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No. 1

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ON THE COVER: Taylor Swift photograph by Brian Daben



GARY CLARK JR. 18

360 DEGREES OF BILLBOARD

HOME FRONT

Online

TAYLOR SWIFT TROVE
Go beyond this week's Taylor Swift cover story by visiting Billboard.com for an exclusive extended Swift Q&A, a track-by-track review of her new album *Red*, Taylor's Top 10 Career Moments and a fashion pictorial.

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 futuresoundconference.com.

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UP FRONT

DIGITAL BY ALEX PHAM

Why Xbox Music Needs To Work

Microsoft considered making Xbox a platform for players like Spotify and Pandora, but changed course to re-up with labels and rebuild a rival to Apple and Google

With its record-label contracts expiring, Microsoft last year faced the awkward question of what to do about Zune, its flailing music service. Should the company kill it and just become a technology platform for other music services like Spotify and Pandora? Or spend a boatload of money to revive it?

The answer came Oct. 16, when Microsoft debuted Xbox Music—first on Xbox Live, the online gaming and entertainment service for the Xbox 360 videogame console, and during the next few weeks, across all devices running its new Windows 8 operating system.

The investment signals how critical Microsoft believes it is to have its own music service—and for it to flourish where the Zune service and device couldn't. To compete effectively with Apple, Google, Amazon, Samsung and a growing number of nimble startups, Microsoft executives felt they had to differentiate their technology with a superior music service. Just as iTunes vaulted the iPod into the stratosphere, which led to better sales of other Apple products like the iPhone, Microsoft needed Xbox Music to serve as the connective tissue for all of its products and bind consumers to its platform.

"In the end, more than any other source of content, we realized it was essential for us to have music," a senior Microsoft executive says. "The question then became, 'Do we build it ourselves? Or do we get others like Spotify to provide that?'"

With Xbox Music, Microsoft doubled down on its own music service. The company added a "freemium," on-demand layer and, next year, a scan-and-match locker service. In addition, Microsoft repped its licenses for a download-to-own store and for a premium subscription service that charges \$10 per month. The company took further steps to expand

the service's footprint from just eight countries for Zune Music to 22 countries this year and, eventually, about 35 countries.

"We've said to the labels that we hope we end up paying them a lot of money," says the Microsoft executive, who spoke to Billboard on condition of anonymity because the company's strategy is confidential. "Because if we do, that bodes well for the service. It means we will have succeeded."

The licensing effort, spearheaded by longtime Microsoft executives Blair Westlake and Christina Calio, required a small army of lawyers and deal-makers. Westlake had spent 18 years negotiating content licenses for Universal Studios' TV and networks group, and Calio had worked in sales and marketing at Geffen Records for 11 years prior to joining Microsoft in 2000.

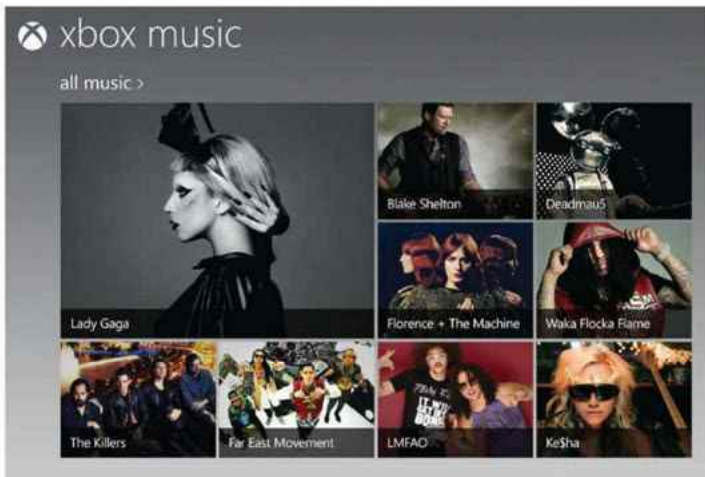
REPLICATING APPLE'S ITUNES STRATEGY

Why expend so much effort when it would've been much easier, and cheaper, to plug in a third-party service like Spotify and Pandora?

Part of the answer goes back to Apple and the company's ability to use iTunes to turbo charge sales of iOS devices. While many companies have tried to replicate Apple's special sauce for marrying hardware with software, few have succeeded. As a result, Apple has been able to maintain its edge in creating sexy devices and its vice-like grip on the digital music market.

"Xbox Music puts Microsoft one degree of separation closer to Apple," Digital World Research media consultant P.J. McNealy says.

It's not just Apple that Microsoft competes against. It's also Google, Sony, Amazon, Samsung and a host of startups—all of whom have their own struggles trying to seamlessly combine hardware with software.



Screen shots of the Xbox Music service for Xbox Live

Google's Android operating system has fragmented into dozens of flavors as hardware companies adapt it to their own tastes—making it difficult to have a cohesive market. Sony's Achilles' heel has been in designing software that can match the intuitive elegance of its hardware. Amazon, which has nailed the service and online commerce end, is busy refining its device and software strategy. And Samsung, a sleeping giant in the world of entertainment, is slowly waking up to the importance of content.

"The hard stuff is in putting together the software with the hardware and a service," the Microsoft executive says. "Not everybody can do this, but it's clearly what consumers want. People want a music service that just works and can give them everything they need across all their devices. That's not easy to do."

Labels, who have welcomed Microsoft's efforts as a way to ensure no single digital music service dominates the market, don't consider Xbox Music to be yet another blunderbuss attempt at a digital music service. Instead, some executives think Microsoft has the potential to unlock millions of subscribers.

Microsoft has the advantage of 40 million ac-

tive Xbox Live accounts on game consoles worldwide, half of whom pay \$60 annually to access the premium Xbox Live Gold membership. That lets users pay to watch video services like Netflix, Hulu Plus, ESPN, HBO Go and others as well as iHeartRadio and Last.fm.

To put this into perspective, Spotify has 3 million paying subscribers worldwide. Rhapsody has more than 1 million, and other on-demand streaming services are each said to be below 1 million.

"It's a family device, already in the corner of the living room and invariably plugged into an HDMI cable into either the TV or an amp," a senior label executive says. "That's their Trojan horse."

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Hall Of Fame's Commercial Turn

Cleveland's Roll Hall opens doors to sponsors

The Rock and Roll Hall of Fame, brought to you by Steve's Auto Shack?

Such naming-rights deals, normally reserved for sports arenas, could soon be coming to some of the music industry's best-known institutions. Creative Artists Agency has reached a deal to represent the Rock and Roll Hall of Fame as well as Nashville's Grand Ole Opry and Ryman Auditorium as branding clients, offering up first-of-their-kind opportunities at each venue that include title sponsorships, on-site branding, national marketing partnerships and, in the case of the Rock Hall, the potential to sponsor the new consumer voting component for the 2013 nominees.

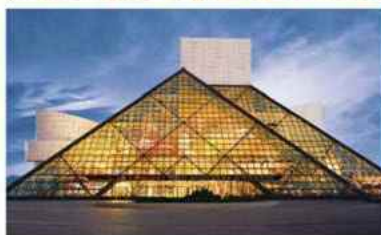
Though the Rock and Roll Hall of Fame Foundation and the Grand Ole Opry Group have partnered with sponsors at a regional and national level in the past, both organizations are looking to expand their reach. The Rock Hall is based in Cleveland, but only 8%-9% of its annual visitors are from Ohio, while at the Grand Ole Opry, only 15% of a typical crowd is from the Nashville area. "They rely on attendance, and a good partner could help them promote and align with what they're doing in the long term as well as put more people in seats," says Tom Worcester, head of CAA's music sponsorships group.

For the Rock Hall, a naming-rights partner could assist in keeping ticket prices down and also help make up for some financial shortfalls in recent years. In 2011,

the foundation reported revenue of \$21.3 million, down from \$25.3 million in 2010 and \$35 million in 2009, according to the company's annual reports. A bulk of revenue comes from admissions (56% of its total revenue in 2011). The Grand Ole Opry Group is also still recovering from the Nashville floods of 2010, which set back parent company Gaylord Entertainment \$215 million-\$225 million in rebuilding costs, according to its 2011 annual report. Consequently, Gaylord's Opry and Attractions segment experienced a 39.4% increase in total revenue from 2010 to 2011, to \$65.3 million, compared with the flood-affected \$46.9 million the group reported in 2010.

Additionally, Rock and Roll Hall of Fame Foundation president/CEO Joel Peresman noted that the Rock Hall recently underwent an \$8 million technology renovation. "The technology goes out of date as quickly as it comes in to date, so we're looking for a potential partner we could work with on a technological basis to help us keep this place up to the current standards," he says.

CAA is talking to marketers in the electronics, financial services, beverage, automotive and telecommunications categories for all three venues, though some restrictions apply to each venue when it comes to semantics of sponsor placement. "As a not-for-profit, you can't be the Philips Rock and Roll Hall of Fame—you couldn't legally do that," Peresman explains. "There's other museums around the world that have integrated



the name into the title, whether it's the Rock and Roll Hall of Fame 'presented by,' 'sponsored by' or 'powered by'... We could do that. We just have to be careful that it fits into our mission."

The Rock Hall is also open to sponsors getting involved with its voting process, which beginning this year allows consumers to participate. Similar to the new model for the Heisman Trophy, the top five consumer votes will count as a single ballot in the induction voting. "Our customer base is starting to skew younger and younger," Peresman says, "so we want to be able to form a product base and create a sweepstakes with a partner to raise awareness of what we're doing and encourage our fans' involvement all over the world." ■■■

HOME FRONT

360 DEGREES OF BILLBOARD

Young Acts Dominate Billboard Mexican Music Awards

Young talent and a bold new musical trend dominated the second Billboard Mexican Music Awards, with edgy tribal music troupe 3BallMTY winning nine awards, including new artist; artist, duo or group; songs artist; and digital download artist of the year. The awards, presented by State Farm, aired live Oct. 18 on Telemundo from the Shrine Auditorium in Los Angeles and featured performances from 3BallMTY with reggaeton duo JKing & Maxi-man as well as more traditional fare from veterans Conjunto Primavera and Los Huracanes del Norte.

3BallMTY—comprising DJs Erick Rincon, Sergio Zavala (Sheeqo Beat) and Albert Presenda (DJ Otto)—highlighted the dynamic nature of regional Mexican, the top-selling Latin subgenre in the United States.

The trio, which released its debut album only last year (and which had its network performance premiere at the first Billboard Mexican Music Awards) also won songs artist and song of the year for the single "Intentalo," featuring El Bebeto and America Sierra.

Big winner 3BALLMTY



Following in number of wins was norteño star Gerardo Ortiz, who landed seven awards, including artist and artist of the year, male. Ortiz's album *Entre Dios y el Diablo* won album of the year.

Special honors were given to ranchera singer/songwriter Pepe Aguilar, who received Billboard's Legacy Award in recognition of a career that has influenced the genre and its artists.

Norteño institution Los Huracanes del Norte received Billboard's "La Voz" (The Voice) Award, given to an artist or musical group with a distinctive and unique on- and offstage persona. La Original Banda el Limon de Salvador Lizarraga received Telemundo's Excellence Award, given to an innovative artist or musical group that has remained

at the forefront of music.

Veteran ranchera singer Vicente Fernandez, currently on his farewell tour, swept the ranchero/mariachi category, winning album of the year for *Otra Vez*, song of the year with "El Vestido Blanco" and

ranchero/mariachi artist of the year.

Also winning three awards each were El Bebeto and Sierra for their collaboration on "Intentalo."

Women were noticeably absent from the list of winners, save for Jenni Rivera, who won artist of the year, female and banda album for her set *Joyas Prestadas*.

For the second consecutive year, the songwriter award went to Horacio Palencia, who's now signed as an artist to Fonovisa. Likewise, the producer award again went to Fernando Camacho Tirado, director/producer of La Arrolladora Banda el Limon de Rene Camacho, which won airplay artist and banda song for its hit "Llamada de Mi Ex."

In the label categories, the evening belonged to Universal Music Latin Entertainment and its regional Mexican labels Disa and Fonovisa. Independent ARPA Musical won publisher of the year while its ARPA Music won publishing corporation of the year.

Award finalists and winners are determined by chart performance as chronicled in Billboard magazine and on Billboard.com during the eligibility period (Aug. 27, 2011-Aug. 18, 2012). Categories are based on album and digital track sales data provided by Nielsen SoundScan and radio airplay monitored by Nielsen BDS. For a complete list of winners, go to billboard.biz/2012mexicanmusicawards. ■■■

>>>SONGZA TOPS 1 MILLION REGISTERED USERS IN CANADA

With all the hubbub over Xbox Music, iHeartRadio and other music services associated with large companies, people may overlook a popular Internet radio service by a smaller company. Songza's just-released numbers might change all that. Songza just announced it reached 900,000 iOS installs and 1 million registered users just 70 days after it launched in Canada. Songza has already delivered 160 million streams to its Canadian listeners.

>>>BEATS BY DRE PARTNERS WITH TRENT REZNR, HINTS AT MOG'S FUTURE

Beats by Dre principals Jimmy Iovine, Dr. Dre and president Luke Wood rolled out new products at a press event at the company's glossy pop-up-turned-permanent store in New York's SoHo district. The products included BeatsPill speakers, Executive headphones and upgraded in-ear headphones called urBeats. The company also announced Trent Reznor has signed on with Beats in a consulting role and that it has "very big plans" for MOG, the streaming service it purchased earlier this year.

>>>?UESTLOVE, UNIVERSAL'S WEINGER TO TEACH NYU COURSE

Roots drummer Ahmir "Questlove" Thompson will join Universal Music Enterprises VP of A&R and Grammy Award-winning reissues producer Harry Weinger to co-teach a course titled "Classic Albums" at the Clive Davis Institute for Recorded Music at New York University's Tisch School of the Arts this coming spring semester. Thompson's teaching move is a direct result of an NPR intern's dismissive review of Public Enemy's *It Takes a Nation of Millions to Hold Us Back*.

Reporting by Jem Aswad, Glenn Peoples and Dan Ryan.

Latin Tween Dream

Following a hit show and album elsewhere, Warner's Eme 15 readies for U.S. success

When a tween product works in the Latin music marketplace, it's usually tied to a TV series, and it takes off. The last time this happened in a major, multiple-market way was with **RBD**, the TV-created teen group that went on to sell 2 million albums in the United States between 2005 and 2008, according to Nielsen SoundScan.

Now, Warner has hit the jackpot in several countries with **Eme 15**, the three-boy, three-girl troupe borne out of tween TV series "Miss XV."

The series is slated to begin airing on one of Univision's cable channels—Telefuturo or Galavisión—in January. If its ratings and album sales go hand in hand with what's

happened in other countries, it may portend well for the future of tween series that target a U.S. Latin audience.

"Miss XV" is an unusual co-production between Mexican giant Televisa—known for producing numerous TV series and soaps—and Nickelodeon, the teen cable channel. While all past teen/tween successes have derived from Televisa shows, "Miss XV" began airing exclusively on Nickelodeon throughout Latin America last May before shifting to Televisa in July in Mexico only.

By then, Warner Music Mexico managing director **Tomas Rodriguez** says, the show had gained enough traction and a following that by the time it hit

broadcast TV, it exploded, and the soundtrack album, *Eme 15*, debuted at No. 1 on Mexico's Amprofon chart.

In Argentina and the rest of Latin America, the series is still airing exclusively on Nickelodeon, save for Colombia, where it started airing on broadcast TV this month. This is significant, because cable penetration in Latin America is far from being as consolidated as it is stateside.

And yet, the audience was clearly there. The same applies to the United States, "Miss XV" executive producer **Pedro Damian** says. "The audience exists, but they're watching shows like 'iCarly.' We haven't given them Latin-American products."

Or any product, for that matter, as most Latin TV content is geared toward a more adult audience. That was even the case for "Rebelde," the series



EME 15, stars of tween show "Miss XV"

that spawned **RBD**, which was conceived and produced by the same team as "Miss XV": Damian, writer **Luis Luisillo** and composer **Carlos Lara**.

But while "Rebelde" was more drama-driven and slightly more adult-oriented, "Miss XV" is what Damian calls a "dramedy": 60% comedy, 40% drama.

"Miss XV," whose name refers to the quinceañera, or Sweet 16 party, which in Mexico and other Latin-American countries is celebrated at 15, is based on the 1987 Mexican soap "Quinceañera."

Like "Rebelde," the characters in "Miss XV" form a band, but not on-camera. Instead, Eme 15 is its own stand-alone group and Warner is treating it as such.

"We're promoting it like a band that doesn't have television support: We've been in

festivals, autograph signings, we're working a single in radio," Rodriguez says.

Warner has a percentage of the group's merchandising and is producing the tour outside Mexico. (In Mexico, the tour producer and promoter is Ocesa, and 20 dates are already booked between now and the end of 2012, including two dates at the 10,000-seat Auditorio Nacional.) And, aside from the debut album, the label will release a deluxe holiday version that will include new versions of classic Christmas songs. Coming up next year is a live album, and then, a studio set of original material.

"We think they'll have a much longer life than the series," Rodriguez says. ♦♦♦

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Latin Notas

LEILA COBO



Nat Geo Finds Rhythm In Latin

Iconic media brand's small label gives a big voice to world music—but is loudest in Latin

Five years after launching, Nat Geo Music has continued to build its roster of world music acts. But as the indie label has expanded, so has the number of Latin artists who now make up nearly half of the roster.

One of those bands is the multimedia-savvy Palenke

SoulTribe, the two-member group led by Colombian natives Andres "Popa" Erazo and Juan Diego Borda, who approach their projects as a collective inviting other artists to help them create music that fuses electronic-based sounds with traditional Afro-Colombian rhythms.

"The fact that about half of the acts are Latin is a reflection of what's going on in the country," says Borda, whose second album, *Palenke Vs. Palenque*, is scheduled for digital release Nov. 5 on Nat Geo Music.

National Geographic music and radio VP Jeffrey Clyburn says that when the label was founded the idea was to run it like any indie outfit. As time passed, Latin music artists were discovered organically. The only real guidelines were to find musicians that worked hard, created great music and musically represented a strong cultural and geographical angle.

"The Latin market is vital," Clyburn says. "I don't think we can succeed as a label unless a Latin artist succeeds. I don't think it's a coincidence that the most

successful act on our label is Latin: Grupo Fantasma."

Although the label has a variety of artists representing multiple genres, Latin acts now make up nearly half of the roughly dozen artists including Grupo Fantasma, the Latin funk band that in 2011 won a Grammy Award for its *Sonidos Gold* album in the best Latin rock or alternative album category.

Other bands on the label include the Canadian-rooted reggae-rock group Bedouin Soundclash, Bajah & the Dry Eye Crew from Sierra Leone and the R's, Italian rockers who include garage rock, pop and psychedelic folk in their music. As for Latin artists, Nat Geo also carries albums from Brownout, DePedro and Rene Lopez.

The label's budgets, Clyburn says, are comparable to smaller record companies, but the worldwide reach of National Geographic can provide major artist support through the society's magazine, TV programming and digital platforms. The soci-

ety's iconic publication alone (which is more than 100 years old) reaches 11 million people worldwide and features profiles on artists both within the label and outside of it.

Borda, who now lives in Los Angeles and also writes music for TV commercials, says that Clyburn discovered the collective when the label executive was visiting Colombia. After many conversations, the band signed a licensing contract and is about to release its current album with a marketing campaign that will start in the United States and include four free song downloads from the album at PalenkeSoulTribe.com. The band will make appearances throughout the States and Latin America during 2013.

Nat Geo Music has also made inroads at such music festivals as South by Southwest, but in the summer of 2013 it wants to expand by creating a free concert series in such cities as Chicago, Los Angeles and New York.

—Justino Águila



A digital release of **PALENKE SOULTRIBE'S** second album, *Palenke Vs. Palenque*, is due Nov. 5.

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

EN BREVE

TELEMUNDO, GO T-MOBILE GO 360 FOR YO ME LLAMO

Telemundo and T-Mobile USA are uniting for a 360 brand integration campaign around the amateur singing competition "Yo Me Llamo" (My Name Is). The show, which awards a finalist with \$100,000 in cash and prizes, features contestants who transform into their favorite singers. As the show's exclusive sponsor, T-Mobile will allow viewers to vote from their cellphones. Additionally, among several digital platforms, Latino consumers will have access to streaming videos and other content. Contestants will also be able to use their smartphones during the production of the show to call their families. The program, hosted by actress Gaby Espino, features three judges: regional Mexican singer Lupillo Rivera, TV host Penelope Menchaca and Mexican impersonator Samia. —Justino Águila

REPORT: LATINOS DOWNLOAD MORE MUSIC, VIDEOS

Latino consumers are downloading music and videos more than the general population, according to the Interactive Advertising Bureau's Digital Hispanic Consumer report. The release, based on the results of a BIGinsight poll, shows that the Latino footprint is strong in e-commerce, social engagement and media consumption compared with average users. The top five online activities are shopping, reading and posting movie reviews, downloading music and video, socializing online and watching TV shows online. —JÁ

LIZARRAGA TO REJOIN BANDA EL RECODO

Musical director Alfonso Lizarraga of veteran regional Mexican group Banda el Recodo expects to rejoin the act in November after he was injured in an accident involving the band's tour bus in August. Lizarraga is still undergoing physical therapy. The group, he says, is also seeking a singer to allow co-vocalist Luis "El Yaki" Partida further time to rest following vocal chord surgery last December. —Teresa Aguilera



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Subscription Model Picks Up Steam

A closer look at Deezer and Spotify shows it's anyone's game as they grow their business

The "freemium" business model, often called unsustainable, is looking better.

New funding received by Deezer and earnings by Spotify in the United Kingdom offer greater evidence that subscription services can build a business offering a blend of free and paid-for music.

That's the crux of the freemium model, derided by critics even though Deezer and Spotify have raised hundreds of million of dollars and gained the upper hand in the war to capture share in the global music streaming market.

Paris-based Deezer announced Oct. 8 a \$130 million investment from Access Industries, the holding company that owns Warner Music Group. Most of the funding will help the company expand

to new markets while \$30 million will buy out shares of previous investors.

Deezer has 2 million subscribers and is adding "more than 100,000 new subscribers per month," CEO Axel Dauchez says. It also has 7 million monthly active visitors.

Dauchez talks about profitability as a mind-set. He explains the company waited to reach profitability in France



Deezer's AXEL DAUCHEZ (inset) says the service is adding more than 100,000 new subscribers per month.

before expanding. When expanding to other markets, Deezer seeks high-growth opportunities and partnerships with telecommunications partners that can ease the cost of subscriber acquisition.

The service launched in France in 2007, expanded to 21 more countries in 2011 and another 63 in 2012. Deezer announced upcoming launches in an additional 76 markets at a press conference on Oct. 10, bringing its fourth-phase total to 160 countries.

"We don't want to be in the big countries and then middle countries and then small countries," Dauchez says. "We need to be everywhere because the users are everywhere."

Some key countries drive a significant share of revenue, Dauchez says. The company claims to get 6 million unique visitors per month from its home market of France. Big European countries like the United Kingdom, Italy and Germany are important, but

so are Mexico, Brazil, Russia, Indonesia and Australia, Dauchez says.

So far Deezer is avoiding a U.S. market that is dominated by digital downloads and expensive to enter. "For the moment, the U.S. is not a profitable market," Dauchez says.

Like nearly every other subscription market, Deezer is avoiding Japan, too. Sony's Music Unlimited launched there this year and arguably has the best chance of creating a sustainable toehold given its resources in its home country.

In contrast, Spotify, which had 4 million subscribers in July, has targeted larger markets. Spotify started in Sweden and the United Kingdom before slowly spreading through Western Europe. The service launched stateside in July 2011 and has since spread to Germany, Australia, New Zealand and Austria.

Critics have called that strategy unsustainable and point to recent reports that Spotify lost \$56.6 million on revenue of \$236 million in 2011.

However, the key to assessing Spotify's freemium model is to focus on just one country. Spotify operates in 16 countries. A single financial statement that incorporates services in different countries and of different maturities won't reveal how the business model is performing in any one country.

Spotify is on the right track where its headquarters are based. Financial statements for Spotify Ltd., the company's U.K. subsidiary, reveal a £2.1 million (\$3.4 million) loss in 2011 after posting a net operating loss of £26.5 million (\$42.7 million) in 2010. Revenue grew 51.1% to £95.5 million (\$153.9 mil-

lion) from £63.2 million (\$101.9 million). A Spotify representative declined to comment on the company's financial statements.

Evidence that freemium has taken time to improve could be seen in Spotify Ltd.'s cost of sales, which represents royalties paid to rights-holders. The U.K. subsidiary's cost of sales dropped to 85.7% in 2011 from 102.6% in 2010. In other words, Spotify Ltd. paid rights-holders about £1.03 (\$1.66) for every pound it generated in 2010 but paid out only 86 pence (\$1.37) for every pound it generated in 2011.

Subscriber growth also improved. Subscriptions accounted for 84.8% of revenue growth in 2011 and grew as a percent of revenue from 71.3% in 2010 to 75.9% in 2011. A freemium model should encourage free listeners to convert to paying listeners. A music service should get better at using partnerships to lure subscribers. These factors appear to have been at play in 2011.

Partnerships have helped Deezer, too. Dauchez says it has been able to keep costs down by partnering with telecommunication companies in 20 countries. The service launched many integrated offerings with mobile carrier Orange: France in 2010, the United Kingdom in 2011 and the Ivory Coast, Mauritius and Poland in June.

The model may not work in every market, but it at least appears to work. Dauchez says he expects Deezer to return to profitability in 2014. Some Spotify markets, such as the United States, could require some patience.

BITS AND BRIEFS

LOUDBYTES INKS EMI RETAIL DEAL

Loudbytes has signed a digital distribution deal with EMI that allows brick-and-mortar retailers to sell EMI digital content. The pact lets Loudbytes distribute EMI content through its point-of-sale service, Crazy Funnel. The system allows digital items to be bundled with physical goods or sold individually through a bar code scan. Available music can be promoted on posters, hangtags and POS signage. After purchase, customers receive a unique download code either on a printed receipt or sent to their mobile phone or email address. Loudbytes reports all digital purchases to Nielsen SoundScan.

its role in facilitating the distribution of 11 unlicensed sound recordings. VKontakte will pay the fine to SBA Gala Records, an independent Russian label and licensed distributor for EMI's international music.

BAMM.TV IPAD APP FOR INDIE ACTS

Bamm.tv has launched an iPad app that brings live online videos from independent acts to people around the world. Based in San Francisco, Bamm.tv cuts deals with indie artists who bypass the traditional label system, making clips available in all countries without territory restrictions often found in streaming services. In addition to watching high-definition videos, viewers can learn about bands, engage with artists through social media, view tour schedules and purchase tickets to shows. The app is also available on devices and services through partnerships with companies like Samsung, Flingo, MudoTV and Selectv.

RUSSIAN SOCIAL NETWORK FINED

The Arbitration Court of St. Petersburg and Leningrad has ordered popular Russian social network vKontakte (which has 110 million-plus users) to pay damages of 13,718 rubles (\$445) for

Digital Domain

GLENN PEOPLES



SPEAKER UP

Sleek and strong, the Zikmu Solo by Parrot is a single speaker crafted by designer/architect Philippe Starck with 100 watts of power. The device has three speakers that can adjust based on the size of the room; connectivity through Bluetooth, Wi-Fi and NFC 2 wireless technology; and an Ethernet port to extend the device beyond the home network. Users can also forgo fancier technologies and simply use the iPhone/iPod dock.

When available for sale in November, the Zikmu Solo will sell for \$999 at select retailers and will be available in black and white. —GP



RINGTONES™

OCT 27-28 2012 Billboard

COMPILED BY nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	4	15	#1 WHISTLE	FLO RIDA
2	3	19	PONTOON	LITTLE BIG TOWN
3	1	29	CALL ME MAYBE	CARLY RAE JEPSEN
4	2	18	NO LIE	J CHAZN FEATURING DRAKE
5	7	8	CRUISE	FLORIDA GEORGIA LINE
6	5	23	WANTED	HUNTER HAYES
7	8	4	GANGNAM STYLE	PSY
8	6	13	TAKE A LITTLE RIDE	JASON ALDEAN
9	13	10	ONE MORE NIGHT	MARION S
10	12	11	TURN ON THE LIGHTS	FUTURE



For the sixth consecutive Halloween season, John Carpenter's classic "Halloween (Movie Theme)" is back on the chart, this week as the greatest point gamer (18-12, up 23%). The last two years it reached a peak of No. 7, now only five spots away.

11	9	31	DRUNK ON YOU	LUKE BRYAN
12	18	31	HALLOWEEN (MOVIE THEME)	JOHN CARPENTER
13	10	9	ADORN	MIGUEL
14	11	56	SEXY AND I KNOW IT	LMFAO
15	15	35	SOMEBODY THAT I USED TO KNOW	GGTYE FEATURING KIMBRA
16	17	4	HARD TO LOVE	LEE BRICE
17	14	5	GIRL ON FIRE	AUCIA KEYS FEATURING NICKI MINAJ
18	15	11	BLOWN AWAY	CARRIE UNDERWOOD
19	25	8	MONSTER MASH	BOBBY "BORIS" PICKETT AND THE CRYP7-KICKERS
20	21	4	CRAZY TRAIN	ICZY DSBIBLAIN

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Based on Nielsen Ringtones data as reported by Nielsen SoundScan, a service of Nielsen MusicScan. Chart endorsed by CTIA - The Wireless Association and Music Entertainment Forum.



Art Laboe

2012

RADIO HALL OF FAME

INDUCTEE

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LIVE NATION®



Dorian Khouri

C3 Takes Global Route

Austin promoter's pact with Brazil's GEO is a case study in best practice

One big reason Austin-based promoter C3 Presents has become an elite player in the international live music business is because of its willingness to work with partners and its astute ability to pick the right ones.

That would be the case with Brazil's leading sports, media and entertainment firm, Globo. C3's new joint venture with Globo's live entertainment arm GEO makes C3 its exclusive partner for all festivals, tours and special projects in Brazil (Billboard biz, Oct. 16). Both companies are also responsible for developing new live entertainment properties that target Brazilian audiences, and the partnership begins "immediately," according to C3 partner **Charlie Walker**.

The new deal is more of an extension to an existing partnership between C3 and GEO in producing Lollapalooza Brazil. C3 also has a Lolla partnership with Lotus Producoes for Lolla Chile and a flag planted Down Under with its Big Day Out partnership with BDO founder **Ken West**. Stateside, C3 partners with **Metallica** for Orion in Atlantic City, N.J.; Listen Live for LouFest in Louisville, Ky.; MCP Presents for CounterPoint in Atlanta; and local chefs for the Austin Food & Wine Festival.

Besides Lolla Brazil, which will take place March 29-31, 2013, at São Paulo's Jockey Club, C3 and GEO will work together on developing a new international music festival in Rio de Janeiro, and on the XXXPerience, the premier electronic music festival in Brazil that's part of GEO's portfolio.

GEO CEO **Leo Ganem** says the deal has two parts. "One of them is an exclusive booking agreement, so we will always do our bookings for Brazil with C3. The other part of the deal is we'll develop festivals together in Brazil."

Walker says the GEO deal will give C3 a permanent presence in Brazil. "It doesn't really make a lot of sense to operate on an island down there by just doing Lolla, because both companies put a lot of time and resources into producing that event," Walker says. "With GEO, we saw an opportunity to increase our presence down there by operating year-round and developing other kinds of experiences for the public that they haven't seen yet."

Walker says that he and partners **Charlie Jones** and **Charles Attal** found Brazil to be "an overwhelming place" when they first visited in setting up Lolla Brazil. "We felt like what works here should work there," he says. "The economy is great down there, and has been for quite some time, so some diversification for us doesn't hurt. And we've got a great partner in GEO."



GEO's **LEO GANEM** (second from left) and **MARCELO FRAZAO** (far right) with C3's **CHARLIE WALKER**, **CHARLES ATTAL** and **CHARLIE JONES** (from left)

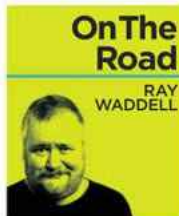
Globo is the largest media group in Latin America and the fifth-largest in the world, Ganem says. Its satellite TV network has about a 65% average audience (20 million homes) in Brazil, and the portfolio also includes a cable TV company, radio network, newspapers, record company and online components. GEO came in to fill a gap with live entertainment.

"What we see in C3 is what every Brazilian producer wants: access to a market," Ganem says. "The way people have been doing business so far is not very productive—it's just competing and sending bids to the U.S. If we have a partner that books this volume of acts in a year, we gain access to a bunch of bands that wouldn't consider our bids, or would be very expensive for us. With C3 we can get more bang for our buck in South America."

C3 sees a market thirsting for talent as opposed to a mature U.S. market. "[Brazil's] middle class and upper middle class is really growing down there, as opposed to the U.S., where it may be shrinking," Walker says. "You can drop a show in a horse race track almost in the dead middle of 21 million people in a burgeoning economic climate. I'm not too good at math, but I'll take the odds on that."

Ganem notes that Brazil, unlike other countries in South America, has some 50 cities with more than 200,000 people, though only a handful have music venues comparable to those in North America, the United Kingdom and Europe. But all the necessary production elements are available in Brazil, Walker says, so venues aren't necessarily a problem. "From a production standpoint, we're pretty accustomed to doing shows if you can just give us grass. So we can figure out the venues," he says.

Live Nation has a presence in Brazil through an agreement with leading Brazilian promoter Time 4 Fun that makes the latter a partner on Live Nation tours that play South America. ♦♦♦



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BOXSCORE Concert Grosses

	GROSS/ (4-act) 1 ticket	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$5,022,032 (\$2,501,165/3099) \$49	ROD STEWART The Colosseum at Caesars Palace, Las Vegas, Sept. 19, 22-23, 26, 29-30, Oct. 1, 5-7	36,804 (30,219) nine shows (two sellouts)	Concerts West/AEG Live
2	\$1,265,540 (\$1,248,025 Canadian) \$786.25/\$635.41	JOHNNY HALLYDAY Bell Centre, Montreal, Oct. 4-5	10,961 (11,446) two shows	Evenko, Productions J.
3	\$1,246,127 \$59,50/\$39.50	THE BLACK KEYS, TEGAN & SARA Staples Center, Los Angeles, Oct. 5-6	24,821 (26,990) two shows	Goldenvoice/AEG Live
4	\$1,010,700 (\$1,020,380 Canadian) \$150.50/\$34.69	OVO FEST: DRAKE, SNOOP DOGG, NICKI MINAJ, RICK ROSS & OTHERS Molson Canadian Amphitheatre, Toronto, Aug. 5	15,162 sellout	Live Nation
5	\$955,771 (\$950,894 Canadian) \$123.73/\$11.41	KISS & MÖTLEY CRÜE, THE TREATMENT Molson Canadian Amphitheatre, Toronto, Sept. 13	15,649 sellout	Live Nation
6	\$815,725 \$69,50/\$35	ZAC BROWN BAND, BLACKBERRY SMOKE Columbus Crew Stadium, Columbus, Ohio, Sept. 28	14,485 (17,500)	AEG Live
7	\$745,443 \$60/\$35.50	JASON ALDEAN, LUKE BRYAN, RACHEL FARLEY, DEEJAY SILVER Shoreline Amphitheatre, Mountain View, Calif., Sept. 28	21,432 sellout	Live Nation
8	\$699,885 \$69/\$32.5	BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY Nationwide Arena, Columbus, Ohio, Oct. 5	13,224 sellout	Live Nation
9	\$667,797 (\$659,696 Canadian) \$70.36/\$22.27	ZAC BROWN BAND, LEVI LOWREY Molson Canadian Amphitheatre, Toronto, Sept. 7	15,758 sellout	Live Nation
10	\$646,873 (\$620,663 Australian) \$135.28/\$32.79	PITBULL, TAILO CRUZ, HAVANA BROWN, TIMOMATIC Adelaide Entertainment Centre, Adelaide, Australia, Aug. 25	5,847 (6,905)	Dainty Group
11	\$644,728 \$55/\$32.50	JASON ALDEAN, LUKE BRYAN, RACHEL FARLEY, DEEJAY SILVER Sleep Train Amphitheatre, Marysville, Calif., Sept. 27	18,130 sellout	Live Nation
12	\$642,036 (\$629,646 Australian) \$178.44/\$101.67	THE BEACH BOYS Burswood Dome, Perth, Australia, Sept. 6	6,744 (9,931)	Dainty Group
13	\$635,609 \$64,75/\$34.75	FURTHUR Greek Theatre, Los Angeles, Oct. 5-6	11,048 two sellouts	Niederlander
14	\$628,295 (\$619,837 Canadian) \$104.70/\$53.63	JOURNEY, PAT BENATAR & NEIL GERALDO, LOVERBOY Scotiabank Place, Ottawa, Ontario, Sept. 26	9,047 (9,652)	Live Nation
15	\$627,303 (\$2,272,889 local) \$172.68/\$17.39	LADY GAGA, LADY STARLIGHT, THE DARKNESS Piata Constitutiei, Bucharest, Romania, Aug. 16	22,602 sellout	Live Nation Global Touring, Emagic
16	\$622,559 (\$609,270 Mexican) \$32.70	LOS TIGRES DEL NORTE Auditorio Nacional, Mexico City, Sept. 29-30	19,040 two sellouts	OCESA-CIE
17	\$604,022 (\$581,050 Australian) \$123.26/\$92.20	KELLY CLARKSON, THE FRAY, SARAH DE BONO Sydney Entertainment Centre, Sydney, Sept. 27	6,264 (6,776)	Chugg Entertainment
18	\$602,994 \$60/\$32.25	JASON ALDEAN, LUKE BRYAN, RACHEL FARLEY, DEEJAY SILVER Verizon Wireless Amphitheatre, Irvine, Calif., Sept. 29	13,724 sellout	Live Nation
19	\$601,655 \$47/\$31	JOURNEY, PAT BENATAR & NEIL GERALDO, LOVERBOY Blossom Music Center, Cuyahoga Falls, Ohio, Sept. 22	13,776 (18,913)	Live Nation
20	\$588,335 \$65/\$32.5	BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY Giant Center, Hershey, Pa., Oct. 6	9,552 sellout	Live Nation
21	\$587,997 (\$25,902 local) \$13.75/\$45.14	LADY GAGA, LADY STARLIGHT, THE DARKNESS Mezaparks, Riga, Latvia, Aug. 23	12,974 sellout	Live Nation Global Touring, BGD
22	\$581,316 (\$560,830 Australian) \$122.08	LADY ANTEBELLUM, TIM HART Sydney Opera House, Sydney, Oct. 1-3	5,777 three sellouts	Live Nation
23	\$578,158 \$63.50/\$42.50	CARRIE UNDERWOOD, HUNTER HAYES Fargodome, Fargo, N.D., Sept. 29	10,228 (10,514)	AEG Live, NiteLife Promotions
24	\$576,229 \$65/\$32.5	BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY & OTHERS Cruzan Amphitheatre, West Palm Beach, Fla., Sept. 29	16,779 (19,000)	Live Nation
25	\$569,442 (\$546,800 Australian) \$98.50	SLASH, ROSE TATTOO Sydney Entertainment Centre, Sydney, Aug. 25	7,020 (7,337)	Soundwave
26	\$567,614 \$66/\$46	CARRIE UNDERWOOD, HUNTER HAYES Target Center, Minneapolis, Sept. 27	9,519 (9,735)	AEG Live
27	\$566,690 (\$433,395) \$81.07/\$47.99	NICKELBACK, DAUGHTRY O2 World, Hamburg, Sept. 19	8,002 (8,919)	Karsten Jahnke Konzertdirektion
28	\$560,173 (\$530,810 Canadian) \$103.56/\$51.66	RUSSELL PETERS, FELIPE ESPARZA Budweiser Gardens, London, Ontario, Sept. 27	7,055 (8,552)	Bass Clef Entertainment
29	\$556,504 (\$534,740 Australian) \$120.18/\$39.22	LADY ANTEBELLUM, TIM HART Brisbane Convention & Exhibition Centre, Brisbane, Australia, Sept. 28-29	5,930 two sellouts	Live Nation
30	\$552,767 (\$531,630 Australian) \$99.40/\$83.87	JEFF DUNHAM Sydney Entertainment Centre, Sydney, Aug. 17	6,671 (6,843)	Adrian Bohm Presents
31	\$551,900 \$89.50/\$39.50	AVICII, CAZZETTE, SWANKY TUNES Radio City Music Hall, New York, Sept. 26-27	10,509 (11,764) two shows	AEG Live
32	\$550,899 (\$4,565,794 local) \$124.28/\$47.06	ANDRÉ RIEU GrandWest Casino, Cape Town, South Africa, Aug. 23-24	5,399 (6,100) two shows	André Rieu Productions, Hunta Live
33	\$545,070 \$111.50/\$33.50	JOURNEY, PAT BENATAR & NEIL GERALDO, LOVERBOY Bangor Waterfront Pavilion, Bangor, Maine, Sept. 28	7,908 (9,252)	Live Nation
34	\$543,639 (\$529,847 Canadian) \$50.79/\$31.59	CITY AND COLOUR, THE AVETT BROTHERS, HEY ROSETTA! Molson Canadian Amphitheatre, Toronto, Sept. 12	15,563 (18,000)	Live Nation
35	\$540,531 (\$535,250 Canadian) \$68.95/\$47.66	CARRIE UNDERWOOD, HUNTER HAYES Rogers Arena, Vancouver, Oct. 4	8,559 (8,920)	AEG Live

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Dylan! Beatles! Stones!

David Chase worked with Steven Van Zandt to give the director's 'Not Fade Away' film a classics-packed soundtrack

Visual love letters to rock'n'roll's greatest periods usually have to cut corners. Not David Chase.

Some of the greatest use of music on any TV show was found in his creation "The Sopranos," from the remix of **A3** in the theme to the finale's use of **Journey's** "Don't Stop Believin'." He tops that in his directorial debut, "Not Fade Away," by including every band you'd think to hear in New Jersey or New York from the time of **John F. Kennedy's** assassination up to a nebulously defined period prior to the Woodstock festival.

It's the **Beatles** from "Please Mr. Postman" to "I've Got a Feeling," the **Rolling Stones** covering Chicago blues and their own ("I Can't Get No) Satisfaction," the fictional bands working out "Bo Diddley," the **Rascals'** "I Ain't Gonna Eat Out My Heart Anymore" and "Time Is on My Side." The **Kinks**, **Mother Earth**, the **Left Banke** are in the background; we actually see the LPs of **Lead Belly**, **Elmore James** and **Robert Johnson** spinning. **Bob Dylan's** voice is the last one heard in the film.

Steven Van Zandt made Chase's rock'n'roll dream come true, ensuring historical accuracy, avoiding the obvious and spending a lot of money wisely.

"At one point, we had a list of about 300 songs," Van Zandt says after a screening at a Los Angeles home. "He'd say, 'Put a Beatles song there.' I'd say, 'Which one?' And then we'd try a bunch."

They licensed more than 50 tracks and took a favored nations approach to getting the copyright holders paid. At most, Van Zandt speculates, a placement ran about \$50,000. He says he first approached the Beatles, then the Stones and, finally Dylan for "My Back Pages." Once he had those, the door was wide open to license the rest.

Van Zandt wrote one original song for the film, "St. Valentine's Day Massacre," that the fictional band uses at an audition toward the end of the movie when the group's sound is more folk-rock. **E Street Band** fans who also vote on awards should have no problem checking it on ballots.

"Not Fade Away" had its world premiere at the New York Film Festival and the reviews ran from positive to mixed; the music was universally praised. Paramount Vantage, which initially put it on its Oct. 19 slate, pushed its theatrical release to Dec. 21, an indication that it has award potential. ABKCO will release the soundtrack around the time the film opens.

Perhaps most important, Van Zandt got the "musicians"—only one of the cast members was an actual artist—to hold and play their instruments properly and in the style of the times, which obviously are different in 1964, '66 and '68. Amps, guitars, keyboards, recording equipment, Van Zandt insists, was accurate down to the month being depicted.

"I had to find an old-style drummer, the kind who keeps his hands up high," Van Zandt says, using it as an example of the lengths he was willing to go to get the feeling just right. The expert he hired was **Andy White**, the drummer **George Martin** hired to record "Love Me Do" with the Beatles, who happens to currently live in New Jersey.

To ensure that the musical performances resonated as live—they take place in basements, a gym and living rooms—Van Zandt recorded the music to tape in his New Jersey studio and left it unmixed until it was handed over to the film's sound mixers. "All the actors he hired can sing, so we have them singing



PHIL GALLO



STEVEN VAN ZANDT (left) and **DAVID CHASE** attend the premiere of "Not Fade Away" at the New York Film Festival on Oct. 6; below: **ISABELLA HEATHCOTE** and **JOHN MAGARO** in a scene from the movie.



in the film," he says. "You can always tell when that's faked."

The same holds true for emotion. That some high school kids fell under the spell of the Stones after seeing them on "The Hollywood Palace" with **Dean Martin** in 1964 is only a starting place. Music was about emulation, not stardom. The Stones wanted to be bluesmen; the Jersey kids in "Not Fade Away" want to be the Stones, no different from any band found on a regional garage-rock compilation.

Chase uses rock'n'roll as a unifier. Work ethic, college and hair length are greater generational wedges in the families depicted in the film, and as one teenagers blurts out during a tense dinner scene, his band is his real family. The idea that individuals chose their second families was Chase's theme throughout "The Sopranos," and it's in "Not Fade Away" as well. It resonates as deep as the music itself.

FOR THE RECORD
 In the Kendrick Lamar story on page 16, his deal with Warner/Chappell, in partnership with Dr. Dre, was signed in March.

TOP: DAVID ALLOCCASANTIBRANDI/SHOOTING.COM; BOTTOM: BARREY WETCHEL/REX USA; VAN ZANDT AND CHASE: A DIVISION OF PARAMOUNT PICTURES. ALL RIGHTS RESERVED.





PRIMARY COLORS

The story behind Taylor Swift's blockbuster "Red," and the palette of producers, songwriters, experiences and emotions she used to create it

by PHIL GALLO

Ten days before the release of Taylor Swift's fifth album, *Red*, Scott Borchetta is in "redundancy mode." That means checking, double-checking and triple-checking every aspect of the 16 tracks on the album. Nothing about the process is musical; it's all a case of security.

"Every day that the album doesn't leak is a victory," says Borchetta, president/CEO of Big Machine Label Group. "It's out in the field—it's being manufactured, it starts shipping—so there are a lot of daily phone calls. I only sleep three or four hours a night and get back to it, adrenalized."

The clampdown isn't just in Borchetta's office. People who worked on the album have been asked to not say a word until it's released Oct. 22. Swift and her band have a string of nine TV performances during the album's first 10 days of release, and they're sticking to the four songs that have been prereleased on iTunes.

"We're really paranoid, knock on wood, about a leak," Swift says. "so we don't even go near a song that hasn't been released. We don't even practice them."

The concern is understandable. *Red* sits atop a list of anticipated albums, but few are seen as so bankable, with so much potential to be the biggest seller of 2012. Indications, based on sales figures of the tracks released prior to that of *Red*, are that Swift will again have a strong out-of-the-gate performance: The lead track, "We Are Never Ever Getting Back Together" has sold 2.3 million downloads since it hit iTunes in late August, according to Nielsen SoundScan. "State of Grace," released a week prior to the album, immediately shot to the top of the iTunes sales chart, pushing Swift's "I Knew You Were Trouble" to No. 2.

Beyond that, the album represents a significant transition for Swift, who ventured into multiple contemporary genres by working with seven new producers, instead of just Nathan Chapman, the



composer/musician/producer who has collaborated with her regularly since her first single, "Tim McGraw," in 2006.

"On this particular record I tried to operate from an emotional place," Taylor says during a 45-minute interview that focuses strictly on the creation of *Red*. "I made the emotion of the song a priority rather than asking, 'What

From Swift's point of view today, there was an uneasy feeling that perhaps it was too easy—that she hadn't stepped out of her comfort zone. "I knew I wanted to stretch as a writer and learn from people I've always admired from afar," she says, "but I have never been brave enough to sit in a studio and make music with them." Sessions began with Chapman producing and

by one. It's rare that anything sits unfinished or that four or five tracks are created simultaneously in different sessions. "Red" was left incomplete, only to be revisited several months later. At that point, Borchetta called Martin. Both Swift and Borchetta agree that was the turning point for *Red*.

Martin and Shellback embraced the idea of working with Swift and immediately suggested they write something new together. They completed four songs, three of which made the album, and the process instilled a confidence in Swift to reach out to other producers.

"I wanted to work with Jeff Bhasker because he is able to adapt to different artists—what he does with Alicia Keys is so different from what he does with fun.," Swift says. "When I reached out to Dann Huff, it's because he knows how to make a rhythm section sound like feelings. When I reached out to Jackknife Lee to produce the duets I did with Gary Lightbody from Snow Patrol, it was because I wanted to study what he does and how he made those Snow Patrol records and how he made those U2 records. I want to experience it and be around that kind of energy."

Gut feeling, Swift says, was often her guide in choosing the producers. She brought songs to Butch Walker and began collaborating, but then worked separately with Sheeran on "Everything Has Changed." "I immediately realized Butch would be the guy to go to to do it because he's such an artist's producer, one who lets everybody bring their own thing to the studio. I knew he would approach it from an organic place, which is where Ed comes from. I hoped—and ended up being right—that they would get along."

Swift and Wilson wrote two songs in their two days together in Los Angeles—"Come Back... Be Here," which appears on a special edition for Target stores, and "Treacherous," a song that showcases Swift's vocals at their most vulnerable and emotional.

On her ride to meet Wilson, Swift came up with the concept, melody and overall vibe for "Come Back," he says. They finished the song by the end of the day.

On day two, Swift said she wanted to write a song based on the word "treacherous." "She sketched out the melody and we were off to the races in 20 minutes," says Wilson, a Grammy Award winner for his songwriting work with Adele on *21* and the Dixie Chicks on *Not Ready to Make Nice*. "We thought we were done, and then we decided it needed a more rocking element, so we added [another] chorus after the chorus. It was almost an afterthought, but the new section wound up defining the song."

With the writing done, Swift asked Wilson to produce the songs, and he reached out to Andy Thompson, a colleague from his hometown of Minneapolis to record some of the instruments. Wilson wound up using Swift's vocal from the demo recorded in Los Angeles. "An interesting quality, objectively speaking, was how on fire she was, the clarity she had," Wilson recalls. "She was so open and excited about the things I would add. She works at a very high level of positivity, and that is rare. I followed my own joy [in producing the tracks]. We both had such similar visions of what the songs should sound like."

In hindsight, Borchetta connects Swift's experiences in the studio with the *Speak Now* tour, specifically the cameos by guest artists from a multitude of genres, including James Taylor, Nicki Minaj, Kenny Chesney and Justin Bieber. Borchetta believes the col-

"I'm 22. I'm all over the place, so my record is all over the place. All these emotions are very loud and very different. At one end of the spectrum you have 'Sad Beautiful Tragic,' which is a breakup song in the form of a funeral march, and you also have 'Never Ever Getting Back Together' again, which is a breakup song in the form of a parade."

Masters At Work

Swift assembled an all-star squad of producers for 'Red'



Jeff Bhasker



Nathan Chapman



Dann Huff



Max Martin



Jackknife Lee



Shellback



Butch Walker



Dan Wilson

should we do from a production standpoint, or what works in this genre?" Instead, it was, "What did that emotion feel like when I wrote the song?" And whatever the answer was determined what the track sounded like and what my vocals were supposed to sound like."

Swift chose to dive head-first into dancing with Max Martin—who's been crafting clubby chart-toppers from the mid-'90s (Backstreet Boys) to now (Justin Bieber)—and his frequent collaborator Shellback (Maroon 5, P!nk). Similarly, she relied on producers Butch Walker (Avril Lavigne, Fall Out Boy), Dan Wilson (Josh Groban, Weezer) and Jeff Bhasker (Kanye West, Beyoncé) to steer her through sonic territory closer to their past successes than hers. Swift's vocal performances are indeed noticeably different from track to track—"I Almost Do" and "Sad Beautiful Tragic" are decidedly country vocals; "The Lucky One" is a country-styled story-song about fame given a pop presentation; her duet with Ed Sheeran, "Everything Has Changed," is Swift at her most plaintive.

"She made a record the same way she listens to music," Borchetta says. "One of the things we talked about early on was, when it's country, run toward it. When it's rock, run toward it. When it's pop, run toward it. You've got creative license; I've got your back. On *Speak Now*, she tried to pull everything to the middle, and that's what a pop hit will do to you. Coming off 'You Belong to Me' and 'Love Story'—they were so big and so loud, and they worked—you catch yourself saying, 'I can still be country and be pop.'"

When Swift began work on *Red* (she says she started writing new songs as soon as *Speak Now* wrapped in 2010), her intention was to stick to the formula that had worked previously. She achieved her goal of writing all the songs by herself with *Speak Now*, and she repeated that process for *Red*, turning in 20 songs to Borchetta, who accepted them and said, "You have an album here."

playing an extraordinary number of the instruments—yes, that's him on "ganjo." But while working on the title track, Borchetta pointed out that they weren't reaching their usual standards.

"I said, 'You know, this song isn't working yet.' They both looked at me with a blank stare," Borchetta recalls. "The chorus isn't elevating like it needs to. Where you're wanting to take the song, it's not going there. It needs a Max Martin type of lift." We talked about a couple different pieces, and they tried recording it again and didn't hit it."

Swift, in nearly every instance, records a song or two at a time and finishes them one

TEAM SWIFT

ALBUM TITLE *Red*

LABEL Big Machine

RELEASE DATE Oct. 22

MANAGEMENT 13 Management

PRODUCERS Nathan Chapman, Dann Huff, Dan Wilson, Max Martin, Shellback, Jackknife Lee, Jeff Bhasker, Butch Walker

PUBLISHING Sony/ATV

BIG DEALS Walgreens, Papa John's Pizza, Keds, Target

BOOKING AGENT Louis Messina, TMG/AEG Live

UPCOMING TV "Good Morning America" (Oct. 22-23), "Late Show With David Letterman" (Oct. 23), "The View" (Oct. 24), "The Ellen DeGeneres Show" (Oct. 25), "Katie" (Oct. 26), "Katie Couric Prime-Time Special" (Oct. 26), "Dancing With the Stars" (Oct. 30), Country Music Assn. Awards (Nov. 1)

SITES TaylorSwift.com, Facebook.com/taylorswift, YouTube.com/taylorswift

TWEETS @taylorswift13



Performing at the BBC Radio 1 Teen Awards in London on Oct. 7.

BHASKER: CHAPMAN; JASON HERRITZ/GETTY IMAGES; HUFF: RICK DIAMOND/GETTY IMAGES; MARTIN: MICHAEL TRANK; WALKER: JASON HERRITZ/GETTY IMAGES; WALKER: ANDY KROGAN/GETTY IMAGES; WILSON: STEPHAN LEE/REX USA; SWIFT: DAVE J. PHILLIPS/GETTY IMAGES

Seeing 'Red'

Swift's bevy of branding mega-deals will make her new album impossible to miss ... *By Andrew Hampp and Phil Gallo*

The last artist to break the 1 million mark in first-week sales was Lady Gaga and her album *Born This Way*, with a little help from Zynga, Starbucks, HBO, iTunes, Best Buy, Gilt Groupe and particularly Amazon, whose controversial 99-cent sale of the album crashed the site's servers and resulted in 40% of her sales. (Billboard has since revised chart policy to exclude albums priced below \$3.49 during the first four weeks of release.) Can Taylor Swift, who sold 1.1 million copies of *Speak Now* in 2010, do it again with *Red*? She just might, with a little help from her brands.

Last time out, Swift had a heavily promoted partnership with Target (an exclusive deluxe edition with three bonus tracks), an ad campaign with Sony Electronics' Cyber Shot cameras and her own line of cards for American Greetings to help get the word out about *Speak Now*. But for *Red*, she's aiming even higher, with a list of marketing partners that leaves virtually no category unturned: a branded store in Walgreens, an album-and-pizza promotion with Papa John's, her own line of shoes for Keds and a music-college contest with VH1 and textbook rental service Chegg. Not to mention a continuation of her deals with Target (a deluxe exclusive with three bonus tracks and three remixes, plus a Swift mini-store), American Greetings and Sony, in addition to a new fragrance for Elizabeth Arden, *Enchanted*, that follows up the huge success of *Wonderstruck*, the No. 2 women's scent launch during the holiday 2011 season.

"The first step was to look at where we wanted the record to go. A worldwide release, really—we made that a priority," Swift says of the album's initial marketing strategy. "To me, the answer to every question of 'Will you do this to promote the album?' was 'yes.' My team has come up with brilliant ways to market this record, to expand the retail footprint. Selling an album in Walgreens, selling it at Papa John's—these are all different ways that have so far been unexplored, so we'll see what happens."

Walgreens has a particular advantage in helping Swift move product. More than 1,600 24-hour locations will open at 12:01 a.m. on Oct. 22, giving the retailer a leg up on Best Buy, Target and others, which aren't planning a midnight sale for the album. However, Target will sell its deluxe edition of *Red* at all of its 1,781 locations. "Expanding the electronics selection enables us to further strengthen engagement among shoppers, and the Taylor Swift offering is a great example of this," says Joe Magnacca, president of daily living products and solutions for Walgreens.

"We're always looking at, 'How can we create more doors? How can we make it as easy as possible to get this?'" Big Machine Label Group president/CEO Scott Borchetta says. "We've had music in Walgreens before, and it's not unusual to have a CD release in Walgreens. What's unusual is the buy-in that we have from Walgreens, and that came from conversations with her dad, Scott. Through an interesting series of phone calls that Scott had, it led to us going up to Chicago together and meeting with the [Walgreens] team, and now we've got this incredible in-store opportunity."

Still, Target is hoping its exclusive deluxe edition of *Red* and accompanying custom store of Swift-related merchandise can help the retailer top its own one-week sales record. In 2010, Target accounted for more than 350,000 of the 1 million-plus first-week sales of *Speak Now*, a nine-year-record for the store, which also maintained a 12-month exclusive on the deluxe edition's bonus tracks before iTunes and others could sell them. Target is also promoting the album with a TV-heavy campaign.

"We have so many different tricks up our sleeve to surprise and delight guests and fans of Taylor," Target VP of entertainment John Butcher says. "We're excited to partner



TAYLOR SWIFT'S branding deals include (from top) Keds sneakers, fragrance *Wonderstruck* and Papa John's.

with Taylor again and have big expectations for this album."

Not all of Swift's brand deals are tied to album sales, however. Elizabeth Arden, American Greetings and CoverGirl are all long-term relationships. The new Keds partnership will kick off with custom shoes for release week and extend to more Swift-designed products down the road. Swift's personal love of the shoe (she was photographed wearing them out on the town with her boyfriend, Conor Kennedy, this summer, for example) helped broker the relationship.

"Keds has been a really iconic shoe, and whether it was Audrey Hepburn or Jackie Kennedy, you'd always see them wearing their Keds in their downtime, not in their stage presence," Keds VP of marketing Stephanie Brocum says.

But if all the marketing seems a little noisy (the marketers' combined *Red*-related ad spend should easily surpass \$15 million, according to Billboard estimates, on top of an active Macy's TV campaign that also features Swift), Borchetta promises to pull back the reins soon. "Sometimes we have a tendency to get really loud," he says, "so after we get loud, we need to get quiet to let people take a break."

laborations sparked ideas about new places her music could go. "It kind of liberated her," he says.

Throughout the conversation, Swift refers to the emotions behind the songs and how they drove the entire album's creation, even if it meant less cohesiveness from track to track. "I'm 22," she says. "I'm all over the place, so my record is all over the place. Part of this record is acknowledging [that] all these emotions are very loud and very different from one another. At one end of the spectrum you have 'Sad Beautiful Tragic,' which is a breakup song in the form of a funeral march, and you also have 'Never Ever Getting Back Together' again, which is a breakup song in the form of a parade."

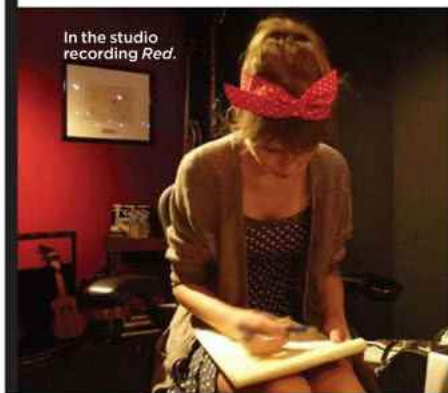
When it came time to decide the track order, Swift had only a starting point: "State of Grace" and "Begin Again" were the bookends, as both were about a "significant and kind of damaging relationship."

"I never like to put two happy songs in a row or two of the same kind of sadness in a row," she says. "It's just about establishing a flow and playing it over and over again so it sounds like that's the order of things. It's a gut-feeling thing."

Swift has certainly done well trusting her instincts. She's the reigning Billboard Woman of the Year, an honor that recognized her sales (more than 50 million digital tracks and 22 million albums at the end of 2011, according to SoundScan) and multitude of awards (Academy of Country Music and Country Music Assn. entertainer of the year; Billboard Music Awards for top country album, top Billboard 200 artist and top country artist). Since receiving the Woman of the Year honor, she's branched out elsewhere, voicing a character in the animated film "Dr. Seuss' The Lorax," hosting "Saturday Night Live," acting in film ("Valentine's Day") and TV ("CSI"), and collaborating on a song for the "Hunger Games" soundtrack with the Civil Wars.

The expanded résumé didn't hurt her day job though: *Speak Now* has sold 4.2 million copies in the United States (according to SoundScan), and the tour that followed grossed \$123.7 million from 110 shows (according to Billboard Boxscore). More than 1.6 million fans came out to see her on the *Speak Now* tour, which wrapped in March in Australia. It was a highly theatrical event, one that saw Swift in numerous vignettes on a collection of elaborate sets. The tour took nearly nine months to plan, Swift says, noting that she was concerned because the set list was devised so far prior to the release of the album, before knowing which songs would be hits or fan favorites.

This time, neither Borchetta nor Swift offered any details on plans for the *Red* tour, beyond a goal to not repeat the *Speak Now* shows. "I would love for there to be elements of theater on the *Red* tour, and I would also like it to be even bigger and wilder than we thought before," Swift says. "I don't know how, but we have to come up with ideas that will surprise people, ideas that will make people feel like it was worth spending an evening with us. I'm already thinking about different ways to do that."



WESTSIDE CONNECTION

CO-SIGNED BY DR. DRE, SNOOP AND THE GAME, **KENDRICK LAMAR** HAS BEEN HAILED AS THE NEW WEST COAST KING. WILL HIS MAJOR-LABEL DEBUT MEASURE UP?

By BENJAMIN MEADOWS-INGRAM

IT'S A TUESDAY EVENING in early October and Kendrick Lamar just dozed off in the back of a black mini coach. He's got a black Top Dawg Entertainment hooded sweatshirt pulled low over his eyes as the inexplicable in-car entertainment, a live recording of the Blue Man Group, dances across a screen at the front of the cab. Midtown Manhattan is gridlock.

In the rearview is 30 Rockefeller Plaza, where Lamar just marked his first network TV appearance, taping a performance of his single "Swimming Pools (Drank)" for "Late Night With Jimmy Fallon." Ahead is a meet-and-greet at the Soho Apple Store, where he'll participate in an onstage Q&A with AllHipHop.com founder Chuck Creekmur and do another performance of "Swimming Pools" to promote pre-orders of his highly anticipated TDE/Aftermath/Interscope debut, *good kid, m.A.A.d city*, which went live the night before and immediately shot the project to the top of iTunes' hip-hop/rap chart. In between: van chatter, the Blue Man Group or a few minutes to steal a few Zs. Can you blame him for choosing door No. 3?

With the album's release just weeks away, Lamar is in the middle of a relentless run that began in earnest with the first of a 30-date self-titled tour, sponsored by BET Music Matters and TDE, in early September. Last night, he was in Baton Rouge, La., picking up a sold-out spot date at Varsity Theatre that was tacked onto the New Orleans stop of the Music Matters tour the previous night. Before New Orleans, Lamar was in Atlanta taping a rack of segments for the BET Hip-Hop Awards, including a performance of "Swimming Pools" and "The Recipe" (the Dr. Dre-assisted single that will appear on the deluxe edition of *good kid, m.A.A.d city*), presenting the I Am Hip-Hop Award to legendary MC Rakim; appearing in the West Coast cipher alongside the likes of E-40, DJ Quik, Kurrupt and Snoop Lion; and collecting an award for lyricist of the year. Tomorrow, he'll push

back his flight home in order to crash in a magazine photo shoot, a radio station appearance and a stop by BET's "106 & Park." On Saturday, he'll drive himself to Fresno, Calif., where he'll perform in the Big Fresno Fair. Two weeks ago, he had been scheduled to have the week off.

"I don't look at no dates," Lamar says, explaining how he manages to stay afloat. "I just go to the crowd and do shows. I don't look at days of the week or none of that—that's how I get another 12 months [out of myself]. If I sit down and think about it now, I'll go crazy."

The current schedule shuffle, stack, reshuffle, restack and reshuffle all over again is just a snapshot of how things have been going for the 25-year-old Compton, Calif.-bred MC since he released the *Kendrick Lamar* EP, the first project recorded under his birth name, on Dec. 31, 2009—and arguably even well before that.

It's been nearly eight years since Lamar first hooked up with Anthony "Top Dawg" Tiffith as the second artist to join the latter's then-fledgling TDE. Since then, Lamar has evolved from local teenage standout (he came to TDE through high school friend/longtime manager/sometime producer Dave Free, who sought him out after catching wind of his talents while attending a school across town) to one of the most celebrated upstart MCs to emerge in the past 10 years. Embraced by both the press and his peers for his technical prowess and thoughtful subject matter, Lamar has been hailed as both the New West Coast King and hip-hop's savior.

When TDE signed a somewhat opaque joint venture with Interscope in March that included a companion solo deal directly aligning Lamar with Dr. Dre's Aftermath Entertainment—and positioning his album as the first solo rap debut on the storied label since Game's *The Documentary* bowed atop the Billboard 200 in 2005 with 580,000 copies sold, ac-

KENDRICK LAMAR has promoted new album *good kid, m.A.A.d city*, on such shows as BET's "106 & Park."



According to Nielsen SoundScan—the stage was set for *good kid, m.A.A.d city* to be one of the most-watched albums by a rap rookie in years. After all, it's not every day that Dr. Dre co-signs a potential new star.

Not that Lamar is fazed.

"It's cool for them to put me in big shoes," he says, "because I have high expectations for myself. Anyone else's expectations? My team's expectations? [We're] already at that. We're at this point where we feel like we're elite members of the game, so it's really just about everyone else catching up."

But as Tiffith notes, there's more riding on *good kid, m.A.A.d city* than Lamar's, or even Dre's, rep.

"We've done a lot, but we haven't sold any records," says Tiffith, who started TDE in 1997, when he sunk what he estimates to be about \$100,000 into a home studio in Carson, Calif.—only to watch it lay dormant for seven years while he "finished doing whatever I was doing" before turning his attention to music full time.

"This is our real first release," he adds. "This is going to set the tone for TDE."

SOMETHING TO PROVE

While Tiffith's characterization of the label's success to date isn't quite accurate—TDE has moved more than 150,000 units, according to SoundScan, starting with Lamar's 2010 project *Overly Dedicated* (12,000) and his 2011 follow-up, *Section.80* (78,000)—his assessment is certainly on point. This time last year, TDE was an independent success story, a label with a core roster in Lamar, Schoolboy Q, Jay Rock and Ab-Soul (collectively known as Black Hippy)—young, viable talent with growing power at retail and on the road. The label's Internet footprint—shaped in no small part by Free, a former computer technician who made securing support for Lamar and TDE a cornerstone of his strategy—was formidable, and even without radio support, each subsequent release tracked higher and higher sales.

By aligning with Interscope, however, the terms of the game immediately changed. No longer was TDE the indie label that could—suddenly it was an investment with questions to answer and something to prove. Still, Tiffith thinks that even with increased expectations, the deal was the right move.

"As long as you control your touring, publishing and your merch, you're good," he says. "Kendrick might sell a million records, somebody else [on the label] might not. So if you can get a big-ass check to set the future up for everybody else, you might want to get that, because you never know what's going to happen. Today, most rappers and artists make their

money on the road because records don't sell the way they used to."

In May, Warner/Chappell announced a partnership with Dr. Dre for Lamar's publishing that Tiffith characterizes as "one of the biggest publishing deals in the past five to six years, especially for a new artist."

Warner/Chappell chairman/CEO Cameron Strang says, "Everyone at Warner/Chappell recognizes Kendrick's great talents, and his new album is phenomenal. Our long and fruitful relationship with Dr. Dre was an instrumental factor in his signing with us."

Even as it eyes Lamar's debut, TDE is setting up a solo release from Schoolboy Q (who got a separate solo deal, with Interscope, as part of the TDE/Interscope package) with a possible Black Hippy project in the works. More broadly, Tiffith talks about restoring Interscope's storied rap legacy ("We've got the talent, we've got the artists") and building an empire on par with Cash Money and Death Row.

But before he and TDE can get there, there's *good kid, m.A.A.d city*, perhaps the most-watched rap debut since J. Cole's *Cole World: Sideline Story* last year. Like Cole, who was touted as Jay-Z's protégé, Lamar has a heavyweight co-sign in Dr. Dre. And like Cole, who didn't have a hit single at radio as he headed into release, Lamar has yet to deliver a traditional hit—"Swimming Pools" is No. 61 on the Billboard Hot 100. Yet, also like Cole (and like Meek Mill; see story, page 25), Lamar has an online buzz that is thunderous, if hard to gauge. According to the label, preorders for *good kid, m.A.A.d city* were at 12,000 at press time.

Cole World surprised many industry watchers when it bowed atop the Billboard 200 with 217,000 copies, according to SoundScan, and in the year since, at least a couple of other rappers known more online than at radio have come close to repeating the trick. In November, Rostrum Records' Mac Miller pulled off a feat of his own when he sold 144,000 first-week copies on his way to becoming the first independent artist to debut at No. 1 on the Billboard 200 since 1995. This week, Macklemore & Ryan Lewis land their debut at No. 2 with 78,000 sold, despite little to no airplay (see story, page 30). The question is: Can TDE and Lamar do the same?

"We're trying to manage our expectations," Interscope vice chairman Steve Berman says. "That said, based on the reaction that we're getting, the expectations are growing every day. However this record rolls out, the commitment of Interscope/Geffen A&M is to the long-term vision of Kendrick and of TDE. We're going to be working this project for a long, long time." ■■■

TEAM LAMAR

ALBUM TITLE	GOOD KID, M.A.A.D CITY
LABEL	TDE/AFTERMATH/ INTERSCOPE
RELEASE DATE	OCT. 22
MANAGEMENT	DAVE FREE, TDE
PRODUCERS	THA BIZNESS, SOUNWAVE, HIT-BOY, TABU, DJ DAHIL, SCOOP DEVILLE, PHARRELL, TERRACE MARTIN, T-MINUS, LIKE of PAC DIV, JUST BLAZE
PUBLISHING	WARNER/CHAPPELL
BOOKING AGENT	ZACH ISER, ICM
PUBLICITY	RAY ALBA, INTERSCOPE RECORDS
ATTORNEY	MARNIE NIEVES
SITES	TOPDAWGMUSIC.COM, KENDRICKLAMAR.COM
TWEETS	@KENDRICKLAMAR



KENDRICK LAMAR, SCHOOLBOY Q, AB-SOUL and JAY ROCK (from left) of Black Hippy pose backstage at Fader Fort during this year's South by Southwest in Austin.

TEAM CLARK

Album Title *Blak and Blu*

Release Date Oct. 22

Label Warner Bros. Records

Management

Blayne Tucker, Hotwire Unlimited;
Scooter Weintraub, W Management;
Kris Krishna, executive consultant

A&R Scooter Weintraub, Mike Elizondo

Studio Can Am Recorders (Tarzana, Calif.)

Producers Gary Clark Jr.,

Mike Elizondo, Rob Cavallo

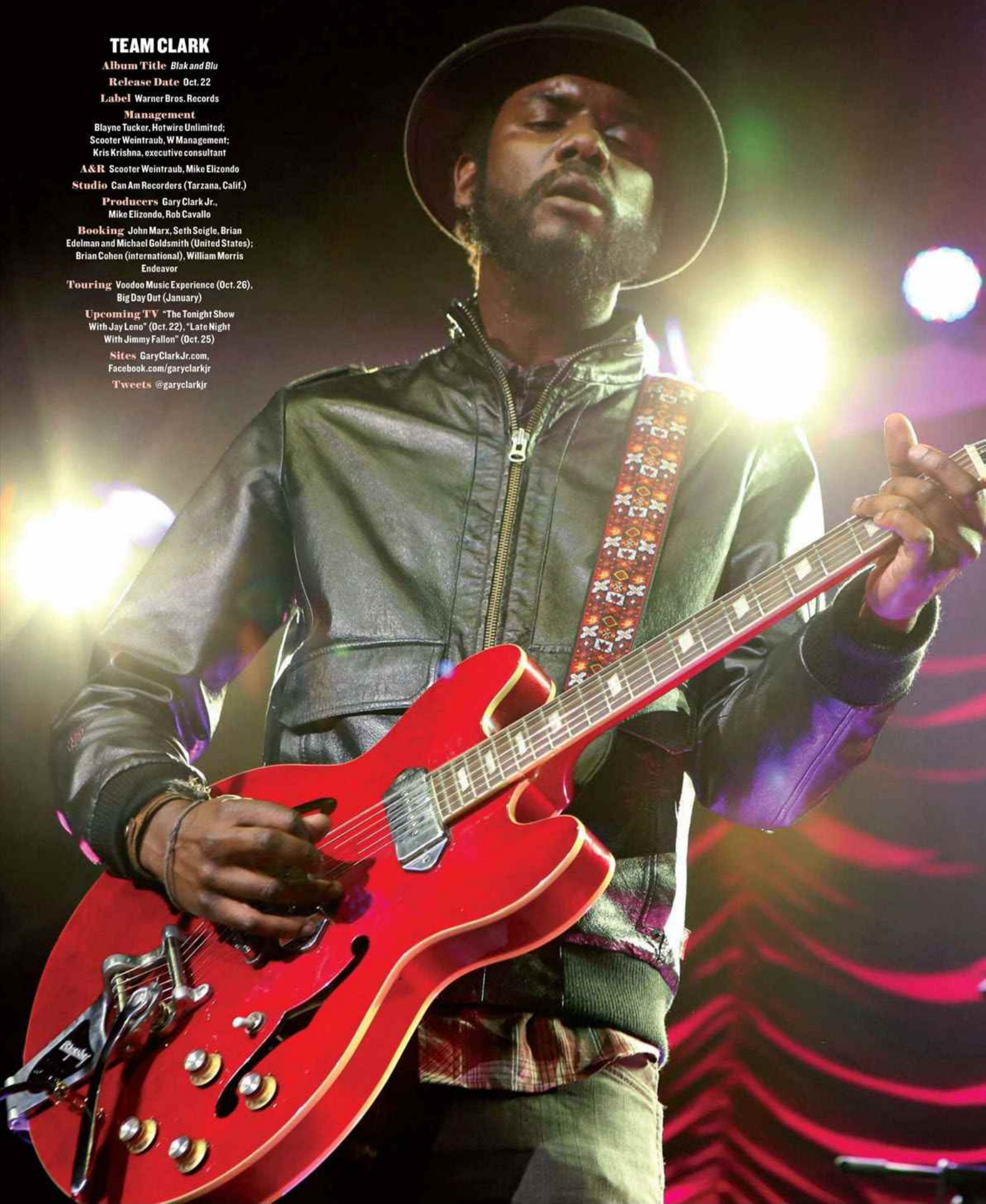
Booking John Marx, Seth Seigle, Brian
Edelman and Michael Goldsmith (United States);
Brian Cohen (international), William Morris
Endeavor

Touring Voodoo Music Experience (Oct. 26),
Big Day Out (January)

Upcoming TV "The Tonight Show
With Jay Leno" (Oct. 22), "Late Night
With Jimmy Fallon" (Oct. 25)

Sites GaryClarkJr.com,
Facebook.com/garyclarkjr

Tweets @garyclarkjr



KISS THE SKY

Gary Clark Jr. is an undisputed axe man with undeniable chops who's become a fixture of the festival circuit and a darling of the media and tastemakers alike. But with rock on the ropes and rock radio in decline, can Warner work magic with a genre-bending, guitar-led debut? **BY BONSU THOMPSON**

To an ignorant eye, it seemed to be a typical night inside Hollywood's live performance hub Hotel Cafe. The Austin guitar phenom/vocalist Gary Clark Jr. and his band exited the stage after figuratively shredding it to fractions, as they're prone to do. But this early-2011 exhibition was different, essentially more audition than jam session, as the evening's crowd included a couple of leaders from Warner Music Group—most important, Warner Bros. Records chairman Rob Cavallo. While upright patrons, newly awakened from the trance induced by Clark's electric wah-wah, cheered with an assortment of claps, screams and whistles, Cavallo leaned into the ear of Elyse Rogers, Warner senior VP of global touring and artist development, and asked, "What do you think?"

"I think he's going to be massive globally," Rogers responded.

"I'm going to remind you that you said that," Cavallo said.

"You won't have to," Rogers replied.

When Rogers recounts the story today, her words bounce with affirmation—because Gary Clark Jr. is indeed a comet torpedoing toward international notoriety. The 28-year-old's music, a smorgasbord of rock'n'roll, R&B and the blues, embraces new ears and clamps a vice grip on the hearts of purists. Some are colleagues: Alicia Keys requested that Clark join her onstage for her annual Black Ball charity concert in New York last November, then gushed on its red carpet. "He's so, so special," Jay-Z co-signed, as did President Barack Obama.

They aren't alone. Anyone who's attended any major American music festival this year, regardless of genre—from Bonnaroo to Coachella to Essence to Lollapalooza to Made in America—has experienced the wonder that is Clark in the flesh. Throughout 2012, the climbing star played more major festivals than any other musician, according to the label. This was by design. Before Clark's John Hancock even had a chance to dry on his Warner Bros. recording contract last December, the modus operandi was clear: "Get him in front of as many people as possible who are real music fans," Rogers says today.

An electrifying EP, *Bright Lights*, was quickly released in August 2011 to garner initial exposure and sales (80,000 copies thus far, according to Nielsen SoundScan). Clark was then thrown on the road until, well, put it like this: He says he's spent 75% of the last 18 months touring, something he's grateful for. "I definitely love touring," says Clark, who, appropriately, is in an Orlando, Fla., airport, awaiting a flight to a charity gig in Austin. "This is the best way for me to do it—being on the road and seeing people's faces, as opposed to throwing out a single and hoping it sticks."

"We see all of our developing artists as global artists," Warner co-president/COO Livia Tortella says. "We knew [Clark] was a good writer, but it was really important to showcase his music ability. So, putting him in front of gatekeepers—whether from urban or the rock world—was kind of the magic recipe for Gary as we started to build up."

Success was built through simple addition. With each performance, Clark's fan base grew. Then, along with the commencement of 2012, came some major highlights: He was summoned to the White House to play alongside B.B. King and Mick Jagger for the "Red, White and Blues" event; ESPN teamed Clark with one of his idols, the rapper Nas, to create the theme for the 2012 NFL Draft; and the title track from *Bright Lights* was tapped for the videogame "Max Payne 3." "I'm living the dream," Clark says. "I get to play music without any boundaries, and the people are accepting me. That's a great feeling."

Clark's addiction to music can be traced back to 1988, when, at age 4, he saw Michael Jackson on the *Bad* tour. Yet, it wasn't MJ himself who opened Clark's ears. "[Jackson] had this guitar player, and she had all these lights all over her, glowing," Clark remembers, referring to legendary guitarist Jennifer Batten. "She had a big Mohawk and was just playing wild lead until 'Beat It' came on."

Though Clark was introduced to a variety of instruments throughout his childhood, he didn't adopt the guitar until sixth grade. It soon became apparent he was born to strum: He jammed alongside Texas greats like Jimmie and Stevie Ray Vaughan as a teenager, and even won the Austin Music Award at 17. So it's no wonder that the Warner-brass-attended night at Hotel Cafe was just another hit for the Lone Star gem. He's been rocking Epiphones and Gibsons

for half his life. "I try not to get caught up in the 'such-and-such is in the audience' [talk]," Clark says. "I don't feel any pressure once I get my feet on that stage. Either they like it or they don't."

But the magic question is, Will the masses like Clark's work off the stage? There isn't a collection in stores today that matches the near-schizophrenic versatility of his debut full-length, *Blak and Blu* (due Oct. 22), which Clark co-produced with Mike Elizondo (Dr. Dre, Fiona Apple). As expected, it's a pungent fruit punch of Clark's experimentation and influences. Sly Stone is saluted with the somersaulting "Ain't Messin' Around"; a bit of Bill Withers' ink bleeds through on "Numb"; Smokey Robinson can be heard on the ambitious "Please Come Home." Then there are cuts like "When My Train Pulls In," where Clark's chordophone play might be the closest this generation has come to Hendrix.

But a possible problem for *Blak and Blu* is that the amorphous body of work doesn't have a definitive section in big-box retailers like Target to call home. There aren't many urban artists on radio today whose songwriting oozes blues and whose guitar-playing breathes rock'n'roll. MTV rotations aren't populated with black men who'd rather go unshaven than smile, whose aesthetic is more Nat Turner than head-turner. That Clark can share a stage with any act from Sheryl Crow to Eric Clapton to Ryan Bingham to the Roots seems an indisputable virtue, but could this range ultimately be more curse than gift? "I don't really know," he says. "People say I'm all over the place, but I don't worry about it. I don't think it can hurt me. It

just helps bring folks together. I feel great about [the album]."

Luckily, Warner has a long track record of successful, road-focused rock acts—most notably, the Black Keys, whose rousing blues may be the closest thing to Clark on the market. The duo spent years touring small venues around the country before finally reaping big dividends with its sixth and seventh albums, 2010's *Brothers* and 2011's *El Camino*—which debuted on the Billboard 200 at Nos. 3 and 2, respectively—despite being

mostly ignored by traditional radio. Warner anticipates a similar, if faster, journey for Clark. "I don't think [Clark's album is] something radio is going to lead on," Tortella says. "I definitely see it as a slow build. He speaks to so many different people, and touring is the only way to truly show that."

To that end, Clark's release-month itinerary features a litany of high-profile stateside performances, on TV (Jay Leno and Jimmy Fallon) and off (New Orleans' Voodoo Music Experience). Then he'll cross seas to rock with acts including Red Hot Chili Peppers in Australia for the Big Day Out festival. It's a loose, albeit deliberate scheme for success. Rogers says: "[The touring outlook for Clark is] going to be a combination of clubs to theaters, and when the market calls for cool interesting support spots he'll do them."

All this laborious roadwork will further introduce the world to a man many consider the savior of blues. For now, though, the guitar hero has little time to consider any appointment. He must play. Then play some more. Like his life depends on it. "I have moments where I think to myself, 'What am I doing?' and 'I could use a little bit more sleep,'" Clark says. "But it's all good. I get to run around and play shows. It couldn't get much better than this for me." ...

GARY CLARK JR. with JAY-Z at the Made in America festival in Philadelphia in September.



The annual Billboard/Hollywood Reporter Film & TV Music Conference, set for Oct. 24-25 at the W Hotel in Hollywood, will examine the multitude of ways music intersects with the worlds of film, TV and advertising. Singing competition mentors Antonio "L.A." Reid and Christina Aguilera, along with composers Gustavo Santaolalla, Christopher YOUNG, Hugh Jackman and others, will share their professional experiences during the two days. • The event will include private screenings of David Chase's directorial debut, "Not Fade Away" (see story, page 11), and the Rolling Stones documentary "Charlie Is My Darling." Rock 'n' roll will be well-represented by Graham Parker, who appears in Judd Apatow's next film; the team behind the film "CBGB"; and former Oingo Boingo frontman Danny Elfman.

PUNK on film

Legendary New York club CBGB
gets a feature-length film

BY PHIL GALLO

O

ne of the cardinal rules of screenwriting is to never include a line from a song, or a song title, in a script. Film it without permission and the copyright holder has the producers over a barrel. Demand that a song be played during a scene, and a filmmaker is just asking for a tough negotiation. ¶ When writer/producer Jody Savin

wrote the script for "CBGB," she violated that rule by including Lou Reed's Metal Machine Music without permission.

"When I was a kid, that was notoriously known as the worst record ever made, and now it's an avant-garde classic," says Brad Rosenberger, music supervisor and producer of the independent film. "That was a critical, written-in-the-script piece of music we needed to clear."

Reed was just one name on a list of nearly every act associated with the legendary club in the mid- to late '70s—Talking Heads, Television, Dead Boys, Blondie—that Rosenberger had to clear

before "CBGB" began filming in Savannah, Ga.

"It helped that a lot of groups agreed to let us use their music for prices within our budget," he says. "The good thing is I have established deals with bands, so if we want to use more music, the record companies and publisher know what this is all about."

Fifteen vocal performances were filmed in Savannah, where the New York club was re-created on a soundstage at Meddin Studios, with such actors as Foo Fighters drummer Taylor Hawkins as Iggy Pop, Malin Akerman as Deborah Harry and Mickey Sumner, Sting's daughter, as Patti Smith. The soundstage was filled with actual artifacts from the club, including 18 feet of the bar,



the cash register, urinals, the front doors, a sound board and the office desk.

"CBGB," submitted to the Sundance Film Festival for its world premiere, is the story of owner Hilly Kristal. "It was a place, it was a time, it was a movement," Savin says. "But movies are ultimately about people. My favorite movies tell stories about inadvertent heroes, cultural heroes whose message I agree with, caveats I endorse. We realized there was a man behind this, a person who was a hero of the art world in retrospect. It was a story of a man who created a forum for art to be born."

"There are movies to be made about Blondie, about the Ramones, and about the Dead Boys, but this is not it," Savin adds. "It's about the guy who opened the door and let it be."

Alan Rickman, who worked on the script in New York with Savin, after he finished a Broadway run in "Seminar" this year, plays Kristal, while Ashley Greene, known for her work in the "Twilight" series, portrays his daughter, Lisa. Donald Logue co-stars as Kristal's right-hand man, Merv Ferguson.

When it comes to music rights issues, the CBGB story is a curious one. None of the music created during the club's burst into prominence sold particularly well at the time, but



The "CBGB" set in Savannah, Ga.



From left: Club founder HILLY KRISTAL at CBGB in 1978; Director RANDALL MILLER and writer JODY SAVIN on the set of "CBGB"; KYLE GALLNER, who portrays Lou Reed.



"CBGB": BEAUTY GIANNAPOULOS; KRISTAL: EBET ROBERTS/GETTY IMAGES

the acts associated with the club would go on to become icons whose music has more licensing value now than at the time of its creation.

Without key music and image rights cleared, a film about CBGB could be easily derailed. Compare the dueling Chess Records movies of 2008, "Cadillac Records" and "Who Do You Love?" Both films feature Muddy Waters and Howling Wolf, but one lacks Chuck Berry and the other is missing Bo Diddley. Music budgets can be stretched only so far when there's such a varied collection of songwriters and publishers.

"CBGB" isn't alone in this. "All Is by My Side," John Ridley's film about Jimi Hendrix, as played by OutKast's André Benjamin, is slated for a 2013 release but contains none of Hendrix's compositions or recordings. Instead, it's a collection of Hendrix's covers of songs by the likes of the Beatles, Bob Dylan and Muddy Waters.

The film that connected the team of Rosenberger, Savin and director/producer Randal Miller was the story of Beach Boys drummer Dennis Wilson. It also required clearance rights prior to shooting, but by setting that film during his solo career, they skirted the need for any Beach Boys material.

Titled "The Drummer," the Wilson biopic has yet to be shot. It was originally slated to precede the "CBGB" production, before being derailed by scheduling issues that ultimately put "CBGB" on the fast track.

"I had been preparing for the Dennis Wilson movie subconsciously for 41 years," Rosenberger says, before joking, "I had been preparing for the CBGB movie for 41 days."

Savin and Miller say they spent a year attempting to deter-



mine who had the rights to the CBGB name, an issue clouded by Kristal's financial situation at the time of his death.

"We decided, 'Let's just put out an announcement that we're going to make this movie,'" Miller recalls. "It's a famous place, a famous story, and we'll find out who has the rights. It will come to us or we will make the movie without the name. So we put out a press release, and within 24 hours, we got a cease-and-desist from an attorney in New York."

Savin adds, "They said, 'If you want to make a movie, you have to deal with us.' They had the same agenda as us. They wanted to tell the same story."

Through their attorney, Savin and Miller started to work

with Kristal's daughter, Lisa, who provided access to club artifacts, documents and, most important, contact information for CBGB bands and employees.

Talking Heads' Chris Franz, Television's Tom Verlaine, Tommy Ramone and Blondie drummer Clem Burke offered anecdotes for the film. Television's Richard Lloyd got on the phone with Luke Dressler, the actor playing him. Punk magazine co-founder John Holmstrom spent a week on the set, watching actors re-create the night he and his Punk colleagues, Legs McNeil and Mary Harron, approached Lou Reed for an interview.

Johnny Galecki, on summer hiatus from CBS' "The Big Bang Theory," spoke with Richard Hell to gain insight into Terry Ork, the DIY label founder he was portraying.

"People talk about his smile and his laughter," Galecki says. "Without knowing that, I would have played him dark and brooding."

Galecki, like many of the actors, enhanced Savin and Rosenberger's research with his own, arriving on set with a copy of "Please Kill Me," McNeil's oral history of the era. Akerman watched early Deborah Harry interviews on YouTube to capture her New York accent, while Sumner was particularly fascinated by Patti Smith's interview with Tom Snyder from a 1978 episode of "The Tomorrow Show," and Joel David Moore watched several Ramones documentaries.

"Joey stood there and sang," Moore says. "Not a lot of movement onstage. Grabbing that microphone with his left hand and pumping his fist. There's something magical about it."

The same could be said about CBGB.



THE BIG SCORE

Danny Elfman talks Hitchcock, marimbas and perhaps his busiest year yet

BY PHIL GALLO

With Tim Burton's "Frankenweenie" already in theaters, Elfman's upcoming releases for 2012 are "Silver Lining Playbook," his first collaboration with director David O. Russell, opening Nov. 21; "Hitchcock," his first with Sacha Gervasi, due Nov. 23; and "Promised Land," his sixth collaboration with director Gus Van Sant, opening Dec. 28. Gervasi will join Elfman for the Q&A at the conference, so Billboard started its interview with the composer by discussing Hitchcock.

There's an audio image of Alfred Hitchcock that owes largely to Bernard Hermann's scores. How did that affect how you approached this film?

Hitchcock and Hermann were hugely responsible for me being who I am. My connection to film music is through Hermann, and much of my connection to Hermann is through Hitchcock. I considered Hitchcock a big part of my DNA. I jumped at the chance to go on the set, and that's where I really got hooked. I watched them shooting and I asked if I could come back a second day. Watching Anthony Hopkins and Helen Mirren, it was such a treat. I almost never get a chance to see movies being shot.

Isn't that unusual? Does that affect your writing?

There's usually a day where I go to a set on Tim Burton's films, but it's more about seeing the scenery and the set and the feel of it. After watching Sacha shooting, we talked about the Hermann thing and agreed the film needs its own identity, otherwise it's going to be more of a biopic. We didn't want to mock Hermann, and I found myself writing cues and saying, "No,

that's Hermann-esque." I did allow myself to be pulled into his gravity, but usually I was resisting.

You've mentioned that the four scores for your upcoming films are very different. How so?

Because much of the story in "Hitchcock" is about the love affair that lasted half a century between [his wife] Alma and Hitchcock, it's about them as much as it's about the making of "Psycho." It's personalized, emotional and, to a certain amount, romantic. "Promised Land" is a romantic comedy—a genre I rarely see or work in—and David wanted me to lay the moments in odd and unusual ways to keep the energy going rather than play it on the nose.

Gus and I have a rapport, and in a weird way, he pushes me to do the opposite of what most directors want me to do. From the script of ["Promised Land"], my first thoughts were guitars and strings, more of a Middle America country feel. We ended up scoring much of the movie with marimbas. I have learned from Gus—try something and then do something 180 degrees different.

How are things with Sam Raimi on "Oz: The Great and Powerful"?

"Oz" is very far along. We're making great progress. Sam comes here and he listens to music every other day. The music is coming really easily, which is nice because it doesn't always work that way. He's letting me do a very narrative score, which is something that allows me to lose myself in a scene. It's a big job, 110 minutes of music, and at this point, it's fun.

C

COMPOSER DANNY ELFMAN will be honored Oct. 25 at the Billboard/Hollywood Reporter Film & TV Music Conference with the Maestro Award for his career in film scoring, which dates back to 1985's "Pee-Wee's Big Adventure." And he's still going as strong as ever: By the end of the year, Elfman's scores will have been heard

in five films in 2012, four of which open in the fourth quarter. The back-to-back jobs required him to jump from film to film without any breaks.

"The thing that made it work was how completely different the scores were from each other," Elfman says. "If it weren't that way, I couldn't have allowed that schedule to happen."

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RUMOR

H A S S I T



GRAHAM PARKER (far left) and Rumor members MARTIN BELMONT, ANDY BODNAR, STEVE GOULDING, BRINSLEY SCHWARZ and BOB ANDREWS (from left).

Graham Parker reunites with former band, with the help of Judd Apatow

BY PHIL GALLO

Filmmaker Judd Apatow recently played a significant role in exposing Graham Parker's reunion with his legendary band from the '70s, the Rumor. Parker is not only appearing in Apatow's soon-to-be-released "This Is 40," the follow-

up to "Knocked Up," he's also written a new song for the film's soundtrack, found a new ending for a documentary on his life and even wound up with a title for the Rumor's reunion album, *Three Chords Good*.

Parker and the Rumor recorded four albums between 1976 and 1981, with *Squeezing Out the Sparks* securing Parker a reputation as one of the sharpest—and angriest—songwriters to come out of Great Britain at the time. In the United States, he was lost in a no man's land between new wave and major-label rock bands like Boston and Lynyrd Skynyrd.

"If you haven't got a [genre], you've got nothing," Parker says from his home in New York's Hudson Valley, near Dreamland Studios in Hurley, where he recorded *Three Chords Good*, due Nov. 20 on Primary Wave. "[Mercury] were the American side of Phonogram, all part of Phillips, and they picked us up because they

read all the press in England. I was the hot, hot kid on the block and they read that and said, 'Oh, sign them and hope for the best.'"

After four albums on Mercury (and a B-side titled "Mercury Poisoning"), Parker signed with Arista and he and the band went their separate ways in 1982. During that time, Parker says he became a control freak, especially in the last 18 years, during which time he financed his own recordings, licensing them to Bloodshot and Razor & Tie. In 2008, he rerecorded a collection of earlier songs for Primary Wave to work at film and TV. "The L Word" on Showtime licensed two and "Depend on Me" was used on Fox's "Fringe."

A Rumor reunion was never Parker's intention, but when he decided he had enough songs to enter the studio for the new album, he contacted the Rumor's bassist and drummer, Steve Goulding and Andy Bodnar, intending to work as a trio. Before he knew it, he was emailing guitarist Martin Belmont and key-

boardist Bob Andrews. Rhythm guitarist Brinsley Schwarz gave a quick "yes" as well.

"So there it was," Parker says. "I was stuck with it, really. There was no thought of a Rumor reunion. I had written all these songs and I thought it would be great to have Steve and Andrew. That's the way it went down."

Then Apatow called.

Rumor reunited and, out of the blue, Apatow reached out to you?

It all happened in a flurry. Got my co-producer Dave Cook and we had [the recording sessions] planned for the end of June [2011], and then we met and he gave me a vague outline of the film. His idea of how I would fit into this is Paul Rudd's character, Pete, in "Knocked Up," was working for a record company and he's not happy at the label. In "This Is 40," there will be an aspect of the movie with Pete starting his own indie label. Judd's idea was that Pete would be able to sign the kinds of acts he loved in the '70s and '80s, so that's where I fit in. I said, "Well, guess what, I just reformed the Rumor. And I'm about to do an album very soon." We talked a week later and he said, "You're going to act as yourself in the movie, and we're going to fly the Rumor in for a two-day shoot." Lo and behold, it happens. I did a performance in a duo situation with my friend Tom Freund, and the Rumor did about a dozen songs over and over—and I won't say which, so we keep some surprises. Then Judd got me writing some songs for the movie, one of which will appear on the soundtrack that doesn't have the Rumor on it. There will be an interesting soundtrack with other artists.

Writing a song specifically for a film was a new experience for you, right?

Judd gave me a ton of ideas and I wrote a whole bunch of songs, and he liked quite a few of them, but there was one that popped out to him. So I returned to L.A. and recorded four songs with Jon Brion producing [them]. He's composing for the film. He played percussion, I did live guitar and vocal, and walked away from it to let them do what they want with it. It's very different from the way I do records—I'm all over every aspect generally.

Did the Gramaglia Brothers, who have been working on a documentary on you for 12 years, get all of this on film?

Michael Gramaglia always said, "I need something to end this film. Are you ever going to reform the Rumor?" I'd say, "No, forget about it. You think I want that hassle? A six-piece band? It's too much work." I called him up and say, "Me and the Rumor are doing an album"—he almost fainted. The movie was done. A lot of people went to a screening—the people who financed it through Kickstarter and a few of the Rumor members were there. It set something off. It was a warm feeling that all these people are supporting me still. That was ages ago, then suddenly I spring this on him. Judd invited them with us and they interviewed Judd and Jonathan Karp, the music supervisor, and there was a lot of great interplay there. Hopefully we'll get this thing wrapped and out in 2013 to follow Judd's movie.

You have a lot of great song titles on the album. Why go with *Three Chords Good*?

That's another thing to do with Judd's movie. We'd done the album and Judd says [the movie's] indie record label needs an album title because they want to do posters and things for the movie. Now, I take months and months and months to ruminate and agonize over titles, and here's Judd saying, "We need a title now." *Three Chords Good* [was] one of the titles that had always popped into my head. It sums up rock'n'roll. It's fine. I was looking for the more mysterious ones. There is a spare song that we will put out one way or another with some seriously wild lyrics, one of which is "porcelain jungle." So I thought, "Yeah, that will confuse everyone." It's not even on the album. But Judd put my feet to the fire, so I emailed back: "You like *Three Chords Good*?" He said, "OK, we're done." It was amazing.



JUDD APATOW (left) and GRAHAM PARKER on the set of "This Is 40."

LEFT: KEVIN MAZUR; RIGHT: SUZANNE HANOVER/UNIVERSAL PICTURES



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HIP-HOP BY JASON LIPSHUTZ

DON'T SLEEP

Meek Mill's upcoming debut album has all eyes on him

On Oct. 10, a few more-than-notable guests stopped by a listening party for Meek Mill's *Dreams & Nightmares* at New York's Electric Lady Studios. Jay-Z and Will Smith poked their heads into the private event before the Maybach Music Group rapper previewed his album for a small crowd. By the end of the evening, producer/singer the-Dream, Philadelphia Eagles wideout DeSean Jackson, labelmate Wale and Maybach head Rick Ross had all shown up to support the 25-year-old MC. "He's earned this himself," Ross told the crowd. "I'm just proud of the homey."

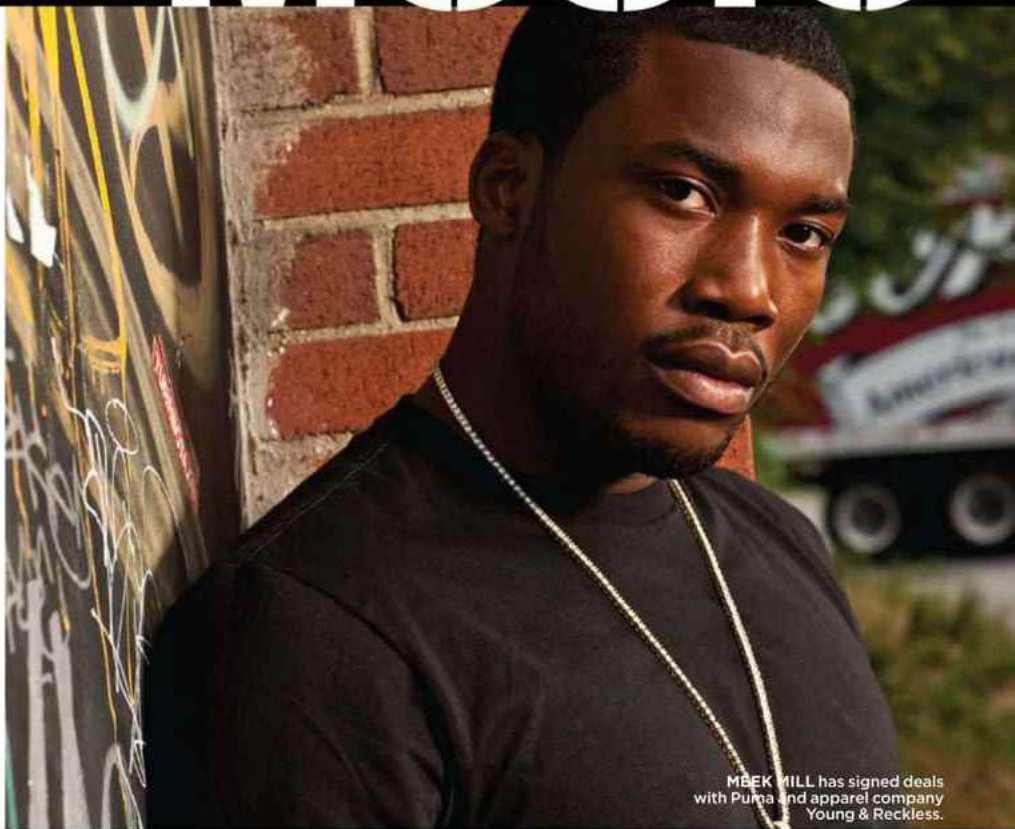
Dreams & Nightmares, due Oct. 30 on Maybach/Warner Bros. Records, is only Mill's studio debut. But the star-studded event demonstrated the buzz he already has. "Any time you see your work being recognized by some of the greatest in the game, it feels good," says Mill, born Robert Williams. "It serves as motivation."

The album arrives after a hectic two years for the Philadelphia artist. After an unsuccessful stint with T.I.'s Grand Hustle label in 2008, Mill signed to Maybach in February 2011—a move that boosted the credibility of Ross' burgeoning brand and heightened Mill's visibility outside of the Northeast. (The rapper says that before signing to Maybach, "I couldn't really go [touring] past North Carolina.")

Since then, Mill has appeared on both volumes of Maybach's *Self Made* compilations, on which he earned top billing on hit singles "Ima Boss" and "Tupac Back." Just as Wale's association with Maybach helped him rejigger his career—2011's *Ambition* has sold 456,000 copies (according to Nielsen SoundScan), compared with the 163,000 his 2009 Interscope set *Attention Deficit* has sold—Mill's presence made him an upstart star on a buzzed-about hip-hop label. Taking cues from Ross, Mill started pulling all-nighters in the studio to release material and weave street stories alongside Ross' tales of excess.

"Meek was a great fit because he gave Maybach a different look," Warner Bros. Records co-president/CEO Todd Moscovitz says. "Each artist on the label fills a different role, and Meek definitely represents the young, fly kids who come up from the bottom."

Dreams & Nightmares mixes flashy club bangers and enviable guest features by Nas, Mary J. Blige and Trey Songz with surprisingly personal snapshots like the Boi-1da-produced "Traumatized." The album was pushed back from its initial Aug. 28 release date, but the delay allowed *Dreamchasers 2*, Mill's latest free mixtape that hit the Web in May, to gain momentum. "Armen," a pop-leaning standout from the mixtape that features Drake, was picked up by



MEEK MILL has signed deals with Puma and apparel company Young & Reckless.

R&B/hip-hop radio and then worked as a single, reaching No. 5 on Billboard's Hot R&B/Hip-Hop Songs chart and No. 57 on the Billboard Hot 100. It has sold 313,000 downloads.

A project like *Dreamchasers 2*, which follows 2011's *Dreamchasers*, is "not a direct correlation to the bottom line, but it does wonders for artist development," Warner Bros. Records VP of marketing Shari Bryant says. "Armen" is still simmering at radio (it's No. 24 on Hot R&B/Hip-Hop Songs) and will appear on *Dreams & Nightmares*, while new single "Young and Gettin' It," a club-ready track featuring Kirko Bangz, will lead up to the album's release.

Both songs were played by Mill during his performance at the BET Hip-Hop Awards, which aired Oct. 9. The rapper will also visit "Late Night With Jimmy Fallon" on Nov. 12, and Roc Nation VP of management Rich Kleiman, who manages Mill with Philip Smith, says more TV appearances are forthcoming. But the push for *Dreams & Nightmares* has primarily been a combination of Web promotion, sponsorship deals and touring. Pitchfork unveiled a "Making of *Dreams & Nightmares*" video series in September, while a clip for the song "Burn" was released online in early October. Meanwhile, Mill signed an endorsement deal with Puma in

August and unveiled a *Dreamchasers* line with apparel company Young & Reckless in early October. And after opening on select dates for Drake's Club Paradise tour earlier this year and embarking on a short headlining trek in August, Mill will join Ross and Wale on a 23-date Maybach tour this fall.

"He has such an incredible vision of what he wants his brand to be, from every tweet that he writes to every blog post to every song that he's released," Kleiman says.

Next year will bring more touring, including headlining slots at bigger venues, as well as new music. "As soon as this CD dies down a little bit, I'm going to have *Dreamchasers 3* up and ready to go," Mill says.

The rapper may have only one album to his name, but for Bryant, Mill is already a cornerstone of both Maybach and Warner's future in hip-hop. "A project like [*Dreams & Nightmares*] does so much for the brand," Bryant says. "When you look back at 'hip-hop labels,' the only people that you were talking about were Def Jam and Atlantic. Now, you hear Warner Bros. in that conversation. And it has everything to do with having this caliber of artists associated with us." ■■■

Singalong: Indie folk-hero **Sufjan Stevens** will tour in support of his new Christmas boxed set, *Silver & Gold* (Nov. 13, *Asthmatic Kitty*). The creatively titled **Sirjiam Stephanapolous Christmas Sing-A-Long Seasonal Affective Disorder Spectacular Music Pageant Variety Show Disaster**, booked by **Billions Corp.**, will make stops including **Union Transfer** in Philadelphia (Nov. 23) and the **Aladdin Theater** in Portland, Ore. (Dec. 6), before closing with two nights at New York's **Bowery Ballroom** (Dec. 21-22). ... Mud slide: Country singer **Luke Bryan** is set for a headlining North American run in early 2013 for his latest release, *Tailgates & Tanlines*. Booked by the **Richard de la Font Agency**, the **Dirt Road Diaries** tour will kick off at the **Ford Center** in Evansville, Ind. (Jan. 17) and visit such venues as the **Huntington Center** in Toledo, Ohio (Feb. 15) and the **Mizzou Arena** in Columbia, Mo. (Feb. 23) and close at the **John Paul Jones Arena** in Charlottesville, Va. (March 23). ... Fuzzed out: Alt-rocker **Ty Segall** has embarked on a tour supporting his hat trick of releases this year—*Hair* (April), *Slughterhouse* (June) and *Twins* (October), all on **Drag City Records**. The tour, booked by **Panache Booking**, began at the **Treasure Island Festival** in San Francisco (Oct. 14). Next, he heads overseas for stops including the **Garage** in London (Nov. 7) and **Atelier 210** in Brussels (Nov. 30), before returning stateside for shows at **Club Congress** in Tucson, Ariz. (Jan. 23) and the **End** in Nashville (Jan. 28), then wrapping at **HI Dive** in Denver (Feb. 11). ... History repeating: Hip-hop group **Bone Thugs-N-Harmony** is readying an upcoming run with the **Rock the Bells** tour, reuniting all five original members. Sponsored by **Boost Mobile** in association with **Guerilla Union**, the trek will start at the **Grove of Anaheim (Calif.)** on Oct. 26, then hit the **Mauli Arts & Cultural Center** in Hawaii (Nov. 16), the **Revolution Concert House** in Boise, Idaho (Dec. 1) and elsewhere before touching down at the **Rave** in Milwaukee (Dec. 21).

—Nick Williams

MUSIC

ALTERNATIVE BY ANDREW HAMPP

SPIRITED AWAY

After taking time off, Bat for Lashes returns with a haunting third set

Typically, when an artist achieves a certain level of fame, the instinct is to maintain the momentum and quickly follow up a hit album with new material. In the case of Bat for Lashes' Natasha Kahn, who achieved considerable success on the indie circuit with her 2009 sophomore album, *Two Suns*, and goth-pop single "Daniel," she needed to take a break from music before she could revisit her career.

"When I finished the last album, I felt like a bit of a husk creatively, and I decided that I was going to stay at home in England," Kahn says. "I have an apartment in Brighton right by the sea, so for me it was [about] stopping all the traveling and the touring business and being in one place. I felt quite blocked musically, but I did a lot of drawing and painting horses and just immersed myself in visual arts, watching films and mak-

ing sketchbooks and gathering up references. In the end, that nourishment led to some of the songs on the album. It just took me two-and-a-half years."

The result of that time off is *The Haunted Man* (due Oct. 23 on Capitol), arguably her most ambitious work to date. Produced by Kahn, Dan Carey (Hot Chip, Chairlift, the Kills) and longtime collaborator David Kosten, the album is a mix of moody ballads (as heard on lead single "Laura" and the reverberated "Marilyn") and rhythmic pop moments (second single "All Your Gold"), with plenty of cinematic references thrown in ("Lilies" was inspired by the 1970 Robert Mitchum film "Ryan's Daughter," for instance). It also features collaborations with Beck, with whom she was first paired on 2010's "Let's Get Lost" for the "Twilight Saga: Eclipse" soundtrack, and TV on the Radio's Dave Sitek, who lends gui-



BAT FOR LASHES broke through in 2009 with the song "Daniel."

tar work to a couple of tracks.

It's a striking collection worthy of its eye-catching cover photo, in which a nude Kahn is seen holding an equally nude man over her body. The provocative picture ultimately dictated the album's title, Kahn says, as it best embodied the common narrative thread shared by many of the songs.

"As a character, the haunted man seems to be cropping up all over the album as a symbol of difficult relationships or ghosts from my past or my ancestral kind of relationships and patterns that trickle in my family," she says. "It's all about healing and letting go of ghosts and moving forward into a new place."

An edited version that crops

the photo more closely on Kahn's upper torso is being made available to retailers by request, but so far only iTunes has asked to carry it, says Lance Turner, senior director of marketing at Capitol Music Group and Bat for Lashes' U.S. product manager. "It hasn't been an issue really," he says.

Instead, the label has been capitalizing on the arrival of the record by lining up an itinerary of media opportunities that began ahead of release with an appearance on NPR's "Morning Edition" and an album premiere on NPR Music's "First Listen" and will pick up again in January for a string of national TV and radio visits. U.S. tour plans

for 2013 are still being locked in and will likely include the summer festival circuit.

"It's a story of building from one album to the next," Turner says. "We feel the anticipation's really good for this, especially with the reaction to 'Laura' and 'All Your Gold.'" The latter single's video premiere on Vevo logged nearly a half million views in its first week, and will be worked to triple A radio beginning the week of Oct. 22. "She obviously is a press darling and the press especially like her in the digital space. Every time we put out a new piece of content we get a lot of pickup and features out of it." ■■■

ALTERNATIVE BY EMILY ZEMLER

BACK AGAIN, FOR THE FIRST TIME

Interpol's Paul Banks releases second solo set

In 2009, Interpol frontman Paul Banks perplexed fans by releasing a solo album under the name Julian Plenti, an alter ego he adopted while penning music prior to forming Interpol. His solo debut, *Julian Plenti Is... Skyscraper*, didn't feature his given name, and was built around four tracks he'd written during college. A subsequent EP, *Julian Plenti Lives...*, emerged in June, but then all Julian Plenti websites and social media outlets vanished, and Banks announced he would release his second solo disc under his own name on Oct. 22, through Matador, simply titled *Banks*.

"There's only two or three more songs kicking around from that [pre-Interpol] era, and I doubt I'll ever release them," Banks says. "Unless I release those it's probably the end of Julian Plenti, because that's just my early identity, and when I do songs from that era, I attribute them to that character. To me it's all the same. [This is] the second solo record. It's just an evolution from that one. Musically I don't compartmentalize them as being different at all."

Matador has a separate perception of *Banks*, which was heralded by the musician's first performance as Paul Banks at FYF Fest in Los Angeles in September. The label is focused on making this release easier for the public to identify, even though the album's music isn't necessarily straightforward indie rock.



PAUL BANKS' new album is the first under his own name.

"As far as the public is concerned, this is the first Paul Banks record," Matador founder/co-president Chris Lombardi says. "There was an air of mystery and certainly a hell of a lot of confusion when he released a record that was entitled *Julian Plenti Is... Skyscraper*. People sort of had to figure it out—which was pretty easy—but we did ultimately explain to Paul that sometimes you have to help people connect the dots a little bit. Sometimes it's nice not to make a puzzle out of everything."

This means that the label's approach this time is what Lombardi calls "more direct," targeting Interpol fans in a way that didn't happen the first time around. The label released several MP3s ahead of the album and put out a video for single "Young Again," as well as a short

documentary-style video about Banks' flagship performance as himself. As happenstance would have it, the 10th-anniversary edition of Interpol's debut, *Turn On the Bright Lights*, arrives Nov. 19.

"Whereas on the Julian Plenti record there was not a big emphasis on attaching his other band—or even his given name—this time around we're actively seeking out his fan base," Lombardi says. "There's no reason to shut them out or keep anything a secret."

The album, which Banks co-produced with Peter Katis at Tarquin Studios, is stranger than Interpol and less broad in its appeal. The gauzy, pensive indie-rock songs tend to linger and stray from traditional form, reflecting Banks' vision. So much so, that he had every track completely mapped out, note for note, when he entered the studio. If it reaches the same level of audience as Interpol, it'll be thanks to luck and marketing, not his initial vision.

"I'm not really there to write hits," Banks says. "I would happily do so but it's really about self-expression. So with that in mind I'm a little possessive over it. I don't actually want too much feedback. Because someone might have an idea of how a song could speak to more people, but I might actually want to send a more specific message to less people. I'm not in it to make music by committee or appeal to any group of people. I just want to do what inspires me and what I feel like doing." ■■■

HIP-HOP BY ALEX GALE

Above The Clouds

Bay Area duo Main Attrakcionz reach for the sky with national debut

It's hard to think of a better poster child for breakthrough music in the digital age than Main Attrakcionz. Every step of the way, the Oakland, Calif.-based rap duo's success has been fueled by technology. The group's early, DIY recordings were created on a cheap, at-home Pro Tools setup; it first broke through thanks to love from blogs; the pair frequently met collaborators like rappers ASAP Rocky and Danny Brown and producer Clams Casino online; and aside from its national debut, *Bossalini & Fooliyones*, due Oct. 23 on Young One Records, Main Attrakcionz released their music almost exclusively through Twitter and Bandcamp.

"We were just recording out the closet," says rapper Damondre "Mondre" Grice, 21, of the group's early music. "We didn't know how to make songs or nothing, but we would still send them to blogs, and they'd still put them up. It's funny—my mama told me not to go on the Internet and talk to people, because there are crazy people on there."

Maybe. But some of them also happened to work for influential indie clearinghouses the Fader and Pitchfork, Main Attrakcionz' earliest and most prominent boosters, along with other left-leaning blogs that were drawn to the group's self-proclaimed "cloud rap," a dreamy juxtaposition of hard-edged raps floating over ambient-inspired lo-fi beats. After a furious pace of free Web releases in 2011, the group's online shine reached a fever pitch with *808s & Dark Grapes*, sponsored by Mishka, the street wear company that also backed Brooklyn rapper Mr. MFN Exquire's breakthrough *Lost in Translation* mixtape, which landed him a deal with Republic.

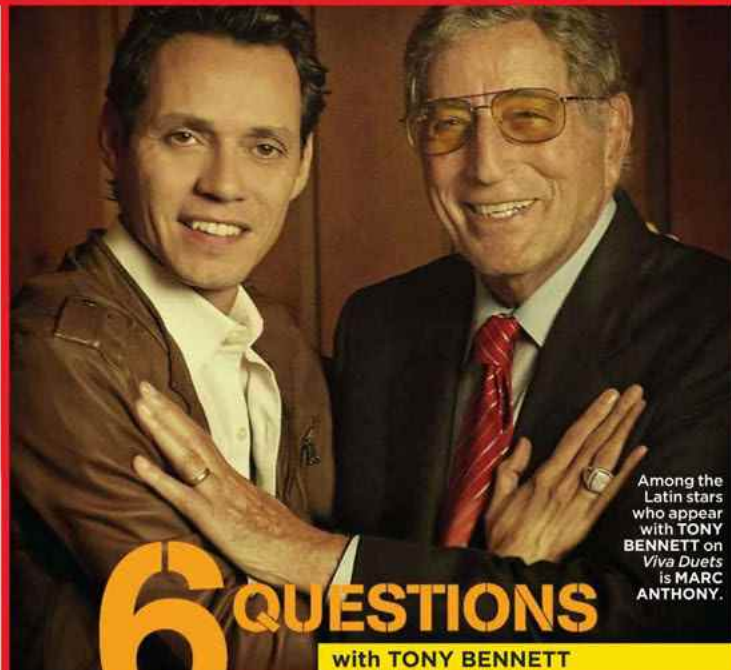
808s & Dark Grapes had similar results for Main Attrakcionz. While in New York to perform at the Fader Fort during last year's CMJ Music Marathon, the act was courted by the future founders of new indie imprint Young One, a

sub-imprint of Brooklyn-based Partisan Records that launched in March. "We were getting hit up by major labels," says rapper and sometimes producer Charles "Squadda" Glover III, 21, the other half of the group. "But Young One had a great plan that fit us—one that seems we can really win off of, instead of a deal that will hold us back."

"We're trying to position them in a more urban way," Young One founder/manager Nevona Friedman says of the label's campaign for *Bossalini & Fooliyones*. "They have the Internet and the indies down pat now, to the point where they can push something out on their Twitter whenever they want and it will get a lot of pickups, but they don't have that kind of love from urban mixshow radio and print press. We're trying to push them out of that Internet world, because they really can move records on the street, especially in the Bay Area."

It's fitting then, that the album's first single is "Do It for the Bay," featuring San Francisco rapper Davinci and a feel-good beat from critical darling Harry Fraud, the producer behind recent releases by underground-rap faves Curren\$y and new Vice/Warner Bros. pickup Action Bronson. There's also "Superstitious," an unexpected collaboration with Gucci Mane and his go-to beatmaker Zaytoven. All told, there are 13 producers on the 17-track album—a far cry from Main Attrakcionz' DIY days—but the project jells, as the collaborators mold their sound to the group's distinctive aesthetic. "It's always going to be cloud, whatever we do," Glover says. "Just because it's Zaytoven doesn't mean it can't be cloud."

The results, Grice and Glover hope, will help them graduate from their digital niche to real-world impact. The duo played CMJ 2012 ahead of release and aims to launch a national tour soon. "We're doing what we dreamt to do," Glover says. "This is our dream album." ■■■



Among the Latin stars who appear with TONY BENNETT on *Viva Duets* is MARC ANTHONY.

Grammy Award winner Tony Bennett is a music icon who has performed with everyone from Barbra Streisand and Stevie Wonder to the late Amy Winehouse and Mariah Carey, and a jazz album with Lady Gaga is on the way. So—at 86—is there anything he hasn't done? The answer: Yes. On Oct. 22, Bennett delivers *Viva Duets*—an album that features some of the biggest names in Latin music, including Marc Anthony, Gloria Estefan, Thalía and Vicente Fernández, performing classics like "For Once in My Life," "The Best Is Yet to Come" and "The Way You Look Tonight," alongside the legendary Italian-American singer. The release is the third installment in Bennett's *Duets* series, building on the success of 2006's *Duets: An American Classic*, which has sold more than 1.9 million copies, according to Nielsen SoundScan, and last year's *Duets II* (900,000), which became his first No. 1 when it bowed atop the Billboard 200.

"His philosophy is to reinvent every song every time he sings it, and that's key for him," says Danny Bennett, his son and manager. A deluxe edition of *Viva Duets* will also be available through Target on the same day, containing four exclusive tracks featuring Maria Gadú, Ana Carolina, Miguel Bosé and Thalía. In addition to the CD, Bennett will be seen in the documentary "The Zen of Bennett" and HarperCollins will publish his memoir, "Life Is a Gift: The Zen of Bennett," on Nov. 20.

1 Why did you record *Viva Duets*?

When we did *Duets* and *Duets II*, on each album we included a track with a Latin artist. On *Duets I* I recorded with [Colombian singer] Juanes, and [Spanish crooner] Alejandro Sanz joined me on *Duets II*. I so enjoyed working with both of these singers that my son Danny came up with the idea of doing an entire CD with Latin artists, and the response that came back from the performers was so enthusiastic that we decided to record the album.

2 Who was the Latin artist that you felt the most connected to, and why?

Actually, each artist was so warm and enthusiastic that I felt connected to each one, though in most instances I was meeting the artist for the very first time in the recording studio. Of course, I have known Marc Anthony and Gloria Estefan for many years, so it was a treat to get a chance to record with them.

3 You've recorded with Mexican legend Vicente Fernández and recently performed with him onstage. Can you speak about that experience?

I told Vicente Fernández that I lived in Hollywood for many years and I never saw a ranch like the one he has in Guadalajara [Mexico]. It is absolutely fantastic, with hundreds of acres and a stable of beautiful horses. He even has his own rodeo sta-

dium on the property. When we performed our duet at the Prudential Center in Newark, N.J., I could tell how much the audience loved him, and they sang all his songs along with him.

4 How did you work with the artists to pick the music that appears on *Viva Duets*?

Danny selected all the artists and the songs for the CD. He worked with each artist and gives them a few songs to choose from and they pick the song they like best to perform.

5 Is there anyone who you haven't performed with that you would like to sing with?

Although I shared [a] bill with him, I regret that I never had the opportunity to perform with Louis Armstrong. He taught us all how to sing.

6 What is the secret to executing a great duet?

My premise has always been to have a hit catalog and not just hit songs, so I avoided recording novelty songs that I knew would hit it big for a few weeks and then be instantly forgotten. So it's essential to choose a good song when you sing a duet. Then, when I perform with someone I always like to go for the contrast, as that is what makes a duet interesting. If the two voices are so similar that you can't tell them apart, then it is less successful as a duet. ■■■

MAIN ATTRAKCIONZ: CHRIS BRENNAN

MAIN ATTRAKCIONZ' *Bossalini & Fooliyones* is due Oct. 23 on Young One Records.



ALBUMS

ROCK

JASON LYTLE

Dept. of Disappearance

Producer: Jason Lytle

Anti- Records

Release Date: Oct. 16

On his second proper solo album since Grandaddy went on an extended hiatus in 2006 (the band recently reunited for live dates), Jason Lytle doesn't take too great a detour from the spacey alt-pop he established with his old group. With his knack for a well-turned pop hook, floating-in-the-stratosphere vocals and penchant for burbling analog electronics, Lytle continues to come off like Electric Light Orchestra's Jeff Lynne sitting in with Stereolab. In this context, that's a good thing. Even when the guitars get extra-crunchy and the synths start evoking an evening in a mad scientist's lab, Lytle's underlying allegiance to melodicism keeps things accessible. The orchestrated, piano-led ballad "Somewhere There's a Someone" is Lytle at his mellowest, striking a kind of cosmic troubadour feel. But when he begins delving into ambitious art-rock realms on cuts like "Your Final Setting Sun" and "Gimme Click Gimme Grid,"



CALVIN HARRIS

18 Months

Producer: Calvin Harris

Roc Nation/Ultra Music/Columbia

Records

Release Date: Oct. 30

There's something unintentionally cocky about Calvin Harris' new *18 Months*, the DJ/producer's first as a newly minted production star. It's a hit parade, opening with a one-two-three punch: the quirky "Bounce" with Kells; his plaintive, self-sung breakthrough "Feel So Close"; and nightclub-ready hit "We Found Love" with Rihanna. Certifiable smashes, they each have their own character—an achievement in itself in EDM's world of sameness. But *18 Months*, the amount of time it took Harris to go from singer/songwriter zero to pop-star-producer hero, doesn't stop there. New single "Sweet Nothing" with Florence Welch matches her Welsh warble with Harris' too-smart-for-their-own-good blips and beeps, and Ne-Yo takes a smoother approach on the mindless party track "Let's Go." Ellie Goulding's appearance in "I Need Your Love" (also included on her new album) is the emotional centerpiece here. Dance producer Nicky Romero also contributes with "Iron," an acid-tinged track featuring a sweetly rendered vocal by Harris. There's even irresistible party grime-rap with Diplo protégé Dillon Francis and Dizzee Rascal ("Here 2 China"). It's as if Harris is saying, "I'm the sonic zeitgeist and there's nothing I can't make into a hit." He's right.—KM

Lytle shows that he's still far from finished evolving.—JA

A.C. NEWMAN

Shut Down the Streets

Producer: Colin Stewart

Matador Records

Release Date: Oct. 9

Contemporary pop-rock's heroic mastermind Carl Newman (who performs solo as A.C. Newman) has again churned out a finely crafted album that's mellower and more dad-rocking. Not in a Dan Zanes way, thankfully, but thematically as he confronts midlife's joys and sorrows. On third solo effort *Shut Down the Streets*, Newman offers advice to his newborn son ("There's Money in New Wave") and ruminates on the loss of a parent (the title track) and upstate New York living—all of which is best summed up with one of the set's haunting mantras: "You could get lost out here." But songs like "Encyclopedia of Classic Takedowns," "Strings" and "Hostages"—all with Neko Case's GPS-like backup vocals—cure all dislocation with dynamic, sugar-coated jams that could be from the next New Pornographers album (Newman and Case's "other" band). Distinctions between the two projects are increasingly difficult to pin down as both Newman bands shimmer with huge hooks and layered, dulcet melodies. A bit more power in the pop in this set wouldn't have hurt, but that's just not where his mind is.—AG



toriously loose cannon of an MC resides in the squalid, violence-ridden world in which he and his fellow "ragers" were raised. "We're fearless... we're losers, we're killers," he confesses on "See My Tears," a rare moment of introspection during an otherwise grimy affair. MGK's whiplash double-time flow suits the album's chaos-ridden, tempestuous setting—think schizophrenic synths and bone-rattling bass—and complements collaborators including Bun B, DMX and Tech N9ne. Pop-aiming party-starters include the Waka Flocka Flame-assisted "Wild Boy" and Ester Dean-aided "Invincible." But they only serve as a brief respite from an anger-fueled onslaught. "I'm so tired of running," MGK raps on the uplifting "Runnin'," but don't expect him to slow his roll anytime soon.—DH

CHRISTIAN

BRANDON HEATH

Blue Mountain

Producer: Dan Muckala

Reunion Records

Release Date: Oct. 9

Brandon Heath's early albums established him as one of the most compelling singer/songwriters of his generation—an obvious heir to Christian superstars like Steven Curtis Chapman and Michael W. Smith. But what makes the new *Blue Mountain* special is that just when everyone thought they had him figured out, he throws a creative curve ball. Expanding his polished pop style to embrace a more rootsy, organic sound with an engaging country flavor, Heath delivers the best album of his career. Taking a more observational than introspective approach, he shines a light on some fascinating characters: "Dyin' Day" is a poignant look at a death row inmate, "Paul Brown Petty" is a tribute to his grandfather, and "The Harvester" is a picturesque tale of those who till the soil. Other highlights are lead single "Jesus in Disguise" and the title track, a gorgeous invitation to a "place where the time crawls and the water falls." Heath makes it a journey worth taking.—DEP

RAP

MGK

Lace Up

Producers: various

EST 19XX/Bad Boy/

Interscope Records

Release Date: Oct. 9

"Every day's dark," barks

Cleveland rapper Machine

Gun Kelly, opening his major-label debut and a storage locker full of cruel memories. Life has been on the upswing for the 22-year-old MGK (real name: Richard Baker) since he signed to Sean "Diddy" Combs' Bad Boy Records last year. But on *Lace Up*, the no-



JASON ALDEAN

Night Train

Producer: Michael Knox

Broken Bow Records

Release Date: Oct. 16

Jason Aldean's last project, *My Kinda*

Party, finished 2011 as the top-selling country album. So naturally, expectations are high for *Night Train*. Luckily, Aldean doesn't derail. Lead single "Take a Little Ride" rocketed to the top of Billboard's Hot Country Songs chart faster than any of his previous efforts, and there's much more for fans to embrace on this sturdy 15-song collection. Opener "This Nothin' Town" is a well-crafted salute to rural America, rich in vivid images of small-town life, and "The Only Way I Know" is a catchy country-rap number featuring Aldean pals Luke Bryan and Eric Church. "Black Tears" (penned by Caneva Smith and Tyler Hubbard) is a somber ballad about a stripper, while "Staring at the Sun" showcases Aldean's distinctive vocals. The set's strength lies in Aldean's penchant for variety, mixing edgy country rockers with poignant ballads. Among the highlights is "1994," a quirky, fun ode to '90s country star Joe Diffie. Leaning on songwriters like Neil Thrasher, Wendell Mobley, Hillary Lindsey, David Lee Murphy and Ben Hayslip, Aldean has assembled another potent album that should keep his successful train rolling.—DEP



K'NAAN

Country, God or the Girl

Producers: various

A&M/Octone

Release Date: Oct. 16

K'naan begins his third album by declaring, "I'm not typical." We hardly need the reminder. After all, the Somali-born rapper/singer turned his rough childhood during his homeland's civil war into a positive worldview that shines through, even when mourning his divorce in the buoyant "The Sound of My Breaking Heart." *Country, God or the Girl* is a fully realized synthesis of all things K'naan. It features melodic chorus hooks worthy of Bruno Mars (the Ryan Tedder-fueled "Better"); defiant, gangsta-esque flows ("The Seed," "Nothing to Lose" with Nas); sinewy African polyrhythms ("The Wall," "Simple"); and surprises like "Waiting Is a Drug." The lattermost track sounds like a show tune with its playful cadence, lighthearted piano and whistle. K'naan makes the most of his other guests here, too. Nelly Furtado provides the chorus hook on the single "Is Anybody Out There?" while Bono brings some late-song majesty to the anthemic "Bulletproof Pride." Will.i.am trades rhymes with K'naan on "Alone" and Keith Richards puts his own signature on the reggae-pop melodies of "Sleep When We Die." It's hardly a typical kind of mix, but that wide-ranging diversity is exactly what we expect from K'naan.—GG

REVIEWS

SINGLES



KID CUDI FEATURING KING CHIP

Just What I Am (3:48)

Producer: Kid Cudi

Writers: S. Mescudi, C. Worth

Publishers: various

Wicked Awesome/G.O.O.D./Republic

By now, Kid Cudi's aesthetic has been soundly established: Weed references and feel-my-pain introspection compose the bulk of his lyrics, while his production choices range from hollowed-out hip-hop rhythms to woozy guitar-based rock. After releasing *WZRD*, an uneven psychedelic detour with producer Dot Da Genius, earlier this year, Cudi returns to his wheelhouse on "Just What I Am," the first single from third solo outing *Indicud*. His signature moves are all there, and are even amplified this time around. After letting self-conscious syllables spill over an oscillating synth line and canned percussion, Cudi simply shrugs in the chorus and declares, "I need to smoke... I wanna get high, y'all." While it's nice to hear him spitting bars again after the rhyme-less detour, surely we deserve more creative lyrics than "I've been told that I'm amazing/Make sure, keep that fire blazing," right? Cudi's faithful fans are likely to lap up the gifted artist's latest offering, but the Cleveland native needs to find a way to explore new territory—and in a style that doesn't necessarily involve prog rock.—*JL*

ALTERNATIVE

HOW TO DESTROY ANGELS

Keep It Together (4:29)

Producer: How to Destroy

Angels

Writer: How to Destroy

Angels

Publisher: How to Destroy

Angels

Columbia

"I feel the skin that separates

us start to fade," Mariqueen Reznor sings on her band's ghostly new single. "And when I lie on top of you, I'm afraid." Since their self-titled 2010 EP, *How to Destroy Angels*—Reznor, her multi-talented husband Trent (of Nine Inch Nails fame) and producer Atticus Ross—have

teetered fascinatingly between industrial dirges and bone-chilling electro-pop. But "Keep It Together," the first taste from upcoming EP *An Omen*, takes their fractured minimalism to haunting new heights. With its gurgling electronics and bass buzz, the track sounds like Radiohead after a gothic retreat—but Mariqueen, the band's sensual secret weapon, pushes the song forward by whispering her confessions over the skeletal grooves. "I can see right through myself, crystal clear," she sings in pained harmony. Musically, not much happens on "Keep It Together," but what does occur is goose bump-inducing.—*RR*

POP

ENRIQUE IGLESIAS FEATURING SAMMY ADAMS

Finally Found You (3:41)

Producers: SoFly & Nius,

R3HAB, Fabian Lissen

Writers: various

Publishers: various

Republic

Latin pop's reigning king is at it again with "Finally Found You," a triumphant thumper about finding love in the club. In typical pretty-boy fashion, Iglesias spouts lines



KELLY CLARKSON

Catch My Breath (4:07)

Producer: Sound

Collectiv

Writers: K. Clarkson,

J. Halbert, E. Olson

Publishers: Songs for

My Shrink/Dejanovas

Music/State One Songs/

Winona Drive Productions

(ASCAP)

RCA Records

"Catch My Breath" is an apt

title for the lead single from

Kelly Clarkson's forthcoming *Greatest Hits—Chapter 1*, following a relentless touring schedule during the past decade and five studio albums to her name. A survivor anthem in the vein of her hits "Since U Been Gone" and "Stronger (What Doesn't Kill You)," "Catch My Breath" is a treadmill-ready dance-pop jam, with a chorus stuffed full of hooks and self-empowerment refrains like "Now that you know/This is my life/I won't be told/What's supposed to be right." It's also another showcase for Clarkson's powerful voice, which soars amid the reverb-soaked drums and '80s synths. Though it's lacking some of its predecessors' immediacy, the song's familiar sound will make it a welcome addition to Clarkson's impressive catalog, and may ratchet up her total of top 10 Billboard hits from 10 to 11.—*AH*



like "We'll get lost in crowd of people" over a pulsating house beat. Iglesias has said the song makes him "feel like a kid again," and given its Black Eyed Peas-esque enthusiasm,

it's easy to understand why. Following a bang-up job last month on Billboard's Mainstream Top 40 chart, "Finally Found You" is quickly making its presence felt on the Billboard Hot 100, and leapt nearly 60 spots in its third week on the tally. This close relative of "I Like It" represents the continued staying power of Iglesias, who enjoyed a career reboot with 2010's *Euphoria*.—*CP*

LANA DEL REY

Ride (4:47)

Producer: Rick Rubin

Writers: L. Del Rey, J. Parker

Publisher: EMI/Sony-ATV

(ASCAP)

Interscope/Polydor

Driving down an open highway is the pristine slice of Americana for Lana Del Rey to

exist in. The sultry songstress' new single, "Ride," is off an expanded "Paradise Edition" of *Born to Die*, a debut full of sweeping ballads and dreamy melodramatics that didn't disappoint fans of breakout single "Video Games." "Ride" sumptuously speeds along the same dusty road: Del Rey's at the wheel, "Video Games" writer Justin Parker rides shotgun, and producer Rick Rubin reads from a fold-out map in the back seat. The artist wisely sticks to her signature sound, and sings, "Dying young and I'm playing hard/That's the way my father made his life an art," evoking all the vintage imagery of a road trip westward. But despite her vagabond moments, it seems as if Del Rey knows exactly where she's heading.—*LW*



THE ROLLING STONES

Doom and Gloom (4:07)

Producers: Jeff Bhasker,

Don Was

Writers: M. Jagger,

K. Richards

Publisher: not listed

ABKCO/Interscope/UMe

Density, a quality that producer Don Was avoided on 2005's *A Bigger Bang*, distinguishes the Rolling Stones' new single, "Doom and Gloom." With an emphasis on the boom of Charlie Watts' drumming and the roar of rhythm guitar, the song has just enough trademark touches—short bursts of Keith Richards' riffs, a touch of exotica at the midpoint, a swell of strings at the end—to connect it with their '70s/'80s output. The steady rhythm and lack of airiness are uniquely digital-age qualities that the band has



largely avoided, and here provide a rumbling urgency underneath Mick Jagger's whoops and hollers. There's no riff for him to weave his way around, and no jousting between guitar and vocal; in fact, "Doom and Gloom" is one of the Stones' simpler songs in terms of construction. The verse, chorus and bridge are straightforward, and while Jagger drops in some political thought, the allusions to drunks, swamps and a light in the dark make it feel like so many Stones songs we've heard before.—*PG*

LEGEND & CREDITS

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

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MACKLEMORE (right) and RYAN LEWIS sold 78,000 first-week copies of *The Heist*.

RAP BY STEVEN J. HOROWITZ

Stick-Up Kids

Macklemore & Ryan Lewis make out like bandits with unexpected No. 2 debut of independently released album

Given their success marketing and releasing their new album *The Heist* independently, rapper Macklemore and producer Ryan Lewis don't plan on changing their tactics. The Seattle duo has spent the last few years steadily building a grass-roots movement without the assistance of a major-label or publishing deal, funneling money from sold-out tour dates back into the pair's music-video, recording and merchandising budgets.

And it's paying off—big. This week, *The Heist* bows at No. 2 on the Billboard 200 with 78,000 copies sold, according to Nielsen SoundScan. The accomplishment exceeded the group's most optimistic expectations: "I follow SoundScan as most artists do their first week, and I projected that we would do a low of 28,000 and a high of 74,000," says Macklemore (real name: Ben Haggerty). "I had no idea it would do that well."

To ramp up anticipation for the LP's release, the pair partnered with NPR.org to stream the album for a week beginning Oct. 6 as part of its "First Listen" program. NPR Music reaches an average of 3 million users per month, according to the organization. Additionally, the duo released the self-directed videos for singles "Thrift Shop" and "Same Love," which have racked up 8.4 million and 4.7 million views, respectively.

The exposure helped "Thrift Shop" sell 151,000 copies (according to SoundScan) and gain traction at radio, peaking at No. 5 on Billboard's R&B/Hip-Hop Digital Songs chart—without the assistance of a radio department or outside promoter seeking adds, Macklemore says. And the act doesn't plan to alter this approach.

According to KUBE Seattle PD Eric Powers, it's too early to tell if "Thrift Shop" will continue to grow at radio, though it could do so if the duo gave it a push. "It's dependent on how far they want to take it and how much of a machine they want to put behind their music," Powers says. After

previewing the album in September, he added the track to KUBE's rotation, introducing it to the station's 650,000 listeners with two or three daily spins. "It's not a radio record. But it's something that I can see connecting to an audience."

The group prides itself on its independent ethos, and still doesn't plan to sign with a major. But that doesn't mean labels aren't taking notice. "Now, labels are coming and saying, 'Hey! I want to work with you,' and actually getting it now," says Lewis, who plans to record an EP with singer Ray Dalton in 2013. "If you can build your own team and keep going, that's when the label wants to step in, to advance [it] to the next step. If we have the ability to move to the next step on our own, we'll be able to do that for as long as it makes sense."

The duo's success on the charts helped sell out the last few shows on its current 50-date nationwide trek. The Agency Group's Zach Quillen, who previously booked the tours but now serves as manager, says the pair won't overextend its reach, sticking to venues the duo knows it can sell out. "The whole tour is 100% sold out in advance, which is very unusual for hip-hop this fall. It's one of the few tours that's totally on fire," he says. "We have passed on certain upgrades, because we're not ready to do 5,000 capacity in certain markets. We'll do that next time."

Through 2012, Macklemore and Lewis plan to tour in Australia and New Zealand and hope to film two or three more videos. They'll also make their national live TV debut on "Late Night With Jimmy Fallon" on Dec. 11. But regardless of their newfound success, they're staying true to their roots. "We'll continue working on making good music," Macklemore says. "That's the foundation of all of this. It comes down to making records, making music for the right reasons, remembering why we love to make art and just doing it. Everything else will fall into place." >>>

STREISAND'S STREAK

Singer becomes the only act to score multiple top 10 albums in each of the last six decades

Barbra Streisand becomes the first act to take multiple new albums into the Billboard 200's top 10 in every decade since the '60s. Her latest set, the archival package *Release Me*, debuts at No. 7 with 44,000 copies sold, according to Nielsen SoundScan.

Her closest competition for top 10 domination through the decades is the Rolling Stones. The veteran band is the only other act to have scored at least two top 10s in the '60s, '70s, '80s, '90s and '00s. The group could nab its first new top 10 of the '10s with its greatest-hits set *RRRR!*,

due Nov. 13. (Not counted toward the Stones' '10s tally is the band's 2011 reissue of its 1972 No. 1 *Exile on Main St.*, which re-entered at No. 2 last year.)

Streisand already owned the record of having at least one top 10 set in every decade from the '60s onward—she managed the feat a year ago when *What Matters Most* reached No. 4.

Release Me is also the diva's 32nd top 10 set, extending her lead as the woman with the most top 10 albums in history.

—Keith Caulfield



Release Me is BARBRA STREISAND'S 32nd top 10 set.

PERFECT 10s
Acts with the most top 10 albums on the Billboard 200

The Rolling Stones	36
Frank Sinatra	33
Barbra Streisand	32
The Beatles	30
Elvis Presley	27
Bob Dylan	20
Madonna	20

The cast of "Pitch Perfect" can be heard performing on the movie's original soundtrack.



B-Day

Can Beyoncé best Madonna's Super Bowl record?

Now that Beyoncé has been officially announced as the performer at the 2013 Super Bowl halftime show on Feb. 3, can she top Madonna's record for most-watched U.S. telecast of all time? The Material Girl's performance during this year's Super Bowl reached more than 116 million viewers, according to Nielsen, and was watched by more viewers than the game itself. But advertising and branding executives think Beyoncé has appeal wider enough—not to mention a buzzy post-Blue Ivy narrative—to draw an even bigger crowd.

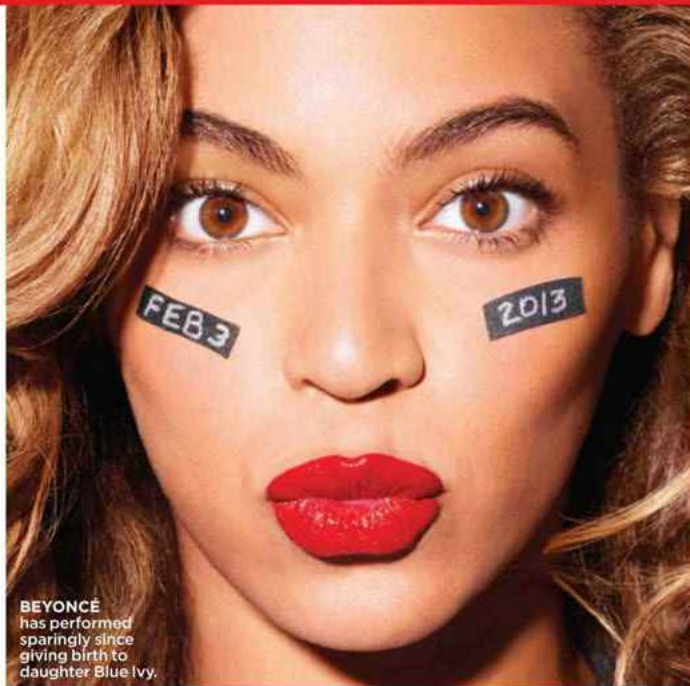
"She's one of the biggest stars in the world, music or otherwise. She's an incredible performer and is great with brands," Live Nation Network president Russell Wallach says. "The Super Bowl is an incredible marketing platform for any artist, and this puts her in front of the biggest worldwide television audience."

Although ad time book- ending the halftime show during the second and third quarters is already sold out, according to executives who spoke with Billboard, there's still potential for advertisers associated with Beyoncé to synch their spots based on

their ad buys. Salesforce.com, for example, was able to secure a spot featuring Will.i.am just before the Black Eyed Peas' performance in 2010, while M&M's bought ad time right before Madonna's halftime show featuring LMFAO, whose "Sexy and I Know It" was in the candy ad. With Pepsi sponsoring the halftime show this year, it's possible the brand will tap Beyoncé, a previous pitwoman, to make an encore appearance in an ad. Thirty-second spots for the 2013 telecast, which will air on CBS, are expected to match and potentially exceed the rates of \$3.7 million to \$3.8 million advertisers paid last year.

"For people who have bought media time in the second and third quarter, that's a good thing," says Colin Jeffery, executive creative director for Los Angeles ad agency David & Goliath, whose client Kia bought a lot of time last year for its campaign featuring Mötley Crüe. "The Super Bowl still skews slightly male, so she'll bring the wider female audience. She also skews young and old, so you'll probably see some record numbers."

Further, the anticipation



BEYONCÉ has performed sparingly since giving birth to daughter Blue Ivy.

for Beyoncé returning to the stage as a performer is particularly high. Though she performed a short series of concerts at Atlantic City, N.J., casino Revel earlier this year and appeared during husband Jay-Z's recent gig at Brooklyn's new Barclays Center, she's largely been out of the spotlight since giving birth to daughter Blue Ivy in January. "Fans have missed her music and eagerly anticipate her return to the stage," says Jennifer Hageny, managing director of media agency MEC Access. "Media conversations have exploded, with more excitement than we've seen in

recent years. Collaborations with big names like Jay-Z, [Lady] Gaga or a Destiny's Child reunion are rumored and adding fuel to the Super Bowl fire."

Beyoncé could potentially leverage the Super Bowl to debut new music, as Madonna did last year with single "Give Me All Your Lovin'," featuring Nicki Minaj and M.I.A., which later debuted at No. 13 on the Billboard Hot 100. The strategy can also backfire, however, as it did for Janet Jackson, whose 2004 album *Damita Jo* suffered following the uproar surrounding her "wardrobe malfunction" with Justin Tim-

berlake months prior.

But there's also high precedent for halftime performers to experience a major spike in catalog sales. For example, Madonna's catalog songs surged by 214% in the week after the Super Bowl, when her compilation *Celebration* re-entered the Billboard 200 at No. 24 with 16,000 copies, according to Nielsen SoundScan. In 2010, the Who sold 14,000 copies of its *Greatest Hits* during the week following its performance (an 84% increase from the week prior). If Beyoncé turns in a stellar performance, she'll most likely see a similar bounce.

SING IT LOUD

A cappella 'Pitch Perfect' soundtrack soars

Universal Music Enterprises has a hit on its hands as the official soundtrack to Universal Pictures' "Pitch Perfect" rises 16-12 this week on the Billboard 200 with 25,000 copies sold, according to Nielsen SoundScan. Released Sept. 25, the set bowed at No. 43 with 9,000 copies. But it's steadily climbed as the film, which stars Anna Kendrick and Elizabeth Banks and revolves around the world of collegiate a cappella singing competitions, has gone into wide release. The film opened with \$5.1 million across 335 theaters and has grossed \$36 million to date, according to BoxOfficeMojo.com. Universal co-financed the movie with Gold Circle Films.

The all-a cappella soundtrack compiles a selection of the performances

in the film and very closely mirrors the recordings heard in the movie. Cast members the Treblemakers and the Barden Bellas deliver the bulk of the performances on the original soundtrack, which includes a version of Kelly Clarkson's "Since You Been Gone" as sung by Skylar Astin and Roc Nation singer/songwriter Ester Dean, who both appear in the film.

"A lot of times you hear a song in a movie and you go on iTunes and you realize, 'Oh, I don't have to buy that soundtrack because the songs are already out there,'" Universal Pictures president of film, music and publishing Mike

Knobloch says of the soundtrack's success. "But these are unique versions of the songs. People really are buying an album of ensemble performances by actors. So I think the fact that the soundtrack is a souvenir of their experience of the film is really a key driver in the [album's] performance."

A few tracks were polished or extended, but Knobloch notes that "the majority of what's on the record are tracks that were taken straight from the film and remixed for the stereo realm and put on the album."

Although there isn't a focus track or traditional single, "Cups," a version of Lulu and the Lampshades' Internet sensation (itself a cover of J.E. Mainer's Montainers' "Miss Me When I'm Gone") as performed by Kendrick, has been

the surprise breakout hit. Kendrick has even promoted the number on "Late Show With David Letterman," which helped spur buzz. "She is her own publicity machine when she does that," Universal Music Enterprises senior VP of film and TV licensing Tom Rowland says. "That's one of the purely magical moments from the film where she's onstage doing that [song]. Of all the hits on that thing, 'Cups' found its own little life and it's one of our top single downloads." "Cups" has sold 21,000 to date, according to SoundScan.

"We're currently exploring taking some of the content that we didn't put on the first soundtrack [and making it] bonus content or a supplemental EP or a deluxe version of the record," Knobloch adds. "I think when the film comes out on DVD and digitally that we'll have another opportunity to let people know about the record and to sell it." —Emily Zemler



BUBBLING UNDER

>>> MADEON MAKES MOVES

Ranked by Billboard.com as one of its "21 Under 21" this year, 18-year-old French EDM artist Madeon is rising with his single "The City." The song, released through Madeon's own imprint, popculture, debuts on the Dance/Mix Show Airplay chart at No. 24. The track's two official clips on his YouTube channel have earned a combined 1.3 million views. Madeon (aka Hugo Leclercq) will soon gain enviable U.S. exposure opening for Lady Gaga on her Born This Way Ball tour beginning in January.

>>> MOON RISES

New Zealand-born, London-based singer/songwriter Willy Moon's "Yeah Yeah" (JME) has secured prime placement: usage in Apple's latest iPod Shuffle and Nano campaign. The coveted spotlight results in Moon's first Billboard chart ink, as the track enters Alternative Digital Songs at No. 25 and Rock Digital Songs at No. 34 with 9,000 downloads sold, according to Nielsen SoundScan. Hits aided by previous iPod ads include Grouplove's "Tongue Tied," the Ting Tings' "Shut Up and Let Me Go" and Feist's "1234."

>>> COUNTRY PLAYS SMITH'S 'FIELD'

Texas "red dirt" artist Granger Smith has his sights set on Hot Country Songs and Country Digital Songs with his self-released single "We Do It in a Field." The track, which sold 5,000 downloads during the SoundScan tracking week, is the lead single from Smith's ninth studio album due early next year. Smith has tour dates booked on the Southwest regional club circuit through the first week of January.

>>> RADIO ACCEPTS KELLY'S 'DELIVERY'

Bridget Kelly may be a new name to radio but plenty of audiences have seen her perform live. The Roc Nation signee has filled in for Alicia Keys on several of Jay-Z's performances of their former Billboard Hot 100 No. 1 "Empire State of Mind," including on "Saturday Night Live" in 2010. Kelly's "Special Delivery" is approaching the Mainstream R&B/Hip-Hop chart, with WFXA Augusta, Ga., leading all panelists with 35 plays for the song in the Oct. 8-14 tracking week, according to Nielsen BDS.

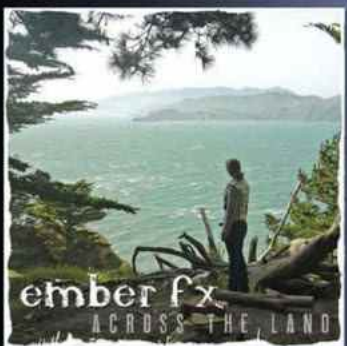
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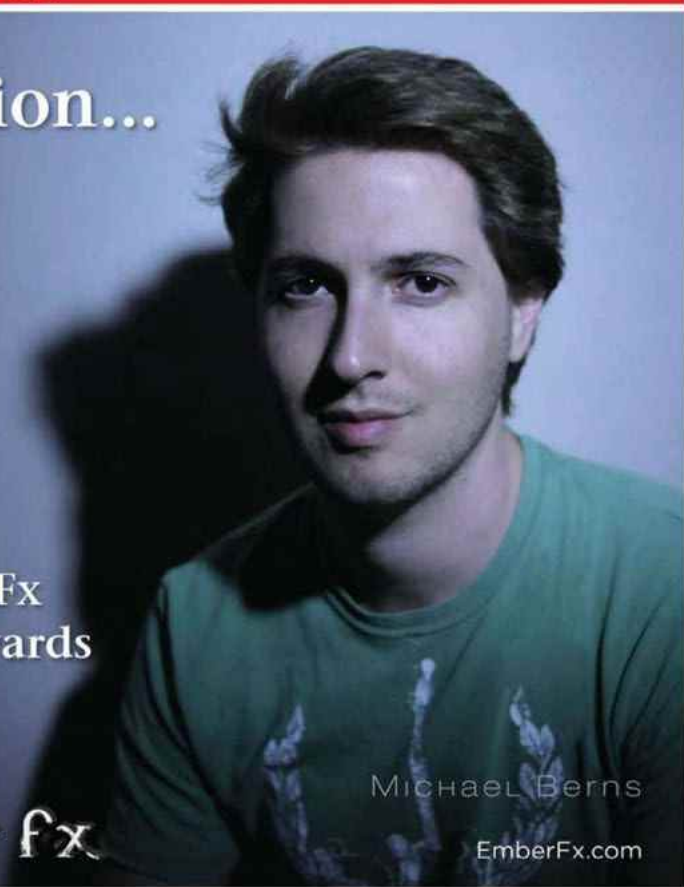
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A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

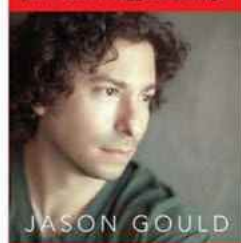


'MONSTER' OF ROCK

>> Kiss crashes in at No. 3 with new studio set *Monster*, shifting 56,000 in its first week, according to Nielsen SoundScan. It's the band's 29th top-40 album and ties with 1988's *Psycho Circus* as its second-highest-charting set.

'TRAIN' A-ROLLIN'

>> Jason Aldean's *Night Train* is barreling its way to a big No. 1 debut on the Billboard 200 next week. Industry sources suggest that the album will sell around 400,000 copies and claim the year's second-biggest opening.



GOULD-EN CHILD

>> In the same week Barbra Streisand notches her 32nd top 10 album on the Billboard 200 (see story, page 30), her son Jason Gould arrives with his self-titled debut EP at No. 37 on Heatseekers Albums. He's a special guest on Streisand's tour, which runs through Nov. 11.

CHART BEAT

>> Taylor Swift notches her 50th Billboard Hot 100 entry with the No. 3 debut "I Knew You Were Trouble." Only four women in the chart's 54-year history have reached the milestone: Aretha Franklin (73), Madonna, Dionne Warwick (56 each) and Connie Francis (53).

>> Mariah Carey scores her sweet 16th No. 1 on Dance Club Songs with "Triumphant (Get 'Em)." She and Kristine W trail Madonna (43), Janet Jackson (19), Beyoncé and Rihanna (18 each) for the most leaders on the chart.

>> Electric Light Orchestra frontman Jeff Lynne charts his second solo album on the Billboard 200, as *Long Wave* bows at No. 133. *Armchair Theatre* reached No. 83 in 1990.

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

CHARTS

Indie Rules Top Two; British Invasion Update

The hip-hop pairing of **Macklemore & Ryan Lewis** splashes onto the Billboard 200 at No. 2 with *The Heist*, selling 78,000 in its first week, according to Nielsen SoundScan (see story, page 30). The Alternative Distribution Alliance-distributed set is the second full-length album for Macklemore and follows years of steady growth for the developing act.



Meanwhile, with **Mumford & Sons' Babel** (which is distributed by RED) holding at No. 1 for a third week (96,000; down 43%), the top two are indie sets for only the second time in SoundScan history (1991-present). It last happened on Jan. 29, 2011, when **Cake and Cage the Elephant** debuted at Nos. 1 and 2, respectively. Further, *Babel* is the second-longest-running No. 1 indie album in SoundScan history. Only Walt Disney Records' then-indie "Lion King" soundtrack has racked more weeks at

No. 1. The title roared atop the list for 10 nonconsecutive weeks between 1994 and 1995.

BRITISH INVASION UPDATE: Can **One Direction** net a second No. 1 album on the Billboard 200 this year? All signs point to yes. Early first-week sales forecasts for its *Take Me Home* (due Nov. 13) indicate the set will bow with between 400,000 and 500,000 copies sold. While the effort arrives the same day as new studio albums from **Christina Aguilera, Soundgarden, Green Day, Lana Del Rey** and **Susan Boyle**, none of them seems like a threat to One Direction.

In January, Billboard tipped One Direction as a British pop act to watch, in light of the then-developing **Wanted** and its single "Glad You Came" (Over the Counter, Jan. 12). We said to "prepare for mobs of screaming American fans" upon One Direction's arrival, and boy, were we right. Let's take a moment to check on this year's brightest British imports, along with some others on the horizon.

The Wanted: The quintet found big success with the red-hot "Glad You Came," which soared to No. 1 on the Mainstream Top 40 chart (an achievement that eludes One Direction) and has sold more than 3 million downloads. The song and

follow-up single "Chasing the Sun" were featured on the group's self-titled U.S. debut, which operated as a quasi-compilation, collecting all of the act's hit singles from its first two U.K. studio efforts. *The Wanted* has sold so-so 145,000 in the United States.

Currently, the group is working on a new studio album, which had first aimed for a late-October/early-November release, but is now due in 2013. The set's first single, "I Found You," is bubbling under the bottom of the chart in its second week of promotion at top 40 radio.

Ollie Murs: The singer, who opened for One Direction on its U.S. tour earlier this year, is scheduled to release his debut American album on Dec. 4. Originally scheduled for a Sept. 25 release, the set was pushed back and retitled *Right Place, Right Time*. The album sports tracks from Murs' third U.K. album (also titled *Right Place, Right Time*) in addition to songs found on his second U.K. set, *In Case You Didn't Know*. Murs' debut American single, "Heart Skips a Beat," which is featured on *Right Place, Right Time*, peaked at No. 25 on the Mainstream Top 40 airplay chart and at No. 96 on the Billboard Hot 100.

Cher Lloyd: Like Murs and One Direction, Lloyd is a graduate of the U.K.

"X Factor." The 19-year-old has already notched a No. 12 Hot 100 hit with "Want U Back" while her debut album, *Sticks @ Stones*, debuted at No. 9 on the Billboard 200 last week (31,000 sold). Lloyd is on the verge of capturing another hit as "Oath," featuring **Becky G**, should debut on the Mainstream Top 40 tally in the next few weeks.

The Saturdays: Billboard.com recently broke the news that the quintet had signed to Mercury in the United States and has a single due in early 2013. Armed with 10 top 10 U.K. hits, the group will play its first headlining U.S. concert at Los Angeles' Roxy on Oct. 30.

McFly: Speaking of the Roxy, pop/rock band McFly performed its first proper American shows at the venue on Sept. 7 and 10. While unsigned in the States, the act is at work on its sixth studio effort, which is due in 2013. But before the album arrives, it'll issue its second greatest-hits album in the United Kingdom, *Memory Lane* (Island), on Nov. 26.

Girls Aloud: After a three-year hiatus, the pop group is back with new single "Something New." With 20 top 10 U.K. singles, the Fascination/Polydor act has tallied twice as many top 10 efforts as fellow British girl group **Spice Girls**. The act was due to make an announcement on Oct. 19 likely involving the release of a hits set and a U.K. tour in 2013.

Over The Counter

KEITH CAULFIELD



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,097,000	2,032,000	22,088,000
Last Week	5,351,000	2,161,000	23,309,000
Change	-4.7%	-6.0%	-5.2%
This Week Last Year	5,218,000	1,772,000	21,337,000
Change	-2.3%	14.7%	3.5%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	238,847,000	228,879,000	-4.2%
Digital Tracks	993,662,000	1,054,417,000	6.1%
Store Singles	1,939,000	2,784,000	43.6%
Total	1,234,448,000	1,286,080,000	4.2%
Albums w/TEA*	338,213,200	334,320,700	-1.2%

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

DIGITAL TRACKS SALES

'11	993.7 million
'12	1.1 billion

SALES BY ALBUM FORMAT

CD	158,325,000	135,743,000	-14.3%
Digital	77,615,000	89,689,000	15.6%
Vinyl	2,853,000	3,332,000	16.8%
Other	54,000	114,000	111.1%

For week ending Oct. 14, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2011	2012	CHANGE
Current	127,663,000	113,463,000	-11.1%
Catalog	111,184,000	115,416,000	3.8%
Deep Catalog	87,209,000	92,154,000	5.7%

CURRENT ALBUM SALES

'11	127.7 million
'12	113.5 million

CATALOG ALBUM SALES

'11	111.2 million
'12	115.4 million

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

HEATSEEKERS ALBUMS™

Table with columns: RANK, WEEKS ON CHART, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL (PRICE), TITLE, DATE. Top entries include Diluvia (#1), It's Just What We Do (#2), Hide And Seek (#3).

1 The band makes a splash with its second full-length album, starting with a little more than 4,000 sold. The group's first album, 2011's Weathervanes, hit No. 16 last year.



2 The new group is making a run for No. 1 on the Hot Country Songs chart, as "cruise" drives 6-3 this week. The album scores its sixth straight weekly sales gain (up 14%).



27 The second studio album (and first since 1983) by the former Eagles member enters with 1,000 sold.

Table with columns: RANK, WEEKS ON CHART, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL (PRICE), TITLE, DATE. Top entries include Feels Like Christmas (#1), Road To Forever (#2), A Dream Deferred (#3).

HEATSEEKERS SONGS™

Table with columns: RANK, WEEKS ON CHART, TITLE, ARTIST (PRINT/PROMOTION LABEL). Top entries include BANDZA MAKE HER DANCE (#1), SWIMMING POOLS (DRANK) (#2).

REGIONAL HEATSEEKERS #1 ALBUMS



WEST NORTH CENTRAL

- 1 Freelance Whales Diluvia
2 Florida Georgia Line It's Just What We Do
3 Volbeat Beyond Hell/Above Heaven
4 Texas In July Texas In July
5 The Birthday Massacre Hide And Seek
6 Cory Chisel And The Wandering Sons Old Believers
7 alt-J An Awesome Wave
8 Iris Dement Sing The Delta
9 The Head And The Heart The Head And The Heart
10 Artist Name Title of Album

PACIFIC

- 1 Jake Shimabukuro Grand Ukulele
2 Lord Hurdon Lonesome Dreams
3 Freelance Whales Diluvia
4 Kaki King Glow
5 Iris Dement Sing The Delta
6 The Birthday Massacre Hide And Seek
7 The Head And The Heart The Head And The Heart
8 Ty Segall Twins
9 The Bad Plus Made Possible
10 alt-J An Awesome Wave

NEW ON THE CHARTS

The Barden Bellas, "Bellas Finals (Medley)"

The a cappella group from the film "Pitch Perfect" appears at No. 25 on Heatseekers Songs with this medley—the movie soundtrack's best-selling song last week, moving 16,000 downloads. Now, let's see if the Bellas go on tour...



HEATSEEKERS ALBUMS: The best-selling albums by new or developing acts, defined as those who have never appeared on the top 100 of the Billboard 200 or the top 10 of Top 100 New-Hit-Now Albums, Top Country Albums, Top Latin Albums, Christian Albums or Gospel Albums. If a title reaches any of those levels, it and the act's subsequent albums are then eligible to qualify on Heatseekers Albums. HEATSEEKERS SONGS: The most notable songs by new or developing acts, defined as those who have never appeared on a top 100 of the Billboard 200 or the top 10 of Top 100 New-Hit-Now Albums, Top Country Songs, Top Latin Songs, Christian Songs or Gospel Songs. If a title reaches any of those levels, it and the act's subsequent songs are then eligible to qualify on Heatseekers Songs. Titles are ranked by radio airplay audience impressions as measured by Nielsen BDS; sales data is compiled by Nielsen SoundScan and streaming activity data provided by iHeartRadio. © 2012. Publications: Digital Media, LLC and Nielsen SoundScan, LLC. All rights reserved.

MAINSTREAM TOP 40

Table with 10 columns: Rank, Title, Artist, Label. Top entry: #1 ONE MORE NIGHT MAROON 5 & AMARANTHIEN/INTERSCOPE.

PSY's 'Gangnam Style' jumps 13-10 in its fifth week on Mainstream Top 40. The song makes the fastest ascent to the top tier for a male artist's debut entry since Jay Sean's 'Down'...

As it spends a third week atop Mainstream Top 40, Maroon 5's 'One More Night' rises 2-1 on Adult Top 40 to become the group's sixth leader on the latter list.



ADULT CONTEMPORARY

Table with 10 columns: Rank, Title, Artist, Label. Top entry: #1 SOMEBODY THAT I USED TO KNOW KATY PERRY CAPITOL.

ADULT TOP 40

Table with 10 columns: Rank, Title, Artist, Label. Top entry: #1 ONE MORE NIGHT MAROON 5 & AMARANTHIEN/INTERSCOPE.

HOT ROCK SONGS

Table with 10 columns: Rank, Title, Artist, Label. Top entry: #1 SOME NIGHTS FUN, FUELED BY RAMEN/RBP.

ALTERNATIVE

Table with 10 columns: Rank, Title, Artist, Label. Top entry: #1 MADNESS MUSE HELIUM-3/WARNER BROS.

TRIPLE A

Table with 10 columns: Rank, Title, Artist, Label. Top entry: #1 I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED GLASSNOTE.

HOT COUNTRY SONGS

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (S)G(W)RITER	IMPRINT & NUMBER / PROMOTION LABEL	Artist	DEBT	PEAK POSITION
1	1	27	#1 GREATEST GAINERS/STREAMING WE ARE NEVER EVER GETTING BACK TOGETHER	SWIFT	Republic/MCA	Taylor Swift	1	1
2	3	4	BLOWN AWAY	ROBINSON	Capitol	Carrie Underwood	2	2
3	6	19	GREATEST GAINERS/DIGITAL CRUISE	BLUMBERG	Florida Georgia Line	Florida Georgia Line	3	3
4	4	34	WANTED	SMITH	Atlantic	Hunter Hayes	4	4
5	9	6	GREATEST GAINERS/AIRPLAY HARD TO LOVE	BRUCE	Curb	Lee Brice	5	5
6	5	1	TAKE A LITTLE RIDE	KOENIG	Mercury	Jason Aldean	6	6
7	8	10	KISS TOMORROW GOODBYE	STEVENS	MCA	Luke Bryan	7	7
8	7	2	COWBOYS AND ANGELS	BEAVERS	Mercury	Dustin Lynch	8	8
9	2	—	RED	HOPKINS	Mercury	Taylor Swift	9	9
10	12	8	THE ONE THAT GOT AWAY	CLAWSON	Mercury	Jake Owen	10	10
11	13	7	LOVIN' YOU IS FUN	CHAMBERS	Mercury	Easton Corbin	11	11
12	14	2	COME WAKE ME UP	FLATTS	Mercury	Rascal Flatts	12	12
13	16	2	FASTEST GIRL IN TOWN	LANCASTER	Mercury	Miranda Lambert	13	13
14	15	11	TRUCK YEAH	MOORE	Mercury	Tim McGraw	14	14
15	19	16	BEER MONEY	MOORE	Mercury	Kip Moore	15	15
16	10	37	BEGIN AGAIN	HOPKINS	Mercury	Taylor Swift	16	16
17	11	3	WHY YA WANNA	HENDRICKS	Mercury	Jana Kramer	17	17
18	18	13	CREEPIN'	JOYCE	Mercury	Eric Church	18	18
19	21	15	TIL MY LAST DAY	STOVER	Mercury	Justin Moore	19	19
20	17	23	SOUTHERN COMFORT ZONE	PAISLEY	Mercury	Brad Paisley	20	20
21	20	36	EVERY STORM (RUNS OUT OF RAIN)	ALLAN	Mercury	Gary Allan	21	21
22	22	14	DID IT FOR THE GIRL	BATES	Mercury	Greg Bates	22	22
23	24	22	HOW COUNTRY FEELS	GEORGE	Mercury	Randy Houser	23	23
24	25	20	EL CERRITO PLACE	CHESENEY	Mercury	Kenny Chesney	24	24
25	23	17	SHININ' ON ME	NIEMANN	Mercury	Jerrold Niemann	25	25



Title track from *Blown Away* is her 13th leader on the Country Airplay tally (see billboard.biz/charts). Since her first radio No. 1 in 2006, singer has the most airplay leaders of any woman ahead of Taylor Swift's seven.



29
Duet from the Oct. 10 premiere of ABC's "Nashville" takes the Hot Shot Debut. It's aided by 31,000 first-week downloads and marks the first chart appearances by actor/singers Palladio and Bowen, who portray Bluebird Cafe bartender Gumbar and waitress Scarlett on the new drama.

TOP COUNTRY ALBUMS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	DEBT	PEAK POSITION
1	1	5	#1 LITTLE BIG TOWN	CAPITOL (18.98)	Tornado	1	1
2	2	24	CARRIE UNDERWOOD	REPUBLIC (19.98)	Blown Away	1	1
3	3	4	LUKE BRYAN	REPUBLIC (11.98)	Tailgates & Tanlines	1	1
4	5	4	ERIC CHURCH	MCA (18.98)	Chief	1	1
5	4	5	HUNTER HAYES	ATLANTIC (18.98)	Hunter Hayes	4	4
6	7	8	ZAC BROWN BAND	SOLOMON (18.98)	Uncaged	1	1
7	8	11	JOSH TURNER	WARNER (18.98)	Live Across America	7	7
8	9	13	BRANTLEY GILBERT	MCA (18.98)	Halfway To Heaven	2	2
9	11	10	AARON WATSON	ATLANTIC (18.98)	Real Good Time	9	9
10	11	10	JASON ALDEAN	BROKEN BOW (18.98)	My Kinda Party	2	2
11	14	15	KENNY CHESNEY	REPUBLIC (18.98)	Welcome To The Fishbowl	1	1
12	10	7	EASTON CORBIN	MERCURY (18.98)	All Over The Road	2	2
13	6	—	BLAKE SHELTON	WARNER (12.98)	Cheers, It's Christmas	6	6
14	12	9	DWIGHT YOAKAM	MCA (18.98)	3 Pears	3	3
15	20	19	LEE BRICE	CURB (13.98)	Hard 2 Love	2	2
16	15	16	DUSTIN LYNCH	BROKEN BOW (12.98)	Dustin Lynch	1	1
17	22	20	KIP MOORE	MCA (18.98)	Up All Night	3	3
18	16	17	COLT FORD	ATLANTIC (18.98)	Declaration Of Independence	1	1
19	24	22	GREATEST GAINERS/FLORIDA GEORGIA LINE	REPUBLIC (18.98)	It's Just What We Do	19	19
20	9	—	JERROD NIEMANN	SEA GAYLE (18.98)	Free The Music	9	9
21	19	—	RASCAL FLATTS	BIG MACHINE (18.98)	Changed	1	1
22	17	4	BIG & RICH	WARNER (18.98)	Hillbilly Jedi	4	4
23	30	31	PAGE SETTER	MCA (18.98)	Outlaws Like Me	1	1
24	28	23	LADY ANTEBELLUM	CAPITOL (18.98)	OwN The Night	1	1
25	19	14	WYRLON JENKINS	GONN (18.98)	The Last Recordings	14	14

BLUEGRASS ALBUMS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	DEBT
1	1	14	#1 OLD CROW MEDICINE SHOW	ATO (18.98)	Carry Me Back	1
2	2	27	TRAMPLED BY TURTLES	ATLANTIC (18.98)	Stars And Satellites	4
3	NEW	—	TIM O'BRIEN & DARRELL SCOTT	Live/We're Usually A Lot Better Than This (18.98)	Live/We're Usually A Lot Better Than This	3
4	5	4	DAILEY & VINCENT	WARNER (18.98)	The Gospel Side Of Dailey & Vincent	4
5	3	3	PUNCH BROTHERS	WARNER (18.98)	Who's Feeling Young Now?	5
6	4	3	RICKY SKAGGS AND KENTUCKY THUNDER	MCA (18.98)	Music To My Ears	6
7	10	11	JERRY DOUGLAS	WARNER (18.98)	Traveler	7
8	6	5	YO-YO MASTRANT DUNCAN EDGAR METER CHRIS THLE	SOBY CLASSICAL (18.98)	The Goat Rodes Sessions	8
9	8	4	BLACK PRAIRIE	A Tear In The Eye Is A Wound In The Heart (18.98)	A Tear In The Eye Is A Wound In The Heart	9
10	11	4	THE ISAACS	GAITHER (18.98)	Why Can't We	10

BETWEEN THE BULLETS
WATSON WOWS



Opening with a career-best No. 9 rank and his biggest Nielsen SoundScan week on Top Country Albums, Aaron Watson becomes the third Texas "red dirt" artist to post a top 10 debut this year, as *Real Good Time* arrives with 6,000 sold. Fellow Southwestern regional performer Wade Bowen bowed at No. 9 in June with *The Given*, and Josh Abbott Band's *Small Town Family Dream* debuted at No. 5 a month earlier. Only one such act—the Casey Donahew Band—posted a top 10 start last year (*Double-Wide Dream*, at No. 10). Watson previously charted six titles between 2006 and 2010.

—Wade Jensen

HOT R&B/HIP-HOP SONGS™

Table of Hot R&B/Hip-Hop Songs with columns for Week, Last Week, Weeks on Chart, Title, Artist, and Peak Position.



The Atlanta MC's latest single re-enters at his best position as a lead artist since 2010's "Sex Room," featuring Trey Songz, peaked at No. 5. The song was released digitally last week and notched 29,000 downloads to debut at No. 10 on R&B/Hip-Hop Digital Songs (see page 39).

After performing this song at the BET Hip-Hop Awards last week, 2 Chainz nabbed Greatest Gainer/Digital honors since it was downloaded 12,000 times (up 137%), according to Nielsen SoundScan. The DJ Mustard-produced cut also debuts on Rap Songs at No. 25 (see opposite page).

Continuation of Hot R&B/Hip-Hop Songs table, listing songs like 'Just What I Am', 'Ice', 'Representin'', etc.

HOT R&B/HIP-HOP ALBUMS™

Table of Hot R&B/Hip-Hop Albums with columns for Week, Last Week, Weeks on Chart, Title, Artist, and Peak Position.

RAP ALBUMS™

Table of Rap Albums with columns for Week, Last Week, Weeks on Chart, Title, Artist, and Peak Position.

BETWEEN THE BULLETS OCEAN SAILS



Frank Ocean's "Thinkin Bout You" continues to make waves, this time on Mainstream R&B/Hip-Hop (see opposite page). It completes the longest climb into the top 10 in the chart's 19-year history, skipping 12-10 in its 25th week. After lingering in the 30s from April to July, the song fell off the list but re-entered in August, beginning its steady climb to this week's milestone. The record for the longest trek formerly belonged to Kirko Bangz' "Drank in My Cup," which took 23 weeks to crack the upper tier (March 31).

—Rauli Ramirez

HOT R&B/HIP-HOP SONGS: This week's top 25 songs, according to all-format radio airplay, are compiled by Nielsen Broadcast Data Systems, while data compiled by Nielsen SoundScan. The top 100 songs are compiled by Nielsen SoundScan. The top 100 songs are compiled by Nielsen SoundScan. The top 100 songs are compiled by Nielsen SoundScan.

DANCE CLUB SONGS

Table with columns: WEEK, TITLE, ARTIST, LABEL. Top entry: 1 TRIUMPHANT (GET 'EM) MARIAM CAREY.

Table with columns: WEEK, TITLE, ARTIST, LABEL. Top entry: 26 POWER PICK SPECTRUM (SAY MY NAME).

DANCE/ELECTRONIC ALBUMS

Table with columns: WEEK, TITLE, ARTIST, LABEL. Top entry: 1 DEADMAUS ALBUM TITLE GOES HERE.

DANCE/MIX SHOW AIRPLAY

Table with columns: WEEK, TITLE, ARTIST, LABEL. Top entry: 1 BLOW ME (ONE LAST KISS).

TRADITIONAL JAZZ ALBUMS

Table with columns: WEEK, TITLE, ARTIST, LABEL. Top entry: 1 DIANA KRALL.

TRADITIONAL CLASSICAL ALBUMS

Table with columns: WEEK, TITLE, ARTIST, LABEL. Top entry: 1 VARIOUS ARTISTS.

CONTEMPORARY JAZZ ALBUMS

Table with columns: WEEK, TITLE, ARTIST, LABEL. Top entry: 1 ROBERT GLASPER EXPERIMENT.

CLASSICAL CROSSOVER ALBUMS

Table with columns: WEEK, TITLE, ARTIST, LABEL. Top entry: 1 JACKIE EVANCHO.

SMOOTH JAZZ SONGS

Table with columns: WEEK, TITLE, ARTIST, LABEL. Top entry: 1 MAGICAL.

WORLD ALBUMS

Table with columns: WEEK, TITLE, ARTIST, LABEL. Top entry: 1 CELTIC WOMAN.

HOT LATIN SONGS™

Chart table for Hot Latin Songs with columns: WEEK, TITLE, ARTIST, IMPT/PRMOTION LABEL, and a grid of week positions.

Jenni Rivera breaks the mark for most top 10s by a female artist on Regional Mexican Airplay, as "Detras de Mi Ventana" leaps 16-9 to become her 10th track to reach the upper tier. With the move, Rivera passes the late Selena, who accrued nine top 10s in her brief but influential career.



LATIN AIRPLAY™

Chart table for Latin Airplay with columns: WEEK, TITLE, ARTIST, IMPT/PRMOTION LABEL, and a grid of week positions.

TOP LATIN ALBUMS™

Chart table for Top Latin Albums with columns: WEEK, TITLE, ARTIST, IMPT/PRMOTION LABEL, and a grid of week positions.

REGIONAL MEXICAN AIRPLAY

Chart table for Regional Mexican Airplay with columns: WEEK, TITLE, ARTIST, IMPT/PRMOTION LABEL, and a grid of week positions.

TROPICAL AIRPLAY

Chart table for Tropical Airplay with columns: WEEK, TITLE, ARTIST, IMPT/PRMOTION LABEL, and a grid of week positions.

LATIN POP AIRPLAY

Chart table for Latin Pop Airplay with columns: WEEK, TITLE, ARTIST, IMPT/PRMOTION LABEL, and a grid of week positions.

LATIN RHYTHM AIRPLAY

Chart table for Latin Rhythm Airplay with columns: WEEK, TITLE, ARTIST, IMPT/PRMOTION LABEL, and a grid of week positions.

Advertisement for 'Youngest Woman at No. 1' featuring Leslie Grace. Text: 'At 17 years and nine months old, Leslie Grace makes Billboard chart history as the youngest female singer to notch a Latin radio No. 1, as "Will U Still Love Me Tomorrow" zooms 7-1 on Latin Airplay...' Includes photo of Leslie Grace and Nielsen SoundScan logo.

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Glassnote Records names **Court McFadden** senior director of marketing. She was a manager at Flatiron/Borman Management.

Island Records appoints Grammy Award-winning producer/composer/musician **Dallas Austin** senior VP of A&R. He has worked with numerous artists, including Aretha Franklin, Michael and Janet Jackson, Madonna and Shakira.



PUBLISHING: The Harry Fox Agency promotes **Michael S. Simon** to president/CEO. He was senior VP of business affairs/general counsel/chief strategic officer.

SONGS Music Publishing appoints **Ron Perry** president/head of A&R. He was head of A&R.

TOURING: Creative Artists Agency taps **Jeffrey Azoff** as a music agent, beginning Oct. 22. Azoff, the son of Live Nation Entertainment chairman Irving Azoff, has worked at Front Line Management for the past five years.

Evenpro Group names **Jose Muniz** president. He was senior VP at Time for Fun-U.S.A.

DIGITAL: Beatport appoints digital media entrepreneur and adviser **Eric Marcoullier** VP of digital business development. He co-founded IGN.com.

Maker Studios, which specializes in creating content for YouTube, names **Amy Finnerty** senior VP of talent. She was VP of music programming and talent relations at MTV Networks.

LEGAL: Entertainment law firm the Jacobson Firm taps **Justin M. Jacobson** as an associate. The recent graduate of Touro Law Center in Central Islip, N.Y., most recently interned in the membership department at ASCAP.

—Edited by Mitchell Peters

GOODWORKS

MARS ROCK BENEFITS MONK INSTITUTE

During rehearsals for last year's Kennedy Center 25th-anniversary gala of the Thelonious Monk Institute of Jazz, artist manager and meteorite collector Darryl Pitt mentioned to Herbie Hancock he was carrying a rare piece of the planet Mars in his pocket.



As the conversation progressed, Pitt mentioned how his late friend and client, saxophonist Michael Brecker, sometimes performed with a piece of the moon in his possession. "So Herbie says, 'Gimme that!'" Pitt recalls. "And he just grabbed it and put it in his pocket so he could do a show with a piece of Mars in his pocket."

Pitt was so pleased with what had transpired that he retrieved the piece of Mars from Hancock and decided to use it in a mid-October meteorite auction, where 100% of the proceeds from the sale would benefit the Monk Institute.

"Herbie would not have had this in his pocket if it were not for a Monk Institute event," says Pitt, who manages the Bad Plus, Kurt Elling and Dianne Reeves. "So from my perspective, the only righteous thing to do was for the Monk Institute to be the beneficiary of this happenstance. We built it out as 'the best night out a piece of Mars ever had.'"

Pitt says there's a robust market in meteorites and that only 300 pounds of Martian rock exist on Earth. His piece in particular fetched \$9,375 for the Monk Institute.

—Mitchell Peters

PITT: LUCAS MADAZO

BACKBEAT



EXECUTIVE SUMMIT

An Oct. 12 Rush concert at Philadelphia's Wells Fargo Center provided the backdrop for a meeting of the minds between Live Nation and Global Spectrum. The two companies were recently selected to manage Copps Coliseum in Hamilton, Ontario. From left: Live Nation president of arenas **MICHAEL EVANS**, talent buyer **SHANE SHUHART**, touring COO **GERRY BARAD** and Philadelphia region president **GEOFF GORDON** with Global Spectrum COO **JOHN PAGE**. PHOTO: COURTESY OF GLOBAL SPECTRUM



1 POP DUO MS MR commanded center stage at a recent Primitime Salon, a series of TV and brand industry mixers presented by Man Made Music. An audience including executives from American Express, DirecTV and MTV listened to tracks from the pair's debut EP, *Candy Bar Creep Show*. At New York's Soho House are (from left) Man Made director of business development **NATALIA ROMISZEWSKI**, MS MR's **LIZZY**, Man Made founder/lead composer **JOEL BECKERMAN**, MS MR's **MAX** and Man Made VP of business development and partnerships **ALLISON MEIRSONNE**.

PHOTO: MARISA MCGRODY



2 "VOICE" FINALIST CHRIS MANN (second from right) attracted a host of industry names to an Oct. 15 showcase promoting his debut album, *Roads*. The Faircraft/Universal Republic project, due Oct. 30, includes a cover of Damien Rice's hit "The Blower's Daughter" featuring Christina Aguilera. Joining Mann at the Lincoln-sponsored event are (from left) Live Nation Entertainment chairman/Front Line chairman/CEO **IRVING AZOFF**, Faircraft president **RON FAIR**, music icon **PAUL ANKA** and Republic president/CEO **MONTE LIPMAN**. PHOTO: JEFF FASANO

FOR THE LOVE OF WHITNEY

RCA Music Group president/COO **TOM CORSON**, Sony Music chief creative officer **CLIVE DAVIS**, rapper/actor **LL COOL J** and Recording Academy president/CEO **NEIL PORTNOW** (from left) team up backstage at L.A. Live's Nokia Theatre in Los Angeles for the taping of "We Will Always Love You: A Grammy Salute to Whitney Houston." The one-hour TV special, airing Nov. 16 on CBS, features videoclips of Houston interspersed with tribute performances by Celine Dion, Jennifer Hudson and Usher, among others.

PHOTO: CHRIS POLK/COURTESY OF THE RECORDING ACADEMY/WIREIMAGE.COM



1 **EMPHASIZING THAT CONTENT IS KING** in the digital age, William Morris Endeavor co-CEO **PATRICK WHITESSELL** weighed in on social media, branding/sponsorships, touring, EDM and other key topics during the second day of the 42nd annual International Entertainment Buyers Assn. convention in Nashville (Oct. 7-9). Relaxing beforehand are (from left) WME Nashville co-head **GREG OSWALD**, Whitesell, Billboard editorial director **BILL WERDE** (who conducted the interview with Whitesell), WME Nashville co-head **ROB BECKHAM** and Billboard executive director of content and programming for touring and live entertainment **RAY WADDELL**.



2 **HARD ROCK INTERNATIONAL** launched its 13th annual Pinktober breast cancer awareness and research fund-raising campaign with Bananarama. Also celebrating their 30th anniversary, Bananarama members **KEREN WOODWARD** and **SARA DALLIN** (from left) flank Breast Cancer Research Foundation marketing director **ROBBIE FRANKLIN** and Hard Rock International president/CEO **HAMISH DODDS** before the duo's benefit concert at New York's Hard Rock Cafe. PHOTO: SCOTT GRIES/HARD ROCK INTERNATIONAL

3 **THERE'S NOTHING LIKE "HOME,"** as **PHILLIP PHILLIPS** (second from left) learned when the RIAA awarded the "American Idol" champ with a plaque for selling more than 1 million downloads of his debut single. Joining him at the Washington, D.C., presentation are (from left) RIAA VP of communications **CARA DUCKWORTH WEIBLINGER**, director of communications and gold and platinum program **LIZ KENNEDY** and executive VP of communications **JONATHAN LAMY**. The 19 Entertainment/Interscope singer's album debut, *The World From the Side of the Moon*, arrives Nov. 19. PHOTO: WILLIAM B. FLOWMAN/INVISION FOR HARD ROCK/AR IMAGES



4 **FOUR-TIME AMERICAN COUNTRY AWARDS NOMINEE** **JAKE OWEN** shows he's also a big-ticket item when it comes to touring. Fittingly marking the artist's sold-out gig at New York's Best Buy Theater on his CMT-presented first headlining tour, the Summer Never Ends, are (from left) Sony Music Nashville VP of media/corporate communications **ALLEN BROWN**, RCA Nashville VP of promotion **KEITH GALE** and director of national promotion **JOSH EASLER**, Sony Music Nashville chairman/CEO **GARY OVERTON**, Owen, CMT senior VP of music strategy **LESLIE FRAM**, Morris Artists Management VP **BRANDON GILL** and GM **MIKE BETTERTON**. PHOTO: SCOTT GRIES/CMT

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