged as the greatest voice in metal, and this will give a lot of fans a chance to be around his friends. It's a show for everybody, not just for insiders."

Ultimately, it's about awareness. "Ronnie said to me a couple of times that he wish he would've checked sooner when he felt stomach pain," Zelisko recalls. "One of the biggest things about this foundation is to try and warn people. There's so many ways to check for cancer these days that we didn't have 10-20 years ago."

Warnock adds, "Not only was Ronnie a client for many years, but he was also a personal friend. We had some fantastic times together, and to receive this award is a real honor. I hope that the evening can raise some badly needed funds for ongoing research into prostate, colon and stomach cancer, which so cruelly took Ronnie from us at too early an age."



On The Road
RAY WADDELL

biz For 24/7 touring news and analysis, see billboard.biz/touring.

BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$14,409,760 \$98/\$68	BRUCE SPRINGSTEEN & THE E STREET BAND MetLife Stadium, East Rutherford, N.J., Sept. 19, 21-22	152,290 150,000 lines shows two sellouts	In-house
2	\$13,234,000 (173,579/656 pesos) \$190.60/\$26.68	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Palacio de los Deportes, Mexico City, Aug. 24-26, 28-31, Sept. 1-2	163,261 199,556 14 shows	Cirque du Soleil
3	\$7,090,141 \$98/\$75/\$40	BRUCE SPRINGSTEEN & THE E STREET BAND Wrigley Field, Chicago, Sept. 7-8	84,218 two sellouts	Jam Productions
4	\$6,644,578 \$98/\$68	BRUCE SPRINGSTEEN & THE E STREET BAND Citizens Bank Park, Philadelphia, Sept. 2-3	73,296 78,000 two shows one sellout	Electric Factory Concerts
5	\$3,305,920 \$98/\$68	BRUCE SPRINGSTEEN & THE E STREET BAND Nationals Park, Washington, D.C., Sept. 14	36,525 sellout	Live Nation
6	\$2,048,855 \$125/\$185/\$155/\$95	LUIS MIGUEL The Colosseum at Caesars Palace, Las Vegas, Sept. 13-15	12,321 three sellouts	Concerts West/AEG Live, Caesars Entertainment
7	\$1,742,623 (22,654,099 pesos) \$99.68	ROD STEWART Auditorio Nacional, Mexico City, Sept. 16-17	17,482 two sellouts	OCESA-CIE
8	\$1,471,647 \$226/\$200/ \$126/\$66	GIGANT3S: MARC ANTHONY, CHAYANNE, MARCO ANTONIO SOLÍS Mandalay Bay Events Center, Las Vegas, Sept. 14	8,930 sellout	Cardenas Marketing Network, Live Nation, Latino Events
9	\$1,079,160 (1,064,800 francs) \$168.81/\$66.50	ENERGY 12: TIËSTO, AVICII, AFROJACK & OTHERS Hallenstadion, Zurich, Aug. 11	10,782 13,000	Glamourama
10	\$981,707 \$97/\$77	ZAC BROWN BAND Mohegan Sun Arena, Uncasville, Conn., Aug. 31, Sept. 1	10,631 10,725 two shows one sellout	In-house
11	\$918,680 (\$896,702 Australian) \$88.41/\$51.23	FLIGHT OF THE CONCHORDS, ARJ BARKER Brisbane Entertainment Centre, Brisbane, Australia, July 7	10,523 10,626	Frontier Touring
12	\$896,371 (\$864,464 Australian) \$134.70/\$71.55	PITBULL, TAI0 CRUZ Brisbane Entertainment Centre, Brisbane, Australia, Aug. 29	6,863 7,468	Dainty Group
13	\$859,806 (\$827,413 Australian) \$181.85/\$103.81	THE BEACH BOYS Brisbane Entertainment Centre, Brisbane, Australia, Aug. 28	6,085 6,515	Dainty Group
14	\$843,822 \$133.50/\$47.25	MANÁ Oracle Arena, Oakland, Calif., Sept. 14	10,985 sellout	Goldenvoice/AEG Live
15	\$757,874 \$60.25/\$25.50	JASON ALDEAN, LUKE BRYAN, RACHEL FARLEY, DEEJAY SILVER Cricket Wireless Amphitheatre, Chula Vista, Calif., Sept. 22	19,942 sellout	Live Nation
16	\$757,538 \$55.75/\$30	JASON ALDEAN, LUKE BRYAN, RACHEL FARLEY, DEEJAY SILVER Ashley Furniture HomeStore Pavilion, Phoenix, Sept. 20	19,936 sellout	Live Nation
17	\$753,241 \$194/\$119/\$93/ \$43 (\$555.127) \$97.33/\$51.91	GIGANT3S: MARC ANTHONY, CHAYANNE, MARCO ANTONIO SOLÍS Don Haskins Center, El Paso, Texas, Sept. 9	7,912 sellout	Cardenas Marketing Network, Live Nation, Latino Events
18	\$720,428 (\$655.127) \$97.33/\$51.91	WESTERNHAGEN, THE IMPRESSION O2 World, Berlin, Sept. 23	9,760 12,950	Semmel Concerts, Peter Rieger Konzertagentur
19	\$698,714 \$198/\$123/\$87/ \$37	GIGANT3S: MARC ANTHONY, CHAYANNE, MARCO ANTONIO SOLÍS AT&T Center, San Antonio, Sept. 8	7,403 8,678	Cardenas Marketing Network, Live Nation, Latino Events
20	\$683,035 \$198/\$123/\$87/ \$47	GIGANT3S: MARC ANTHONY, CHAYANNE, MARCO ANTONIO SOLÍS Laredo Energy Arena, Laredo, Texas, Sept. 7	7,769 9,129	Cardenas Marketing Network, Live Nation, Latino Events
21	\$678,523 \$95/\$40	MANÁ Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Sept. 6	10,710 11,341	Publivent
22	\$593,576 \$63.50/\$45	CARRIE UNDERWOOD, HUNTER HAYES KFC Yum! Center, Louisville, Ky., Sept. 22	10,069 10,538	AEG Live
23	\$593,360 \$150/\$40	MANÁ Rabobank Arena, Bakersfield, Calif., Sept. 13	8,537 sellout	Goldenvoice/AEG Live
24	\$591,096 \$66/\$46	CARRIE UNDERWOOD, HUNTER HAYES Bridgestone Arena, Nashville, Sept. 23	9,856 10,023	AEG Live
25	\$570,508 \$100.50/\$30.50	LINKIN PARK & INCUBUS, MUMEMATH Comfort Dental Amphitheatre, Englewood, Colo., Aug. 30	12,130 sellout	Live Nation
26	\$567,640 \$42/\$32	JOURNEY, PAT BENATAR, LOVERBOY Freedom Hall Coliseum, Louisville, Ky., Aug. 17	13,730 sellout	Kentucky State Fair, Triangle Talent
27	\$567,630 \$60/\$45	PHISH Oak Mountain Amphitheatre, Pelham, Ala., Aug. 24	10,345 sellout	Live Nation
28	\$566,741 \$127/\$51.50/ \$32.50	IL DIVO Wells Fargo Theatre, Denver, Aug. 18-19	5,969 8,330 two shows	AEG Live
29	\$563,172 \$99.50/\$35	IRON MAIDEN, COHEED & CAMBRIA Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, Aug. 18	9,450 15,543	Live Nation
30	\$559,481 \$149.50/\$39.50	MANÁ Citizens Business Bank Arena, Ontario, Calif., Sept. 18	7,206 sellout	Goldenvoice/AEG Live
31	\$556,880 \$65/\$25	BRAD PAISLEY, THE BAND PERRY, EASTON CORBIN & OTHERS Verizon Wireless Amphitheatre, Charlotte, N.C., Sept. 14	16,335 19,000	Live Nation
32	\$542,883 \$105/\$29	JOURNEY, PAT BENATAR, LOVERBOY Livestrong Sporting Park, Kansas City, Kan., Aug. 31	8,809 11,227	Modern Music Services
33	\$542,647 \$63.50/\$21.50	LINKIN PARK & INCUBUS, MUMEMATH Comcast Center, Mansfield, Mass., Aug. 14	13,210 sellout	Live Nation
34	\$539,559 \$65/\$25	BRAD PAISLEY, THE BAND PERRY, EASTON CORBIN & OTHERS Aaron's Amphitheatre at Lakewood, Atlanta, Sept. 15	15,337 18,000	Live Nation
35	\$535,384 \$175/\$49.50	YANNI Nokia Theatre L.A. Live, Los Angeles, July 20	6,645 6,882	Goldenvoice/AEG Live

Right: 2015 Promethean Global Media LLC. Boxscores should be submitted to Bob Allen in Nashville. Phone: 615-793-0466; e-mail: bob.allen@billboard.com. For research and pricing, call Bob Allen. FOR MORE BOXSCORES, GO TO BILLBOARD.BIZ.

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It was our inaugural concert. And what a concert it was. Thank you to Kenny Chesney, Tim McGraw and everyone on the Brothers of the Sun tour for bringing your record-breaking show and record-breaking crowd to Target Field® Twins Territory can't wait to have you back.

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ANATOMY of a BLOCKBUSTER

With more stadium dates than any other tour this year, **KENNY CHESNEY** and **TIM MCGRAW'S BROTHERS OF THE SUN** tour made country music history (along with millions of dollars). Here's how they did it

» *By* RAY WADDELL «

WHEN PROMOTER LOUIS MESSINA, president of TMG/AEG Live, accepted the top package award on behalf of Kenny Chesney last November at the Billboard Touring Awards, he vowed, "I guarantee you, I'll be back up here next year."

The next day, word came that Chesney's former tourmate and star headliner in his own right Tim McGraw would join Chesney on the Brothers of the Sun stadium extravaganza in 2012, along with Grace Potter & the Nocturnals and Jake Owen.

It's too early to say whether Chesney will pick up an eighth top package honor at the ninth annual Billboard Touring Awards on Nov. 8 in New York, but one thing is clear: Brothers *continued on* >>p14

**Thank You Kenny Chesney,
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from >>p12 of the Sun was, as expected, a blockbuster. The final tally of \$96,458,890 gross and 1,085,382 in attendance, according to Billboard Boxscore, is typically Chesney-esque, considering he has now topped 1 million in attendance for nine consecutive tours (and narrowly missed making it 10, as the No Shoes, No Shirt, No Problem tour in 2002 reported nearly 900,000 tickets sold).

However, McGraw's impact on the Brothers of the Sun tour is felt most not in the final numbers, but rather in how quickly the tour scaled those heights. What separates the trek from the previous eight Chesney tours is that his earlier runs generally took double the number of shows to get to that 1 million mark, as Chesney historically mixes arenas, amphitheaters and even a few clubs in with his stadiums when his annual touring machine cranks up. Goin' Coastal in 2011, for example, spanned 55 shows, and the Sun City Carnival tour in 2009 (Chesney didn't hit the road in 2010) encompassed 52 dates.

Adding the star power of McGraw to the bill not only made for a hell of a show, it helped Brothers of the Sun reach the end zone in half the time, hitting the 1 million benchmark in just 23 shows. With tickets priced only slightly higher than a normal Chesney tour (despite significantly higher expenses), excited fans answered the call. Chesney and McGraw played more stadium dates in North America than any other tour this year, including Bruce Springsteen & the E Street Band (12 stadium shows) and Roger Waters' The Wall Live (nine).

Stadium tours are hard work, primarily because these mammoth venues weren't designed to host music events. Production and staging must be trucked in and set up in each city. The tour was conceived as a weekend throwdown, so nine times the crew pulled off back-to-back shows, and only one of those was a double in the same market: the tour-closer in Foxborough, Mass. (Aug. 24-25) that took in nearly \$10 million as the highest gross on the tour.

"It was really hard work, back-to-back shows—very tough on the crews getting it up and down every weekend," Messina says. "I know I was totally beat when it was over with. But, at the end, I kind of wished we had 10 more shows."

Asked what was the biggest challenge of the tour, Messina says, "The hardest part of this tour, honestly, was that Tim McGraw's bus was always parked very close to mine, and I had to watch him work out every day. This guy is an animal. I'd be sitting on my bus eating Doritos and this guy was working out for three hours every day. And when I got off the bus, I always had to walk past him and all his people that are in perfect shape, and me feeling like the Son of Flubber."

That challenge aside, as the dust settles on Brothers of the Sun, all involved can know they created a bit of country music history and provided something special for those million fans, as this tour was a moment in time that will likely never happen again, given the schedules, commitments and unique goals of these two busy and ambitious stars.

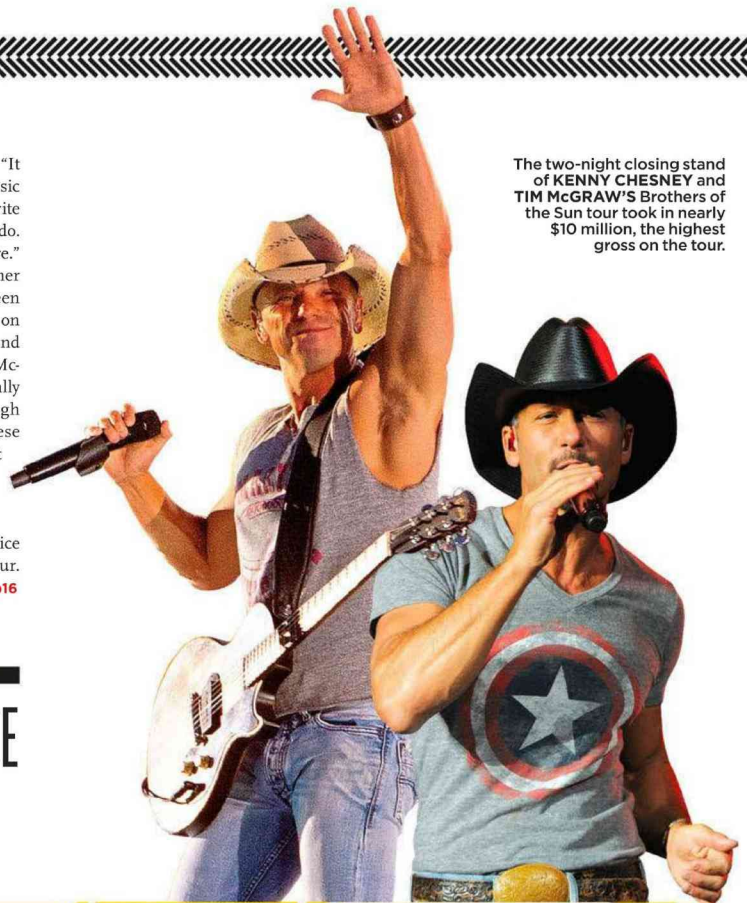
"This year's tour was very unique, and every stadium, city and crowd had its own

energy that was special," Chesney says. "It was inspiring, really, to see how much music means to people and how much their favorite songs mean to them. It's why I love what I do. [Brothers of the Sun] was all that, and more."

McGraw adds, "It's been a killer summer at these stadiums . . . the crowds have been unbelievable. I feel like we're really firing on all cylinders when it comes to our show, and it's been great for the launch of [current McGraw single] 'Truck Yeah.' It's also been really cool to see the impact we've made through our HomeFront program and meeting these veterans in each city has been a highlight of the summer." McGraw is referring to a national partnership with Chase and Operation HomeFront to award mortgage-free homes to wounded veterans and service members in need at each concert on the tour.

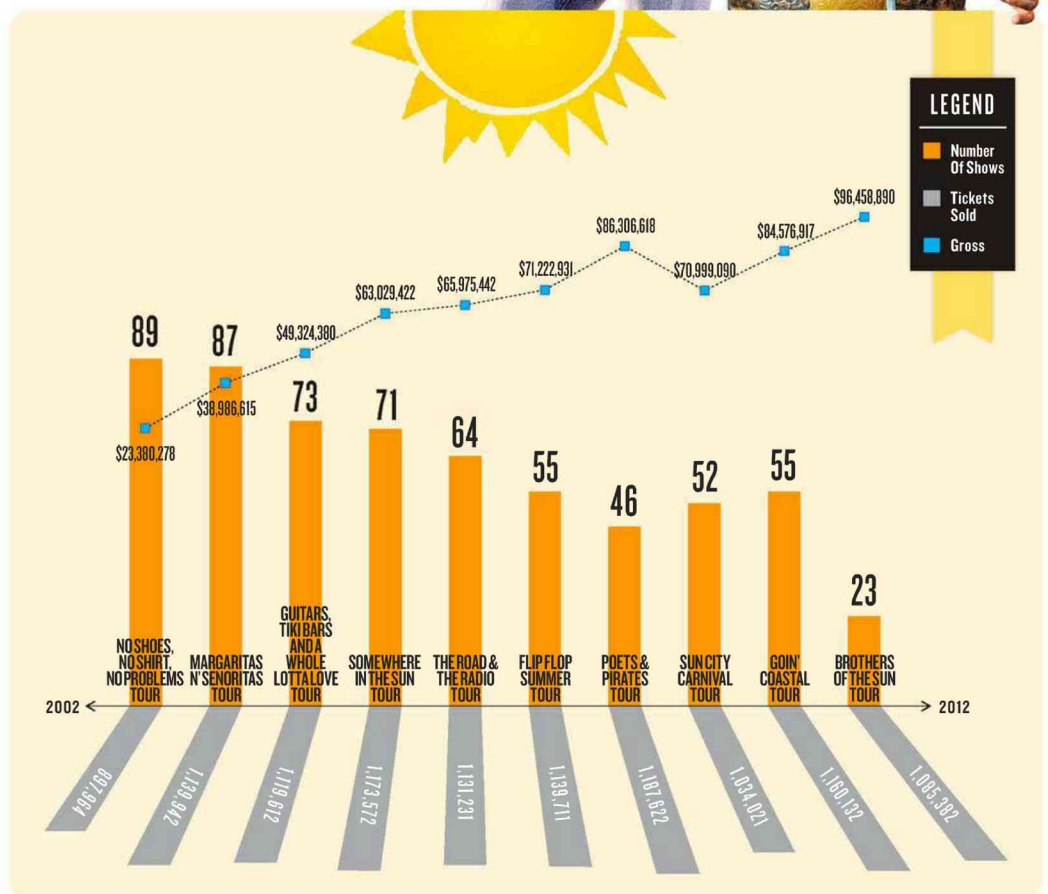
Brothers of the Sun **continued on >>p16**

The two-night closing stand of KENNY CHESNEY and TIM MCGRAW'S Brothers of the Sun tour took in nearly \$10 million, the highest gross on the tour.



THE CHESNEY DECADE

Ten years of sunshine, stadiums and putting butts in the seats

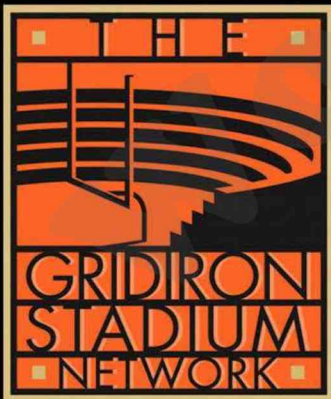


SOURCE: BILLBOARD BOXSCORE

GRIDIRON STADIUM NETWORK THANKS KENNY CHESNEY & TIM MCGRAW



ARTIST PHOTO BY JILL TRUNNELL



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from >>p14 wrapped at Gillette Stadium in Foxborough with a record-setting weekend of 111,209 tickets sold, which Gillette Stadium VP of external affairs Dan Murphy called “a record for the biggest country music event in New England history.” Two weeks prior, Chesney and McGraw hosted the biggest ticketed country show in the history of the New York/New Jersey metro market with a sold-out date at MetLife Stadium in East Rutherford, N.J., that drew 56,285 people, the highest-attended single-date boxscore on the tour.

Messina, who has worked with Chesney since his earliest headlining days and meticulously built a touring platform with the artist and manager Clint Higham, knew he had something special when talk of one Chesney/McGraw show ballooned into 23. Chesney’s summer tours have developed into country music lifestyle events and a showcase for the genre’s top talent, with past tours featuring such acts as Rascal Flatts, Sugarland, Luke Bryan, Lady Antebellum, Miranda Lambert, Keith Urban and Zac Brown Band. “We’ve had such great talent on our shows throughout the years, and Kenny Chesney has always thought about, ‘How do we keep raising the bar?’” Messina says. “Everybody that has played with Kenny are now major arena headliners.”

Of course, McGraw, booked by Rod Essig at Creative Artists Agency, was already a major headliner, and country music fans are quite familiar with the concept of Chesney and McGraw on the same bill. They first toured together as part of the George Strait Country Music Fest stadium tours, and then later as a run of mostly sheds in 2001 headlined by McGraw that moved 662,469 tickets, according to Billboard Boxscore.

The shared history, the synergistic star power and the value for fans made Brothers of the Sun “a promoter’s dream,” Messina says. “All the artists had their game faces on every night. Jake Owen killed it out there, and Kenny and Tim, as I predicted, every night it was like, ‘I’ll show you,’ and at the end of each show when they were all onstage, it was magical. The response from the audience was phenomenal. And we sold a shitload of tickets.”

Chesney fans already knew Grace Potter through her vocals on the hit single “You and Tequila,” and she was a special guest during several shows on Chesney’s 2011 tour. Potter and the Nocturnals have played in front of huge crowds at festivals like Bonnaroo and Coachella, but Brothers of the Sun surely expanded their audience to music fans who might not have heard the band otherwise.

For an act that loves to perform, the opportunity to do so in front of thousands every night is always welcome. “Grace Potter & the Nocturnals turn heads and make new fans every time they play, and this summer was no different,” says the group’s agent, Hank Sacks at Partisan Arts. “The country fans really embraced the band’s unique blend of rock’n’roll, and GPN made a lot of new fans.”

Sacks adds that the act’s ticket sales on its fall headlining tour are very strong. “I think that a number of the new fans from the [Brothers of the Sun] tour are coming out to see the band headline this fall,” says Sacks, who adds that the act has three advance sellouts at the 9:30 Club in Washington, D.C., in December and anticipates

selling out doubles at the Ryman Auditorium in Nashville and the Beacon Theatre in New York. “It was a great experience for the band. Kenny, Louie, Clint and everyone else on the team could not have been more gracious and supportive of Grace Potter & the Nocturnals.”

The opening slot for Owen, who’s also managed by Higham, had far more impact than an artist in a typical summer warm-up slot would usually enjoy. “Jake went on at 4:30, with over 20,000 people every time in the stands,” Messina says. “I read the [ticket] scan reports, so you know by the minute how many people have come through the turnstiles, and by the time he finished there would be over 30,000 people in there. I went to Clint and Jake and said, ‘Put me in, Coach,’ because I saw how the fans were reacting to Jake. We’re going to go out and headline Jake at 2,000- to 5,000-seat venues this fall, and get ready for him to go headline [major venues] in 2014.”

For McGraw, Brothers of the Sun was a chance to showcase a new era of his music, starting with a hit in “Truck Yeah,” as Big Machine readies its first release with the artist for February 2013, with a headlining tour likely to follow. “[Brothers of the Sun] was a great tour. Tim had a lot of fun sharing music from his forthcoming album and introducing audiences to his incredible new band,” says his manager, Coran Capshaw, founder of Red Light Management. “The response to the new music was really exciting.”

McGraw and his wife, Faith Hill, will begin a 40-show run of their Soul2Soul production in Las Vegas on Dec. 7 at the Venetian, with the shows spread out over five months. Two McGraw/Hill tours were among the most successful treks in country music history and Soul2Soul is a bona fide touring brand, having grossed nearly \$200 million from arena runs in 2000 and 2006-07. Soul2Soul II moved 1.7 million tickets to 117 shows.

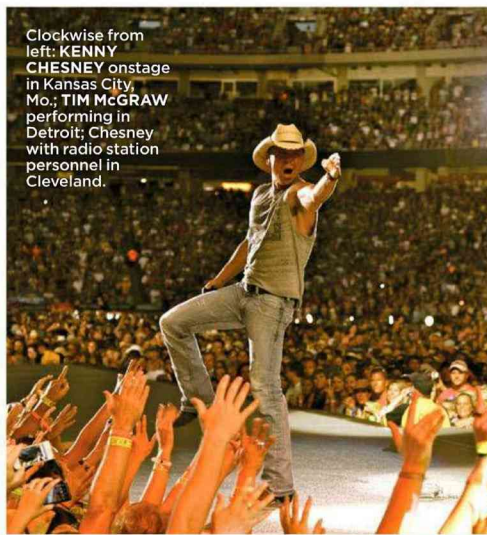
As for Chesney in 2013, Messina adjusts his promoter hat and promises that it will be “bigger, better, more exciting. We’re going to play everywhere—a full tour, lots of stadiums, lots of amphitheatres, lots of arenas, maybe throw in a club or two.”

Chesney, who was presented with the Academy of Country Music’s Crystal Milestone Award in honor of his touring success on Sept. 24 in Nashville, will likely return to his normal run of about 50 shows in 2013, but for now he’s still basking in the glow of Brothers of the Sun. “It’s a very bitter-sweet moment to watch a tour come to an end,” Chesney says, “but there are so many memories and great nights from this tour that will carry us to next summer, and I’m happy and proud of that.”

Messina adds, “From the fans’ perspective, it was a great fuckin’ show.”

“It was really hard work, back-to-back shows—very tough on the crews getting it up and down every weekend. But, at the end, I wished we had 10 more shows.”

➔➔➔ LOUIS MESSINA, TMG/AEG Live



Clockwise from left: KENNY CHESNEY onstage in Kansas City, Mo.; TIM MCGRAW performing in Detroit; Chesney with radio station personnel in Cleveland.



CHESNEY (2): JILL TRUMWELL; MCGRAW: ALI HARVEY/GETTY IMAGES



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THE LIBERATION SONGS *of* BRUNO MARS

In an exclusive preview for *Billboard*, the platinum hitmaker unveils his wide-ranging second album, *Unorthodox Jukebox*.

“I want to have the freedom and luxury to walk into a studio and say, ‘Today I want to do a hip-hop, R&B, soul or rock record,’” Mars says.
Mission accomplished

BY MITCHELL PETERS

It's a special day for Bruno Mars. In a few moments, he'll divulge details about his eagerly awaited sophomore album and declare his musical independence.

The heat is blistering this late September afternoon outside Larrabee Sound Studios in North Hollywood, Calif. Mars strolls in with carefree swagger, removes his gold-framed Aviators and pours a glass of orange juice. He plops into a chair in the lounge area that leads into the studio of engineer Manny Marroquin, the five-time Grammy Award winner who's mixing the retro-pop artist's edgy new album, *Unorthodox Jukebox*, due Dec. 11 on Atlantic Records.

The 10-song set is the follow-up to his closing-in-on-double-platinum 2010 debut, *Doo-Wops & Hoologans* (Elektra), which produced two Billboard Hot 100 No. 1 singles, “Just the Way You Are” and “Grenade.” The indelible and dramatic pop hooks of those songs, along with his preceding vocal features on two Hot 100 top five singles—B.o.B's “Nothin' on You” and Travis McCoy's “Billionaire” (which he also co-wrote)—helped rocket Mars into global superstardom.

He's anxious for the imminent release of his energetic new single, “Locked Out of Heaven.” It debuts digitally and on radio on Oct. 1 and becomes available for purchase the following day. With production by Mark Ronson, Jeff Bhasker, Emile Haynie and songwriting/production team the Smeezingtons (Mars, Philip Lawrence and Ari Levine), the track recalls the upbeat grooves of the Police. It's unlike anything heard from Mars to date. A music video was being shot at press time, but a premiere date hadn't been set.

This is a rare sighting of Mars (real name: Peter Hernandez), who's just two weeks away from his 27th birthday. For the past six months the Hawaiian native, who moved to Los Angeles about a decade ago, has been holed up in Levcon Studios. It's a cozy Hollywood recording spot he shares with Lawrence and Levine. Since hooking up six years ago, the Smeezingtons have not only written or produced solo hits for Mars, but also worked on an impressive

list of breakout hits for Flo Rida ("Right Round"), K'naan ("Wavin' Flag"), Cee Lo Green ("Fuck You"), B.o.B ("Nothin' on You"), McCoy ("Billionaire"), Snoop Dogg & Wiz Khalifa ("Young Wild & Free") and Bad Meets Evil ("Lighters").

On Sept. 19, Mars announced the completion of *Unorthodox Jukebox* to his 12 million Twitter followers. The message included a link to a hilarious FunnyOrDie.com video featuring Mars as everything from a dancer clad in gold hot pants to James Bond to the Brawny Paper Towel man, set to Salt-N-Pepa's "Whatta Man." Today is Mars' first interview about his new album, thus officially launching a still-developing promotional campaign that will dominate the next couple years of his life.

It's been a while since Mars last spoke to the press and beads of sweat are forming on his forehead. He's admittedly a bit rusty. "I don't know what to talk about because no one has heard anything," Mars says, pulling off his navy blue captain's hat and running his hands through his thick, uncoiled hair. "This is rough for me."

His thoughts could be muddled from lack of sleep. He was texting with Marroquin about fine-tuning some track mixes until 5 a.m. The singer recalls having to literally turn off the radio when hearing his song "It Will Rain" (written for 2011's "Twilight Saga: Breaking Dawn—Part 1") because of his displeasure with the track's final mix. "I felt like I was a mosquito singing," Mars says with noticeable agitation. "I don't want that to happen again."

As the annoyance fades, a devilish grin creeps across Mars' face. He's finally found the proper words to describe the growth that's come with writing *Unorthodox Jukebox*. He sits up from a slouched position and reaches for his American Spirits that sit on the coffee table. Pulling a cigarette from the half-empty pack, the artist begins to explain his musical liberation.

"This is me going into the studio and recording and writing whatever I want," Mars says confidently. "This album represents my freedom."

Mars isn't a stranger to rejection. Early in his career, he was signed to Universal Motown and quickly dropped after studio time yielded disappointing results. Since then, he's learned a few lessons and proved himself an undeniably talented singer, songwriter, producer and performer. A quadruple threat, Mars has earned the respect of his music industry peers and is now ready to unleash his full potential and blow some minds.

"I've had big record label presidents look me in the face and say, 'Your music sucks, you don't know who you are, your music is all over the place, and we don't know how to market this stuff. Pick a lane and come back to us,'" Mars says. "That was disgusting to me, because I'm not trying to be a circus act. I listen to a lot of music and I want to have the freedom and luxury to walk into a studio and say, 'Today I want to do a hip-hop, R&B, soul or rock record.'"

Like *Doo-Wops*, *Unorthodox Jukebox* scales the broad landscape of Mars' musical influences. Ten tracks previewed to Billboard ranged in style, containing elements of rock, pop, soul, R&B, funk, electro, reggae, doo-wop, disco and more. As many in Mars' camp agree, the new songs are much deeper and more evolved than what's

featured on *Doo-Wops*. Some may be surprised to find him trading in lighthearted pop songs like "Just the Way You Are" and "Grenade" for sexed-up rockers like "Gorilla" and "Moonshine." Ever the charmer, though, Mars will surely make female fans swoon with piano ballad "When I Was Your Man" and the anthemic "Young Girls."

He's proud of his success with *Doo-Wops*, which debuted at No. 3 on the Billboard 200 and has sold 1.7 million copies in the United States, according to Nielsen SoundScan. In addition to chart-topping singles, the set garnered multiple Grammy nominations and a best male pop vocal performance win for "Just the Way You Are." He admits, however, that the completion of *Doo-Wops* was rushed in an effort to capitalize on the fast-building momentum of "Nothin' on You" and "Billionaire," which reached No. 1 and No. 4, respectively, on the Hot 100 in 2010.

Now, Mars had the luxury of time. It allowed him to create a musically rich follow-up that dives deeper into his sonic palette and fully demonstrates his artistry.

"I had to change lanes from hustling trying to be a producer and songwriter for other acts. So I was writing a lot of pop songs and radio-friendly songs. It was a different mind-set," Mars says of his debut. "When I worked on [*Doo-Wops*], maybe that trickled off into my stuff and I didn't really have a chance to custom-make the sounds and sonics that I wanted to do. On this one, you're going to feel a little more me and what I stand for."

Following the October 2010 release of *Doo-Wops*, Mars hit the road supporting Maroon 5, OneRepublic and McCoy, eventually landing a co-headlining theater tour with Janelle Monáe. His reputation as a showman grew, leading to an unforgettable moment earlier this year at the Grammys in Los Angeles. Performing the retro-

soul-rocker "Runaway Baby," Mars channeled James Brown while doing the splits and playfully demanded the Staples Center audience to "get off your rich asses and let's have some fun!"

It was during his last two years of countless worldwide concerts and TV shows that Mars realized his second album needed to reflect



TEAM MARS

ALBUM TITLE
Unorthodox Jukebox

LABEL
Atlantic Records

RELEASE DATE
Dec. 11

SINGLE
"Locked Out of Heaven"

MANAGEMENT
Brandon Creed, The Creed Company

PRODUCERS
Jeff Bhasker, Mark Ronson, Emile Haynie, Diplo, the Supa Dups

EXECUTIVE PRODUCERS
The Smeezingtons

A&R
Aaron Bay-Schuck, Atlantic Records

STUDIOS
Larrabee Sound Studios (North Hollywood, Calif.), Levcon Studios (Los Angeles), Avatar Studios (New York)

PUBLISHING
BMG Rights Management

SONGWRITERS
Bruno Mars, Phillip Lawrence, Ari Levine, Jeff Bhasker, Mark Ronson, Emile Haynie, Andrew Wyatt, Brody Brown, Phredley Brown, Benjamin Levin, Paul Epworth

TOURING

2013

BOOKING AGENTS
John Marx, William Morris Endeavor (worldwide, except Europe and South America); Emma Banks, Creative Artists Agency (Europe and South America)

PUBLICITY
Cara Donatto, Atlantic Records

ATTORNEY
Evan Freifeld, Felcher & Freifeld

SITES
BrunoMars.com; Facebook.com/thatbrunomars; YouTube.com/brunomars

TWEETS
@brunomars

HE WRITES THE SONGS

BRUNO MARS ON THE HOT 100

Since 2009, Bruno Mars has made the Billboard Hot 100 his home. The singer/songwriter/producer has not only claimed eight top 10 singles as a performer, but an additional three as a songwriter. He co-wrote Flo Rida's No. 1 "Right Round" and the top 10s "F**k You (Forget You)" for Cee Lo Green (No. 2) and Far East Movement's "Rocketeer" (featuring Ryan Tedder)—a No. 7 hit.

Mars has also earned Hot 100 hits as a songwriter for others with such tracks as K'naan's "Wavin' Flag" (No. 82); Matisyahu's "One Day" (No. 85); Mike Posner's "Bow Chicka Wow Wow," featuring Lil Wayne (No. 30); and Flo Rida's "Who Dat Girl," featuring Akon (No. 29).

On this exclusive list of Mars' top 10 Hot 100 hits, Billboard surveyed all of his efforts as a songwriter—which also happens to include every one of his own singles as a performer. Taking the top slot on the tally is "Just the Way You Are," which spent a month at No. 1 on the Hot 100 and a whopping 48 weeks on the tally overall. His own "Grenade" comes in second place, while "Right Round" takes third.

This ranking is based on actual performance on the weekly Hot 100 chart through the tally dated Oct. 6, 2012. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least. —Keith Caulfield

Rank	Title	Artist	Label
1	"Just the Way You Are"	Bruno Mars	ELEKTRA/ATLANTIC
2	"Grenade"	Bruno Mars	ELEKTRA/ATLANTIC
3	"Right Round"	Flo Rida	POEBOY/ATLANTIC
4	"F**k You (Forget You)"	Cee Lo Green	RADICULTURE/ELEKTRA/RRP
5	"Nothin' on You"	B.o.B featuring Bruno Mars	REBELROCK/GRAND HUSTLE/ATLANTIC
6	"It Will Rain"	Bruno Mars	SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
7	"Billionaire"	Travie McCoy featuring Bruno Mars	NAPPYBOY/DECAVDANCE/FUELED BY RAMEN/RRP
8	"The Lazy Song"	Bruno Mars	ELEKTRA/ATLANTIC
9	"Lighters"	Bad Meets Evil featuring Bruno Mars	SHADY/INTERSCOPE
10	"Young Wild & Free"	Snoop Dogg and Wiz Khalifa featuring Bruno Mars	ROSTRUM/DOGGYSTYLE/ATLANTIC/RRP

BRUNO MARS performing at the Concert for the Rainforest Fund at New York's Carnegie Hall on April 3.

his raucously energetic stage show. To achieve a fuller sound on the new release, he recruited some of his favorite producers, including Ronson, Bhasker, Haynie, Diplo and the Supa Dups. The Smeezingtons, who co-wrote and co-produced all of the tracks, also serve as the new set's executive producers.

"If he couldn't see himself performing the record, he didn't want to cut it," says Atlantic Records senior VP of A&R Aaron Bay-Schuck, who originally brought Mars into the Atlantic label fold and has served as his A&R rep for both studio albums. "He's such a charismatic performer and wanted the songs to translate to an excellent live performance."

Atlantic Records Group chairman/COO Julie Greenwald echoes that sentiment. She says Mars is rehearsing with his band and will perform "Locked Out of Heaven" on "a gazillion television shows" across the world from now until Christmas. No specific performances had been confirmed at press time, but Fueled by Ramen/Atlantic Records senior director of marketing Katie Robinson, who serves as Mars' product manager, assures the artist will be doing "top-level" TV performances in the near future.

"He's such a killer performer and loves being on the road," Greenwald says. "He needed an album that he wants to be out on the road with 365 nights performing. That's what this album is."

U pcoming touring plans are still being ironed out, as are details of the overall marketing campaign for *Unorthodox Jukebox*. But Mars is expected to begin touring in second-quarter 2013, according to his manager, Brandon Creed. The trek is tentatively scheduled to launch in Europe and then visit North America in the summertime. Creed says the singer could be playing arenas, but adds that nothing has been officially booked. What's certain, however, is that Mars' schedule during the next two months includes press promotion across the United States, Canada, Europe, Australia, New Zealand and Japan.

Bay-Schuck expects to see a wide demographic of concert-goers when Mars launches his tour next year. "It's the 8-80 audience," he says. "You go to a Bruno Mars show and you'll see plenty of 8-year-old kids and plenty of grandparents bringing their grandkids. It's really a show for everyone. I think this album will do the same."

Mars explores some darker, edgier lyrical themes on *Unorthodox Jukebox*. In true rock'n'roll fashion, he references drugs, sex and alcohol in the slithering standout "Gorilla." Midway through the stadium rocker, Mars defiantly belts out the word "motherfucker." It's a noticeable departure from the softer subject matter of his past material ("I'll be lounging on the couch just chillin' in my Snuggie/Click to MTV so they can teach me how to Dougie," he sings on 2010's "The Lazy Song").

Mars points out, however, that on an alternate version of "Billionaire," he sings, "I want to be a billionaire so fuckin' bad" (on the cleaner version he says "frickin'"). Nevertheless, he acknowledges the mature new themes as further evidence of his newfound artistic freedom.

"They made me change a couple of things on [Doo-Wops] and I felt disgusted about that. I didn't do that on this album," Mars says. "If I can't be me doing it, I'm not going to have any fun. If I'm changing things around because people might think it's a hard pill to swallow—like, 'Wait a minute, this isn't the Bruno we know'—then I'm going to feel like a circus clown onstage, selling something fake."

Mars says Atlantic has been very supportive of his creative vision for *Unorthodox Jukebox* and didn't try influencing him to reproduce radio hits.

"Our relationship with them has been incredible," the singer says. "They let me do whatever the hell I want to do. I thought it was going to be a little shaky, but they loved it. They all said the same thing: 'Wow. We hear the evolution.'"

He also proudly boasts that *Unorthodox Jukebox* doesn't include a single guest vocal from another artist. This may come as a surprise to some since Mars built his career early on by appearing on other artist's tracks. "It's my fucking album. It should just be me, right?" he says with a laugh.

Some may also be surprised to learn that Mars didn't have any leftover tracks from the writing sessions for *Unorthodox Jukebox*.

"After we wrote a couple songs, we felt like we had some high standards to live up to," Mars says. "If it didn't shock us, then it wasn't going to make the cut. So we didn't finish a lot of stuff. I wanted a small album. I don't know the last time I listened to 17 songs on a whole album. All my idols have only had nine or 10 songs."

Despite additional revenue opportunities, Mars' team believes that his busy schedule in the months ahead won't allow him to work on material for other acts with the Smeezingtons. But Mars says he recently co-wrote a song for Alicia Keys and is always open to collaboration if the opportunity arises. He's recently been approached with feature offers from numerous

artists, Creed says, but those have been declined so Mars could focus on his upcoming album.

"We wanted the next thing people heard of his to be his, which isn't to say he won't do it again," Creed says. "I'm sure he will. He loves collaborating and performing with other people live."

There's another question that still remains: What's behind the decision to release Mars' second album on Atlantic when his debut was released on Elektra? (Both labels are owned by Warner Music Group.) The news of the label switch arrives in the wake of talk that Dangerbird Records co-founder Jeff Castelaz—who recently left that company—could be in line to take over Elektra, according to sources. Greenwald dismisses the notion that there's any connection and says the decision to shift Mars to Atlantic was made earlier this summer after Atlantic executives first heard *Unorthodox Jukebox*.

"If [Atlantic co-founder Ahmet Ertegun] was here, he would've been up on his feet dancing," Greenwald says. "We're always trying to make sure we're signing stuff and doing stuff that's right for Atlantic Records. It just felt like this album should be on Atlantic, because it fits in with all of the classics that Ahmet would've signed."

Creed says he's not certain why Warner made the choice. "They asked us if that would be something we're OK with and we were. I try not to get into the label politics," he says. "It's all the same team and they're great."

Mars, meanwhile, wasn't aware of the label change. "There's a war for me," he jokes.

Back at Larrabee Sound Studios, Mars further reflects on his musical metamorphosis during the past two years. When the subject turns to how some critics (he hates them, by the way) have suggested that "Just the Way You Are" and some of his other romantic songs were overly sappy, the singer gets playfully defensive.

"If you can't hear the sentiment, as sappy as you want to call it, then maybe you're a piece of shit," he says, that devilish grin reappearing.

He pauses a moment to think.

"But if I was getting sappier we'd have a problem," he continues. "Then it would just be mush." ■■■

MUSIC'S MAD MEN

*If advertising is the new radio, these are your
DJs. A Billboard guide to ad agency music supervisors*

BY ANDREW HAMPP

“From a branding perspective, it’s never been a more exciting time to be involved in music.”

Michael Gross, music supervisor for Los Angeles ad agency TBWA/Chiat/Day, knows of what he speaks, having helped his agency build entire campaigns around songs—rather than the far more common reverse route, where a song is licensed, or synched, to match existing creative. In 2012 alone, TBWA has used songs from acts like Skrillex, Bon Iver, Foo Fighters and Adele for a series of original, computer-animated spots for this year’s Grammy Awards and paired folk-pop singer Meiko with Crate & Barrel for the retailer’s biggest campaign in years. Now, the musicians themselves are reaching out to be his latest client. “We’ve been approached by certain artists to develop campaigns around upcoming releases and anniversaries,” he says.

That music licensing has gone way beyond the synch for advertisers should come as no surprise. At a time when brands are enhancing their relationships with artists at all levels—from endorsement deals (P!nk, Taylor Swift and Janelle Monáe are all the latest faces of CoverGirl, Nicki Minaj reps Pepsi, even Lil Wayne has a deal with Mountain Dew) to tour sponsorships (Lipton Tea and Lady Antebellum, Schick Hydro and the Band Perry,

Acura and Metric) to creative partnerships (Coca-Cola and Will.i.am’s eko-C, Coty Fragrances and Lady Gaga’s Fame)—the desire for marketers to play a more sustainable role in the careers of artists is at an all-time high. And synch revenue is also at an all-time peak, with artist earnings from commercial synchronization up 5.7% in 2011 to \$342 million, accounting for 2% of global recorded-music revenue, according to IFPI’s 2012 Digital Music Report.

For further evidence, look at the Billboard Hot 100, where many of the year’s biggest hits have all been aided by exposure from a commercial synch. From fun.’s “We Are Young” (a high-profile Chevrolet Super Bowl spot) to Kelly Clarkson’s “Stronger” (a 2011 Toyota Camry commercial that picked up airtime in early 2012) to Neon Trees’ “Everybody Talks” (Buick) to a pair of Microsoft ads that effectively launched the careers of the Lumineers (Bing, “Ho Hey”) and Alex Clare (Internet Explorer 9, “Too Close”), advertising is rivaling radio in its effectiveness and ability to break a song. Is it any wonder that Alicia Keys was featured in not one, but two different commercials featuring her new single “Girl on Fire” during the MTV Video Music Awards to help boost awareness (and first-week sales) of the Minaj-assisted track?

So if advertising is the new radio, ad agency music supervisors are the new DJs. Herewith, Billboard’s guide to the players and perspectives guiding many of the biggest music-related ads right now.



Michael Gross

INTEGRATED BROADCAST PRODUCER/
MUSIC SUPERVISOR
TBWA/Chiat/Day

You don't find Skrillex, Adele, Bon Iver or Foo Fighters licensing their music—let alone likenesses—to hardly anyone these days. Yet that's just one of the feats Michael Gross and the creative team at Los Angeles' TBWA/Chiat/Day managed to pull off this year, incorporating those four artists' songs (all gratis donations from the nominees) into a visual effects-heavy branding campaign for this year's Grammys.

But for Gross, a pop-up event that he and his team put together near the Grammy Museum in downtown Los Angeles had even greater impact, and pointed to a future of creating content around brands. Three acts—Anthony Hamilton, Meiko and Class Actress—sang the tweets that a Grammy installation encouraged people to send using a custom hashtag.

"To me, that was more effective than a TV ad," Gross says. "I saw the future in how we integrate brands and artists and music with that event. We're bringing something like that to bigger clients like Pepsi and Nissan."

It's also helped Gross develop an approach to synch licensing that's antithetical to the rising trend. "It's not really about using the latest hit from the latest artist—I kind of abhor that," he says. "I'm doing music searches right now ranging from early-20th-century piano music and mid-century big band stuff to remixes of new songs to international songs to big anthems."

Gross recently brought in noncommercial KCRW Los Angeles' Tom Schnabel, who started the highly influential "Morning Becomes Eclectic" in the '70s, to serve as an in-house musicologist of sorts to help vet ideas and spark creativity. "I've been very fortunate to become friends with him—he teaches these music salons at his house. If there's a way to get people out of doing things that are comfortable to them, Tom will find it," he says.

And given his relative proximity to Hollywood (TBWA's offices are close to the beach in Marina del Rey), Gross can't help but cite Quentin Tarantino as his greatest influence in music supervision. "'Pulp Fiction' was such an iconic soundtrack—pulling songs out of the ether unexpected and then making them relevant again. He inspired me to put Bo Diddley in a Nissan commercial, an obscure Elvis track on another campaign. You can just see his legendary impact everywhere."





Colin Jeffery

EXECUTIVE CREATIVE DIRECTOR
David & Goliath

How did LMFAO's "Party Rock Anthem" become 2011's most ubiquitous single? With a little help from some dancing hamsters.

The Kia Soul's furry spoke-animals breakdanced their way into key events like MTV's Video Music Awards and other highly visible TV events to help cement the song's status as one of last year's biggest hits, while the song gave Kia Soul its leading status in the "boxy car" category in the process. This year's VMAs marked the return of the hamsters, featuring a different kind of EDM anthem: an exclusive Axwell remix of Ivan Gough & Feenixpaul's "In My Mind" that notched a 224% sales spike from 2,000 to 7,000 copies (according to Nielsen SoundScan) in the week following its prominent VMAs airtime.

Who's behind the music? Colin Jeffery, executive creative director at Los Angeles ad agency David & Goliath, who doubles as de facto music supervisor on the Kia account. Having introduced a music strategy for Kia Soul with a 2009 campaign that featured Calvin Harris, Black Sheep, Goldfish, Marz and Potbelleez, Jeffery has since seen the combined power of using new and familiar songs with hamsters increase exponentially.

"Music is a brand pillar for us at this point," Jeffery says. "We like to use songs that are in tune with what's going on out there and can read trends and can use music to strengthen our messaging. It means being tapped into trends and culture and having a good idea of who you're talking to with a specific vehicle and specific product, but there's no formula to this."

The hamsters, then, give Kia permission to be a cultural outsider of sorts. "We don't want to seem to be too cool," Jeffery says. "Obviously a furry hamster is never going to be a badass. It's all about trends, from LMFAO to where we are now with Ivan Gough, and the hamsters are DJs, which has gone along with the rise of real EDM in terms of mainstream acceptance over the past year. We really wanted to celebrate a different style of music."

Jeffery and his team have also been able to extend those relationships beyond synchs to music video sponsorships with LMFAO and Gough and even tour support. It's part of the two-way street that Jeffery hopes to see more of in working with the music industry.

"It's more important now for the labels to have savvy marketers on-board," he says. "You don't want a great track on a shitty piece of creative—it hurts the act. Make sure you have people around you who can see the right opportunities."





» **Steve Stoute**

CEO
Translation

The first music heard during this year's Super Bowl was a familiar, if disembodied, note: the twinkling piano of Kanye West's "Runaway," introducing a spot from Bud Light Platinum—the first of several commercials with iconic music sourced for Anheuser-Busch by Translation, an ad agency co-founded by music veteran Steve Stoute and Jay-Z. This year's game also featured a Budweiser commercial that mashed up the Cult's "She Sells Sanctuary" with Flo Rida's "Good Feeling" and a Bud Light Lime spot that made prominent use of an exclusive Swizz Beatz remix of Will Smith's "Summertime."

Then there's the Summer Olympics, where Jay-Z debuted his first commercial as spokesman for Duracell with his 2009 hit "Run This Town" as the soundtrack, another campaign (and deal) Translation helped spearhead. And just last month, the NFL kicked off its 2012 season with an original promo featuring Stevie Wonder's "Superstition," a rare synch for the music legend that helps illustrate a montage of fans' own football superstitions.

"We always try to use music that cuts through, that accentuates the point," Stoute says, noting that music is often a second or third step in a campaign's process. "We don't build an idea around a song, but we definitely try to find the right song to help craft our intent and push forth that idea."

And for the guy who helped pair Justin Timberlake with McDonald's and Chris Brown with Wrigley for original pop songs-cum-jingles, the conversation on commercials with artists hasn't been about "selling out" in a long time, Stoute says. "It's the 'let me see what the work looks like' perspective—more of a creative discussion."

Though Translation's work has been largely hip-hop-focused in 2012, don't be surprised if the agency's work hits the dance-floor in 2013. "I'm seeing a lot of brands ask questions and are very curious around EDM," Stoute says. "Is it appropriate? Is it here to stay and what does that mean? I've heard before that EDM is the new hip-hop, and as far as curiosity is concerned it is seeming that way."



» **Lauren King**

DIRECTOR OF BROADCAST AFFAIRS, MUSIC AND TALENT
Mother NY

Last fall, Method Man released his first new single in years—only not in support of a new album, but as part of a viral ad campaign for Sour Patch Kids, the mischievous candies recently acquired by Kraft Foods. The song, "World Gone Sour," and its accompanying music video were the result of an exhaustive search for the right rapper who could best embody the naughty-but-nice vibe the candy brand and its agency Mother NY had been seeking.

"We talked to Wiz Khalifa, Cam'ron, Gucci Mane, Young Jock—he was actually cleaner than what they wanted," King recalls. Ultimately, they opted for the Wu-Tang Clan rapper who's lately carved out a niche for himself (in his movies with Redman, anyway) for being high—something the trippy video for "World Gone Sour" practically requires. "They wanted to go for it, and Method Man just did an amazing job. The song was very catchy, it was completely on point, and the client loved it. Everyone wants to use it still."

It's that combination of out-there ideas and artist relationships that has helped King work with clients like Stella Artois to create an original band for a 2011 holiday campaign that featured sexy, French-inspired '60s jazz takes on Christmas songs, as well as corral an all-star lineup of musicians (Coldplay's Chris Martin, fun.'s Nate Ruess and Sleater-Kinney's Carrie Brownstein, to name a few) for an original Roots-produced jingle in a spring public-service ad. King credits patience and persistence for allowing her to pull off some of the agency's biggest talent coups. "It took a crumbling year-and-a-half to finish [the "Reading Is Fundamental" campaign], but we saw kids doing lip-dubs of the song online, talking about reading. I have never been more proud of a project."

Though Mother still does the odd synch for clients like Virgin and Cablevision's Optimum cable service, the focus under King has largely been on original compositions—and even taking on bands themselves as clients, as the agency did in 2010 with Devo.

"You can get exactly what you want with the budget you need it for, and it works really well," King says of custom songs. "There's some amazing music houses out there—Comma, Tonefarmer, LimeBeat. I now even see music publishing companies forming original music departments where I can say, 'This needs to be \$20,000 and non-union,' and they do it."

VAZ



» **Rani Vaz**
HEAD OF MUSIC PRODUCTION

» **Melissa Chester**
VP/EXECUTIVE MUSIC PRODUCER
BBDO NY

BBDO has one of the busiest music departments in the ad industry at the moment, with active campaigns featuring multiple synchs from clients like AT&T, Lowe's and Diageo all in the marketplace, with an additional Ad Council for Save the Children featuring OneRepublic's "Feel Again," a song the agency helped create with frontman Ryan Tedder. But with all the work in the market, there's one thing that Melissa Chester, the agency's VP/executive music producer, won't touch.

"We're petrified of sound-alikes," she says, referencing the practice of emulating the melody or even rewriting the lyrics of a song whose original master was either not approved or too expensive for use. "If you make the phone call and you're turned down, it's over. End of story. Sometimes you'll get, 'They're just on tour and we haven't heard back from them for approval.' You have to have backups in your pocket all the time."

Although current music has factored into much of the agency's work lately, music department head Rani Vaz has found herself dipping back into the catalog for the first time in years. "If you're able to license something that doesn't feel like it's too overexposed, there are some great opportunities out there," she says.

As the days of the \$500,000 synch start to dwindle in favor of cheaper, more effective uses of newer songs from upcoming artists, Chester has noticed more flexibility from harder-to-synch artists. "Publishers are coming down, libraries are coming down. I can say, 'Take it down another \$250,000,' and they usually do it."

Case in point: Billy Joel, who recently inked a new publishing deal with Rondor and Universal with an expressed goal of scoring synchs to expose his music to a new, younger audience. Having been on the receiving end of many declined requests in the past, Chester is excited about the possibilities.

"There's a lot you could do there: 'New York State of Mind,' 'Uptown Girl,'" she says. "I look forward to having those conversations." ■■■



» **Todd Porter**
MUSIC SUPERVISOR
Goodby, Silverstein & Partners

How do you follow the year's biggest synch? In the case of Todd Porter, music supervisor at Goodby, Silverstein & Partners, who made fun.'s "We Are Young" a giant hit when it was featured in a Super Bowl commercial for Chevrolet, you go back to the '70s.

That's the approach he took in sourcing music for a new spot announcing Google and Motorola's post-merger relationship, which puts a modern spin on "We've Only Just Begun," a Paul Williams composition made famous by the Carpenters. "We experimented with a lot of different artists singing it, but eventually went 360 degrees and maybe even 720 and came back to an in-house composer at [music production agency] Search Party. We tried a lot to get it to sound current and cutting edge."

With a client roster that also includes Comcast, Doritos and the Got Milk? campaign, the San Francisco-based Porter actually cites Chipotle, a client of talent agency Creative Artist Agency's in-house creative advertising group, as his favorite synch of recent memory. The Mexican fast-feeder made dramatic use of Willie Nelson's cover of Coldplay's "The Scientist" for a spot that aired during this year's Grammy Awards, inspiring an outpouring of tweets and likely industry accolades.

"It was kind of a sneaky thing," Porter says, "a one-off that might have been for an internal company convention or something, but it was so good it had to go outside. Once everyone saw it, I was like, 'That's going to win all the [ad] awards this year.' It was a stroke of genius."

Not that Porter didn't receive his own share of praise for "We Are Young," which earned him thank-yous from some of the most senior board members at Chevrolet as well as that all-important mark of success for an ad agency—consumer brand recognition. "What's great is that people would call their local radio stations after it aired and would say, 'I want to hear that song in the Chevy commercial. What is it?' It's great that we can associate the brand with up-and-coming music."

Up next: a focus on original music, with music houses like Marmoset, Black Iris and the aforementioned Search Party at the top of his list. "If you're telling a story that's more involved or have a message that's more subtle, the music needs to take a back seat a little bit," he says of using original compositions versus synchs. "Or more accurately, step in and really support what your message is. A lot of our work has been more along those lines." ■■■

AN AGENCY GUIDE

Who's who in every city

NEW YORK

BBDO

Melissa Chester, VP/executive music producer
Dale Henriques, music producer
Loren Parkins, senior VP of executive music/radio producer
Rani Vaz, head of music production

NOTABLE SYNCHS:

LMFAO, "Sexy & I Know It";
M&M's Super Bowl commercial
One Republic, "Feel Again";
Save the Children PSA
Various artists: Lowe's "Never Stop Improving" campaign

GREY WORLDWIDE

Don McNally, music producer
Zach Pollakoff, music producer
Josh Rabinowitz, senior VP/director of music
Amy Rosen, VP/director of licensing
Ryan Duda, music producer

NOTABLE SYNCHS:

Girls Love Shoes, "Ooh La La"; Pantene
Pnk, "Blow Me (One Last Kiss)"; CoverGirl
Ray Charles, "What'd I Say"; NFL

JWT

Dan Burt, music producer/supervisor
Paul Greco, director of music and radio
Craig Caniglia, associate music and radio producer

PUBLICIS KAPLAN THALER

Theresa Notartomaso, music producer

McCANN ERICKSON

Mike Ladman, music production coordinator
Peter Gannon, senior VP/executive music producer

McGARRY BOWEN

Stephanie Diaz-Matas, executive music producer
Kaylyn Keane, music licensing supervisor
Jerry Krenach, director of music production
Kate Kubaryk, music production coordinator
Chase Misenheimer, associate music producer
Jean Scofield, music producer
Laura Sigmund, music licensing assistant
Stephen Stallings, assistant music producer
Kate Urcioli, music producer

MOTHER NY

Lauren King, director of broadcast affairs, music and talent

NOTABLE SYNCHS:

Method Man, "World Gone Sour";
Sour Patch Kids
Various artists, "Book People Unite";
Reading Is Fundamental

OGILVY & MATHER

Michael Freeman, music producer
Chris Mazur, music production assistant
Karl Westman, executive music producer

SAATCHI & SAATCHI

Ryan Fitch, music producer
Eric Korte, VP/music director

NOTABLE SYNCHS:

Bess Rogers, "The One and Only";
Cheerios
Savoir Adore, "Pop Goes the World"; Tide
Duran Duran, "Hungry Like the Wolf (Steve Aoki Remix)"; Trident

Y&R

Jessica Dierauer, VP of music and creative content
Rachel Rauch, assistant music producer

FREELANCERS

Peter Greco, freelance producer at PG2 Music (formerly Y&R)
Mike Boris, freelance music producer (formerly McCann Erickson)

CHICAGO

DRAFTFCB

Stump Mahoney, music director

DOB

Eric Johnson, executive music producer

LEO BURNETT

Gabe McDonough, VP/music director
Chris Clark, senior music producer

NOTABLE SYNCHS:

Wilco, "I'm Always in Love"; Sprint
LoFover Cuties, "Smile Big"; Samsung
Netsky, "Wanna Die for You";
Samsung Series 9

McGARRY BOWEN

Marisa Wasser, executive music producer
Morgan Thoryk, music producer
Brandy Ricker, assistant music producer

DETROIT

DONER

Jon Moshier, music producer

SAN FRANCISCO

GOODBY, SILVERSTEIN & PARTNERS

Todd Porter, music supervisor

NOTABLE SYNCHS:

The Meemies, "Porch Song"; Google
Fun, featuring Janelle Monáe, "We Are Young"; Chevrolet
Paul Williams, "We've Only Just Begun";
Google/Motorola

LOS ANGELES

TBWA/CHIAT/DAY

Michael Gross, integrated broadcast producer/music supervisor

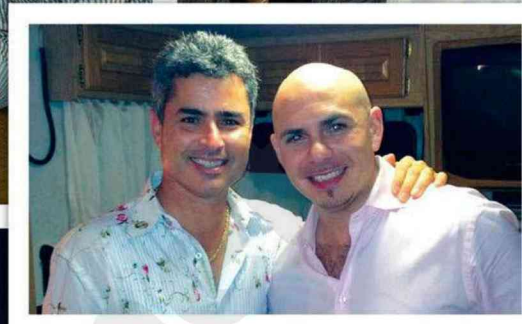
NOTABLE SYNCHS:

Meiko, "Stuck on You"; Crate & Barrel
Bon Iver, "Holocene";
2012 Grammy Awards
David Banner, "Evolve"; Gatorade

CRISPIN PORTER BOGUSKY

Jorges Ivan Vargas, music producer
Bill Meadows, executive music producer

Research assistance provided by the Assn. of Music Producers.



JOSÉ DUEÑO has celebrated with family and artist friends through the years. Clockwise from top left: With his wife, **GRISHELDA DIAZ**, and their son **SEBASTIAN DUEÑO** and the members of Maroon 5; with AC/DC guitarist **ANGUS YOUNG**; with **JAMES BROWN**; with **PITBULL**; with **CELINE DION** and an unidentified woman; and with his wife and **YANNI**.

SPECIAL FEATURE

Dream Builder

by IAN MALINOW

Promoter José 'Pepe' Dueño holds elite status in Puerto Rico's entertainment business

In the early '80s, when José "Pepe" Dueño said to his toughest competitor, "Watch me," he knew he had reached a crossroads in his life.

One road for Dueño led back to law school, while the other led to New York, where he hoped to fulfill his dream of becoming a concert and events producer.

As it turned out, Lady Justice was no match against the magnetic allure of the Big Apple and Dueño's ambition to succeed in the music business.

Today, nearly three decades after he made that declaration to now-retired concert promoter Larry Stein, Dueño holds a commanding role among the top concert and event producers in Puerto Rico.

He has not only worked with a who's who of Latin music stars, but also has made a name for himself in

the U.S. mainstream entertainment industry.

During just the past two years, according to Billboard Boxscore, he has successfully promoted or co-promoted shows at the Coliseo de Puerto Rico José Miguel Agrelot by acts including Juan Luis Guerra, Metallica, Elton John, Yanni, Journey/Night Ranger, Jonas Brothers/Demi Lovato, Luis Miguel, Franco De Vita and Alejandro Guzman. His most lucrative booking reported to Boxscore was a multiple-night stand in October 2011 by Cirque du Soleil's "Dralion" that grossed \$4.4 million.

"While I was still in law school, there was this little voice in the back of my head telling me that I had to devote myself to the world of show business," says the 50-year-old entrepreneur while sitting in his office on

a sunny August morning in San Juan, Puerto Rico. "At the time, I had just married my first wife and I was also working for a chemical firm as a salesman. But I wasn't happy, so I quit my job, dropped out of law school and headed to New York City to pursue my dream. I gave myself two weeks."

It wasn't long before Dueño's trip to New York turned into a reality check. While there, he spent days in a hotel room calling countless talent agencies he found in the yellow pages hoping to schedule appointments with their representatives, initially to no avail. But his persistence paid off.

Dueño landed appointments with two A-list agencies: Premier Talent, founded by pioneering rock promoter Frank Barsalona, and William Morris Agency

(now William Morris Endeavor [WME]), one of the largest and oldest global talent agencies in the world.

"Nobody knew who I was, so it was really hard in the beginning to get an appointment. They always said they were 'too busy,'" the San Juan native recalls. "But I was determined to succeed, so I finally got a chance to meet Phil Citroen from WMA and he sold me my first show, which was by Roberta Flack and Earl Klugh. Obviously, he sold me two artists that, at that time, were a good starting point for my career."

He lost a significant amount of money on that show, he recalls. Yet Dueño has fond memories of his first real experience as a concert producer.

"Days after the show, I received a thank-you letter from Flack saying, 'Welcome to show business. You did a great job.' She knew I was a rookie," he says. "And that made me feel good. It definitely inspired me to keep on going."

Dueño's passion for show business emerged during his years as a high school student. As president of the student council,

Instead, he took that leap of faith that propelled him into the center of the entertainment industry in Puerto Rico.

"I'm lucky to have met and worked with Pepe," says Steve Sybesma, a longtime friend, colleague and mentor who collaborated with him in producing several shows in the mid-'80s for bands like Cheap Trick, Aerosmith and Bon Jovi. "I have a lot of respect for him and watched him become a very successful businessman and the premier concert promoter in Puerto Rico."

"It wasn't an easy road," Sybesma adds. "We had a lot of bumps along the way in our early career, and more than our share of losses on concerts. But Pepe is not the kind of person who gives up. He's worked hard for his success, and he's very intelligent."

Dueño's career as a promoter began to take off in 1985 when he booked hair metal band Ratt, which had hit No. 12 on the Billboard Hot 100 the previous year with "Round and Round." With Bon Jovi as the opener, the show sold out quickly.

Two years later, Dueño got his big break

name acts in the late '80s, including Kiss, Whitesnake and Hall & Oates. In the '90s, Dueño produced even bigger mainstream pop acts like Billy Joel, Elton John, David Copperfield, Sting and Carlos Santana, to name a few.

"José Dueño is a true professional," says Dennis Arfa, head of Artist Group International and the agent for Joel, among many others. "He is in the class of elite promoters in the world."

Although he struggled in his early career, by 1995 Dueño was a leading concert promoter in Puerto Rico—and still is. From Latin sensation Jennifer Lopez to hard rockers AC/DC and Metallica, Dueño has produced many of the top-grossing and biggest productions held on the island, from Backstreet Boys (2000) to Usher (2005) to Maroon 5 (2012).

"I have known Pepe for over 20 years and he has always been my go-to guy in Puerto Rico. He's always been a gentleman and even helps me out in shows that he doesn't produce," WME agent Akiko Rogers says. "I guess the only negative thing I have to say is that we have a tendency to squabble, but

producing events here," Dueño says. "Before, we could not compete against other stateside, state-of-the-art venues. But today we can hold a Metallica concert for 18,000 fans, or a more intimate event featuring standup comedy artist and actor Chris Rock."

Since the venue's opening, Dueño has produced more than half of the shows held at the \$250 million arena. Ranked among the top venues of its size by Billboard Boxscore, Coliseo de Puerto Rico is managed by SMG, the venue management firm that operates more than 160 arenas across the United States. Through the years, Dueño has come to call the venue his second home.

"Pepe is highly energetic and totally passionate even after so many years in the business," Coliseo de Puerto Rico GM Wesley Cullen says. "One of the many things I like about him is that he keeps his family around and involved and they are really supportive of each other." (Dueño has two children from his first wife—José, 23, and Agustin, 20—and a 7-year-old, Sebastian, with his second wife, Grishelda.)

"He does business at a fast pace and is al-

"José has always been my go-to guy in Puerto Rico."

—Akiko Rogers, WME

JOSÉ DUEÑO with ANDREA BOCELLI, who performed in Puerto Rico in 2009.



he organized parties and other extracurricular events. He also was a DJ for four years, during which time he spun records at hundreds of high school bashes, he recalls.

But it wasn't until 1979 that Dueño was bitten by the showbiz bug. He was in charge of organizing his 12th-grade graduation party, so he signed on former Fania All-Star great Roberto Roena and legendary salsa band El Gran Combo de Puerto Rico as the night's headliners.

"I still have the signed contract at home," he says. "It serves me as a reminder of my beginnings and of how much I have learned about the entertainment industry since then."

After graduating from college with a degree in marketing and advertising, Dueño went on to law school, but he never finished.

thanks to both "American Top 40" host Casey Kasem and Bon Jovi. As fate would have it, Dueño had booked the rising rock band from New Jersey to give a concert in Puerto Rico on the same day that Kasem announced during his radio show that Bon Jovi's chart-topping album *Slippery When Wet* (featuring the No. 1 "Livin' on a Prayer") was the No. 1 album in the United States on the Billboard 200.

"That show put me on the map," Dueño recalls. "For the first time ever, U.S. promoters were asking, 'Where is Bon Jovi performing and who is this Pepe Dueño?' From then on, I saw a 180-degree turn in regard to my career."

Bon Jovi's gig bolstered Dueño's spirit and paved the way for a winning streak that continues to this day.

After Bon Jovi, he produced other big-

I think that's the case when you deal with your family and I consider Pepe my family."

Dueño notes that a turning point in the local entertainment industry came when the Coliseo de Puerto Rico José Miguel Agrelot—the island's biggest indoor entertainment venue—opened its doors in 2004.

The building enabled promoters to present high-caliber and more sophisticated productions than ever before, he says. Dueño opened the building with a sold-out show headlined by Van Halen.

Since then, Dueño has produced dozens of top international acts at the arena, including last year's record-breaking "Dralion," which attracted more than 60,000 fans to the venue.

"When the Coliseo de Puerto Rico opened, it marked a significant change in the way of

ways very creative, so you have to be at your best to keep up with him," Cullen adds. "Pepe is a promoter through and through—it is not his job, it's who he is. He brings the biggest acts in the world to Puerto Rico and also works with up-and-coming local artists. Not everyone loves him, but no one can deny that he is a force to be reckoned with."

Dueño may have reached the top of his field through hard work, discipline and perseverance. But he says his true guiding light comes from another source.

"If there's a life lesson that I've learned so far, it's that you can never stop trusting your instincts," he says. "I may have gained a lot of experience in this business over the years, but there's nothing like listening to that little voice in the back of your head. There just isn't." ●●●



The Promoter

JOSÉ "PEPE" DUEÑO

TO THE MAN WHOSE SUCCESS CONFIRMS
THE COLISEO DE PUERTO RICO IS A MAIN
STAGE, WE SAY: THE SPOTLIGHT IS YOURS.



From your fans Jochi Dávila, Wesley Cullen, SMGPR and Worldwide.



Lessons Learned

Jose Dueño reflects on his rise, his fight for respect—and his long wait for U2

by IAN MALINOW

A

s a premier promoter in his native Puerto Rico, José “Pepe” Dueño has thrived through four decades of changes and challenges in the live music business. He spoke recently with *Billboard* about his experiences.

As an inexperienced, aspiring concert and event producer in the early '80s, how did you manage to make it in the competitive world of show business in Puerto Rico and ultimately get the respect of your peers?

My first 10 years were really hard. My toughest competitor was Larry Stein, who had complete control of the local [concert] market in terms of bringing the biggest and most popular U.S. acts to the island. We hated each other back then. He obviously saw me as a threat, so he tried to make my life—and my work—miserable in the beginning of my career as a concert producer. He didn't want me to pursue it as a career and that's when I told him, “Watch me.”

But we ended up as colleagues, and we even co-produced several shows together. I guess he realized there was nothing he could do to convince me otherwise. I also had to work hard to gain the respect of my colleagues, agents and artists. It was definitively an uphill battle. But in the end, the hard work paid off.



DUEÑO

Throughout your career you have focused on bringing Latin and U.S. acts to a Puerto Rican audience. It seems, however, that you have specialized in producing non-Latin acts. Is there a specific reason for this?

Well, not really. But since I was in high school I've loved U.S. rock and pop music, so it came naturally to me as I became a concert producer to book these acts more than the Latin ones, say 80% vs. 20%. Not that I have never liked salsa or other Latin music genres. Many of my best friends are Latin artists. But my business just flowed this way. I've produced great shows for Franco De Vita and Los Fabulosos Cadillacs, among many others.

What has been the secret to your successful business career, especially amid the industry tumult of recent years?

I have always had a clear idea that, at the end of the day, I have to please the public, who is the one that pays for the tickets. If ticketholders are not aware that I produce a good show, then my work is worthless. And now with Facebook, Twitter and YouTube I get instant messages from fans and clients. Now I feel in complete control of the business. I love that people enjoy my shows. Years ago I had to call artists and today they are my friends . . . they call me and we have close relationships.

Any lessons learned along the way?

In this business, you cannot let your guard down, not even for a minute. This is a business that if you are not careful and disciplined, you can lose everything overnight. You have to be on top of it 24/7. Why? Because you're working with people, with stress, against the clock, against many factors that work against you—the weather, politics, et cetera.

Many of the lessons I have learned have been due to three key ingredients that have helped make my company profitable: I've always been on top of what's going on “under the radar,” I have always monitored radio ratings on Arbitron, and I have always counted on my experience. If everything points to a favorable situation, I delve into it, and eight out of 10 times I can predict if the upcoming artist will hit it big in the mainstream music market.

continued on >>32

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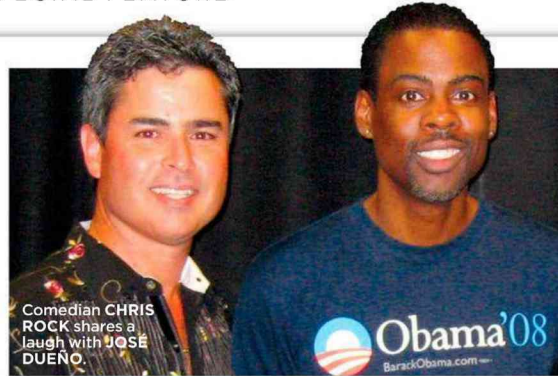
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SPECIAL FEATURE



from >>p30 Can you pick one or two favorite acts you've produced during your career?

That's a tough one. But I feel especially proud about having worked with Howard Rose, Elton John's agent, in the concert we worked together in 2007. He's one of the toughest agents in the world. And I'm saying this on the record because I know he loves to know that he's the toughest

the band's mega productions are just way too big and sophisticated, even for the Coliseo de Puerto Rico [the island's largest concert arena]. I'll have to wait until the group kicks off an arena tour. That may be the only chance I get.

Is there one event you are particularly proud of presenting?

There are some, and several come to mind

"At the end of the day, I have to please the public."

—José Dueño

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agent in the world. The other one is the Yanni concert held at the centuries-old San Felipe del Morro Fort in Old San Juan in 2011. The fact it was held in one of the oldest structures in the United States, aired on PBS and attended by more than 15,000 fans gives me goose bumps.

Do you expect your children will work with you in the future, or take over the reins of your company, if you ever decide to retire?

My son Agustin, who's 20, is going to graduate from the University of Colorado in 2014. He wants to follow in my footsteps—and he plays drums—so he'll probably join me in the business in the next few years. But don't expect me to retire any time soon. I'll hopefully die onstage when I'm 90. If I were born again, I would do it all over again. The business of producing entertainment events is stressful and requires a lot of sacrifice, but it also opens many doors, you meet a lot of good people and, at the end of the day, the greater part of what you do is positive.

Any unfulfilled dreams so far?

Not having been able yet to produce a U2 concert in Puerto Rico. The thing is that

right now: the five consecutive concerts given by Aventura in 2008 [attended by more than 80,000]; the Metallica show [in March 2010] that sold out in a record three hours; and last year's Cirque du Soleil show, "Dralion," which became the highest-grossing family event ever held at the Coliseo de Puerto Rico.

What are you working on now?

I'm working on two sold-out concerts by Lady Gaga [Oct. 30-31], a Cirque du Soleil show called "Saltimbanco" [Nov. 15-18]—which cost \$3 million to produce each—and an upcoming concert featuring Pitbull [Nov. 2]—all to be staged at the Coliseo de Puerto Rico.

What are your plans for the future of your company?

We are currently in the process of branching out into artist management. We have already identified a few prospects from different genres—pop, rock and Latin—and our expectations are to shift into high gear with this by the end of the year.

It's important to keep developing talent in Puerto Rico and give up-and-coming artists a chance to cross over into the mainstream market at a time when there's basically no marketing support, especially in this day and age of social networking.



OZ'S ONLINE PRINCE
Cody Simpson offers full-length debut

34



CLASSIC MATERIAL
Diana Krall talks new collection, T Bone

34



THEY LIVE
Papa Roach weathers storms, goes indie

35



MADE FOR TV
Faith Evans' collabos set rides hit show

38



'ROAD' TO SUCCESS
Easton Corbin steers sophomore smash

39

MUSIC

ROCK BY RICHARD SMIRKE

BREAKING THE 'LAW'

Summer Olympics give Muse a powerful platform to launch what should be its biggest album yet

Aug. 12, 2012: Muse performs its new single, "Survival," at the closing ceremony of the London Olympics in front of an estimated global TV audience of more than 500 million. The song—four minutes and 17 seconds of gloriously over-the-top rock opera bombast—acts as both the official song of the Games and the first taste from *The 2nd Law*, Muse's sixth studio album. In addition to making thrilling TV, the occasion, which took place at London's 80,000-capacity Olympic Stadium, gifts the Warner-signed British rock band with the sort of wide-reaching promotional platform that money can't buy.

"It gave them global access to the public on an unprecedented scale," Warner Music U.K. CEO Christian Tattersfield says. "We really couldn't have asked for a much better lead-in to the campaign." The appearance also served another function: It confirmed Muse's status as a deserved member of music's A-list.

"They are one of the very finest rock bands that we have," says Warner Bros. Records co-president/COO Livia Tortella, who credits the group's "unique sound" and "compelling" live shows with fueling its slow-burning rise. She points to the international success of Muse's last studio album, 2009's *The Resistance*, as evidence of a group "that is definitely on an upward trajectory."

Having formed in Devon, England, more than 15 years ago, Muse won big with *The Resistance*, which topped charts in 19 countries, including the United Kingdom. In the United States, the record was the band's most successful yet, debuting at No. 3 on the Billboard 200 and winning the best rock album Grammy Award. U.S. sales stand at 746,000, according to Nielsen SoundScan. The stage is thus set for what is potentially the biggest album of Muse's career: the hugely ambitious *The 2nd Law*, a self-produced 13-track set that arrives internationally on Helium 3/Warner Records on Oct. 1 and stateside on Warner Bros. a day later.

"The band has laid an amazing foundation over the years," says Tortella, who predicts that "with this album, and the strength of the music, it's really going to take it to the next level."

Recorded at London's Air Studios, *The 2nd*

Law contains everything that one would expect from a Muse album—towering rock anthems, dynamic orchestral crescendos, singer Matt Bellamy's soaring falsetto—and more. "Panic Station," for instance, is a surprisingly funky Prince-like jam, while "Big Freeze" resembles classic U2. Most startling is the EDM-flavored "Follow Me" (made in conjunction with U.K. dance duo Nero) and the pulsating electro groove of lead single "Madness," which is gaining exposure at alternative and rock radio. Warner Bros. is hopeful that "Madness" will cross over to top 40 stations later this fall. Tortella identifies Muse's current core demographic as being predominantly 18- to 34-year-olds, skewing male, but believes that—thanks to its eclectic mix of musical styles—*The 2nd Law* "opens up more opportunities at radio" and can "reach a more diverse" audience.

To help achieve that goal, Warner's international divisions worked alongside Muse's man-

agement—Cliff Burnstein and Peter Mensch of New York-based Q Prime and Anthony Addis of U.K.-based Brontone, which handles the band outside North America—to coordinate a tightly integrated global campaign that began June 6 with an online trailer announcing the album title and release date. "Madness" premiered Aug. 20 on BBC Radio 1. A lyric video was simultaneously uploaded on YouTube, with the official clip following on Sept. 5.

To further drive anticipation for the project, the album began streaming on Sept. 24, in conjunction with iTunes in the States, the Guardian in the United Kingdom and Noize in Japan. A Twitter Q&A session took place Sept. 26 with the band's Sept. 30 performance as part of London's iTunes Festival to be streamed live through the Apple retail outlet. Notable TV performances include BBC 2's "Later . . . With Jools Holland" (Sept. 25) and a street-week appearance on NBC's "Saturday Night Live."

In keeping with Muse's reputation as an accomplished live act, touring again sits at the heart of the campaign. Beginning Oct. 16 at the Park&Suites Arena in Montpellier, France, the trio embarks on a fall trek of European arenas, booked by Geoff Meall at the Agency Group. Though the label declines comment on U.S. plans, sources suggest that a stateside tour will likely follow early next year with an eye on a series of festival performances during the summer.

Synchs will also play a big role going forward, says Richard Manners, managing director at Warner/Chappell U.K., Muse's publisher. "Madness" has been earmarked to feature in a major sports ad campaign, according to Warner Bros. Meanwhile, Manners anticipates *The 2nd Law* to generate strong interest from the worlds of film and TV and notes that "jaws dropped" when he first played the set to licensing partners. "It is a truly extraordinary album," Manners says, "by a band that is at the very top of its game." ●●●

MUSE will perform on "Saturday Night Live" in October.



If I ruled the world: **Nas** hits the road this fall in support of his sixth No. 1 album, *Life Is Good* (Def Jam). **Lauryn Hill** will join Nas for 10 of the North American dates—dubbed the *Life Is Good/Black Rage* tour, in a nod to Hill's new single "Black Rage," which is also expected to arrive this fall. Booked by **Brian Edelman** and **Brian Cohen** of **William Morris Endeavor** (WME), the run kicks off at the **Merriweather Post Pavilion** in Columbia, Md., (Oct. 6), making stops at the **Moogfest** in Asheville, N.C. (Oct. 26), **Voodoo Fest** in New Orleans (Oct. 28) and closing at Atlanta's **Tabernacle** (Nov. 2) ... Flashing lights: Fresh off the release of sophomore effort *Halcyon* (due Oct. 8 on **Interscope**), British electro-pop queen **Ellie Goulding** will head out for a nine-day trek through her home country. Booked by **Coda Music Agency**, Goulding will begin at the **O2 Academy** in Bristol, England (Dec. 7) before making stops at the **O2 Brixton Academy** in London (Dec. 12), the **O2 Academy** in Glasgow, Scotland (Dec. 13) and close at the **Guildhall** in Southampton, England (Dec. 18) ... La la la: **YACHT** has just announced a six-date swing in support of electronic Australian group **the Presets**. The cult indie-pop duo will join the Presets in New York at **Terminal 5** (Oct. 19) and appear at **Corona Theatre** in Montreal (Oct. 21), **Metro** in Chicago (Oct. 25) and finish at the **Fox Theater** in Pomona, Calif. (Oct. 28). **Tom Windish** of the **Windish Agency** booked ... Goodbye England: U.K. nu-folk darling **Laura Marling** will visit the United States for an intimate string of dates booked by WME's **Sam Kirby**. The run, in support of last year's *A Creature I Don't Know* (Virgin), begins at the **Columbia City Theater** in Seattle (Sept. 27) and includes stops at the **Henry Miller Library** in Big Sur, Calif. (Sept. 30), the **Hotel Cafe** in Hollywood, Calif. (Oct. 7), **Zanzabar** in Louisville, Ky. (Oct. 20) and **Club Passim** in Cambridge, Mass. (Oct. 27). —*Nick Williams*

POP BY STEVEN J. HOROWITZ

Online 'Paradise'

Oz teen Cody Simpson hopes to turn Web following into paying fans with debut album

Australian pop singer Cody Simpson realizes that most of his fans practically live on the Internet. The 15-year-old got his start recording Jason Mraz and Justin Timberlake covers in his bedroom and posting them to YouTube, racking up millions of views and leading Atlantic Records to sign a deal hoping to replicate his Web success offline.

Two years after joining the imprint, Simpson remains a strong force in the digital space. His YouTube page (CodySimpsonMusic) has almost 425,000 subscribers and more than 140 million views. On Twitter (@Cody-Simpson), he's amassed more than 3.3 million followers, and secured 3.2 million likes on Facebook. With his debut album, *Paradise* (Atlantic), out Oct. 2, Simpson hopes to finally tap the resource that elevated his profile.

"I'm always online, 24/7 Facebooking and tweeting, because that's where my fans are," Simpson says. "I'm looking for new and innovative ways to connect with them."

To prep for *Paradise's* release, Atlantic has several initiatives to reveal album-related content and new material. The label brainstormed with personnel at Warner Music Group's YouTube channel the Warner Sound and filmed an interactive movie that allows viewers to



To promote *Paradise*, **CODY SIMPSON** released the app *Smitten* With Cody Simpson.

choose their own adventures by clicking annotations to cue the next clip. Shot in April, "Finding Cody" follows two girls on a quest to sneak into Simpson's concert at Anaheim, Calif.'s House of Blues, where he performs songs from *Paradise*. In the first 24 hours of release, the videos got tens of thousands of views.

"Ultimately, what we've wanted to do with Cody is find unique ways to market him," Atlantic VP of marketing Chris Stang says. "We didn't want to do the traditional things people do to connect with kids, especially in a place where they're seeking out music, which is YouTube. It just made a lot of sense."

Digital initiatives on Twitter, where Simpson debuted the cover art for *Paradise*, involved Atlantic partnering with social media app company MetaBlocks to create a program for the album. To unlock the image, fans had to tweet the hashtag #ParadiseOct2nd a combined total of 10,000 times, a quickly achieved goal that spawned several trending topics on the social network.

Simpson's build has been gradual during the past few

years. His breakout single "iYiYi," featuring Flo Rida, debuted in 2010, but it wasn't until last year's "On My Mind" that he cracked the U.S. charts, peaking at No. 39 on Billboard's Mainstream Top 40 chart. With three EPs under his belt, Simpson took his time recording *Paradise*—which features contributions from Dr. Luke, Taio Cruz and Ryan Tedder—so he could fully enjoy his adolescence.

"Putting out your first album is a milestone for an artist, something that you're remembered by, your first impression," says Scooter Braun Management's Matt Graham, who manages Simpson. "It's very difficult to make a first impression at 13 or 14 years old. You don't have that much to say. In the past two years, he's had a whirlwind experience. It took time to find what he wanted to say, and, when you look at this album, this is a kid who's really grown up."

In anticipation of *Paradise*, Simpson released his *Smitten* With Cody Simpson app for iPhone and Android, and signed on as a brand ambassador for Build-a-Bear. He is scheduled to open for Justin Bieber on six tour dates, and is eyeing February 2013 for a U.S. tour. For now, he's hoping that fans notice his growth, both personally and musically.

"I have some stories to tell and I've experienced relationships with girls, et cetera, so I have more to tell right now," Simpson says. "I know my sound and my lane, and that's something they'll hear when they hear *Paradise*."

6 QUESTIONS with DIANA KRALL

by PHIL GALLO

The day that Neil Armstrong died, Diana Krall sang "Fly Me to the Moon" during her Hollywood Bowl concert, a tribute to the astronaut whose moonwalk thrilled her as a child. Armstrong's family heard about her performance and invited Krall to his memorial service on Sept. 12 in Washington, D.C. "It was a huge honor, and I felt a little overwhelmed," she says. The service took place just weeks before Krall, 47, issued her latest album, *Glad Rag Doll*, a collection of songs from the early 20th century. Here, Krall discusses the Oct. 2 release on Verve, listening to 78s with her father and working with producer T Bone Burnett.

1 The *Glad Rag Doll* songs mostly come from the teens, the 1920s and the '30s. What was your starting point?

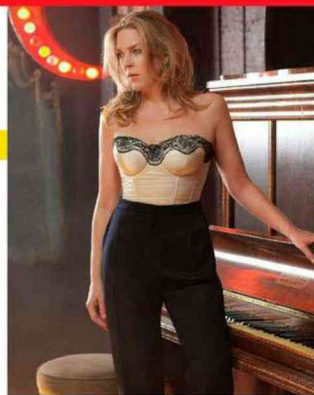
When I was about 14, my father brought home his first gramophone. My sister and I were at his house for dinner within the last two years, and we found a 78 with "Glad Rag Doll" on one side and "When the Curtain Comes Down" on the other.

We left the house, looked at each other, turned the car around and stayed the rest of the night listening to 78s. I began to think of ways to return to this music. I did a solo piano show in Montreal playing these songs and, when I met T Bone, I handed over 35 tunes. The only thing I was specific about was that I wanted to work with [guitarist] Marc Ribot.

2 You've worked with many great guitarists, but Ribot brings a different aesthetic. What drew you to him?

I was introduced to him on [Tom Waits' 1985 album] *Rain Dogs* and, more recently, with [Ribot's 2010 album] *Silent Movies* and his band, Ceramic Dog. There's only one of him. He'll play Bix Beiderbecke's blues and break your heart, then play his own compositions and tear it up. He can play Albert Ayler or John Coltrane. He can do anything.

3 Besides Ribot, Burnett brought in his usual team including bassist Dennis Crouch and drummer Jay Belterose. How did you determine the direction of the album?



I called T Bone and said, "I don't know what we're doing, or what it's going to sound like." He was very calm and reassuring, saying, "Let's go in and figure it out." I've gone into the studio many times before where I know what I want to hear—I know the arrangements, I know the instrumentation. This is the first time I've gone in and said, "I know the tunes, but how is this going to work?" T Bone hears things you can't even imagine.

4 One of the more recently composed songs on the album is Doc Pomus' "Lonely Avenue." Why that one?

T Bone said, "You should do that." I started listening to a bunch of versions, listening to some [Jimi] Hendrix, and we talked

about Miles Davis' Jack Johnson. T Bone put a kind of a drone in it and [my husband] Elvis [Costello] came in and played mandola. I wanted to do it as deadpan as possible and let everything else happen around me. We let it fly, no edits, exactly what we played, like a lot of the album. We used a lot of tape.

5 What was the secret to making this sound unlike your other albums or just a retro thing?

It could have been more of a period piece, but I didn't want to do that, so everybody brought their own interpretations to the mix. We sat around the table [saying], "This is not a jazz record. These are not jazz musicians." When I heard what the band was playing, I just freaked out. I was just so happy to do it this way, to make these songs sound like they were written yesterday instead of trying to put a Django Reinhardt feel in there. No limitations.

6 How will you work these songs into your live shows?

That is the big question. I'm going into rehearsals with guitarist Aram Bjarkian, Jay and Dennis, with Patrick Warren playing keyboards. And I've got [mandolinist/violinist] Stuart Duncan, which will be super fun because he can cover so many different things. Having a violin means we can do some of my old repertoire, but do it differently, reinterpret it.

HIP-HOP BY KERRI MASON

BEGGARS' BANQUET

U.K. act Foreign Beggars takes on the U.S., mixing EDM with hip-hop

The path to stateside success has never been clear for U.K. hip-hop artists. But Foreign Beggars are out to buck that trend. The three-man, London-based crew is set to relocate to Los Angeles behind a new, bass-powered sound and a powerful ally: Skrillex, the Grammy Award-winning leader of the dubstep youth movement.

Lee Anderson, who handles the band with agents Max Braun and Cody Chapman at AM Only, says that if Foreign Beggars "move here and build a rapport with the hip-hop community and more American acts, it can work." He calls it "the co-sign": a powerful stamp of approval from already beloved EDM acts with whom Foreign Beggars have collaborated, including Noisia, Flux Pavilion and Deadmau5, the lattermost releasing the group's new album, *The Uprising*, on his Mau5trap imprint on Oct. 2. It's the act's fourth full-length album, but its first released stateside.

The proof is in the sound. *The Uprising* is hip-hop of the head-nodding and thick variety, with cocky verses and moments of lyrical soul. Woven into it are the bass drops and churning break beats that characterize the harder side of American EDM. The latest single, "Apex," with rave-rock act Knife Party, is a brain-rattling synth throw-down, with rapid-fire rhymes by Foreign Beggars' Metropolis and Orifice Vulgatron. "Mind's Eye" with Tommy Lee provides the album's most expansive moment: a spoken-sung chorus by Metropolis over a skittering churn of break beats and mounting bass.

The group has its origins in Dubai of the United

Arab Emirates during the late '90s, when Orifice Vulgatron, aka Pavan Mukhi (of Indian descent but born in the UAE), met producer and classically trained musician Dag Torgersbraten and started applying his hyper-rapping style to the equally

high-strung rhythms of drum'n'bass. The two moved to London in 2000, where Brits Elbow Graham (Metropolis) and James Miller (DJ Nonames) joined up, completing the original group roster. The act founded Dented Records in 2003 and re-

leased three albums in the next seven years, acting as key local figures in the U.K. hip-hop scene.

The members met Skrillex during a 2010 session, Mukhi says, "when he was still just Sonny Moore, just chilling in the studio, politicking." The group contributed "Scatta" to Skrillex's breakthrough EP, *Scary Monsters and Nice Sprites*, putting it on the dubstep map and setting off collaborations with other EDM artists. Although Torgersbraten left the band last year, in 2011 the group visited America as an opening act on Skrillex's Mother'ship tour, where Anderson saw the act for the first time when Skrillex and his manager Tim Smith "brought them to me," Anderson says. He adds, "It's hard being an opening act. People are usually drinking beer and twiddling thumbs. But they had incredible energy, and, throughout the tour, they had 5,000-capacity rooms captivated."

Anderson and U.S. managers David Taylor (of Blood Company, Smith's management group) and Danny United are planning to use that electrifying live show to help set up the band well into 2013, starting with a 14-date U.S. tour that begins Oct. 31 in Philadelphia and ends Nov. 21 in New York.

"The November tour will get a lot of people to experience them for the first time," Taylor says. "Then they're going to roll around L.A. the same way they roll around London, making new friends and being creative." For the Foreign Beggars crew, that should come easy. "People are keen to try something new, because it's needed," Mukhi says. "Hip-hop is now over 20 years old. There's only so much you can say at a certain BPM beat." ■■■

FOREIGN BEGGARS collaborated with Skrillex on his breakthrough EP.



ROCK BY EMILY ZEMLER

Making The Connection

Papa Roach frontman overcomes personal issues that inform band's eighth album

Halfway through recording Papa Roach's new album, *The Connection*, singer Jacoby Shaddix realized that he was out of control and needed to get his life back on track. So last February, the musician—whose wife of 15 years left and subsequently returned during this difficult period—made the decision to get sober and focus on his band's music.

"It was like a fucking VH1 special," Shaddix says of the emotional ordeal behind creating the new album, due Oct. 2 on Eleven Seven Music. Now home in Northern California recovering from recent vocal cord surgery that took Papa Roach off the summer's Uproar tour after only three shows, Shaddix says of the personal upheaval, "It was tough. But the one thing I knew is that I didn't want to get fucked up. I wanted to create music."

These experiences are palpable on the new disc, which the band recorded with producer

James Michael in the Sacramento, Calif., studio they built last year. From the debut track, "Still Swingin'" to the album's slower second single, "Leader of the Broken Hearts," which will go to radio later this year, *The Connection* is a heavy record, both thematically and sonically.

"My band was watching this shit unravel as we're try-

ing to make this record," Shaddix says. "One day, I just woke up and said, 'Nope. No more. No more of that.' And that's when everything started to focus, when I put my head in the game. It's all on the record. [The] story of my life [is] right there, on those songs."

Just as the personal aspects of Papa Roach's music shifted,

so has its business situation. This album, a follow-up to 2009's *Metamorphosis*, which debuted at No. 8 on the Billboard 200 and has sold 215,000 copies (according to Nielsen SoundScan), is the act's first studio set to be released on Eleven Seven, the indie label run by longtime management company 10th Street Entertain-

ment. While Papa Roach felt its former label, DGC/Interscope, seemed interested only in radio promotion, Eleven Seven has undertaken what 10th Street CEO Allen Kovac calls the "most robust campaign since we started the label."

The idea is to balance radio promotion crossing over from active rock to alternative with fan engagement and online strategies, including an upcoming appearance on "YouTube Presents" on Oct. 23, the band's only U.S. performance during the remainder of 2012, due to Shaddix's surgery. The label also used the group's 2010 live album, *Time for Annihilation*, to bridge the major-label version of the act with the current version.

"It was very important for us to connect the old Papa Roach with the new one," says Jason Lekberg, VP of digital strategy and marketing at Eleven Seven. "That [album] was the bridge, and it gave the band the ability

to get out and really re-establish its base as a live band. [That base] had been pretty depleted under some of the old marketing practices. The band has really stepped back up in the last few years."

Papa Roach will revive its live tradition later this year in Europe with Stone Sour, and will finally bring its new songs to the United States in early 2013. The delay caused by health issues isn't as much of a problem as it might seem—the label sees *The Connection* as having a long life, bolstered by two additional singles released in the next six months. It's all part of what the group hopes is a lengthy career.

"We've been a band that's seen the ebb and flow of record sales, highs and lows," Shaddix says. "We've watched the industry change in front of our eyes and still maintained this creative momentum that keeps pushing forward and tries new things. We're still here." ■■■

PAPA ROACH'S *The Connection* is its first studio set on Eleven Seven.



ALBUMS

ROCK

SURRENDER THE FALL

Burn in the Spotlight
Producer: Lennon Murphy
Rum Bum Records
Release Date: Sept. 18

We've heard the likes of Surrender the Fall before: rugged rock with a chip on its shoulder and a deceptively easy touch with hooks. The quintet comes by its hard edges honestly. Guitarist Eddie Tyre was chased out of New Orleans post-Katrina, while a knee injury cost fellow six-stringer Anthony Pitts a potential football career. Frontman Jared Cole may declare himself a "dirtbag motherfucker fake-ass selfish son of a bitch" at the beginning of STF's debut, but he mixes an abundance of angst and anger with touches of softness and understanding on power ballads like "Undesigned," "40 & 12" and "Some Kind of Perfect." That helps give some dimension to the dozen compact songs here, none of which last longer than four minutes. But STF's stock in trade is pounding, pedal-through-the-floor rock, a loud abundance that includes first single "Love



ELLIE GOULDING

Halcyon
Producers: Jim Eliot, Ellie Goulding
Cherrytree/Interscope Records
Release Date: Oct. 9

It's been billed as a breakup album, but Ellie Goulding's follow-up to sleeper-hit 2010 debut *Lights* is more like a revival. The set begins with Goulding in an echo chamber, chanting what seems like a call to prayer as icy synths and tribal drums wash over her like an arctic waterfall. First single "Anything Could Happen" adapts the sacred qualities to uptempo gospel with a Brit-pop sheen, the string-heavy "Explosions" has angelic harmonizing throughout, and "I Know You Care" features a boys choir. One thing's certain: It isn't an EDM or dubstep collection, which her collaborations with boyfriend Skrillex or members of Swedish House Mafia might have suggested. ("I Need Your Love" with Calvin Harris is listed as a bonus track.) Instead, it has the epic sweep of Florence & the Machine, or the electronic whoosh and warble of Cocteau Twins. The layers of reverb, walls of harmony and weeping strings occasionally feel overwrought. But vocally, Goulding has never sounded better, leaping into falsetto just after dropping into a throaty alto, and wringing each feeling out of every lyric. It's heady, lavish stuff—but nothing has the easy appeal of her mega-hit "Lights."—KM

Hate Masquerade," "Everything You Want Me to Be," the riffy bounce of "Deeper Inside" and "Nothing," which has a Disturbed kind of heaviness. STF isn't reinventing any wheels, but the band is confidently traveling the same

road as many who have taken the ride before it.—GG

DAVID BYRNE AND ST. VINCENT

Love This Giant
Producers: various
4AD/Todo Mundo
Release Date: Sept. 11

David Byrne plays by one set of rules: his own. So does Annie Clark, who performs as St. Vincent. Therefore, one would expect their collaborative album to be something altogether unexpected—and *Love This Giant* certainly is. But that doesn't mean it's inaccessible. In fact, the set is engagingly melodic and richly crafted, with a playful give-and-take of true duet sensibility. The experiment here is in the instrumental form. Byrne and St. Vincent both bring their guitars to the party, but a corps of brass players does the heavy lifting on *Love This Giant*. It takes over the conventional roles of other instruments to create funky riffing on the first single "Who," hip-hop spunk on "Weekend in the Dust," EDM-style urgency on "I Should Watch TV" and joyous Afro-Cuban flavors—by members of the Antibalas Afrobeat Orchestra and the Dr. Kings—for "The One Who Broke Your Heart." A chamber-



very much up to the task, with an album chock-full of material that should find a home on radio. The title cut shimmers with a contemporary yet fun sheen and also serves as a nice introduction to the set. Corbin demonstrates a good deal of lightheartedness on first single "Lovin' You Is Fun" and shows a flair for the dramatic, as heard on the romantic "Dance Real Slow." Elsewhere, "A Thing for You"—one of a pair of tracks to share his writing credit—is also a tune that should please his female following. In all, Corbin delivers a set that is sure to grow his fan base. He closes out with two of the album's best songs: the well-written "Tulsa Texas" and smash-to-be "I Think of You."—CD

NEW & NOTEWORTHY

MICHAEL JACKSON

Bad 25
Producers: various
Epic/Legacy Recordings
Release Date: Sept. 18

The only bad thing you can say about Michael Jackson's *Bad* (1987) is that it came after *Thriller* (1982)—anything was going to suffer by comparison. But the set held its own with millions in sales worldwide and five No. 1s on the Billboard Hot 100. Twenty-five years later it's still a slick, shimmering thriller of its own, especially in the remastered form here. "The Way You Make Me Feel," "Smooth Criminal," "I Just Can't Stop Loving You" and the title track have aged well, while a disc and DVD from his July 1988 concert at London's Wembley Stadium are welcome additions to the Jackson legacy. Aficionados will tuck into the CD of bonus tracks from the 2001 reissue, which features demos and remixes that bring a fresh energy to the story even if some are works in progress. There's a welcome rawness to the slinky, Latin-flavored groove of "Don't Be Messin' Around" and the machine-y grind of the provocative "Song Groove (A/K/A Abortion Papers)." The ballads "I'm So Blue" and "Free" are sweet Motown knockoffs, while the Afrojack remixes of "Bad"—one of which features Pitbull—fix the tune into contemporary club settings.—GG



MUMFORD & SONS

Babel
Producer: Markus Dravs
Glassnote Records
Release Date: Sept. 25

Whenever a band enjoys an unlikely avalanche of success there's a tendency to determine the driving factors behind that audience engagement to enhance them on the next go-round. Marcus Mumford and his band, with Markus Dravs' hands on the controls, have put their faith in high drama, the state of romantic elation and the banjo that sits inordinately high in the mix. The choice of "I Will Wait" as the first single to *Babel* is no surprise: It's the one song out of the album's 12 that encapsulates the key elements of the band's 2009 debut, *Sigh No More*—the dropouts in the instrumentation, the tempo changes and the earnestness in Mumford's cadence. If *Sigh No More* is Mumford's barn dance album, then *Babel* is its basketball arena disc. The acoustic guitar strumming is broad and ferocious, the track "Below My Feet" provides a new definition of majestic, and "Lover of the Light" brings in piano, drums and, toward the end, woodwind sounds, to create a soaring melody that shows the band has moved far beyond neo-folk songs. Yet as the tracks have grown larger in instrumental scope, the lyrics have a distinct focus, specifically the battle between religious morality and romantic fulfillment. While this material is less easy to chant at a concert, at the very least, Mumford is giving his listeners some compelling fodder to contemplate.—PG

like arrangement and hand claps juxtapose nicely in "Dinner for Two," while elegiac and contemporary melody lines intertwine on "Lazarus" and the closing "Outside of Space and Time."—GG

COUNTRY

EASTON CORBIN

All Over the Road
Producer: Carson

Chamberlain
Mercury Nashville

Release Date: Sept. 18
 After a 2010 self-titled debut that featured two singles ("Roll With It," "A Little More Country Than That") that topped Billboard's Hot Country Songs chart, Easton Corbin set the bar high for himself with sophomore set *All Over the Road*. The Florida native finds himself



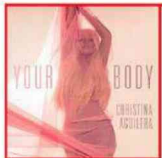
P!NK

The Truth About Love
Producers: various
RCA Records
Release Date: Sept. 18

There may come a time when P!nk's young daughter Willow gets the heebie-jeebies listening to her mother's sixth album, *The Truth About Love*. After all, what kid wants to hear about her mom banging in the clubs, fighting with dad and concluding, "The truth about love is it's all a lie"? Feisty and fun as always, the singer manages to balance the mature charge of motherhood without sacrificing the danceable pop rock that brought her to the party. She bookends the new album by digging deep, with the social commentary of the cranked-up "Are We All We Are" and the emotional tones of the gospel-favored "The Great Escape." In between she role-plays couples counseling with fun's Nate Ruess on "Just Give Me a Reason," takes a Saturday night out with Eminem on "Here Comes the Weekend" and stirs together glam, punk and a four-on-the-floor beat on "Slut Like You." P!nk's admittedly turbulent relationship with husband Carey Hart appears in "How Come You're Not Here" and "True Love." Elsewhere, she takes a rare gentle moment to reflect on death in "Beam Me Up."—GG

REVIEWS

SINGLES



CHRISTINA AGUILERA

Your Body (4:00)

Producers: Max Martin, Shellback
Writers: M. Martin, S. Kotecha, Shellback, T. Amber
Publishers: various

RCA

Although Christina Aguilera released music throughout 2010 (the underperforming *Bionic* trotted out three singles, and she contributed new songs to the "Burlesque" soundtrack), it's tempting to call "Your Body" her long-awaited comeback. Given that it's her first collaboration with mega-producer Max Martin, it's clear the diva is going for broke. Featuring a chorus that allows Aguilera to unleash her giant pipes, "Your Body" makes it almost easy to look past its wince-worthy lyrics about anonymous sex ("So don't even tell me your name/All I need to know is whose place," goes one couplet). Indeed, the song was shipped to radio with a kid-friendly chorus, "All I wanna do is love your body," while an explicit version swaps out "love" for something far more transactional. With new album *Lotus* arriving Nov. 13, Aguilera, love her or hate her, has earned the right to belt "I think you already know my name" on the song's bridge.—AH

POP

CARLY RAE JEPSEN

This Kiss (3:49)

Producers: RedFoo, Matthew Koma

Writers: C.R. Jepsen, M. Koma, S.K. Gordy, K. Covell

Publishers: various
604/School Boy/Interscope
"Good Time," Carly Rae Jepsen's Owl City-assisted follow-up single to her Billboard Hot 100 chart-topper "Call Me Maybe," felt like a

good-natured victory lap to the Canadian singer/songwriter's monster U.S. hit. "This Kiss," on the other hand, is Jepsen's return to the serious business of crafting flirtatious fun. Her next radio outing is chock-full of subtle sonic goodies, from the fluttering repetition in the verses to the breathlessness of the bridges to the warm sea of synths that

pop on the choruses. The lyrics are also a cut above the rest of the sugary tracks on Jepsen's new *Kiss*: As carefully innocent as the 26-year-old's persona is, the girl next door shrugs off her boy at home, and her new beau's girlfriend, as "details we both forgot to mention." Jepsen is no Courtney Love, but a whiff of rule-breaking often complements a gleeful arrangement like "This Kiss."—JL

ELECTRONICA

M83

Reunion (3:55)

Producers: Anthony Gonzalez, Justin Meldal-Johnsen
Writer: A. Gonzalez
Publisher: EMI Music
M83/Mute

"My body is a lightning rod," Morgan Kibby whispers on "Reunion," a standout from M83's 2011 double-album, *Hurry Up, We're Dreaming*. The same goes for the music: Lead single "Midnight City" was the band's synth-pop masterpiece, but "Reunion" is a more aggressive gut punch. Absorbing the song is like driving with the windows down during a wind storm, with glitzy disco bass pulsing over shards of guitars and explosive snares. "You came out



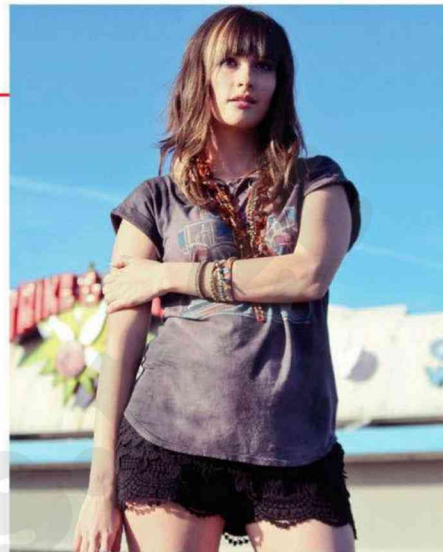
KACEY MUSGRAVES

Merry Go 'Round (3:27)

Producers: Luke Laird, Shane McAnally, Kacey Musgraves

Writers: K. Musgraves, J. Osborne, S. McAnally
Publishers: various
Mercury

Mercury Records picked itself a winner with Texas native Kacey Musgraves, who knocks it out of the ballpark with her debut single that she co-wrote with Shane McAnally and Josh Osborne. The lyrics—which concern not living up to other people's perceptions of success—are hard-hitting, and the chorus is especially inventive. "Mary Mary, quite contrary/We get bored so we get married/And just like dust we settle in this town," she concludes. The instrumentation is very much on the traditional side—had Loretta Lynn or Dolly Parton arrived on the scene in 2012 instead of the 1960s, some of their compositions could very well have ended up sounding like this. Musgraves recently spent time supporting Lady Antebellum on the road, and with songs like "Merry Go 'Round" in her pocket, it's a safe bet that the newcomer will wind up on many "Artists to Watch" lists for 2013.—CD



nowhere/Stealing my heart and brain," Anthony Gonzalez yelps. "Flaming my every cell/You make me feel myself." M83's empowering pop music has translated outside of the indie realm into the larger cul-

tural conversation. "Midnight City" was a Billboard Hot 100 hit and even wiggled its way onto *Now 43*. In this case, lightning may not strike twice in the same spot—the hooks are less immediate and the grooves are more abstract—but "Reunion" is equally as irresistible as its predecessor.—RR

a moment, song by song—sometimes angry, sometimes blissful, usually somewhere in between. But despite tinges of uncertainty, "Between the Raindrops" is an unconflicted love song, building from an airy, finger-picked beginning into swelling choruses about devotion and resilience. Frontman Jason Wade sounds joyful as he announces that there's a smile on his face and "there's no one here but you and me... The way it was meant to be." Natasha Bedingfield's verse, meanwhile, is less ebullient but certainly confident in "knowing that together everything that's in our way/We're better than alright." The pair sound like a natural vocal tandem, and Wade's semi-twangy guitar at the end indicates the song could have a future in Nashville, too.—GG



ONE DIRECTION

Live While We're Young (3:18)

Producers: Rami, Carl Falk

Writers: R. Yacoub, C. Falk, S. Kotecha
Publishers: various
Syco/Epic

How much One Direction is too much? A mere eight months after the U.K. boy band's debut, *Up All Night*, arrived state-side, the quintet will return with *Take Me Home* in November to capitalize on its newfound global fame. Latest single "Live While We're Young" continues the group's upward climb with a familiar sonic template and surprisingly salacious lyrical suggestions. "I know we only met/But let's pretend it's love... Tonight, let's get some—and live while we're



young!," the singers declare in unison before a guitar lick that echoes the Clash's "Should I Stay or Should I Go" returns to the fold. If this song is One Direction's bid for slightly promiscuous maturity, it arrives too soon after the more accomplished puppy-love odes of previous hits "What Makes You Beautiful" and "One Thing" to further the conversation. But for 1D fanatics, the track will slake this momentary thirst for new material.—JL

ROCK

LIFEHOUSE FEATURING NATASHA BEDINGFIELD

Between the Raindrops

(4:46)

Producers: Jude Cole, Lifehouse

Writers: J. Wade, J. Cole, J. Kasher

Publishers: various
Geffen/Interscope

For more than a decade, Lifehouse has been hanging by

LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND JASON LIPSHUTZ (SINGLES)

CONTRIBUTORS: Chuck Dauphin, Phil Gallo, Gary Graff, Andrew Hampp, Jason Lipshutz, Kerri Mason, Ryan Reed

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FAITH EVANS, center, and the stars of "R&B Divas," which posted TV One's most-watched original premiere.

R&B BY GAIL MITCHELL

The Show Must Go On

TV One's 'R&B Divas' spins off companion album on Faith Evans' label

In a climate dominated by pop, dance and hip-hop, it can be hard out there for an R&B artist. And that doesn't include life issues like addiction, abusive relationships and financial hardships. But in life—as on stage—the show must go on.

That's the premise behind "R&B Divas." The TV One cable network series focuses on singers—and friends—Faith Evans, Nicci Gilbert, Syleena Johnson, Monifah Carter and Keke Wyatt. Standing at different crossroads in their respective careers, the ladies also seek a rewarding balance between their entrepreneurial aspirations and personal lives.

"We're not about jumping on tables and throwing bottles," says Evans, who doubles as the series' co-executive producer with Gilbert. "We wanted to show regular life behind the music. We're still human but with resolution, helping each other through situations."

One of the quintet's rewarding resolutions takes center stage on Oct. 2 with the release of *R&B Divas*. Spotlighting music featured and inspired by the series, the album was executive-produced by Evans and is being re-

leased through her eOne Music-distributed label Prolific Music Group. The label's initial output was Evans' 2010 album, *Something About Faith*. It debuted at No. 15 on the Billboard 200 and at No. 4 on Top R&B/Hip-Hop Albums and has sold 77,000 copies, according to Nielsen SoundScan.

Reminiscent of the 1995 female-centric *Waiting to Exhale* soundtrack, *R&B Divas* provides a platform for the ladies to shine vocally together and separately. Lead single "Tears of Joy," penned by Claude Kelly, who co-produced with Chuck Harmony for Evans, moves 29-26 on Adult R&B and debuts at No. 92 on Hot R&B/Hip-Hop Songs. Rounding out the 12-song set are standouts like the show's theme, "Lovin' Me"; "Sisterfriend"; and a cover of Cyndi Lauper's No. 1 "True Colors" with Fantasia and Kelly Price. Mike City, Shep Crawford, Rykeyz and

Big Jim Wright also produced on the project.

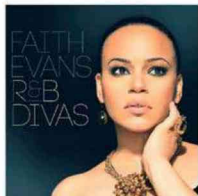
"This album is a reminder that R&B is something our culture is hungry for," says Evans, who's also working on her next solo album due next year. "There's still a need for what we bring to the music game."

The idea of recording "an album of stellar music with great female singers" first came to Evans several years ago, but simmered on a back burner until last February. That's when Evans, Wyatt, Monifah and Gilbert attended a Grammy Awards weekend celebration at Los Angeles nightclub Tru Hollywood. That event, "Kelly Price & Friends Unplugged: For the Love of R&B," featured performances by Price, Evans, Wyatt, Monifah and what tragically turned out to be Whitney Houston's last onstage appearance. Fittingly, a portion of the *R&B Divas* proceeds will benefit the Whitney E. Houston Academy of Performing Arts in East Orange, N.J.

"With all of us in the building that night, I had a revelation that we needed to work together on an album," Evans says. Then after TV One signed on, she adds, "everything lined up by divine order."

"R&B Divas" ends its eight-episode run on Oct. 8. The one-hour series premiered Aug. 20 and became the most-watched original premiere in TV One's history—drawing nearly 900,000 total viewers during its debut and encore airings, according to Nielsen. Phil Thornton, one of the series' executive producers, says the show's success proves that "you don't have to be a train wreck to reach a lot of eyeballs. There's a genuine bond that comes across on camera."

While there's no official word yet concerning a second season or a possible tour behind the album, the ladies are busy with other projects. Wyatt has reunited with singer Avant on new single "You & I." Gilbert has launched plus-size clothing line Curvato as Monifah and Johnson are onboard with solo album projects. And Evans is rolling out her Glass Hair Products venture. ▶▶▶



A NEW 'LIFE'

Ben Folds Five returns, notching highest chart bow

It's a two-fer for Ben Folds Five fans this week. Not only does the group return to the charts with its first album in 13 years, but, with a debut at No. 10 on the Billboard 200, it also earns its highest-charting album.

Going even further, the set—*The Sound of the Life of the Mind*—marks the first top 10 for Ben Folds himself, with or without his bandmates

Robert Sledge and Darren Jesse.

The new album, released through the band's own label ImAVeePee and distributed through Sony, launches with 30,000 copies sold, according to Nielsen SoundScan. The band raised money to fund the album's recording through Pledge Music, where more than 7,500 pledges were made.

—Keith Caulfield



BEN FOLDS FIVE funded the recording of its new top 10 album through Pledge Music.

ROCKIN' THE CHARTS

Here's Ben Folds Five's chart history on the Billboard 200.

Peak	Title	Year
No. 42	"Whatever and Ever Amen"	1998
No. 94	"Naked Baby Photos"	1998
No. 35	"The Unauthorized Biography of Reinhold Messner"	1999
No. 42	"Rockin' the Suburbs"	2001
No. 60	"Ben Folds Live"	2002
No. 13	"Songs for Silverman"	2005
No. 114	"SuperSunnySpeedGraphic, The LP"	2006
No. 11	"Way to Normal"	2008
No. 94	"Ben Folds Presents: University A Cappella!"	2009
No. 36	"Lonely Avenue"	2010
No. 62	"The Best Imitation of Myself: A Retrospective"	2011
No. 10	"The Sound of the Life of the Mind"	2012

*Ben Folds Five **Ben Folds/Nick Hornby



RIHANNA'S new single was produced by Stargate and Benny Blanco.

Steady As She Goes

Easton Corbin drives sophomore set to chart success with strong lead single, heavy touring presence

Two years ago, Easton Corbin's self-titled debut spawned two No. 1 singles and hit No. 4 on Billboard's Top Country Albums chart. The back-to-back success of the two singles—"A Little More Country Than That" and "Roll With It"—made Corbin the first country male artist in 17 years to have his first two consecutive singles hit the summit, and set a high bar as he began recording his follow-up effort, *All Over the Road* (Mercury).

"That's a lot to follow up," Corbin says of his debut, which has sold 441,000 copies, according to Nielsen SoundScan. "It did make me a little nervous, but you can't lose focus."

This week, Corbin's worries are put to rest as *All Over the Road* bows at No. 2 on Top Country Albums and No. 11 on the Billboard 200 with 29,000 sold, according to SoundScan. On the Hot Country Songs chart, lead single "Lovin' You Is Fun" climbs to No. 8.

"I just try to keep my head down and keep working away," the Florida native says. "I feel like eventually, if you are true to what you do and keep working hard and people know that, good things will happen. The light will shine through."

In an era when many young acts on country radio have a rock edge, Corbin has embraced the role of torchbearer for traditional country. "I'm proud to do that," he says. "There's Chris

Young, he's kind of doing that, and Craig Campbell, but still even their [music] is a little different than what I do."

For *All Over the Road*, Corbin once again worked with producer Carson Chamberlain. "I didn't want it to end up sounding poppy because that's not me," Corbin says of some of the challenges he faced while exploring new ground on tracks like "Are You With Me." "If you don't have the right production on it, you could go there pretty easy. That's what is great about Carson. He knows how to rein that in and puts your touch on it."

Corbin co-wrote two of the album's 11 tracks—"A Thing for You" and "This Feels a Lot Like Love"—while the remainder were penned by many of Music Row's top tunesmiths including Ashley Gorley, Mark Nesler, Tommy Lee James and Terry McBride. "Lovin' You Is Fun" was written by Bob DiPiero and Jim Beavers. "It's very country but it's still different. It's about as close to rapping as I'll ever do. I'll make that promise," Corbin says with a laugh.

Since his debut, Corbin has toured heavily with Rascal Flatts, Blake Shelton and Brad Paisley. There were index cards touting the new album and street date at his merch table on the recent Paisley tour. "We felt like it was important while people were seeing him on the road to have some sort of takeaway



EASTON CORBIN'S *All Over the Road* bows at No. 2 on the Top Country Albums chart.

that helped promote Easton's album release," Universal Music Group Nashville VP of marketing Tom Lord says. During street week, Corbin made promotional appearances in Chicago, Dallas and Oklahoma City. Leading up to release, the label also hosted an industry launch party in Nashville followed by a free show that night for fans.

Prior to street week, Corbin ex-

posed other tracks on the album with a series of acoustic videos on Vevo and his website. "We wanted to say, 'Hey, it's not just 'Lovin' You Is Fun,' he's got some other gems on this record,'" Lord says. "It's a solid record. Word-of-mouth on this is going to be good. On a sophomore record, there's always a lot of pressure and he rose to the occasion." ■■■

BUBBLING UNDER

>>> KATHY GRIFFIN TURNS SINGER

Two-time Emmy Award-winning comedian/actress Kathy Griffin has her sights set on the upper reaches of the Dance Club Songs chart, as her Donut Run-released single "I'll Say It," which doubles as the theme song to her Bravo talk show, "Kathy," struts onto the tally at No. 44. Written by Emmy- and Grammy Award-winner Adam Schlesinger (Fountains of Wayne), the song was remixed for dancefloors after—according to Griffin—Gloria Estefan told her, "Baby, you need a dance mix for the gays!"

>>> GIBBARD'S HAPPY TEARS

Benjamin Gibbard, lead singer for Death Cab for Cutie and the Postal Service (and formerly married to actress/singer Zooey Deschanel), steps out on his own, as "Teardrop Windows" (Barsuk) becomes his first solo entry on the Triple A chart at No. 27. (Death Cab for Cutie has notched seven top 10s, including three No. 1s, on the list.) The song previews his first solo album, *Former Lives*, due Oct. 16. The track is receiving its strongest support from Sirius XM's Spectrum channel, which played it 49 times in the Sept. 17-23 tracking week, according to Nielsen BDS.

>>> SMITH FINDS 'FRIENDS' AT RADIO

Georgia native Joanna Smith, who scored two modest Hot Country Songs entries while on Columbia in 2010 and 2011, offers her debut RCA Nashville single, "We Can't Be Friends." The song, produced by longtime Kenny Chesney collaborator Buddy Cannon (and considered by Chesney to record), is approaching Hot Country Songs with airplay on 39 reporters (up 91% in detections), according to BDS.

>>> THE GASLAMP KILLER SHINES

The Gaslamp Killer's debut album, *Breakthrough* (Brainfeeder), bows at No. 23 on Dance/Electronic Albums. Brainfeeder is an independent Los Angeles-based label founded by Flying Lotus, an eclectic DJ whose blend of jazz-infused electronic hip-hop can be stylistically traced to his great-aunt, late jazz musician Alice Coltrane. The Gaslamp Killer (born William Benjamin Bensussen) celebrated the set's release with a party thrown by the Red Bull Music Academy in Los Angeles.

Reporting by Keith Caulfield, William Gruger, Silvio Pietrolungo and Gary Trust.

FLAWLESS

With current singles still going strong, Rihanna delivers another pop gem

Rihanna capped off a stellar month by releasing "Diamonds," a seductive new single co-written with Australian singer Sia, that previews her seventh studio album. The follow-up to last November's *Talk That Talk* doesn't yet have an announced title or release date, although Island Def Jam has confirmed that the album will be released before year's end, marking the fourth straight year that the Barbadian pop star has ended a calendar year with a new LP. *Talk That Talk* debuted at No. 3 on the Billboard 200 with 198,000 in first-week sales, according to Nielsen SoundScan.

"Diamonds" was produced by Stargate—the Norwegian production duo that has helmed previous Rihanna smashes "Only Girl (In the World)," "What's My Name" and "Take a Bow"—as well as Benny Blanco, who also co-produced Ke\$ha's just-released new single "Die Young."

After releasing propulsive dance singles like "We Found Love," "Where Have You Been" and "S&M" from her previous two albums, "Diamonds" finds Rihanna utilizing a slow stomp and balladic structure to support the refrain, "Shine bright like a diamond."

So far, the curveball has been well-received. "The first thing I said to the label when they played ['Diamonds'] for me was, 'That is the perfect thing she needed to do,'" says Sharon Dastur, PD of WHTZ (Z100) New York, which world-premiered "Diamonds" the morning of Sept. 26. "The reaction's been fantastic, because it's different. The audience, not only on social media but on the phone lines, is really excited about the next thing."

Before the release of "Diamonds," Rihanna spent September supporting the latest singles from *Talk That Talk*, which has sold 1 million cop-

ies, according to SoundScan. On Sept. 6, the pop star performed her remix of "Cockiness (Love It)" alongside A\$AP Rocky at the MTV Video Music Awards before winning the video of the year honor for her "We Found Love" clip. And on Sept. 21, Rihanna played six of *Talk That Talk*'s seven singles during her headlining set at the iHeartRadio Music Festival in Las Vegas.

After nixing a proper tour behind *Talk That Talk* in 2012, Rihanna has already announced the 27-date North American leg of her *Diamonds World Tour* in 2013, which begins March 8 in Buffalo, N.Y. And while "Diamonds" will likely debut on next week's Billboard Hot 100, Rihanna's previously released singles are still going strong: "Where Have You Been" clocks in at No. 27 on this week's Hot 100, while the VMAs performance helped push the sales of "Cockiness (Love It)" to 214,000, according to SoundScan. —Jason Lipshutz

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AUCTION

By Order of U.S. Bankruptcy Court Southern District of FL., Fort Lauderdale Division, Kenneth A. Welt, Trustee, Case # 12-17819-BKC-RBR

Re: Warren Carlos Sapp

Thursday, November 1st @ 11:00 A.M.



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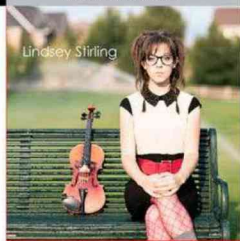
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



Lindsey Stirling

STIRLING DEBUT

>> Popular YouTube artist Lindsey Stirling debuts at No. 1 on Classical Crossover and No. 81 on the Billboard 200 while also dominating the Classical Digital Songs chart (see page 47) thanks to the release of the violinist's self-titled debut set.

AN AC 'AFFAIR'

>> Prince graces Adult Contemporary for the first time since 1994, as "RNR Affair" bows at No. 22. Its debut was aided by top-of-the-hour promotional airplay on participating Clear Channel-owned stations.



BIG COUNTRY

>> Dwight Yoakam's first album of new material since 2005 makes a splashy debut on the charts. *3 Pears* enters at No. 18 on the Billboard 200—his highest-charting set. On Top Country Albums, it bows at No. 3, his best rank since 1989.

CHART BEAT

>> Aimee Mann's voice still carries. In 1985, the singer/songwriter arrived as lead singer of Boston-based pop/rock band 'Til Tuesday, which reached No. 8 on the Billboard Hot 100 with "Voices Carry." The song doubled as the title to the group's debut album, which climbed to No. 19 on the Billboard 200, marking the quartet's sole appearance in the chart's top 40. Following the band's early-'90s breakup, Mann has tripled her sum of top 40-charting albums as a soloist. 2002's *Lost in Space* debuted and peaked at No. 32, while 2008's *@#%&'! Smilers* entered and peaked at No. 32. This week, *Charmer* bows at No. 33. She's not entirely on her own: The video for new single "Labrador" features actor Jon Hamm.

Read Chart Beat every week at billboard.com/chartbeat.

Billboard

CHARTS

P!nk Earns First No. 1 On The Billboard 200

After debuting more than 12 years ago on the Billboard 200, pop superstar P!nk gets her first No. 1 album this week as *The Truth About Love* debuts with 280,000 copies sold, according to Nielsen SoundScan.

That's the best debut sales week for the singer, whose previous highest start came when *M!ssundaztood* launched with 220,000 at No. 6 in 2001. Also, the opening week for *The Truth About Love* is the third-biggest debut this year, following Justin Bieber's bow with *Believe* (374,000) and Madonna's *MDNA* (359,000).



P!nk's new album performed stronger than anticipated, as some industry sources were initially thinking that it would sell between 220,000 and 230,000. However, the set kept on blowing past expectations on a daily basis, and by the weekend was on its way to passing 250,000.

The album was supported by a major promotional campaign by Target, which offered an exclusive version of the set and created a TV commercial starring P!nk. Last week, the artist performed on NBC's "Today," while the album was sale-priced at Amazon MP3 for \$5. Earlier in the month P!nk appeared on "The Ellen DeGeneres Show" and the MTV Video Music Awards telecast. Mass merchants (of which Target is one) made up 36% of the set's first-week sales, while digital accounted for 50%.

The Truth About Love is P!nk's sixth top 10 set, following *M!ssundaztood* (No. 6), *Try This* (No. 9), *I'm Not Dead* (No. 6), *Funhouse* (No. 2) and *Greatest Hits... So Far!!!* (No. 5). Her 2000 debut album, *Can't Take Me Home*, topped out at No. 26.

P!nk's new album hits No. 1 the same week she claims her eighth leader on the Pop Songs airplay chart (aka the Mainstream Top 40 tally on Billboard.biz) with the single "Blow Me (One Last Kiss)." It's her third No. 1 in a row on the airplay chart, following "Raise Your Glass" in 2010 and "F**kin' Perfect" in 2011.

BUT WERE THEY NO. 1? Aside from P!nk, there are a dizzying number of acts that have spent seemingly

a lifetime racking up top 10 albums, but have continually missed the No. 1 slot. Truly, five top 10s without a No. 1 is nothing compared with some of these acts. Take rock band Rush for example. The veteran group has logged 12 top 10 sets, but never once hit No. 1. It has twice reached No. 2, and one of those runner-up sets came earlier this year with *Clockwork Angels* (June 30).

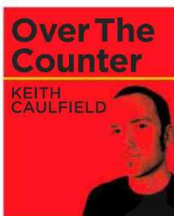
Or, what about Tom Petty and James Taylor? Each has had 11 top 10s, but zero No. 1s. (Petty's count includes his work with the Heartbreakers.) Both the Who and Sting have racked an even 10 top 10s without a No. 1, though Sting has hit No. 1 as part of the Police. Coming later this year are a pair of superstars that are due for a No. 1: Brad Paisley and Rihanna. The former has roped seven top 10s (three of those reached No. 2), while Rihanna has netted six.

BIG SONG, BIG ALBUM? Carly Rae Jepsen, who owns the year's second-biggest-selling digital song with "Call Me Maybe," debuts at No. 6 on the Billboard 200 with *Kiss* (46,000). Her smash No. 1 Billboard Hot 100 single "Call Me Maybe" has sold 5.8 million copies this year, second only to Gotye's "Somebody That I Used to Know" (6.4

million). For comparison's sake, Flo Rida—another artist who's strong in terms of selling digital songs, but not so much with albums—sold 31,000 copies of his *Wild Ones* in its first week (No. 14, July 21). This isn't to say that Jepsen's sales are equivalent to Flo Rida's, but 5.8 million song downloads doesn't equal "album artist."

One step behind Jepsen on the Billboard 200 is an act that's never had a Hot 100 hit, Grizzly Bear. The rock band's new *Shields* enters at No. 7 with 39,000—its highest chart position and best sales week yet. During release week, the act played "Late Night With Jimmy Fallon" (Sept. 21) and the full album was streamed on NPR's "First Listen" program.

MUMFORD IS MASSIVE: Mumford & Sons will easily nab the No. 1 slot on the Billboard 200 next week, as new album *Babel* is selling huge. It's on course to move as many as 600,000 copies, industry sources say, giving the band the year's biggest debut week thus far. *Babel* will also tally the largest sales frame for any rock album (debut or otherwise) since AC/DC's *Black Ice* stormed in with 784,000 at No. 1 on Nov. 8, 2008. *Babel*'s debut may also mark the largest sales week for RED Distribution, as well as the second-biggest digital sales frame since Lady Gaga's *Born This Way* sold 662,000 downloads in its opening week.



Over The Counter

KEITH CAULFIELD

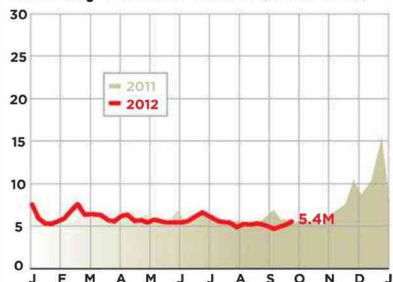
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,424,000	2,299,000	23,534,000
Last Week	5,112,000	2,095,000	22,878,000
Change	6.1%	9.7%	2.9%
This Week Last Year	5,282,000	1,852,000	20,775,000
Change	2.7%	24.1%	13.3%

* Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	222,925,000	212,717,000	-4.6%
Digital Tracks	931,372,000	985,967,000	5.9%
Store Singles	1,846,000	2,578,000	39.7%
Total	1,156,143,000	1,201,262,000	3.9%
Albums w/TEA*	316,062,200	311,313,700	-1.5%

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

ALBUM SALES

'11	222.9 million
'12	212.7 million

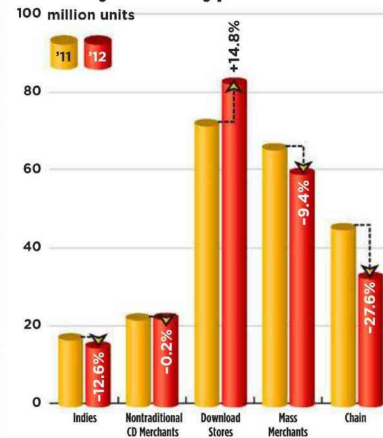
SALES BY ALBUM FORMAT

CD	147,996,000	126,601,000	-14.5%
Digital	72,226,000	82,947,000	14.8%
Vinyl	2,653,000	3,078,000	16.0%
Other	51,000	89,000	74.5%

For week ending Sept. 23, 2012. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



Main Billboard 200 chart showing top 100 albums. Includes columns for rank, artist, title, and certification. Notable entries include Pink's 'The Truth About Love' at #1, Bruno Mars' 'Unorthodox Journey' at #2, and various other top releases.

It's the fourth top 10 set for the band, whose latest album launches with 113,000. Its last studio release, 2008's Day & Age, debuted and peaked at No. 6 with 193,000 sold during the Thanksgiving shopping week.

The album's second-week sales drop (7%) is the year's second-largest for a No. 1-debuting album. Only Madonna's 'MDNA'...



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Continuation of the Billboard 200 chart from rank 18 to 59. Lists artists like U2, One Direction, and Katy Perry.

Continuation of the Billboard 200 chart from rank 60 to 100. Lists artists like Cat Power, The Roots, and Adele.

MDNA, which fell 87%, had a larger percentage tumble.



The first digital-only 'Glee' album arrives with 11,000. The set, devoted to the show's second all-Britney Spears episode, is the 'Glee' cast's 15th overall entry on the chart—but its first to miss the top 20.

The rock band's second full-length is its first to chart on the Billboard 200 and, with 6,000 sold, easily secures its biggest sales frame. That sum is also half of what its 2011 debut, Shed, has sold (12,000).

The singer makes a low-key debut (6,000) with her fourth English-language studio album. Originally due in June, it's her first English set since 2006's Loose launched at No. 1 with 219,000.

THE BILLBOARD 200 ARTIST INDEX. Lists artists and their current chart positions across the entire top 100.

See Chart Legend on p. B8 for rules and explanations. © 2012 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Includes entries for Skrillex, Gotye, David Guetta, Kelly Clarkson, The Devin Townsend Project, Alanis Morissette, Pink, Owl City, Tenth Avenue North, DJ Khaled, Lady Antebellum, Kreyshawwn, Rihanna, Maroon 5, Skrillex, Lynyrd Skynyrd, Rush, Jay Z Kanye West, Two Door Cinema Club, Daddy Yankee, Various Artists, Matt Redman, Melissa Etheridge, R. Kelly, Neon Trees, Beastie Boys, Creedence Clearwater Revival, Yashawn Mitchell, Fleetwood Mac, Pink, Halsey, Paul McCartney, Kip Moore, Alt-J, Animal Collective, Various Artists, Blake Shelton, Kix Brooks, Zac Brown Band, Florence + The Machine, Taylor Swift, Israel & New Breed, Bruce Springsteen, Demi Lovato, Five Finger Death Punch, Passion Pit, Lionel Richie, Mint Condition, Menomena.



112 The much buzzed-about artist, who reached No. 34 on the Social 50 more than a year ago (Aug. 20, 2011), finally arrives with her debut album (4,000). It also enters Heatseekers Albums at No. 2.



152 At No. 95, Paul Simon debuts his first live album since 1991, selling 5,000 in its first week. Meanwhile, this greatest-hits package nets a 160% sales gain, courtesy of Amazon MP3 (see No. 176).



157 Thanks to the band's archival releases through the years, its yearly sales remain steady. In 2012, it has shifted 233,000; in 2011, 330,000; and in 2010, 238,000.



176 Amazon MP3 sales priced a smattering of classic albums—and a few recent titles—for \$3.99 and up last week. In turn, No. 48 rises by 271%; Nos. 152, 129 and 71 climb by more than 100%; and Nos. 83 and 176 jump by 73% and 72%, respectively.



182 The Bon Jovi guitarist's first solo set since 1998's Undiscovered Soul (No. 174) debuts with 3,000.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Includes entries for Jack White, Simon & Garfunkel, Josh Turner, Amanda Palmer & The Grand Theft Orchestra, Mana, Bruno Mars, Grateful Dead, Alan Jackson, The XX, Various Artists, Tamia, Zac Brown Band, Miranda Lambert, Shinedown, The Civil Wars, Various Artists, Fourplay, Lil Wayne, Fiona Apple, Luke Bryan, Caletico, Ellie Goulding, Benny Raitt, Set It Off, Eminem, Maroon 5, Jake Owen, Soundtrack, The Band Perry, MercyMe, Coldplay, Richie Sambora, NoFX, Justin Moore, Norah Jones, Hillsong, Neil Young With Crazy Horse, Eminem, Foster The People, Rickie Lee Jones, Mandisa, Soundtrack, Taylor Swift, Led Zeppelin, Metric, Florida Georgia Line, Pet Shop Boys, Marlene Brehm, The Countdown Singers And Orchestra, Phillip Phillips.

See Charts Legend on billboard.biz for rules and explanations. © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

Bottom section of the Billboard 200 chart showing a grid of album titles and their corresponding week numbers.

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PERC.
1	HOT SHOT DEBUT	1	#1 THE DEVIN TOWNSEND PROJECT HEVYDEVI 0623/INSIDE OUT (12.98)	Epicloud	
2	NEW		KREAYSHAWN COLUMBIA DIGITAL EX (9.98)	Somethin' Bout Kreaay	
3	NEW		ALT-J CANVASBACK/ATLANTIC 531756/AG (12.98)	An Awesome Wave	
4	NEW		SET IT OFF EQUINOX VISION 225 (12.98)	Cinematics	
5	10	19	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE DIGITAL EX/REPUBLIC (5.98)	It's Just What We Do	
6	NEW		MARLENE BREHM DREAM 012 (12.98)	Reach The Sky	
7	NEW		NATHAN PACHECO DISNEY PEARL SERIES 004955/BUENA VISTA (14.98)	Nathan Pacheco	
8	NEW		LOCAL H THE SLIMSTYLE 0056 (13.98)	Hallelujah! I'm A Bum	
9	12	77	THE HEAD AND THE HEART SUB POP 314* (10.99)	The Head And The Heart	
10	11	82	VOLBEAT VERTIGO 018514/REPUBLIC (13.98)	Beyond Hell/Above Heaven	
11	NEW		VISION OF DISORDER CANDLELIGHT 13627 (14.98)	The Cursed Remain Cursed	
12	18	5	GREATEST THE HEAVY COUNTER 046*/NINJA TUNE (15.98)	The Glorious Dead.	
13	14	9	RODRIGUEZ HEY DAVLIGHT IN THE ATTIC 41850/LEGACY (12.98)	Searching For Sugar Man (Soundtrack)	
14	NEW		THE JON SPENCER BLUES EXPLOSION BOOMBOX 068*/MOM + POP (12.98)	Meat + Bone	
15	NEW		MONSTERS CALLING HOME MONSTERS CALLING HOME DIGITAL EX (9.98)	Monsters Calling Home (EP)	
16	NEW		BECOMING THE ARCHETYPE SOLID STATE 30874/EMI CMG (13.98)	I Am	
17	1	2	PATTERSON HOOD ATO 0162* (12.98)	Heat Lightning Rumbles In The Distance	
18	2	2	THE RAVEONETTES VICE 80329* (12.98)	Observer	
19	NEW		NORTH POINT INSIDEOUT NORTH POINT 5680*/EMI CMG (9.98)	No One Higher	
20	NEW		REMEDY DRIVE CENTRICITY 9113/EMI CMG (9.98)	Resuscitate	
21	24	57	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80	
22	NEW		THE SEA AND CAKE THRILL JOCKEY 310* (16.98)	Runner	
23	NEW		THE CORIN TUCKER BAND KILL ROCK STARS 560* (16.98)	Kill My Blues	
24	30	23	BEN HOWARD UNIVERSAL ISLAND 016588/REPUBLIC (11.98)	Every Kingdom	
25	NEW		BART CROW DIRT-RING 7162/SMITH (12.98)	Dandelion	



3 The British act's Mercury Prize-nominated album enters with 3,000 after reaching No. 19 on the Official U.K. Albums chart earlier this year.

6 The Texan singer's debut album (2,000) also enters at No. 11 on Christian Albums.



7 Supported by a PBS special ("Introducing Nathan Pacheco"), the singer, who was introduced by Yanni as one of his "Voices" in 2009, bows with 2,000.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PERC.
26	6	2	G-DRAGON YG DIGITAL EX (6.98)	One Of A Kind (EP)	
27	NEW		THE WHIGGS NEW WEST 6257* (12.98)	Enjoy The Company	
28	25	49	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.98)	Welcome Reality	
29	35	2	THEE OH SEES IN THE RED 235* (13.98)	Putrefiers II	
30	NEW		TIFFANY ALVORD TIFFANY ALVORD DIGITAL EX (5.98)	My Heart Is	
31	13	4	WILD NOTHING CAPTURED TRACKS 162* (12.98)	Nocturne	
32	NEW		RIVAL SONS EARACHE DIGITAL EX (9.98)	Head Down	
33	NEW		BEATS ANTOUQUE ANTIQUE 004* EX (11.98)	Contraption: V. II	
34	NEW		WOODS WOODSIST 062* (13.98)	Bend Beyond	
35	NEW		HOW TO DRESS WELL ACEPHALE 025* (14.98)	Total Loss	
36	4	2	CHRIS KNIGHT DRIFTERS CHURCH PRODUCTIONS 0013 (14.98)	Little Victories	
37	43	2	RENEE FLEMING DECCA 017172/DECCA CLASSICS (16.98)	The Art Of Renee Fleming	
38	21	2	THE TIME JUMPERS ROUNDER 619148*/CONCORD (15.98)	The Time Jumpers	
39	22	5	SWANS YOUNG GUD 45* (17.98)	The Seer	
40	40	5	JJ DOOM LEX 002* (15.98)	Key To The Kuffs	
41	23	7	MARCUS MILLER 3 DEUCES/CONCORD JAZZ 33794/CONCORD (15.98)	Renaissance	
42	27	5	ARIEL PINK'S HAUNTED GRAFFITI 4AD 3230* (14.98)	Mature Themes	
43	3	2	BILLY TALENT LAST GANG 01417 (12.98)	Dead Silence	
44	NEW		BRAD MEHLDAU TRIO NONE/SUCH 520229/WARNER BROS. (18.98)	Where Do You Start	
45	NEW		KATT WILLIAMS EONE DIGITAL EX (9.98)	Katpacalypse	
46	32	2	PASSENGER NETTWERK 3985 (12.98)	All The Little Lights	
47	36	4	THOMAS RHETT VALORY DIGITAL EX (5.98)	Thomas Rhett (EP)	
48	NEW		ALLAH-LAS INNOVATIVE LEISURE 2007* (14.98)	Allah-Las	
49	9	2	SEA WOLF DANGERBIRD 081* (12.98*)	Old World Romance	
50	RE-ENTRY		ALL SONS & DAUGHTERS INTERVITY 5558 EX (13.98)	Season One	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	4	15	#1 THE AT-TEAM ED SHEERAN ELEKTRA/ATLANTIC		
2	2	9	TURN ON THE LIGHTS FITZBONE A-1/FREEMANZ/EPIC		
3	6	2	BAND Z A MAKE HER DANCE JUICY J FEATURING LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA		
4	24	2	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FEATURING JOHN MARTIN ASTRALWERKS/CAPITOL		
5	5	14	AMEN MEEK MILL FEATURING DRAKE MAYBACH/WARNER BROS.		
6	12	9	I DON'T LIKE CHIEF KEAT FEATURING LIL REESE GOD IS GOOD/GLORY BOYZ/INTERSCOPE		
7	8	8	SWIMMING POOLS (DRANK) KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE		
8	7	9	TAKE A WALK PASSION PIT FRENKIS/COLUMBIA		
9	9	7	HEART SKIPS A BEAT OLLY MURS FEATURING CHIDDY BANG SYCO/COLUMBIA		
10	11	6	DID IT FOR THE GIRL GREG BATES REPUBLIC NASHVILLE		
11	16	3	VEGAS GIRL CONOR MAYNARD CAPITOL		
12	19	3	HOW COUNTRY FEELS RANDY HOUSER STONEY CREEK		
13	17	12	10,000 REASONS (BLESS THE LORD) MATT BEZMAN SX/STEPS/SPARROW/EMI CMG		
14	22	2	SPECTRUM ZED FEATURING MATTHEW KOMA INTERSCOPE		
15	14	14	PROMISES NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE		
16	21	3	CRYING ON A SUITCASE CASEY JAMES 19/COLUMBIA NASHVILLE		
17	15	2	ANGELS THE XX YOUNG TURKS/BEGGARS GROUP		
18	23	2	ALGO ME GUSTA DE TI WISIN & YANDEL FEATURING CHRIS BROWN & T-PAIN MACHETE/UMLE		
19	18	6	READY OR NOT BRIDGIT MENZIES HOLLYWOOD		
20	20	12	ME WITHOUT YOU TOBYMAC FOREFRONT/EMI CMG		
21	NEW		IN MY MIND IVAN GOUGH & FEENIXPAWL FEATURING GEORGI KAY NEON/AXTONE/ATLANTIC		
22	RE-ENTRY		ANNA SUN WALK THE MOON RCA		
23	NEW		LITTLE BLACK SUBMARINES THE BLACK KEYS NONE/SUCH/WARNER BROS.		
24	NEW		PRAY FOR ME ANTHONY HAMILTON MISTER'S MUSIC/RCA		
25	13	19	SNAP BACKS & TATTOOS DRIBCKY GRAHAM NJ WORLD ERA/EONE		

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

Keith Harkin, Keith Harkin
Keith Harkin's self-titled debut album flies in at No. 1 on World Albums, shifting 6,000 copies in its first week. The Celtic Thunder singer is no stranger to the top of the World Albums chart, having notched eight No. 1s on the tally with the group.



MOUNTAIN

- Nathan Pacheco
Nathan Pacheco
- The Devin Townsend Project
Epicloud
- Kreayshawn
Somethin' Bout Kreaay
- Volbeat
Beyond Hell/Above Heaven
- The Head And The Heart
The Head And The Heart
- Mindset Evolution
Mindset Evolution: Tour (EP)
- alt-J
An Awesome Wave
- Andy Grammer
Andy Grammer
- The Heavy
The Glorious Dead.
- Becoming The Archetype
I Am

PACIFIC

- alt-J
An Awesome Wave
- Kreayshawn
Somethin' Bout Kreaay
- Rodriguez
Searching For Sugar Man (Soundtrack)
- The Devin Townsend Project
Epicloud
- Monsters Calling Home
Monsters Calling Home (EP)
- The Head And The Heart
The Head And The Heart
- The Corin Tucker Band
Kill My Blues
- Beats Antique
Contraption: V. II
- The Jon Spencer Blues Explosion
Meat + Bone
- G-Dragon
One Of A Kind (EP)

THE BILLBOARD HOT 100

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, PRODUCER (S), ARTIST, IMPRINT / PROMOTION LABEL, CERT., PEAK POSITION, and WEEK POSITION. Includes entries like 'GREATEST GAINER/AIRPLAY' and 'GANGNAM STYLE'.

2 The viral smash gallops 11-2, spurred by vaults on Hot Digital Songs (4-1; 301,000, up 60%), On-Demand Songs (43-9; 616,000, up 105%) and Hot 100 Airplay (68-34; 34 million, up 79%).



34 The lead single from Aguilera's fifth studio album, *Lotus*, due Nov. 13, starts at No. 10 on Hot Digital Songs (103,000, while approaching Hot 100 Airplay (16 million, up 17%).



68 After nothing five consecutive top three hits on Dance Club Songs since its 2010 arrival, the trio makes its first Hot 100 visit. The track storms Hot Digital Songs at No. 31 (53,000, up 143%) following the Sept. 14 premiere of its video.

87 As her current radio single, "This Kiss," departs the Hot 100 following its No. 86 debut last week (albeit gaining by 77% in mainstream top 40 airplay), Jepsen's duet with Bieber bows with 46,000 downloads sold.

97 The pop radio follow-up to his No. 9-peaking Hot 100 hit "I'm a Slave 4 U" bounds 31-26 on Mainstream Top 40 and enters Hot 100 Airplay at No. 70 (18 million, up 74%).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, PRODUCER (S), ARTIST, IMPRINT / PROMOTION LABEL, CERT., PEAK POSITION, and WEEK POSITION. Includes entries like 'TRY', 'BIRTHDAY SONG', 'SHE'S SO MEAN', 'COME WAKE ME UP', 'LOVIN' YOU IS FUN', 'TRUCK YEAH', 'HELLO', 'BANDZ A MAKE HER DANCE', 'FASTEST GIRL IN TOWN', 'THE ONE THAT GOT AWAY', 'BURN IT DOWN', 'FEEL AGAIN', 'DON'T YOU WORRY CHILD', 'LOMEE SEE', 'TO THE WORLD', 'COME OVER', 'AMEN', 'I DON'T LIKE', 'DARK SIDE', 'OVER', 'PUT IT DOWN', 'ANGEL EYES', 'CREEPIN'', 'MADNESS', 'NO WORRIES', 'SWIMMING POOLS (DRANK)', 'CELEBRATION', 'FINALLY FOUND YOU', 'DANCE FOR YOU', 'FOR YOU', 'DIVE IN', 'BEAUTIFUL', 'ENOUGH OF NO LOVE', 'TAKE A WALK', '5-1-5-0', 'TONIGHT (BEST YOU EVER HAD)', 'TIL MY LAST DAY', 'RADIOACTIVE', 'SHININ' ON ME', 'BAG OF MONEY', 'HEART SKIPS A BEAT', 'NUMB', 'NOBODY'S PERFECT', 'BEER MONEY', 'DID IT FOR THE GIRL'.

BETWEEN THE BULLETS
WEEZY DOES IT: SETS MALE RECORD
As Lil Wayne debuts as a featured artist (with Chris Brown, Tyga and Wiz Khalifa) on Game's aptly titled "Celebration" at No. 82, he rewrites the mark for the most Billboard Hot 100 visits by a solo male artist. Now with 109 entries, Wayne passes Elvis Presley, who totaled 108 between the chart's launch on Aug. 4, 1958, and 2003. Notably, Presley's career predated the Hot 100's inception by two years. He also served as lead artist on all of his Hot 100 titles, while Lil Wayne has sported lead credit on 42 (39%) of his.
—Gary Trust

The most popular songs, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan. Greatest Gainer/Digital and Greatest Airplay songs are awarded, respectively, for the largest gain in sales and airplay impressions on the chart. See Chart Moves for more details. For full rules and explanations, visit www.billboard.com. © 2012 Prominent Media, LLC and Nielsen SoundScan, Inc. All rights reserved. 3525575311025E NAF/A, CARL, LINDSAY

Mainstream Top 40 chart with columns for This Week, Last Week, and Title. #1: BLOW ME (ONE LAST KISS) by PINK.

Adult Contemporary chart with columns for This Week, Last Week, and Title. #1: SOMEBODY THAT I USED TO KNOW by GOTYE FEAT. KIMBRA.

Rock Songs chart with columns for This Week, Last Week, and Title. #1: HO HEY by THE LUMINEERS.

Active Rock chart with columns for This Week, Last Week, and Title. #1: CHALK OUTLINE by THREE DAYS GRACE.

Adult Top 40 chart with columns for This Week, Last Week, and Title. #1: BLOW ME (ONE LAST KISS) by PINK.

Heritage Rock chart with columns for This Week, Last Week, and Title. #1: UNITY by SHINEDOWN.

As she notches her first No. 1 on the Billboard 200 with The Truth About Love, Pink tallies her eighth Mainstream Top 40 leader...

On the Billboard Hot 100, as "Kiss" holds at its No. 5 peak, Truth track "Try" enters at No. 56, fueled by a No. 15 start on Hot Digital Songs...



PINK

Aerosmith logs its 14th top 10 on Heritage Rock (which launched in 1997), as "Love Alot" lifts 13-9...



MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, ACTIVE ROCK, HERITAGE ROCK: Airplay monitored by Nielsen BDS. Chart compiled by Billboard.

TOP R&B/HIP-HOP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, HOT SHOT DEBUT, ARTIST, TITLE, IMPRINT/PROMOTION LABEL, WEEKS ON CHART, CERT. Includes albums like 'Various Artists', 'Tech N9ne', 'Trey Songz', 'Brother Ali', 'Michael Jackson', 'Rick Ross', 'DMX', 'Chris Brown', 'Usher', 'Nas', 'Elle Varner', 'Slaughterhouse', 'Nicki Minaj', 'Drake', 'Future', 'DJ Khaled', 'Kreayshawn', 'Rihanna', 'Jay-Z Kanye West', 'R. Kelly', 'Mint Condition', 'Various Artists', 'Tamiya', 'Lil Wayne', 'Soundtrack', 'B.O.B', 'Tyga', 'Soundtrack', 'Pitbull', 'Soundtrack', 'Young Jeezy', 'Wiz Khalifa', 'Jennifer Lopez', 'Emeli Sande', 'Anthony Hamilton', 'Beyonce', 'Dwele', 'Joss Stone', 'Mary J. Blige', 'Mary J. Blige', 'KC and the Sunshine Band', 'Mac Miller', 'Kendrick Lamar', 'Childish Gambino', 'J. Cole', 'Bad Meets Evil', 'Amy Winehouse', 'Waka Flocka Flame'.

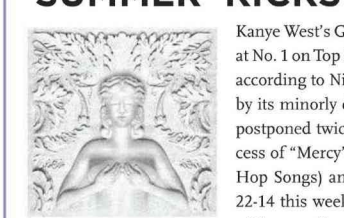
Ne-Yo swaps top 10s on the Rhythmic chart as "Let Me Love You" glides 12-9 while Calvin Harris' "Let's Go," on which he's featured, slides 9-13. The move ensures Ne-Yo a 21st consecutive week in the top 10, a streak he began with his appearance on Young Jeezy's "Leave You Alone" in May.



MAINSTREAM R&B/HIP-HOP

Table with columns: THIS WEEK, LAST WEEK, ARTIST, TITLE, IMPRINT/PROMOTION LABEL, WEEKS ON CHART. Includes albums like 'Adorn', 'Turn On the Lights', 'No Lie', 'Pop That', 'Put It Down', 'Enough of No Love', 'Dive In', 'Dance for You', 'Lemme See', 'Amen', 'Bandz a Make Her Dance', 'Birthday Song', 'Bag of Money', 'I Don't Like', 'Mercy', 'Thinkin Bout You', 'Clique', 'Ice', 'Let's Talk', '2 Reasons', 'Girl on Fire', 'Lazy Love', 'I Wish You Would', 'Work Hard, Play Hard', 'Diced Pineapples', 'Mirror', 'Don't Judge Me', 'Do It', 'Swimming Pools (Drank)', 'Dive', 'My Moment', 'I Don't Care', 'In and Out', 'No Worries', 'Go Get It', 'Dope Chick', 'Triumphphant (Get 'Em)', 'Tough'n You', 'Enough Said', 'New Day'.

BETWEEN THE BULLETS 'SUMMER' KICKS OFF THE FALL



Kanye West's G.O.O.D. Music compilation Cruel Summer opens at No. 1 on Top R&B/Hip-Hop Albums with 205,000 copies sold, according to Nielsen SoundScan, a number slightly influenced by its minorly delayed iTunes release Sept. 18. The album was postponed twice during the summer as well, but with the success of "Mercy" at radio (five weeks at No. 1 on Hot R&B/Hip-Hop Songs) and the meteoric recent rise of "Clique" (soaring 22-14 this week), the collection logs the third-highest opening of the year for a rap album—behind Nicki Minaj's Pink Friday: Roman Reloaded (253,000) and Rick Ross' God Forgives, I Don't (218,000). The other notable debut on Top R&B/Hip-Hop Albums is Tech N9ne's E.B.A.H., which comes in at No. 4 with 14,000. It's the artist's second appearance in the top 10 this year, following his Klusterfuk EP that debuted and peaked at No. 4 in the March 31 issue.

RHYTHMIC

Table with columns: THIS WEEK, LAST WEEK, ARTIST, TITLE, IMPRINT/PROMOTION LABEL, WEEKS ON CHART. Includes albums like 'Whistle', '2 Reasons', 'Mercy', 'Pound the Alarm', 'As Long as You Love Me', 'No Lie', 'Heart Attack', 'Don't Wake Me Up', 'Let Me Love You (Until You Learn to Love Yourself)', 'Where Have You Been', 'I Can Only Imagine', 'Lights', 'Let's Go', 'Amen', 'Work Hard, Play Hard', 'Pop That', 'Adorn', 'Titanium', 'Turn On the Lights', 'Clique', 'Lemme See', 'Blow Me (One Last Kiss)', 'New Day', 'Dope Chick', 'Wide Awake', 'Bag of Money', 'Gangnam Style', 'R.I.P.', 'Go Hard (L.A.L.A.)', 'Swimming Pools (Drank)', 'One More Night', 'Numb', 'Slow Down', 'I Cry', 'Payphone', 'Birthday Song', 'My Moment', 'Girl on Fire', 'Big Booty', 'Celebration'.

ADULT R&B

Table with columns: THIS WEEK, LAST WEEK, ARTIST, TITLE, IMPRINT/PROMOTION LABEL, WEEKS ON CHART. Includes albums like 'Lately', 'Pray for Me', 'Tonight (Best You Ever Had)', 'Greatest Adorn', 'Beautiful Surprise', 'Feelin' Single', 'All Tied Up', 'Climax', 'Go Get It', 'Don't Mind', 'Girl on Fire', 'What Profit', 'Heart Attack', 'Believe in Us', 'Harriett Jones', 'Do What You Gotta Do', 'Find a Way', 'Hold On', 'You & I', 'Celebrate', 'Alone Together', 'Grown Folks', 'Complications', 'Lazy Love', 'Wrong Side of a Love Song'.

RAP SONGS

Table with columns: THIS WEEK, LAST WEEK, ARTIST, TITLE, IMPRINT/PROMOTION LABEL, WEEKS ON CHART. Includes songs like 'No Lie', 'Mercy', 'Pop That', 'Turn On the Lights', 'Amen', 'Clique', 'Whistle', 'Birthday Song', 'Bandz a Make Her Dance', 'Turn on the Lights', 'Cashin' Out', 'Work Hard, Play Hard', 'Bag of Money', 'Nobody's Perfect', 'Take It to the Head', 'Leave You Alone', 'I Don't Like', 'Swimming Pools (Drank)', 'Diced Pineapples', 'My Moment', 'New Day', 'I Wish You Would', 'No Worries', 'Go Get It', 'Do It', 'Slow Down'.

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. 72. MAINSTREAM R&B/HIP-HOP: 70. RHYTHMIC: 63. ADULT R&B: Stations are not included in this chart. See Charts Legend for rules and explanations. All rights reserved. © 2012, Promotional Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT R&B/HIP-HOP SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT/PROMOTION LABEL, CERT., PEAK POSITION. Includes songs like 'Don't Judge Me', 'Turn On the Lights', 'No Lie', 'Pop That', 'Put It Down', 'Dive In', 'Dance For You', 'Enough of No Love', 'Bandz a Make Her Dance', 'Birthday Song', 'Lemme See', 'Heart Attack', 'Mercy', 'GG/ Clique', 'Lately', 'Amen', 'Bac of Money', 'NoBODY's Perfect', 'Tonight (Best You Ever Had)', 'Climax', 'Girl on Fire', 'Pray for Me', 'Thinkin Bout You', 'Beautiful Surprise', 'Feelin' Single', 'Ice', '2 Reasons', 'Love 107', 'I Don't Like', 'Diced Pineapples', 'Allied Up', 'Cashin' Out', 'Take It to the Head', 'Let's Talk', 'Go Get It', 'Lazzy Love', 'Work Hard, Play Hard', 'Don't Mind', 'Swimming Pools (Drank)', 'Another Round', 'No Worries', 'I Wish You Would', 'Dive', 'Leave You Alone', 'Crew Love', 'Go Get It', 'Upti', 'What Profit', 'Thank You', 'My Moment', 'Do It', 'Dope Chick', 'Mirror', 'Harriett Jones', 'Touch'n You'.



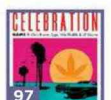
Brandy breaches the top 10 of this list for the first time in more than 10 years as "Put It Down" becomes her 10th song in the upper tier and first since "What About Us?" hit No. 3 in 2002.



The Three 6 Mafia picks up his first top 10 as a solo act. He previously reached the region with the group's "Stay Fly" (No. 9, 2005) and "Poppin' My Collar" (No. 10, 2006).



In their first week of release, tracks from Kanye West's G.O.O.D. compilation sell a cumulative 301,000 downloads, with "Clique" still tops, crowning R&B/Hip-Hop Digital Songs with 122,000.



Following the No. 5 peak of mixtape cut "Amen," featuring Drake, Mill enters as the Hot Shot Debut with their first single off Dreams and Nightmares, due Oct. 30.



The California rapper returns to the chart for the first time in more than a year with a track that samples Bone Thugs-N-Harmony's No. 12-peaking 1995 hit, "1st of the Month."

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT/PROMOTION LABEL, CERT., PEAK POSITION. Includes songs like 'Don't Judge Me', 'You & I', 'I Don't Care', 'New Day', 'Find a Way', 'Triumphal (Get 'Em)', 'In and Out', 'Enough Said', 'Where Have You Been', 'Celebrate', 'Alone Together', 'Hold On', 'I Wish I Knew', 'Believe in Us', 'What Happened to U', 'My Homies Still', 'Young and Gettin' It', 'Summertime', 'Do What You Gotta Do', 'B*tch Bad', 'I Love Girls', 'Jet Life', 'Just the Way You Are', 'Compliments', 'Backup Plan', 'Awesome', 'I Am Your Leader', 'Rome Is Burning', 'You Come First', 'I Luv Dem Strippers', 'Grown Folks', 'Miss My Love', 'Yes', 'Hold Up', 'Wrong Side of a Love Song', 'Do My Dance', 'Tears of Joy', 'Big Booty', 'U Ain't Bout That Life', 'Hold On (Shut Up)', 'Sorry', 'Celebration', 'Hood Rich Anthem', 'Val Vens', 'Wildest Dreams'.

BETWEEN THE BULLETS BAKER BREAKS HOUSTON'S RECORDS



Although Tyrese's original rendition of "Lately" stalled at No. 2 on the Adult R&B chart in 1999, Anita Baker takes her sultry remake to the top of the list, skipping 3-1 with a 19% increase in plays, according to Nielsen BDS (see opposite page). With the move, Baker also breaks Whitney Houston's records for longest span of No. 1 hits (14 years) and longest time between No. 1s (six years) for a female. Baker's first No. 1 was 1994's "Body & Soul," marking an 18-year span of chart-toppers, and her last leader was 2005's "How Does It Feel?," which tops the seven-year mark. —Rauly Ramirez

CHRISTIAN SONGS™ chart table with columns for week, artist, title, and album.

Third Day posts its best download sales week since the 2010 launch of Christian Digital Songs as "I Need a Miracle" opens at No. 2 with 11,000. The track, which previews the act's Miracle album (Nov. 6), also posts the largest audience gain on the radio-based Christian Songs (29-19, up 800,000 impressions).



CHRISTIAN ALBUMS™ chart table with columns for week, artist, title, and album.

Le'Andria Johnson's The Experience debuts at No. 3 on Gospel Albums (5,000 sold, according to Nielsen SoundScan), joining her two other sets in the top 30 at Nos. 19 and 28. She's the first woman to concurrently chart a trio of top 30 sets since Juanita Bynum on Jan. 13, 2007.



CHRISTIAN AC SONGS™ chart table with columns for week, artist, title, and album.

CHRISTIAN CHR™ chart table with columns for week, artist, title, and album.

GOSPEL ALBUMS™ chart table with columns for week, artist, title, and album.

GOSPEL SONGS™ chart table with columns for week, artist, title, and album.

See Charts Legend on billboard.biz for CHRISTIAN ALBUMS rules and explanations, including 57 CHRISTIAN AC and 57 GOSPEL ALBUMS rules and explanations. See Charts Legend for rules and explanations. © 2012, Prometheus Global Media, LLC, and Nielsen SoundScan. All rights reserved.

HOT LATIN SONGS™

Table with 5 columns: THIS WEEK, LAST WEEK, PEAK, WEEKS ON CHART, TITLE, ARTIST, LABEL. Top entry: 1 10 10 #1 66 NO ME COMPARES ALEJANDRO SANZ UNIVERSA MUSIC/LATIN/UMLE.

After a four-week hiatus, Alejandro Sanz's "No Me Compares" returns to No. 1 for a second week on Hot Latin Songs, making an unusual 1-2-7-10-1 chart trajectory...

TOP LATIN ALBUMS™

Table with 5 columns: THIS WEEK, LAST WEEK, PEAK, WEEKS ON CHART, ARTIST, TITLE, LABEL, CERT. Top entry: 1 1 2 #1 2 DADDY YANKEE PRESTIGE EL CARTEL, 1916/CAPTOL/LATIN.

Grupo Exterminador picks up its first No. 1 on the Regional Mexican Albums chart in 19 appearances with El Punto Exacto (2,000 copies sold)...

REGIONAL MEXICAN ALBUMS™

Table with 5 columns: THIS WEEK, LAST WEEK, PEAK, WEEKS ON CHART, ARTIST, TITLE, LABEL, CERT. Top entry: 1 NEW #1 GRUPO EXTERMINADOR EL PUNTO EXACTO SKALONA/BSA.

LATIN POP ALBUMS™

Table with 5 columns: THIS WEEK, LAST WEEK, PEAK, WEEKS ON CHART, ARTIST, TITLE, LABEL, CERT. Top entry: 1 1 4 #1 MANA EXLOMOSES LA BAHIA WARNER/LATINA 521125.

TROPICAL ALBUMS™

Table with 5 columns: THIS WEEK, LAST WEEK, PEAK, WEEKS ON CHART, ARTIST, TITLE, LABEL, CERT. Top entry: 1 2 47 #1 ROMEO SANTOS FORMULA VOL. 1 SONY MUSIC/LATIN 82046.

LATIN RHYTHM ALBUMS™

Table with 5 columns: THIS WEEK, LAST WEEK, PEAK, WEEKS ON CHART, ARTIST, TITLE, LABEL, CERT. Top entry: 1 1 2 #1 DADDY YANKEE PRESTIGE EL CARTEL, 1916/CAPTOL/LATIN.

Telenovela actor Alex Sivrent makes his first appearance on a Billboard chart as "Junto A Ti," featuring his wife, Ximena Herrera, debuts at No. 20 on Latin Digital Songs...



BETWEEN THE BULLETS BRAZILIANS BREAKING OUT

Gustavo Lima is the latest Brazilian artist to infiltrate the Hot Latin Songs top 10 as "Balada (Tche Tcherere Tche Tche)" catapults 27-9 (6.8 million audience impressions, up 47%, according to Nielsen BDS)...



HOT LATIN SONGS: 121 stations (73 regional Mexican, 33 Latin pop, 19 tropical) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Robbins Entertainment names **Denise Lutz** national director of promotion. She was regional director of promotion at Island Def Jam Music Group.

EOne Music promotes **Sean Rockcliffe** to manager of national mixshow promotion. He was coordinator of mixshow promotion.

PUBLISHING: The Harry Fox Agency appoints **Louise Broderick** senior VP of client services. She was VP of finance.



DISTRIBUTION: RED Distribution taps **Rob Wetstone** as VP of digital strategy. He was VP of content at eMusic.com.

TOURING: Hill Country Live names **Jessie Scott** director and **Seth Rothschild** assistant director for its music venues in New York and Washington, D.C. Scott was music ambassador and Rothschild was club manager in New York.

MANAGEMENT: Working Group Artist Management taps **Mike Bachta** as an artist manager and head of the company's new Nashville office. He was a manager at In De Goot Entertainment.

Nicholas Mishko launches boutique artist management company **10 and 8 Management**. He was a royalties clerk at ABKCO Music & Records.

RELATED FIELDS: The Berklee College of Music in Boston taps composer **George S. Clinton** as chairman of the college's film scoring department. He has scored such films as the "Austin Powers" movies, "Mortal Kombat" and "Bury My Heart at Wounded Knee."

The **Country Music Hall of Fame and Museum** in Nashville promotes **Tina Wright** to senior director of media relations. She was director.

—Edited by Mitchell Peters

GOODWORKS

PRINCE SUPPORTS REBUILD THE DREAM EFFORT AT CHICAGO RESIDENCY

Prince is typically quiet about the charities he supports.

"He's one of the more generous philanthropy-oriented people in the business," says Rebuild the Dream president/co-founder Van Jones, a friend of Prince's who previously served as an adviser to President Obama. "He usually quietly writes checks to numerous causes and helps a lot of people."

But the artist has publicly announced his support of Rebuild the Dream, a grass-roots organization that is "fighting for economic solutions for regular people," Jones says. "We do everything from trying to pass laws in Congress to help local people get connected to organizations that can help them."

During his Welcome 2 Chicago residency at the Windy City's United Center (Sept. 24-27), Prince allowed Rebuild the Dream and other local charities to set up shop in the arena's concourse. The Rebuild the Dream Village, which included such organizations as Blacks in Green and the James Brown Academy, educated concert-goers on how to rebuild and sustain their communities.

"Rebuild the Dream caught [Prince's] attention because we're all trying to deal with this whole global economy, which is hurting so many people," Jones says.

In the week ahead of the concerts, Prince appeared on ABC's "The View" with Jones and actress Rosario Dawson to explain his reasons for supporting Rebuild the Dream. "We're at a place now in this country where we're going to have to work together and stop looking at each other's affiliation and start taking care of each other," Prince said. "It's desperate times." —Mitchell Peters

'HELL' OF A TIME

Guitarist **STEVE VAI** and duo 2Cellos shot the video for their new collaboration, "Highway to Hell," at the Guitar Center in East Brunswick, N.J. Along for the ride are (from left) 2Cellos' **LUKA SULIC**, Guitar Center GM **DANIELLE MAGLIFFIORE**, Vai, Guitar Center OM **RANDY KOVAC** and 2Cellos' **STJEPAN HAUSER**.

PHOTO: BERNARD DE LIJERE/SONY MUSIC ENTERTAINMENT



1 **NATIONALLY SYNDICATED** radio personality **TOM JOYNER** (left) congratulates CBS Radio president/CEO **DAN MASON** on receiving the National Radio Award for career service at the 2012 Radio Show (Sept. 19-21) in Dallas. Joyner delivered the Friday luncheon keynote speech at the conference, produced by the Radio Advertising Bureau and the National Assn. of Broadcasters. PHOTO: COURTESY OF NAB



2 **MUSIC AND ENTERTAINMENT** industry executives gathered to discuss the value of Radio Disney at a network-hosted event for the advertising community at Los Angeles' SLS Hotel on Sept. 13. In town for the road show were (from left) Island Def Jam VP of rhythm promotion **NOAH SHEER**, Interscope senior VP of promotion **CHRIS LOPES**, Radio Disney VP/GM **PHIL GUERINI**, RCA VP of pop promotion **DANNY COOPER** and Disney Media Sales and Marketing senior VP of network sales **MICHELLE SCAROLA**. PHOTO: RICK ROWELL/DISNEY CHANNEL



3 **AFTER HIS HIGH FLYING BIRDS** performed their first show at London's Wembley Arena, former Oasis member **NOEL GALLAGHER** received a special award in honor of the occasion. On hand for the presentation are (from left) Wembley head of operations **SHARON SMITH** and GM **JOHN DRURY**, Gallagher, Wembley marketing manager **ROB LIEVESLEY**, Metropolis Music promoter **CONAL DODDS** (holding a photo of SJM Concerts promoter Chris York), Primary Talent International agent **BEN WINCHESTER** and Ignition Management managing director **MARCUS RUSSELL**.

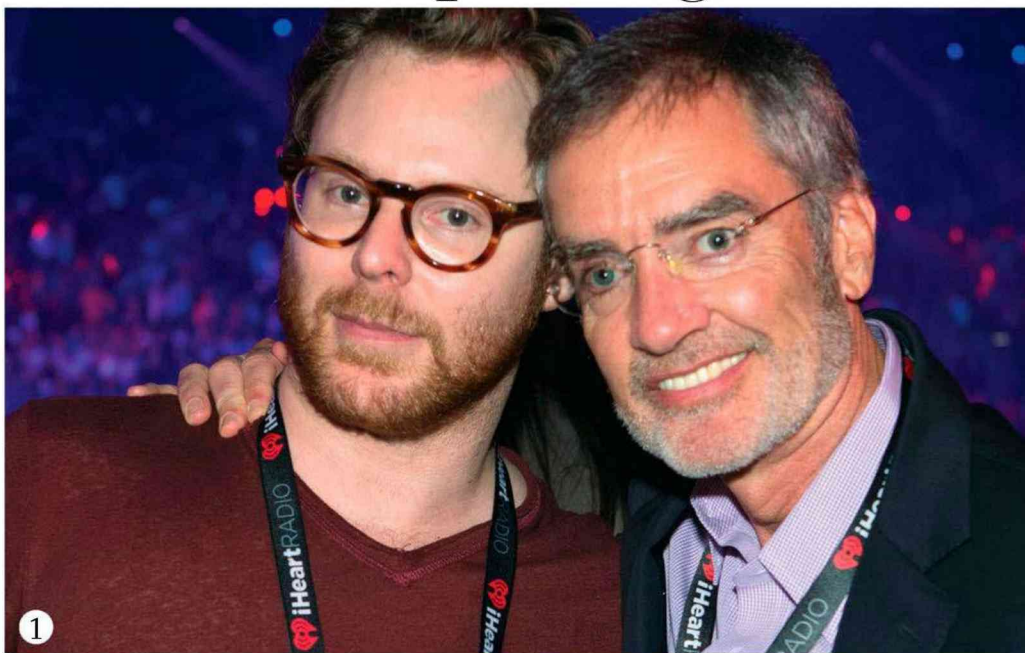
PHOTO: JIM STEELE/STEELE IMAGES

.biz Additional photos online this week at billboard.biz.

To submit your photos for consideration, please send images to backbeat@billboard.com.

iHeartRadio Fest Fever Heats Up Las Vegas

Clear Channel hosted its second iHeartRadio Music Festival Sept. 21-22 at the MGM Grand Garden Arena in Las Vegas. Boasting a star-studded lineup that included No Doubt, Green Day, P!nk, Rihanna, Pitbull, Aerosmith, Usher, Bon Jovi, Taylor Swift, Miranda Lambert, Calvin Harris and a surprise appearance from Prince, the festival was a sold-out draw for the 13,000-capacity venue and a popular live stream on more than 100 Clear Channel stations, Xbox Live and Yahoo. The CW will broadcast an abbreviated version of the concert on Oct. 1.



1



2

1 **SEAN PARKER** (left), co-founder of live video website Airtime, poses with Clear Channel Media and Entertainment CEO **BOB PITTMAN** in the arena's VIP section. Among other VIPs spotted during the weekend: Universal Music Group VP of promotion David Nathan, Big Machine Label Group CEO Scott Borchetta and former MTV Networks CEO Judy McGrath. PHOTO: MATT KARAS/CLEAR CHANNEL

2 **JOE PERRY** and **STEVEN TYLER** (from left) of Aerosmith grab a minute backstage with Clear Channel's **BOB PITTMAN** and president of national programming platforms **TOM POLEMAN** before playing a hits-heavy set featuring "Cryin'" and "Dream On." The band's first album in eight years, *Music From Another Dimension!*, is due Nov. 6 on Columbia. PHOTO: DOUG SONNERS/CLEAR CHANNEL

3 **CLEAR CHANNEL** Entertainment Enterprises president **JOHN SYKES** (center) is flanked by iHeartRadio performers **PITBULL** (left) and **CALVIN HARRIS**. Harris played a few songs from new album *18 Months*, arriving Oct. 30 on Roc Nation/Ultra/Columbia. Pitbull closed the festival with an energetic blast through his own cadre of hits, a few '90s rock riffs (Guns N' Roses' "Sweet Child O' Mine," Lenny Kravitz's "Are You Gonna Go My Way") and a duet with Ne-Yo on the finale, "Give Me Everything." PHOTO: DOUG SONNERS/CLEAR CHANNEL



3



4

4 **CLEAR CHANNEL** Media and Entertainment chairman/CEO **JOHN HOGAN** (left) takes a backstage breather in the shade with Coca-Cola VP of media and interactive **ANNIS LYLES** and MediaLink CEO **MICHAEL KASSAN**. Instrumental in bringing Bob Pittman to Clear Channel in 2010, Kassan also helped negotiate the veteran media executive's minority stake in the company. PHOTO: MATT KARAS/CLEAR CHANNEL

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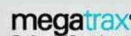
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