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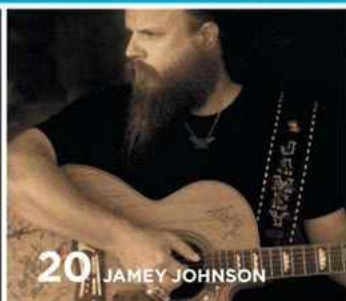
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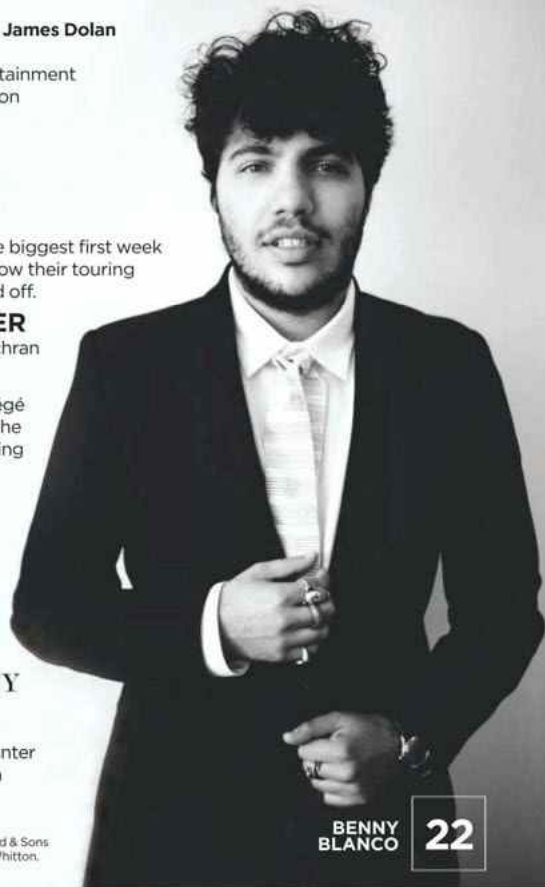
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ON THE COVER: Mumford & Sons photograph by Andrew Whitton. © NME/IPC + SYNDICATION



BENNY BLANCO **22**

360 DEGREES OF BILLBOARD

HOME FRONT

Online

VIDEO INTERVIEWS Visit Billboard.com for track-by-track video interviews with Ellie Goulding, All Time Low and Coheed and Cambria, all of whom have new albums coming. And watch the Script perform as part our Tastemakers series.

Events

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

TOURING

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

FUTURE SOUND

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

Billboard To subscribe, go to Billboard.biz/subscribe or call 800.684.1873 (U.S.) or 845.267.3007 (outside U.S.).



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Cablevision exec's
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UP FRONT

RETAIL BY ED CHRISTMAN

Time To Dance

Electronic music sold a bucket load of tracks in the first nine months of 2012, but rock and country helped the album format stay competitive

One Direction, Gotye, electronic music and catalog were big winners in the first nine months of the year as digital tracks passed the 1 billion-unit sales mark for the first time in that period, according to data from Nielsen SoundScan. But album sales continued their decline due to an accelerating drop in CD sales.

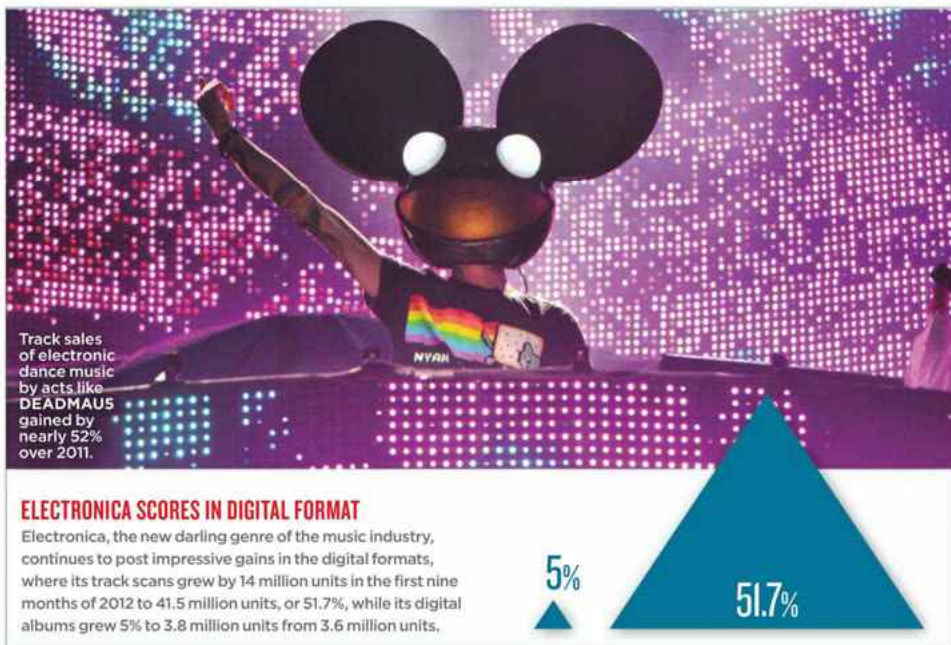
U.S. album sales are down 4.4% to 218.4 million units, fueled by CD sales dropping 14.5% to 129.7 million units from 151.6 million units in the corresponding period last year.

While digital album sales are up 15.3% to 85.5 million units, the 11.3 million-unit gain from last year's tally at the nine-month point is only about half the 21.9 million-unit decline in CDs. Like digital, vinyl is also up dramatically, a 16.3% increase to 3.2 million units from 2.7 million units. But it's still only just about 1.5% of total U.S. album sales.

After nine months, Adele remains the leader in album sales with 4 million unit scans of 21 to bring total sales of that title to 9.9 million units since its release in February 2011.

One Direction's *Up All Night* overtook Lionel Richie's *Tuskegee* to move into second place for the year so far with 1.3 million units versus the latter's 1 million units.

Overall music sales, albums plus track-equivalent album (TEA) sales, are down 1.3% to 319.3 million units from 323.7 million units for the first nine



months of 2011.

Digital track sales closed out the period with just 9 million units over the 1 billion mark. That represented a 6% increase during the same period in 2011.

Catalog track sales remain much more popular than current track sales, accounting for 55.4% versus current's 44.6% of total track sales.

In digital songs, Gotye's "Somebody That I Used to Know" (featuring Kimbra) is the top-selling song with scans of nearly 6.5 million units. Two other titles passed

the 5 million-unit milestone: Carly Rae Jepsen's "Call Me Maybe," with scans of 5.8 million units, and fun.'s "We Are Young" (featuring Janelle Monáe) at 5.6 million units.

In track sales, electronic dance music was a star performer, posting a 51.7% increase in scans to 41.5 million units from 27.3 million scanned in the first nine months of 2011.

Universal Music Group remains the top U.S. album distributor with a market share of 29.8% in albums plus TEA, just beating out Sony Music

Entertainment at 28.8%.

If only albums are considered, Sony is the top distributor with 30.2% market share versus UMG's 28.8%. The latter's 32% track share, a six-percentage-point lead over Sony's, is how the company retains its lead in albums plus TEA.

CATALOG ALBUMS WINNING

The catalog album continues to drive the U.S. business as the category enjoyed a 3.7% gain to 110.5 million units from a year ago even as cur-

rent album sales drop 11.5% to 107.8 million units. Catalog, which overtook current sales for the first time in Nielsen SoundScan history in the first quarter, continues to hold a larger portion of album sales but its lead softened somewhat in the third quarter.

Of the large genres, rock was the only one to post a gain in album sales with scans of 77.7 million units, up 1.8%. The rock subgenres also gave a strong showing

with hard rock outperforming every other genre, while alternative rock was only beaten out by country and gospel/Christian.

The gospel/Christian genre produced the second-best showing with unit sales flat at 15.3 million in the first three quarters, while country music is down 1.8% for the year, with scans of 28.2 million units versus 28.8 million units in the corresponding period of 2011.

Of the other large genres, R&B/hip-hop is down 9.7% to 35.9 million units from 39.7 million units, while Latin is down 18.7% to 7.2 million units from 8.9 million units. Electronic music, the industry's new darling, suffered a 6% decline in the first nine months to 6.8 million units from 7.3 million units.

In looking at only digital albums, all genres showed increases with the biggest gains made by country, up nearly 30% to 7.6 million units; Latin, up 25.6% to slightly more than 1 million units; and rock, up nearly 21% to 34 million units. The rest of the large genres all produced gains of 11% to nearly 20%, except for electronic music, which gained 5% in digital album scans to 3.8 million units.

For digital tracks, on a percentage basis, world music posted the biggest gain, up 59% to 4.9 million units from 3.1 million units.

TOP 10 BEST-SELLING ALBUMS, YEAR TO DATE

Artist	Title	Sales
1 Adele	"21"	4,027,000
2 One Direction	"Up All Night"	1,254,000
3 Lionel Richie	"Tuskegee"	1,020,000
4 Justin Bieber	"Believe"	902,000
5 Whitney Houston	"Greatest Hits"	857,000
6 Carrie Underwood	"Blown Away"	823,000
7 Luke Bryan	"Tailgates & Tanlines"	802,000
8 Various Artists	"Now 41"	745,000
9 Nicki Minaj	"Pink Friday: Roman Reloaded"	667,000
10 Gotye	"Making Mirrors"	659,000

SOURCE: NIELSEN SOUNDSCAN, year-to-date sales through the week ending Sept. 30

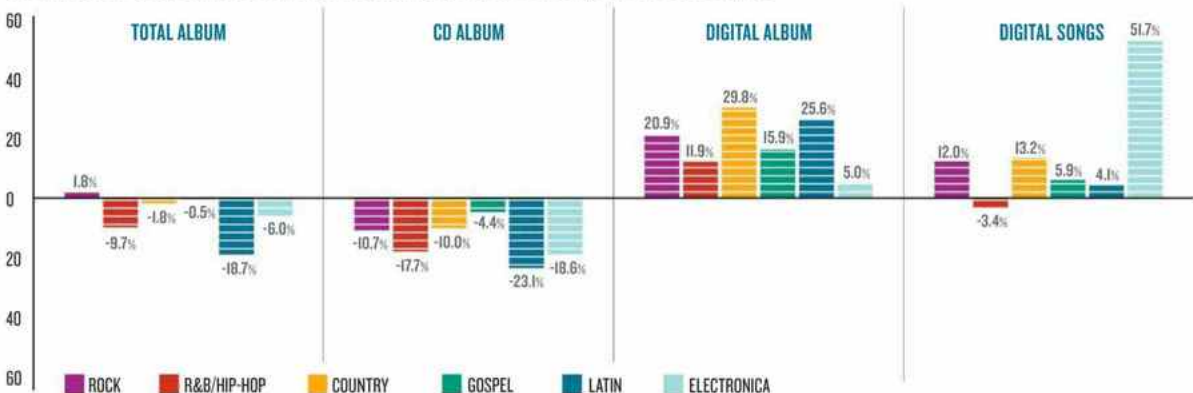
TOP 10 BEST-SELLING DIGITAL SONGS, YEAR TO DATE

Artist	Title	Year to Date Sales
1 Gotye featuring Kimbra	"Somebody That I Used to Know"	6,474,000
2 Carly Rae Jepsen	"Call Me Maybe"	5,842,000
3 Fun. featuring Janelle Monáe	"We Are Young"	5,626,000
4 Maroon 5 featuring Wiz Khalifa	"Payphone"	4,290,000
5 Nicki Minaj	"Starships"	3,753,000
6 Kelly Clarkson	"Stronger (What Doesn't Kill You)"	3,637,000
7 One Direction	"What Makes You Beautiful"	3,514,000
8 Flo Rida featuring Sia	"Wild Ones"	3,296,000
9 The Wanted	"Glad You Came"	3,227,000
10 Justin Bieber	"Boyfriend"	3,014,000

SOURCE: NIELSEN SOUNDSCAN, year-to-date sales through the week ending Sept. 30

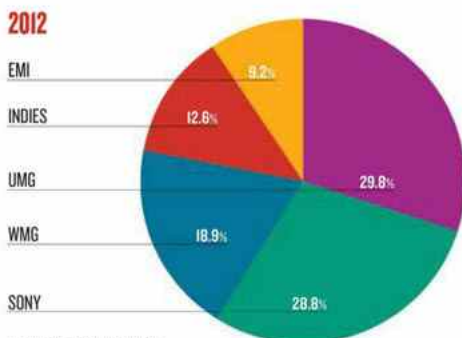
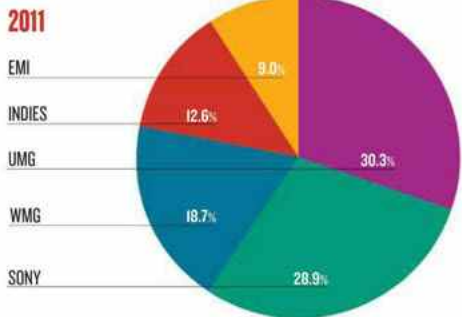
SALES BY GENRE

In CD album sales, Latin is the big loser with its shrinking shelf space, dropping 23.1%, while electronica had its second-largest drop. But both genres' digital album sales grew by about 200,000 units each. However, in digital track sales, jazz and pop (which aren't illustrated) and R&B/hip-hop were the only genres to post declines.



MARKET SHARE BY DISTRIBUTION OWNERSHIP

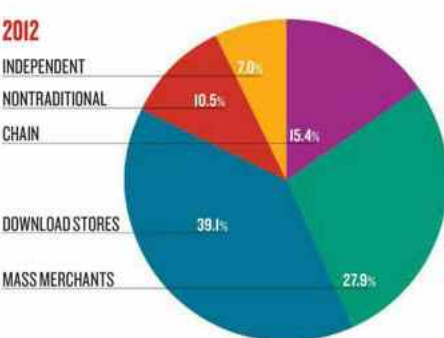
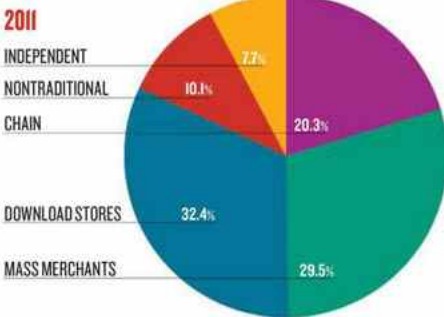
Sony Music Entertainment continues to narrow the distance between it and the No. 1 distributor, Universal Music Group. On a unit basis, EMI was the only distributor to post gains in albums and track downloads and therefore in albums plus TEA. The chart below is based on distribution ownership.



NOTE: PERCENTAGES ROUNDED

ALBUM SALES BY STORE TYPE

Traditional brick-and-mortar stores combined (i.e., chain, mass merchants, indie) saw album sales drop by 21.4 million units, while download stores were up almost 11.4 million units. Nontraditional retailers selling CDs, like Amazon, Toys "R" Us and concert venues, were basically flat.



MARKET SHARE, BY THE NUMBERS

In track sales, rock doubled the U.S. industry's 6% gain, producing the largest unit gain: 26.6 million.

12%

Digital album sales' best quarter was the third, growing 18.6% vs. 10.5% in the second and 17.1% in the first.

18.6%

Indies claim about 30% market share when calculated by label ownership. For more on this story, go to Billboard.biz.

30%

>>>NEW PRESIDENTS FOR ELEKTRA, IGA

Jeff Castelaz was named president of Elektra Records while John Janick was appointed president/COO of Interscope Geffen A&M. Castelaz co-founded Dangerbird Records in 2003 and worked with such bands as Silversun Pickups, Fitz & the Tantrums and Dropkick Murphys. Janick helmed Fueled by Ramen (fun., Fall Out Boy, Paramore) for 16 years and worked as co-president of Elektra for three.

>>>REDBOX ENTERS TICKETING BIZ

Famous for its DVD rental kiosks, Redbox is entering the ticketing business beginning in Philadelphia. "We thought it was completely natural to extend and offer people the same Redbox model—affordable, fun, convenient access—to live events," Redbox president Anne Saunders says. Tickets will be sold at face value or below on the Web and at kiosks with a \$1 handling fee per ticket.

>>>U.K. LABEL INCOME BOOSTED BY DIVERSIFIED STREAMS

The value of diversifying income streams has been illustrated by new figures released by British labels trade organization the BPI. According to the report, one-fifth (20.5%) of all U.K. record company turnover in 2011 came from revenue generated outside of traditional CD, DVD and digital services, which included income from music synchs, 360-degree artist deals, concerts, music-related TV production, broadcasting and public performance.

Reporting by Jem Aswad, Richard Smirke and Ray Waddell.

6 QUESTIONS

with JAMES DOLAN
by ANDREW HAMPP

He's a blues musician who opens for the Eagles, gets covered by Willie Nelson and is managed by Irving Azoff. And he also happens to have a day job running Cablevision, the Madison Square Garden Co., the New York Knicks and the New York Rangers and is a director of AMC Networks, home of "Mad Men" and "Breaking Bad."

Yes, James Dolan, executive chairman/president/CEO of Cablevision and lead singer/founder of JD & the Straight Shot, has many jobs. But he's been making more time lately to prioritize his hobby as a musician, with the release of his band's new EP, *Midnight Run*, last month (the trio's fourth release since 2000) and an upcoming gig at Voodoo Fest in New Orleans (broadcast by MSG cable network Fuse).

"I squeeze it in wherever I can," Dolan says on the phone from his office in Madison Square Garden. "A lot of times

I go from the office, change from a suit to the blue jeans, warm up and just hit the stage. I love music so much and it's always been a big part of my life. It's something I could never see not doing and it provides balance to me, too. When you have something like that you don't give it up."

In a rare interview, Dolan, who's better known as "Jim" in the cable industry, spoke with *Billboard* about his band's new music, scoring synchs from Harvey Weinstein and his thoughts on Brooklyn's new Barclays Arena.

1 What were you looking to accomplish musically with *Midnight Run*?

It's an evolution from the previous albums. We're headed in a direction that is really good for us. This EP really begins to define a sound for the band that is unique and is a signature of the band. It's very authentic, has a country-Cajun thing going on.

We're moving away from a hard-pounding rock sound we had on our earlier records and moving to that Cajun, shuffly kind of beat. It fits better with my voice and I find it easier to write to.

2 You've opened several times for the Eagles, through whom you've inherited Irving Azoff as a manager. What's that been like?

I'm like a pet project, or a pro bono project, or a poverty project for him [laughs]. Irving doesn't normally take on bands that haven't already had a certain level of success. He also really likes our music. He's intrigued with the combination of what I do during the day and this in the evening. He gives me the same advice he gives all his artists, which is basically, "Stay true to the music and do the work that's necessary to keep your fans happy."

3 Your song "Can't Make Tears" is the theme song to "Hell on Wheels" on AMC, a



network spun off from Cablevision that your family still controls. And you also had a song in the movie "Lawless." How did that come about?

One of my friends is Harvey Weinstein, and he sent me the movie early on and said, "Can you write something for this?" So I watched it and he asked me particularly of a song that would be fast-paced that might be used in a chase scene or something. So we watched it and came up with *Midnight Run*'s title track and a song called "Holy Water," which really encompasses the whole spirit of the movie. We sent the tracks over to the producers and they weren't as keen on "Holy Water" but they loved "Midnight Run" and they said, "We don't want you to perform

it, we want a star to perform it." So they got Willie Nelson and he does a good job with it.

4 Jay-Z recently expressed an openness to Rolling Stone to feature your music in upcoming projects. What's your take on the new Barclays Arena in Brooklyn?

There's no real replacement for Madison Square Garden, but there's room for a Barclays Arena in New York, and they'll be a good venue. I haven't been there but I hear it's very nice, and that's good. I wish them well—except the basketball—but we're just finishing a three-year transformation of Madison Square Garden and you won't believe what the place looks like. It's like a brand-new arena.

5 Are you concerned that Barclays might compete with you for bookings?

My biggest problem right now is the [NHL] hockey strike, which could put a lot of holes in our calendar. But assuming we have a whole hockey season, we're booked—we don't have any dates [for 2013]. So I mean, in this marketplace there's room for other venues to do well and they seem to be. It's a nice venue—if it makes concert-going more appealing to the marketplace, great. That just makes the pie bigger.

6 Your company has also reinvested in Fuse to make it a destination for music programming on cable. What value do you see in that model from a business perspective?

They're continuing to focus on the music category, and they're getting closer to being a programming outlet for that genre. They're closer to what the fan base looks for. They have new programming that is going to make it even more attractive—especially when all the channels that are supposed to be about music are running cartoons. They're sticking to their guns, and they're going to be successful.

DIGITAL BY ANDREW HAMPP

Myspace's Third Act

Once the world's biggest social media player, Myspace is returning to the sweet spot between hipster and mainstream music discovery

The new Myspace is aiming to fill the void in music discovery yet to be filled by Facebook, Twitter and even Spotify, and many industry executives and artists are ready to give it their backing.

After unveiling a splashy two-minute video previewing its new design on Sept. 24, Myspace began opening up its new private beta to select artists and label executives to give the music industry a chance to help

shape its new look. Though it's still very early days, several key music industry executives who spoke with *Billboard* like what they've seen—which is much-needed good news for Myspace, a property practically left for dead when it was acquired by its third owner in seven years, Specific Media, for \$35 million in 2011, far short of the \$580 million that News Corp. paid in 2005.

"Hopefully the reality lives up to the demo, but the new owners at Specific are very smart guys and really know the ad world, which is super important for their future success," says a label executive who asked not to be named ahead of seeing a personal demo. "They've created a site for creators and fans that's a more immersive music experience than what we get out of

the big social networks, which are more about sharing. This is definitely geared toward music and discovery."

Indeed, developing direct relationships with artists was one of the priorities that Specific Media's co-CEOs Tim and Chris Vanderhook shared with *Billboard* in an interview. As previewed in the redesign video, the new Myspace will focus on empowering fans and helping artists identify who their most influential followers are through data that will be aggregated from other sites like Facebook, Twitter and Spotify.

"Social networks collect tons of data, and what we're trying to do is put that data in the hands of our community rather than a black-box fashion," Chris Vanderhook says. "Artists want more transparency into who their most important fans are, so we're calculating who those people are and serving it not just for the artists but for the fans to have that recognition."

One artist who seemed excited about the new platform was Chuck D, who predicted

a comeback for the revamped Myspace with "Justin Timberlake in charge," referencing the site's superstar creative director at the Digital Music Forum West in Hollywood, Calif., on Oct. 3. Timberlake, who has an undisclosed minority stake in Myspace, has been personally reaching out to his own connections in the artist community, even bringing alt-R&B artist Kenna (known for his affiliation with the Neptunes' Star Trak Entertainment) onboard to his internal creative team.

Well-known music supervisor Scott Vener ("Entourage," "How to Make It in America") has also been working with Myspace as its in-house curator, selecting "Heartbeat" by Los Angeles pop-rock collective JJAMZ as the soundtrack to Myspace's redesign video ("I just can't pretend that nothing's changed/Can you comprehend just what's at stake?" are among the track's prescient lyrics.)

That knack for curation is Myspace's greatest opportunity, another major-label executive says. "We have a very disparate

music landscape digitally right now. I don't think anyone's really been that voice of the fans for a really long time," the exec says. "The Hype Machines and Pitchforks all have a place, but that's very far away from the mainstream. As much as I love and respect what those sites do for our artists, I feel like that spot somewhere between the hipster and the mainstream is a very empty place right now."

The Vanderhooks say the site will get a gradual rollout as more invites go out to the music industry and other users rather than a full-scale relaunch. "We want to make sure we get the platform right," Tim Vanderhook says. "There's been a lot of pressure for us to create something right, and up until this point we weren't willing to compromise the product for other people's timelines. We wanted to make sure we get the product right from the artists' standpoint before we feel ready to put something out there."

Additional reporting by Alex Pham.



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TV BY PHIL GALLO

Nashville's Big Song

Big Machine, ABC bet on a country TV series

"Nashville," the fictional ABC series that chronicles characters in the country music capital, will join shows like NBC's "Smash" and Fox's "Glee" in releasing new recordings after each episode. First up is "If I Didn't Know Better," written by artist Arum Rae and the Civil Wars' John Paul White and sung by cast members Clare Bowen and Sam Palladio in the pilot that airs Oct. 10.

"Telescope," sung by Hayden Panettiere in the second episode, will be the first song worked at country radio by Big Machine Records, the label handling the releases and promotion. ABC is owned by Walt Disney, which also owns various ABC, Disney- and ESPN-branded cable networks. "ABC is one of our best partners," Big Machine Label Group CEO Scott Borchetta says, referring to music-heavy programs like "Grey's Anatomy" and "Good Christian Belles," and "Good Morning America." "The key is repetition. We can promote a song in a trailer online, in an ABC ad, on the [ABC] Music Lounge, ESPN... Disneyland and Disney Radio. When you can go and play with that many toys, you make big noise."

Big Machine A&R VP Allison Jones pitched "Telescope," written by Hillary Lindsey and Cary Barlowe, to the producers long before they signed on as a soundtrack partner. Borchetta says the pitch was an act of good faith. Jones didn't represent the writers but felt the song could work in the show.

ABC Studios senior VP of TV music Dawn Soler says, "We shared the pilot with [the music publishing and songwriting communities]. We had several guitar pulls, and [Country Music Assn. board president] Steve Buchanan of Gaylord Entertainment was really helpful. The minute the show got picked up, we took a trip back. And with T Bone Burnett as the executive music producer it gave us a lot of cachet."

Burnett has already taped Elvis Costello for two songs and Lucinda Williams for one. Otherwise, the songs are coming from a multitude of songwriters, including Kacey Musgraves and Trent Dabbs, whose "Undermine" will play during a montage that closes the third episode.

Each episode will include between three and seven onscreen performances—the pilot has four—and several songs from each will be released through iTunes. Besides "If I Didn't Know Better," Panettiere's version of "Love Like Mine"



Each episode of "Nashville" will feature at least three onscreen performances.

and Charles Esten's rendition of "Back Home" will be released Oct. 10.

In addition to the performances, hardly a scene is free of music: The Tammy Wynette hit "Stand by Your Man" and John Conlee's "Rose Colored Glasses" are the classics in the pilot. Big Machine's recent hits "Even If It Breaks Your Heart" by Eli Young, "Small Town USA" by Justin Moore and "Did It for the Girl" by Greg Bates are also heard.

While the release plan sounds similar to "Glee" and "Smash," there are several elements that distinguish "Nashville":

- All songs will make their commercial debuts on the show.
- By showing the song creation process, Big Machine and "Nashville" will have the option to release different versions of songs—demo, radio edit, for example.
- Stylistically, Soler says, the show will reach beyond contemporary country and the '90s style of Connie Britton's character to include music in the vein of Jack White, George Strait and current male-female vocal groups.
- ABC will market the fictional characters as musicians with merchandise and memorabilia.

Soler and Peter DiCecco, senior VP of business and legal affairs for music at Disney/ABC Television Group, say the music budget is "nothing extraordinary" and in line with a music-intensive series like "Grey's Anatomy."

"Prices vary based on use, duration and the overall budget of an episode," DiCecco says. "What's important here is that the marketing plan needs additional promotional rights to songs." "Smash" demonstrated that selling original songs isn't as easy as selling covers of popular tunes. None of its tracks has topped 100,000 in sales, according to Nielsen SoundScan, with "Let Me Be Your Star" far outpacing the pack (81,000 sold).

Selling individual tracks of new recordings was hit-and-miss with TV shows last season.

Song	Artist(s)	Show	Sales*
"We Are Young"	New Directions	"Glee"	433,000
"Rumour Has It"/ "Someone Like You"	The Troubletones	"Glee"	383,000
"Let Me Be Your Star"	Katharine McPhee & Megan Hilty	"Smash"	81,000
"History Is Made at Night"	Megan Hilty & Will Chase	"Smash"	48,000
"Shake a Tail Feather"	Karen LeBlanc	"The Playboy Club"	4,000
"Chicago (That Toddlin' Town)"	Carol-Lynne	"The Playboy Club"	4,000

*SOURCE: NIELSEN SOUNDSCAN

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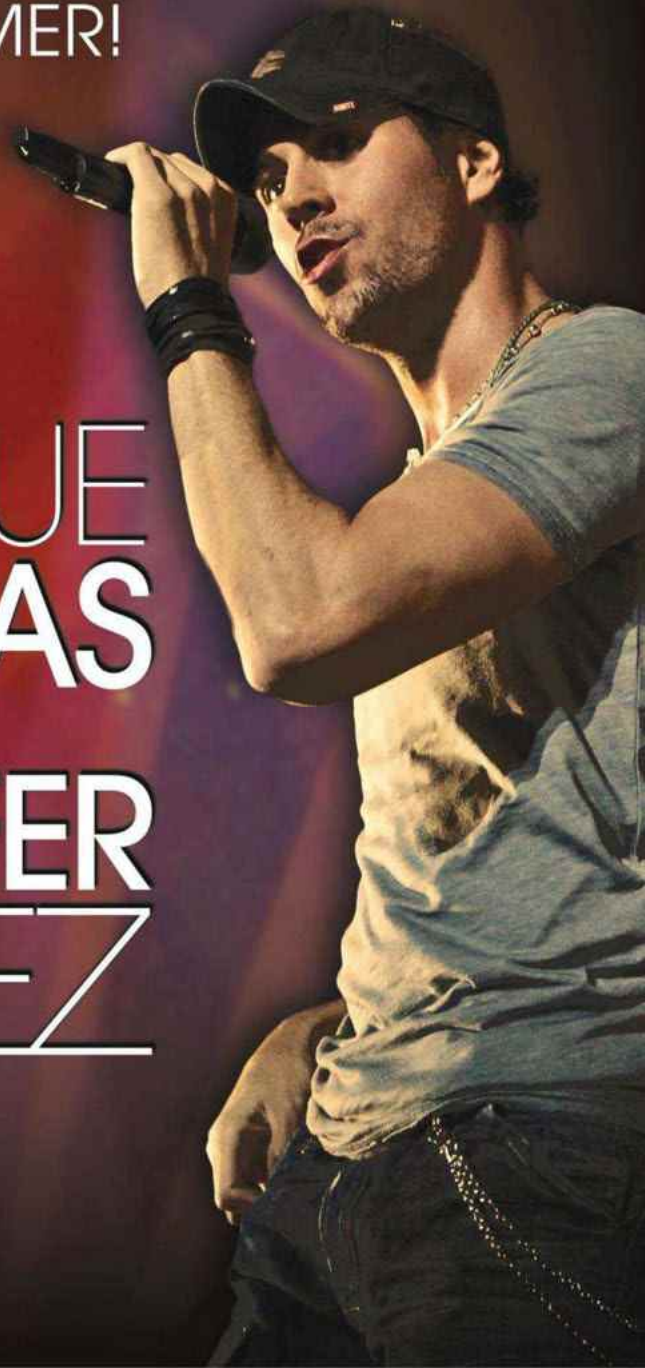
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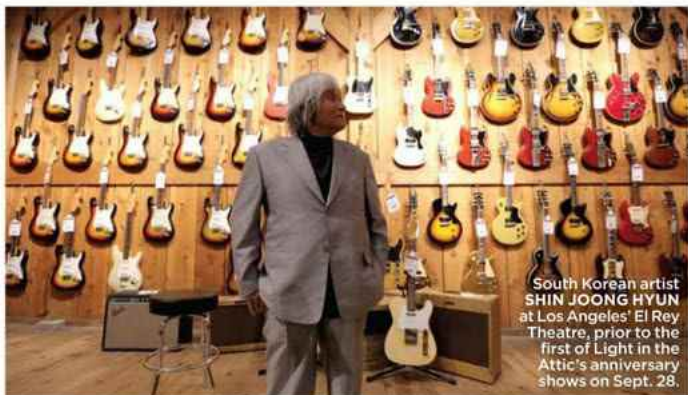
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UPFRONT

LABELS BY PHIL GALLO

Vinyl Mania

Leading reissue label Light in the Attic spreads the good word about vinyl at record stores nationwide



South Korean artist SHIN JOONG HYUN at Los Angeles' El Rey Theatre, prior to the first of Light in the Attic's anniversary shows on Sept. 28.

When Light in the Attic Records' Jon Trenchoff made a sales stop at the no-credit cards, vinyl-only Mississippi Records in Portland, Ore., he felt like he had walked into a "quaint, old-world vision of a record store—fresh apple pie with ice cream on the counter. The clerk was multitasking, making a mixtape of old soul music for a kid and waiting on customers."

It was the most vivid image Trenchoff had of his unique Seattle-to-Los-Angeles sales trip made with his boss, label co-owner Josh Wright, in a 15-seat van loaded with more than 3,000 LPs and CDs. Between Sept. 20 and Oct. 1, Wright, Trenchoff and a few contest winners logged 3,000 miles on the company van, visiting 65 record stores and making it to a concert to celebrate the reissue label's 10th anniversary.

"That's where our business is made," Wright says between stops at Poo-Bah Record Shop in Pasadena, Calif., and L.A. vinyl stores Origami and Vacation. "Relationships get built and you develop direct accounts."

Wright had five similar road trips prior, but this one had a revelatory element as nearly 15 of the shops were first-timers. "The smaller, niche stores have drastically increased," he says while flipping through records of music from Africa, South America and cult films that Light in the Attic distributes in addition to its own 100-plus releases. "Five years ago maybe one store was exclusively vinyl and now 50%-60% of them are vinyl-only."

The visit impressed Origami owner Neil Schield, whose vinyl-only store opened in April 2009 and has only had a few local labels visit on sales calls. "It's a great idea," he says after looking through several boxes of LPs. "It probably gets me to spend more, having the stuff in front of me and things I might not know but think I could sell."

Wright says Portland was the most vibrant scene: 15 stores "and every one had its own vibe. The lack of competition provides a healthy environment." Grady's Refuge in Ventura, Calif., had the greatest number of "mind-blowing music heads," he says.

Light in the Attic has had a significant year, due largely to two of the label's discoveries, Rodriguez—the subject of the documentary "Searching for Sugar Man"—and the duo Donnie & Joe Emerson, whose self-pressed album from 1979 received considerable press in the summer and fall. Rodriguez is the headliner of Light in the Attic's two 10th-anniversary shows—a second will be held Oct. 12 in Seattle at Showbox at the Market—and both concerts also feature British folkie Michael Chapman. Shin Joong Hyun flew in from South Korea to play in Los Angeles—only his third U.S. show in his 53-year recording career—and the Emerson brothers will play in Seattle for the first time. Poet/lyricist and Beach Boys collaborator Stephen John Kalinich opened the L.A. concert.

"These are some of our favorite artists—an eclectic mix but one we thought would jell," label co-owner Matt Sullivan says. "It's such a rarity to have these artists together. We wanted to be a once-in-a-lifetime event."

The sold-out show at Los Angeles' El Rey Theatre marked the first time Rodriguez had played with a full band on his current tour, including a fair number of songs featured prominently in the documentary—"I Wonder," "I'll Slip Away" and "Inner City Blues." Shin, with a film crew documenting his four days in town, gave a 45-minute set that leaned toward Jimi Hendrix-ian hard rock.

Light in the Attic set up a pop-up shop in the rear of the El Rey to offer vinyl, CDs and T-shirts of the artists' work and to spread the word about recent releases like the Emersons' *Dreamin' Wild*, two Lee Hazlewood reissues and a collection from Memphis soul singer Wendy Rene, *After Laughter Comes Tears*.

Next up: the first release of the album Ray Stinnett cut for A&M in 1971, *A Fire Somewhere*; a boxed set of 11 45s from Hazlewood's LHI label between 1966 and 1971; and a series of 45s featuring new recordings from Iggy Pop, Charles Bradley and Ariel Pink of songs that Light in the Attic has reissued. A double-vinyl version of D'Angelo's *Voodoo* is also on tap.

VINYL SALES UP

16.3%

To date in 2012
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total U.S. album sales
See story, page 4

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Latin Music Could Use An A&R Boost

Genre's audience is increasingly young and bicultural but charts don't always reflect that

For the past several years, the discourse in the Latin entertainment, marketing, advertising, public relations and advertising worlds is that it's a young, bilingual, bicultural world. But while that rhetoric is illustrated by increasingly bilingual, uptempo radio formats, it hasn't necessarily been borne out on the Latin music sales charts.

In fact, an analysis of the 50 top-selling Latin albums of the year for the week ending Sept. 23, compared with the same time period in 2011 and 2007, illustrates a Latin market that has remained remarkably unchanged in the past five years. There's been major development in urban and young-leaning music, very little artist development in the pop sphere

and always, a preponderance of regional Mexican music dominated by legacy acts, but always with a few young, emerging acts in the mix.

Despite the overall stability of this year-to-date top 50 list, however, it's remarkable that six of



Latin Notas

LEILA COBO

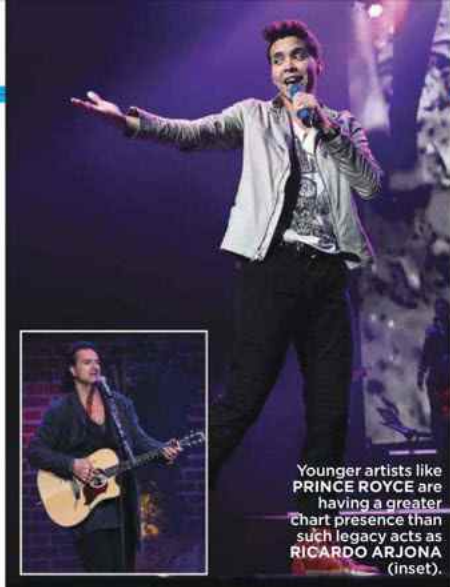
the 10 top-selling albums of the year so far are by young-skewing acts that may sing in Spanish but target young bilinguals:

Romeo Santos, Prince Royce, 3BallMTY, Don Omar, Wisin & Yandel and Mexican corrido singer **Gerardo Ortiz**. This is a breakthrough, and one that could encourage labels to spend more on developing acts. The only legacy pop act in the top 10 list to date, for example, is **Ricardo Arjona**, while last year, six such acts—**Maná, Cristian**

Castro, Ricky Martin, Enrique Iglesias, Camila and Shakira—were on the top 10 list.

If we go below the top 10, 2012 and 2011 are virtually identical. The genre leading the mix of albums in 2012 is regional Mexican, with 25 titles in the top 50, compared with 26 in 2011. Pop is represented by only eight titles in 2012 compared with 11 in 2011, a reflection of radio stations that are simply not playing new, traditional pop music today. And, surprisingly, rhythmic/urban music (including acts like **Tito "El Bambino" and Chino & Nacho**, who straddle the tropical world styles) is equally represented, with 13 titles.

However, if we go back to 2007, that's where we find the real movement and the groundwork for what's happening today in the chart's upper echelons. At that time, for the week ending Sept. 23, the top-selling Latin album was



Younger artists like **PRINCE ROYCE** are having a greater chart presence than such legacy acts as **RICARDO ARJONA** (inset).

Daddy Yankee's El Cartel, followed by **Aventura's Kings of Bachata**. **Don Omar's King of Kings** was No. 8 on the list. But below the top 10, there were a whopping 12 similar titles by the likes of **Xtreme, Zion, Rakim & Ken-Y** and **Calle 13**, highlighting a particularly fertile year for both artist development and risk-taking. This was the time, of course, when there were more Latin rhythmic stations playing reggaeton and urban music. But still, there was a sense of excitement and possibility in the marketplace.

We want to think that a little of that spirit is coming back. If we look at the No. 1 hits on Billboard's Hot Latin Songs chart

for the past 18 months, we see an increasing number of new names (**3BallMTY, Michel Teló, Gocho, Juan Magan**) and many indie labels (Top Stop, Siente, Metamorfosis). We also see a preponderance of collaborations, many with unfamiliar names (**El Bebeto, Natti Natasha, America Sierra**).

Perhaps we're being overly optimistic or naïve, but we see this as a good sign. Perhaps after being careful for the past five years, it's time to take risks. And, judging by who the top-selling acts to date are, there are dividends to be had. ♦♦♦

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

THE BILLBOARD **Q&A?**

On Oct. 2, Puerto Rican singer/songwriter **Tommy Torres** released *12 Historias* (Warner), his first album in four years. The pop/rock set takes its cues from the likes of Bob Dylan, Simon & Garfunkel and early Elton John.

It's surprisingly different from the albums and songs that **Torres** has written and produced for some of Latin music's biggest stars, including **Ricky Martin, Ricardo Arjona, Alejandro Sanz** and **Ednita Nazario**. **Torres** spoke



TOMMY TORRES

with **Billboard** about finally having the time to write and produce for himself.

The album's sound is very '70s, down to the organ.

[In 2009] I finished *Sanz's Paraiso Express* and was also promoting my own album [*Tarde o Temprano*] and I was fried, creatively speaking. I was writing stuff, but nothing excited me. So I disconnected for a while, and when I realized it, I was listening to a lot of singer/songwriters from the 1970s. And I thought, "How about telling stories from around the world?" There are many characters on the album—there's a Buddhist monk, a student fresh out of college—and all the songs are in third person. The album sound is a bit more rough. We recorded the band entirely live.

There are collaborations with Martin, Sanz and Arjona in the credits, but they only sing background choruses. Why is that?

It was part of the charm. I like duets when they're written

from two points of view. These songs weren't conceived like that. And it's like those older albums where artists would be passing by the recording studio, they like what they heard and they would just come in and record something. That's the spirit behind all the collaborations except the duet with **Nelly Furtado**, which was conceived as a duet and written eight years ago.

There really is nothing this acoustic or organic-minded on Latin radio today.

It's harder to write this way. I had to change [gears] and write without concerning myself about what everyone else was doing. And it gave me a lot of freedom to say a lot of things. We pop singers know we're romancing teenage girls. And in this case, I wanted to talk about other things. By speaking in the third person I was able to say things I may not have said openly before.

You write and produce for so many people. How do you keep your own voice when you do your own album?

There are undeniable similarities. But time puts a distance. This album has nothing to do with *Sanz's Paraiso Express*, but that's because I put time between them.

Is that frustrating as an artist?

I sometimes wonder, "What would have happened if I'd sung that song?" And maybe nothing would have happened. I don't want to say I have no ego, but I try to concentrate on the project at hand. And if I'm working for **Ricky or Arjona**, I don't hold back. I always think, "My own project is coming up, and I can create again."

Do you see yourself first as an artist or a producer?

An artist. I became a producer as a way to become an artist. —*Leila Cobo*

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EN BREVE

LUZ CASAL INKS SESAC LATINA DEAL

Spanish pop-rock singer **Luz Casal**, who will receive a lifetime achievement honor at the Latin Grammy Awards in November, has signed with **SESAC Latina** for the United States and Puerto Rico. In a statement, **Casal** said she signed with the organization because of the hands-on support its artists receive. **SGAE**, Spain's main collecting society for songwriters, composers and publishers, represents **Casa** in most regions globally. She's well-known for working with Spanish film director **Pedro Almodovar**.

SBS RADIO, TUNEIN PARTNER

Spanish Broadcasting System is now offering access to **SBS Radio** in a partnership with **Tunein**, the free streaming service with 40 million-plus listeners. Fans of music and talk radio can tune in to such programs as "El Vacilon de la Mañana," "DJ Laz Morning Show" and "El Circo de la Mega." **Tunein** offers more than 200 platforms through smartphone apps, vehicle dashboards, Internet home entertainment systems and **Tunein.com**. "SBS Radio will significantly grow its audience by exposing our content to new listeners," **SBS VP of digital sales Andrew Polsky** says. One of the largest publicly traded, Hispanic-controlled U.S. media and entertainment companies, **SBS** owns and/or operates 21 radio stations in markets like **New York, Los Angeles** and **Miami**.

MANÁ PERFORMS FOR OBAMA IN LAS VEGAS

Maná, one of the world's most successful Spanish-language rock bands, recently performed at a rally for President **Barack Obama** in Las Vegas. In his bid for re-election, **Obama** continues to reach out to Latino communities. Latin acts supporting **Obama** include **Ricky Martin, Marc Anthony** and **Los Tigres del Norte**. **Anthony** joined **Obama** in **Miami Beach** during the summer to help raise money and to perform the national anthem at the Democratic National Convention. —*Justino Águila*



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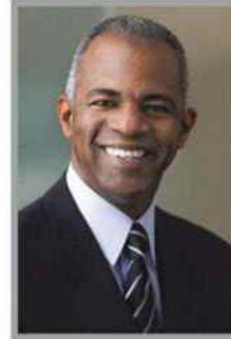
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Will Internet Radio Raise Or Shrink Royalties?

Two opposing bills on Capitol Hill could determine the future of the webcasting market for Pandora and its rivals

The current lame-duck session of Congress represents the calm before a storm that's expected to erupt in full force next year over Internet radio royalties.

In its most simplistic terms, the Internet radio royalty fight pits Pandora against SoundExchange. Pandora is the largest Web radio service in the United States and the largest source of webcasting royalties for SoundExchange, the organization that collects such royalties on behalf of sound recording owners, artists and performers.

The coming battle will really be a competition to define parity in noninteractive digital music royalties. Each type of digital service currently pays either a fixed per-stream royalty or a percentage of revenue for the performance of sound recordings. The different versions of parity would change what those services pay in different ways.

The major players at the heart of the battle pay vastly different portions of their revenue to SoundExchange. SiriusXM pays 8% of its 2012 revenue. Music Choice pays 2.5% of its annual revenue, and Pandora paid 63.9% in the six-month period ending July 31.

Bills introduced in September by Reps. Jason Chaffetz, R-Utah, and Jared Polis, D-Colo., and Sen. Ron Wyden, D-Ore., define parity as royalties set

using what's called the 801(b) standard. This standard seeks to balance various public, corporate and public interests while minimizing disruption. The 801(b) standard has been used for SiriusXM satellite radio and two cable radio services, Music Choice and Muzak, in addition to other copyright uses outside of digital music.

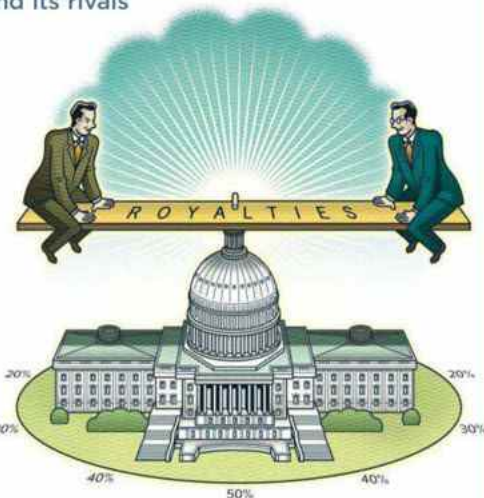
Congressman Jerrold Nadler, D-N.Y., has offered an opposing bill, currently being circulated in draft form. Supported by SoundExchange, the RIAA and trade groups that represent artists, the Interim FIRST Act would instruct the Copyright Royalty Board to apply the "willing buyer, willing seller" standard used for Internet royalty rate settings to satellite radio and cable as well.

"It's the artists' and the record labels' product that forms the core of their product," SoundExchange president Michael

Huppe says. "The least that can be done is to compensate those people at a fair market value."

So both bills would seek equal footing for all three platforms but would

have two different definitions of parity. The Chaffetz and Wyden bills would lower the royalty rates paid by Internet radio services like Pandora and keep satellite and cable services at their current



rates. The Nadler bill would keep Internet radio royalties at their current levels but raise the royalties paid by SiriusXM, Music Choice and Muzak.

But the debate should also consider the possibility that lower royalties will help grow the Internet radio market. Ultimately the RIAA, SoundExchange and Pandora are most concerned about the size and health of that sector. A high royalty that hurts the market would be a Pyrrhic victory.

John Villasenor, a non-resident senior fellow at the Brookings Institution in Washington, D.C., wrote in a paper published in August that webcasters "face a particularly challenging royalty environment." Villasenor backs the use of the 801(b) standard in setting Internet radio royalties.

"Even if we limit the discussion to SiriusXM and Pandora, I personally believe the combination of increased rates from SiriusXM—and that's going to happen—plus market growth from Pandora, even under a reduced percentage relative to what they pay now, SoundExchange will see substantial increases in what it collects," he says.

Lower royalties would probably entice entrants like Apple into Internet radio, bringing new innovations and more listeners. Pandora founder Tim Westergren says lower royalties would help the company

free up money for projects that could help bring artists and listeners closer together. "Resources are going against a lot of the basic block and tackling of keeping your head above water with these rates."

Pandora's opposition counters that a lower royalty is effectively a subsidy that allows the company to fuel its growth as a public company seeking market share in an exploding, disruptive marketplace. "Subsidy is the right word," Westergren says, "because they are asking for what is pretty clearly below a fair market standard."

A similar argument came from Wall Street. Noting that Spotify runs "substantially more advertising per hour than Pandora," BTIG equity analyst Richard Greenfield wrote in a blog post that Pandora needs the Chaffetz bill because "it knows its business model only works while running limited advertising."

Ironically, the market is already finding its own definition of parity. Sources tell Billboard that the deal Clear Channel negotiated with Glassnote Entertainment will pay a percentage of revenue for terrestrial radio performances and the same 0.11 cents per play that pure-play webcasters like Pandora pay SoundExchange.

Digital Domain
GLENN PEOPLES

STAND-ALONE HEADPHONES

Headphones are practically synonymous with conspicuous consumption these days, so the dark, sleek Monster Inspiration headphones stand out from its peers. Monster added a noise-canceling function and a soft fit to its renowned high-definition audio. The bands can be updated with different colors, but the rectangular earpieces make the Inspiration unique.

The headphones, available in titanium, silver and white, retail for \$349.99 and can be purchased at a variety of retailers as well as the Monster Online store. Ten different headbands, at \$24.95 apiece, are available exclusively at the Monster Online store.



—GP

BITS AND BRIEFS

GOOGLE PLAY PASSES 25 BILLION APP DOWNLOADS

Google has surpassed 25 billion app downloads from 675,000 different apps—both free and paid—at Google Play. The announcement was made Sept. 26 at the Official Android blog. Google Play has seen a sharp increase in app downloads in recent years. It hit the 1 billion-app mark in early 2010 and surpassed the 10-billion app mark in mid-2011. To celebrate hitting 25 billion, Google Play offered U.S. consumers, for a limited time, apps sale-priced at 25 cents, 25 movies to own at \$4.99, 25 albums priced from \$3.99 and 25 magazines priced less than \$1.99.

VEVO UNIQUE VIEWERS GROW

Vevo claimed its first monthly increase in unique viewers since February, according to comScore's figures for the U.S. online video market for August. Vevo had 49.3 million unique viewers versus

44.8 million in July. Video streams fell slightly to 595.2 million from 597.1 million, however. Google sites, represented mostly by YouTube, experienced a big decline in streams to 13.8 billion from 19.6 billion. ComScore counts Web traffic but not streams from mobile or videogame platforms.

SONY OFFERS EXCLUSIVE MGK TRACKS

Sony Music Network started offering an exclusive four-track release from 19XX/Bad Boy/Interscope artist MGK on its Music Unlimited Service on Oct. 2. The EP, the service's first exclusive content, contains songs from MGK's *Lace Up*, due Oct. 9. Music Unlimited is a cloud-based subscription service with 16 million songs and is available on a wide range of Sony consumer electronic devices and Android mobile devices. Sony is offering a free 14-day trial with no credit card requirement to encourage consumer sampling.

RINGTONES™ OCT 13 2012 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	3	27	#1 CALL ME MAYBE	MACE CARLY RAE JEPSEN
2	1	17	PONTOON	LITTLE BIG TOWN
3	2	13	WHISTLE	FLQ BIDA
4	5	18	NO LIE	2 CHAIRZ FEATURING DRAKE
5	4	21	WANTED	HUNTER HAYES
6	8	11	TAKE A LITTLE RIDE	JACQUE SHELTON
7	8	8	ONE MORE NIGHT	MARSHAY
8	7	29	DRUNK ON YOU	LUKE BRYAN
9	10	54	SEXY AND I KNOW IT	LMFAO
10	9	33	SOMEBODY THAT I USED TO KNOW	GOTYE FEATURING KIMBRA

PSY's dance sensation "Gangnam Style" has started storming this chart, too, easily the biggest position mover and greatest gainer (32-13, up 182%).

11	21	3	GIRL ON FIRE	ALICIA KEYS FEATURING NICKI MINAJ
12	11	8	CRUISE	FLORIDA GEORGIA LINE
13	32	2	GANGNAM STYLE	PSY
14	15	7	ADORN	MIGUEL
15	14	9	TURN ON THE LIGHTS	FUTURE
16	12	9	BLOWN AWAY	CARRIE UNDERWOOD
17	18	2	HARD TO LOVE	LEE BRICE
18	17	9	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEATURING BIG SEAN
19	16	63	GOD GAVE ME YOU	BLAKE SHELTON
20	13	8	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT

Based on Master Ringtones sales (2012 reported by Nielsen SoundScan, a service of Nielsen MusicScan). Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.



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Bring Your Own Band

Singer Maria McKee and film-director husband Jim Akin add value with a twist to their new movie



The world premiere of the independent film "After the Triumph of Your Birth" stood out from most Southern California film screenings. Instead of hobnobbing with friends and professional contacts, the filmmakers picked up their instruments and gave an 11-song concert.

Maria McKee, longtime solo artist after spending the '80s leading Lone Justice, was joined by her husband, the bassist and "Triumph" writer/director Jim Akin, and their group's drummer, Tom Dunne, the film's lead actor.

"It's kind of a rare opportunity," McKee says. "It's got to be fun to see a movie and then see the writer/director play bass, the star on drums and an actress from the film singing. It's more fun than [screening] at a film festival at 9 a.m. to nobody. This is the future—it's all about being multifaceted in the arts."

Prior to the release of the score to the movie, McKee hadn't put out an album since the spring of 2007 when her richly detailed pop-cabaret triumph, *Late December*, arrived. McKee, Akin and their band went on a well-received tour after that album, with shows at McCabe's in Santa Monica, Calif.; Joe's Pub in New York; and Bush Hall in London garnering raves.

Almost three years ago, when McKee started thinking about another album, the couple's conversations focused on how best to be multifaceted. The singer had written a play, and Akin had taken up photography. "I'd made every kind of record—alternative, country, soul, pop—what's left?" McKee asked. "Unless I make a jazz album, how many ways could I see myself doing this?"

McKee was in London when Akin got the idea to start shooting a film about a drifter making his way from the California desert to the ocean in Santa Monica. Having never made a film, he turned to musicians and friends as cast members and crew. Dunne, Akin's associate for 25 years, got the lead; Rob Zabrecky, former frontman of *Possum Dixon*, was cast as the wacky Answer Man; and Tessa Ferrer, an old family friend of McKee's who's the granddaughter of Rosemary Clooney and Jose Ferrer, was cast as the female lead.

During the course of two years, with the script being written as he progressed, Akin shot the road movie, spending a grand total of \$550. That figure isn't missing any zeros: He had to pay a few actors and a couple of location fees, but otherwise did the filming, writing, directing and editing mostly solo.

Once they had a first cut, they began scoring.

"I had an upright bass and would play it every morning, then work with Maria, who'd come up with the piano parts," Akin says, as she sought to create music that would echo everything from *the Who* to *Stravinsky*. Spaghetti western themes, jazz combo cues and sunburned surf guitar instrumentals were written; McKee introduced "some fake German classical piano" and Akin added needle drops from his solo album, *Nine Days Under*.

Drawing inspiration from *Federico Fellini's* "8 1/2," Akins sees "Triumph" as a "visual, allegorical poem." There are subplots that involve music, which is where McKee comes in onscreen, making her acting debut at age 47.

"It felt completely new," McKee says, referring to acting and scoring. "Jim had to direct me down because I was playing to a crowd. It's testimony to his talent that he was able to get a focused performance out of me. I don't imagine that I will want to work with anyone but my husband—I'm not going to start doing guest spots on 'CSI'—so it won't be so difficult the next time."

Akin has written his next script, but has chosen to focus on promoting "Triumph," which is being sold as a self-released DVD along with the soundtrack on CD. The film hasn't screened in a theater since the premiere at the Aero in Santa Monica, but McKee and Akin have had interest from theaters in New York, San Francisco and Europe.

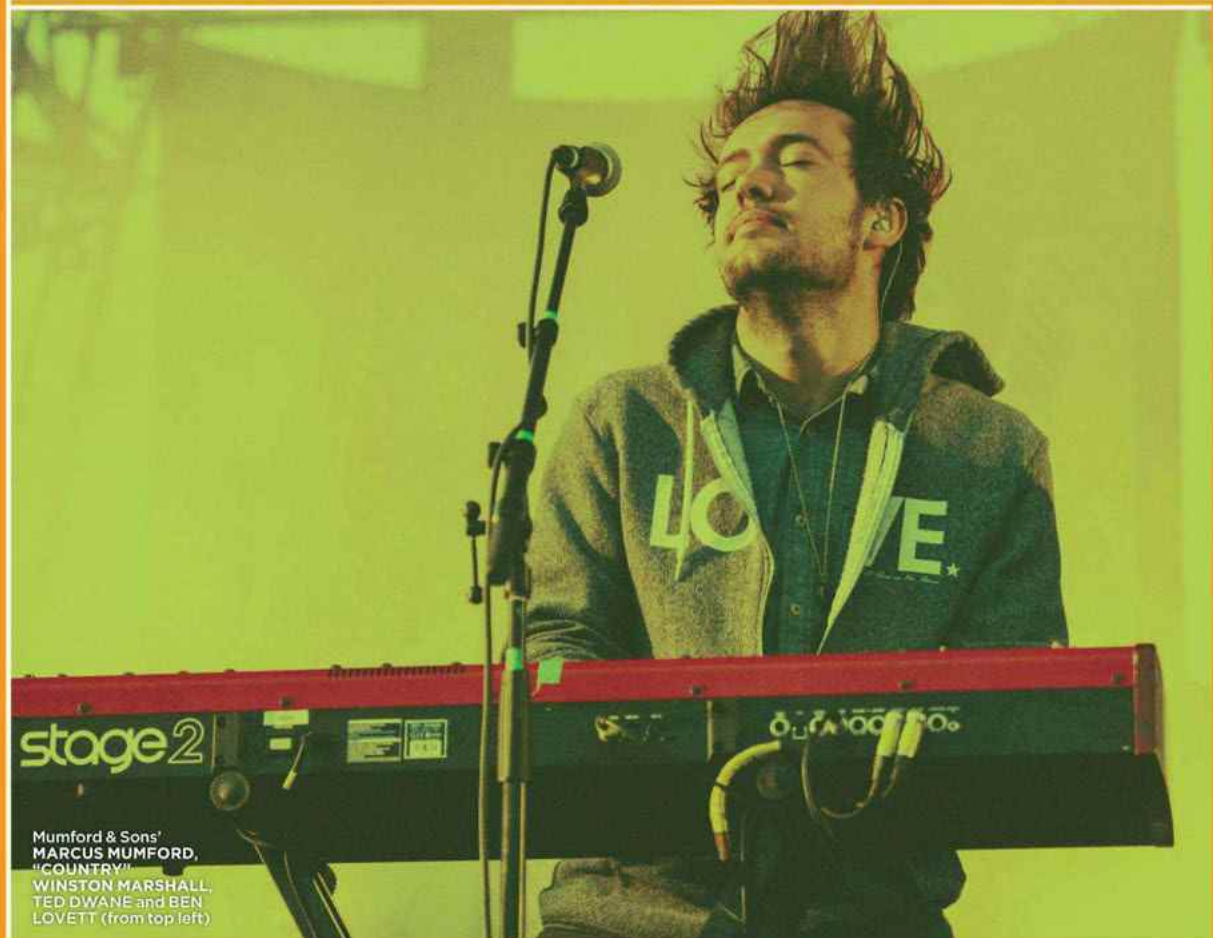
"I feel like this is a whole new career starting for us," says McKee, whose connection to film was limited to high-profile uses of her songs in "Pulp Fiction" and "Days of Thunder." "People have tried to enlist me [to write for films] but I have never been passionate about it. I always wanted control and never wanted to be a part of something with no control."

With control issues settled, McKee is positive about the songs for Akin's sophomore effort, which could make it easier to market: "The next film's music will feel more like a Maria McKee album."



PHIL GALLO

FOR THE RECORD
A single review in the Oct. 6 issue of *One Direction's* "Live While We're Young" misstated the track's label. The song is on Syco/Columbia.



Mumford & Sons'
MARCUS MUMFORD,
"COUNTRY"
WINSTON MARSHALL,
TED DWANE and BEN
LOVETT (from top left)



600,000

SOUND THE BANJOS! **MUMFORD & SONS** HAVE LOGGED THE BIGGEST FIRST WEEK OF THE YEAR FOR THEIR SECOND ALBUM, "BABEL." A LOOK AT HOW THEIR UNIQUE TOURING STRATEGY AND THREE YEARS OF HARD ROAD WORK PAID OFF

BY JASON LIPSHUTZ • PHOTOGRAPHS BY ANDREW WHITTON

"That was quite a sunset!"

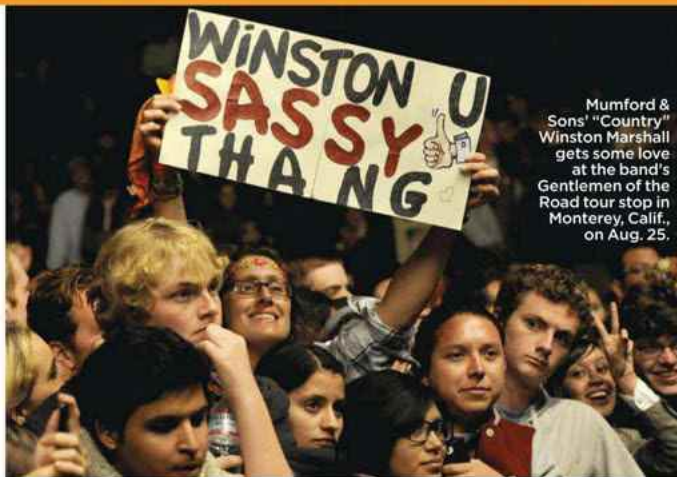
Marcus Mumford, clutching an acoustic guitar against his white button-up and olive-green tuxedo vest, is a bit breathless after opening his band Mumford & Sons' Hoboken, N.J., show on Aug. 1 with the new anthem "Lover's Eyes." To his back is the New York skyline, the light slowly shrinking from the crevices between the skyscrapers. To his left, Ted Dwane props up a string bass and "Country" Winston Marshall grips a banjo; to his right, Ben Lovett stands ready at his keyboard. And in front of Mumford are more than 15,000 onlookers crowded inside Hoboken's Pier A Park—some holding red Solo cups, some sporting unkempt beards, a few men over the

age of 60 and several girls under the age of 15, all cheering in the darkness of the new night.

For those wondering how a quartet of scruffy, suspenders-wearing folk-rock musicians from London managed to sell 600,000 copies of their sophomore album, *Babel*, in its debut sales week in the United States (according to Nielsen SoundScan), the crowd sharing the sunset at the band's Hoboken show can provide the answer. Mumford & Sons have cultivated this audience assiduously, not just with famously raucous shows but with a touring strategy designed to create event experiences for fans in every corner of the country.

Glassnote's strategy for raising awareness of *Babel*, the group's sophomore full-length released on Sept. 25, was multipronged, beginning with the band's maiden voyage to Hoboken. The Aug. 1 show was the first date in a 15-city U.S. tour that allowed Mumford & Sons to introduce *Babel* songs to stateside fans. "I think that the No. 1 focus of the plan was that the band was going to be here for almost two months, setting up their record and playing their record—which is kind of a ballsy move, playing half of your new album each night," Glassnote founder Daniel Glass says. "No. 2, keeping them connected to radio, particularly noncommercial, triple A and alternative. And keeping them attached to retail, particularly indie retail, and making sure there was good value there for them. And then letting [the album] ride free—letting the streaming services help expose it."

Instead of cannibalizing album sales, streaming services helped Mumford & Sons score even more fans in *Babel*'s debut sales week. The album smashed Spotify's records for streams from an album in a single week,



Mumford & Sons' "Country" Winston Marshall gets some love at the band's Gentlemen of the Road tour stop in Monterey, Calif., on Aug. 25.

with around 8 million streams. According to Spotify chief content officer Ken Parks, one out of every 10 U.S. Spotify users played a song from *Babel* in its first seven days of release. "Opening up the faucet and letting people hear it and stream is definitely very healthy," Glass adds, "and I think people inherently want to purchase an artifact, a memento, so they have a piece of it now that they streamed it."

From the moment Glass first saw the group playing the 250-capacity Mercury Lounge club in New York in March 2009, his experience with Mumford & Sons has been checkered with what he calls "epiphany moments." There was the night he watched the band perform alongside Bob Dylan and the Avett Brothers, in a televised celebration of classic and contemporary folk at the Grammy Awards in February 2011. And more recently the time Glass hugged the band and manager Adam Tudhope at 3 a.m. after Mumford & Sons had made their "Sat-

urday Night Live" debut on Sept. 22, culminating a two-year campaign to get the group on the show.

And now he can add the night of Oct. 2, when *Babel*, released three days after that "SNL" gig, officially claimed the top debut sales week of the year. (Justin Bieber's *Believe* is now in second place with a 374,000 start.) It's also the highest sales week of any rock album since AC/DC sold 784,000 copies of *Black Ice* in November 2008, the first No. 1 album for New York-based indie Glassnote and the largest sales week for Sony's indie distribution arm, RED. (For more chart analysis of the band's big week, see page 49.)

Lovett, a multi-instrumentalist and backup vocalist, says that he, Mumford, Dwane and Marshall never expected any sort of prolonged groundswell when Mumford & Sons emerged from the loose collection of acoustically minded musicians dubbed the West London folk scene

in 2007. But the first tipoff that the quartet was onto something special came years ago, in spring 2009, when they opened for British indie rock band the Maccabees for 11 dates in the United Kingdom. Playing in front of the Maccabees' guitar-driven pop anthems, Mumford & Sons' plucky folk ditties might have seemed out of place, except for the surprising fanfare that greeted them. "That was really when things started to change for us—and it was before we released *Sigh No More*," Lovett says. "All of a sudden everyone was like, 'It's all right to like these guys if you like rock music.'"

In the three years since *Sigh No More* arrived in the United Kingdom in October 2009, mainstream rock music, specifically that being consumed in the United States, has rearranged its profile to allow for banjo breaks. New artists like Of Monsters and Men and the Lumineers have had their singles gain traction on alternative radio. Longer-running acts like the Avett Brothers and Edward Sharpe & the Magnetic Zeros have released albums that scored top 10 debuts on the Billboard 200 and career-best sales weeks in 2012. James Steele, PD of alternative WROX-FM (96X) Norfolk, Va., says that rock radio has had to accommodate new sounds during the past three years: As bands like Phoenix and Foster the People have built more complex, electronic offerings into the genre, bands like the Avett Brothers and the Lumineers have stripped things down. "Program directors and people who shape music realize that there's a want for something more," Steele says.

Mumford & Sons have been at the epicenter of this growing demand for that something more. Thirty months before *Babel*'s debut week was setting records, *Sigh No More* humbly began on the Billboard 200 at No. 127 upon

MUMFORD & SONS performing (and acting, inset) on "Saturday Night Live."

TEAM MUMFORD

album title *BABEL*

label GLASSNOTE RECORDS

release date SEPT. 25

management ADAM TUDDHOPE, EVERYBODY'S

producer MARKUS DRAVS

studio EASTCOTE STUDIOS, LONDON

publishing UNIVERSAL MUSIC PUBLISHING GROUP

booking agent ADAM VOITH, BILLIONS CORP.

upcoming tv "LATE SHOW WITH DAVID LETTERMAN" (TBD)

publicity JIM MERLIS, BIG HASSLE MEDIA; ALEXANDRA DUNNE, GLASSNOTE RECORDS

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its U.S. release in February 2010, with 5,000 copies sold, according to Nielsen SoundScan. Since then, *Sigh No More* singles "Little Lion Man" and "The Cave" slowly grew at radio, with the former topping out at No. 3 on the Rock Songs chart in November 2010 and the latter climbing to No. 2 in April 2011—both peaking in their 22nd weeks on the tally. After scoring two 2011 Grammy nominations (including best new artist), Mumford & Sons notched four more in 2012 and were also a focal point of the broadcast.

Just as important, the radio romance and award love was bookended by relentless road work stateside—by Lovett's count, Mumford & Sons have embarked on 10 separate U.S. tours since their inaugural trek in 2008—that catered to bigger crowds with each passing month. *Sigh No More* has now sold 2.5 million copies, according to SoundScan, and hasn't dipped out of the top 75 on the Billboard 200 since July 17, 2010.

Just as *Sigh No More* patiently inched into the public consciousness, *Babel's* monster debut has thrown prognosticators off-kilter and established Mumford & Sons as organically grown rock stars. And very much on their own terms. "It's not like we started wearing eyeliner and started to distort all of our instruments," Lovett says. But if the band hasn't changed, the reaction and recognition has. "Rock 'n' roll magazines, and more alternative rock radio stations, have been like, 'Let's give these guys a spin.' We've just passively appreciated it all going really well, and done the best we can to meet the expectations."

GENTLEMEN OF THE ROAD

ON JUNE 14, 2010, Mumford & Sons played at the Bluebird Nightclub in Bloomington, Ind., a Midwest city with a population of roughly 80,000, about half of them students at Indiana University. Tickets for the 700-capacity show were \$10 each, and Adam Voith, the band's booking agent, wasn't optimistic about the turnout on a Monday night. For one thing, he lived in Bloomington at the time, so he knew the territory.

"I assumed it'd be a tiny little show that we'd get a couple hundred people out to," says Voith, who started working with Mumford & Sons in early 2009. Instead, it was packed, a sellout, and Voith saw hundreds of people whose faces he didn't recognize and whose demographics he couldn't pinpoint. At that point, Mumford & Sons had sold only 50,000 copies of *Sigh No More* in the United States, according to SoundScan, but the hundreds of people at the Bluebird treated the band members like megastars.

"They were going bananas in this club, just losing their minds," Voith says. "And that happens—of course that happens—but it usually takes some time."

Mumford & Sons have courted crowds in the major U.S. markets and at festivals like Coachella, Bonnaroo and Lollapalooza in the past three years, but they have also paid attention to building a base in smaller markets like Bloomington; Marfa, Texas; Telluride, Colo.; and Council Bluffs, Iowa. Voith says that, from the very beginning, Mumford & Sons were impressed with the way the Avett Brothers had developed their fan bases in secondary markets, and wanted to duplicate that success. The band hasn't just made touring in North America a priority, but touring in the corners of North America that some artists neglect, and coming back to those same corners year after year.

"These are loyal music fans," Voith says of the secondary-market crowds. And Mumford is loyal to them. After spending time in tiny Bristol, Va., on its way to New York earlier this year, the band promised the crowd that it would be back soon. A few months later, in August, back it was.

As the group's audience has grown, so has its reputation as a live act. "Every show is a different experience," Glass says, pointing to the touring partners, like Old Crow Medicine Show, Dawes and the Very Best, that have joined the act onstage for special collaborative encores at select performances. At the Hoboken show, Mumford & Sons performed a brass cover of Frank Sinatra's "New York, New York" against the Manhattan skyline, and following an Aug. 4 performance at the Eastern Prom-

towns with experiences that cannot be duplicated. Manager Adam Tudhope describes the stopover format as "a desire to go to places off the beaten track, where there's a genuine benefit in a band coming into town and bringing 16,000 people with them."

The group's transition from club shows to theaters to all-day stopovers has yielded impressive monetary results: Mumford & Sons grossed \$716,000 from the 19 shows reported to Billboard Boxscore in 2010; in 2011, the band earned \$3.0 million from 14 shows. And there's no stoppage in sight: An Australian run that begins Oct. 12 leads up to a Nov. 10 show at Los Angeles' Hollywood Bowl, and another U.K. tour before the end of the year will precede many more U.S. shows and summer festivals in 2013.

WHERE IT HAPPENED

Radio leads the charge for Mumford & Sons' single "I Will Wait." The track grew steadily, doubling audience impressions, according to Nielsen BDS, from the week ending Aug. 15 (71 million) to the week ending Oct. 2 (14.2 million), based on airplay from more than 1,200 stations that contribute to the Billboard Hot 100. At Vevo, the official video for "I Will Wait" had 2.2 million views its first full week (Sept. 10-17) and 1.2 million during album release week. Spotify didn't stream the single until the full album was released, but there were 1 million streams of "I Will Wait" during release week.

This chart shows the 20 cities where the designated marketing area index of Mumford & Sons' *Babel* was the highest in its debut week. The index is the measurement—as compared to the rest of the current album market (excluding catalog titles)—that indicates how the album under- or overperformed in that market, with 100 being the baseline. It would suggest that the group's touring strategy of paying attention to secondary and tertiary markets has paid off—of the 20 cities where the album indexes best, only six are in Nielsen SoundScan's top markets. Note that the No. 2 city, Portland, Maine, was the site of the first *Gentlemen of the Road* show.

CITY	INDEX
Denver	179
Portland-Poland Spring, Maine	167
Minneapolis-St. Paul, Minn.	153
Nashville	143
Madison, Wis.	141
Columbus, Ohio	140
Boston	137
Rochester, N.Y.	135
Greater Grand Rapids, Mich., area	132
Milwaukee	130
Indianapolis	128
Greater Lincoln, Neb., area	128
Tri-Cities, Tenn.-Va.	126
Chicago	125
Burlington, Vt.-Plattsburgh, N.Y.	124
Kansas City, Kan.-Mo.	123
Austin	123
St. Louis	122
Cincinnati	122
Charlotte, N.C.	121

RADIO
14.2 MILLION

VEVO
1.2 MILLION

SPOTIFY
1 MILLION

enade in Portland, Maine, Lovett opted to DJ an after-party at the city's Space Gallery.

The Portland date was the first of Mumford & Sons' four *Gentlemen of the Road* shows, a series of stopovers in small U.S. cities that ran for four consecutive weekends in August (the others took place in Bristol, Va.; Dixon, Ill.; and Monterey, Calif.). In between the 11 summer U.S. tour dates used to preview the band's *Babel* songs, Mumford & Sons headlined day-long events that included multiple stages, local food vendors, unique opening acts for each extravaganza and the band members strolling around with super-fans on tours of the local areas.

Mumford & Sons have offered U.S. fans a unique tour format in 2011, when the band joined Edward Sharpe & the Magnetic Zeros and Old Crow Medicine Show to travel across the country in vintage railcars on the six-city Railroad Revival tour. But the *Gentlemen of the Road* shows, which began with two stopovers in the United Kingdom last June and will occur once more in Dungog, Australia, on Oct. 20, have been the band's most ambitious live undertakings yet, combining its focus on small

'55-YEAR-OLDS TO 18-YEAR-OLDS'

LOVETT SAYS THAT he and his bandmates have never minded living out of suitcases: "A tour is more of a way of life than a specific trip," he says. And that way of life made the creation of *Babel* a markedly different experience from that of *Sigh No More*. Once again teaming with producer Markus Dravs, *Babel* was written on the road and recorded in various U.K. studios during touring breaks, unlike the band's debut, which was finished in a five-week block.

For Dravs, who co-produced arena-sized rock albums like Arcade Fire's *The Suburbs* and Coldplay's *Mylo Xyloto* in between the Mumford & Sons full-lengths, the trick was to expand upon the authentic qualities of *Sigh No More* and be "more revealing" without rehashing previous hits. "We definitely didn't want to make 'Sigh No More Part II,' but at the same time, we also didn't want to do [Radiohead's] *Kid A*, where suddenly Mumford & Sons does electronics," Dravs says.

The result is a 12-song epic colored by longer buildups, more intricate arrangements and a title and lyrics that are decidedly Bi-

lical—although Tudhope points out that Mumford & Sons aren't a "Christian band" . . . but clearly these are themes that are relevant to all human beings, not just the religious ones."

"I Will Wait," a furious folk flourish with *Babel's* most immediate hook, was released as the first single on Aug. 7, and this time, radio was ready for Mumford & Sons. The song gave the band its first No. 1 on the Rock Songs chart, as the track climbs to the top spot this week with 12 million audience impressions in its eighth week, according to Nielsen BDS. WROX's Steele notes that the band's decision to release a song that doesn't start off slowly—"I Will Wait" springs to life in a rush of guitar, banjo and percussion—has made the single even more potent, and that through Sept. 27, the station had played the track 442 times. And who's requesting it? "Everybody," Steele says. "Fifty-five-year-olds to 18-year-olds."

Mumford & Sons performed "I Will Wait" and "Below My Feet" on the Sept. 22 episode of "Saturday Night Live," a gig that was fortuitously slated for the weekend before *Babel's* release. The "SNL" appearance was a major TV look for the band, but the cardinal rule of Glassnote's rollout strategy has been to avoid oversaturation: Mumford & Sons have nothing lined up in licensing deals, and have foregone the stateside late-night rounds in favor of select appearances. The band performed an hour-long set on "Live on Letterman" on Sept. 26, joined Emmylou Harris on a special episode of "CMT Crossroads" on Sept. 27 and sat down with and performed for NPR's "World Cafe" on Sept. 28. Meanwhile, "I Will Wait" isn't receiving a concerted top 40 push, despite dominating at rock radio.

"The core of the band is NPR, alternative and triple A radio, so we're going to be loyal and superserve these formats," Glass says. In addition, *Babel* sold 600,000 copies in its first week without any huge discounts at the major retailers—iTunes carries the album for \$11.99, while Amazon and Target offered temporary price cuts (\$9.99) during its first week of release. "We played the music for all the key retailers, and . . . they believed in us, and I think that they heard the record," Glass adds. "Retail is so happy with us because we didn't show favoritism. We just gave them a great album with great artwork and a great deluxe package, and we didn't get into the games of the crazy deep discounts. We held our ground. I'm not being arrogant. I'm just saying, that's confidence in a great band."

A second single has yet to be chosen, but even with the Champagne uncorked and the first-week sales in the rearview mirror, *Babel* is just beginning. Next up is the Black Friday sales bounce, followed by the likely halo caused by more Grammy nods—the awards darlings happened to release *Babel* in the United States five days before the Sept. 30 eligibility cutoff for nominations.

As for Mumford & Sons, the new question is: How big can they become? Does *Babel's* success make them festival headliners, in the way that *The Suburbs* helped crown Arcade Fire two years ago? Will the next time Marcus Mumford remarks on a sunset be in a stadium? "They're going to be playing the small stuff and the big stuff," Glass says. "There's a rock 'n' roll spirit about them. They want to play, and it's not that calculated. It's about having fun and being a great rock 'n' roll experience. That's what they really care about."

SONGWRITER to SONGWRITER

Jamey Johnson fetes country legend
Hank Cochran on new tribute album

BY RAY WADDELL



A

t the very end of the spare, evocative "That's Why I Write Songs," the last track on Jamey Johnson's 2010 double-album *The Guitar Song*, Johnson offers, barely above a whisper, "Don't forget Hank Cochran."

It's one of the most memorable moments from a memorable album, and the plea is something that Johnson himself has put into practice with his follow-up record, *Living for a Song: A Tribute to Hank Cochran*. When the link between the two records is noted, Johnson replies, "I didn't think about it that way, but I guess you're right."

Johnson admittedly hates doing interviews, and he doesn't like talking about himself or his own songs much more, but he's quick to praise Cochran, as well as his collaborators on the new project. The album, due Oct. 16 on Universal imprint Mercury Nashville, does indeed pay proper tribute to the legendary songwriter, whose songs—including "I Fall to Pieces" for Patsy Cline and "Make the World Go Away" for Eddy Arnold—populated the Billboard country charts across some 50 years (see story, page 23). Cochran died of pancreatic cancer in 2010 at age 74, and Johnson's love and respect for the master songwriter is obvious, both on this record and in this interview.

"Hank Cochran's songs should be a must-listen for anybody that attempts to have a career in country music," Johnson says. "Hank Cochran was the definitive writer of country music. He's just as important as [late country songwriting great] Harlan Howard or Hank Williams or anybody else you could name."

Johnson's not alone in this regard. Joining him on *Living for a Song* are Willie Nelson,

Merle Haggard, Leon Russell, Kris Kristofferson, George Strait, Emmylou Harris, Alison Krauss, Elvis Costello, Ray Price, Ronnie Dunn, Vince Gill, Bobby Bare, Asleep at the Wheel and Lee Ann Womack.

Despite the all-star cast of collaborators, *Living For a Song* marks another left turn for Johnson, from whom both fans and the industry have come to expect the unexpected. After finding success in Nashville as a songwriter, Johnson broke through in a big way with 2007 Academy of Country Music and Country Music Assn. song of the year "In Color" (which he co-wrote), from his highly regarded album *That Lonesome Song*. Johnson followed that with *The Guitar Song*, a risky double-album that gave the artist ample room to stretch out both thematically and musically with his road band, the Kent Hardly Playboys.

To follow a hard-won mainstream breakthrough with a highly conceptual double-album, and then what amounts to—despite its ambition, quality and intentions—an album of covers, might not exactly be a career move recommended by Music Row business advisers. Johnson's answer to that?

"Well, I don't know any business advisers," he states flatly. "The goal here is simply to keep Hank Cochran music alive."

WHILE JOHNSON MAY LOOK LIKE a biker with his shaggy mane and long beard, this album is crew-cut country, and impeccable in its choices. *Living for a Song* was produced by Cochran authorities Buddy Cannon and Dale Dodson. "Both of them recorded with Hank," Johnson says. "So they knew what Hank would want the record to sound like. The best thing I can do at that point is back up and let them take it, and become a pupil myself."

Though Cochran penned some of the most familiar songs in the country canon, *Living for a Song* often goes for lesser-known chestnuts, like the waltzing "A Way to Survive" with Russell and Gill; a smoldering "Don't Touch Me" with Harris; the Texas boogie exercise "I Don't Do Windows" with Asleep at the Wheel; and a slow, bluesy "She'll Be Back" with Costello.

"At first, the natural tendency is to cut all of the most popular songs that Hank wrote. But we decided instead of making a list, let's just leave it up to my duet partners. Let them pick which one they wanted to do," Johnson says. "Some of them I'd never even heard of before we cut them. Even Willie thought he knew every Hank Cochran song there was, and there was one or two that Willie had not heard. I was kind of surprised at that."

Nelson, who, with Cochran, was a staff

JOHNSON MAY NOT KNOW ANY business advisers, but this is still the country music business, and Universal is taking an aggressive and creative approach to marketing the album. Universal Music Group Nashville VP of marketing Tom Lord says the label will follow a three-pronged strategy: selling a Jamey Johnson record, selling a tribute album and selling a collaboration that includes an impressive—and unlikely—list of artists. "We've got George Strait and Elvis Costello on the same record," Johnson says.

"I wouldn't say that there are three different marketing plans, because it has to be cohesive in its approach and messaging, but that's what we have to keep in mind," Lord says. "Jamey's fans are passionate, and the first thing we want to do is communicate to those fans that Jamey Johnson has a new record, because at the end of the day, that's what this is. I know from [Johnson's] perspective, he feels like it's a Hank Cochran record, but he put these collaborations together, and this is all about him paying tribute to the legendary songwriter."

Another approach is targeting specific audiences using the appeal of specific guests artists. "In *People Country* magazine, we've got a half-page ad, and the artists are a little more mainstream and current, because that seems to be the editorial direction there," Lord

stand the value Hank Cochran has had, and other artists that do, too, so we're trying to say, 'Look who Hank Cochran brought together.' That props Hank up to all the fans that know Jamey but may not be aware of Hank Cochran."

Though Cochran's songs once were staples of country radio, in these versions of the originals, they sound little like what dominates the country airwaves today. For songs on this tribute to find their way to the airwaves would be nice, but that's not any kind of driving factor for Johnson. He will, however, be playing songs from this record at his shows.

"Radio's got their own thing going on, and I'm glad they're having success, but I've never altered my music in an effort to have that success alongside with them," he says. "I've always stayed right where I needed to be, and that's making the kind of music that I like, and that's what my listeners came in for. And if they can hear it on the radio, it'd be great, and if they can't, they're still going to find it—and we see them every night. So when they come to see me play live, we're going to be playing this music for them. Hopefully, they'll leave there and maybe request it. And if they do, hopefully, our friends at country radio will regard it enough to play it on their stations."

Meanwhile, Johnson's own career lives on, too, and touring is going great, he says. "Every



Hank Cochran On The Charts

HANK COCHRAN'S compositions have appeared 105 times on Billboard's Hot Country Songs chart, beginning with Patsy Cline's "I Fall to Pieces" (co-written with Harlan Howard), which spent two weeks at No. 1 in 1961. Cochran's songwriting star rose quickly—he scored the following year with Cline's "She's Got You," which reigned for five straight weeks, along with a pair of Burl Ives hits, "A Little Bitty Tear" (No. 2) and the Grammy Award-winning "Funny Way of Laughin'" (No. 9).

Cochran also wrote Willie Nelson's first chart hit, "Willingly" (with Shirley Collie), which reached No. 10. Ray Price and Eddy Arnold both scored with Cochran's "Make the World Go Away" in 1963 and 1965, respectively, as Cochran became one of Nashville's most in-demand writers. Arnold's version launched the veteran star into international fame and peaked at No. 6 on the Billboard Hot 100. Cochran's lengthy list of chart hits includes Jim

Reeves' "I'd Fight the World," George Jones' "You Comb Her Hair," Jeannie Seely's "Don't Touch Me," Merle Haggard's "It's Not Love (But It's Not Bad)" and George Strait classics "The Chair" and "Ocean Front Property." Cochran's "Don't You Ever Get Tired of Hurting Me" was a major solo hit for Price, with successful covers by Seely, Jack Greene and Ronnie Milsap, as well as a 1980 Nelson/Price duet take. Mickey Gilley covered "That's All That Matters," which reached No. 1 in 1980.

As a recording artist, Cochran charted seven singles between 1962 and 1980, the most successful of which was "Sally Was a Good Old Girl" (written by Howard), which reached No. 20 in 1962, while his 1978 duet with Nelson, "Ain't Life Hell," became a cult favorite. Cochran's songs have also been recorded by Ella Fitzgerald, Dinah Shore, Elvis Presley, Dean Martin, Elvis Costello and Bing Crosby, among others.

—Wade Jessen

Johnson is a hard man to argue with, and not just because he looks capable of delivering an Alabama ass whoopin', to steal the title of the breakthrough Drive-By Truckers album. For him, the tribute is an act of love. "From my perspective, there's obvious respect," he says. "But after you get to know Hank, you had no choice but to love him. You don't leave Hank going, 'That was a nice guy.' You leave Hank going, 'Man, I love that guy.' He was a one of a kind."

Many others feel the same way. "We didn't have to make too many phone calls—they pretty much came in on their own," Johnson says of his collaborators on the album. "Hank's passing impacted musicians, artists, singers and songwriters alike, and everybody in Nashville wanted to do something special to keep his memory alive and to keep these songs alive."

writer at Price's Pamper Music decades ago, is a strong presence on the record, even beyond the three songs featuring him. "Hank was a great help to me when I first hit Nashville," Nelson recalls. "He heard me sing a few songs one night at Tootsie's with Buddy Emmons and Faron Young and got me signed to Pamper Music for \$50 a week."

Cochran's songs, many here some 50 years old, hold up remarkably well. "He had a special knack for taking a complex emotion and describing it in the simplest of terms," Johnson says. "Bobby Bare said it was because he didn't know a whole lot of big words. That may be true, but I think it was just Hank's natural ability to communicate. He had the power to cut through the five-dollar words and get right down to the heart of the message, and that makes for the best songs every time."

says. "We also have Jamey featured on the back cover of *Texas Music* magazine, so we're featuring Asleep at the Wheel, Willie Nelson, George Strait and Lee Ann Womack because that speaks more to that Texas audience."

A third angle is to use social pages and search-engine marketing to tap into the appeal of Johnson's collaborators. "When someone's searching for Elvis Costello, they'll be served an ad that says, 'Elvis Costello is featured on the new Jamey Johnson album,'" Lord says.

Bottom line, Lord admits that *Living for a Song* isn't the easiest project to market. "It is a challenge to get the messaging right," he says. "One thing we were fearful of was, 'Is Hank Cochran too insider? Would people know the songs and not Hank Cochran?' There are those core country fans and traditionalists and the community here [in Nashville] that under-

time we play, they show up, and every time they show up, we play. We've got a good deal going there."

Johnson, booked by William Morris Endeavor and managed by Ken Levitan at Vector Management, will be on the Railroad Revival tour this fall with Nelson, Band of Horses and John Reilly & Friends. He says of the tour, "This is hopefully going to be a lot of fun for all of us, and be something we can all look back on and either regret together or remember fondly together."

As for commercial success and industry awards, Johnson says, "It doesn't matter how this record sells or whether it's nominated or receives any awards. Those things take care of themselves in the long run. The No. 1 goal here is to make sure Hank Cochran's music lives on." ■■■

TEENAGE DREAM COME TRUE

BENNY BLANCO IS SPRAWLED OUT on his bed in his opulent apartment in Manhattan's young and luxe Chelsea neighborhood, scrolling through the "Recently Played" section of iTunes on his Macbook Pro and trading music recommendations. Surrounded by a dozen neatly stacked keyboards and wearing a navy blue T-shirt with a hole in the center of the chest, the 24-year-old producer rattles off names like Two Inch Punch and Bondax—cerebral electro-pop producers that only the hippest music fans know—and writing down artists, like Baths, that he hasn't heard of but wants to investigate.

"I actually downloaded a Spice Girls album," he says, a grin creeping across his unshaven face. It's a Wednesday in mid-August and Blanco chalks up his rekindled interest in the U.K. girl group to its performance at the Olympics' closing ceremony. "I was like, 'Fuck, I want to listen to all those old records,'" he says. "They're so genius."

The simple wonder of a Spice Girls anthem isn't lost on Blanco, who has spent the past half-decade honing a sound marked by warm synthesizers, inviting arrangements and hooks that unfold instantly. The chart achievements have been overwhelming: Blanco (born Benjamin Levin) has had a production hand in five Billboard Hot 100 chart-toppers, by artists like Ke\$ha, Katy Perry and Maroon 5, in the past three years. Ten more of his songs—ubiquitous hits like Taio Cruz's "Dynamite," 3OH!3's "Don't Trust Me" and Britney Spears' "Circus"—have crashed the top 10. Ke\$ha particularly owes a debt of gratitude to Blanco: He has co-produced six of her seven official singles, which have sold a combined 18.8 million downloads, according to Nielsen SoundScan. "Die Young," the first single from Ke\$ha's sophomore album, *Warrior*, debuts at No. 13 on this week's Hot 100, and continues the hot streak.

Blanco describes 2012 as a "growth year": He's still collecting pop hits like "Die Young," but also churning out songs with new collaborators and within unfamiliar genres. Along with co-producing and co-writing songs like Maroon 5's "Payphone" featuring Wiz Khalifa (4.3 million downloads, according to Nielsen SoundScan) and Gym Class Heroes' "Stereo Hearts" featuring Adam Levine (3.6 million), Blanco has logged studio time with Australian indie-pop group Empire of the Sun for the much-anticipated follow-up to its 2008 debut, *Walking on a Dream*. He's teamed with Norwegian production duo Stargate for the first time, for a pair of hits—Khalifa's "Work Hard, Play Hard" and Rihanna's new single, "Diamonds"—that exist outside of his standard electro-pop tropes. And Blanco tried his hand at R&B by co-producing Trey Songz' "Heart At-

tack" with Rico Love. The combustible breakup track peaked at No. 3 on Billboard's Hot R&B/Hip-Hop Songs chart and guided the singer's fifth album, *Chapter V*, to a No. 1 bow on the Billboard 200.

Blanco doesn't flaunt his multifaceted skills or staggering success—instead, he acts like a scruffy kid set loose in the too-stuffy music industry. He makes a lot of dick jokes and is sarcastic. When asked what his process in the studio is like, his initial response is, "First, I take a shit load of peyote and drop of bunch of acid."

Whatever his method, it clearly works. As a blog junkie and disciple of pop super-producer Lukasz "Dr. Luke" Gottwald, Blanco expertly toes the line between the ultra-cool underground and the unabashedly mainstream. He remembers being 5 years old and buying cassette singles of Nas' "The World Is Yours" and All-4-One's "I Swear" when he and his older brother

HOW DR. LUKE PROTÉGÉ BENNY BLANCO HUSTLED HIS WAY FROM VIRGINIA TO THE TOP OF THE CHARTS

BY JASON LIPSHUTZ

would visit the tape store next to their Virginia home. Nearly two decades later, however, Blanco is transitioning between two phases of his electric career.

Named songwriter of the year at BMI's Pop Awards in May, Blanco has also started signing and mentoring aspiring producer/songwriters in the same way that Dr. Luke mentored him. Ammar Malik, a childhood friend of Blanco who's signed to Blanco and Gottwald's publishing companies, has picked up co-writing credits on songs like "Stereo Hearts" and "Payphone." Blanco also co-manages Daniel Omelio, aka RoboPop, who produced Lana Del Rey's viral hit, "Video Games."

Samantha Cox, assistant VP of writer/publisher relations at BMI, which is affiliated with Blanco's Matza Ball Music

publishing company, says, "I could see him building an empire—setting up his own company, signing new songwriters and new producers to his publishing company."

BLANCO BEGAN HIS CAREER as a 13-year-old rapper who performed at his brother's college parties, but he says that he soon recognized, "I'm white, I'm chubby, I'm Jewish—no one cares." His attention then turned to making music behind the scenes: As a teenager, Blanco would come home from school and look up the liner notes of his favorite albums online, memorizing and trying to guess who produced each song.

At 17, Blanco landed an internship with producer David "Disco D" Shayman and started taking five-hour bus rides from Virginia to Manhattan. Blanco's manager, Andrew Luftman, met him when he was an intern, trying to learn from Shayman and struggling to find a voice. "One week he would give me a beat CD of all his beats that sounded like Dr. Dre," Luftman says, "and then the next week, I'd get another CD that sounded like his beats copying the Neptunes."

When Shayman committed suicide in 2007, however, Blanco was left distraught, but ultimately inspired. "It jarred something loose in him," Luftman says. "He inherited all of D's drum sounds, and he came to see me at my office. He played me three beats and they were incredible. He had finally started to discover the early stages of his sound, and it was a mixture of really hard drums, with sort of an '80s synth vibe."

After teaming with rapper Spank Rock, whom he met through Shayman, for the EP *Bangers & Cash*, Blanco was introduced to Gottwald, who had heard two of Blanco's beats and heard his potential. Blanco describes the next three years of his life—helping Gottwald craft pop opuses like Perry's "California Gurls," Spears' "Circus," Cruz's "Dynamite" and Ke\$ha's "TiK ToK" in Los Angeles—as "a blur" that comprised working on several songs at once while the finished products kept creeping up the Hot 100.

While Gottwald gave Blanco a seasoned studio partner and helped him learn how to, as he puts it, "chop up" his sounds, the young producer's natural attention to detail and good humor were just as important to his development. "Benny Blanco is the perfect combination of Woody Allen and Phil Spector," Maroon 5's Adam Levine says. "He's this adorable mensch but he's also this brilliant guy. He kind of blows you away because you're not necessarily expecting it."

Blanco's studio experiences differ from artist to artist and song to song. He pieced Ke\$ha's "Blah Blah Blah" together with the pop singer, 3OH!3 and songwriter Neon Hitch by yelling into a microphone on his bed in his old New York apartment. For "Diamonds," his first collaboration with Rihanna, Blanco made the track in New York with Stargate. Rihanna, whom the



BENNY
BLANCO

producer has yet to meet, later recorded her vocals in Los Angeles. "She probably doesn't even know who I am," Blanco says. "[Like], 'Who's this weird kid with the Jewish name in the credits?'"

But whomever he's working with, Blanco describes his presence as that of a Swiss army knife that is happy to defer to his superstar collaborators. "If someone needs a melody, I'll drop a melody," he says. "[But] if I'm in the studio with Max Martin and he's writing a melody, I'm going to be like, 'All right, you take the lead, man.' I just kind of try and fill in the gaps—if they need help producing the vocals, I'll produce the vocals. I know my way around the studio. I can engineer if I have to; I can write the song. When I'm in the studio, I want to use people for their strengths."

Blanco wrote and produced songs without Gottwald at the beginning of his career, including 3OH!3's 2009 hit "Don't Trust Me" and the 2010 Justin Bieber-Sean Kingston collaboration "Eenie Meenie," but during the past year he has branched out even further with other co-producers, like Rico Love on "Heart Attack" and Shellback on Maroon 5's "Moves Like Jagger" and "Payphone." He also started consistently working with Stargate first on "Work Hard, Play Hard" and again on "Diamonds."

Blanco chalks up the lack of recent collaborations with Gottwald to a matter of tim-

“I could see him building an empire.”

—SAMANTHA COX, BMI

ing. "I go to L.A. twice a year, work for three months straight, and we make as much shit as we possibly can," he says. The duo's next big project is Ke\$ha's *Warrior*, due Dec. 4 on RCA Records. Blanco worked on six songs for the album, including "Die Young," which he co-produced with Gottwald and Cirkut. Blanco describes his contributions to the album as a much different look for the pop star. "The choruses are sort of folk-y," he says, "with broken-down guitar, stomps, claps."

In the meantime, Blanco hopes to become more entrenched in the R&B/hip-hop production community, after trying his hand with "Heart Attack" and "Work Hard, Play Hard." While he's tight-lipped about upcoming projects, Blanco says that he wants to make his name known within urban music. "In the hip-hop/R&B world, I'm a newcomer," he says. "It's fun. It's like being back at the beginning of shit."

Sitting up on his bed, Blanco says that he can envision working alongside Gottwald "forever," while continuing to produce other styles of music without the guidance of his mentor. Gottwald, meanwhile, says that the evolution of their work has been wholly natural—and now includes finding the next Benny Blanco, together. "Now we have a more equal relationship," Gottwald says. "I feel like he's graduated. Now, he's working on his master's." —



ALEX DA KID

‘TRY TO TAKE IT INTO THE FUTURE’

Afrojack

KNOWN FOR

- Pitbull's "Give Me Everything"
- Afrojack's "Take Over Control" featuring Eva Simons
- "Can't Stop Me" featuring Shermanology
- David Guetta's "Titanium"

WORKING WITH • Pitbull (Global Warming, Nov. 19); his own debut

PUBLISHING • Wall Music/Talpa Music/Royalty Network

WHAT TODAY SOUNDS LIKE • "Right now" is 'too late' when you are working in the studio. You know it'll be a while before it is actually promoted, so you have to try and take your production a little bit into the future. That way, when the record is finally released, it is right on point. Styles change extremely fast in EDM. A sound that is cool today will be outdated in a month. Obviously there is a general Afrojack sound but even that personal sound evolves very quickly. For a production that is more pop you take it slightly less further into the future, so mainstream audiences will understand or recognize what you are doing, while of course bringing a slight edge to it. When it's an EDM production, you really extend the boundaries of your production—more noise, more experimentation, more futuristic."

HOW I WORK • "I start with one idea for, say, a bassline or a certain sound and work from that. But there is no real method. Especially when producing for somebody else, I let the composition or somebody's vocal inspire me, and then I sit back and try and imagine, 'What if I would change this or add to that?' And I usually have plenty of ideas. I don't really mess around with a production for too long. Once the basic idea is there, and if I'm happy with it, I am very fast in getting the main production done. I then usually play a production during one of my sets, then maybe tweak it afterward if I didn't like the result."

WHAT MAKES A HIT • "You never really know when you first get to work on a song. In short, I would say, a very well-developed musical composition, not too complex, with a lot of power and energy, combined with catchy lyrics, which should, however, have some poetic, emotional, 'second layer' [element], all arranged fairly predictably, but with a strong edge in the sounds you use." —*Kerri Mason*

‘I CAN'T LIVE WITHOUT MY LAPTOP’

Alex Da Kid

KNOWN FOR

- Dr. Dre's "I Need a Doctor" featuring Eminem and Skylar Grey
- Eminem's "Love the Way You Lie" featuring Rihanna
- Diddy-Dirty Money's "Coming Home" featuring Skylar Grey

WORKING WITH • Skylar Grey, Christina Aguilera

MANAGEMENT • Marc Jordan, Rebel One Publishing • KIDINA KORNER/Universal

WHAT TODAY SOUNDS LIKE • "It's largely program-based. There aren't many chord progressions. It's very loop-based, a lot of repeating things. I know a lot of people talk about yesterday and how they loved music in the past, but I feel like music is something that's defined by generations and moments in time. There's a lot of good music happening."

MY TAKE ON TODAY'S SOUND • "There are producers out now who have a distinct sound. Whether you like the sound is another question. But there are producers who have a distinct sound as well. It's the radio. They have a whole thing of what they're trying to do and an audience they're trying to get. There's a lot of creative stuff coming out."

HOW I APPROACH MY WORK • "My basic philosophy is trying to do something new and definitely trying to mix things that haven't been mixed before. I feel like I have a distinct sound that people know who it is before they know it's me. All the producers I loved grow-

ing—Dr. Dre, Timbaland, Just Blaze and Pharrell—they had a distinct sound. Everyone should bring a distinct sound to music. We have a whole collage of different things. My basic philosophy is making my sound but to keep pushing it forward and make it interesting."

INFLUENCES

“I was a humongous fan of Timbaland and Pharrell. I loved the tones and drums. I loved both of them as producers, and they both pushed things forward and they always kept it interesting.”

HOW TECHNOLOGY AFFECTS MY WORK • "My setup is basically my laptop. When I moved to America [from England], I wanted to transition into making mobile music because I was always on the go. Now, I can't live without my laptop. Even if I'm in a big studio, I still make stuff on my laptop. I'm a huge fan of technology in general, in life. I like seeing things constantly evolve. Everything must evolve—I can't stop that. Music sums up a period in time for me. It sums up a feeling, that's what it's supposed to do. I don't think technology gets in the way of that."

—*Steven J. Horowitz*

‘IT'S ALL ABOUT THE VOCAL AND SONG BEING THERE’

Jeff Bhasker

KNOWN FOR

- Kanye West's "Runaway" featuring

Pusha T

• fun.'s "We Are Young"
• Beyoncé's "Party" featuring André 3000
WORKING WITH • Natalia Kills, Bruno Mars, the Rolling Stones
MANAGEMENT • Neil Jacobson
PUBLISHING • Sony/ATV Music Publishing
WHAT TODAY SOUNDS LIKE • "The music of today in top 40, it's kind of split down the middle of all the electronic music we have and the Adele and Mumford & Sons and instruments. It's interesting like that, how split they are between overproduced music and under-produced music. They're both really good."

THOUGHTS ON TODAY'S SOUND • "This year has been kind of a switch, actually, with the Gotye song and the fun. song and songs that sound different. The formula has gotten shaken up a bit as to a format that a radio station will play, which is good. In the end, a great song will always get it. There's still a lot of songwriting going on. Even PSY's 'Gangnam Style'—that's a song really above, even though we don't understand it."

HOW I WORK • "It's old school in the sense that my production started out as regular arranging, but I use that heavily to this day. Like, the song? Make sure the vocal is great. It's the same thing with jazz—just phrasing. Can you play the notes right? Give it some meaning. That serves me really well in creating melodies or producing a singer to get the emotion across."

MY INFLUENCES • "My mentor Kanye West has been the most influential person in the way I approach stuff now. But it's also drawing from the past, like Miles Davis. Those two are really similar too, because they're always moving forward and trying to create something beautiful. It's a cliché answer to pull Miles out, but everything he embodied is what I want to do now. On the back of his albums, he would put 'Direction and music by Miles Davis.' Even if you don't touch a button or turn a knob, it's the vibe that you would bring."

HOW TECHNOLOGY AFFECTS MY WORK • "My approach has very much become the vocals. It's all about the vocal and the song being there, so just capturing the artist and the song through the microphone. I use a Sony mic, but I change the microphones for different artists' voices. Bruno Mars sounds different from Kanye West and Alicia Keys. That's the main thing."
—Steven J. Horowitz

'I COME FROM A BEAT-MAKING STANDPOINT'

Cirkut

KNOWN FOR
• Karmin's "Brokenhearted"
• Jessie J's "Domino"
• Katy Perry's "Wide Awake"
WORKING WITH • Ke\$ha, Becky G
MANAGEMENT • Mark Beaven, AAM
PUBLISHING • Prescription Songs
WHAT TODAY SOUNDS LIKE • "There's definitely been more leaning toward uptempo, electronic dance music, which has become quite popular in the last few years. It's starting to

shift more toward organic-sounding instruments. There's a bit more diversity out there."
THOUGHTS ON TODAY'S SOUND • "There are definitely certain sounds that become popular, and from that, there are many derivative works. People's sounds become popular and people will basically put their own spin on it. But there's a lot of great music out there right now, and music is constantly evolving and changing. For those who want it, there's enough music out there to keep the listener satisfied."

HOW I WORK • "I'm not trained. I didn't start playing a guitar or piano, and don't have a classical background. I started off DJ'ing and was very into vinyl and break beats, so I come from a beat-programming standpoint. A lot of what I do starts with a track of some sort, and I've been working with Dr. Luke for quite some time now, and he's opened me up to new things. I try to approach it from the raw essence of just making dope beats, but also keeping in mind the traditional songwriting—Luke

has especially opened my mind up to that."
MY INFLUENCES • "I had some mentors along the way. I interned with these guys from Toronto, MSTRKRFT, who got me into electronic a bit more. It opened my mind to different music and stuff. But I was a fan of hip-hop, and DJ Premier was a big influence on me. You might listen to my music and it

doesn't sound like him, but the grittiness and rawness and punchiness of early-'90s hip-hop, I loved that."
MY GEAR • "I pretty much use Cubase, which is not the most popular use of software. I have my drum libraries and synths. It's very much a studio-in-a-backpack kind of thing."
—Steven J. Horowitz

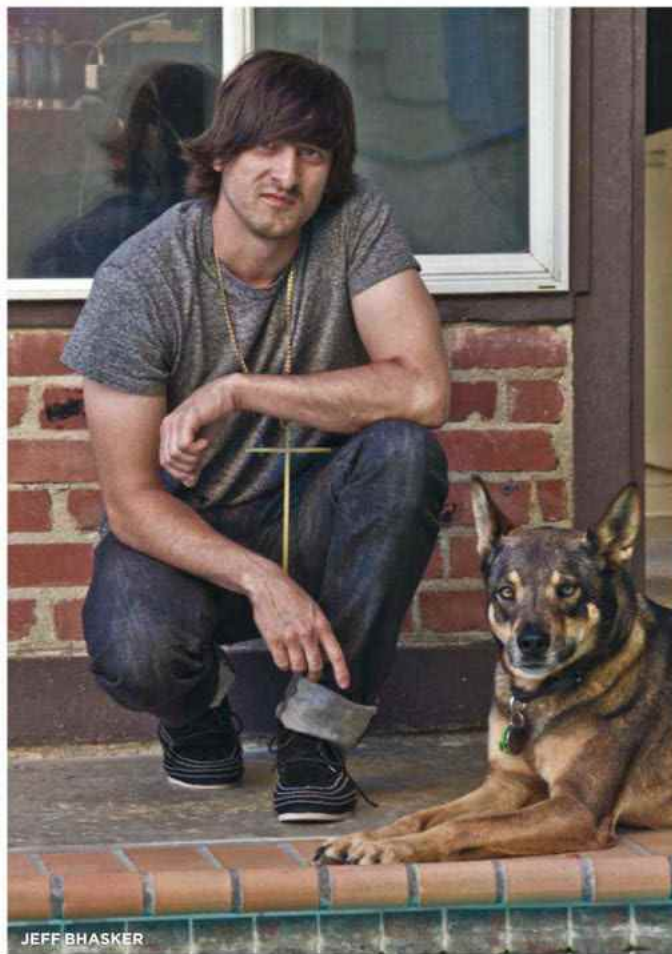
'MUMFORD CAN BE NO. 1 AND KE\$HA CAN BE NO. 2'

Dr. Luke

KNOWN FOR
• Rihanna's "Where Have You Been"
• Katy Perry's "Teenage Dream"
• Ke\$ha's "TiK ToK"
WORKING WITH • Ke\$ha, Becky G, Juicy J
MANAGEMENT • Andy Kipnes and Mark Beaven, AAM
PUBLISHING • Prescription Songs
WHAT TODAY SOUNDS LIKE • "Top 40 has changed. There's a few different sounds through top 40. It mimics Radio 1 in the U.K. now. Mumford & Sons [can] be No. 1 and Ke\$ha [can] be No. 1—if you look at what's going on, it's a real mixture."
HOW I WORK • "We'll start with a melody first and build a track around it. Oftentimes, you start with a vibe or musical bed and write the



AFROJACK



JEFF BHASKER

melodies around that, and then it's different for different artists, because they have different things that they bring to the table that influences what you do."

ON THE STATE OF PRODUCTION TODAY • "There are a lot of people with average talent that get the same sounds and plug-ins, so that might fit in with a homogenized thing. But greatness is being able to see the difference between 50 beats that are all the same and say, 'This one is special.' More than ever before, it's not about equipment. Anyone can do it. Now, it's about the person and ideas."
INFLUENCES • "It's so vast. DJ Premier inspired me. Ric Ocasek from the Cars, I was inspired by his productions, the records that they did. Pete Rock, Stuart Price, and when I first started out, the Chemical Brothers were interesting. Nile Rodgers was someone who really inspired me. The truth is, when I first started, I didn't know which one I would be doing, [hip-hop or pop], because for a while, I was doing both. A song called 'Since U Been Gone' [by Kelly Clarkson] directed my path for a while."
KEYS TO MY SOUND • "I like to have the guitar around, because I think on it. I just know it pretty well. But then you always need keys around and a mic and computer and stuff like that."
—Steven J. Horowitz

'I JUST WANT TO HEAR FRESHNESS'

Hit-Boy

KNOWN FOR
• Kanye West & Jay-Z's "Ni***s in Paris"
• Lil Wayne's "Drop the World" featuring Eminem
• Kelly Rowland's "Lay It on Me" featuring Big Sean
WORKING WITH • Kanye West, John Legend, Kendrick Lamar
MANAGEMENT • Al Branch, Blueprint Group; DJ Mormile, Fakework
PUBLISHING • Universal Music Publishing Group
WHAT TODAY SOUNDS LIKE • "Songs like 'Ni***s in Paris' and [Kanye West's] 'Clinique' that I had, I like to see those be No. 1 on iTunes because it's so different from everything else. Everything else has a lot of highs and [is] more pop-leaning. I like hearing different sounds that you might not hear all the time. When you hear a song like 'Clinique,' that hiccup type of sound, it pushes boundaries that most people wouldn't think about."
THOUGHTS ON TODAY'S SOUND • "A lot of the pop stuff is a continuation of the last song. A lot of stuff sounds the same. I like the stuff that's coming out in hip-hop, but like I said, I like that songs like 'Clinique' can be No. 1 on iTunes when it sounds so different and has opera singers. I just want to hear new things and freshness."
HOW I WORK • "It all depends. I personally like to create. When I get in a box, that can be the most frustrating for me. When I'm in the studio, I can go in and make whatever sounds I want to make. It comes out the most organic. But I'm good at taking direction. I work with Kanye a lot, so he always has a specific direction or thing he'd like you to do. I try to adapt to that at the moment."
MY INFLUENCES • "Timbaland—his creativity. He was using baby cries that caught

people's ears. People like Pharrell and the Neptunes, their chords and the types of drums they had... I'm all about freshness and different-sounding stuff. Kanye West, of course, he brought soul back and made more heartfelt music. The Underdogs, I look up to them because I'm a big R&B person. The chords they would use were really dope."

HOW TECHNOLOGY AFFECTS MY WORK • "I actually use the same program I started with from the first day I ever made a beat, FL Studio, [aka] Fruity Loops. I feel like I'll always use it. I'm in touch with it, and it advances itself but it's the same basic idea and program. I like the openness of it and how visual it is."

—Steven J. Horowitz

'A LITTLE BIT OF WRONG MAKES A SONG EXCITING'

Jay Joyce

KNOWN FOR

- Eric Church's *Chief*
- Little Big Town's *Tornado*

WORKING WITH • The Wallflowers (*Glad All Over*, Oct. 9), Randy Rogers, Matrimony, Wild Feathers, Eric Church (live album)

PUBLISHING • Sploink Music (BMI)

MANAGEMENT • Q Prime

MY BIG BREAK • "I had a band on MCA years ago called Bedlam and another band called Iodine. I produced those bands and some friends so I kind of always did it even before I really knew that's what it was. The first big record I did was Patty Griffin's *Flaming Red*."

HOW I WORK • "Usually, I work on something I love until I hate it, and then I know I'm done."

MY SOUND • "No two records come out the same. I don't think Little Big Town's record sounds like *Chief*. I would hope that my sound changes a little, but for me, once I get into a record I don't have that outside perspective of what my sound is. Naturally my job is to make things sound good to me."

WHAT MAKES A HIT? • "I wish I knew the answer to that. I'd do it all the time. I do think it's good that nobody really knows the answer to that question, because I think music would really suffer."

HOW TECHNOLOGY AFFECTS MY WORK

• "It's really changed a lot. I'm kind of a half-and-half sort of guy. I use a lot of analog and I still use tape and everything, but I also use the digital Pro Tools and things like that. For me, it's changed more in the mixing environment because now you're sending mixes off to other people who are listening on a laptop, and sometimes things tend to get a little too perfected because so many people can sit with it for so long that they tend to try to find something wrong with it. To me, a little bit of that wrong stuff is what makes a song still exciting. I can listen to Led Zeppelin and Beatles records and they're still interesting. It's because there

wasn't the board of directors on a mix."

MY BIGGEST CONCERN IN THE SHIFTING MUSIC BIZ

• "When I was growing up, it was a little bit special to be in a band, to write songs, and it's becoming kind of commonplace with a lot of schools teaching it and band camps. That's all good, but I'm afraid it might be more of a curriculum than it is an art. It's like when we all got cameras on our phones. We can take pictures, but there's always going to be great photographers. Another thing that worries me is kids making music that their parents like. That shouldn't be. They should be making music that their parents are afraid of, and I see too many parents right there with them. There's something wrong with that."

—Deborah Evans Price

'I BROUGHT A NEW SOUND TO THE GENRE'

Mike Will Made It

KNOWN FOR

- 2 Chainz's "No Lie" featuring Drake
- Juicy J's "Bandz A Make Her Dance"
- Meek Mill's "Tupac Back" featuring Rick Ross

WORKING WITH • Will.i.am, Brandy, Curren\$y

PUBLISHER • EarDrummers Entertainment

WHAT TODAY SOUNDS LIKE • "In the most modest way, I would say the hottest shit is my sound. I brought a new sound to the game, and it's really influenced other producers to bring the same sound. I feel like that's the



MIKE WILL MADE IT

hottest shit right now, from 'No Lie' to Future's 'Turn On the Lights' and all the other shit I got in the streets, the mixtapes and the cuts on people's albums."

HOW I APPROACH MY WORK • "You can start with drums or melody. It all depends on what kind of record is being done and what it's about. Shit is all about staying creative. Everybody on my team is a creative genius. Our approach is, 'Kill whatever we did last by putting it all the way up on steroids.' We want to make sure people are not going to expect that."

IS TODAY'S SOUND TOO REPETITIVE? • "I feel like all genres are trying to figure it out. You got to create a new sound and start changing it. I feel like the game is under reconstruction. I feel like it's time for a new sound, and I don't think it would hurt. But don't chase it. You can't follow what's going on because it's already working. You've got to bring something new."

MY INFLUENCES • "I like Jeff Bhasker's shit. That's a producer I feel that's killing. I like that 'We Are Young' record for fun. I like the group fun.—I got the album on my phone. I listen to it every time I'm on the plane. I'm listening to Portishead, Foster the People... With Dr. Dre and Timbaland, when they came, they were both game-changers. Diddy was a game-changer. They made urban music pop. They were bringing big-ass urban music to the top of the charts." —Steven J. Horowitz



KEITH STEGALL

'I'M PRETTY OLD SCHOOL'

Keith Stegall

KNOWN FOR

- Alan Jackson's "Don't Rock the Jukebox"
- "It's Five O'Clock Somewhere"
- Zac Brown Band's "Chicken Fried"
- Randy Travis' "On the Other Hand"

WORKING WITH • Uncle Kracker, Craig Campbell, Chris Janson, Ryan Kinder, Rachel Bradshaw, D. Vincent Williams, Dan Aykroyd

MANAGEMENT • Alan Kates

PUBLISHING • Yamon Music (BMI)

WHAT TODAY SOUNDS LIKE • "A mix of tradition with a shot of '80s rock."

HOW I WORK • "My studio philosophy is to surround myself with folks that understand the way I work. That allows me to focus on where the artist wants to go creatively."

GEAR I CAN'T LIVE WITHOUT • "I'm pretty old school. My favorite piece of gear is a U87 [microphone] that belongs to my long-time friend and partner John Kelton. It's a magical mic."

RECORD I WISH I'D PRODUCED • "Aretha Franklin's 'Ain't No Way.' It's a masterpiece."

MY BIGGEST BREAK • "Co-producing Randy Travis' 'On the Other Hand.'"

MY BIGGEST CONCERN ABOUT THE SHIFTING MUSIC INDUSTRY

"I don't have any concerns about the shifting music biz. This is supposed to be fun."

WHAT MAKES A HIT • "Hit songs make hit records."

REGARDING RADIO • "It doesn't really matter what I think about radio. It is the consistent factor necessary for hits."

—Deborah Evans Price

'IN TODAY'S TECHNOLOGY, YOU DON'T NEED MUCH'

T-Minus

KNOWN FOR

- Lil Wayne's "She Will" featuring Drake
- DJ Khaled's "I'm on One" featuring Drake and Rick Ross
- Drake's "Make Me Proud" featuring Nicki Minaj

WORKING WITH • Drake, Kendrick Lamar

MANAGER • Jules Dougall

PUBLISHING • Warner/Chappell Music

WHAT TODAY SOUNDS LIKE • "Everybody is doing something different right now, especially with hip-hop. Everything has its own direction right now, but I lis-

ten to a lot more hip-hop than anything else. There are a lot of cliques and groups on the rise right now. It's good."

HOW I WORK • "It depends on what I'm doing. Sometimes, I'll work on ideas or beats or I'll be in the studio with a songwriter and help them develop the idea. I have an RME interface that I attached to my laptop, and I run everything through there. I run my monitors, keyboard and MIDI controller through there. In today's technology, you don't need much. I spent maybe [\$3,000] on equipment for my own studio, and I've been able to make a lot of great records."

HOW I LEARNED TO PRODUCE • "Everybody has to kind of absorb energy from others and how they do their process. A lot of it was me watching other producers like Noah '40' Shebib and Boi-1da and others, but those two specifically because they're from Toronto [like me]. Everybody kind of feeds off of each other. We absorb a lot of information and then do things our own way."

MY INFLUENCES • "Timbaland's a huge influence on my production, because he's shown producers that you can change the sound constantly, especially in hip-hop, from one thing to the next. The way he would do his beats before was very intricate in how he would sample it. He would sample a lot of things and put it into his records and no one would ever spot it. Also, Kanye West really brought sampling into the forefront."

HOW TECHNOLOGY AFFECTS MY WORK • "It's making it easy because it's so easy to download a program or make a beat these days. You don't need all the hardware. But I'm not going to sit here like one of those old-ass dudes and complain. It's an opportunity to be creative, and I'm not against creativity. But a lot of people are just jumping into it that aren't doing it for the music. It's something that they see someone else doing. It's a hobby, as opposed to a career. I'm all about building careers."

—Steven J. Horowitz

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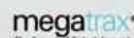
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SPECIAL FEATURE

VENUES STEP UP

BUILDING MANAGERS TURN TALENT BUYERS IN COMPETITIVE LIVE MARKET

BY RAY WADDELL



USHER is among the acts recently booked directly by venue management firm SMG acting as a talent buyer.

More and more frequently, if venues want a show, they have to ensure that it will be successful in the most convincing way possible, putting the venue's own resources on the line.

Though they are great marketers, venues are not, in the traditional sense, promoters (Live Nation amphitheaters and AEG-owned and/or -operated arenas and theaters being the exceptions).

Frequently, public money is at stake with publicly owned buildings, and a \$100,000 loss of taxpayer dollars is tough to explain come audit time. At the least, every risk situation comes under close scrutiny, whether ownership is private, a casino, a sports team, a university, a municipality or some combination of those.

Most venues would prefer to host shows rather than take on the added responsibility of serving as the promoter; running a building is enough to worry about.

"Most of the venues that are buying shows and promoting in-house would consider themselves 'promoters of last resort,'" says Apregan Group president Jeff Apregan, president of the Venue Coalition, a consortium of 54 arenas in midsize and major markets across North America. "What I mean by that is that their preference would be to work with promoters and, in a perfect world, just act as the landlord."

But the world isn't perfect and sometimes if it has too many dark nights, an arena's management has to take measures to bring in content. That situation is particularly true outside the major markets or in cities with more than one similarly sized venue.

"Venues in secondary markets or highly competitive markets must be aggressive in the current paradigm, or they will not have product," says Brock Jones, VP of booking for Philadelphia-based venue management firm Global Spectrum. "Today's economies of scale within the industry dictate that major promoters and primary tours must focus on the top 15-20 markets with venues seating over 12,000 to be economically feasible. This places smaller venues and smaller markets in a position demanding they provide for themselves."

Many factors come into play when venues step into the high-risk talent-buying game, and the first to be weighed is why the building is considering buying talent in the place. But the biggest question going in is the same as throughout the talent buyer/seller dynamic: "Is the risk reasonable?" asks Jim McCue, senior VP at SMG, another Philadelphia-based venue management firm. "Will the show have a good chance to make money?"

McCue says SMG looks at promoting or co-promoting an event as "an opportunity to make money and create an event for our client." Money—lost or earned—knows no genre. "In the past year, we have promoted concerts in our arenas as diverse as Van Halen, Barry Manilow, Alan Jackson and Usher; family shows such as How to Train Your Dragon and Batman; and Heart and Trace Adkins in theaters," McCue says. "In some cases, SMG has developed an event fund or marketing fund to generate new events."

Some buildings need to open the cash box more than others. "If they have solid relationships with promoters who are bringing them shows, then it may not be as important for them to promote shows in-house," Apregan says. "If, on the other hand, they really need shows and events, they may need to give in-house promoting a closer look."

It is important to note that money isn't the only consideration in play. One is a responsibility, particularly for public buildings, to justify their very existence by bringing arts and entertainment to the community.

"Venues are obligated to program their buildings with a wide variety of content," Apregan says. "Their owners, their local governments, communities, students—if applicable—suite-holders and sponsors all have expectations that need to be met."

In fact, McCue notes, the big picture for most venues is serving the community and providing value for stakeholders, including season ticket holders and sponsors. And if the building shows interest in an event, sometimes that "encourages a promoter to step in," he adds. "In some cases, SMG corporate will co-promote to share the risk and make a show happen that otherwise would skip the market, and in some cases we will offer mar-

keting dollars to supplement the ad campaign."

There are ways a venue can cover its assets before making an offer everyone regrets later. Ed Rubinstein, CEO of Arena Network, a consortium of 42 North American arenas, says that questions to consider early in the process are, "What is the artist history of selling tickets in the market? When was the last time the artist played the market, even if it was in a competitive venue? Are there competing events in the market that cater to a similar demographic? [Though that's] not as much of a problem in larger markets, [it's] definitely a concern in smaller ones."

A common refrain in the live business is there are no bad shows, just bad deals. That applies no matter who the promoter is.

"Deals need to make sense," Apregan says. No one wants someone else counting their money, but the act's representatives know the venue has ancillary revenue streams beyond ticket sales, like parking and concessions, and it certainly wouldn't be beyond the acts' reps to consider those building revenue streams, overtly or not, when setting their clients' fees. "Just like promoters, venues need to evaluate the risk before submitting offers. Just because they retain ancillary revenue streams doesn't necessarily mean they should be overpaying for the act."

Research can mitigate costly errors, and venues should use the data and history at hand when judging potential of box-office performance. They can also to a significant degree control their own destiny in making an event successful.

"There are a lot of very savvy venue operators today," Apregan says. "In addition to structuring compelling deals, they have lots of knowledge about the market and plenty of marketing resources. The considerations they face are the same as those a promoter would have to evaluate: How should it be scaled in my market? Are the prices right? Are the expense estimates accurate? Where do I break even, and is this the right choice for my venue and my community?"

In short, venues can use the tools that all promoters use.

"Venues must focus on big-picture strategies and emphasize fair deals with independent promoters."

—Brock Jones, Global Spectrum

"We build pro formas studying expenses, scaling and a range of outcomes," McCue says. "We work every day with our local media, as well as using tools [like] SoundScan, Nielsen, Media-base, show history, et cetera. Is the market a fit for the act? Is the show a fit for the community? Beyond the track record of the act, what have similar artists sold?"

And the venue knows better than most, or should, what the market can support. "We can manage the traffic of events to our best ability to ensure shows are not on top of one another or other conflicting events in the market," McCue says.

Given that they're in their building and market year-round, venues should have a useful toolbox at their disposal.

"We use our relationships with local media, our ticketing providers, our teams, our in-house



Current family shows like *How to Train Your Dragon* have also been purchased by venues directly.

media, our social media, to market an event," McCue says. "In many cases, based on the volume of ads we buy, we have venue trade we apply to a show."

And, as with tours, sponsorship dollars can help cover costs.

"With sufficient lead time, we sell local sponsorship for the event," McCue says. "Right now, one of our local markets is finalizing a relationship with a beverage company and a family tour that will likely result in a state-wide promotion for the show."

Today, the number of first-class venues extends far beyond the major markets, so, depend-

ing on how much a given artist wants to work, agents have to make choices when routing tours. Those choices more often than not come down to which venues offer the best deal. Sometimes something as mundane as a great rate on hotel rooms can make a difference.

"Venues need to understand that their offers need to be competitive," Apregan says. "Artists are typically only going to do a specific number of shows, and they are going to look for the most competitive deals. Maybe it's the guarantee. Maybe it's a bigger back end. The real question to ask is, Does this venue have the resources and expertise to market and produce this particular show?"

In today's world, every stakeholder in the show becomes a marketer, and venues are expected to be among the most effective among them. "A venue needs a top-notch marketing

staff, including specialists in media buying great in-market relationships with all media, publicity, group sales and social media," Rubinstein says.

Agents and promoters know effective marketing from the venue leads to bigger grosses. "Of course, it is also important to keep a watchful eye on expenses in all categories," Rubinstein adds. "A venue that controls its expenses is well-known and well-used by artists, managers and agents."

The building talent coordinator should remember that going directly to the agent and bypassing the local promoter might anger that promoter, which could cost the venues dates down the line.

"If a building has an established relationship with one or more promoters and an artist is touring that the venue really wants, I would encourage them to first discuss it with the promoters with whom they do the most business," Apregan says. "This can get tricky at times, because the building doesn't want to get a promoter involved only to see the show go to another venue. If a promoter isn't necessarily interested in doing an act in their building, it's totally appropriate to reach out to the agent. If later it turns out that a promoter wants in, we would welcome the opportunity to work with them."

At the arena level, every building needs to maintain strong relationships with the two big national promoters in AEG Live and Live Nation, but smaller promoters shouldn't be overlooked, and the venues can help in these promoters' development.

"Venues must focus on big-picture strategies and emphasize strong, fair deals with independent promoters," Global's Jones says. "These independents will drive traffic to markets/venues they can succeed in."

There are some red flags that a show is a potential stiff. "Venues know that, if an agent is coming to them for offers, most promoters have already passed on the show," Rubinstein says.

"That would certainly be a red flag to the smart venue manager. While it is important for both agencies and venues to work with promoters on a regular basis, the information sharing about upcoming acts and tours is skewed toward the promoter. In the long run, I don't believe this works to the benefit of the agents or talent."

Sometimes venue economics and the ancillaries and relationships they entail are the best fit for a given show, even if another promoter wants in.

"Many acts have guarantees, which are onerous for the traditional co-promote model with a promoter and will only succeed in an in-house model, where all revenue streams are controlled by the buyer venue," Jones says.

But, for example, when an arena manager is working for a municipality, some education about the "win some, lose some" world of live entertainment may be necessary.

"The biggest challenge is having clients understand the nature of this business and the risk involved," Jones says. "You may make money on a couple shows, but you will also take a hit at some point. There must be an understanding on the client's part—be it a city or university—that this is the nature of the business."

An artist guarantee is just that: It guarantees the artist will leave town with a paycheck. Venues have no such guarantee.

"If a venue is taking a risk, it wants to maintain all the revenue streams to provide an insurance policy against possible financial loss from ticket sales," Rubinstein says. "A venue can engage proactively with the artist to maximize the artist's sponsor visibility in the market during the promotion period and on the night of the event. From an operational standpoint, the venue should do everything it can to make the artist and crew comfortable and stress-free on the day of the show. Artists remember those venues who eliminate stress and bullshit."



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BOXSCORE Concert Grosses

GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1 \$12,599,540 (\$355/\$40)	MADONNA, AVICII Yankee Stadium, New York, Sept. 5, 6	79,775 two sellouts	Live Nation Global Touring
2 \$10,714,991 (\$4,692/\$10) \$128.08/\$68.04	LADY GAGA, LADY STARLIGHT, THE DARKNESS Twickenham Stadium, London, Sept. 8-9	101,250 two sellouts	Live Nation Global Touring, Live Nation U.K.
3 \$9,827,270 (\$170,922/heard) \$399.06/\$49.88	ANDRÉ RIEU Ginásio do Ibirapuera, São Paulo, July 3-8, 10-15, Sept. 11-16	98,782/115,400 18 shows	Poladian Produções, André Rieu Productions
4 \$8,098,292 (\$1,965.93/Canadian) \$582.92/\$64.12	MADONNA, PAUL OAKENFOLD Plains of Abraham, Quebec City, Sept. 1	70,569 sellout	Live Nation Global Touring, Quebeccomm
5 \$7,458,188 (\$722.25/Canadian) \$361.38/\$46.46	MADONNA, PAUL OAKENFOLD Air Canada Centre, Toronto, Sept. 12-13	32,557 two sellouts	Live Nation Global Touring
6 \$6,367,305 (\$4,905.69) \$149.26/\$58.41	LADY GAGA, LADY STARLIGHT, THE DARKNESS Stade De France, Paris, Sept. 22	70,617 sellout	Live Nation Global Touring, Live Nation France
7 \$6,360,020 (\$5,068.31) \$176.03/\$56.58	COLDPLAY, MARINA & THE DIAMONDS, CHARLI XCX Stade De France, Paris, Sept. 2	77,813 sellout	Nous Productions, Alias
8 \$5,125,500 (\$4,080.42) \$75.37	COLDPLAY, MARINA & THE DIAMONDS, CHARLI XCX Mallieveld, The Hague, Netherlands, Sept. 6	68,274 sellout	Live Nation Netherlands, Mojo Concerts
9 \$5,102,880 \$335/\$45	MADONNA, PAUL OAKENFOLD United Center, Chicago, Sept. 19-20	28,143 two sellouts	Live Nation Global Touring
10 \$4,860,428 \$358/\$48	MADONNA, BENNY BENASSI Verizon Center, Washington, D.C., Sept. 23-24	27,944 two sellouts	Live Nation Global Touring
11 \$4,758,994 (\$4,482.80/Canadian) \$355.69/\$45.73	MADONNA, MARTIN SOLVEIG Rogers Arena, Vancouver, Sept. 29-30	28,500 two sellouts	Live Nation Global Touring
12 \$4,286,410 (\$2,348.23) \$99.61/\$57.61	COLDPLAY, MARINA & THE DIAMONDS, CHARLI XCX Olympiastadion, Munich, Sept. 12	54,017 sellout	Marek Lieberberg Konzertagentur
13 \$4,275,600 (\$2,634.87) \$56.79	MICHAEL MCINTYRE O2 Arena, London, Sept. 26-30	75,282/78,321 five shows	Off The Kerb Productions
14 \$3,706,340 (\$2,053.45/krone) \$125.98/\$66.35	COLDPLAY, MARINA & THE DIAMONDS, CHARLI XCX Parken Stadion, Copenhagen, Aug. 28	50,395 sellout	Live Nation Denmark
15 \$3,523,340 (\$2,684.05) \$126.02/\$71.74	LADY GAGA, LADY STARLIGHT, THE DARKNESS Aviva Stadium, Dublin, Sept. 15	37,005 sellout	Live Nation Global Touring, MCD
16 \$3,457,482 (\$3,433.28/Canadian) \$352.47/\$48.23	MADONNA, MARTIN SOLVEIG Bell Centre, Montreal, Aug. 30	16,918 sellout	Live Nation Global Touring, Evenko
17 \$3,411,640 (\$3,626.558) \$90.97/\$58.45	COLDPLAY, MARINA & THE DIAMONDS, CHARLI XCX AWD-Arena, Hannover, Germany, Sept. 22	43,414 sellout	Marek Lieberberg Konzertagentur
18 \$3,366,680 (\$2,676.58) \$88.05/\$37.73	COLDPLAY, MARINA & THE DIAMONDS, CHARLI XCX RheinEnergieStadion, Cologne, Germany, Sept. 4	44,575 sellout	Marek Lieberberg Konzertagentur
19 \$3,245,460 (\$3,957.0/colombiano) \$908.16/\$79.07	VICENTE FERNANDEZ Universidad Simón Bolívar, Caracas, Venezuela, Sept. 13	7,864 9,000	Evenpro/Water Brother
20 \$3,114,210 (\$2,697.95/krone) \$104.57/\$82.75	COLDPLAY, MARINA & THE DIAMONDS, CHARLI XCX Stockholm Stadion, Stockholm, Aug. 30	33,801 sellout	Live Nation Sweden, Luger
21 \$3,035,010 (\$2,850.45/franco) \$127.77/\$90.50	LADY GAGA, THE DARKNESS, LADY STARLIGHT Hallenstadion, Zurich, Sept. 26-27	26,626 two sellouts	Live Nation Global Touring, Good News Productions
22 \$2,948,685 (\$2,293.63) \$185.70/\$57.65	LADY GAGA, THE DARKNESS, LADY STARLIGHT Sportpaleis, Antwerp, Belgium, Sept. 29-30	33,539 two sellouts	Live Nation Global Touring, Live Nation Belgium
23 \$2,891,340 \$335/\$50	MADONNA, PAUL OAKENFOLD Atlantic City Boardwalk Hall, Atlantic City, Sept. 15	12,207 sellout	Live Nation Global Touring
24 \$2,848,530 (\$8,866.235/krone) \$147.21/\$52.84	LADY GAGA, LADY STARLIGHT, THE DARKNESS Ericsson Globe, Stockholm, Aug. 30-31	27,447 two sellouts	Live Nation Global Touring, Live Nation Sweden
25 \$2,775,130 (\$1,960.20/krone) \$123.10/\$64.59	COLDPLAY, MARINA & THE DIAMONDS, CHARLI XCX Eden Arena, Prague, Sept. 16	34,809 sellout	Live Nation Czech Republic
26 \$2,748,530 (\$2,127.21) \$83.99/\$38.76	COLDPLAY, MARINA & THE DIAMONDS, CHARLI XCX Red Bull Arena, Leipzig, Germany, Sept. 14	35,075 sellout	Marek Lieberberg Konzertagentur
27 \$2,651,855 \$335/\$45	MADONNA, LAIDBACK LUKE Wells Fargo Center, Philadelphia, Aug. 28	15,741 sellout	Live Nation Global Touring
28 \$2,526,360 (\$1,862.63/colombiano) \$111.63	VIVA LA MUSICA: FRANCO DE VITA, RUBEN BLADES, GUSTAVO DUDAMEL La Cariota, Caracas, Venezuela, July 22	217,252 sellout	Evenpro/Water Brother
29 \$2,480,500 (\$7,805.630/zioty) \$111.22/\$47.67	COLDPLAY, MARINA & THE DIAMONDS, CHARLI XCX Stadion Narodowy, Warsaw, Sept. 19	40,492 sellout	Live Nation Poland
30 \$2,462,977 (\$1,697.935) \$117.45/\$71.78	LADY GAGA, LADY STARLIGHT, THE DARKNESS Ziggo Dome, Amsterdam, Sept. 17-18	26,375 two sellouts	Live Nation Global Touring, Mojo Concerts
31 \$2,450,720 \$355/\$45	MADONNA TD Garden, Boston, Sept. 4	15,995 sellout	Live Nation Global Touring
32 \$2,371,994 (\$2,383.04/Canadian) \$358.68/\$46.21	MADONNA, PAUL OAKENFOLD Scotiabank Place, Ottawa, Sept. 10	14,422 sellout	Live Nation Global Touring
33 \$2,312,695 (\$1,834.915) \$116.34/\$69.32	LADY GAGA, LADY STARLIGHT, THE DARKNESS Lanxess Arena, Cologne, Germany, Sept. 4-5	25,123 two sellouts	Live Nation Global Touring, Wizard
34 \$2,223,471 (\$3,939.620/krone) \$117.54/\$71.75	LADY GAGA, LADY STARLIGHT, THE DARKNESS Parken Stadion, Copenhagen, Sept. 2	27,819 sellout	Live Nation Global Touring, Live Nation
35 \$2,043,247 (\$1,626.588) \$122.48/\$72.23	LADY GAGA, LADY STARLIGHT, THE DARKNESS Hartwall Arena, Helsinki, Aug. 27-28	19,793 two sellouts	Live Nation Global Touring, Live Nation Finland

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The Seller's Game

Buildings are 'ultimate buyers' in agents' view

From the booking agent's perspective, the more talent buyers in the game, the better—as long as they're good buyers who have a wealth of marketing tools and won't disappear if a date goes south. Given their databases, familiarity with the marketplace and customer knowledge, concert venues have extremely effective marketing clout, if they know how to use it. And they can't disappear.

"We partner and sell a lot of dates to venues direct," says **Rob Beckham**, William Morris Endeavor agent for such acts as **Rascal Flatts** and **Brad Paisley**. "To get shows, they're doing whatever they can to have content."

Talent buying is common in the smaller venues like clubs up to performing arts centers, and has been for years. In the big leagues, at the arena level, the risk is much higher, and buildings can potentially lose hundreds of thousands of dollars by having skin in the game. But at least they're in the game.

"When we go out, in many cases we talk to everybody, including the venue," says **Dennis Arfa**, president of Artist Entertainment Group, agency for such acts as **Billy Joel**, **Metallica**, **Rod Stewart** and **Rush**. "There are more venues with skin in the game, because having skin in the game gives them their best chance of obtaining dates."

A milestone in arena talent buying came in the winter of 2005 with **Mötley Crüe's** Carnival of Sins tour. That was the year when arenas "made their bones" as savvy talent buyers. Promoters basically didn't believe in the tour, at least at the asking price, and the buildings came to the table.

"That was one of the first tours where the promoters really didn't want to pay, and the buildings were willing to," Arfa says. "The tour did very well, then everybody paid. Everybody met the guarantee we were looking for once it did well, but it was the buildings that really came to the party. It was a breakthrough, because it was really a unanimous 'no' by the promoters."

Given their ancillary revenue streams like facility fees, ticket rebates, concessions, merch percentages and parking, arenas shouldn't expect any bargains from agents, who will take that revenue into consideration whether the buildings like it or not. "It's a different cost to run a show for [arenas] than it is a promoter that's just renting the building," Arfa says.

In that sense, the arenas are no different from promoter-owned amphitheaters, Arfa notes. "When you make an amphitheater deal, the break-even for the promoter is a lot different, based on all the ancillaries," he says. "What, that money doesn't count?" he quips. "Oh, [they're] averaging \$42 on the food and beverage and making a couple hundred thousand, but that doesn't count?"



NIKKI SIXX (left) and VINCE NEIL performing on Mötley Crüe's 2005 tour, a turning point for venues booking directly.

As for the perception that, in general, arenas get a shot at a date only when other promoters have passed, well, there's some truth to that.

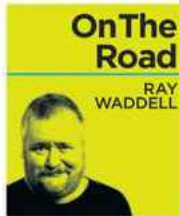
"We always prefer to use promoters where possible," Beckham says. "If a promoter is either too busy or does not want a show, the venues still need content, whether it's a concert, circus or ice skating. The venues have a responsibility to keep the venue busy and keep the dark nights to a minimum."

Arfa agrees but says that dynamic is changing, and that arenas have to be aggressive particularly when promoters are aligned with competitive buildings. "They've had to get aggressive to secure talent, otherwise there is an abundance of dark nights," he says, adding that the arena-as-promoter concept is here to stay.

"They are the ultimate buyer," Arfa says. "The venue needs product—dark [dates are] a loss. If you're not taking risks, then all you are is a waiter, taking orders: 'Let me have a cheeseburger medium. Let me rent your building on Aug. 19.' In that situation, what are you offering? Nothing. Just a waiting service. 'Let me check my calendar.'"

Arfa adds that arenas are a welcome addition to the talent-buying pool. "We've been saying 'come on in' for a long time," he says. "They have the most to gain. What are you offering your season ticket-holders in July?"

And agents aren't the only ones asking the arenas to buy in. "Promoters go to the buildings and ask for help for protection: 'If I lose such and such, you pay,'" Arfa says. "The buildings are willing to do that. It's not like it's a 'versus.' In many cases it's cooperation. Sometimes the relationship is a happy union and sometimes it's an adversarial one. Basically, everybody tries to like everybody, but people have to do what's best for themselves."



On The Road

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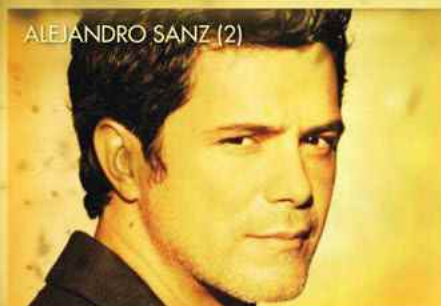
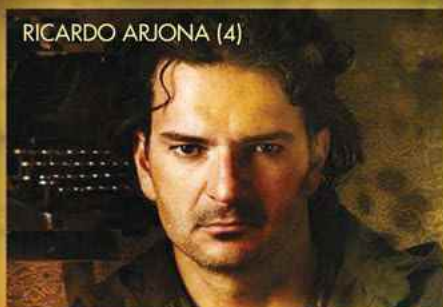
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NOMINATED SONGS

"AZUL SABINA" Joaquín Sabina
 "¡CORRE!" Jesse & Joy & Tommy Torres
 "CREO EN TI" Julio Ramírez & Mónica Vélez
 "1987" Jorge Drexler
 "FUISTE TÚ" Ricardo Arjona con Gaby Moreno
 "INVISIBLE" Amaury Gutiérrez & Gian Marco

"NO ME COMPARES" Alejandro Sanz & Julio Reyes
 "LOVUMBA" Daddy Yankee
 "ENERGÍA" Alexis y Fido
 "MI GUAPO" Bebe
 "ÉRES LINDA" (Version Salsa) Yoel Henríquez & Jorge Luis Piloto
 "TOMA MI VIDA" Yoel Henriquez
 "DESDE QUE NO ESTÁS" Alejandro Bassi

3BALLMTY
 PABLO ALBORÁN
 ALEXIS Y FIDO
 J. ÁLVAREZ
 REYNALDO ARMAS
 RUBÉN BLADES
 DADDY YANKEE

SHAILA DÚRCAL
 LUIS ENRIQUE
 FARRUKO
 KANY GARCÍA
 AMAURY GUTIÉRREZ
 YOEL HENRÍQUEZ
 MANÁ

VÍCTOR MANUELLE
 GIAN MARCO
 MIGUELITO
 GABY MORENO
 ZULLY MURILLO
 JORGE LUIS PILOTO
 JULIO RAMÍREZ

SUSANA RINALDI
 PAMELA RODRÍGUEZ
 FIDEL RUEDA
 TANGO VIP
 TOMMY TORRES
 MÓNICA VÉLEZ





THE LATIN RECORDING ACADEMY*

LATIN MUSIC'S BIG NIGHT

Nominations expanded in key categories as Latin Grammys return to Las Vegas

By JUSTINO ÁGUILA

Dominican singer/songwriter **JUAN LUIS GUERRA** leads this year's nominees with six nods in categories including record and song of the year.

THE 13TH EDITION OF THE LATIN GRAMMY Awards returns to Las Vegas this year and will air live from the Mandalay Bay Resort & Casino on Univision on Nov. 15.

The Spanish-language broadcast—which will air 8 p.m.-11 p.m. ET/PT (7 p.m. CT)—is one of TV's most-watched nights and features some of the biggest names in Latin music.

The awards show, and events that take place during the week, are a partnership among the Latin Recording Academy, Univision, the Mandalay Bay Events Center and the Las Vegas Convention and Visitors Authority.

This year the Latin Recording Academy has included five additional spots in each of the four major categories: record, album and song of the year and best new artist. This special feature will highlight the nominees in the latter two categories.

Some highlights of this year's musical achievements include Dominican Republic-born Juan Luis Guerra, a prolific singer/songwriter/producer who leads with six nominations including record of the year, and composer/singer/songwriter/guitarist Caetano Veloso from Brazil, who will be honored as Person of the Year during

a special Latin Grammy celebration.

Lifetime achievement honors will be presented to Spanish-born singer/songwriter/composer Luz Casal, Argentine singer/songwriter/actor Leo Dan, Puerto Rican-born singer/dancer/actress Rita Moreno, Brazilian singer/songwriter Milton Nascimento, singer/actress/TV host Daniela Romo, Latin jazz bandleader/salsa singer Poncho Sanchez and Brazilian singer/guitarist Toquinho.

The trustees will give a special award to flamenco guitarist Juan Carmona "Habichuela" and Puerto Rican-born Yomo Toro, known as "the King of the Cuatro."

The awards process this year received more than 7,500 submissions in 12 months—a record—during the eligibility period from July 1, 2011, to June 30, 2012. For the first time, the Latin Recording Academy and music streaming service Spotify are working in tandem to offer voting members and music fans access to the music of those nominated.

The Latin Recording Academy is an international, membership-based group of Spanish- and Portuguese-speaking recording artists, musicians, songwriters, producers and other creative and technical recording professionals. Its mission is to improve the quality of life and cultural condition of Latin music and its makers. ●●●



DJ trio **3BALLMTY** has crafted its tribal guarachero sound, while **ANA VICTORIA** (below) has pop appeal.

RISING STARS

Varied Latin lands put forth best new artist contenders

By JUSTINO ÁGUILA

THIS YEAR'S BEST new artist Latin Grammy Award nominees originate from Argentina, Brazil, Colombia, Cuba, Mexico, Spain, Venezuela and the United States. Each contender qualifies for a nomination in this category based on albums that "first establish their identity to the public as performers," according to the Latin Recording Academy.

GABY AMARANTOS

Brazilian Gaby Amarantos stands out for her vibrant musical style and powerful vocals in songs that urge listeners to get up and move. Must-hear tracks on her electrifying *Temel* include "Ex Mai Love," "Pimenta Com Sal" and "Galera Da Laje."

DEBORAH DE CORRAL

Hailing from Argentina, Deborah De Corral delights fans with catchy pop melodies. The album *Nunca O Una Eternidad* features "Algo" and highlights the singer's festive repertoire.

ELAIN

Born in Cuba, Elain knew as a child that he wanted to be an artist and taught himself to play the guitar at age 6. The versatile singer, also nominated for best contemporary tropical album, is known for creating music with such styles as bossa nova, jazz and son montuno. His album *Volando Alto* features the fan favorite "El Mensaje" featuring Danay Suarez.

LOS MESONEROS

Venezuelan rock band Los Mesoneros has also been nominated for best rock album, best rock song and best recording package. The album's title track, "Indeleble," is haunting, poignant and evenly paced with the project's deep and soulful spirit.

JUAN MAGAN

Spanish DJ Juan Magan has turned up the volume and become an international sen-

sation thanks to producing club hits. His album *The King of Dance* includes eight new tracks and eight hits with participation from Pitbull, Don Omar and Dyland & Lenny, among others.

ROSARIO ORTEGA

Miami-born Rosario Ortega studied music as a child and by the time she was 18 began composing songs in English. Eventually more opportunities came her way. Her album *Viento y Sombra* highlights her musical chops and skillful ability to tell stories musically.

PISO 21

They're four young singers from Colombia: Pablo Mejia, Juan David Huertas, David Escobar and Juan David Castaño. For several years they've been making music and winning awards. The group's self-titled album features the four-some's vocal harmonies and pop appeal.



3BALLMTY

Opening for Justin Bieber in Mexico City was one of this year's highlights for DJ collective 3BallMTY. The members—Erick Rincon, Alberto "DJ Otto" Presenda and Sergio "DJ Sheego" Zaval—have become international stars thanks to their signature tribal guarachero sound produced by Toy Selectah.

ANA VICTORIA

The Los Angeles-born artist is the offspring of Argentine singer/songwriters Amanda Miguel and Diego Verdaguero. But Ana Victoria stands on her own with a musically rich self-titled album featuring such pop gems as "Yo No Lloro Por Llorar."

ULISES HADJIS

Venezuelan singer/songwriter Ulises Hadjis, who is of Greek descent, is also nominated for best alternative album (*Casas Perdidas*) and best rock song ("Donde Va"). His music has been called "intelligent pop," and the crooner uses Greek instruments to write folk-inspired songs appealing to a global audience.

THE CREATIVE CORE

Song of the year nominees highlight Latin music's best writers

By JUSTINO ÁGUILA

ONE OF THE BIGGEST Latin Grammy Award honors goes to those who have created some of the most memorable songs of the year. It's a category that recognizes the creative process by honoring the songwriter, as opposed to record of the year, which is bestowed to the recording artist and producer.

'AZUL SABINA'

WRITERS: Juan Luis Guerra, Juanes, Joaquin Sabina

The union of this trio resulted in the creation of a jazz-inspired and playful composition featuring the Spanish-born Joaquin Sabina, known for his singing as well as his poetry with more than a dozen albums to his name. Add award winner Juan Luis Guerra to the song, featured on Juanes' *MTV Unplugged*, and the result is an infectious combination.

'CORRE!'

WRITERS: Jesse & Joy, Tommy Torres

Mexican pop duo siblings Jesse and Joy Huerta have become major players in the music industry. Teaming with Puerto Rican-born Tommy Torres for "Corre!," featured on the pair's *¿Con Quién Se Queda el Perro?*, makes for a tender ballad highlighting Joy's powerful voice.

'CREO EN TI'

WRITERS: Kiko Cibrian, Gilberto Marin, Julio Ramirez, Monica Velez

The song was born with a melody and a guitar. Eventually the words came and a soulful ballad took shape for Reik's self-titled album. "The song is confirmation that we were living in a very creative moment," Kiko Cibrian says, adding that "it was not just with me, but with everyone involved."

'DEJENME LLORAR'

WRITER: Carla Morrison

Last year Carla Morrison was a Latin Grammy nominee for best new artist and since then the rising singer/songwriter has shown what the power of words can achieve. A mesmerizing vocalist and a master of writing lyrics, the Mexican-born artist is turning heads around the globe.

'EN EL CIELO NO HAY HOSPITAL'

WRITER: Juan Luis Guerra

The voice, the songs—Juan Luis Guerra is known as the poet and musician of the people. His nominated composition, featured on his *Coleccion Cristiana*, is imbued with multiple musical styles, from bachata to merengue to son.

'ESTOY HECHO DE PEDACITOS DE TI'

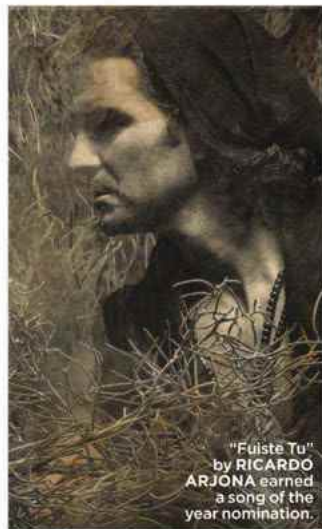
WRITERS: Jose Luis Latorre, Antonio Orozco, Xavi Perez

Barcelona-born singer/songwriter Antonio Orozco is celebrating a decade with the release of *Diez*, and his collaboration with Jose Luis Latorre and Xavi Perez is a lyrically rich ballad featuring Mexican singer Alejandro Fernandez.

'EXTRANJERO'

WRITERS: Maycon Ananias, Cassiano

"Extranjero" is a romantic pop ballad that pairs well with former Latin Grammy nominee Maria Gadu's voice. Featured on the singer's *Mais Uma Pagina*, the song is part



"Fuiste Tu" by RICARDO ARJONA earned a song of the year nomination.

of a collection of tracks that merits special recognition with delicately placed lyrics and a pleasing melody.

'FUISTE TU'

WRITER: Ricardo Arjona

First, Ricardo Arjona launched his label Metamorfois. Then he released his own album followed by signing singer/songwriter Gaby Moreno, who's featured on "Fuiste Tu." Their voices combine on a well-written composition, becoming an instant classic.

'INVISIBLE'

WRITERS: Amaury Gutierrez, Gian Marco

The collaboration between the two award-winning singer/songwriters only adds depth to Gian Marco's album, *20 Años*. A collection of poetic songs matched with the pointed sentimentality of "Invisible" makes for a great musical achievement.

'NO ME COMPARES'

WRITER: Alejandro Sanz

The track's two nominations, for song and record of the year, position Alejandro Sanz as a front-runner. Featuring a back-to-basics sound with thoughtful lyrics, the song makes *La Musica No Se Toca* one of the most anticipated projects of the year.

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A CULTURAL LEADER

Caetano Veloso, at 70, named Latin Grammys' Person of the Year

By LEILA COBO

FOR ONLY THE SECOND TIME in the 13-year history of the Latin Grammy Awards, the Latin Recording Academy is honoring a Brazilian artist as its Person of the Year: Caetano Veloso, the renowned musician, writer, filmmaker, thought leader and co-founder of the tropicalia style that became a veritable cultural revolution in Brazil.

Veloso will be fetted Nov. 15 in Las Vegas. The celebration follows his 70th birthday (he was born Aug. 7, 1942) and the Oct. 22 release of *A Tribute to Caetano Veloso*, a collection of covers by the likes of Jeff Beck, Chrissie Hynde, Seu Jorge and Jorge Drexler.

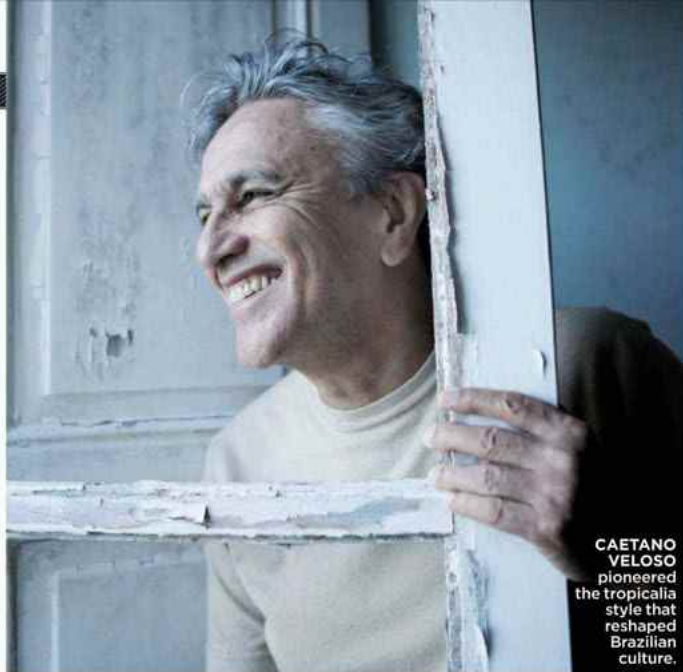
Earlier this year, Veloso released *Live at Carnegie Hall*—which documented a special collaborative concert with friend David Byrne in 2004—and *Especial*, an album with fellow Brazilians Gilberto Gil and Ivete Sangalo.

An eight-time Latin Grammy winner and two-

time mainstream Grammy winner, Veloso grew up in Salvador in Bahia and started singing at local clubs while in college along with his sister, Maria Bethania.

By the mid-'60s, he was profoundly vested in Brazil's popular music revolution. A close friend of Gil, Veloso became a young flag bearer for tropicalismo, the music and cultural movement that meshed foreign influences like rock and psychedelia with traditional Brazilian culture and rhythms; provocative, socially conscious lyrics with Brazilian pop. Tropicalia linked high and low culture, rural and urban, good and bad taste, and the movement became a polarizing phenomenon. The 1968 album *Tropicalia: Ou Panis et Circencis* was a landmark statement for the new genre and featured Veloso, Gil, Torquato Neto, Os Mutantes, Gal Costa and Tom Zé.

By 1969, following the release of his first solo album, Veloso was arrested for "disrespecting the national anthem and the Brazilian flag." Facing additional jail time, he and Gil went to England where they lived in self-imposed exile for four years. Veloso returned to Brazil in 1972, resumed his touring career and established himself as not only a musician but also an observer



CAETANO VELOSO pioneered the tropicalia style that reshaped Brazilian culture.

and critic of culture in general, penning books, articles and commentary.

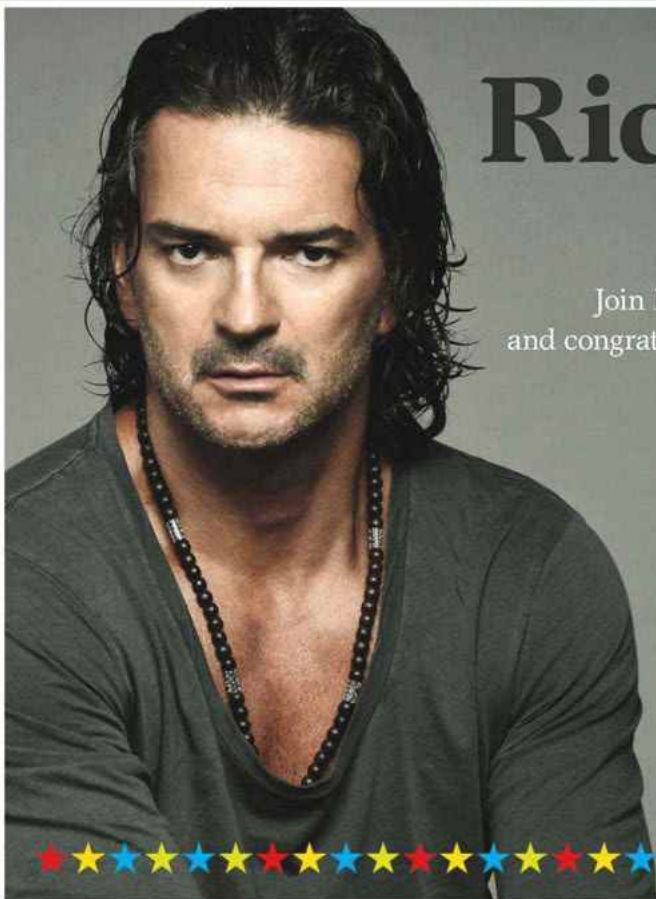
A relentless explorer of music and culture, Veloso has incorporated multiple movements into his work, generating constant debate even as his commercial success grew and transcended Brazil's borders. Stateside, he has played to sold-out crowds for years.

The success initially mystified Veloso, as he once told the *New York Times*: "In the beginning, I thought it was completely impossible,

because my songs were not very well recorded, and I was convinced that people would have to speak Portuguese and be familiar with the historical, political and cultural situation of Brazil to be interested," he said. "I still don't know why anyone else would be drawn to what I do."

As the Latin Recording Academy's Person of the Year, Veloso joins the ranks of past honorees Gloria Estefan, Julio Iglesias, Emilio Estefan Jr., Plácido Domingo and Carlos Santana, among others.

FERNANDO YOUNG



Ricardo Arjona

special feature

Join *Billboard* as we spotlight this legendary singer/songwriter and congratulate him on his successful year as an independent artist.

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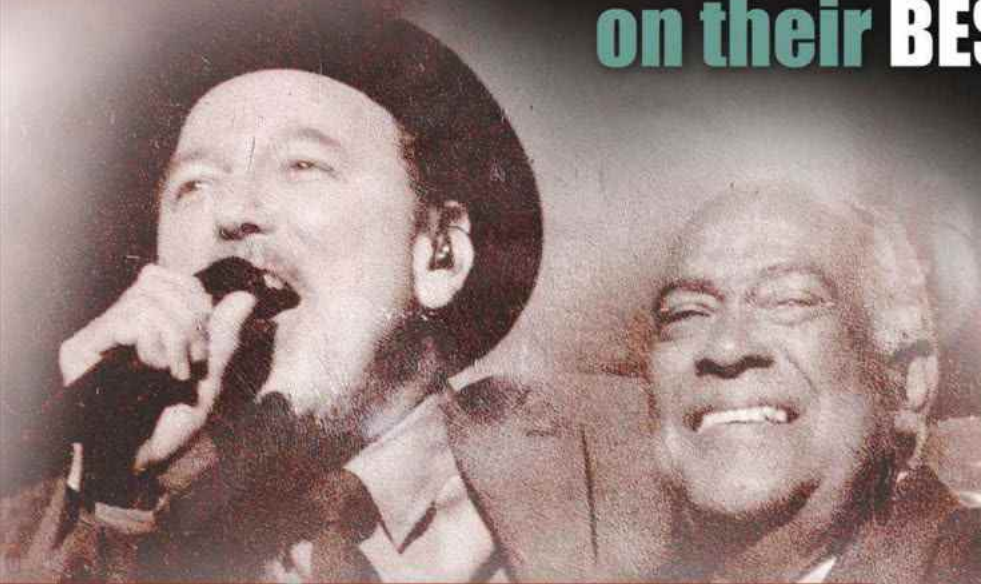
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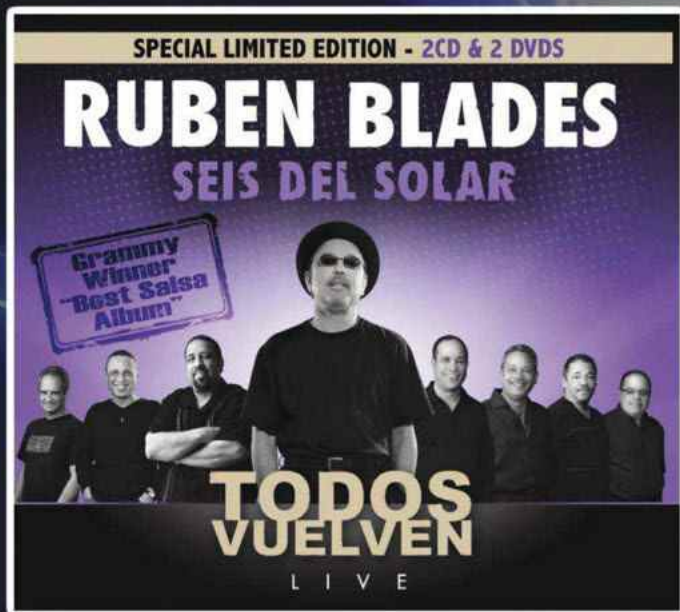
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Latin labels vie for Grammy honors

By LEILA COBO

THIS YEAR, AS EVER, labels, publicists and managers scrambled to get their acts heard and noted as nomination time approached for the 2012 Latin Grammy Awards, with a caveat: This year's 47 categories are different in key fields from last year, leaving some surprise nominees in, and some notable music out.

Whomever eventually wins a Latin Grammy, however, the machinery behind the nomination process follows a routine that calls for heavy, constant promotion in the hope of a positive outcome somewhere, anywhere, down the line.

"We work all year," says publicist Rondine Alcalá, whose firm Rondine PR represents acts that have garnered 11 nominations, including Fonseca, Jesse & Joy, Gianmarco and Pablo Alborán. Alcalá aims to increase name and brand awareness for her clients that may eventually lead to a nomination.

"We simply don't stop doing things," she says. The nominations in the four main categories of the 2012 Latin Grammys feature not the usual five nominees each but 10. That's a lot of names, a lot of choices and—most important to



JESSE & JOY have been nominated for song and record of the year.

labels, managers and artists—a lot of possibilities for attention. By the same token, the Latin pop field was reduced to two new categories—best contemporary pop vocal album and best traditional pop vocal album—and the tropical field grew to six categories, including best tropical fusion album.

The nomination process remains the same. Material released between July 1, 2011, and June 30, 2012, is submitted for consideration in specific categories. According to the Latin Grammy website, "Reviewing sessions by experts in vari-

ous fields are held to ensure that entered recordings meet specific qualifications and are placed in appropriate fields." Voting members receive a first round of ballots and entry lists for all categories. Then, "a blue ribbon committee of voting members then reviews final nominations. Members' votes result in five nominations in each category [except for the change to 10 in the main fields], and these finalists are announced at the [Latin Recording Academy's] nominations press conference."

Following the nominee announcement, a second round of ballots goes out to determine the winners. This means there's a broad period of time in which to influence both decision-makers and the voters at large.

With such opportunities, the main objective for artists' representatives is simply to get as much information about their acts out there as possible.

Others goals are very specific. For years, for example, many artists and labels have submitted their product in every conceivable category to ensure that Academy members who sit on different committees hear the music. The strategy is frowned on but not prohibited because sometimes it's appropriate. After all, in this era of music fusion, it's sometimes impossible to determine what category a song or album is best suited for.

For some, the heavy push for a nod comes

during the nomination process.

"We just make sure that during the nomination period our presence is as strong as we can manage to have it in all media, without directly saying it's for that purpose," Warner label manager Andres Wolff says, alluding to the fact that direct vote solicitation isn't allowed. "Obviously we're always promoting our albums and artists, but we try to make sure we do key markets where we know there's strong presence from Academy voters," Wolff adds.

No doubt one satisfying nomination is that earned by Jesse & Joy, who won the best new artist Latin Grammy in 2007, when they were little-known. Now they return as nominees in the record and song of the year categories with "Corre!" and album of the year with *Con Quien Se Queda el Perro?*, both commercial successes.

While the expansion of the general categories this year allowed for a more varied list of nominees, some barriers seem to be unbreakable. Urban and regional Mexican acts remain a rarity in the song, record or album of the year categories. This year there are none. The best new artist category, however, was slightly more open. It includes a nomination for DJ Juan Magan, whose music is a mix of dance, tropical and urban, and 3BallMTY, which fuses regional Mexican with dance.

The ultimate decision will now be in the hands of the voting members. And this year may bring surprises. With a pool of 10 nominees in key categories to choose from, it's much harder to predict the winners.

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LATIN BY LEILA COBO

'Life' Without A Major

After 10 years on Fonovisa, Los Temerarios strike out on their own—they wouldn't have it any other way

For most established acts, the switch from major label to indie requires adjustment. But for Mexican romantic duo Los Temerarios, the shift, after a decade with regional Mexican giant Fonovisa (now part of Universal Music Latin Entertainment), hasn't been so dramatic.

That's because Los Temerarios' Adolfo—composer, producer and businessman—and Gustavo Angel—the voice that gives life to his older brother's creations—have always licensed their albums instead of signing with a label (save for a brief moment at the beginning of their 35-year career), keeping the rights to and control over their masters. Now, as they prepare for the Oct. 16 release of *Mi Vida Sin Ti* (My Life Without You), their first independent project since 1997, the brothers are simply doing what they know: recording, promoting and selling their own music.

"We made the decision to be independent over 20 years ago and created our own label, AFG Sigma Records, which distributed our albums for several years," Adolfo says, referring to a period (1990-97) when Los Temerarios rose to prominence to become Mexico's top-selling romantic group. In 1997, they signed a licensing agreement with Fonovisa, which distributed the act and also bolstered it with aggressive radio and TV promotion, helping establish the two as superstars. Still, Adolfo says, "In today's music industry, it's not necessary to sign licensing agreements. So we're doing everything ourselves through our new label, Virtus."

Virtus will release *Mi Vida Sin Ti* through distribution deals with two indies: Select-O-Hits for the United States and Puerto Rico and CD Regia—the Mexican distribution company owned by former Disa owner German Chavez—in Mexico. Produced by Adolfo with Rudy Perez, the 10-track set hews close to Los Temerarios' signature mix of wistful love songs with arrangements that veer from traditional Mexican (cumbia, ranchera and the keyboard-heavy sound associated with Mexican romantic groups) to sophisticated pop, a duality no one else in their sphere embraces. *Mi Vida Sin Ti* more than ever showcases Gustavo's high, expressive tenor.

"They've really returned to their roots," says Perez (Christina Aguilera, Julio Iglesias), who began working with Los Temerarios several albums ago because they wanted to attract a pop audience that went beyond their traditional re-

gional Mexican listenership. This time around, Perez says, "we fused their new, more pop sound with the past. Adolfo is a genius at knowing his brand and what his audience likes. Many times he'll say, 'We can't do that because my audience won't get it.' And that's really important with a group as big as this one."

Los Temerarios have notched eight No. 1s on Billboard's Top Latin Albums chart, more than any other group in any genre in the history of the tally. In addition, they've notched 22 top 10

albums, plus four chart-toppers on Hot Latin Songs, including the first ranchera to hit No. 1. All told, they've had 41 chart hits.

The success is in no small part due to the enterprising nature of the brothers, who started their careers self-releasing their own music, a formula their reggaeton counterparts would follow years later.

"I would take our little demos to every label, and they'd all say, 'Come back next month,'" recalls Adolfo, who was barely in his teens when the duo first started to record. "Since no one wanted us, we released our own albums to sell at our gigs. Then we started taking the singles to radio and we'd drop off the albums in consignment at the local record stores. When we started selling 5,000, 6,000 copies, suddenly they wanted to sign us."

Los Temerarios' ADOLFO (left) and GUSTAVO ANGEL will release their new album on their label Virtus.

Now, more than 30 years later, *Mi Vida Sin Ti* is being handled with that same spirit. To support the release, Los Temerarios have assembled a team of people they've long worked with, including former Fonovisa marketing VP Alberto Del Castillo, who handles marketing and promotion through his company In Motion, and former Univision Music Group head of sales Jeff Young, who oversees sales and marketing through his company, Venetian Marketing Group. The Angels' manager is Mayra Alba, their cousin, who has long worked with them and books their tours.

Key to the release, Young says, is a low retail price of \$8.99-\$9.99 at most outlets. "We thought it was the right thing to do," he says. "They've been out of the market four years and we wanted to give a good value."

Although Los Temerarios filmed a Walmart "Acceso Total" special and their album will be the anchor of the retailer's Oct. 16 release slate, they're not giving any retailer exclusivity nor are they releasing special editions tied to specific retailers.

The same applies to radio. The title track/single is only being worked in its original grupero/pop version. But, Del Castillo says, a major plus is the duo's current 68-date U.S. tour, on which it's playing venues in the 4,000- to 6,000-seat range. It's the act's biggest stateside trek, and will allow for promotion at every stop. That kind of following, Perez says, makes the difference. "A group with such a loyal fan base will never have a problem, regardless of what's happening in the industry," he says. "Those fans are going to support them, always." ♦♦♦



ROAD
WORK

On call: On Oct. 25, 17-member Brooklyn disco group **Escort** opens an international tour at the **Hamilton** in Washington, D.C. The run, booked by **Amy Butterer** of **Billions Corp.** (North America) and **Nick Matthews** of the **Coda Agency** (Europe), includes an Oct. 27 stop at New York's **Webster Hall** (electro-pop Brooklyn-based group **St. Lucia** supports), **Razzmatazz** in Barcelona (Dec. 7) and the **Vodafone Mexefest** in Lisbon (Dec. 8) ... I'll house you: Following **Fool's Gold Day Off L.A.** (Oct. 7), which builds off the label's successful New York **Day Off** franchise and features **Danny Brown**, **Chromeo**, **Cool Kids**, **Casey Veggie**s, Fool's Gold Records founder/DJ **A-Trak** will take acts **Flosstradamus** and **Donnis** out on the Fool's Gold house party tour, consisting of performances at homes in St. Louis (Oct. 11); Athens, Ga. (Oct. 13); Denver (Oct. 18); Chicago (Oct. 19); and Asbury Park, N.J. (Oct. 21). Specific addresses are TBA, with fans gaining invites by signing up at **DJAtrak.com** ... Up and away: Los Angeles' sunny **Grouplove** takes its soaring harmonies out with New York duo **MS MR** on a run booked by **Jenna Adler** of **Creative Artists Agency** that launches at **House of Blues** in New Orleans (Oct. 14) and includes stops at the **Bijou Theater** in Knoxville, Tenn. (Oct. 17), **9:30 Club** in D.C. (Oct. 29-30), **Terminal 5** in New York (Nov. 2) and **Royale** in Boston (Nov. 3) ... Fleet feet: **Father John Misty**, the side project of **Fleet Foxes'** **Josh Tillman**, takes flight with **La Sera** and **Jeffertiti's Nlie** providing support. The swing begins at the **Rhythm Room** in Phoenix (Oct. 10), then stops at **House of Blues** in Dallas (Oct. 16), **Union Transfer** in Philadelphia (Oct. 21), and **Bowery Ballroom** in New York (Oct. 24) before heading to **Tavastia Club** in Helsinki (Nov. 11), **Strand** in Stockholm (Nov. 17), **XOYO** in London (Nov. 22) and **Paradiso** in Amsterdam (Dec. 2). The run closes with a hometown show at the **El Ray** (Dec. 29).

—Nick Williams



KISS is publishing the limited-edition "Monster" book, a three-and-a-half-foot-tall career retrospective priced at \$4,250, to coincide with its new album. Below: Kiss' PAUL STANLEY works the crowd.

ROCK BY CHRISTA TITUS

STILL RAISING HELL

Rock icon Kiss readies another 'Monster' album release

Universal Music Enterprises president/CEO Bruce Resnikoff calls Kiss' Gene Simmons and Paul Stanley "two of the greatest brand managers and marketing managers in history ... Everything is tied toward the fan base, the brand and connecting that together and building on the next thing so whatever the band is doing has bigger relevance six months from now and a year from now."

After 40 years and 19 studio albums, it's hard to disagree. Initially written off by critics, the New York quartet of Simmons, Stanley, Ace Frehley and Peter Criss (replaced by Tommy Thayer and Eric Singer, respectively, today) raised the bar for rock'n'roll with an explosive stage show and a flair for visual presentation that inspired acts like Mötley Crüe, Lordi and Black Veil Brides. Its bombastic, guitar-driven songs have earned Kiss 24 U.S. gold albums (the fourth-most among bands, behind the Beatles, the

Rolling Stones and Aerosmith, according to the RIAA) and 10 platinum ones. Worldwide album sales stand at 100 million, according to its management, McGhee Entertainment.

Kiss strategically curated its brand long before "brand" became an industry watchword, embedding itself in pop culture—its makeup is as recognizable as Elvis Presley's jumpsuit, the Stones' tongue logo or Michael Jackson's glove—and building a merchandise empire 3,000 products strong. And it amassed its loyal fan base, the Kiss Army, ages before Little Monsters and Beliebers roamed the scene.

The rollout for the band's 20th studio album, *Monster* (Universal Music Enterprises, Oct. 9) is no exception. The campaign for Kiss' first album since 2009's *Sonic Boom*, which entered the Billboard 200 at No. 2 (the group's highest bow), began during the summer when Kiss Army members were

allowed to premiere first single "Hell or Hallelujah" on their Twitter feeds with live events in London and the United States. The song debuted and peaked at No. 2 on Billboard's Hard Rock Digital Songs chart and reached No. 19 on the Heritage

Rock airplay tally. Of *Monster*, Simmons says, "All the songs rock. There's no orchestras, no voice choirs, no strings, no keyboards, no glockenspiels. Just two guitarists and a bass."

It's a modest description for an album that bleeds guitars and drums on "Hell or Hallelujah," "Wall of Sound" and "Freak." Fans of Kiss' more pop-oriented material will enjoy "Outta This World" and "All for the Love of Rock & Roll." The band, which started a lengthy tour on July 20 (Mötley Crüe co-headlines the first leg, which ends Nov. 7, and there's talk of a co-headlining European run next spring), will support the release with TV appearances including a stop at "Good Morning America" on Oct. 11. Vevo launched an interactive contest on Sept. 17 that runs for four consecutive weeks. It features Kiss videos and directs fans to answer questions about the clips to win prizes like iTunes gift cards. And then there's the Kiss Cruise II, a band-themed cruise that Simmons describes as "3,000 people in the Baha-

mas going nuts," which sets sail from Miami on Oct. 31.

Monster will also be immortalized in Kiss' expansive merch catalog with the limited-edition "Monster" book, a three-and-a-half-foot-tall career retrospective weighing in at 50 pounds and priced at \$4,250, and the more modestly priced ZinePak that contains the CD and a 64-page booklet. But according to Simmons, merchandising—no matter how massive the enterprise—is secondary to the reason Kiss formed in the first place.

"It started with four guys off the streets of New York who wanted to put together the band they never saw onstage," he says. "So [we said], 'Let's write the songs we can do bombastically live. And let's add visual elements to make the songs come alive and make them 3-D.' That's really the idea, which is why over the years, everyone from Garth Brooks to Cher has covered our songs." ■■■

For more of the Gene Simmons interview, go to [Billboard.com](#).



INDIE BY ANDREW HAMPP

Riding The Wave

Brooklyn's Freelance Whales surface with a rich sophomore set ripe for more synchs

Latin, "diluvian" refers to material or sentiment left behind after a flood. But in the case of Brooklyn indie-pop outfit Freelance Whales, it can also mean a flood of data or information, of which the band has had no shortage in the three years since its self-released debut, *Weathervanes*.

After making a splash at the 2009 CMJ Music Marathon, the band sparked an indie-label bidding war that resulted in a unique partnership between Frenchkiss and Mom + Pop to rerelease *Weathervanes*. A successful two-year touring cycle that included opening for the likes of Fanfarlo, Cymbals Eat Guitars, Shut Out Louds and Tokyo Police Club followed, as did a litany of high-profile synchs, including a Twitter promotion that logged more than 1 million YouTube views,

commercials for Starbucks and Chevy Volt, and multiple appearances on TV shows including HBO's "Bored to Death" and the CW's "One Tree Hill."

Not that the band had that information flood in mind when naming its sophomore set *Diluvia*, which arrives Oct. 9 on Frenchkiss/Mom + Pop. "We're really focused on just the way a word feels or sounds and certainly looks written down," frontman Judah Dadone says. "The letters and sounds can resonate even without any meaning, and 'diluvia' was one of those words that felt nice to say and looked nice."

"It's also got more of an ancient feel to it," adds Chuck Criss, a multi-instrumentalist who plays banjo, glockenspiel, synthesizer, acoustic and electric guitar and sings backup vocals. "It's an old Latin word that was

in contrast to the kind of newer elements we created musically. We liked the contrast."

Diluvia is indeed a richer, more modern-sounding record than the sparse, synth-y chamber-pop that made *Weathervanes* a cult fave. Tracks like "Dig Into Waves" and lead single "Locked Out" feature some of the group's most expansive, percussive arrangements to date, with sweeping melodies and dramatic choruses that showcase the band's appeal to not only music supervisors but also the two labels that struck a first-of-its-kind partnership just to distribute and market the band's music.

The division of labor between the two largely sees Mom + Pop leading radio promotion, Frenchkiss spearheading product management and the two sharing duties on marketing and press. "We had two record



FREELANCE WHALES' music has appeared in ads for brands like Chevy and Starbucks.

labels that really liked each other and we had a band that we both liked," Mom + Pop director of digital marketing Robbie Mackey says. "The more brands in one room to figure out how we're going to set the album up to work to promote it, the better. We're all friends anyway."

All the excitement for *Diluvia* should translate to the band's largest headlining tour (and first since 2010), which began Oct. 4 at Chicago's Lincoln Hall and wraps Nov. 3 at Boston's Paradise. It's quite the feat for an act

that gave new meaning to the term "underground following" around the release of its first record, playing subway platforms in between proper gigs to build buzz. "There are bands who play on the subway and bands that play on stages, but no one was doing both," Dadone says. "It was really effective. You didn't have to say a single word to anyone, and the number of people that would latch on over the course of five hours is sometimes enough to fill a room."

Freelance Whales keep find-

ing ways to reward fans heading into *Diluvia* including hosting an Instagram photo contest where the winners will receive free tickets to the band's shows in their hometown for life. "Freelance Whales have a pretty decent-sized audience that has emerged out of different worlds, through their Twitter commercial or the Starbucks ad or the Daily Candy newsletter," Mackey says, "and one of the big things we wanted to do with this record was give all those fans a forum to see the band together." ◆◆◆

6 QUESTIONS

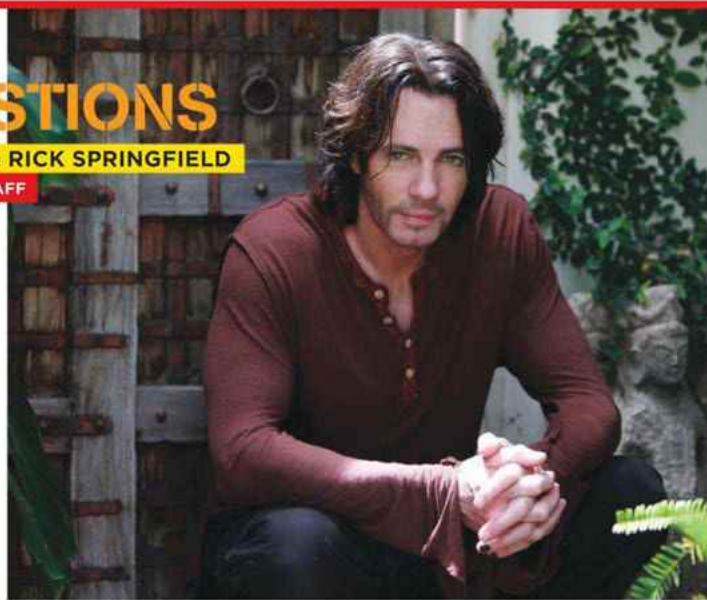
with RICK SPRINGFIELD

by GARY GRAFF

It's been 40 years since Rick Springfield released his first album, *Beginnings* (Real Gone Music). But the real crux of his story came in 1981, when a role on TV's "General Hospital" dovetailed into that year's *Working Class Dog* (RCA), which peaked at No. 7 on the Billboard 200 and catapulted Springfield to superstar status thanks to Grammy Award-winning No. 1 single "Jessie's Girl." A string of hits followed in the mid-'80s, including "Love Somebody." The Australian-born singer/songwriter/guitarist/bandleader has been a low-key icon ever since, with a career ebb and flow that included a run on Showtime's "Californication"; a best-selling autobiography, "Late, Late at Night" in 2010; and the documentary "An Affair of the Heart: The Journey of Rick Springfield and His Devoted Fans." The music remains constant, however, and his first new rock album in four years, *Songs for the End of the World*, arrives Oct. 9 on Universal Music Enterprises.

1 So does it feel like 40 years? Forty minutes? Four hundred years?

It seems like 400, I think—at times. [laughs] It seems like a completely different time to me. I see photos from that era and I don't remember being that person. I thought of the first album being called *Beginnings* and this one being



called *Songs for the End of the World* and wondered if it was some kind of closure.

2 Singing about the end of the world does make that implication, doesn't it?

Most of it is personal and comes from relationships, but this one has a little bit of a tinge of what I've been feeling and what I've been thinking about a lot, which is the state of the world. You can't get away from the fact we're completely destroying the world and no one seems to have the overall power or inclination to stop it.

3 But the album's not a downer.

Oh, no, of course not. I didn't want this album to be preachy at all. The worst thing in the world is to appear preachy. There's a tongue-in-cheek aspect to the record, some humor. I've always had that in my psyche. I mean, look at the cover of *Working Class Dog*. So the record has an aura of what I'm thinking, but it's not to wake anybody up and say, "Hey, this could be it in the next 15, 20 years for the human race." It's just my take on it.

4 There are five bonus tracks and lots of Web content for the album. Are you getting

Into the new-media landscape?

Absolutely. It's like magic. The first time I saw some of the stuff we're doing my jaw dropped. I wanted it to be something really unique. With [new song] "I Hate Myself," we put it out through social media and demonstrated the chorus and had fans send in their versions. About 500 people sent me versions of them singing, and some are pretty hilarious, and they're all on the song.

5 Should we worry about where your head's at when you sing "I Hate Myself"?

[laughs] Anyone who's read my autobiography knows I have some self-worth issues, so it kind of came out of that. But I've always dealt with my depression and turned it into a positive thing. There's a degree of self-loathing [in the song], but it's great to play live because everyone gets into it. I do a whole preamble about it and everybody sings it with quite a bit of gusto. I always wanted to write a song like "Louie Louie" or "Wild Thing" or "Twist and Shout," and this feels like I did it.

6 You're known for having a predominantly female crowd, which most people expect to favor ballads. But you get them to rock out. What's the secret?

I've got to tell you, we're getting a lot of guys. Now that it's OK to like me, a lot of guys come up to me and say, "Yeah, I grew up listening to your music through my older sister's bedroom wall and I love it." It's become a date night, too. I've heard some funny stories: "I took my girlfriend to one of your shows and I finally got into her pants." And because of songs like "Jessie's Girl" being on "Glee" and in movies we get a younger crowd, too, so I'm very pleased with the cross-section of the audience now. ◆◆◆

ALBUMS

POP

NO DOUBT

Push and Shove

Producers: Mark "Spike"

Stent, Major Lazer

Interscope

Release Date: Sept. 25

It's been 11 years since No Doubt's last studio album. So Gwen Stefani is within her rights to predict, "I know it's never gonna be the way it was." Surprisingly, it's the same on *Push and Shove*. Reuniting with producer Mark "Spike" Stent, the band has assembled an 11-track amalgam of the stylistic terrain it previously covered on its past four albums. The quartet's ska roots are intact on the pleasantly frenetic opener "Settle Down," the messy title track with guests Major Lazer and Busy Signal, and the smooth "Sparkle" (co-written with Dave Stewart). This time around, No Doubt is even more of a pop band, from torchy opuses like "Easy" and the angst-lament "Undone" to energetic anthems "One More Summer" and "Gravity." And the clubby thump of "Looking Hot" establishes a spot for Stefani alongside dance divas like Madonna, Lady Gaga and Robyn. "Dreaming the Same Dream" closes the album with a nod toward the lush side of new wave, building from



MIKA

The Origin of Love

Producers: various

Republic Records

Release Date: Oct. 16

The surviving members of Queen have done well with Freddie Mercury stand-ins Paul Rodgers and Adam Lambert. But British singer

Mika is lurking out there as another likely candidate. While not necessarily as audacious as Mercury, Mika has abundant personality with an offhandedly assured style and a melodic sensibility that's tailor-made for guilty-pleasure status. Third album *The Origin of Love* begins with a title track that declares, "Love is an addiction/You are my Nicolette." It sounds like Mercury meeting Lindsey Buckingham over an easygoing tune. "Lola" is breezy soul-pop complete with an undeniable hand-clap beat, while the cheeky "Love You When I'm Drunk" shows



Mika has listened to a bit of the Buggles. "Emily," an English version of his good-humored French single "Elle Me Dit," hits the dancefloor a bit harder than its companions. Priscilla Renea lends some hip-hop attitude to "Popular Song," a vamp on "Popular" from the musical "Wicked," and Pharrell Williams' presence gives "Celebrate" a buoyant, old-school exuberance that lives up to its title. Mika is also convincing in gentler sonic terrain like "Underwater," which gives the album a winning breadth and emotional heft.—GG

plucky synths and airy guitars into a swelling melodic wash.—GG

ROCK

RYAN BINGHAM

Tomorrowland

Producers: Ryan Bingham,

Justin Stanley

Axster Bingham Records

Release Date: Sept. 18

Prior to his Grammy and

Academy Award wins for "Crazy Heart," Ryan Bingham ping-ponged between Stones-inspired rockers and Steve Earle-style troubadour tales. The enthusiasm and rambunctiousness that made his early albums viscerally compelling return on *Tomorrowland*, his first indie release. More than any of his previous efforts, the set benefits from layers of instruments that give the album a palpable depth of field. Lyrically, Bingham is caught in a mood of defiance and reclamation: "I ain't gonna bite my tongue no more," he sings on "Beg for Broken Legs." And on the crunchy rocker "Guess Who's Knocking," Bingham asserts, "I'm the forsaken child/Swept underneath your rug." The Springsteen-like acoustic number "Flower Bomb," the drone-driven "Rising of the Ghetto" and the six-minute tale of remorse "Never Far Behind" provide breaks from the sonic intensity that powers so much of *Tomorrowland*. The final four songs are the most commercial moments, with "Neverending Show" finding Bingham in Traveling Wilburys territory and the acoustic "Too Deep to Fill" providing the sort of charging country-rock that came to life in "Crazy Heart."—PG



FLYING LOTUS

Until the Quiet Comes

Producer: Steven Ellison

Warp Records

Release Date: Oct. 2

It's hard to tell where one song ends and another begins on Flying Lotus' *Until the Quiet Comes*—and not only because the promotional CD was issued as a single track to avoid piracy. The third full-length from Los Angeles' Flying Lotus (aka Steven Ellison) is a free-form dream. The set uses repeating piano and violin themes, bass both wobbly and neat, and vocals from some of the most ghostly singers out there to plot a woozy voyage that feels different upon each listen. Here, the sounds inform moods rather than genre nods: On "See Thru to U," Erykah Badu's soulful turn, matched with skittering hand claps, feels unsettled, like a rocky come-up to the even and lush trip of "DMT Song." Thom Yorke duels with a phantom's voice on "Electric Candyman," cooing creepily while drum sounds fall like rain. The album's companion mini-film by director Kahll Joseph takes the dreamscape to the harsh reality of the L.A. projects, a stunning juxtaposition that yields some unforgettable images. J Dilla, Four Tet, even Warp label buddy Aphex Twin could all be found in FlyLo's work, but the fantastical quality of *Until the Quiet Comes* makes it a stand-alone knockout.—KM

BEN FOLDS FIVE

The Sound of the Life of the Mind

Producer: Joe Pisapia

ImaVeePee Records/Sony

Music Entertainment

Release Date: Sept. 18

Ben Folds has been so prolific in the years since his former trio (famously not a quintet, as its name ironically suggests) released its last album, *The Unauthorized Biography of*

Reinhold Messner in 1999, it's hard to determine the demand for a reunion album when the frontman has been so visible. But one listen to opening track "Erase Me," with its instantly familiar harmonies from Darren Jessee and the much-missed crunch of Robert Sledge's guitar, and suddenly you wish it hadn't taken 13 years for them to make music again. With moments that strikingly



CODY SIMPSON

Paradise

Producers: various

Atlantic Records

Release Date: Oct. 2

Cody Simpson's debut album,

Paradise, presents a bit of a conundrum. Left to his own devices on the four songs he co-wrote, the 15-year-old Australian social-media sensation clearly sees himself as a teenage Jason Mraz, Michael Franti or even Colbie Caillat. The tracks are perhaps not as lyrically sophisticated, but show a deft touch beyond his years for breezy, toes-in-the-sand pop tunes. At the very least, "Summer Shade," "Gentleman" and the title track are fresh-faced and charmingly sincere in an age-appropriate way. But sandwiched between those are tracks designed to cash in on Simpson's Bieber-ability, effectively making him sound like just another boy singer. "Wish U Were Here" (co-written by Taio Cruz with a guest rap by Becky G) is certainly slick and tuneful enough to be a hit, but lacks any kind of defining character. "Be the One" retains the acoustic guitar core of Simpson's own material amid its machine beats, and "Tears on Your Pillow" incorporates reggae. Elsewhere, "Back to You" is just a mess of competing tempos and sonic effects, and "I Love Girls" borders on plain silliness.—GG

both summon and update the sound that made 1997's *Whatever and Ever Amen* a college radio breakthrough. *The Sound of the Life of the Mind* is more sentimental than its predecessors (particularly standout lead single "Michael Prayer, Five Years Later"), though it's not without youthful bravado ("Draw a Crowd" features the proclamation, "I only wanted to be Stevie Wonder/I guess I'll settle for this vanilla thunder"). Though Folds and Jessee largely take turns on lyrical duties, the title track is notably outsourced to novelist Nick Hornby, who teamed with Folds for 2010's *Lonely Avenue*.—AH

GRIZZLY BEAR

Shields

Producer: Chris Taylor

Warp Records

Release Date: Sept. 18

The psychedelic tinges and airy approach of Grizzly Bear's music has given the Brooklyn group some cachet in the world of space rock. But space is the principle instrument on its fourth album. *Shields* is at once tuneful and challenging, its sonic gaps and even occasional moments of dead silence speaking as loudly as the nuanced instrumentation that never makes a great deal of noise, but enjoys detailed relief from the lack of clutter around it. "Sleeping Ute" kicks things off in dreamy lo-fi, gliding through subtle sound effects before lolling into a rolling acoustic guitar tattoo. But elsewhere, the near-anthem richness of "Yet Again" sounds like a kind of underground Cold-play. And "A Simple Answer" nods to Electric Light Orchestra's baroque pop, while "gun-shy" is a bona fide hit (similar to what "Soul Meets Body" did for Death Cab for Cutie) that sucks you right into the swirling vocal overlaps of its chorus. There's a certain fragility, both lyrically and musically, that gives *Shields* its character. But it's matched by an assuredness that lets us know the band is in control and continuing its steadily upward creative trajectory.—GG

REVIEWS

SINGLES



CIARA

Sorry (4:50)

Producer: Jasper "Big Love"

Cameron

Writers: C. Harris, J. Cameron

Publishers: C. Harris/Royalty

Rightings/Universal Music Publishing (ASCAP)/Pretty Girls and Big Love Songs/Songs of Universal (BMI) Epic Records

Disregard the song title—in "Sorry," Ciara apologizes to no one. The sultry track serves as the lead single from her upcoming album *One Woman Army*, and the Jasper Cameron-produced song takes on the familiar trope of grasping for forgiveness from someone who can't offer contrition. "All you have to do is say that I'm sorry," Ciara begs her absent lover, while a ghostly electronic voice croons back at her, "Baby I'm sorry." In a way, the song serves as a duet between Ciara and the person she wishes would just apologize—a person whose voice takes the form of an echoing robot. Still longing for an apology, the track ends with a spoken-word interlude: "Are you happy?" Ciara asks. This time, her question goes unanswered.—LW

ALTERNATIVE

TEGAN & SARA

Closer (3:29)

Producer: Greg Kurstin

Writers: T. Quin, S. Quin, G. Kurstin

Publishers: Naked in

a Snowsuit Publishing

(SOCAN)/EMI April Music

a/b/o itself and Kurstin

Music (ASCAP)

Sire/Warner Bros. Records

On their sixth studio album,

2009's vastly underrated

Sainthood, Tegan & Sara

brightened up their cathartic

indie-rock with big spritzes of vintage synth-pop. Apparently, the twin-sister duo's fascination with the sound has only multiplied in the past three years: "Closer," the debut single from their still-untitled follow-up, is the slickest, slinkiest track they've ever released, propelled by blaring synthesizers, glitzy piano lines and a four-on-the-floor drum crunch. Some

of Tegan & Sara's best songs (like 2007's "Nineteen") thrive on wild dynamics, building tension through quiet-loud propulsion. Musically, "Closer" is cranked to 11, but the sugar rush is balanced by lyrical subtlety. "Here comes the rush before the touch," Tegan Quin sings, reflecting on the sexual and emotional ambiguities of a blossoming romance. "All you think of lately/Is getting underneath me." "Closer" is another anthem from a band impervious to the mediocre.—RR

COUNTRY

BRAD PAISLEY

Southern Comfort Zone (4:34)

Producer: Brad Paisley

Writers: B. Paisley,

C. DuBois, K. Lovelace

Publishers: House of Sea

Gayle Music/EMI April

Music/Didn't Have to Be

Music Publishing (ASCAP)

Arista Nashville

It's difficult to grasp which

direction Brad Paisley is

moving in on his latest single,

"Southern Comfort Zone."

On the one hand, he's branching

out into new production

territory with "Viva La Vida"-

style experimental theatrics

and a church choir; on the



KE\$HA

Die Young (3:33)

Producers: Dr. Luke,

Cirkut, Benny Blanco

Writers: Dr. Luke,

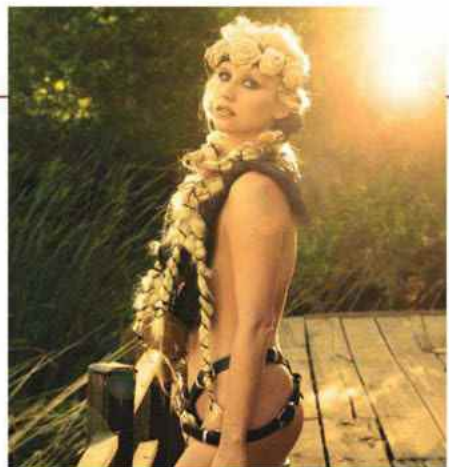
B. Blanco, Cirkut,

N. Ruess, Ke\$ha

Publishers: various

RCA Records

The writing credits on Ke\$ha's new single represent a who's who of every hotshot of the moment on pop radio: Dr. Luke, Ke\$ha's career mentor and frequent collaborator; Dr. Luke protégés Benny Blanco and Cirkut, who have scored credits on Maroon 5 and Flo Rida hits recently; fun. frontman Nate Ruess, who contributes an anthemic chorus to the song; and of course, the pop upstart herself. With all the elements in place for a hit, how does "Die Young" somehow feel like less than the sum of its impressive parts? Perhaps it's because the song sounds like a leftover from the sessions Blanco and Cirkut did for Marina & the Diamonds' *Electra Heart*, whose "How to Be a Heartbreaker" bears a striking resemblance to the Ke\$ha single. Or maybe it's just because the track is lacking Ke\$ha's signature humor and an overall sense of energy, despite the relentless beats. The singer sounds like she's ready to take a nap on her lazy line readings. While the single should generate excitement for December release *Warrior*, Ke\$ha could stand to sound a bit more excited about her return to music.—AH



SWEDISH HOUSE MAFIA FEATURING JOHN MARTIN

Don't You Worry Child (3:33)

Producers: Axel Hedfors, Sebastian Ingrassia, Steve

Angello

Writers: J. Martin, M. Zitron, A. Hedfors, S. Ingrassia,

S. Angello

Publishers: Lateral Publishing (ASCAP)/Universal Music

Publishing Scandinavia (AB)

Virgin Records

Swedish House Mafia, the DJ super-crew comprising Steve

Angello, Sebastian Ingrassia and Axwell, recently announced

plans to scrap touring, save for a final globe-hopping excursion

that begins this fall. It's a curious move for the arena-filling



outfit—now arguably at the height of its popularity—especially considering its contemporary mastery of the EDM-pop crossover hit, best-evidenced by latest single "Don't You Worry Child." Gargantuan, soaring vocals courtesy of fellow Swede John Martin (who also provided the vocals behind the group's spirit-shaking 2011 single, "Save the World") anchor the sprightly cut. "My father said, 'Don't you worry child/See heaven's got a plan for you,'" the singer proselytizes before SHM's progressive house havoc swells beneath. Here, the trio's trademark trick is revealed: the ability to transform head-throbbing thumpers into uplifting, radio-ready unifiers. It will be missed.—DH

other, the track still centers on Paisley's bread-and-butter lyrical fare about trucks, NASCAR and ball caps. On paper and in execution, the two concepts are somewhat at odds, but the veteran puts forth a valiant effort. The

chorus packs a stadium-ready punch highlighted by dazzling guitar work and the aforementioned choir—and, for better or worse, Paisley gets points for taking risks beyond what's currently on the country charts. As Paisley's next album arrives in April, time will tell just how well he operates outside his comfort zone.—JM

HIP-HOP

JUICY J FEATURING LIL WAYNE & 2 CHAINZ

Bandz A Make Her Dance (4:40)

Producer: Mike Will Made-It

Writers: M. Williams,

J. Houston, D. Carter, T. Epps

Publishers: various

Kemosabe/Columbia

Three 6 Mafia member Juicy

J has used the single "Bandz

A Make Her Dance" to grace

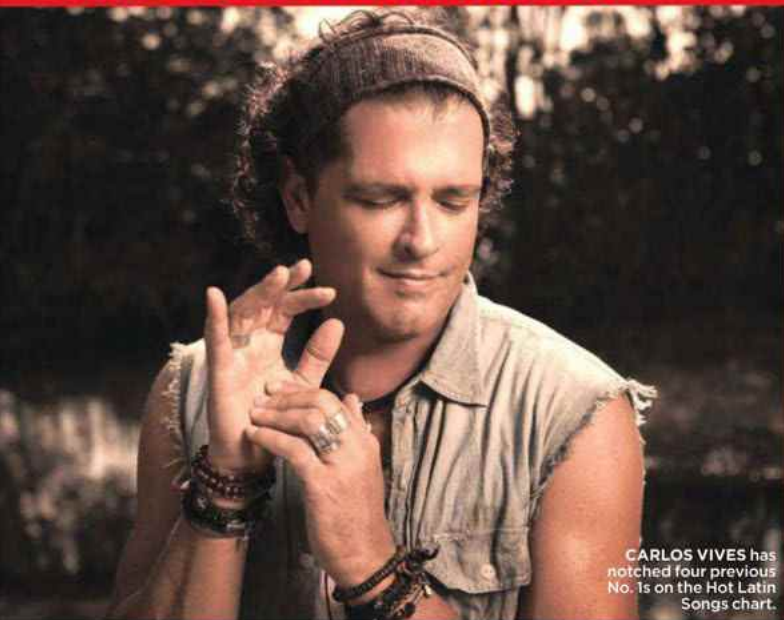
the Billboard Hot 100 in a surprising reinvention that's not unlike the comeback of 2 Chainz, one of his featured guests on this remix. The hit even cribs a Mike Will Made-It beat that's way too similar to the producer's own "No Lie" arrangement for 2 Chainz. Still, Juicy J sounds fairly revitalized as he runs through a laundry list of sex acts with the lumbering confidence that's always served his bars well. Lil Wayne slithers into view to spout a few filthy gems and a Steven Spielberg shout-out, and 2 Chainz drops the curious line, "I be laughing to the bank/All you do is giggle!" "Bandz" is a hit-or-miss affair, but Juicy J is a Southern hip-hop talent who deserves a legitimate shot at establishing a mainstream solo career. And, hey, that beat can sure make you dance.—JL

LEGEND & CREDITS

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

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All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5700 Wilshire Blvd., Suite 500, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.



CARLOS VIVES has notched four previous No. 1s on the Hot Latin Songs chart.

LATIN BY LEILA COBO

Rebirth

After a seven-year absence, Carlos Vives returns with a hit that shoots straight to the top of the charts

Carlos Vives' "Volvi a Nacer" (I Was Born Again) debuts at No. 1 on Billboard's Hot Latin Songs chart this week, a noteworthy bow not only for its position but also because Vives hasn't been on the chart in seven years. In fact, he hasn't released an album outside of his native Colombia since 2004. News that he was back was celebrated by a fan base that remains loyal despite the hiatus.

"We tried," Vives replies when asked why he stopped releasing albums. "But the offers we had didn't come close to the work and effort we'd invested [in my career]."

Vives had four previous No. 1s on Hot Latin Songs, and 14 chart titles overall dating to 1989. He has placed five albums in the top five on Top Latin Albums, including the No. 1 *Dejame Entrar* (2001). His last chart appearance was 2004's *El Rock de Mi Pueblo*, which reached No. 4 in 2004. In addition to his chart success at the time, Vives was a popular touring artist who regularly filled arenas with his trademark sound, a combination of accordion-based cumbia and vallenato from Colombia's Atlantic Coast, with rock and pop elements. It's a blend that has become more common with time, but was revolutionary when Vives first played it more than 20 years ago. Perhaps more important, as the first Colombian pop-leaning act to garner major sales abroad, Vives paved the way for subsequent Colombian acts like Shakira, Juanes, Fonseca and Cabas.

After his contract with EMI Latin ended in 2005, however, Vives slowed down as he contemplated offers and considered different projects—including an unplugged album—but nothing jelled. "Every year something was supposed to get finalized, and every year turned into next year," he says.

Although label conversations continued, neither Vives nor his longtime manager, Manuel Ribera, were convinced. The industry had changed, as had budgets, and labels wanted to play it safe, proposing an album of cover songs instead of

original material. In addition, many plans that Vives looked forward to—like releasing his next album in Spain and heavily promoting it in that market—weren't welcomed.

In the meantime, Vives opened a nightclub in Bogota, Colombia, and in 2010 recorded *Clasicos de la Provincia II*, a collection covering classic vallenatos that he released exclusively through a mass merchant in Colombia, setting sales records at the time.

But he didn't sign a new record deal, and the album wasn't released abroad.

Then, earlier this year, Vives was approached by former Universal Music Latino president Walter Kolm, who proposed working with more of a 360 mentality that included touring and sponsorship. Earlier this summer, Vives signed a management deal with Kolm and began working on new music. Now, he's close to finalizing a new deal with Sony Music Latin, which should lead to the release of *Corazon Profundo* in 2013.

In that context, "Volvi a Nacer" has many meanings. Dedicated to Vives' current wife, it's a track about new beginnings, "conceived within the map and mood of the full album," Vives says. "It preserves the rootsy line, but leans toward pop."

Kolm hired marketing, press and promotion teams and began working the track in the last two months, playing it privately for programmers. He also hired Summa Marketing and Entertainment, the promotion company owned by Gabriel Buitrago. In addition, Vives did an exclusive interview for Spanish Broadcasting System's radio network, which aired the week of the single's release, that included airplay of the track. A more cumbia-leaning "cumbiaton" remix was promoted to regional Mexican and tropical stations while a more urban remix, featuring Puerto Rican artist J. Alvarez, was sent to youth-leaning stations.

The result? At the end of the week, "Volvi a Nacer" was playing on more than 30 stations and sitting atop the chart.

SWIFT STARTS

Superstar extends her mark for the most Hot 100 top 10 debuts

Taylor Swift pads her lead for the most top 10 debuts in the Billboard Hot 100's 54-year history, as "Begin Again" launches at No. 7. The song, which starts atop Hot Digital Songs with 299,000 downloads sold, according to Nielsen SoundScan, is her record-extending ninth to arrive in the Hot 100's top tier. ("Begin Again" also bows at No. 37 on Hot Country Songs with 3 million in first-week audience, according to Nielsen BDS.)

"Begin Again" is the second preview single from Swift's fourth studio album, *Red*, due Oct. 22. First track "We Are Never Ever Getting Back Together" became her first Hot 100 No. 1, blasting 72-1 the week of Sept. 1 and reigning for three nonconsecutive frames. Next week, Swift should log another lofty Hot 100 debut with the album's title track.

Swift made her highest-ranking Hot 100 start with "Today Was a Fairytale," which opened at No. 2 the week of Feb. 6, 2010.

"Mine" marked her next-best positional bow, soaring in at No. 3 the week of Aug. 21, 2010. The latter song served as the lead single from her last studio album, *Speak Now*.

—Gary Trust

STRONG FIRST IMPRESSIONS

Here's a look at the artists with the most Billboard Hot 100 top 10 debuts.

9	Taylor Swift
6	Lil Wayne
5	Mariah Carey
5	Eminem
4	The Beatles
4	Miley Cyrus/Hannah Montana
4	Drake
4	Janet Jackson
4	Lady Gaga
4	Kanye West



TAYLOR SWIFT'S first top 10 debut was "Today Was a Fairytale" in 2010.

VIVES: CARLOS PEREZ; SWIFT: CHRISTOPHER POLK/GETTY IMAGES; NIEMANN: JEREMY CONART

"Shinin' on Me" is JERROD NIEMANN'S fourth top 20 on the country singles chart.



The Come-Up

After building a base on the back of a steady touring schedule and heavy online engagement, independent hip-hop duo Macklemore and Ryan Lewis deliver debut

Seattle rapper Macklemore has finally arrived. After releasing his debut EP, *Open Your Eyes*, in 2000 (as Professor Macklemore) and his first solo full-length, *The Language of My World*, in 2005, and then taking a hiatus to battle his addiction to drugs and alcohol, Macklemore and producer Ryan Lewis have built a buzzy movement without major-label backing. On Oct. 9, the pair will release its independent debut LP, *The Heist*, with distribution by the self-operated Alternative Distribution Alliance. Lead single "Thrift Shop" peaked at No. 5 on Billboard's R&B/Hip-Hop Digital Songs chart. It moves 25-23 on the tally this week with 112,000 singles sold to date, according to Nielsen SoundScan, ahead of the album release.

Macklemore and Lewis met through Myspace roughly five years ago and released the joint debut *The VS. EP* in late 2009. The duo took its time building an audience by expanding regional popularity into a nationwide movement, staging sold-out tours across the United States and marketing tracks through social media.

"We are perfectly fine putting it out ourselves," says Macklemore, born Ben Haggerty, who operates his indie company Macklemore LLC. "We are a small business that's becoming a medium-sized business. With that, there is a learning curve and there are times when you feel like you don't quite have the manpower to operate the business to the best of your ability. But we're growing and we're adapting to the best



Rapper MACKLEMORE (left) and producer RYAN LEWIS will headline Seattle's WAMU Theater this fall.

of our abilities."

The Agency Group's Zach Quillen played a key role in pushing Macklemore and Lewis beyond Washington state lines. After witnessing the group's home-court prowess as an opening act at Seattle's Paramount Theatre in 2010, Quillen soon became its booking agent and, later, manager, testing the duo's reach by scheduling small shows along the West Coast. The gigs quickly reached capacity, signaling the artists' room for growth.

"I'll never put them in a venue that they can't sell out," says Quillen, who also encouraged Macklemore and Lewis to grow their online audience by filming more music videos for songs. The self-directed clip for "Thrift Shop" clocked more than 4 million YouTube views in less than a month. "Macklemore and Ryan are extremely creative across a lot of different mediums. It's not just music they focus on."

Without a publishing or record deal, Macklemore and Lewis spent a few years recording *The Heist* on their own, employing the same DIY approach applied to their merchandise, tour posters and website. The group also inked a licensing deal to use the track "Can't Hold Us" for an

international Miller Genuine Draft campaign.

"It's a lot of good ingredients coming together," says Agency Group VP Peter Schwartz, who now books the duo with agent Joshua Dick. "[Macklemore] is not as known yet as others that are taking the same route and are doing well, and he's doing even better. There are a larger amount of variables contributing to that, but he's putting out quality music and videos and has a great connection to his fans."

With a small team that handles everything from marketing to graphic design, Macklemore and Lewis aren't averse to one day linking with a major, so long as they keep all revenue from touring and merchandise. They just completed an almost entirely sold-out European tour and will swing back to the States this fall to play nearly 50 shows, including a headlining gig at Seattle's WAMU Theater that already reached its 7,500-person capacity. They also plan to release an EP in 2013 following another tour. The wheels are moving fast, but with years in the game, Macklemore can keep up.

"It feels like I put a lot of years into this," he says. "It hasn't felt like it's come overnight, but it's moving faster than it ever has right now." ...



'SHININ' BRIGHT

Jerrold Niemann's new single rises as his sophomore set arrives

Jerrold Niemann's "Shinin' on Me" rises 18-17 on Billboard's Top Country Songs chart as sophomore set *Free the Music* arrives on Sea Gayle Records/Arista Nashville. The success of the lead single marks the fourth time Niemann has cracked the top 20 of the chart. "Lover, Lover," the first single from his chart-topping 2010 debut, *Judge Jerrod & the Hung Jury* (also on Sea Gayle Records/Arista Nashville), hit No. 1 two weeks after the album's release while follow-up "What Do You Want" reached No. 4. The No. 1 bow of *Judge Jerrod & the Hung Jury* on Top Country Albums was an unusual feat for a new country artist with, at the time, only one hit single.



"We had so much fun experimenting on the first record," the Kansas-born singer/songwriter says. "Now it was, 'What can we do to challenge ourselves?' Looking back on some of the artists that have represented this town, those icons have al-

ways challenged themselves musically, creatively. I just thought it would be fun to dig through years of music and try to find a way to make it work."

And in titling the set *Free the Music*, Niemann didn't just have country in mind. Laced with horns as well as dobro and acoustic B-Bender guitar, the Oct. 2 release is something of a musical smorgasbord, just as Niemann intended.

"Everybody is going to know it's different," he says of the collection, which he co-produced with Dave Brainard. "Some will say it's more of a Beatles sound. Some of the songs sound Dixieland-ish. The biggest thing is the horn section because you haven't heard horns in country in a while."

In preparing for the release of the record, Sony Music Nashville launched "Free the Music" month with daily music giveaways. Fans were encouraged to go to JerroldNiemannOfficial.com and sign up to win the daily prize, which included gift cards, a black light and black light poster, a vinyl copy of *Free the Music* and a record player.

Fans could also stream the album on the site, and if they preordered, they received a free download of the single. Niemann gave away a premium Spotify subscription for one year and created a special "Free the Music" playlist.

To engage young fans, Sony partnered with more than 360 colleges to present the "Rock Your Room" sweepstakes that continues through Oct. 22. The winner will receive more than \$700 in Sony electronics and an exclusive live performance from Niemann in his or her dorm room.

Niemann promoted the album during street week with appearances on "CBS This Morning" on Oct. 1, followed that night by an intimate concert at New York's Housing Works Bookstore Cafe with proceeds benefiting AIDS and homelessness charities.

—Deborah Evans Price

BUBBLING UNDER

>>>'IDOL' ACT DIXON DEBUTS

Making a splash with a No. 1 debut on Christian Digital Songs is 2012 "American Idol" finalist Colton Dixon, who arrives with his first chart entry, "Never Gone." The cut sold 22,000 downloads, according to Nielsen SoundScan. Dixon, who announced his signing with Sparrow/EMI CMG in September, is working on his debut album. He's also amassing radio play with another new single, "You Are," which is gaining attention from Christian stations.

>>>A ROSE BY ANY OTHER NAME

English singer/songwriter Lucy Rose is bending ears once again: Debut album *Like I Used To* (Columbia) last week bowed on the Official U.K. Albums chart at No. 13. Her minimalist style of folk music first hit the charts in March, when buzz earned by her single "Middle of the Bed" drove her onto the Uncharted tally. This week she returns to the ranking, re-entering at No. 14, in the run-up to the Oct. 21 launch of her U.K. solo tour.

>>>COOKING UP A HIT

Kristy Lee Cook anticipates a second entry on Hot Country Songs with "Airborne Ranger Infantry" (Broken Bow), which simmers just below the chart threshold with airplay at 37 of the 126 stations monitored by Nielsen BDS for the chart. The 2008 "American Idol" finalist's first single, "15 Minutes of Shame," reached No. 28 during an 18-week chart run four years ago. A release date hasn't yet been announced for her upcoming album, for which she co-wrote nine of the tracks.

>>>BEX GETS 'PARTY' STARTED

Enrolled in dance classes at age 2 and performing in local theater at 6 (even donning a beard as Tevye in an all-girls staging of "Fiddler on the Roof"), Bex is playing to bigger audiences with "Life of the Party" (Sybasonic). The uptempo dance track is approaching the Mainstream Top 40 chart with its strongest support from SiriusXM's 20 on 20 channel, which played it 49 times during the Sept. 24-30 tracking week, according to BDS.

Reporting by Keith Caulfield, William Gruger, Wade Jessen and Gary Trust.

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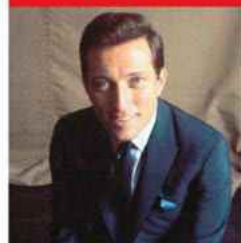


RIVAL 'IDOLS'?

>> While new "American Idol" judges Nicki Minaj and Mariah Carey have had a spat on the show, they are buddies near the top of Dance Club Songs. Minaj grabs her first No. 1 as a lead artist with "Pound the Alarm" while Carey slips 5-3 with "Triumphant (Get 'Em)"

'MET' MEETS NO. 1

>> The soundtrack to the TV series "How I Met Your Mother" (cutely titled *How I Met Your Music*) bows at No. 1 on Comedy Albums and features turns from its cast members and even the character Robin Sparkles.



REMEMBERED

>> The late Andy Williams, who died Sept. 25, is remembered on the charts as his 16 *Most Requested Songs* debuts on Catalog Albums at No. 16 (3,000 sold, up 22,307%). His iconic song "Moon River" moved 12,000 downloads last week, its best Nielsen SoundScan week ever.

CHART BEAT

>> With a debut at No. 81 on the Billboard Hot 100, Flo Rida's "I Cry" brings back Brenda Russell's sultry "Piano in the Dark," a No. 6 Hot 100 hit in 1988, as it revives the song's chorus. The uptempo club-ready reinvention actually samples a sample: Dutch duo Bingo Players first reworked the song as "Cry (Just a Little)," which reached No. 15 on Dance/Mix Show Airplay in March.

>> Speaking of dance makeovers, Elton John scores his first Dance Club Songs entry since 2004, as "Good Morning to the Night," credited to Elton John vs. Pnau, bows at No. 49. The song is the title cut from the acts' remix album of early-'70s Elton album cuts.

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

Billboard CHARTS

Mumford & Sons' Massive 600,000 Debut

What a week for Mumford & Sons.

The British band's sophomore release, *Babel*, moved a whopping 600,000 copies in its first week, according to Nielsen SoundScan, marking the biggest debut sales week of the year. It easily scores the group its first No. 1 on the Billboard 200 and the first for its label, Glassnote Records. (Even more stunning: *Babel* outsells the Nos. 2-8 albums on the Billboard 200 combined.)



However, a number of media outlets and pundits have done a double-take about *Babel*'s sales, stunned by the album's popularity and mystified as to how the band could have sold so much. After all, *Babel* sold 225,000 more in its first week than the album that previously owned the record for the largest debut this year: *Believe*, by the ubiquitous Justin Bieber.

But *Babel* did what sophomore al-

bums are supposed to: fulfill the promise of a solid-selling debut set. *Sigh No More*, the act's first album, has moved 2.5 million in the United States and has remained on the Billboard 200 since it debuted on March 6, 2010.

The set, which peaked at No. 2, hasn't left the top 75 since July 2010. Certainly, one would think a significant chunk of those 2.5 million fans turned up in the first week to buy *Babel*. Further, the band appeals to a broad demographic of fans (college kids, older NPR listeners, alternative rock radio listeners) who still want the experience of an album. Mumford is anything but a Flo Rida-like track-oriented act.

That said, here are some impressive statistics related to the first sales week of *Babel*:

Largest debut sales week of 2012: With 600,000 sold, *Babel* easily trumps the first week racked by Bieber's *Believe* (374,000), which owned the largest debut of the year until now. *Believe* falls to second place in terms of 2012's biggest starts, followed by Madonna's *MDNA* (359,000) and Pink's *The Truth About Love* (280,000).

Biggest sales week for a rock album since 2008: The album notches the best week for a rock set since AC/DC's *Black Ice* bowed at No. 1 with 784,000 on Nov. 8, 2008.

Mumford & Sons have scored four top 10 singles on the Alternative airplay chart, and their current single, "I Will Wait," reaches No. 1 on the Rock Songs airplay tally this week. *Sigh No More* spent six weeks atop the Rock

Albums chart and has been a near-constant presence on the tally since it was released in February 2010.

Biggest sales week for RED Distribution: *Babel*'s bow garners RED Distribution its largest sales week. It surpasses the 394,000 racked by Bone Thugs-N-Harmony's *The Art of War* (Ruthless/Relativity) when it debuted at No. 1 on Aug. 16, 1997. (*Babel* was released on Gentlemen of the Road/Glassnote Records and distributed by RED. Sony's indie distribution arm.)

Babel is RED's first No. 1 since Radiohead's *In Rainbows* (TBD/ATO) jumped to the top of the list (flying from No. 156 to No. 1) on Jan. 12, 2008. RED will continue to shine in the coming weeks, as the company prepares to release Jason Aldean's new album, *Night Train*, on Oct. 16. His last release, *My Kinda Party*, has spent 100 weeks on the Billboard 200 and shifted 2.8 million in the United States.

Second-largest sales week of 2012 (overall): *Babel*'s big debut is the overall second-largest this year, in terms

of copies sold in a single week, behind Adele's *21*. The latter moved 730,000 in the week after Adele's multiple Grammy Award wins this year.

Second-largest sales week for an independently distributed album in SoundScan history: Only one other indie-distributed set in SoundScan history (1991-present) has sold more in a week: the Eagles' Walmart-exclusive *Long Road Out of Eden*. It bowed with 711,000 copies at No. 1 on Nov. 17, 2007.

Second-largest digital sales week for an album: With 420,000 downloads sold, *Babel* scores the second-biggest frame for a digital album. Only Lady Gaga's *Born This Way*, which moved 662,000 downloads in its first week in 2011, sold more digital copies in a week. (A chunk of Lady Gaga's figure was driven by Amazon MP3's sale pricing of the set at 99 cents for two days during release week.) In third place on the list of the all-time biggest download weeks is Lil Wayne's *Tha Carter IV*, which sold 362,000 digital copies during its first week last year.

Sixth straight year an indie album has hit No. 1: Since 2007, there has been at least one independently distributed album that has ruled at No. 1. *Babel* is the first such indie set this year. It follows Cake's *Showroom of Compassion* and Mac Miller's *Blue Slide Park* in 2011. In 2010, three indie sets topped the list, while there was one each in 2009, 2008 and 2007. >>>

Over The Counter

KEITH CAULFIELD



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,709,000	2,549,000	23,052,000
Last Week	5,424,000	2,299,000	23,534,000
Change	5.3%	10.9%	-2.0%
This Week Last Year	5,571,000	1,919,000	20,366,000
Change	2.5%	32.8%	13.2%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	228,496,000	218,426,000	-4.4%
Digital Tracks	951,739,000	1,009,019,000	6.0%
Store Singles	1,876,000	2,645,000	41.0%
Total	1,182,111,000	1,230,090,000	4.1%
Albums w/TEA*	323,669,900	319,327,900	-1.3%

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

DIGITAL TRACKS SALES

'11	951.7 million
'12	1 billion

SALES BY ALBUM FORMAT

CD	151,574,000	129,667,000	-14.5%
Digital	74,145,000	85,496,000	15.3%
Vinyl	2,726,000	3,169,000	16.3%
Other	52,000	97,000	86.5%

For week ending Sept. 30, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	121,923,000	107,923,000	-11.5%
Catalog	106,573,000	110,503,000	3.7%
Deep Catalog	83,518,000	88,228,000	5.6%

CURRENT ALBUM SALES

'11	121.9 million
'12	107.9 million

CATALOG ALBUM SALES

'11	106.6 million
'12	110.5 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.

Chart table with columns: Rank, Artist, Title, Weeks on Chart, Peak, and Album Info. Includes entries for Mumford & Sons, Green Day, No Doubt, Pink, Lupe Fiasco, Deadmau5, VARIOUS ARTISTS, Dave Matthews Band, Little Big Town, The Killers, AS I Lay Dying, Greatest Gainer Mumford & Sons, The Avett Brothers, Adele, The Lumineers, Maroon 5, Bob Dylan, Fun, Jake Owen, Carly Rae Jepsen, Imagine Dragons, One Direction, VARIOUS ARTISTS, Justin Bieber, Z Chaiuz, Alejandro Sanz, Carrie Underwood, Luke Bryan, Matchbox Twenty, The XX, Gerardo Ortiz, Grizzly Bear, Hunter Hayes, Katy Perry, VARIOUS ARTISTS, Eric Church, Of Monsters and Men, Trey Songz, John Hiatt, Easton Corbin, Zac Brown Band, TobyMac, Soundtrack, Rick Ross, Train, Dwight Yoakam, Frank Ocean, The Black Keys, Linkin Park, Lecrae.



It's the trio's eighth top 10 album (139,000), and fifth to reach the top two. It's their studio effort, 2009's 21st Century Breakdown, started at No. 1 with 215,000.

The EDM DJ/producer grabs his highest-charting album ever (58,000). His previous best week was the debut of 2010's 4x4=12 (No. 47)—its peak—with 27,000.



It's the highest-charting album for the veteran singer/songwriter, who also claims his best sales frame (10,000) since 2003.

The early digital release of the soundtrack to the "Glee"-like theatrical film enters with 9,000 and bows at No. 1 on the Soundtracks chart. Its physical CD release will impact next week's tally.

The 25th-anniversary edition of the King of Pop's 1967 album slips 56% in its second week. It charts separately from the super-deluxe edition at No. 176, due to the latter's abundance of bonus content.

Chart table with columns: Rank, Artist, Title, Weeks on Chart, Peak, and Album Info. Includes entries for Matthew West, Michael Jackson, Lana Del Rey, ZZ Top, Ed Sheeran, Joe Bonamassa, Big & Rich, Josh Turner, Chris Brown, Ben Folds Five, Alex Clare, Jason Aldean, Kidz Bop Kids, Ross Lynch, Band of Horses, Brantley Gilbert, Waylon Jennings, Tameala Mann, Kenny Chesney, Usher, Alabama Shakes, Jason Mraz, Florence + The Machine, Flo Rida, VARIOUS ARTISTS, Murder by Death, Dustin Lynch, Aimee Mann, John Mayer, David Byrne & St. Vincent, Nas, Adele, Elle Varner, Foo Fighters, Colt Ford, Rascal Flatts, Jack White, Gotye, Demi Lovato, In This Moment, Cat Power, Francesca Battistelli, Future, DMX, Passion Pit, Page Street Shinedown, Swirlation, Jonathan McCreynolds, Lee Brice, Nicki Minaj.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their corresponding chart numbers. Includes names like ZAC BROWN BAND, ALEX CLARE, LANA DEL REY, MELISSA ETHERIDGE, COLT FORD, GREEN DAY, IMAGINE DRAGONS, JOURNEY, LINKIN PARK, THE AVETT BROTHERS, BROS & RICK, ERIC CHURCH, THE KILLERS, LITTLE BIG TOWN, ADELE, AWOLNATION, RYAN BINGHAM, ST VINCENT, COUNTRY SINGERS & DOCKEN, LUKE FASCO, FUTURE, KIDZ BOP KIDS, THE LUMINEERS, JASON ALDEAN, BAND OF HORSES, JOE BONAMASSA, CREDENCE CLEARWATER, JOHNNY CASH, CAT POWER, REVENAL FEATURING GUM DUM GIRLS, FLO RIDA, MAROON 5, GRIZZLY BEAR, HUNTER HAYES, MURDER BY DEATH, DUSTIN LYNCH, AIMEE MANN, SUPEREGO 3000, JOHN MAYER, DAVID BYRNE & ST. VINCENT, TOSCA/RUNDO 328174AD, NAS, ELLE VARNER, FOO FIGHTERS, ROSWELL 300217/PCA, COLT FORD, AVERAGE JOES 239, RASCAL FLATTS, BIG MACHINE RECORDS, JACK WHITE, THIRD MAN RECORDS, GOTYE, FAIRFAX 016449/REPUBLIC, DEMI LOVATO, HOLLYWOOD 004023, IN THIS MOMENT, CENTURY MEDIA 8874, CAT POWER, MACHOOR 727, FRANCESCA BATTISTELLI, EVERETT RECORDS/WARNER BROS., FUTURE, A-1/VEEBANDZ 9825/EPIC, DMX, SEVEN ARTS 001, PASSION PIT, FRENCHKISS 4191/COLUMBIA, PAGE STREET SHINEDOWN, ATLANTIC 526227/AG, SWIRLATION, RED BULL 1008, JONATHAN MCREYNOLDS, TERRILL/LIGHT 2224/EONE, LEE BRICE, CURB 79316, NICKI MINAJ, YOUNG MONEY/CASH MONEY 018533/REPUBLIC.

THE BILLBOARD HOT 100

Main Billboard Hot 100 chart table with columns for Week, Title, Artist, and Peak Position. Top entries include 'Greatest Gainer' One More Night by Maroon 5 and 'Greatest Digital' Girl on Fire by Alicia Keys.

2 PSY's smash singles No. 1 by fewer than 500 chart points, the tightest race at the top since the week of Feb. 18. The track roars 9-2 on On-Demand Songs with a 30% increase to 799,000 on-demand streams.



The song from his forthcoming 10th studio album leaps courtesy of its No. 9 debut on Hot Digital Songs (112,000 downloads sold). It also rises 40-37 on the No. 10 Airplay (35 million audience impressions, up 9%).

41 Track improves by 46% to 73,000 in digital sales following its placement on iTunes' home page. Keys performed the song at London's iTunes Music Festival on Sept. 28.

57 With five debuts joining 'I Will Wait,' the lead radio single from Babe!, the Billboard 200's new No. 1 (see page 50), Mumford & Sons is the first band to chart as many as six concurrent Hot 100 titles since the Beatles the week of Sept. 19, 1964.



89 The third preview single from Pitbull's seventh studio album, Global Warming (due Nov. 19), debuts on Hot Digital Songs at No. 46 (34,000).

Continuation of the Billboard Hot 100 chart table, listing tracks 56 through 70.

BETWEEN THE BULLETS SWIFT, KE\$HA, RIHANNA TAKE BOWS



Taylor Swift, Ke\$ha and Rihanna soar onto the Billboard Hot 100 with tracks from forthcoming albums. Swift's 'Begin Again' debuts at No. 7 (see story, page 46), fueled by a No. 1 launch on Hot Digital Songs with 299,000 downloads sold, according to Nielsen SoundScan. Ke\$ha's 'Die Young' enters the Hot 100 at No. 13 (188,000), introducing her sophomore full-length album, Warrior, due Dec. 4. At No. 16, Rihanna arrives with 'Diamonds' (133,000), the lead single from her upcoming seventh studio set.

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	#1 BLOW ME (ONE LAST KISS)	PINK RICA
2	2	ONE MORE NIGHT	MARCOON 5
3	3	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT
4	5	AS LONG AS YOU LOVE ME	JUSTIN BIEBER
5	9	SOME NIGHTS	FUN. FUELED BY RAMEY/RRP
6	4	LIGHTS	ELLIE GOULDING
7	7	EVERYBODY TALKS	NEON TREES
8	10	GOOD TIME	WILLOW
9	8	WHISTLE	FLO RIDA
10	19	WIDE AWAKE	KATY PERRY
11	12	TOO CLOSE	ALEX CLARE
12	16	DON'T WAKE ME UP	CHRIS BROWN
13	11	GIVE YOUR HEART A BREAK	DEMI LOVATO
14	13	POUND THE ALARM	NICKI MINAJ
15	14	SOMEBODY THAT I USED TO KNOW	GOTYE
16	20	ADORN	MIGUEL
17	15	WHERE HAVE YOU BEEN	RHIANNA
18	25	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO
19	18	TITANIUM	DAVID GUETTA
20	17	PAYPHONE	MARCOON 5
21	19	CALL ME MAYBE	CARLY RAE JEPSEN
22	22	TAKE A LITTLE RIDE	JASON ALDEAN
23	34	GANGNAM STYLE	PSY
24	21	MERCY	KANYE WEST
25	14	COWBOYS AND ANGELS	DUSTIN LYNCH

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	#1 BEGIN AGAIN	TAYLOR SWIFT
2	1	GANGNAM STYLE	PSY
3	1	DIE YOUNG	KESHA
4	2	ONE MORE NIGHT	MARCOON 5
5	3	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT
6	4	SOME NIGHTS	FUN. FUELED BY RAMEY/RRP
7	1	DIAMONDS	RHIANNA
8	5	TOO CLOSE	ALEX CLARE
9	1	FINALLY FOUND YOU	ENRIQUE IGLESIAS
10	6	WHISTLE	FLO RIDA
11	11	AS LONG AS YOU LOVE ME	JUSTIN BIEBER
12	8	GOOD TIME	WILLOW
13	15	HOME	PHILIP PHILLIPS
14	9	BLOW ME (ONE LAST KISS)	PINK RICA
15	7	CLIQUE	KANYE WEST
16	13	WANTED	HUNTER HAYES
17	33	GIRL ON FIRE	ALICIA KEYS
18	17	50 WAYS TO SAY GOODBYE	TRAIN
19	20	DON'T WAKE ME UP	CHRIS BROWN
20	16	EVERYBODY TALKS	NEON TREES
21	26	CRUISE	FLORIDA GEORGIA LINE
22	23	POUND THE ALARM	NICKI MINAJ
23	18	BLOWN AWAY	CARRIE UNDERWOOD
24	27	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO
25	14	CALL ME MAYBE	CARLY RAE JEPSEN

ROCK™			
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	#1 SOME NIGHTS	FUN. FUELED BY RAMEY/RRP
2	2	TOO CLOSE	ALEX CLARE
3	3	HOME	PHILIP PHILLIPS
4	5	50 WAYS TO SAY GOODBYE	TRAIN
5	4	EVERYBODY TALKS	NEON TREES
6	8	I WON'T GIVE UP	JASON MRAZ
7	7	HO HEY	THE LUMINERS
8	9	IT'S TIME	MACHINE DRAGONS
9	11	THE A-TEAM	ED SHEERAN
10	1	BABEL	MARCOON 5
11	10	SOMEBODY THAT I USED TO KNOW	GOTYE
12	14	MADNESS	MUSE
13	13	LITTLE TALKS	OF MONSTERS AND MEN
14	12	SHE'S SO MEAN	MATCHBOX TWENTY
15	15	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	#1 CLIQUE	KANYE WEST
2	4	GIRL ON FIRE	ALICIA KEYS
3	2	MERCY	KANYE WEST
4	7	BANDZ A MAKE HER DANCE	JAY-Z
5	12	ADORN	MIGUEL
6	11	POP THAT	FRENCH MONTANA
7	13	BIRTHDAY SONG	2 CHAINZ
8	16	THINKIN' BOUT YOU	FRANK OCEAN
9	21	NO LIE	2 CHAINZ
10	45	I DON'T LIKE	DRIF
11	14	SWIMMING POOLS (DRANK)	KENDRICK LAMAR
12	15	TURN ON THE LIGHTS	FUTURE
13	3	TO THE WORLD	KANYE WEST
14	1	SORRY	CARLA EPIC
15	1	REMEMBER YOU	WIZ KHALIFA

CHRISTIAN™			
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	#1 NEVER GONE	COLTON DIXON
2	1	10,000 REASONS (BLESS THE LORD)	MATT BEDMAN
3	16	ME WITHOUT YOU	TOBYMAC
4	17	REDEEMED	BIG DADDY
5	29	GOOD MORNING	MANDIGA
6	20	THE PROOF OF YOUR LOVE	KING & COUNTRY
7	12	FORGIVENESS	MATTHEW WEST
8	143	I CAN ONLY IMAGINE	MERCYME
9	19	LOSING	TENTH AVENUE NORTH
10	2	I NEED A MIRACLE	THIRD DAY
11	41	GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS
12	142	HOW TO SAVE A LIFE	THE FRAY
13	1	CRAY BUTT	FAMILY FORCE
14	134	OUR GOD	CHRIS TOMLIN
15	13	JESUS IN DISGUISE	BRANDON HEATH

COUNTRY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	#1 BEGIN AGAIN	TAYLOR SWIFT
2	1	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT
3	2	WANTED	HUNTER HAYES
4	5	CRUISE	FLORIDA GEORGIA LINE
5	3	BLOWN AWAY	CARRIE UNDERWOOD
6	4	PONTOON	LITTLE BIG TOWN
7	6	TAKE A LITTLE RIDE	JASON ALDEAN
8	7	HARD TO LOVE	LEE BRICE
9	1	SUMMER JAM	JAKE OWEN
10	9	KISS TOMORROW GOODBYE	LIKE BRUCE
11	10	COWBOYS AND ANGELS	DUSTIN LYNCH
12	11	RONAN	TAYLOR SWIFT
13	14	COME WAKE ME UP	RASCAL FLATTS
14	13	TRUCK YEAH	TIM MCGRAW
15	15	CREEPIN'	ERIC CHURCH

LATIN™			
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	#1 DANZA KUDURO	SON OMBE & LICRINO
2	2	AI SE EU TE PEGO	MICHEL TELO
3	3	ALGO ME GUSTA DE TI	WISIN & YANKEE
4	4	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA
5	5	HIPS DON'T LIE	SHAKIRA
6	7	HEROE	ENRIQUE IGLESIAS
7	8	DUTTY LOU	OMN DRAK
8	10	INCONDICIONAL	PRINCE ROYAL
9	9	HASTA QUE SALGA EL SOL	DANIEL OJEDA
10	6	PASARELA	DADDY Yankee
11	14	SOBREDOSSIS	KAT DELUNA
12	11	CORRE!	JESSE & JOY
13	13	PROMISE	ROMEO SANTOS
14	14	NO ME COMPARES	ALEXANDRO SANZ
15	12	ADDICTED TO YOU	SHAKIRA

HARD ROCK™			
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	#1 CARRY ON	AVENED SEVENFOLD
2	1	BURN IT DOWN	LINKIN PARK
3	2	CHALK OUTLINE	THREE DAYS GRACE
4	3	DREAM ON	KE\$HA
5	4	I MISS THE MISERY	NALÉSTORM
6	5	BOHEMIAN RHAPSODY	QUEEN
7	12	CARRY ON WAYWARD WEST	KANSAS
8	12	BLOOD	IN THIS MOMENT
9	7	WE WILL ROCK YOU	QUEEN
10	10	BRING ME TO LIFE	EVANESCENCE
11	8	COMING DOWN	FIVE FINGER DEATH PUNCH
12	9	SWEET CHILD O' MINE	GUNS N' ROSES
13	11	ENTER SANDMAN	METALLICA
14	7	WAVE TO RISE	SOUNDGARDEN
15	14	IN THE END	LINKIN PARK

HOT COUNTRY SONGS™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	11	#1 TAKE A LITTLE RIDE M. KENDRICK (ALTMAN, R. CLAWSON, J. MCCORMICK)	Jason Aldean BROCKEN BOW	1
2	3	8	COWBOYS AND ANGELS B. BEAVERS (D. LYNCH, J. ELLIOTT, S. HINDS)	Dustin Lynch BROCKEN BOW	2
3	4	6	WHY YA WANNA S. HENDRICKS (C. GRANT, C. DUFF-FRANCO, G. GORLEY)	Jana Kramer ELEKTRA NASHVILLE	3
4	5	7	BLOWN AWAY M. BRIGHT (L. KEAR, C. TOMPKINS)	Carris Underwood MCA NASHVILLE	4
5	2	10	WANTED D. HUFF (H. HAYES, T. VERGES, H. HAYES)	Hunter Hayes ATLANTIC	1
6	9	21	GREATEST HARD TO LOVE GAINER J. LACROIX, M. MCCOY, L. BRICE (B. MONTANA, J. OZIER, B. GLOVER)	Lee Brice CUBBIE	6
7	8	9	LOVIN' YOU IS FUN C. CHAMBERLAIN (J. BEAVERS, B. DIPERD)	Easton Corbin MERCURY	7
8	11	13	THE ONE THAT GOT AWAY J. MOUR (C. CLAWSON, D. OWEN, J. RITCHEY)	Jake Owen MCA NASHVILLE	8
9	10	11	FASTEST GIRL IN TOWN J. DOLLECK, C. ANKOR (S. SPOFFORD, M. LAMBERT, J. PREBEELY)	Miranda Lambert MCA NASHVILLE	9
10	13	15	KISS TOMORROW GOODBYE J. STEVENSON (B. BRYAN, J. STEVENS, S. MCANALLY)	Luke Bryan CAPITOL NASHVILLE	10
11	12	13	TRUCK YEAH B. GALLAGHER, T. MCGRAW (J. JACKSON, P. BAUSTIC, L. LUCAS, D. MYROCK)	Tim McGraw BIG MACHINE	11
12	14	14	COME WAKE ME UP D. HURF (R. FALTS, S. MCCONNELL, J. FRANSSEN, T. LARSSON, T. LUNDGREN)	Rascal Flatts BIG MACHINE	12
13	15	15	CREEPIN' J. JOYCE (C. CHURCH, M. GREENE)	Eric Church MCA NASHVILLE	13
14	17	20	DID IT FOR THE GIRL J. RITCHEY (B. BRYAN, M. HUFFMAN, R. CLAWSON)	Greg Bates REPUBLIC NASHVILLE	14
15	19	21	TIL MY LAST DAY J. MOORE (S. HANDEL, J. MOORE, J. S. STOVER)	Justin Moore MCA NASHVILLE	15
16	20	24	AIR POWER B. JAMES (K. MOORE, B. DALY, Y. VERGES)	Kip Moore MCA NASHVILLE	16
17	18	25	SHININ' ON ME J. L. NEMANO (D. BRANARD, L. L. NEMANO, BRUCE HATCH, M. MILLER)	Jerrold Niemann SEA GAMES NASHVILLE	17
18	21	23	AIR POWER T. KATH (T. KEITH, T. PENDING)	Toby Keith SHOW DOG UNIVERSAL	18
19	22	25	AIR POWER L. MOY (B. KELLEY, T. HUBBARD, J. MOY, C. NICKLACE)	Florida Georgia Line REPUBLIC NASHVILLE	19
20	24	32	AIR POWER K. CHENNEY (S. CHENNEY, K. GATTS)	Kenny Chesney BLUE CHAIN/COLUMBIA NASHVILLE	20
21	15	17	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT (M. BRYAN, S. SPOFFORD, M. LAMBERT, J. PREBEELY, M. MARTIN, S. HELLBACK)	Taylor Swift BIG MACHINE	13
22	26	26	HOW COUNTRY FEELS D. GEORGE (V. MOORE, S. MOBLEY, N. THRASHER)	Randy Houser STONEY CREEK	22
23	25	2	SOUTHERN COMFORT ZONE B. PAISLEY (B. PAISLEY, D. DUBOIS, J. L. LOVEACE)	Brad Paisley ARISTA NASHVILLE	23
24	28	29	TRUE BELIEVERS F. ROGERS (D. RUCKELSHAUS)	Darius Rucker CAPITOL NASHVILLE	24
25	27	28	CRYING ON A SUITCASE C. LINDSEY, JAMES G. L. MILLER, T. HARRIS (N. THRASHER)	Casey James COLUMBIA NASHVILLE	25



Singer logs his fifth top 10 on the radio chart while also posting the Hot Shot Debut at No. 2 on Top Country Albums with his four-song EP *Endless Summer*. 91% of the title's 17,000 sales total were digital downloads.



Georgia native claims his ninth top 10 with the fourth single from *Tailgates & Tanlines* (No. 4 on Top Country Albums). The set previously spawned a pair of No. 1s on the radio tally: "I Don't Want This Night to End" in January and "Drunk on You," which led for two weeks in August.

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	31	34	TIP IT ON BACK B. BEAVERS (L. WOODEN, T. KENNEDY, J. COPPERMAN, L. MATE)	Dierks Bentley CAPITOL NASHVILLE	26
27	29	30	TOO GOOD TO BE TRUE D. HUFF (S. DAMPSOHN, L. JONES, T. VERGES)	Edens Edge BIG MACHINE	27
28	34	37	BEER WITH JESUS J. JOYCE (T. HANDEL, S. HRETO, T. HARRIS, G. MILLER)	Thomas Rhett VALORY	28
29	32	33	MISSY YOU CRAZY B. BUTLER (L. PARRIS, L. PARRIS, B. BUTLER, M. H. HOUSES)	Jon Pardi EMI NASHVILLE	29
30	33	31	EX-OLD MAN T. BROWN (K. VERSTREET, J. KELLEY, P. VORSTREET)	Risten Kelly ARISTA NASHVILLE	30
31	44	59	GOODBYE IN HER EYES K. STEGALL, Z. BROWN, Z. BROWN, W. DUFRETTE, L. LEIGH, D. HOPKINS	Zac Brown Band ATLANTIC/SOUTHERN GROUND	31
32	36	38	MERRY GO ROUND L. LARDO, S. MCANALLY, M. SUGRIVES, K. MUGRAVES (J. OSBORNE, S. MCANALLY)	Kacey Musgraves MERCURY	32
33	35	35	LET THERE BE COWGIRLS K. STEGALL (C. CAGLE, K. TRIBBLE)	Chris Cagle BIGGER PICTURE	33
34	37	39	SAY GOODNIGHT M. YERGENE (K. ELAM, M. PERSE, J. WHITE)	Eli Young Band REPUBLIC NASHVILLE	34
35	38	36	KICK IT IN THE STICKS B. GIBBERT (THE OTTIBROTHERS, J. MADDOX, N. FRANKLIN, R. KNOWN, B. GILBERT, B. HAYKOPF)	Brantley Gilbert VALORY	34
36	39	43	EVERY STORM (RUNS OUT OF RAIN) D. ALLAN (B. DROMAN, G. GALLAN, M. WARREN, L. LORNEY)	Gary Allan MCA NASHVILLE	36
NEW	1	1	BEGIN AGAIN D. HURF (R. CHAPMAN, T. SWIFT, T. SWIFT)	Taylor Swift BIG MACHINE	37
38	40	41	EIGHTEEN INCHES B. GALLAGHER (J. K. LOVEACE, A. GORLEY, C. UNDERWOOD)	Lauren Alaina WINTERS/COPELAND/MERCURY	37
39	41	17	JUST WANNA ROCK N' ROLL THE WITTS (R. CLAWSON, C. TOMPKINS)	Rodney Atkins CUBBIE	39
40	42	42	I AIN'T YOUR MAMA J. STEVENSON (J. SPINNEY, C. CAMPBELL)	Maggie Rose MCA NASHVILLE	38
41	46	48	YOU GO YOUR WAY K. STEGALL (T. JONES, T. LANE, D. LEE)	Alan Jackson ACKRAM NASHVILLE	41
42	43	44	MUSTA HAD A GOOD TIME N. PARMALLEE (D. HANNING)	Parmalee STONEY CREEK	42
43	45	47	ONE MORE SAD SONG J. JOYCE (R. ROGERS, S. MCCONNELL)	Randy Rogers Band MCA NASHVILLE	38
44	48	58	CAN'T SHAKE YOU M. SERLETIC (T. GOSSON, S. BENTLEY, T. SLATER)	Gloriana EMBLEM/WARNER BROS. A&R	44
45	48	46	BETTER IN A BLACK DRESS C. CARLSON (K. ARMIGER, B. DALY)	Katie Armiger COLD RIVER	45
46	57	—	AMERICAN HEART B. GALLAGHER (P. W. L. SINGLETON, J. BEAVERS)	Faith Hill WARNER BROS. A&R	46
47	NEW	1	TORNADO J. JOYCE (N. HEMBRY, D. MAID)	Little Big Town CAPITOL NASHVILLE	47
48	53	53	SORRY ON THE ROCKS P. WOLLEY, L. SMITH (K. BANNEK, T. JOHNSON)	Kelley Clarkson EMI NASHVILLE	47
49	47	50	AMERICAN BEAUTY S. NELSON (M. DOULAS, J. OSBORNE, M. JENKINS)	The Lost Trailers STOKES TUNES/NEW REVOLUTION	48
50	58	52	BRING IT ON HOME K. BROOKS (K. BROOKS, R. KING, D. DAVIDSON)	Kix Brooks ARISTA NASHVILLE	50

TOP COUNTRY ALBUMS™

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	3	#1 LITTLE BIG TOWN L. RAY (M. LUTTIG, NASHVILLE 42428 (11.98))	Tornado	1
NEW	1	1	JAKE OWEN NCA NASHVILLE 4809/SMN (11.98)	Endless Summer (EP)	2
3	6	22	CARRIE UNDERWOOD MCA NASHVILLE 30294/SMN (11.98)	Blown Away	1
4	5	3	LUKE BRYAN CAPITOL NASHVILLE 70412 (11.98)	Tailgates & Tanlines	1
5	8	51	HUNTER HAYES ATLANTIC 52889/WMN (11.98)	Hunter Hayes	5
6	8	5	ERIC CHURCH EMI NASHVILLE 94296 (11.98)	Chief	1
7	2	—	EASTON CORBIN MERCURY 8108/SMN (11.98)	All Over The Road	2
8	10	4	ZAC BROWN BAND NCA/SOUTHERN GROUND/ATLANTIC 53202/4G (11.98)	Uncaged	1
9	3	—	DWIGHT YOAKAM VIA/WARNER BROS. 531777/WMN (11.98)	3 Pears	3
10	4	—	BIG & RICH WARNER BROS. 531736/WMN (11.98)	Hillbilly Jedi	4
NEW	11	12	GREATEST JOSH TURNER GROSSER BARRELL/MCA NASHVILLE 01794 EX/UMGN (11.98)	Live Across America	9
12	11	7	JASON ALDEAN BROCKEN BOW 7897 (11.98)	My Kinda Party	1
13	12	11	BRANTLEY GILBERT MERCURY 8108/SMN (11.98)	Halfway To Heaven	2
NEW	14	14	WYLVON JENNINGS TURNER-OP 37081 (TURNER)/ROAD (12.98)	Goin' Down Rodin': The Last Recordings	14
15	14	8	KENNY CHESNEY BLUE CHAIN/COLUMBIA NASHVILLE 94866/SMN (11.98)	Welcome To The Fishbowl	1
16	16	13	DUSTIN LYNCH BROCKEN BOW 7277 (12.98)	Dustin Lynch	1
17	15	8	COLT FORD AVERAGE JOES 239 (14.98)	Declaration Of Independence	1
18	17	15	RASCAL FLATTS BIG MACHINE 802094 (12.98)	Changed	1
19	18	14	LEE BRICE CUBBIE 7013 (12.98)	Hard 2 Love	2
20	20	19	KIP MOORE MCA NASHVILLE 016432/UMGN (11.98)	Up All Night	3
21	29	28	JAKE OWEN MCA 9547/SMN (11.98)	Barefoot Blue Jean Night	1
22	21	16	VARIOUS ARTISTS EMI/SONY MUSIC/UNIVERSAL 016801/UMGN (11.98)	NOW That's What I Call Country: Volume 5	5
23	19	17	LADY ANTEBELLUM CAPITOL NASHVILLE 9431 (11.98)	Own The Night	1
24	7	—	RYAN BINGHAM MERCURY 8108/SMN (12.98)	Tomorrowland	7
25	18	27	LIONEL RICHIE MERCURY 016801/UMGN (11.98)	Tuskegee	1

BLUEGRASS ALBUMS™

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	12	#1 OLD CROW MEDICINE SHOW ATD 8196*	Carry Me Back	1
NEW	2	2	RICKY SKAGGS AND KENTUCKY THUNDER	Music To My Ears	2
3	2	25	TRAMPLED BY TURTLES BANJODAD 06/THIRTY THREE	Stars And Satellites	1
4	7	11	JERRY DOUGLAS EMME 2128	Traveler	1
5	5	38	DAILEY & VINCENT ROUNDER 618812 EX/CRACKER BARREL	The Gospel Side Of Dailey & Vincent	1
6	6	71	ALISON KRAUSS & UNION STATION ROUNDER 010651/COMCOR	Paper Airplane	1
7	4	2	BLACK PRAIRIE SUGAR HILL 4894/TWELE	Tear In The Eye Is A Wound In The Heart	1
8	3	3	KATHY MATTEA SUGAR HILL 4894/TWELE	Calling Me Home	1
9	9	69	YOYO MASTART DUNCAN/EDGAR MEYER/CHRISTIE SONY CLASSICAL 84118/SONY MASTERWORKS	The Goat Rotos Sessions	1
10	10	31	PUNCH BROTHERS NONESUCH 520777/WARNER BROS.	Who's Feeling Young Now?	1

BETWEEN THE BULLETS WAYLON RETURNS



The late Waylon Jennings posts his best rank in 22 years on Top Country Albums, as *Goin' Down Rodin': The Last Recordings* debuts at No. 14 with 6,000 copies sold, according to Nielsen SoundScan. The 2001 Country Music Hall of Fame honoree, who died of diabetes complications in 2002, hasn't charted this high since *Wrong* peaked at No. 5 in the summer of 1990. Jennings' chart history includes 11 No. 1s on Top Country Albums between 1975 and 1986, and 16 leaders from 1974 to 1987 on Hot Country Songs.

HOT R&B/HIP-HOP SONGS

Chart listing with columns: WEEK, LAST WEEK, PEAK, TITLE, PRODUCER(S) (SONWRITER), Artist, CERT, WKS ON CHART, and R&B/HIP-HOP. Includes songs like 'ADORN', 'POP THAT', 'PUT IT DOWN', etc.

8 The scorching record breaks into the upper tier of this list in its fourth week, tying Rihanna's "Birthday Cake," featuring Chris Brown, and Usher's "Climax" as the latest-rising top 10 songs of the year.



16 Ocean sets a new high for himself, passing the No. 17-peaking "Novacane" from last summer. In its 29th week on the list, the song marks the slowest climb into the top 20 since Beyoncé's "Countdown" took 30 weeks this past January.



43 Song gets rising as its video, featuring Brown as a soldier embarking on a suicide mission to save Earth, surpasses 2 million views since its Sept. 27 release on Vevo.

66 The six-penned, Stargate- and Benny Blanco-produced cut nails the Hot Shot Debut less than a week after its release. It's Rihanna's sixth chart appearance as a lead at this year.

75 The Atlanta singer's latest single debuts at No. 13 on R&B/Hip-Hop Digital Songs with 24,000 downloads (see page 55). Her new album One Woman Army is slated for a Dec. 4 release.

BETWEEN THE BULLETS THE WEEKND TAKES TWO



After reaching the top 10 of Hot R&B/Hip-Hop Songs as the featured artist on Drake's "Crew Love" (No. 9 peak on June 23), Toronto newcomer the Weeknd returns to the chart with two new songs this week. "Wicked Games," the first single off his mixtape-compiling Trilogy (due Nov. 13), opens at No. 67 with 1.9 million listener impressions, according to Nielsen BDS. The singer is also featured on the smooth first single of Wiz Khalifa's O.N.I.F.C. (due Dec. 4) titled "Remember You," which opens at No. 97 here and at No. 15 on R&B/Hip-Hop Digital Songs with 24,000 downloads (see page 55). —Rauli Ramirez

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CHRISTIAN SONGS chart listing 50 entries with columns for week, title, artist, and promotional info. Top entry is '10,000 REASONS (BLESS THE LORD)' by Matt Redman.

CHRISTIAN ALBUMS chart listing 60 entries with columns for week, title, artist, and promotional info. Top entry is 'Various Artists' featuring '10,000 Reasons (Bless the Lord)'.

CHRISTIAN AC SONGS chart listing 25 entries with columns for week, title, artist, and promotional info. Top entry is '10,000 REASONS (BLESS THE LORD)' by Matt Redman.

CHRISTIAN CHR chart listing 25 entries with columns for week, title, artist, and promotional info. Top entry is 'LOSING' by Tenir Avenue North.

GOSPEL ALBUMS chart listing 25 entries with columns for week, title, artist, and promotional info. Top entry is 'LECRAE' by Gravity Reach.

GOSPEL SONGS chart listing 25 entries with columns for week, title, artist, and promotional info. Top entry is 'TAKE ME TO THE KING' by Tameia Mann.

Citizen Way achieves its first top 10 on Christian AC Songs with debut single "Should've Been Me," which bows 12-10 in its 14th chart week...



Newcomer Jonathan McCreynolds snared the Hot Shot Debut at No. 3 on Gospel Albums as Life Music enters with 4,000 copies sold...



See Charts Legend on billboard.biz for Christian Albums and Gospel Albums rules and explanations. CHRISTIAN SONGS: All-format Christian stations, including 52 Christian AC, 27 Contemporary Christian radio, 27 Christian CHR, 27 Christian AC.

HOT LATIN SONGS

Table with columns: WEEK, ARTIST, TITLE, LABEL. Lists top Latin songs including 'Volvi a Nacer' by Carlos Vives and 'Will U Still Love Me Tomorrow' by Leslie Grace.

Carlos Vives debuts atop Hot Latin Songs with 'Volvi a Nacer' (11), making his Nielsen impressions, according to Nielsen BDS. He's the second act this year, following Gloria Estefan with "Hotel Nacional" in January, and first male since Romeo Santos ("May 2011) to open at No. 1.



TOP LATIN ALBUMS

Table with columns: WEEK, ARTIST, TITLE, LABEL. Lists top Latin albums including 'La Musica No Se Toca' by Alejandro Sanz and 'Hotel Nacional' by Gloria Estefan.

Chart newcomer Leslie Grace enters the top 10 of Hot Latin Songs as "Will U Still Love Me Tomorrow" soars 18-4 (up 56%, according to Nielsen BDS). She's the fourth new artist to reach the upper tier as a lead artist this year behind 3BallMYTY, Michel Teló and Gustavo Lima.



REGIONAL MEXICAN AIRPLAY

Table with columns: WEEK, ARTIST, TITLE, LABEL. Lists top Regional Mexican songs including 'Sin Respiro' by Sin Bandera.

TROPICAL AIRPLAY

Table with columns: WEEK, ARTIST, TITLE, LABEL. Lists top Tropical songs including 'Volvi a Nacer' by Carlos Vives.

LATIN POP AIRPLAY

Table with columns: WEEK, ARTIST, TITLE, LABEL. Lists top Latin Pop songs including 'Algo Me Gusta de Ti' by Wisin & Yandel.

LATIN RHYTHM AIRPLAY

Table with columns: WEEK, ARTIST, TITLE, LABEL. Lists top Latin Rhythm songs including 'Algo Me Gusta de Ti' by Wisin & Yandel.

BETWEEN THE BULLETS A PAIR OF CONTENDERS This week's fierce competition for the No. 1 spot on Top Latin Albums was won by Alejandro Sanz, whose La Musica No Se Toca opens with 14,000 copies, according to Nielsen SoundScan. Runner-up Gerardo Ortiz takes No. 2 with El Primer Ministro moving 13,000. The last time a pair of debuts each sold more than 10,000 copies was Sept. 27, 2008, when Jenni Rivera's Jenni opened with 16,000 units and RKM & Ken-Y's The Royalty/La Realiza entered with 15,000. —Raully Ramirez

TOP LATIN ALBUMS: [1] includes (2) regional Mexican; (3) Latin pop; (8) tropical; (9) electronically recorded; (24) shows a day; (7) Widespread Records; (9) BMI; (10) Warner Bros. Records; (11) Capitol Records; (12) Sony Music; (13) Sony Music; (14) Sony Music; (15) Sony Music; (16) Sony Music; (17) Sony Music; (18) Sony Music; (19) Sony Music; (20) Sony Music. TOP LATIN SONGS: (1) includes (2) regional Mexican; (3) Latin pop; (8) tropical; (9) electronically recorded; (24) shows a day; (7) Widespread Records; (9) BMI; (10) Warner Bros. Records; (11) Capitol Records; (12) Sony Music; (13) Sony Music; (14) Sony Music; (15) Sony Music; (16) Sony Music; (17) Sony Music; (18) Sony Music; (19) Sony Music; (20) Sony Music.

EURO		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 13, 2012
1	1	GANGNAM STYLE PSY YG/SCHOOL BOY/REPUBLIC
2	NEW	DIAMONDS RIHANNA SRP
3	2	HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC
4	3	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC
5	4	ONE DAY / RECKONING SONG ASAF AVDIAN & THE MOJOS TELMAVAN/FOUR
6	5	I CRY FLO RIDA POE BOY
7	6	GOOD TIME OWI CITY & CARLY RAE JEPSEN @4/SCHOOLBOY
8	10	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE
9	8	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) WE'VE GOT NOW
10	11	SOME NIGHTS FUN, FUELED BY RAMEN

JAPAN		
BILLBOARD JAPAN HOT 100		
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/LANTECH) OCTOBER 13, 2012
1	NEW	OH! SHOJU @/AI NAYUTAWAVE
2	2	GOOD TIME OWI CITY & CARLY RAE JEPSEN UNIVERSAL
3	8	CALL ME MAYBE CARLY RAE JEPSEN UNIVERSAL
4	17	KAGAYAKU TSUKI NO YONI SUPERHY WARNER
5	18	OH LOVE GREEN DAY WARNER
6	1	KISS DATTE HIDARIKIKI SKE48 AVE-J-MORE
7	41	PROUD JUNK FLURIYAMA VICTOR
8	12	YORU NO ODORIKO SAMAMOTION VICTOR
9	16	24KARATS TRIBE OF GOLD EXILE TRIBE RHYTHMACHINE
10	10	GINGHAM CHECK AKB48 KING

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) OCTOBER 13, 2012
1	NEW	GESPALTENE PERSONLICHKEIT XAVEL NAVIDO
2	NEW	BABEL MUMFORD & SONS GENTLEMAN OF THE ROAD/ISLAND
3	NEW	UNO! GREEN DAY REPRISE
4	1	THE TRUTH ABOUT LOVE PINK+RCA
5	NEW	EN GARDE HAUGEEN HAGEN STOLL
6	NEW	NIEDER MIT DER GBR BLUMENTOPF CAPITOL
7	8	PRIVATEERING MARK KNIFPER WILL.D. SIDE/MERCURY
8	5	DEAD SILENCE BILLY TALENT WARNER MUSIC CANADA
9	9	EPIC CHANTS GREGORIAN STARBUCK
10	11	HAVOC AND BRIGHT LIGHTS ALANIS MORISSETTE COLLECTIVE SOUNDSCOLUMBIA

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) OCTOBER 13, 2012
1	NEW	BABEL MUMFORD & SONS GENTLEMAN OF THE ROAD/ISLAND
2	NEW	UNO! GREEN DAY REPRISE
3	2	THE TRUTH ABOUT LOVE PINK+RCA
4	1	BATTLE BORN THE KILLERS ISLAND/VERTIGO
5	NEW	TOGETHER JONATHAN & CHARLOTTE SYCO
6	3	#3 THE SCRIPT PHONETIC/EPIC
7	5	OUR VERSION OF EVENTS EMELI SANDE VIRGIN
8	4	COEXIST THE K!NGS TUNES
9	NEW	ALBUM TITLE GOES HERE DEADMAUS MUSIKTRAP/WAR/EPHONIE
10	21	SIGN NO MORE MUMFORD & SONS GENTLEMAN OF THE ROAD/ISLAND

FRANCE		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 13, 2012
1	NEW	DIAMONDS RIHANNA SRP
2	1	DOWN THE ROAD CICOV AND OJ
3	2	CALL ME MAYBE CARLY RAE JEPSEN @4/SCHOOLBOY
4	3	PURSUIT OF HAPPINESS (NIGHTMARE) @4/SCHUBT MONTA @/MOTIF @/MUSIC @/D.D. @/UNIVERSAL M/TOWN
5	8	ONE DAY / RECKONING SONG ASAF AVDIAN & THE MOJOS TELMAVAN/FOUR
6	NEW	COUPS ET BLESSURES BB BRUNES TOUT OU TARD
7	5	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC
8	4	GOOD TIME OWI CITY & CARLY RAE JEPSEN @4/SCHOOLBOY
9	NEW	GANGNAM STYLE PSY YG/SCHOOL BOY/REPUBLIC
10	10	TOO CLOSE ALEX CLARE ISLAND

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN) OCTOBER 13, 2012
1	NEW	BABEL MUMFORD & SONS GENTLEMAN OF THE ROAD/ISLAND
2	NEW	ALBUM TITLE GOES HERE DEADMAUS MUSIKTRAP/WAR/EPHONIE
3	NEW	UNO! GREEN DAY REPRISE
4	1	THE TRUTH ABOUT LOVE PINK+RCA
5	NEW	PUSH AND SHOVE NO DOUBT INTERSCAPE
6	NEW	NO. 2 BERNARD ADAMUS GROSSE BOITE
7	2	MIROIR MARIE-MAI MUSICOR
8	6	DEAD SILENCE BILLY TALENT WARNER MUSIC CANADA
9	NEW	TELLE QU'ELLE ANNIE VILLENEUVE ENTORGAGE
10	4	KANYE WEST PRESENTS GOOD MUSIC CRUEL SUMMER VARIOUS ARTISTS G. O. D. O. DEE/JAY

KOREA		
BILLBOARD KOREA K-POP HOT 100		
THIS WEEK	LAST WEEK	(BILLBOARD KOREA) OCTOBER 13, 2012
1	1	MEMORY OF THE WIND NAUL INEXT/TREND
2	3	ALL FOR YOU SEOIN KOOK, @/EUNG EUN, @/JELLYSHOP & A CO. ENT
3	2	MISSING YOU G-DRAGON FT. KIM YUNA YG ENTERTAINMENT
4	7	GANGNAM STYLE PSY YG/SCHOOL BOY/REPUBLIC
5	5	LIPSTICK ORANGE CARAMEL PLEDIS
6	4	CRAYON G-DRAGON YG ENTERTAINMENT
7	8	SEXY LOVE T.A.R.A CORE CONTENTS MEDIA
8	NEW	AMATEUR LEE SEUNG CHUN CJ EBM
9	9	POISON SECRET TSE/ENTER
10	NEW	LOVE IS LIKE A SNOWFLAKE XIA GAGA/CONTENTS

AUSTRALIA		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(ARIA) OCTOBER 13, 2012
1	2	GANGNAM STYLE PSY YG/SCHOOL BOY/REPUBLIC
2	1	BATTLE SCARS GUY SEBASTIAN FT. LUPE FIASCO SONY MUSIC
3	7	HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC
4	NEW	LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO
5	3	I CRY FLO RIDA POE BOY
6	4	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE
7	NEW	R.I.P. BITA ORA FT. TIME TEMPAH ROC NATION
8	NEW	BEGIN AGAIN TAYLOR SWIFT BIG MACHINE
9	NEW	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) WE'VE GOT NOW
10	10	

NETHERLANDS		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 13, 2012
1	1	GANGNAM STYLE PSY YG/SCHOOL BOY/REPUBLIC
2	2	ONE DAY/RECKONING SONG ASAF AVDIAN & THE MOJOS TELMAVAN/FOUR
3	3	MORE SANDRA VAN NIEUWLAND EBALL
4	4	GIRL ON FIRE ALEX FERRARI FT. NICKI MINAJ/RCA
5	NEW	DIAMONDS RIHANNA SRP
6	8	BEAUTY & DE BRAINS NELSON FACEMAKER
7	7	THIS IS LOVE WILLIAM FT. EVA SIMONS WILLIAM
8	8	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM
9	NEW	LIEVER DAN LIEF GERS PARDOEL & DOE MAAR TOP NOTCH
10	9	EUPHORIA LOREEN WARNER

ITALY		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 13, 2012
1	1	ONE DAY / RECKONING SONG ASAF AVDIAN & THE MOJOS TELMAVAN/FOUR
2	10	LITTLE TALKS OF MONSTERS AND MEN SKRIMS, EHF/LAEKJARRAS
3	NEW	GANGNAM STYLE PSY YG/SCHOOL BOY/REPUBLIC
4	2	TI E' MAI SUCCESSO? REBECCA ZIGAR
5	8	HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC
6	7	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC
7	NEW	P.E.S. CLUB DOG FT. GIGLIANO PALMA UNIVERSAL
8	4	WHISTLE FLO RIDA POE BOY
9	6	NECESSITA' LUNATICA MARCO CARTA ATLANTIC
10	3	

BRAZIL		
ALBUMS		
THIS WEEK	LAST WEEK	(APPO/NIELSEN) OCTOBER 6, 2012
1	2	AGAPE AMOR DIVINO FADRE MARCELO ROSSI SONY MUSIC
2	1	CARROSSEL VARIOUS ARTISTS BUILDING
3	4	OUSADIA E ELEGRIA THIAGUINHO S.M. LIVRE
4	RE	MEUS ENCANTOS PAULA FERNANDES UNIVERSAL
5	5	AVENIDA BRASIL: NACIONAL VARIOUS ARTISTS S.M. LIVRE
6	3	AVENIDA BRASIL INTERNACIONAL VARIOUS ARTISTS S.M. LIVRE
7	6	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL
8	7	AO VIVO: EM FLORIPA VITOR & LEO SONY MUSIC
9	14	SAMBO SAMBO RADAR
10	11	SORRISO 15 ANOS SORRISO MAROTO S.M. LIVRE

SPAIN		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 13, 2012
1	1	TE VOY A ESPERAR JUAN MAGAN FT. BELONDA SONY MUSIC
2	2	TANTO PABLO ALBORAN TRIMECA
3	5	SE VENDE ALEJANDRO SANZ UNIVERSAL
4	4	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN
5	6	CALL ME MAYBE CARLY RAE JEPSEN @4/SCHOOLBOY
6	RE	NO ME COMPARES ALEJANDRO SANZ UNIVERSAL
7	NEW	GANGNAM STYLE PSY YG/SCHOOL BOY/REPUBLIC
8	7	WHISTLE FLO RIDA POE BOY
9	5	OLVIDARTE FELIPE SANTOS FT. CALI Y EL DAN DIE WARNER
10	NEW	DIAMONDS RIHANNA SRP

SWITZERLAND		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 13, 2012
1	1	ONE DAY / RECKONING SONG ASAF AVDIAN & THE MOJOS TELMAVAN/FOUR
2	3	GANGNAM STYLE PSY YG/SCHOOL BOY/REPUBLIC
3	4	READ ALL ABOUT IT, PT. III EMELI SANDE VIRGIN
4	2	I FOLLOW RIVERS LYXKE ILL RECORDINGS
5	NEW	DIAMONDS RIHANNA SRP
6	5	GOOD TIME OWI CITY & CARLY RAE JEPSEN @4/SCHOOLBOY
7	6	SUMMERTIME SADNESS LANA DEL REY POLYDOR
8	8	SCHAU NICHT MEHR ZURUCK XAVEL NAVIDO
9	NEW	SONNENTANZ KLANGARSUSSELL UNIVERSAL
10	NEW	GIRL ON FIRE ALEX KEYS FT. NICKI MINAJ/RCA

BELGIUM		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 13, 2012
1	1	GANGNAM STYLE PSY YG/SCHOOL BOY/REPUBLIC
2	2	ONE DAY / RECKONING SONG ASAF AVDIAN & THE MOJOS TELMAVAN/FOUR
3	3	WILDEST MOMENTS JESSIE WARE PSR
4	4	SPECTRUM (SAY MY NAME) FLORENCE + THE MACHINE ISLAND
5	NEW	DIAMONDS RIHANNA SRP
6	8	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM
7	RE	PURSUIT OF HAPPINESS (NIGHTMARE) @4/SCHUBT MONTA @/MOTIF @/MUSIC @/D.D. @/UNIVERSAL M/TOWN
8	9	BARA BARE BERE BERE MUZE HELMUM 3
9	5	MILLION VOICES OTTO KNOWS REPUNE
10	NEW	I CRY FLO RIDA POE BOY

SWEDEN		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 13, 2012
1	1	HANDERNA MOT HILLEN PETRA MARKLUND RAZZA
2	5	GANGNAM STYLE PSY YG/SCHOOL BOY/REPUBLIC
3	3	VART JAG AN GAR STIFTELSEN MAMM
4	NEW	DIAMONDS RIHANNA SRP
5	2	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM
6	4	HUNGRY HEARTS MAUSE UNIVERSAL
7	NEW	LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO
8	NEW	GIRL ON FIRE ALEX KEYS FT. NICKI MINAJ/RCA
9	RE	GREYHOUND SWEDISH HOUSE MAFIA SHM
10	8	SOME NIGHTS FUN, FUELED BY RAMEN

MEXICO		
AIRPLAY		
THIS WEEK	LAST WEEK	(NIELSEN BDS) OCTOBER 13, 2012
1	8	GANGNAM STYLE PSY YG/SCHOOL BOY/REPUBLIC
2	1	AIRE SOY MIGUEL ROSE & XIMENA SARINANA WARNER
3	2	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM
4	4	CABECITA DURA LA ARIOLANDA ANA DEL LIMON DE NENE CAMACHO/DEA
5	11	NO ME COMPARES ALEJANDRO SANZ UNIVERSAL
6	3	CHASING THE SUN THE WANTED GLOBAL TALENT/MERCURY
7	5	WHISTLE FLO RIDA POE BOY/ATLANTIC
8	10	HASTA QUE TE CONOCI MANA WARNER
9	NEW	TE PERDONE RETINTO SKAL/DIA
10	8	ENTREGATE MODERATO CAPITOL

IRELAND		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 13, 2012
1	1	HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC
2	8	GANGNAM STYLE PSY YG/SCHOOL BOY/REPUBLIC
3	2	I FOLLOW RIVERS LYXKE ILL RECORDINGS
4	NEW	LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO
5	NEW	DIAMONDS RIHANNA SRP
6	3	LITTLE TALKS OF MONSTERS AND MEN SKRIMS, EHF/LAEKJARRAS
7	10	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD
8	4	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE
9	5	SOME NIGHTS FUN, FUELED BY RAMEN
10	RE	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC

NEW ZEALAND		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 13, 2012
1	1	GANGNAM STYLE PSY YG/SCHOOL BOY/REPUBLIC
2	2	BATTLE SCARS GUY SEBASTIAN FT. LUPE FIASCO SONY MUSIC
3	NEW	LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO
4	3	FEEL INSIDE (AND STUFF LIKE THAT) THE FLIGHT OF THE CONCHORDS & GUESTS COLLISION
5	5	COME ON HOME TITANUM ILLEGAL
6	4	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE
7	6	BOOM BOOM JUSTICE CREW SONY MUSIC
8	NEW	BEGIN AGAIN TAYLOR SWIFT BIG MACHINE
9	8	HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC
10	10	I CRY FLO RIDA POE BOY

PORTUGAL		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 13, 2012
1	1	THIS IS LOVE WILLIAM FT. EVA SIMONS WILLIAM
2	4	GANGNAM STYLE PSY YG/SCHOOL BOY/REPUBLIC
3	NEW	NAO E VERDADE CAROLINA DESLANDES FAROL
4	3	DANCE AGAIN JENNIFER LOPEZ FT. P!TBULL EPIC
5	NEW	EU SEM VOCE PAULA FERNANDES UNIVERSAL
6	6	PERDONAME PABLO ALBORAN CON CARMINHO TRIMECA
7	5	MADNESS MUZE HELMUM 3
8	2	SPECTRUM (SAY MY NAME) FLORENCE + THE MACHINE ISLAND
9	NEW	DIAMONDS RIHANNA SRP
10	NEW	SOME NIGHTS FUN, FUELED BY RAMEN

GREECE		
ALBUMS		
THIS WEEK	LAST WEEK	(CYTA-IFPI) OCTOBER 13, 2012
1	1	MAGGANEIES GIANNIS HANIOU MINOS
2	2	KRYSTALLA PANOS MIANOS UNIVERSAL
3	5	OI MERES TOU FOTOS NATASSA MPROLOU SONY MUSIC
4	3	GREEK SUMMER HITS 2012 VARIOUS ARTISTS UNIVERSAL
5</		

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: EOne Music appoints **Ken Gullic** VP of sales and acquisitions. He was sales, marketing and acquisitions director at MTV Program Enterprises.

PUBLISHING: BMI in Nashville promotes **Mark Mason** to executive director of writer/publisher relations. He was senior director.



TOURING: MSG Entertainment names **Clinton Nells** VP/GM of the Beacon Theatre in New York. He was director of theater security at Radio City Music Hall in New York.

Front Gate Tickets names **Maura Gibson** president. The appointment follows the announcement that AEG and **Outbox Enterprises** have formed a joint venture with **C3 Presents** to purchase Austin-based Front Gate. Gibson was director of ticketing at C3.

MANAGEMENT: Working Group Artist Management taps **David Lovett** as an artist manager. He was the owner and lead agent at New Life Entertainment.

RELATED FIELDS: The ASCAP board of directors appoints **Matt Pincus**. He is founder/CEO of **SONGS Music Publishing**.

Gray V—which programs music for such clients as Tiffany, Michael Kors, Equinox and the Thompson Hotel Group—names **YiPei Chen-Josephson** VP of licensing and label relations. She was head of marketing and licensing at **Glassnote Records**.

—Edited by Mitchell Peters

GOODWORKS

NATURE CONSERVANCY TAPS ARTISTS FOR MUSIC CAMPAIGN

His fans might not be aware, but Glen Hansard is deeply passionate about the forestry of his native Ireland.

In a four-minute video for the Nature Conservancy's new All Hands on Earth music campaign, the Dublin-born singer/songwriter shares his thoughts on his homeland's environment during an interview and acoustic performance of his song "Love Don't Leave Me Waiting."

"At one point in Ireland, they say you could swing from tree to tree, from tip to toe of the whole country—that it was all oak," Hansard says. "Now we have a handful of native forests left. Without the national forests, we lose contact with the past. These trees have been sitting there watching us progress and watching us make mistakes."

All Hands on Earth campaign director Christine Broda-Bahm says the new music project aims to inspire people to save the world's lands and water. "We're trying to build this movement for conservation," she says. "We want people to feel more connected to the environment and feel empowered that there are things they can do in their own life to make a difference. In building this movement and energizing people, we wanted to share these stories."

The Nature Conservancy tapped other artists, like Raphael Saadiq and Ryan Bingham, to share their personal connections with the environment in short clips, which began rolling out Oct. 3. Other acts involved in the campaign include Tinariwen, Portugal. The Man, Abigail Washburn & Kai Welch and Xavier Rudd.

"The most important factor for us [in choosing artist participants] was this proven history of environmental concern," Broda-Bahm says. "Some of them have taken specific actions and had a connection to the environment. They were able to be very articulate about what nature meant to them and how they connect with it."

—Mitchell Peters

BONDING TIME

Vitaminwater and the Fader wrapped the second year of their "Uncapped" concert series with hot performers Frank Ocean and Bon Iver at New York's Angel Orensanz synagogue. Sporting post-performance smiles backstage are (from left) Fader co-founder **JON COHEN**, Bon Iver manager **NATE VERNON** of Middle West Management, Bon Iver frontman **JUSTIN VERNON** and Fader president/publisher **ANDY COHN**. PHOTO: ROGER KISBY



1 JOHN LEGEND lent a helping hand to JCPenney's support of Teach for America during the month of September. The singer/songwriter teamed with the retailer's JCP Cares program, visiting Dallas' Stockard Middle School and presenting a \$5,000 check for the facility's music program. Caught without their hall passes are (from left) JCPenney CEO **RON JOHNSON**, JCP Cares president/JCPenney VP of philanthropy **MIKI WOODARD**, Legend and Teach for America founder **WENDY KOPP**. PHOTO: BRANDON WADE/ASSOCIATED PRESS

2 ASCAP RHYTHM & SOUL presented its second Atlanta Legends Mixer (Sept. 26) at the W Hotel. Honored as living legends were record industry veteran Michael Mauldin, attorney Kendall Minter, Noontime Music, singer/songwriter/producer Perri "Pebbles" Reid and rapper/entrepreneur T.I., accompanied here by ASCAP Rhythm & Soul director **JENNIFER DRAKE**. PHOTO: PRINCE WILLIAMS/ATLPICS.NET

3 NEIL YOUNG (center) stands up for farmers during the press conference preceding Farm Aid 2012 in Hershey, Pa. The 27th annual event is the music industry's longest-running concert for a cause, having raised \$40 million to support America's family farms. Joining Young are (from left) Farm Aid executive director **CAROLYN MUGAR**, board members **WILLIE NELSON**, **JOHN MELLENCAMP** and **DAVE MATTHEWS**; performer **JACK JOHNSON**; and Dickinson College Farm director **JENN HALPIN**. PHOTO: COPYRIGHT EBET ROBERTS

BACKBEAT

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THE BODY ELECTRIC

Sparks no doubt flew when music icons (from left) **AARON NEVILLE**, Blue Note Records president **DON WAS** and Rolling Stone **KEITH RICHARDS** connected at New York's Electric Lady Studios for Neville's forthcoming label debut. The soulful singer reinterprets his favorite songs from the doo-wop era and beyond on *My True Story*. Produced by Richards and Was, the album arrives Jan. 22, 2013.

PHOTO: SARAH A. FRIEDMAN



1 **PLACIDO DOMINGO** (center) was honored at a September gathering that included Los Angeles Opera music director **JAMES CONLON** (left) and chairman of the board **MARC STERN**. Marking 45 years since Domingo's L.A. debut, the fete also heralded the singer's new L.A. Opera production, "The Two Foscari," and his Oct. 16 Sony Classical release *Songs*—his first pop album in more than 20 years. PHOTO: ROBERT MILLARD/LOS ANGELES OPERA



2 **DURING THE BIG APPLE** stopover on its summer/fall tour, the Fresh Beat Band—centerpiece of the same-named live-action children's series on cable channel Nick Jr.—played eight sold-out shows at the Beacon Theatre. Celebrating are (from left) Creative Artists Agency talent agent **MARIO TIRADO**, AEG Live VP/GM **MARK SHULMAN**, Fresh Beat Band members **JON BEAVERS** (the character Twist), **TARA PERRY** (Marina), **YVETTE GONZALEZ-NACER** (Kiki) and **THOMAS HOBSON** (Shout) and Nickelodeon VP of talent operations **JOEL FISHER**. PHOTO: DAVID SAMPSON

3 **THE RECORDING ACADEMY'S** Atlanta chapter recently presented the one-day program "Grammy GPS: A Road Map for Today's Music Pro." The event was jam-packed with workshops and panels, including the "Producer Super Panel." Sharing tips and insights at that session were (from left) **JUSTIN "JUST BLAZE" SMITH**, **BRYAN-MICHAEL COX**, **STEVE LILLYWHITE**, **BUTCH WALKER** (who doubled as moderator) and **MAUREEN DRONEY**, joined here by the Academy's Producers & Engineers Wing senior executive director **MAUREEN DRONEY**. PHOTO: RICK DIAMOND/GETTY IMAGES

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“Stream A Little Stream”

Moderator:

Steve Gordon, Esq. Steve Gordon Law

Confirmed Panelists:

Elias Roman CEO and Co-Founder of Songza
Sami Valkonen, Esq. Head of International Music Licensing, Google Play
Larry Kanusher, Esq. Shareholder, Greenberg Traurig
Matthew DeFilippis Vice President New Media & Technology, ASCAP

“Music Lending 2012”

Moderator:

Wayne Wald Partner at Akerman Senterfitt LLP

Confirmed Panelists:

Michael Poster, Esq. Partner, Vandenberg & Feliu
Eric Longley, CPA Prager & Fenton (UK)
Nari Matsuura Partner, Massarsky Consulting Inc.
David Innes Senior Vice President, City National Bank
Curtis Vega Senior Vice President, Media & Entertainment, HSBC Private Bank

“Does TV Everywhere Mean Cutting the Cord, Or Getting All Tangled Up?”

Moderator:

Toby Butterfield, Esq. Partner, Frankfurt Kurnit Klein & Selz

Confirmed Panelists:

Hadrian Katz, Esq. Partner, Arnold & Porter LLP
Greg Fioravanti Vice President, Business Affairs & Rights Management, Discovery Communications
Mukesh Sehgal CEO, RSG Systems
Thomas Lane Partner, Winston & Strawn LLP

“Ethics On The Borderline”

Confirmed Panelists:

Ron Minkoff, Esq. Partner and Head of the Professional Responsibility Group, Frankfurt Kurnit Klein & Selz
Pery Krinsky, Esq. Principal, Krinsky PLLC

“To 1099 Or Not To 1099, That Is The Question”

Moderator:

Christopher J. Marino, Esq. Associate, Giordano, Halleran & Ciesla

Confirmed Panelists:

Richard Stoller Partner, Prager & Fenton, LLP
Stephen F. Herbis, Esq. Principal, Law Office of Stephen F. Herbes

“Starting Up And Rolling Out: Fostering And Financing Innovation In Entertainment”

Moderator:

David Mazur, Esq. Managing Associate, MasurLaw

Confirmed Panelists:

Mark Piibe Esq. Executive Vice President, Global Business Development, EMI Music
Tyler Lenane, Esq. Senior Vice President and General Counsel, MOG
Gene Rhough, Esq. Independent Media Consultant
Larry Miller Managing Partner, Miller & Company

“Copyright Enforcement On The Edge”

Moderator:

Eleanor Lackman, Esq. Cowan DeBaets, Abrahams & Sheppard LLP

Confirmed Panelists:

Stanley Pierre-Louis Senior Vice President and Associate General Counsel for Intellectual Property and Content Protection, Viacom, Inc.
Jodie Griffin Staff Attorney, Public Knowledge
Adam Sosinsky Digital Media Technology and Operations Executive (formerly with Sony Music's Global Digital Business)
Leonardo Lipsztein Product Counsel, Google, Inc.

“What Could Possibly Go Wrong! Protecting Yourself In A Wind-Down”

Moderator:

Marc Reisler, Esq. Partner, Holland & Knight

Confirmed Panelists:

Susan Meisel, Esq. Senior Vice President, Corporate Counsel, Sony Music Entertainment
Ross Weston, Esq. Senior Vice President, Business and Legal Affairs, at MTV Networks
Aileen Atkins, Esq. Counsel, Best Buy, Senior Vice President and GC, CinemaNow

“Celebrity Estates: Death Poses New Problems”

Moderator:

Gabe Wolosky, CPA Prager & Fenton, LLP

Confirmed Panelists:

Kevin Matz, JD, CPA Managing Member, Kevin Matz & Associates, PLLC
Herb Nass, Esq. Principal, Herbert E. Nass & Associates
Jonathan Reichman, Esq. Partner, Kenyon & Kenyon

“Beyond The Copyright Claim; Using All Your Ammunition”

Moderator:

Toby Butterfield, Esq. Partner, Frankfurt Kurnit Klein & Selz

Confirmed Panelists:

Alan Friedman, Esq. Partner, Katten Muchin Rosenman
Paul LiCalsi, Esq. Partner, Mitchell Silberberg & Knupp LLP
Brian Murphy, Esq. Partner, Frankfurt Kurnit Klein & Selz

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