LIL WAYNE & CASH MONEY/UMG HAVE 2ND-BIGGEST DEBUT OF THE YEAR: 964,000+

TONY BENNETT TALKS AMY WINEHOUSE, LADY GAGA, ARETHA FRANKLIN

ANNE-SOPHIE MUTTER // MARY J. BLIGE // STAIND // ST. VINCENT // KATY B

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Online .COM EXCLUSIVES

Visit billboard.com for Seattle interviews extended from the cover story, a photo-laden chapter from the book "Pearl Jam Twenty" and a Charles Peterson-curated gallery of vintage shots of Nirvana, Soundgarden and more.

WOMEN IN MUSIC

Billboard's annual Women in Music Power Players special report celebrates the most powerful and talented women in the music business. Submit your nominations by Sept. 16 at billboard.biz/womeninmusic2011.

Events

FUTURE SOUND

Billboard's inaugural Future Sound event, in association with Loeb & Loeb, is set for Nov. 17-18 at Terra in San Francisco. Registration is now open. For more, go to future_soundconference.com.

TOURING

The Billboard Touring Conference & Awards, presented by ShowClix, are Nov. 9-10 at the Roosevelt in New York. Panels have been announced. Details at billboardtouringconference.com.

FEATURES

THE AGE OF INNOCENTS

As grunge celebrates 20 years, Billboard talks to the architects of the Seattle scene.

STRING THEORY

Anne-Sophie Mutter's role as emissary to classical aficionados and potential new fans is vital to the genre's progress.

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360 DEGREES OF BILLBOARD

HOME FRONT

CEO CLAYTON K. SMITH
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THANK YOU FOR CREATING THE SOUNDTRACK TO THE MOST IMPORTANT MOMENTS OF OUR LIVES

WE WILL REMEMBER YOU ALWAYS

YOUR MOTOWN FAMILY

motown
President ‘Carter’
First-week sales of Lil Wayne’s new album blow past expectations—shipments now at 1.4 million

A destructive storm called Tenebrous, triggered by power outages, forced some record stores along the Eastern Seaboard to close. There weren’t any sales-boosting gimmicks, like Amazon’s two-day 89 cent digital pricing of Lady Gaga’s Born This Way (Billboard, June 4).

And the last time Lil Wayne had produced to sell, he angered brick-and-mortar stores by releasing it first through digital retailers only.

But in the end, none of these potential obstacles prevented the hip-hop superstar and his long-awaited new album, Tha Carter IV (Cash Money Universal Republic), from bursting out of the gate for one of the strongest debuts of the year. The title tops the Billboard 200 this week with U.S. sales of 964,000 units, the biggest single-week haul since Gaga’s Born This Way debuted with Amazon assisted sales of 1.1 million in May, according to Nielsen SoundScan.

It also moved more than doubled first-week sales of Jay-Z and Kanye West’s Watch the Throne, the third-best debut of the year with sales of 436,000, according to SoundScan.

Moreover, consumer demand for Tha Carter IV exceeded expectations, forcing some retailers to reorder the album right after its release. "Universal Music Group Distribution was quick to replenish stock, having shipped more than 1.2 million physical units by its Aug. 29 street date, with shipments reaching about 1.4 million by press time, according to sources familiar with the situation. Deluxe editions of the album helped drive the stronger-than-expected sales. Target, which has its own deluxe edition with two exclusive tracks, sold 188,000 units of the album, while Best Buy, which has a deluxe edition bundled with a T-shirt, has sold 178,000, sources say. Other retailers that experienced strong first-week sales of the CD included Trans World Entertainment, with about 55,000 units, and Walmart, with about 48,000, sources say.

We put an order for additional copies of the deluxe as soon as the first sales reports started coming in,” Trans World VP of music and new media Ith Cué says, noting that sales of deluxe editions no longer fall off a cliff after the first week as they have in the past.

That’s not to say that physical sales accounted for most of the story. Tha Carter IV easily broke the U.S. iTunes store’s single-week album sales record on its way to generating digital album sales of 162,000 units, according to SoundScan (see Over the Counter, page 45).

The Carter IV’s first-week sales just narrowly missed the 1 million mark, falling 4.2% short of the 1.005 million Tha Carter III sold in its debut week in June 2008. But it came out when album sales were far more robust. In an encouraging development, year-to-date album sales through the week ended Sept. 4 are up 3% from the same period in 2010. But they’re still down 25.6% from the same period in 2008.

And the only artist other than Lady Gaga to generate first-week sales of 1 million was Taylor Swift, whose Speak Now sold 1.1 million in October 2010.

Could any other upcoming releases this year surpass Tha Carter IV’s debut? Don’t bet on it. For instance, Lady Antebellum’s Own the Night, due Sept. 13, is expected to be a big seller but its predecessor Need You Now, which has generated sales of 3.6 million, failed to crack debut-week sales of half a million in January 2010, according to SoundScan.

It’s also worth noting that Tha Carter IV has already outsold Lil Wayne’s last release, 2010’s I Am Not a Human Being, which has sold 195,000 units, according to SoundScan. That album upset physical retailers because it was released digitally two weeks before the CD was available in stores. But while retailers were plenty angry at the maneuver, any bad feelings have long since dissipated.

“I don’t think anyone is mad at Lil Wayne. I think they are happy with him,” says Thuy Ngo, head of purchasing at Irvine, Calif.-based one-stop Super D. Likewise, Newbury Comics head of purchasing Carl Mello says that the chain welcomed having a hit album like Tha Carter IV, especially given how weak the release schedule has been in recent weeks. “He did fantastic sales,” Mello says. “If we could only have more releases like this.”
Three significant items crossed the desk of WaterTower Records VP Jason Linn during the last week of August—the last of the duties from the New Line film “Rock of Ages,” the final master of music inspired by a Batman videogame and the finished copies of True Blood: Music From the HBO Original Series Volume 3.

They join the label’s list of other 2011 projects, which includes the well-selling film soundtrack released this year, Sucker Punch (117,000 units sold in the United States, according to Nielsen SoundScan), a deluxe edition devoted to Alexandre Desplat’s “Harry Potter” scores and the videogame tie-in Mortal Kombat.

Named for the structure that sits next to its offices on the Burbank, Calif., lot, WaterTower has become the musical force in the Time Warner family, issuing scores and soundtracks from Warners and New Line films, TV shows from HBO, DC comics projects and Warner Bros. produced TV programs.

“You care more than a third party does—there’s an investment,” Linn says. “For us, the ‘True Blood’ brand or ‘Rock of Ages’ brand—take your pick—it’s more than another brand. We’re doing anything we can to use music to further the visibility for the film or TV show or videogame.”

The label, a division of Warner Bros. film studios, has blossomed this year with a roster of 20 releases, more than triple the number of albums the label issued just three years ago when it was limited to four titles.

“Rock of Ages,” a film adaptation of the hit Broadway musical, finished shooting in late July and Linn expects WaterTower will be involved in visual and musical promotion leading up to the June 1 release next year; it’s the label’s highest priority in 2012. More immediate attention is being paid to the “music inspired by” album for the highly anticipated videogame “Batman: Arkham City” and the “True Blood” soundtrack.

For “Batman: Arkham City,” musicians who were game and comics enthusiasts were brought in to play an early version of the game. If they were then inspired to create music, WaterTower was interested in whatever they might produce, Linn says, adding, “We wanted it to come from a pure place. The game features tracks from Penclos at the Disco, Coheed and Cambria and the Damned Things, a group comprising members of Anthrax and Fall Out Boy.

The album is due around the Oct. 18 release of the game and is included in deluxe editions. It’s likely a track or two from the album will be used in the promotion of the videogame.

The “True Blood” soundtrack, only the second HBO-related release from WaterTower, features music from seasons three and four of the vampire drama. The first two volumes of the soundtrack, which both received Grammy Award nominations, were released through Atlantic Records.

“Their enthusiasm for the album sold us on them,” says “True Blood” music supervisor Gary Calamar, who also oversaw A&R on the album. Calamar has made unique covers a trademark of the series, which names all of its episodes after songs. The new “True Blood” soundtrack includes recordings of Nick Cave and Neko Case doing the Zombies’ “She’s Not There,” the heavy performing Laura Nyro’s “And When I Die” and Karen Elson’s cover of “Season of the Witch” with new vocals from the song’s composer, Donovan. The soundtrack also features a new track from Jakob Dylan and Gary Louris of the Jayhawks.

Seven to 10 songs make it into each episode though as many as 20 are cleared, depending on whether we get [producer] Alan Ball’s first choice,” Calamar says. “When it came time to prepare the soundtrack, about 10 cuts were considered and we then cut it down to 14.”

Calamar says the music selections are always driven by the show, “but in the back of my mind I am always thinking about the soundtrack. . .you need to have exclusive tracks to sell anything.”

ALSO: Rush guitarist Alex Lifeson makes his first foray into film, writing, performing and producing on “The Odd Life,” which stars Richard Gere and is scored by John Debney. It opens Sept. 23 . . . John Scheinfeld will direct the first Elvis Presley-related film since the king’s death 34 years ago. Based on Sonny West’s book, “Elvis: Still Taking Care of Business,” Scheinfeld is preparing a script from West and producers Michael Schlau and Cindy Friedlander. Legendary film composer Ennio Morricone has written two songs for New Zealand singer Hayley Westenra and allowed her to write new lyrics for his “Gabriel’s Oboe (Whispers in a Dream)” for her fifth Deca album . . . Faith Hill, working on her first album in six years, has again recorded the opening theme for NBC’s “Sunday Night Football,” “Waiting All Day for Sunday Night.” Byron Galimore produced the Los Angeles session . . . Andrew Sott’s SOFA Entertainment and Universal Music Enterprises will release DVDs of the “Rolling Stones’ performances on “The Ed Sullivan Show.”

The Billboard/Hollywood Reporter Film TV Music Conference will be held Oct. 24-25 at the Renaissance Hollywood Hotel in Los Angeles. For more information and to register, go to filmsandmusicconference.com.

For the Record

Blondie’s album Panic of Girls will be released Sept. 13 in the United States on the band’s own Noble 10 imprint, not Elektra Seven Music. The album won’t be distributed in the United States by EMI. Instead, it will be manufactured and distributed by Five Seven Music and RED. A story in the Sept. 10 issue misstated these points. The album will be released in the United States exclusively through Amazon.

A story in the Sept. 3 issue misspelled the last name of Apple senior v.p. of digital design Jonathan Ive.
FROM YOUR FRIENDS AT PALACE SPORTS & ENTERTAINMENT

Thank You
Howard Rose & Howard Kauffman

JIMMY BUFFETT
25
SELLOUTS
How Mary J. Blige brought glamour to hip-hop and broadened the appeal of urban culture to brand marketers. A new book explains.

As a former senior executive at interscope and Sony Music and the founder and head of brand consultancy Translating, Steve Stoute is a leading expert in the fertile intersection between recording stars and consumer brands. In an excerpt from his new book, "The Tanning of America: How Hip-Hop Created a Culture That Rewrote the Rules of the New Economy," (Gotham Books), Stoute looks at the rise of Mary J. Blige, the emergence of the "ghetto fabulous" aesthetic and how they influenced brands like Louis Vuitton and Estee Lauder's MAC cosmetics. As designers gather for Fashion Week in New York, he reminds us of a turning point in the mainstreaming of urban culture.

Mary Jane Blige began her Cinderella-story career as a teenager in the late 1980s and early 1990s at Uptown Records, where her then-producer, Sean "Puffy" Combs, oversaw most of her debut album, What's the 411? Before he left Uptown to launch Bad Boy Records, Puffy had dubbed her the "queen of hip-hop soul"—a distinction that goes to the heart of the discussion about how the genre would soon be coloring all of pop culture.

The blurring of the lines, in fact, had been happening at Uptown all along, thanks to Andre Harrell's direction and insights. Andre saw in the late '80s how the hard-edged drama of rap music, with the thumping drums and bass-heavy groove that were the signature of many Def Jam artists, was not incorporating all the rich cool smoothness and bright musicality that had built the house of R&B. The question he asked was: how can we make this less rough around the edges, give it more soul and R&B, put guys in suits and add glamour, plus bring in the hip-hop element and beat but with a less dramatic emphasis? The answer turned out to be very basic: melody.

Harrell, a super smart college graduate who began as an artist in the rap duo Dr. Jekyll and Mr. Hyde, had the insight to leave the rock elements in the mix but find a way to turn up the heat on the R&B. Some of the efforts that arose from various camps didn't gel and lacked both the hip-hop authenticity and its commitment. Two artists who had the cultural understanding and the unapologetic aspect of it were R. Kelly and Blige. They took that, kept in the beats, but also sang to it and brought the melody—putting the hip-hop spin on R&B and making it more palatable for radio. Eventually, you could look back and see how pivotal both were in bringing everyone under the hip-hop umbrella.

But in the beginning, at the point when urban wasn't ready to call itself hip-hop, radio stations initially still didn't know where to put cuts from Mary's What's the 411? What did you call it?

Not pure R&B, nor dance, not hard-edged hip-hop, and definitely not pop. But Harrell finally had a marketing breakthrough to answer that question, as it so happened, when he was trying to secure one of Blige's new releases in the soundtrack for a film starring Gail Berry.

Harrell was explaining to the movie people why Blige's hip-hop style of songwriting was more suited to their movie's storytelling. And then he began to put into words what she represented, "her attitude, her struggle, and then the fashion." Riffing away, he began to talk about her following, how Puffy had already dubbed her the queen of hip-hop, soul, because Harrell insisted, "she's singing about undying love, soulfully. Her image...hair done blond, jewelry dangling, Louis Vuitton this and that, big sunglasses, Billie Holiday blue," was, in short, "ghetto fabulous." No sooner had he coined that very phrase for Blige than almost overnight hip-hop music, culture and marketing opened a new door that was as wide and as historic as the tanning transformation achieved by MTV's day-party of Dr. Dre's The Chronic. Harrell asserted, "Ghetto fabulous allowed for women to get in it."

Blige, on all fronts, was for hip-hop what Diana Ross had been for Motown.

Harrell—who later went on to run Motown after leaving his own Uptown Records, around the time that I started working with Blige—framed the need for a queen of hip-hop/soul by saying that in the general marketplace, it's "women who are the first to take to minorities in a big way and let us in the house. Men aren't letting you in the house with a new thing. They want the old thing, the same styles. Women are in touch with their girl, and their girl wants to see every new shiny thing that sings beautifully or dances wonderfully or looks handsome."

In a marketing lesson not to be overlooked, the "ghetto fabulous" name gave Blige her own brand identity that sent her career skyrocketing, got women invested in hip-hop and was infinitely marketable for all by all.

John Demsey, group president of the Estee Lauder Cos., remembered how, when he was getting started as the head of MAC, the idea of the "ghetto fabulous" was the inspiration for a marketing breakthrough. "I turned it around to talk about real women and people who are beyond the fashion world," he said. "It was more inclusive, more open to everyone."

The ghetto fabulous name gave Mary J. Blige her own brand identity that sent her career skyrocketing, got women invested in hip-hop and was infinitely marketable for all by all.

Ghetto fabulous took in everyone—women, men, rappers, soul singers, athletes, comedians, movie stars, TV hosts, everybody. One of the most iconic images that later appeared to encapsulate this time (when the battle to out-ghetto and out-fabulous each other kicked into high gear) was by photographer David LaChapelle. As the story goes, after LaChapelle took this caramel-tinted photograph of Lil' Kim wearing nothing but a Louis Vuitton logo, it was included in a gallery exhibit and spotted by then editor-in-chief of Interview magazine, Ingrid Sischy. As she was being shown David LaChapelle's work, the moment Sischy laid eyes on the Lil' Kim photograph, she immediately said, "Take it down." She wanted it for the cover of Interview. And when it appeared as a cover, as I can well attest, it stopped cultural time. This
was blatant, unapologetic consumption mixed with & fine art and the rare moment captured was a visual masterpiece.

And it galvanized attention in the midst of the heyday of party and champagne and bling culture. The power of Lil' Kim appearing with these logos on her body certainly did more for Louis Vuitton than anything inside or out of pop culture at the time. Those who were attuned read the image and thought that if she believed enough to have the logos on her in a way that said, "Look at me, this is how much I'm down for this brand, this is how much it means to me," then it had to be important and worthy. It was certainly powerful whenever hip-hop artists vocalized their love for luxury brands and thus became walking billboards for them. Again, the fact that they came from the ghetto and had fabulous taste plus money to make luxury choices made the brand powerful by association. So the fact that Lil' Kim was literally wearing the brand and nothing else was a watershed moment, catapulting Louis Vuitton and doing so much for Marc Jacobs in the process, but pushing luxury brands further into prominence. What's more, it pushed the psychology of needing luxury brands even further into the cultural mind-set that already embraced the idea of needing luxury brands to establish who and what you stood for. The statement was that important. Not an endorsement deal, not an ad, not a record promo. Just a statement about starting in one place and journeying to another on the cover of probably the most prestigious, elite, cultural magazine of the era, expressed in one image, in code.

Long before that cover appeared, MAC cosmetics—through the reading of consumer cues by Demsey—had understood where pop culture was headed and how the ghetto fabulous sensibility was the perfect match for the brand. Seizing the moment before anyone else, MAC leaps on the opportunity to use both Lil' Kim and Blige in the first strongly supported ad campaign featuring female urban artists. From a marketing perspective, Demsey remembered, "Up until then, no one had ever embraced hip-hop as being glamorous." But the MAC team recognized that "urban music had become the music for everyone and urban culture had become the culture for everyone."

Growth By Curation

Playlists, not ‘freemium’ business models, will drive the success of subscription music services

I just want to say one word to you.
Just one word. Are you listening?

Playlists.

While there’s no magic bullet that can ensure the success of streaming music services, the ones that offer the best way to create and share playlists stand the best chance of achieving mainstream success.

Subscription services MOG and Rhapsody offer playlists and social features, while legacy names like Rhapsody and Napster have some catching up to do in this area.

The service with the most playlist-centric strategy: Spotify.

The on-demand streaming service says it has more than 10 million registered users across Europe, including 1.6 million subscribers in the United States—where it’s available as an invite-only beta version—industry sources estimate it has 1.5 million registered users and nearly 200,000 subscribers.

The “free” enthusiasts of the world believe this is a result of Spotify’s “freemium” business model, where it offers a no-charge, ad-supported tier to bring in users and then tries to upsell them to monthly subscriptions on the strength of its mobile app and the promise of no ads.

But they’re only partly right.

Free by itself isn’t a customer acquisition strategy, a music discovery tool or a customer retention device. It’s like a car engine with no wheels or seats. Spotify’s playlist strategy is what’s driving this success.

Subscription services are often maligned for appealing labels for this feature, but to simplify call it a licensing fee would be missing the point.

It’s also a marketing expense and one that’s put to better use than blowing a budget on bus stop ads or Super Bowl commercials (sorry, Napster).

Second, Spotify’s application programming interfaces let any developer add streaming features to their services.

Playlists like those like Universal Music Group Distribution’s Digitrax or ShareMyPlaylists rely on Spotify as their music engine, acting as de facto tastemakers.

“From an owned and earned media standpoint, being able to publish playlists and get people excited definitely helps facilitate acquisition,” says Mitch Rotter, UMG Digital senior VP of marketing and product development.

“As a feature of the service, the social aspect of it really helps growth.”

Then there’s this, shared by ShareMyPlaylists founder Kieron Donoghue:

For every new playlist added to the site, it adds five or six new listeners.

While DiGstar intends to support other music services over time, ShareMyPlaylists is hitching its cart firmly to the Spotify bundlwagon: “Spotify is going to be the winner," Donoghue says.

“It certainly looks like they’re gaining market share rapidly here in the U.S. In Sweden, people don’t use iTunes anymore.” They use Spotify.

Playlists are the only source of music discovery at Spotify, which eschews the algorithm-based tracks offered by competitors. According to Rotter and Donoghue, the result is a healthy mix of new releases and catalog tracks that reach the surface.

Playlist creators offer all want to accomplish one of two things: be the first to turn others on to the next big hit or remind them of classic tracks they’ve forgotten about.

New forms beggar new tastemakers. During the heyday of radio, it was DJs. Then MTV took over and the advent of music videos. Music blogs rose to power in the transition to the Internet. But in the streaming music future, the tastemakers become virtually anyone with a good ear and a group of friends.

The real winners will be the services that best facilitate that environment.

For 24/7 digital news and analysis: billboard.biz/digital.

High-Impact Sound

V-MODA’s Crossfade M-80 Metal on-ear headphones boast brushed-metal shields on the ear cups and a steel frame, making them look like they can withstand quite a beating. In fact, the company claims they can survive more than 70 drops on concrete from a height of six feet and that the Kevlar-reinforced detachable cables can bend 1 million-plus times without breaking — good to know for those who anticipate delivering a beating to these $230 headphones.

The Crossfade M-80 Metal is available at V-MODA.com, Radio Shack and other retailers.

9

Bits and Briefs

RCRD LBL Launches iPhone App

Popular music blog RCRD LBL has launched a branded app for the iPhone and iPod Touch. Upon opening the app, the user sees a screen filled with tracks that can be streamed, downloaded and shared through Facebook, Twitter or email. It’s an easy way to listen to the latest tracks posted to RCRD LBL—just tap the song on the main menu and it starts streaming. The app also has a playlist section, where listeners can access a handful of preprogrammed playlists and create their own using the RCRD LBL tracks they download to their device.

Lil Wayne Teams With Shazam

Rapper Lil Wayne has teamed with Shazam and Vevò to launch the first music video featuring Shazam for TV. The new feature doesn’t identify TV shows, but it enables users to unlock exclusive offers or program-ming, by tapping Lil Wayne’s “How to Love” video with Shazam’s popular mobile app, viewers can enter a contest for the chance to win a trip to see the artist perform in concert. The Shazam version of the video is available exclusively at Vevo.

KPMG: Mobile Payments Are Going Mainstream

Mobile payments will take two to four years to enter the mainstream, according to a new KPMG report that surveyed 970 executives in the financial services, technology, telecommunications and retail industries. KPMG found that 58% of respondents have a mobile payment strategy. Telecom and financial services companies are the most likely to have a strategy, while retailers are the least likely. Whatever forms of payment eventually break into the mainstream, the report stresses that convenience and availability will be critical to their adoption.

Ring Tones

9

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Fashionably Late

Much untapped potential remains in social media as more Latin artists finally join the party.

About a year ago, Marco Antonio Solís had fewer than 5,000 likes on Facebook and 1,000 followers on Twitter. Today, Solís has 392,000 likes and he’s a Twitter convert who tweets up to 10 times per day to a following of 85,000 at @MarcoASolis.

The Mexican pop superstar’s social media analytics are still modest for an artist of his stature. And they’re certainly nowhere near the levels of social media mavens like Don Omar, who has 7.4 million Facebook likes, or Shakira, whose 8 million followers at @Shakira make her the seventh-most-followed person on the planet, according to TwitterCounter.com.

Still, Solís’ deepening engagement with these platforms underscores the untapped potential that social media presents for Latin artists and points to myriad promotional and branding possibilities that, for many acts, are only starting to crystallize.

Although social media has become an integral part of any music marketing campaign, many Latin acts only jumped on that bandwagon during the past year.

“Some artists who a year ago maybe had only 20,000 followers now have 2 million,” says Sebastian Moura, senior manager for product development at Universal Music Latin Entertainment. “In the last year especially, we saw huge growth, particularly for our regional Mexican artists. And even now, it’s still growing at a very fast pace.”

The expanding number of Latin music fans actively using social media means that campaign goals have changed dramatically, according to Diego Prusky, founder/president of digital marketing agency InStyle Digital Marketing.

“Two years ago, if we had a Facebook account with 10,000 fans, we thought that was great,” Prusky says. “Now we have someone like No Te Va Gustar (an Uruguayan alt-rock band signed by indie Bizarro Records) with half a million likes.”

In July, Facebook drew 174 million unique Hispanic visitors in the United States, up 7.4% from January, while Twitter attracted 3.2 million, up 10.3% from January, according to Nielsen.

Latin artists typically have larger and more active followings on Facebook, Moura and Prusky say.

But a few acts have bigger followings on Twitter, like Paulina Rubio, who has 2.3 million followers as well as 393,000 likes on Facebook. And because Twitter users can tweet via text messages on their mobile phone, the potential for growth in Latin America remains enormous.

While Twitter doesn’t break out user statistics by country, it appears that Latin American users greatly outnumber U.S. Hispanics. That helps explain how an act like Calle 13, which has generated total album sales of 432,000 units in the United States, according to Nielsen SoundScan, already has 2.3 million followers on Twitter.

Solís, an artist who rarely gives interviews to the media, has found in Twitter a way to connect directly with fans, answering every single message that comes his way.

“I think you can see my tweets from your seats,” he wrote Aug. 27, minutes before taking the stage at the Gibson Amphitheatre in Los Angeles. “Can someone let me know?”

They did.

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

Star Search

Televisa’s ‘La Voz’ applies ‘The Voice’ formula to Mexico

Months before the Sept. 11 debut of “La Voz Mexico,” executives from Mexican TV network Televisa and Universal Music Group were already having meetings about a second season.

It’s a sign of how enthusiastic the two sides are about the prospects for Mexico’s counterpart to NBC’s hit singing competition “The Voice.” Talpa Media Group of the Netherlands licenses the show’s format in 155 countries.

Universal executives helped vet the talent, selecting 48 contestants from an initial pool of 200,000 people who auditioned for the show. The winner of the program, who will be announced Dec. 18, will receive a recording contract that’ll include three albums in a period of about five years, according to Universal Music Latin Entertainment president Victor Gonzalez.

The music that’s heard on the show, he says, will also be released on iTunes Mexico and likely iTunes in the United States.

“We believe that the show will become a platform for discovering new talent,” Gonzalez says.

“La Voz Mexico” will feature one-on-one battle rounds and live showcases. Actress Lucero, singer/songwriter Aleks Syntek, Mexican regional crooner Espinoza Paz and Spanish pop star Alejandro Sanz will mentor contestants. Each coach works with 12 singers in genres ranging from pop to rock and regional Mexican to jazz.

The mentors will also have “assistant coaches” joining them for a three-episode arc, including pop singer Joy pared with Syntek, Spanish pop star David Bisbal with Paz, Mexican singer/songwriter Mario Domm with Sanz and in a twist, singer/actress Lucero with her reportedly estranged husband, the famed singer Mijares.

“Our coaches are a big deal to the Hispanic community,” says Miguel Angel Fox, executive producer of “La Voz,” who has also produced Mexican versions of “Fear Factor” and “Big Brother.”

“The market is saturated with these shows, but ‘The Voice’ broke the mold. It’s also done great things for the celebrity coaches involved. The NBC show has revived interest in Christina Aguilera.”

“La Voz Mexico” will air on Sunday at 8 p.m. on Televisa, but will not have broadcast rights in the United States, Fox says. “If people have satellite television, they can watch. The show can also be seen on his Internet at LaVozMexico.com.”

Sanz says that he chose to do “La Voz” after seeing the NBC version and realized that it nurtures talent in a gentle way. “My goal is to help the participants with their form of singing and help them find a way of putting soul into the music,” he says.

— Justino Aguilera

SONG FROM MCDONALD’S WEB SERIES GETS ITUNES RELEASE

A song recorded by Grammy Award-winning producer Andres Levin and three emerging artists as part of the McDonald’s webisode series LRT (Latinos Are One) will go on sale Sept. 13 on iTunes. Levin worked with hip-hop artist MC Velo, singer/songwriter Debi Nova and Jean Shepherd of Brooklyn rock duo Navegante to create the song, “Hasta y Corazon.” Part of the sales proceeds from the song will go to Ronald McDonald House Charities. In August, the Interactive Advertising Bureau’s annual Mixx Awards named the LRT series a finalist in the multicultural campaign category. Mixx winners will be announced Oct. 4.

KEN-Y TO PERFORM AT QUINCEAÑERA CONTEST WINNER’S PARTY

Ken-Y, one-half of urban duo RKM & Ken-Y, will perform the song “Quinceafera,” from their album Forever, at the “sweet 15” party of the winner of a contest sponsored by Puerto Rican station Wapa TV. The station’s afternoon show, “Entre Nosotras,” invited viewers to enter for the chance to win an all-expenses-paid quinceafera party and a private Ken-Y performance. Pina Records, RKM & Ken-Y’s record label, says it’s setting up similar contests in other Latin American countries. — Leila Cobo

NO REPLACEMENT YET FOR LOPEZ AT SONY MUSIC SPAIN

Sony Music Spain hasn’t named a successor to label president Carlos Lopez, who stepped down in late August. Lopez, a veteran record executive who started with Spanish label Hispa- vox, was named president of Sony BMG Spain following the merger of the two companies in 2004. He was managing director of BMG Spain for several years before being appointed president of BMG Spain & Portugal in early 2002. Lopez’s departure comes at a time when Spanish music sales have been falling sharply, mostly due to digital piracy. — LC
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On the 20th anniversary of three of rock's most significant releases—Nirvana's Nevermind, Pearl Jam's Ten and Soundgarden's Badmotorfinger—Billboard talks to architects of the Seattle scene about what they saw, how they won—and what they lost.
Enter the SOUNDGARDEN performing in 1986 during one of the "Sub Pop Sunday" events at Seattle's Vogue Tavern. The photo also appears on the cover of the band's Screaming Life EP.

**Gritty vocals, roaring Marshall amps. Ultra-loose grunge that destroyed the morals of a generation—August 1988 Sub Pop mail order form describing Green River**

From the outside looking in, mid-'80s Seattle hardly screamed "viable" as a music scene. This thanks to then-Mayor Norm Rice's stifling 1985 Teen Dance Ordinance—which made it almost impossible for anyone to book a 21-and-under show without restrictive insurance. The local economy was depressed. Local radio was indifferent to local music. Seattle was considered remote by large touring acts, expensive to get the trucks to, and the audience not lucrative enough to prove a good value proposition. The few local indie labels that did exist did so just barely—at one point (circa 1989), Sub Pop even printed up shirts that read, "Which part of We Have No Money don't you understand?"

And yet the scene churned.

Three-and-a-half hours from just about everything, Seattle, full of creatives with cabin fever, developed a sound—a dark, frothy mashup of punk, metal and...
rock—all its own. Bands like Malfunkshun, the Melvins, Skin Yard, and Green River forged a DIY scene built on $3 show tickets and $5-per-hour studio time. By the late-'80s, Seattle was pumping out a steady stream of colored vinyl, cassette demos and compilations—including 1986’s Sub Pop 100 and Deep Six (C/Z Records)—and the scene started making serious noise. Bands like Mudhoney (by placing them on bills) and Sonic Youth (by appearing on Green River’s Come On Down EP) mentored/sheltered local talent to bigger shows and better deals. And then the majors stepped in. Mother Love Bone (the band that birthed Pearl Jam), almost simultaneously with Soundgarden, became the first so-called grunge bands to sign with majors (PolyGrams and A&M, respectively).

In 1991, Seattle’s grassroots became a flood. It was Aug. 27 when Epic released Ten, Pearl Jam’s debut album—with big-voiced newcomer Eddie Vedder as frontman. Less than a month later, on Sept. 24, Geffen (in a complex deal with Sub Pop) released Nirvana’s Nevermind, the band’s first album with drummer Dave Grohl and the project that shot Seattle and grunge into the stratosphere. It’s not an overstatement to say that Nevermind, and “Smells Like Teen Spirit,” changed the shape and the sound of rock for a generation to come.

On Dec. 31, Nirvana and Pearl Jam shared the opening bill for a Red Hot Chili Peppers show at the Cow Palace in Daly City, Calif. A few days later, Nevermind hit No. 1, beating back Michael Jackson’s Dangerous and holding off Garth Brooks’ Ropin’ the Wind. Ten was a slower burn, but almost equally as powerful, peaking nearly a year after its release at No. 2. By the end of 1992, fellow Seattle bands Alice in Chains, Soundgarden and even the more pure-metal Queensrÿche had sent albums into the top 40 of the Billboard 200.

Geffen initially shipped 40,000 copies of Nevermind—the album went on to sell more than 9 million copies in the United States, according to Nielsen SoundScan. Ten has sold 9.9 million copies, and set the stage for one of the decade’s most iconic—and long-running—bands. Alice in Chains hit No. 1 twice on the Billboard 200 with Jar of Flies (Columbia, 1994) and Alice in Chains (Columbia, 1995), which have sold 4 million albums combined. Soundgarden—the band led by Chris Cornell—topped the chart with the Grammy Award-nominated Superunknown (A&M, 1994), which has sold 3.7 million copies.

Some in the scene thought the explosion of attention, adulation and the very business of music disorienting, and even disheartening. Then, in 1994, Nirvana’s Kurt Cobain killed himself.

But by then Seattle was a destination. Grunge became a look. “Alternative” had become shorthand for a lifestyle.

Twenty years later, the legacy of grunge lives on. Alternative rock radio (though struggling now) became a mainstay. The scene remains a cultural driver. Pearl Jam, after all, is still releasing No. 1 albums. Backspacer shot to the top in 2009.

As music lovers commemorate the anniversaries of Nevermind and Ten with reassess. books and documentaries, Billboard speaks with those who were there on the ground floor.—Jessica Letkenmann

jessica lettkenmann is managing editor for Billboard.com.

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grunge, including excerpts from the book “Pearl Jam Twenty” by former Billboard music editor Jonathan Cohen and Mark Wilkerson, as well as a photo gallery curated and captioned by some photographer Charles Peterson and much more.

CHRI$$ HANZSEK
Co-founder, C/Z Records; owner, Reciprocal Recording studio (1984-2005)

Produce/engineer Hanszek moved to Seattle in 1983 and co-founded C/Z Records with partner Tina Casale in 1984. Their studio, Reciprocal Recording, opened that same year. As home base for producers Jack Endino (Nirvana, Soundgarden) and Rich Hinckley, Reciprocal pretty much laid the foundation for the grunge sound. In 1986, C/Z released the compilation Deep Six, which included songs by Skin Yard, the Melvins, Soundgarden, Green River and Malfunkshun. Deep Six, along with Green River’s 1985 debut EP Come On Down (Homestead), which Hanszek also worked on, are widely regarded as where it all began. Today, Hanszek, who also recorded Pearl Jam’s earliest demo, lives in the Seattle area and runs Hanszek A/V Production and Mastering.

Early years: My career is peppered with quantity as much as it is the names of the stars. Not everyone turns into Pearl Jam and goes from rags to riches. That sort of did happen during the Deep Six era, where it seemed like I started a record label and the first people I touched turned to gold. That phenomenon does not necessarily repeat year after year. That was the stars lining up and me walking in and going, “Hey, what’s happening?” Then you kind of look back and go, “That was weird.”

“As soon as money comes into the scene, it really corrupts.”

—Maso

MAIRE MASCO
Concert promoter; co-founder of Pravda Records and Desperate Times magazine

Known as the “Grandmother of Grunge,” Masco, a Seattle native who thinks “grunge midwife” is a more accurate name, played a heavy role in the early scene. She booked concerts, co-founded Holy War Cadets Productions and Pravda Productions (management, concert promotions and record label) and started Desperate Times magazine, which is where the term “grunge” first appeared in reference to a style of music. In a 1981 letter to the editors, Mark Arm (then of Mr. Epp & the Calculations, and later of Green River and Mudhoney) described his band as “Pure grunge! Pure noise! Pure shit!” Today, Masco is compiling every issue of Desperate Times into a book called “Desperate Times: The Summer of 1981.” She lives in Tacoma, Wash.

I actually started doing benefit concerts in high school, where we would put on rock’n’roll shows and raise money for nonprofit organizations. I was running the door for a Stranglers show, and they asked me to count receipts. And I was like, “Why are you letting me count the door receipts?” Everybody thought I was too nice to steal [laughs]. I was the only trustworthy one. I don’t think I got paid; I just got into the show for free. The truth is, all of the projects that I was personally involved in were essentially break-even if we were lucky. The first record that [my label] Pravda did was Mr. Epp & the Calculations, and the big hit on that was “Molokhan Man.” That got a fair amount of radio airplay, and I remember getting letters from people all over the place, including Europe, about it. Money is really nasty. When nobody has money, everybody is on the same foot. But as soon as money comes into the scene, it really corrupts. You lose that innocence. You lose a sense of community in exchange for elitism. And elitism is whether you have access to drugs if you’re touring in a tour van or a beat-up Dodge van.

—As told to Jan Blizin

CHRISTmas: C/Z (left) and JACKET ENDINO in 1986 just after Reciprocal Recording opened at its second location.
"Hogtie all carpetbaggers and drive them to the outskirts of town—unless 'they' happen to be me." —Poneman

**My start:** In Boston, after college, I first started dabbling in the studio stuff and making demos and tape duplicating for all of my friends' bands. After two years there, I decided to find some city that wasn't already overwhelmed with recording studios, somewhere ripe for growth. And one day I just announced, "I'm going to Seattle." I had some friends out there and they said, "There's some really interesting bands out here and nobody knows about them." It took about eight months to sign a lease and scrape together some gear and open up the first Reciprocal Recording 8-track studio on the first day of 1984.

**My first music check:** It wasn't for more than $100. The first band I recorded that released any kind of vinyl was an outfit called Bam Bam. I've never been looking to be the top-dollar fellow; I've always been looking to be the guy who can bring a recording studio to where art lives and do it as inexpensively as possible.

**My first big music check:** There wasn't much to do with big checks until the label money started to show up in the late '80s. I can't recall exactly which check it was, but the budgets climbed from maybe $1,000 for an album up to $5,000. It never came along where it was like, "Oh, my God, this check is 10 times as much as I've ever seen before."

**My biggest break:** I don't think there was a big break, not for me. But the Deep Six compilation was a vision. As soon as I [Tina Canale] and I got here, we looked around, we saw a few bands, we opened up the studio, we met up with Green River. They were instrumental in giving us the pat on the back in saying, "Yeah, we think a compilation is a good idea." Because I'm the father of Deep Six, I tend to think of it as kind of the ignition that then spread to other combustibles in the area. It wasn't a bible of how to record grunge or what grunge is supposed to sound like, but chronologically did come in where all of these things were swelling and somebody needed to come in and crack the ice a little bit so than it would rupture. Within a few weeks after Deep Six, the fellows that did Sub Pop looked at themselves and looked at the situation and said, "Why don't we grab the reins of this thing?" To their surprise I was willing to let them. Some people think Hanzsek got beat out by Sub Pop, but Hanzsek didn't compete with Sub Pop. Hanzsek went back and opened up another studio.

**My biggest mistake:** If I could change one thing, I would have given myself more time to learn how to be a recording engineer before I had the chance to record the most visible compilation out there. Literally, I listen to [Deep Six] now and I can't listen to it. —Jessica Liskemann

"Some people think Hanzsek got beat out by Sub Pop, but Hanzsek didn't compete with Sub Pop. Hanzsek went back and opened up another studio."

—Hanzsek

**JONATHAN PONEMAN**

Co-Founder, Sub Pop Records


**My start:** As a chronically ignored street musician at the Pike Place Market. I started busking there when I moved to Seattle in '79.

**My first music check:** Other than cash for used records, I got a distribution check from long-defunct Seattle label distributor Freckle Records, for sales of my band's EP. It was for like, $50, but I was stoked.

**First big music deal:** "Big" is relative, of course. I think accumulating our checks from various distributors in service of the goal of buying Mudhoney their first van was pretty huge. It cost $600.

**My biggest mistake:** Mistake, singular? They always travel in a herd. I think having a certain credit card company deem my creditworthiness to be less than junk status was probably a mistake, but it was also unavoidable.

**My big break:** Hosting the local music show at KCMU in the mid-'80s.

**Lessons?** Diversity trumps predictability over the long haul. Never take it too seriously and always make time for simply being a fan. Otherwise, what's the point?

**Anything that you learned in Seattle that can be applied to other local scenes?**

Hogtie all carpetbaggers and drive them to the outskirts of town—unless "they" happen to be me.

—Benjamin Meadows- Ingram
JENNIE BODDY
@bittered
Publicist, Sub Pop (1988-93)
A native of Warren, Mich., Boddy got her start as a music journalist, writing about the Seattle music scene. She switched from covering the business side to being in the business after stopping by the Sub Pop office in 1988 while working on a Mudhoney story. Receptionist (and future Sub Pop executive VP) Megan Jasper complimented her dress and Boddy asked for a job. She joined the label in 1988 and served as the label’s first publicist until 1993, courting stories for such bands as Nirvana and Tad. Boddy left Sub Pop in 1994 for Interscope, and today lives in New York and works for Press Here Publicity, working everyone from Blondie and Cerebral Ballzy to Anika Baker and Ticky.

What was the first big break, business-wise, for grunge?
The first big break came with pulling the wool over the U.K.’s eyes, having them write cover stories on bands like Tad. They believed we were about world domination at Sub Pop. People thought it was some big operation, when Bruce [Pavitt, co-founder of Sub Pop] had the singles club label for the Singles Club for a long time. Sub Pop would go up and down, financially. I still have a paycheck for one cent from back then. I think it’s because I borrowed from my paycheck beforehand. I framed it. When we were low on money, Bruce would walk around, rubbing his head going, “When’s Mudhoney going to put out a record? When’s Mudhoney going to put out a record?” I’d have to do press kits and say, “It’s three pages long and it’s going to cost this much at Kinloch.” [The guys would ask], “Can you make it two pages? We’re low right now.”

Was there a point where you took a step back and thought, “Wow, this is going to be a big deal?”
When it was on the runway. There was a “grunge” look, and Marc Jacobs was doing a grunge line and there was “heroin chic.” That was hysterical. That’s when we said, “It’s infiltrated.” I started telling people, after a while, “Oh, god, you want the story on grunge? That is so done. Everybody’s written that story.” Being the wonderful publicist that I was, I was telling people not to write the story—and that was before Pearl Jam even happened. I was a little bit off the mark, [but] that’s how insulated we were.

Are there any lessons from that era that can be applied today?
All the bands suited each other. People talk a lot about being organic. . . but this really was. It wasn’t some planned-out marketing scheme to be organic. I think the line (came) when people started, not because they liked the music, but because they became a band because they were entwined with the other bands. They were watered-down versions [because] they switched their style to that. The lesson in that is those bands weren’t very happy.

What happened with grunge—is it even possible anymore?
I want it to be. I think people might be too aware of how things work in the industry nowadays. Where there was money, nobody said “industry” or anything like that back then. They were blissfully ignorant. Now, bands are too aware of what to do. Being isolated. . . just helped people in the music scene. It was very much about the music. Too much information can kill an innocence thing. —Devon Maloney

The Type Machine

Conversations with those who were listening to ‘grunge’ before the explosion—and making the most noise
By Patrick Flanary

“There’s a corporate tag on the Seattle scene now,” Kurt Cobain told the Chicago Tribune in 1991, shortly after the release of his band’s breakthrough album, Nevermind. But before the corporations got involved, before grunge had a name and before the Tribune was even listening, Cobain and the rest of the Seattle scene was talking to, keeping notes on and promoting itself to the volunteer network of local zines, radio and TV shows. Central to the scene were the Rock, a monthly offshoot of the Seattle Sun first published in 1975; Backlash, which arrived in ’87; the University of Washington’s KCUM; and Frank “Bill Bored” Harlan’s local TV show, “Bomshelter Videos” and “Northwest Rock.” Billboard talks to a few of the principals.

ANN POWERS
Writer, the Rocket (1980-84), San Francisco Weekly (1986-96), Spin (2003-present)
All of these different musical influences were coming together—things that shouldn’t have been opposed, and had been historically opposed were coming together to create this new sound. It’s fascinating to me how the Seattle music scene is constantly renewing itself and finding new shapes and new forms of expression. Part of that is because it’s one of the few cities where people really do stay, and they make a creative life in whatever way they can. There’s a kind of healthy earth in which things can grow there, and it’s well-fertilized with the blood, sweat and tears of many previous generations of creative people. That’s kind of why the grunge thing happened, and why it continues to happen.

DAWN ANDERSON
Founder/writer, Backlash (1987-93)
There was this sound developing that didn’t have a name. And the Rocket wasn’t really about that, and it thought it was a good time to start a magazine. I was the first person ever to interview Nirvana. They actually came over to my house and sat in my living room. At the time it all seemed ordinary. Nirvana was just some little band, and I was going out with this guy, Jack Endino—who I later married—who produced the Bleach album. I heard their demo and I thought they were incredible. I had all these writers coming to get their stories in this small amount of space, and at the time they were all a little bit pissed off at me for insisting on taking up space with this little band that nobody heard of.

GRANT ALDEN
Managing editor, the Rocket (1989-94)
The tension in our staff meetings was, “Do we commit to covering local bands or not? Do we believe in this or not?” We decided to believe. Even if they weren’t going to be nationally significant, they were worth writing about. We had no notion it was going to be as big as it was. Most of the resistance we got [at the Rocket] was that we were old and uncool. And so some of the bands didn’t particularly seek or aspire to our coverage. We had to prove to that musical community that we were worth taking seriously.

GILLIAN GAAR
Writer/editor, the Rocket (1983-97)
We didn’t call it “grunge.” It was music that you had to use hyphens to describe—noise-core metal-punk. It was a sound. No one knew what it was.

CHRIS KNAB
Station manager, KCUM (1985-94)
Before I got to [KCUM], there was a requirement that a local band must be played every hour, and the volunteers DJs played more than they could. That made a huge impact. It gave DJs more of a reason to go out and hear bands. What was great about the volunteers was they found the new bands way before our audience. The lead singer of Green River was a volunteer. Sub Pop started because of KCUM—the founders were volunteers who had to leave to pay attention to the label. When we were playing bands for the first time—Nirvana, Soundgarden, Green River—that was the station putting its stamp of approval on the music.

FRANK “BILL BORED” HARLAN
Founder, TV shows “Bombshelter Videos” (1987-92) and “Northwest Rock” (1992-94)
I moved to Seattle just on the brink of a scene blowing up, so it was that odd-man-out for a minute. It so happened that I was embraced by the Nirvana camp; we had mutual friends. From a Nirvana standpoint, you were always supposed to hold your tongue with the press. [KCUM] saw a hole in the market. And the first two records that came across my desk were Nevermind and Ten. The thinking was, “Let’s put a radio station on in a market that has this huge, friggin’ music scene that’s been going on, and virtually ignored by radio.” It was one of those things that seemed so obvious, but nobody had done it.

MATT FARBER
VP of music programming, MTV (1991-92); Grunge and hip-hop emerged at the same time, so it was sort of like the Dr. Dre and Nirvana combination that captured attention. For the first time you had the same people who liked Nirvana like Dr. Dre. It used to be church and state: You liked black music or you liked rock music. There was this bridge built because both were authentic and creative and lyrically meaningful. [Grunge] evoked a passion among the music people at MTV and among the youth and young-adult audience. Suddenly people were passionate again about music and artists, as opposed to just about songs.

Additional reporting by Phil Gallo.
Originally from Marysville, Wash., Stewart went to Central Washington University in Ellensburg, Wash., before moving to Seattle in 1987. Once there, he made a name for himself doing radio and then as an A&R rep. He still lives in Seattle today.

My start:
One of the first people I met at school was dating a singer that happened to be Mark Lanegan of the Screaming Trees. I got to know them. Ellensburg was a town of 5,000 people, so it really wasn’t hard to meet people. I knew of this studio, Velvet Tone, and I knew they had a little label going that put out the Trees record. I went down there and one of the two guys working was [producer] Steve Fisk. It snowballed from there and doing college radio (at Ellensburg’s KCAT) with a buddy named Eric Johnson. [Johnson later became part of Soundgarden’s tour staff, then Pearl Jam’s tour manager.]

My first music check:
Later, Eric and I both had an internship, at [Seattle’s] alternative station, KJET. That’s why I came to Seattle. I worked there 16 months or so and we built the station up pretty good. The guy who ran the station, Jim Keller, later worked at the End [KQND Seattle] for years. He was a musician, really tied in with the local scene, and that helped form my foundation with people in the city, other promoters and bookers and label people. At KJET, I got involved in finding local bands for shows that the station was promoting. It didn’t start off as being anything paid, but I moved into working a 40-hour week, doing airshifts. And by the end of it I was doing live shows of KJET on the air. I was finally starting to do something I wanted to do. That was my gateway because of the people I met. One of those people was [local promoter/Soundgarden manager] Susan Silver when she was putting on a show—Soul Asylum at the Central Tavern.

Biggest break:
I was hired over at KISW by Sky Daniels, a hot-shot program director who had come to town from Chicago. I was starting to be pretty cemented with people and have relationships with everyone from the bookers to the bands. He was looking forward to this new period of music and they wanted to expose local bands along with the new national bands that were starting to come along.

First big music check:
About a year after I had taken the job in November of ’88 at KISW, I was approached through Susan Silver and [then Mother Love Bone manager and future Pearl Jam manager] Kelly Curtis by [Sony executive] Michele Anthony. Part of her deal was putting together this regional A&R team, and once again, lucky strike. Being involved and doing things locally and talking about it on the radio at KISW, I had their trust and their confidence and they suggested she talk to me. Man, I was loving it. I got to ditch my record store gig at Peaches Records.

When I got hired there, in early 1990, it was technically still CBS though Sony had purchased it. It was totally amazing because the [Alice in Chains] record hadn’t been released yet. I was right on that early curp. With Michele, we hit it off really well and she had very good relationships with the people here in town she was working with already. All of the sudden I was doing my radio show—and you’re not going to make any money from a shift or two a week—and now I had this regular full-time job with a record label, and I was earning a salary and had benefits and stuff.

When I knew Seattle was going to blow:
I first saw it coming in the post-Green River period. Sub Pop was launching. I remember riding my scooter downtown and going to visit them [at Sub Pop co-founder] Jonathan [Poneman] would load me up with singles, him being a radio guy from KCMU and he knew KJET really well. He knew I was playing stuff on the radio. I got Soundgarden onto KJET, which was a real stretch. Right in that period is when I started noticing it, because of Sub Pop getting started and Mother Love Bone attracting major-label interest. I’m hearing about Geffen Records’ Anna Snatam coming to see them.

What I learned from the grunge explosion:
Be really careful who you trust. I look at Gruntruck . . . the unfortunate life and times of [Gruntruck singer] Ben McMillan and his body falling apart. [McMillan died of diabetes in 2008.] I was chasing Gruntruck real hard on my regional scouting. I had a bunch of people within Sony who were interested and other people who just didn’t want to bother because of where they were signed and what you were going to have to do to get them out of the deal. They were totally fucked and they weren’t even going to make any money even though their record was starting to get some attention. They were a band that, because of [McMillan] not being educated with business, got screwed.

—Jessica Letkemann

“Gruntruck were totally fucked. They weren’t ever going to make any money even though their record was starting to get some attention.”—Stewart

JACK ENDINO
@Endino
Seattle producer, 1984–present

Born and raised in Seattle, Endino grew up playing and recording music in the garages and basements of his hometown. His band, Skin Yard, appeared on what is widely regarded as one of the first grunge releases, the 1986 C/Z Records compilation album Deep Six, but it was as a producer that Endino made his mark, and in many ways, defined the scene’s sound. Working out of Reciprocal Recording, he produced such influential projects as Green River’s Dry As a Bone (Homestead, 1986), Soundgard- den’s Screaming Life EP [Sub Pop, 1987], Mudhoney’s Superfuzz Bigness (Sub Pop, 1988) and Nirvana’s debut, Bleach (Sub Pop, 1989). He still lives and works in Seattle today.

It was clear from the get-go that recording was where the money was going to come from, not the playing, because none of the bands I was in were particularly commercial [laughs]. But of course, none of that early grunge stuff was commercially oriented. I remember bringing my 4-track over to Chris Cornell’s living room when I did a Soundgarden demo for five bucks an hour in like 1985 [laughs].

I didn’t actually have management until 1992 because that was the year grunge exploded, and I started getting phone calls from A&R people wanting to know, “Hey, Jack, you heard any good bands in Seattle lately?” That was the year that everybody wanted to sign a Seattle band. Sandy Robertson started managing me in ’92, so my first real [money] gigs were then. I did a Gruntruck record for Roadrunner and then a record for a band named Curb- dog in England. That was how the ’90s went. Strange jobs would pop up in strange places and I’d be like, “Yep. I’m out of here.”

Before Nevermind came out, my momentum as a record producer was set. I was getting all kinds of business just from being the guy in the engine room of grunge. [When it came out] Black didn’t exactly turn the world upside down. It was just another indie record on my discography. Mudhoney had already done quite a bit better at that point. So people knew me as the guy who recorded [Mudhoney’s 1988 single] “Touch Me I’m Sick” until Nevermind came out in late ’91 and turned the game upside down. And then suddenly everybody knew me as the guy who recorded Bleach, which was strange at the time. I’m just glad that record sounds as good as it does considering we spent about three days making it.

Most bands should not sign with a major label. There’s very few that should. There’s only a few that made any sort of success with the major-label business model—that was basically Soundgarden and Pearl Jam and Nirvana and to a much lesser extent Screaming Trees. Others would have done better making good money headlining clubs.

The methodology of making major-label records in the U.S. is not an efficient one. A band gets signed and they don’t make a record for two years. They don’t get much money and they have no momentum. It happened to Babes in Toyland. It happened to the Fluid when they signed to Hollywood Records. This was why Soundgarden insisted on making its 1988 debut, Ultramega OK, with SST even after they had started talking with A&M about making a major-label record. Part of the whole point for them was, “We don’t want to drop off the face of the Earth while it takes two years to make a record.” It was brilliant of them.

—As told to Jessica Letkemann

MICHAEL “GOLDIE” GOLDSTONE
@momandpopmusic
A&R, PolyGram; Epic

Raising in Los Angeles, Goldstone began his career at MCA Records before moving to PolyGram in the 1980s to do A&R. While there, he signed Mother Love Bone, but following the death of frontman Andrew Wood in 1990, he eventually re-signed the band’s remaining members to Epic—after singer Eddie Vedder joined the group, the band became Pearl Jam. Goldstone, or “Goldie” as he’s known, went on to sign such acts as Rage Against the Machine, All-American Rejects and Tegan & Sara during stints at Epic, DreamWorks and Sony. In 2008, Goldstone left Sony and co-founded indie label Mom + Pop Records, based in New York.

How I came to the Seattle scene:
You used to fly all over the country for A&R, and [Seattle] was one of those places people were flying to. It was part of my job—traveling to places where there was incredible music happening.

Biggest break:
Mother Love Bone was the first band I signed, after a show at the Central Taver. I stayed up there for a few days after that show, and we were able to move things along. They had a lot of other interests, and I was able to get the deal done. They really changed the philosophy of how I did my job.

Biggest mistake:
Not being able to always have a certain level of control as to where I worked. When you work in major corporations where you don’t always have control of that, it’s the relationships that sometimes unintentionally drift away because you’re not working together. That’s the hardest thing about it, to maintain those levels of connection.

Lesson of grunge:
Mother Love Bone were extremely influential in how they approached creative control. They were visionaries. I mean things that were negotiated before then are almost laughable now—artists felt the need to put in contractual form that they have the right to choose their own art director. There was a point in time where record companies took on a disproportionate role in the creative process in terms of marketing and imaging, and this was a moment in time where things shifted in the artists’ direction and created something a lot closer to a collaboration.

“THERE WAS A POINT IN TIME WHERE RECORD COMPANIES TOOK ON A DISPROPORTIONATE ROLE IN THE CREATIVE PROCESS IN TERMS OF MARKETING AND IMAGING, AND THIS WAS A MOMENT IN TIME WHERE THINGS SHIFTED IN THE ARTISTS’ DIRECTION.”

First check from music:
When I was promoting, it was all underground types of things. I didn’t make any money there, because I gave them all of the money. I was one of the few honest promoters. It wasn’t the first few bands I managed—I paid handsomely to do that. But my first real check might have been when Soundgarden signed to A&M in 1989. It was probably somewhere around $7,000.

First big music deal:
Soundgarden had been on Sub Pop, and we were trying to get SST to pay attention. And even though I dealt with SST owners Chuck Dukowski and Greg Ginn as a promoter, they wouldn’t talk to me as a manager. Mark Pickerel from Screaming Trees talked to them about Soundgarden and that opened the door for that. In the meantime, there was a woman named Faith Hudson, program director at then KCMU. She sent out a tape—it was the now-infamous type called Bands That Will Make Money. There were maybe 10 bands represented on that, including Soundgarden. We started to get more interest from that.

When it started to feel like a business:
The early ’90s. I’m thinking particularly Alice in Chains, Soundgarden, Nirvana and Pearl Jam. There was so much activity around them. I managed Alice and Soundgarden. And Kelly Curtis moved into our office, so the Pearl Jam activity was happening on the same office floor—and you couldn’t help but notice what was going on with Nirvana. It had gone from these speculative conversations, people being interested and us interacting—to actual concrete business at that. So now it was time for the bands to make a record, be in the studio, sort out the artwork, and there were deadlines being imposed. Record companies were generous with letting there be creative freedom. But there was someone else to answer to... And suddenly, Seventh Avenue was paying attention and doing fashion knock-offs. That was another pivotal point.

Biggest regret:
Not managing Nirvana, you mean? [laughs] OK, maybe that wouldn’t have been nice. Gosh, no. It was a picture-perfect time, business-wise. Sony was an amazing place for Alice. There was such support. Friendships that were forged. Same thing with A&M. They were so supportive of Soundgarden. Between Sony’s Michelle Anthony, then Sony Music Chief Don Jenner and then-senior VP of marketing Peter Fletcher—they shepherded us through. Me as a learning manager and Alice as a new band. And the same with Soundgarden—A&M’s Jim Guerinot and Al Cafaro were incredible. Jim and Michelle are two of my best friends to this day. It never felt like business. And you have to remember, too—we went in at the end of the old record business. It was before everyone had been acquired and merged, and it came down to personalities and people’s word. Record company presidents had influence and sway over the way things went.

Biggest lesson:
Stay true to your goals and integrity. Be good to the people who are doing the work. The record company president is just as important at the middle-level manager and at the intern. They all have a role to play. So, with my clients, there was an agreement that we’d act respectfully with the people who were making them rich and famous.

“We GOT IN AT THE END OF THE OLD RECORD BUSINESS. IT WAS BEFORE EVERYONE HAD BEEN ACQUIRED AND MERGED, AND IT CAME DOWN TO PERSONALITIES AND PEOPLE’S WORD.”
KEITH WOOD
President, Caroline Records (1988-92)

Wood, who was born in London and grew up in Newport, Wales, got his start working at the Greenwich Village record shop Bonaparte Records in 1982. In 1983 he joined Caroline Records when it was a three-man operation, initially working in the warehouse before becoming sales manager, then West Coast GM in 1985. In 1988, he was promoted to Caroline president. While there, he signed such bands as Naked Raygun and the Smashing Pumpkins, and as Sub Pop’s distributor, helped the Seattle-based label stay afloat through the lean years by giving the company advances. Wood left Caroline in 1993 to take another position at parent Virgin, heading up its Vernon Yard Recordings imprint as president. In 2004, he started a management company and today manages James Murphy, formerly of LCD Soundsystem, which Wood had managed as well. He lives in upstate New York.

Seattle was like Liverpool in the 1960s. The city suddenly developed a sound and a lot of great bands appeared. When an area kicks off, it draws other bands there, and then it builds exponentially... Caroline did sell Sub Pop for quite a while before Nirvana hit, from about 1983 to the mid-1990s. They were a small indie label with amazing A&R. But like indie labels they were sometimes stretched [for financing] so we would float advances. Mudhoney was the one we thought would hit, with the Afghan Whigs or Nirvana in second place.

If I remember correctly, Sub Pop hated the word “grunge.” That word came around after the sound hit. When Nirvana hit, everything changed. Before Nirvana hit, you wouldn’t see a major-label A&R executive at CBGB [in New York]. After Nirvana hit, you couldn’t get into CBGB because the place was crowded with major-label executives. Nirvana exploded the indie marketplace business model. The cost of deals went up. A band that you would have signed for $15,000 suddenly wanted $150,000.

Before Nirvana, college radio wouldn’t play major-label records. After Nirvana, they had to play them. Suddenly, college radio became open to the major labels because the majors were signing all the indie bands. Sonic Youth had gone to Geffen by then. We’d signed the Smashing Pumpkins. We were now playing a different game because the potential sales were expanded beyond belief. But while Nirvana was an amazing band and had made an amazing record, it didn’t mean everyone else would experience that kind of success.

—As told to Ed Christman

MATT VAUGHAN
Owner, Easy Street Records

Vaughan grew up in Seattle in a household seeped in music. His mother, Diana Harris, was an indie radio promoter covering the Northwest and was friends with Clive Davis and Thom Bell. Along with his stepfather, Kim Harris, she also managed Queensryche, and Vaughan got his start when he was 15 as a gofer/photographer on the band’s 1982-84 tours. In 1988, Vaughan assumed a $12,000 debt on a record shop called Penny Lane and changed the name to Easy Street. He still runs the shop today.

Radio-friendly Unit Shifters?

Between Jan. 1, 1990, and Dec. 31, 1996, Seattle’s grunge scene landed 20-plus releases on the Billboard 200, including nine No. 1s, with combined sales of more than 60 million units.

“lt’s not like the grunge bands created a scene from scratch. It already had a good foundation.” —Vaughan

Why did the Seattle scene work? There was a tremendous amount of friendship and support among the bands and musicians. When there’s a scene, there usually tends to be more competition between the bands. This is a city where the bands supported each other. They would come together regularly, and you could have a show at a venue and it would be a sold-out show because everyone was there to support the bands.

Another thing that helped was the ethos of the city. It’s a city where people care about each other. It’s not just about what you can get out of it. It’s about what you can give to the community. —Ed Christman

Megan Jasper
Receptionist, Sub Pop Records (1989-91)

Originally from Massachusetts, Jasper moved to Seattle in the summer of 1989. That September, she began working for Sub Pop as an intern, then as a receptionist and then as a salesperson before she was laid off in 1988. It was more than a year later, while working at Caroline Records, that Jasper famously provided the New York Times with a fabricated list of grunge slang—the “grunge dictionary”—that appeared in the Nov. 15, 1992, Times as a sidebar to a feature on the scene under the headline, “Lexicon of Grunge: Breaking the Code.” Jasper re-turned to Sub Pop in 1998 as senior product manager. Today, she is Sub Pop’s VP and still lives in Seattle.

First big check: I was laid off in 1991, right before Nirvana came out, but the payday for Sub Pop wasn’t ever an artist getting signed to the label—it was a couple of different things. What we saw as a potential payday was Mudhoney’s Every Good Boy Deserves Fudge, because it was at that time a huge record. Even though it was clear that something special was happening with Nirvana, at that time, it seemed like Mudhoney was going to do well, too.

Nobody knew what that word “well” really meant, but it wasn’t well enough to solve Sub Pop’s financial problems. Then, Nerv-amentum came out... It was the success of Nirvana that really saved Sub Pop, along with the will of [co-founder] Bruce [Pavitt] and Jon [Poneman]. Because, honestly, in their right mind at that time would have just shut things down—it was too stressful. But that they hung in there, that’s the amazing thing.

Lessons? To operate responsibly. Have budgets for projects. We never had [those]. It helps to not have budgets at the beginning, but at some point you have to start operating in a more responsible fashion. Jonathon has said, and I totally agree with him, that a little bit of chaos can go a long way in a music company. But you need things to operate in a way that works for the employees and for the artists.

Another lesson was learning to speak directly—if something’s not possible, you can’t pretend like it’s possible. You still have to have dreams, and let people have their dreams, and our job is to try to realize those dreams for them, but you have to be clear.

—Devin Maloney
BUTCH VIG
@butchvig
Producer/Drummer
A Wisconsin native and former student at the University of Wisconsin, Vig dropped out to pursue a career in music. After playing drums in local bands, he began dabbling in recording and later opened Smart Studios in Madison, Wis. He initially started working with Nirvana while the band was still on Sub Pop, before teaming up with the group to produce Nevermind. Its success opened the door for Vig to work on early-90s releases by the Smashing Pumpkins, Sonic Youth, L7 and Gumball, among others. In the mid-’90s, Vig formed the band Garbage with Shirley Manson, Duke Erikson and Steve Marker. The act has sold more than 17 million albums, according to Nielsen SoundScan, and is at work on a new record. Vig lives in Los Angeles.

How did you end up working on Nevermind? They came to Smart and recorded what at the time was going to be an album for Sub Pop. We finished six or seven tracks and they were going to come back. But at that point they started getting interest from major labels. So they eventually jumped ship and went to Geffen. I was at the band asking if I wanted to engineer the record. They were going to work with another producer … the band met with three or four other producers and they didn’t like any of them. So with about two weeks before they went into the studio, they called and asked if I wanted to produce the record, and I said, “Absolutely.” It was kind of my first major-label project.

Had you been aware of the Seattle scene at that time? Sub Pop had been a hot indie label for several years. In fact, I was a member of the Sub Pop Singles Club. Every month they’d send out a cool split single between two artists. There were a lot of great bands coming from there. Nobody had any idea they were going to explode into the mainstream.

Were you a fan of Nirvana prior to producing Nevermind? The funny thing is, when they came to Smart, Jonathan [Poneman] from Sub Pop sent me Bleach, the first record Nirvana put out. And to be honest, I was not that impressed. I thought the album was kind of one-dimension—except for the song “About a Girl,” which I thought was really cool. Lennon/McCartney writing. Great chords and great melody—it was super hooky. I thought that showed a lot of promise. As it turned out, Kurt [Cobain] was starting to write much more melodically when we went in to do Nevermind. I think that’s one of the reasons the record is so great—it’s a mix-full of great vocal melodies. And Krist [Novoselic] came up with great bass hooks and Dave [Grohl] came up with great drum fills that are hooks, too. They were writing with more of a pop sensibility.

It’s hard to state an exact tangible way that Nevermind influenced the scene. It did open up a lot of doors for the bands to get played on mainstream radio. And it made some bands more cognizant of the idea that it was OK to write hooks and to write great choruses, and that a song didn’t necessarily have to be crazy or f*cked-up sounding or really left-field to get your point across and have a lot of attitude. Nevermind had tons of attitude and raw, visceral performances. But the songs were hooky. That was the thing that probably influenced a lot of bands—not just in Seattle, but bands all over the country.

Was there a moment when you realized Nevermind was a smash? I went to see the band around the week the record came out at the Metro in Chicago. When we rolled up to the Metro, there were like 2,000 people lined up trying to get in. It was already sold out. And there was this electricity in the air. They came out and started with the Vaselines “Jesus Doesn’t Want Me for a Sunbeam.” I’d never heard that song and I thought, “Oh, my God, Kurt wrote another great song.”

“Regrets? Kurt died. That’s it. I’m not going to downplay that. It never should’ve happened. It was heartbreaking, to say the least.”—Novoselic

KRYST NOVOSELIC
@KristNovoselic
Bassist, Nirvana
Born to Croatian immigrants in Compton, Calif., in 1965, Novoselic’s family lived in Southern California until relocating to Aberdeen, Wash., in the early ’80s. It was there that he met Kurt Cobain, who was impressed by Novoselic’s passion for punk rock. After numerous invitations, Novoselic agreed to form a band with Cobain. Nirvana recorded its Sub Pop debut album Bleach in 1989 for $606.17 with Seattle producer Jack Endino. After several lineup changes, Cobain and Novoselic eventually partnered with drummer Dave Grohl and Nirvana released two studio albums on Geffen—Nevermind (1991) and In Utero (1993)—before Cobain’s suicide in 1994. The most famous band to emerge from the grunge movement, Nirvana has sold 25.6 million albums in the United States, according to Nielsen SoundScan. An avid political activist, Novoselic is helping put together the 20th-anniversary reissue of Nevermind. It’s due Sept. 27 on Universal Music Enterprises.

What role did Nevermind play in shaping the Seattle scene? Seattle music got a lot of attention, like in the late ’80s, with bands like Mudhoney. There was a period when there were stories in the English press about the “Seattle sound” and they were hyping it up. Either Nirvana was never mentioned or there was a brief mention. And we were like, “Wow.”

Rock music wasn’t really happening. There were these beachheads—Faith. No More, Jane’s Addiction—these alternative rock bands that weren’t! The Sunset Strip look and sound. They had songs on the radio and videos on MTV. They broke the ground, but Nevermind was in the right place at the right time, and the right record. It blew the whole lid off of what was called “alternative music,” which is a label I never liked. Even “grunge” was way better (of a label) than “alternative” music. There was no alternative, it was the new wave of rock. That was a new interpretation and style of rock music.

How business-focused was Nirvana during that time? We didn’t have any business experience or knowledge of anything like that. Sub Pop was going to sign a deal with [Warner Bros.]. So by proxy, we were going to be on a major through Sub Pop. Kurt and I talked about it and we also looked at the environment around us. Every week there was news of another independent band signing with a major label. Then you had Kurt, who said, “I want to get on a label and get promoted and be huge.” But he didn’t want to. You know what I mean? So there was this conflict. And I just said, “Yeah, let’s do it. Let’s get an advance. They’re going to pay us money.” I thought we were going to have all this cash in shopping bags. But it didn’t work out that way when you do your taxes and professional fees. Then you have to pay for your own record out of the advance. I don’t even remember, it was like $250,000. But we spent it. Half of it goes right out the door with income taxes and other obligations.

What regrets, business-wise? You sign with a major label, and you’re doing these standard contracts … I don’t know. There are two sides to every coin. They’re taking a risk. Nobody had any idea that Nevermind would be this blockbuster. In fact, the label printed up like 40,000 copies, which is, like, indie gold. And that was supposed to last us for a long time. Then “Smells Like Teen Spirit” was in heavy rotation on MTV. It was added to FM radio stations. And people wanted to buy it, but they’d go to Tower Records and they’d say, “Sorry, we don’t have it.” So that just added to the phenomenon … But I don’t have any complaints. There are bigger regrets and bigger issues with Nirvana than those financial business deals.

What other regrets do you have? Kurt died. That’s it. I’m not going to downplay that. It’s all I can really say. It never should’ve happened. But it did … It was heartbreaking, to say the least.

What’s the biggest impact Nirvana had on the Seattle scene overall? We activated bands from the underground. We were on “Saturday Night Live” and I made sure I wore an L7 shirt and a Melvins shirt. We’d talk these bands up because we were idealistic that music would turn people on to a different way of seeing the world. It’s like the underground ethics of the world we came out of—punk. It was probably pretty naive. We were accused of being sellouts because we were on a major label. But we could say that we were out there promoting a revolution [laughs]. So it gave us something to talk about in interviews, like, “Oh, we love Dinosaur Jr. and Sonic Youth or the Vaselines. You don’t have to accept what’s pushed on you. There’s a whole underground.” There were values that we grew up with. —Mitchell Peters
The most sensitive and risky period was that initial shift from being an indie-rock band to a major-label rock band.

—Cornell

Soundgarden signing to a major, then Mother Love Bone, and seeing the same happen to Alice in Chains. We were all suddenly making music and recording at the same time, and we had money to do it. It wasn’t like a $2,000 recording that you do over a weekend. It’s like, “Wow, maybe this will be our job.” I remember hearing songs from the Mother Love Bone album, and hearing Alice in Chains, and feeling like this is more than just a fad or moment. I remember the first time I heard Nirvana’s demo cassette that became Bleach, and feeling that there was a lot of great music here.

I think we were spoiled at first, and didn’t realize it until we toured. We did some van tours when our Sub Pop EP [Screaming Life] came out. We went to a lot of other cities that were known for these amazing indie-rock scenes—Minneapolis, Athenas [G], New York. We didn’t see in many of those places what we thought we had at home. I realized we had something special. We kind of pushed each other. It was friendly, but there were rivalries in a sense. If there’s a whole bunch of good bands, it forces you to up your game a little bit.

**When did the scene die down?** The core of the real scene died as soon as everybody was out touring, whether it was a major label or indie. Once bands were out traveling, they weren’t at home anymore. That particular club scene was over-morphed into something else. I remember coming back from tours and seeing a late-80s Dodge in front of one of the clubs that we used to play. These guys got out, and the car had Minnesota plates on it. They opened their trunk and were changing their clothes from bags they had in there. You realized that Seattle had almost become the Sunset Strip, because there were people coming from all over the world to move there and start bands. It happened really quickly. By ‘92.

**Do you have regrets, business-wise?** I don’t think so. We were pretty savvy. The most sensitive and risky period was that initial shift from being an indie-rock band to a major-label rock band. The whole industry, including radio and television, all kind of transformed at the same time. In terms of how we conducted our business, I don’t see us doing anything any huge mistakes. We did pretty well.

—Mitchell P/documents, the poor-sounding radio stations. It was a case of “be careful what you wish for,” because we fought for this and we won. A lot of great things happened … but to be where we are now with rock, which is almost what it was like before grunge, it’s weird.

**Lessons?** I’m not a huge fan of “movements,” or creating classifications when the people associated with them aren’t necessarily trying to do that. Grunge is more complicated than that. It’s important that the artists and the records be judged individually. The bands were different, so their being associated with each other became frustrating for everybody. There are things that happened with the first MGMT album that I didn’t think would happen again. I didn’t think that you could have a new, young band with a crazy underground marketing effort, get added to radio stations without the record even being serviced, and that happened in 2008.

I don’t think Pearl Jam is influential because they’re from Seattle. I think that they became successful because they put out a record that reached people at a certain time. I wonder how Soundgarden feels about all of this because, in the end, they were also a real tour band, but they were kind of ahead of the curve of grunge. They were signed sooner, they reached people sooner, but they didn’t really reach people in a really big way until later. They weren’t successful until these other bands [paved the way]. Maybe the lesson from this era is that if you don’t try that hard, you might actually reach people more successfully than if you do.

—Dave Matthews

MARK KATES
A&R, Geffen

Originally from the Boston area, Kates headed to Los Angeles to work for Big Time Records in 1985. In 1997, he moved to Geffen where he worked for more than 10 years, creating the alternative promotion department before making the move to A&R. There, he signed such acts as Jawbreaker and Beck, and he served as A&R rep for Nirvana’s MTV Unplugged in New York, among others. He left Geffen in 1998 to run the Beastie Boys’ Grand Royal Records. In 2001, he returned to Boston and founded Feinway Recordings, a music management and recording company that he runs today.

**How did I get started?** I was at Big Time doing radio promotion, when I was noticed by the A&R people at Geffen. There weren’t really marketing people there that understood all the bands that they were signing. I was kind of brought in to figure out what to do with these artists. Most of the bands that were successful in an alternative scene in the late 80’s were British—the Cure, Depeche Mode. I remember thinking, “Man, I just wish we could have something that was as big as those bands, that were playing L.A. stadiums.” With Nirvana, we managed to do that. It was a time when the most successful rock format was album radio, and top 40 was generally considered to sell more records than any rock format. When it changed, alternative rock came to the poor-sounding radio stations. It was a case of “be careful what you wish for,” because we fought for this and we won. A lot of great things happened … but to be where we are now with rock, which is almost what it was like before grunge, it’s weird.

**Lessons?** I’m not a huge fan of “movements,” or creating classifications when the people associated with them aren’t necessarily trying to do that. Grunge is more complicated than that. It’s important that the artists and the records be judged individually. The bands were different, so their being associated with each other became frustrating for everybody. There are things that happened with the first MGMT album that I didn’t think would happen again. I didn’t think that you could have a new, young band with a crazy underground marketing effort, get added to radio stations without the record even being serviced, and that happened in 2008.

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—Dave Matthews

**Chris Cornell**

@chriscornell, @soundgarden

Frontman, Soundgarden

In 1984, Seattle native Cornell, along with guitarist Kim Thayil, bassist Hiro Yamamoto and drummer Scott Sundquist, formed Soundgarden. Drummer Matt Cameron replaced Sundquist two years later, and Soundgarden released its debut album, Ultramega OK, in 1988 on indie label SST. Soundgarden became the first band from the soon-to-be-known as grunge scene to sign with a major, and its sophomore album, Louder Than Love, was released on A&M Records in 1989. The group went on to release three successful albums—Badmotorfinger (1991), Superunknown (1994) and Down on the Upside (1996)—before splitting in 1997. Cornell formed supergroup Audioslave with members of Rage Against the Machine in 2001, and has released three solo albums. Soundgarden reunited in 2010 for festival and concert dates. The group plans to record new material in the coming year.

**Why did Soundgarden sign to a major?** It was the very beginning of that trend of majors hiring people from indie labels, or out of college, who understood that at the time indie rock was at least 10% of the rock marketplace. They felt like they needed to get in on that. Soundgarden got a bit of that attention. We had support from different people—Mike Bordin of Faith No More was one of them who played up our music—but we never made demo tapes or ever sent anyone anything. Our dream was to be part of the indie scene and put out records. We did this one pivotal show where someone from Geffen came and someone from A&M came to see us perform at this club called the Vogue in Seattle. When we started getting label attention, nobody really knew what that meant. It seemed strange to us, because we didn’t think majors could reach this audience we already had. That was proved by the fact that our SST album, to this day, has sold more than our first A&M album, which came out later.

**When did the Seattle scene start, get bigger?**
Forty CDs—Anne-Sophie Mutter's entire Deutsche Grammophon catalog will be out this month. But it's her role as emissary to both the classical aficionado—and the potential new fan—that makes her important to the continued progress of the genre.

BY KERRI MASON
Lately, there’s been a continual cry from Amazon and Barnes & Noble: ‘Give us more expensive, higher-end, prestige boxed sets, not just budget ones.’ They’ve said they can sell them.”

—Michael Lang, Deutsche Grammophon

Design Within Reach

The physical container ofASM35 was inspired by the music inside it—specifically “Lichtes Spiel,” a new piece written just for Sophie-Anné Mutter that she recorded for the first time for the boxed set.

“The title means ‘play of light.’ We thought it was suitable. White light contains all the colors of the rainbow, just as Mutter is a virtuoso that is brilliant across the full spectrum of her music,” designer James Benard of Benard Design says. “She literally has no weaknesses.”

Working closely with Deutsche Grammophon president Michael Lang, Benard—who also creates packaging for luxury brands like Moët & Chandon and Tiffany—conceived a magic, color-changing box with nods to the golden days of music collection, with enough room for 40 CDs and a 300-page book.

“It’s brightly colored, injection-molded acrylic components with transparent colors that overlap to make new colors as the viewer removes layers or interacts with it,” he says. “If you look through the front at the book, it has a magenta dust jacket, but it looks red because the book itself is yellow. There’s a constant play of color upon color.”

To hold the CDs, Benard thought about them like records. “We talked about the good old days of flipping through records and how satisfying that physical interaction with music was,” he says. “I sketched out a few record bin designs, showing how we could create tiny spines on the sleeves and integrate them seamlessly into the footprint of the box.”

With such form and function, the boxed set might take on another shape come 2012—that of a small golden gramophone.

“A Grammy,” Bernard says with a laugh, “would be super-cool.” —KM

TEAM MUTTER

Releases: Rihm/Currier/Penderecki, The Complete Musician—Highlights (Sept. 13); ASM35 (Oct. 11)

Label: Deutsche Grammophon

Producers: Ute Pesquet (Rihm/Currier/Penderecki), various (ASM35)

Project Manager: David Butchart (The Complete Musician—Highlights)

TV Appearances: “Late Night With David Letterman” (Sept. 10)

Sites: Anne-Sophie-Mutter.de, DeutschedGrammophon.com/mutter-rihm, Facebook.com/annesophiemutter

Management: R. Douglas Sheldon at Columbia Artists Management

Publicity: Olga Makrias at Deutsche Grammophon and Decca Classics (United States)

T

there are great violinists. And then there is Anne-Sophie Mutter.

“When you hear of the debuts of children playing violin or piano, and they’re introduced with a great deal of fanfare and hype, you don’t always know that they’re going to be worthy of all of that at the end of the day,” says Robert Moir, senior VP of artistic planning for the Pittsburgh Symphony Orchestra, which enjoys a close relationship with Mutter and is touring with her in Europe through Sept. 13. “But with Mutter you had this feeling, particularly because of what [her mentor and legendary conductor Herbert] von Karajan represented, that she was going to have a major impact. She has exceeded most people’s expectations and carved out her own unique way of impacting our industry and the art form.”

The German-born virtuoso burst onto the classical scene at the age of 13 under the wing of von Karajan, causing an instant sensation with her command and technique. Now, she’s celebrating the 35th anniversary of that landmark debut with ASM35, a 40-CD, limited-edition boxed set containing her entire Deutsche Grammophon catalog, as well as new and previously unreleased recordings, out Oct. 11. Two separate releases—a two-disc boxed highlights set and four world premieres from composers Wolfgang Rihm, Sebastian Currier and Krzysztof Penderecki, commissioned by Mutter—will precede it on Sept. 13.

Now 48, Mutter is still renowned for her beauty. The image of the petite woman straining over her instrument in a sleeveless John Galliano gown is nearly as iconic as Luciano Pavarotti in a tux brandishing a white handkerchief. But it’s her artistry that gets her peers in the classical music world upsizing—into superlative and in metaphor.

“Gifted by the gods,” “crazy fingers and bow technique,” “a mystique, an aura,” “the ideal violinist.”

“There is Amex gold,” Moir says. “She is platinum.”

Moir recalls the Pittsburgh Symphony’s eight-date tour with Mutter in 2010, performing the Brahms concerto—a rare opportunity to see an artist of her stature play the same piece during consecutive nights. “Hearing her play that eight times in a row was an eye-opening experience. It was unique every time,” he says. “Suddenly she’d take a chance on a dynamic or transition, and it worked, and the next night she’d push it even further or do it differently. It’s rare to have an artist who is so confident, talented and interesting musically that she can take chances like that.”

Since 1978, when Mutter released her first Deutsche Grammophon recording of Mozart violin concertos at the age of 15, she has sold more than 5 million albums worldwide, according to the label. Her 35th anniversary was the perfect time for a significant release—for the artist, the label and the shifting classical market.

“It’s acknowledging a significant event in the artist’s career, and there is a marketing plus to it as well,” Deutsche Grammophon president Michael Lang says. “Any kind of publicity we can get can translate into some increased sales around that period.”

For the last several years, Deutsche Grammophon has used other historical landmarks to launch marketing campaigns surrounding its vast catalog. In May, it marked the 100th anniversary of composer Gustav Mahler’s death with an interactive microsite, streamlining selections of his work. It did the same for Frederick Chopin’s 200th birthday in 2010. October 2011 marks the 200th birthday of Franz Liszt, with another, similar microsite, as well as some new recordings of his work.

For an electric performer like Mutter, a retrospective release made sense. And the premium boxed set format for ASM35 satisfied another retail need.

“The business model for boxed sets over the last five or six years has been super boxes, super-budget—limited editions with lots of bang for the buck, but in fairly pedestrian cardboard boxes full of CDs,” Lang says. “Not to knock that: it’s a great way for people to get a great deal of music for an affordable price. But 10 or 15 years ago, you’d see a lot of boxes with elaborately beautiful packages. For whatever reason—partly the death of brick-and-mortar retail, partly—those have shrunk into simpler packages that were musically terrific, but as objects of desire, a little less so.

“But lately, there’s been a continual cry from Amazon and Barnes & Noble. That sector of retail: ‘Give us more expensive, higher-end prestige boxed sets, not just budget ones.’ They’ve said they can sell them.”

Priced at $399.98, ASM35 is indeed an indulgence. Designed by luxury goods packaging specialist James Benard of New York-based Benard Design, it’s a feast for the eyes as well as the ears—a color-blending, perfectly configured acrylic case that unfurls like a flower, then collapses back. “It’s essentially an art object,” Benard says (see story, right). Meant more as a covetable keepsake than an efficiency-minded bargain, it’s right in step with what Lang says his retailers are demanding.

The set’s 40 CDs cover every piece Mutter has ever recorded—the “standards” of Mozart, Mendelssohn, Vivaldi and Beethoven, and the modern, sometimes more challenging works of living composers, which she’s known to champion.

“Premiering new music has to be the main focus in a musician’s life,” Mutter says. “It’s a part of rediscovering the existing repertoire, rather than just replaying it. It is a huge honor and challenge to musicians and audi-
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TOUGHER THAN EVER

NEW COMPLEXITIES BRING NEW STRATEGIES FOR MANAGING ARENAS

BY RAY WADDELL

The concerns of arena managers remain fairly constant: patron safety, controlling costs, boosting revenue, looking for new revenue streams and maximizing ticket sales and overall box-office management. But these issues have become increasingly complex, as more venues are being opened, as more events are taking place, and as more competition develops for the same audiences. The demand for new, creative events is increasing, and the need to be flexible and innovative is greater than ever. The result is a more challenging environment for arena managers.

The dynamics of touring entertainment have evolved over time. Today, the types of shows that are available are constantly evolving, according to John Page, COO for Philadelphia-based facility management firm Global Spectrum. The chief concern, according to Page, is how many shows are available and how to attract them.

"The arena business is competitive and this has created a seller's market where agents and promoters compete to sell tickets to the few venues that are available," Page says. "Ticketing agencies are under pressure to sell tickets as fast as possible, and this can lead to a situation where venues have less control over the ticketing process."

The content of the shows is changing as well. "In the past, we saw a lot of rock shows and country music concerts," Page says. "Today, we see more variety, with shows ranging from pop and hip-hop to classical and world music."

As a result, the challenges faced by arena managers have increased. "The job of an arena manager has become more complex," Page says. "We have to be more flexible and innovative, and we have to be able to adapt to new situations."
from page 28
time when it's tough to make a bigger pie. Arena managers strive for cooperation from all stakeholders. "Promoters need to realize that, just like in the venues they own and run themselves, ancillary revenue streams at third-party venues play help to pay the debt service (and) mortgage on the real estate," ArenaNetwork's Rubinstein says. "Venues know that promoters take risks with every act they promote. At the same time, venues take a big risk when the building is originally built and constantly improved and maintained. I think promoters often do not spend as much time as they should considering the venue risk of paying debt service over a very long period of time."

There is a clear line between creative deal-making, ticket pricing and ancillary spending at venues on merchandise, concessions and more. While acknowledging that some artists, managers and promoters take a conservative approach to pricing, Rubinstein says, "As ticket prices continue to go higher for many events, it can negatively affect the number of tickets sold and the volume of ancillary revenue generated at those events. In turn, and almost out of necessity. the prices of goods purchased at those shows goes up until, at some point, the customer rebels. Are we there yet? We're getting closer every day."

Sponsorships, from naming rights to parking rights, have long been a robust revenue stream for arenas, but the economic downturn has made dollars tighter for sponsoring companies from the local to national level. "Our partners want return on their investment, not just visibility," Global Spectrum's Page says. "We have been very successful in this and continue to find new opportunities for our sponsors."

TICKETING
The ticketing sector is the most dynamic space in live entertainment, as new players making major moves and exciting partnerships reinvent their business. "Ticketing seems to always be a topic that has been discussed for years, changing as technology rapidly changes, as well as the ticketing players," Zeidman says. "Pricing, paperless, secondary, Ticketmaster, Outbox...we can go on, but what is really best for the consumer, artist and building, and will the industry ever agree? I am not sure these questions ever get answered.

Hunt has questions of his own. "Who owns the ticket, should transfer rights be controlled and how do we keep prices affordable? These are just a few of the recurring topics of discussion," he says. "Between the artist, the promoter, the venue and the fan, there's not a shortage of opinions on who owns the ticket and, depending on the life cycle of the transaction, all four have valid claims of ownership."

The secondary market and ticket resale remain hot topics, along with pricing. "Views on transfer rights are directly related to one's belief on who actually owns the ticket," Hunt says. "Keeping prices affordable depends entirely upon the definition of 'affordable,' yet at the same time pricing is typically a direct reflection of the artist guarantee. As venue operators, we want tickets to be priced as low as possible so that our patrons can attend more shows, instead of a mere one or two events per year."

MARKETING
Other than ticketing, no area of arena management and live entertainment has changed more than event marketing. "An ongoing challenge of arena operators is with the ever-changing face of the media (and) staying at the forefront of promoting our events," Page says. "We continue to find new and exciting opportunities to help our promoters sell tickets to their shows."

Keeping up with the flux in social media channels can give arena managers headaches. "About the time we think we know where it is, we realize we don't know where it's going," Verizon Arena's Marion says. "The challenge is to try to stay ahead of how the different generations are using it and how to use it to get our message to them."

"The number of promotion options sometimes seems endless, but GMs need to understand what works in their market and not just follow national trends," Marion says. "While the avenues to reach fans have increased exponentially, that doesn't necessarily make targeting easier. The ability to reach our target audiences continues to change and has become more segmented."

"Should ticket transfer rights be controlled and keeping ticket prices affordable are recurring topics of discussion."

"There are no areas of arena management and live entertainment that has changed more than event marketing," says Hunt. "The field is constantly improving and evolving. The market is a fast-moving, fast-changing, fast-evolving environment and, as much as possible, get ahead of the curve. From email to banner ads to billboards to smartphones to tablets to YouTube and Hulu fans are distracted, so we must cut through the clutter to promote our events."

SAFETY
In a post-9/11 world, venues are more concerned with safety and security than ever. "Ensuring the safety of our guests, staff, artists, players and facilities continues to be the primary concern for us," Riggs says. "We believe we have made great strides as an industry and in our facilities in these areas over the past 10 years. However, the reality is that the nature of our events makes it extremely challenging to protect against intentional hostility. It would take just one major incident at any single public event facility to incur major short- and long-term damage financially and perceptually across our entire industry. I see a tremendous amount of work and diligence on many fronts to protect every person and event, and it is important to continue to invest in and stay alert and proactive."

Patron safety may not be an exciting topic, but it's really the top concern for arena managers, and nature isn't cooperating as of late. "Nature has presented us with many challenges this year," Marion says. "Snowstorms, tornadoes and floods have all been literally at the front door of many arenas this year. Most venues have solid emergency plans, but putting them into play can still be nerve-wracking. Going forward, I think many will review those plans and talk to those managers who have had recent experiences."

"Since a few topics of discussion.
Seeking An Edge

ArenaNetwork, Venue Coalition help buildings boost bookings in competitive markets

BY MITCHELL PETERS

With venues in many markers facing increasing competition, arena managers have turned to the ArenaNetwork and the Venue Coalition for help.

Both organizations, along with the nascent Venue Alliance (see sidebar below) seek to give building owners and operators a competitive edge by sharing information about upcoming tours, strengthening communication among venue managers and creating professional networks.

ARENANETWORK

The overall mission of ArenaNetwork—a consortium of approximately 45 North American arenas—is to inform its members about new live entertainment productions and help secure bookings for buildings.

“Our job is to get shows to play in our buildings, period,” says ArenaNetwork executive director Brad Parsons. “We certainly win more often than we lose. And we certainly win more often than anyone else.”

ArenaNetwork, which formed in 1998, boasts a membership that includes major-market venues like Philips Arena in Atlanta, TD Garden in Boston and American Airlines Center in Dallas. The group also includes such smaller-market venues as the Resch Center in Green Bay, Wis.; Bryce Jordan Center in State College, Pa.; and Qwest Center in Omaha, Neb.

MTS Centre GM Kevin Donnelly says that being a member of ArenaNetwork has helped keep his venue in Winnipeg, Canada, on the radar of music agents and concert promoters.

“I’m way up in northern Canada and isolated from another venue of the same size,” Donnelly says. “I need to remind agents and promoters that I exist and that I’m 15,000 seats and routable from this town or the other. . . ArenaNetwork helps establish and perpetuate those friendships.”

The ArenaNetwork Theatre Group is a sub-group of ArenaNetwork. Parsons estimates that about 85% of the consortium’s arena members are equipped with theater setups that scale between 5,000 and 12,000 seats. In the past year or so, ANTG has helped show books in that mode for such comedians as Chelsea Handler and Robin Williams.

Michael Marion is GM of the 17,500-capacity Verizon Arena in Little Rock, Ark., which features a theater setup that can seat up to 6,400 people. He says that arena theaters have become an important option for touring acts that want to play in a larger-sized theater setting.

“When agents or promoters call they’ll say, ‘Do you have a theater configuration?’ It’s almost an expectation these days that you have one.”

ArenaNetwork also hosts a weekly conference call to inform its facilities about upcoming live entertainment projects and other issues in the arena management business. Brock Jones, VP of booking at Bridgestone Arena in Nashville, has found that the camaraderie among venues in the group has paid off well.

“It’s nice to know you can pick up the phone and talk to a bunch of people on routing and know if there’s something you need to get a heads-up on,” Jones says. “It’s typical for an act or promoter to sometimes send you something, saying, ‘Hey, all of the buildings are doing it.’ It’s nice to know that you can call people and find out if they really are.”

VENUE COALITION

Since launching in 2006, the Venue Coalition has worked to keep its venue members on the radar of music agents and event producers for new concert tours and family-oriented productions.

“It’s really a combination of servicing our members by trying to identify programming and opportunities for them and servicing the industry by making sure that they’ve got information about our venues,” says veteran promoter Jeff Apregan, president of Apregan Group and co-founder/president of Venue Coalition.

The organization has maintained strong retention of its facility members, which include arenas in midsize and major markets across North America. Current members range from the Crystal Centre in Grande Prairie, Alberta, with a capacity of 4,700 to the 23,500-seat Rupp Arena in Lexington, Ky.

“We try not to tout our numbers, but we’re approaching 60 arenas,” Apregan says, noting that 45 of those buildings feature theater configurations. “We know it’s tough out there and people are having to manage their budgets. We always want [memberships] to be a great investment.”

During the past 12 months, the organization has helped book shows for comedian Jeff Dunham, Cirque du Soleil, “Yo Gabba Gabba! Live!” Trans-Siberian Orchestra, Jason Aldean, Reba McEntire, Blake Shelton, Miranda Lambert and Zac Brown Band, among others.

“Now when agents or promoters call they’ll say, ‘Do you have a theater configuration?’ It’s almost an expectation these days that you have one.”

Some venues have even used the service. “Our group has typically played off the radar of music agents and concert promoters.”

One of the biggest challenges for the Venue Coalition is to provide booking agents, concert promoters and artist managers with market analysis reports about its members to assist with routing tours. Reports include venue avail, seating diagrams and other technical information about the facilities.

“It’s useful, because someone who’s routing a tour in New York, Nashville, Chicago or Los Angeles may not be that familiar with your market,” Apregan says. “They’re very receptive to having information so that they know what works in that market.”

Venue Coalition VP Andrew Prince works closely with Cirque du Soleil to help identify potential new markets that its various shows haven’t yet played. In the past, Cirque events have primarily visited major markets, and they’re now looking to explore secondary markets.

“We’re providing technical packets, diagrams, local market research and comparable boxscores to similar shows,” Prince says, noting that all of the information is placed into a profile that helps Cirque producers evaluate whether it’s a market they should consider booking. “Then we can help them with the process of gathering avails, placing holds and eventually introducing them to the venue manager in order to negotiate their deals.”

Prince also notes that many touring productions that have typically played theaters in the past are now looking to perform in arenas with theater configurations, including such shows as “Riverdance” and acts like Celtic Woman and Mannheim Steamroller. Unlike traditional theaters, arena theater setups allow additional seating and room for expansion when ticket sales exceed expectations.

ON THE HORIZON

Looking ahead, both ArenaNetwork and Venue Coalition hope to help their member venues secure dates for new productions such as the theatrical equestrian spectacle “Apsassionata,” “Batman Live,” “Cirque du Soleil, Nitro Circus,” “How To Train Your Dragon,” “War Of The Worlds” and a possible Harry Potter arena show.

Prince and Apregan note that many of these events are working on looking shows up to a year in advance to avoid congestion in the marketplace.

Parsons notes there could potentially be a glut of shows if these productions all come to North America in the next couple of years.

“Many of these require a week or most of a week to do a show,” he says, “and with two [sport] teams and a pretty full schedule, [some arenas] don’t have six to eight weeks to give” to all of these productions.

Parsons adds, however, that too many shows is always better than not enough.

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Venue Alliance Bows

New advocate for midsize arenas

Look out, ArenaNetwork and Venue Coalition, there’s a new kid in town.

Launched in late July under the banner of ticketing technology and services company ExtremeTix, Houston-based Venue Alliance will serve as an advocate for midsize North American arenas that are looking to book more events. Venue Alliance executive director Michael Patrick says the organization will primarily focus on buildings that have a capacity between 5,000 and 10,000 in markets with populations ranging from 100,000 to 300,000. And the group doesn’t plan to work with facilities within close proximity of each other.

Patrick notes that the Venue Alliance is also looking to co-promote events with its members. “The group is already in talks with a number of arenas, Patrick says, but he declined to share their names because the deals aren’t yet final. More information is available at the venuealliance.com.
When It Happens In LA... It Happens Here.
How The Garden Grows
Premier arena undergoes ‘transformation’ as competition increases

BY THOM DUFFY

New York's Madison Square Garden, which has reigned for a decade as the top-grossing arena of its size in the United States, according to Billboard Boxscore, is set to reopen this fall after completion of the first phase of an extensive three-year reconstruction project.

The project, described by the Garden as its "transformation," takes place against the backdrop of an arena market in flux in the New York metropolitan area and the rise of new state-of-the-art competing venues.

To the west of Manhattan, across the Hudson River in Newark, N.J., the Prudential Center opened in 2007. To the east, in Brooklyn, the Barclays Center is due to open in fall 2012. (Further east on Long Island, Nassau County voters in August rejected plans to finance renovations of the Nassau Veterans Memorial Coliseum, apparently giving an edge to its competitors in the region.)

Among venues with a capacity of more than 15,000, only the O2 Arena in London has out-grossed the Garden in the past two years, according to year-end Boxscore charts. For the previous eight years, the Garden has led the year-end rankings.

The renovation project, with a cost estimated between $775 million and $850 million, resulted in the Garden going dark this summer. But fans of the venue could track the work going on around the clock on the site MSGtransformation.com.

Recent work has included:
- The installation of new seats in the lower arena bowl (with old seats put up for sale through sports memorabilia company Steiner Sports).
- Expansion of the Madison Concourse on the sixth floor of the Garden, with new concession and retail areas, an increased number of restroom and views of the surrounding city.
- Opening of the new Delta SKY360° Club, which will offer food and beverage service in a luxury lounge setting. A TV studio for MSG Networks will also be included in the club.
- Creation of 20 new skybox-style suites described by the Garden as "some of the best seats in the house."
- Expansion of sections of the Garden Concourse on the eighth floor of the arena, which will allow fans to watch events inside the bowl, directly from the concourse area.
- The balance of that concourse will be renovated next summer.
- Opening of the new West Balcony on the 10th floor of the arena, which will allow fans to watch events from the concourse.

Although the Garden benefits from a long-time exemption from Manhattan property taxes, it's funding the renovations without any city or state subsidies.

The work will create new marketing opportunities for venue sponsors including JP Morgan Chase (including a new, enlarged Chase Square entrance), Delta Airlines, Coca-Cola and Anheuser-Busch.

At press time, the first concerts scheduled after the Garden reopens in the fall include Foo Fighters on Nov. 13, Josh Groban (Nov. 14), Katy Perry (Nov. 16) and Taylor Swift (Nov. 21-22).

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Chesapeake Arena

Excitement is building as expansion and renovations continue at Chesapeake Energy Arena (formerly known as Oklahoma City Arena and Ford Center).

Clients and guests are thrilled with the completely remodeled restrooms and locker rooms, as well as the new restaurants, clubs and premium seating options that have been added so far. In addition to a new grand entrance with additional restaurant options and lounges, the final phase of improvements will feature further upgrades to concession areas and concourses, including digital signage.

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Don't let the Disney-esque titles for the conference panels fool you. The International Assn. of Venue Managers' annual Arena Management Conference takes place Sept. 11-13 in Orlando, Fla., so a nod to Uncle Walt goes with the territory. But the AMC is known for focusing on topics that directly relate to the bottom line for arenas, even more so than the annual IAVM annual conference and trade show.

That mid-summer annual conference includes convention centers, performing arts centers, stadiums, amphitheaters and other facilities in its mix, but AMC is all arenas, all the time. But, as with other annual trade gatherings, the AMC has faced challenges in maintaining attendance as budgets tighten and the return on investment for travel is scrutinized.

“My goal going into [this year's AMC] was to try and create a balance between professional education and development, networking, but most of all improving the bottom line [for arenas],” says John Bolton, GM at SMG's BOK Center in Tulsa, Okla., and outgoing chairman of IAVM's arenas committee.

“Everything we go to these days has to have a return on investment. We realize that, and we work really hard to try and introduce some new things that hopefully people haven’t seen or heard about. And the schedule is also compressed, so where we used to have three days of programming, we squeezed everything into two days. We were really conscious about trying to shave off a night of the conference to save money and to try to do things that have a return on investment.”

Unlike past AMCs, all the meetings this year are in an actual arena, the new Amway Center, which is run by executive director Allen Johnson.

“It’s such a beautiful building,” Bolton says. “Allen and [Orlando] Mayor Buddy Dyer have bent over backward to make sure we have a great experience, and Donna Dowless [former Ticketmaster executive] and the local team there have created some awesome evening activities.”

Now, about those Disney-esque titles: The Scrooge McDuck quote, “I didn’t get rich by being stupid,” is an apt name for a panel that focuses on the need for arenas to find new revenue streams. Commercial Managed Services VP Karl Williams will moderate a discussion with QCurate founder/CEO Barry Kahn, FutureTix principal Dan DeMato, ScoreBig VP Larry Martin and ISS VP Scott Meyers.

“It's a Big World After All” is the title for the panel that will be chaired by Kim Bedier, GM of Global Spectrum's Comcast Arena in Everett, Wash. That discussion will look at efforts to expand revenue-generating activities outside the front doors and onto arena concourses, plazas and beyond. Participants will include Bolton, Johnson, Bob Hunter, executive VP of venues and entertainment for Maple Leaf Sports & Entertainment's Air Canada Centre in Toronto; Brenda Tinnen, GM/VP for AEG's Sprint Center in Kansas City, Mo.

The word “supercalifragilisticexpialidocious” appears for the first time in this column as the title of a content-oriented panel led by SMG Entertainment VP Jon Petrunak, who will be joined by AEG Facilities VP of booking and event development Dale Adams, AWA Touring engagement manager Robin Mishk-Jett, William Morris Endeavor agent Clint Mitchell, Cirque du Soleil VP of arena shows Finn Taylor and an executive from Live Nation Entertainment to be confirmed.

The focus on bottom line and affordability seems to be paying off, according to Bolton, who projects registrations to be between 250 and 300 people, "definitely up" over last year. "We've hit all of our target numbers, all of our budgets, and we're approaching the point where we're going to be comfortable, but definitely have capacity as to what Allen can accommodate at his building," he says. "We felt like this is a rebuilding year for this conference. It's about generating excitement and getting people to come back again."
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5. $1,650,359
6. $1,391,674
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CRAZY IN THE LAST DAYS

Staind hits big even as the band dissolves

From the beginning, Staind was determined to make its seventh album a hard rock affair that was different from its predecessors. 2008’s The Illusion of Progress, but the self-titled album that arrives Sept. 13, the band’s last contract album for Atlantic, turned out to be even harder to make.

“We all agreed that it needed to be a heavy rock record,” says Aaron Lewis, frontman for the chart-topping Massachusetts band that has sold more than 10 million albums since its 1999 major-label debut, Dysfunction, according to Nielsen SoundScan. “It needed to go back to what it was we set out to do 13 years ago and go back to that vibe and that energy. We knew that was going to be the case going into it.”

What the band didn’t know then was that by the time Staind—originally titled Seven—was done, the group would nearly be done as well.

Initially, everyone—even Atlantic—seemed to be on the same page. Even though the act had achieved commercial success through the years with more melodic singles like “Outside” and “Believe,” from The Illusion of Progress, and “It’s Been Awhile,” a Billboard Hot 100 top five hit (and the band’s highest-charting single to date on that list), Atlantic recognized the need for change after The Illusion of Progress broke a three-album streak of No. 1 albums and under-performed overall.

“Coming out of (The Illusion of Progress), there was a little bit of rebuilding to do, re-establishing them as a heavy band,” says Aaron Delia, Atlantic’s VP of rock marketing and A&R. “They’ve had success with these crossover songs over the years, but some of it has taken them away from the heavy audience . . . especially for the core Staind fans who still want to hear those heavy guitars and the intensity of Aaron’s vocals and the darker material. I like this record defini-tively speaks more to that.”

For Staind, it wasn’t getting heavier that was the problem—Lewis credits guitarist Mike Mushok in particular as “an idea machine” who brought plenty of material when sessions convened with producer Johnny K (Sevendust, Plain White T’s, Megadeth) in the fall of 2010. It was getting along. Shortly after the sessions began, Lewis says that everything “just went completely sideways, for so many different reasons.”

For one, there was Lewis’ newfound country solo career—his EP, Town Line, topped Billboard’s Top Country Albums chart, when it was released by Stroudavarious Records earlier this year. But according to Lewis, that was just one part of the problem. “There was so much of everything that you could possibly think of going on,” he says. “It was a full-on falling apart at the seams. We were really at odds with each other. The band didn’t survive the process.

In the end, the members of Staind—collectively Mushok, Lewis, drummer Jon Wysocki, and bassist Johnny April—wound up recording the new album separately, with Wysocki leading the band after the sessions. Adding to the drama, the dissolution of the group was caught on film for a documentary, which Lewis now calls “very revealing” and “painful to watch.” The film will be included in deluxe editions of Staind, and may be released theatrical and cable showings. According to Delia, some clips might be posted online leading up to the album’s release as well.

Delia says Staind’s internal struggles during the recording process certainly caused some concern at the label. “With a week to deliver the record they only had lyrics for a handful of songs,” he says, before adding that he “was never worried as far as whether they would deliver the record. I always felt like we were getting a Staind record.”

And that they did. Fans got their first taste of the new Staind music when the song “The Bottom” appeared on the “Transformers: Dark of the Moon” soundtrack in June. And even though Lewis says the band members felt like it didn’t deliver “any songs,” Delia’s participating, “Not Again” has been taken off active rock radio, which Delia calls Staind’s “strongest home.” The song soared into the top five on the Active Rock, Rock Songs and Mainstream Rock charts and into the Alternative Songs top 20 as well. “Not Again” will also be used in an episode of CBS’ “CSI: Miami” later this season.

“It’s doing very well for us,” rock WDFK Detroit PD Mark Pennington says. “We weren’t sure what to expect after the whole Aaron Lewis country thing, because that was so country. But the band came back and sound like good, rocking Staind.”

Delia says Atlantic has been talking to ESPN about using Staind songs for this season’s college football coverage and has also been courting the WWE. A social media campaign is planned, and Staind partnered with Indaba Music for an online contest that allowed fans to add their own guitar solo to “Not Again.” The winner, chosen from more than 700 entries, will be included in the iTunes deluxe version of Staind, which will also feature some bonus live tracks.

As for touring, Staind plans to replace Wysocki with Sal Giancarelli and play some radio shows during the fourth quarter. But Lewis’ solo commitments will keep the group from hitting the road in earnest until February, starting in Australia, then moving through Asia and North America, Europe for the summer festival season and then another North American run. “Usually when we release a record we have a tour happening or being announced around the release,” Delia says. “We don’t have that this time. It’s not the best thing as far as engaging the fan base but it . . . gives us time to keep building the album.”

But, says Lewis—who plans to make a full-length solo album in 2012 and be a support act for a major country tour—that’s the point. “I feel like the whole thing is all one big supply and demand situation,” he says. “And for the love of God, let’s create a little demand before we go out and supply it.”
MERCY ME

Indie darling St. Vincent taps into the social Web to drive her third release

On the Fourth of July, Annie Clark, who performs under the name St. Vincent, retweeted a nugget of wisdom from fellow indie mainstay John Darnelle of the band Mountain Goats: “On your deathbed, you will not say ‘I wish I’d spent more time talking about social media.”

Darnelle posted to his account (@mountain_goats and Clark reposted on hers, @sthvincent. And yet, social media is the driving force behind the rollout of St. Vincent’s new album, Strange Mercy, due Sept. 13 on Beggars Group.

In mid-July, Clark began promoting the coming release, her third, almost exclusively through the Twitter hashtag #strange_mercy. During the campaign’s first three days, more than 5,000 fans put the hashtag in their tweets, fueled by the promise that once a certain threshold of tweets containing the tag was reached a new St. Vincent single would be “unlocked” and released to the Web. On July 22 that threshold was met, and the synth-pop song “Sorcerer” was made available on St. Vincent’s dedicated Strange Mercy site (StrangeMercy.com).

“All of us have 400,000 Twitter followers, you didn’t really know if they’re going to be onboard with it because Twitter hasn’t really been used in that way before,” Beggars Group Web developer Naomi Scott says. “But fans went crazy—it was almost like people were tweeting in shifts. We had no idea what our target number of tweets should be to unlock "Sorcerer", and we set it tentatively at 1,000. They would have unlocked everything in a matter of hours had we kept it there.”

Scott predicts that the digital strategy, which continues to create a viral event around Strange Mercy, will catch on with other artists. Clark agrees, but sees a limit to its shelf life. “In a year, that sort of campaign will be irritating,” she says. “It’s one of those things you kind of have to get on in the ground floor with, kind of like having celebrities in your music videos. It’s cool but it’ll be a little too commonplace in a little bit, so better get in there while you can.”

Celebrities in videos? Been there, done that. St. Vincent’s 2010 video for “Laughing With a Mouth of Blood,” off her 2009 album Actor, which also appeared on Beggars’ 4AD Records, centered on “Saturday Night Live” comedian Fred Armisen and Sleater-Kinney singer Carrie Brownstein. In fact, it was the latter’s second domination of the parody clip that, in part, spawned the duo’s EEC series, “Portlandia.”

St. Vincent and the Beggars team have taken a decidedly mysterious approach to video for Strange Mercy. A series of teaser clips directed by Alan Del Rio Ortiz (Sun-dance Channel, Vice magazine)—depicting everything from another Felles eating their kittens for protection to declarations of tough love from attractive young females—have also been “unlocked” on StrangeMercy.com.

“I like the idea of doing videos that tie into the record that are not themselves musical,” Clark says. “So we thought, OK, let’s do some riffs on this idea of strange mercy. Some of them should be funny, some of them will be quite dark, some should be touching and beautiful—all different ways you can view this idea of strange mercy.”

In the third clip, Clark coyly cool, “I just need to be alone right now maybe with somebody else,” a line that evokes the black humor that colors so many of her lyrics. But while there’s a darkness to her art, Clark lights up when talking about touring. She started her career as a touring member of the Polyphonic Spire and Sufjan Stevens’ band, and in early October she’ll set off on a two-month tour of North America and Europe.

“I’ve been touring basically all my 20s—almost my entire adult professional life—so touring is a major, major part of it for me,” says Clark, who performed Strange Mercy’s second single, “Cruel,” on “Late Show With David Letterman” on Aug. 29. “I’m sure that there are big plus sides to living a stationary life, but the crowd—that’s the big payoff to get to play music for people every night.”

IT MIGHT BLOW UP

Katy B wasn’t trying to make a hit album before her debut. Katy on a Mission, was released in the United Kingdom on April 4 by Columbia U.K. through Rinse and landed at No. 2 on the U.K. chart. The album was even nominated for the 2011 Mercury Prize, but the singer, born Katy Brien, wasn’t trying to make an album at all.

What she was trying to do was help her label, Rinse—label arm of London’s former pirate (now official FM) radio station of the same name—bring some cohesion to a compilation album the imprint was looking to put together to showcase its varied roster of producers and DJs. Brien, who signed to Rinse in 2007, was to be the voice that tied the project together.

“It was all different genres basically, and I was to ring across them,” she recalls. “It was meant to be more of a Rinse thing. But all the songs sounded a bit disjointed because there were so many different producers. I got on really well with [label head] producer Greentea, and it just turned into my own album.”

Already certified gold in the United Kingdom (100,000 units), Katy on a Mission will arrive stateside through Columbia on Sept. 13. The album is a thrilling, eclectic collection of varied, electro-pop numbers, with production provided by Greentea, Benga, Magnetic Man and Zane. True to the original concept, it’s Brien’s slick vocals that connect each piece of music, but according to the singer, the finished product is much more in line with her own personal vision than initially planned. The result is an album that spans “the whole history of electronic culture in the U.K.” as Brien puts it, drawing heavily on dubstep, drum’n’bass, garage and U.K. funk.

“I remember when I first went to make a record I had just turned 18...the legal clubbing age,” says Brien, now 22. “I was going out left, right and center, to anything. It was all so inspiring. They had loads of different club nights. I was definitely getting influenced in all angles of my personality through the different genres.”

Katy as a Mission offers something of a narrative as well—a plot reinforced in such bowser music videos as “Broken Record” and “Easy Please Me,” the album’s third and fourth singles, respectively.

“The story really is just getting to know me, all the different sides of being a young woman in London,” Brien says. “From going out and partying and feeling like you don’t have much responsibility and having fun, to having a boyfriend and falling in love—a lot of the songs are about falling out of love.”

After Katy on a Mission took off in the United Kingdom, Columbia signed her in 2010, and her growing buzz has brought comparisons to the more mainstream pop artists like Jessie J and even Katy Perry. Her first U.S. single, “Katy on a Mission,” has yet to impact on the U.S. charts.

“I don’t think I quite knew how the album was going to be released, and it came as quite a shock to me when Katy on a Mission did so well,” says Brien, who’ll tour the United Kingdom this fall before coming to the States at the end of the year.

“I thought it would be more of a dance, underground thing. I thought that it’d be crossed over. Definitely I still see my roots in the same place and I still see where I’m coming from. But at the same time, it’s been great to have these opportunities.”

Here, now: KATY B
The Beat Goes On

The Drums weather a shakeup of lineup and faith on sophomore release

A funny thing happened to Brooklyn-based indie pop trio, The Drums, on their way to becoming America's next, ubiquitous indie rock darlings: The band got really big in the United Kingdom instead. Shortly after venturing across the pond in late 2009, care of a flattering recording contract and touring offer from London-based independent label Moshi Moshi Records following the band's Sun shimmer EP, the Drums landed at the center of the infamous hypercycle of the British press.

"Suddenly they were putting labels on us, like we were "the sound of that year" and "the saviors of indie pop" and all this stuff," frontman/keyboardist Jonathon Pierce says. The media buzz led to a tour sponsored by NME, a slot at the Glastonbury Festival and a gig opening for Florence & the Machine. But by the time the band released its self-titled debut summer and word got back to the United States — thanks largely to inescapable single "Let's Go Surfing" — the American-bred new- new-wavers felt oddly like an import.

"The last record [released on Moshi Moshi in the United Kingdom and Island Records stateside] had a softer release here in the States compared to Europe," says Paul Hanly, GM of the Drums' new label, Frenchkiss Records. "From an outside perspective it seemed like they had to play catch-up."

The Drums' first album debuted at No. 16 on the U.K. chart but failed to chart in the United States. Now, the band returns with new album Drums, due online on Sept. 9 and in stores globally on Sept. 13. An extensive North American tour is on deck, with the band carving out an all-new territory — geographically, mentally and even spiritually.

"The day our last album was released, I remember very specifically coming up with the name, Portamento and discussing what we wanted to do for this next album," Pierce recalls. "I think we were sort of already moving on from what that [debut] album was and even the band that we were when that album came out."

In a short span of time, the Drums' meteoric rise had led to potentially disastrous personal changes, including the departure of guitarist Adam Wicks. Slimmed down to Pierce, multi-instrumentalist Jacob Graham and drummer Connor Hanwick, the band's new album reflects not only a change in lineup, but also another, deeper shift.

"This past year has really been a sort of year of enlightenment, I think, really for all of us, but definitely myself," says Pierce, who grew up in a "very extreme" Christian household. "I spent my whole life, and especially my teenage years, very conflicted about what I believe and it was just this year, during the making of Portamento that I really, finally, after about three decades, came to terms with who I am and what my beliefs are."

Pierce's new, decidedly post-religious outlook comes front and center on album opener, "Book of Revelations," the ethereal "Searching for Heaven" and even in the album artwork, which depicts Pierce red-eyed in his family parlour, a wooden cross hanging conspicuously overhead.

Portamento's non-religious motifs include sharper, more personal songwriting and the far-reaching influence of Pierce and Graham's first love: analog synthesizers. The album's symbolic title is an Italian music term for the travel between two tones.

On the band's debut, the Drums encountered routine, near-suffocating comparisons to iconic British bands like Joy Division and the Smiths. The new album, like pretty much everything else about the band these days, could be seen as an attempt to reclaim its trajectory while remaining true to its instincts.

"Are Ian Curtis and Morrissey the only genre men who are allowed to express that they're miserable?" Pierce asks rhetorically. "I feel like I'm genuinely writing songs from my heart, but because they're sad and have a melancholy feel they just get lumped into something else... We've always had the mentality to just keep our heads down and continue to work how we work. We never want to get sucked into preconceived ideas that anyone has about us."

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When Tony Bennett released Duets: An American Classic in 2006, the legendary singer figured it was a one-off project. Then the album debuted at No. 3 on the Billboard 200 and sold more than 3 million copies worldwide, according to Nielsen SoundScan, and, Bennett says with a laugh, "It was almost strangled by Sony Columbia (to do another one)."

Actually, Bennett notes, the label said "please," and thus Duets II was born. The 17-song set, which arrives on Columbia on Sept. 20, features Bennett, who received the Billboard Century Award in 2006, singing alongside veterans Willie Nelson, Natalie Cole, Andrea Bocelli and Aretha Franklin, as well as relative upstarts Carrie Underwood, Michael Bublé, John Mayer, Lady Gaga and the late Amy Winehouse, who joined Bennett for "Body and Soul."

Duets II is a crown jewel in Bennett's ongoing 85th birthday celebration, which also includes upcoming concerts at benefit shows at New York's Metropolitan Opera House (Sept. 10) and the Staples Center in Los Angeles (Sept. 24), as well as the massive, 73-CD/Three-DVD Tony Bennett—The Complete Collection, which arrives Nov. 8 exclusively at Barnes & Noble and TonyBennett.com.

1. You've collaborated with other singers throughout your career. What's the secret to a good duet?

Well, your voices have to contrast so that the public knows right away who's singing at the time. A good example is the album that Louis Armstrong did with Ella Fitzgerald (Ella and Louis, 1956), where she sang soft and sweet and he sang real craggy. There has to be a big contrast between the two voices.

2. Was there any difference between making the first Duets album and this one?

I must tell you that something good is happening. The new artists are coming out of schools like the Berklee School of Music in Boston, the Juilliard School. Lady Gaga is from NYU, and they're teaching the performing arts to students and it's a big help. When Rosemary Clooney and I started, the older performers like Jack Benny and George Burns would say to us, "You're doing OK, but it's going to take about six years to learn how to become a consummate performer," and sure enough, it took that time. But now the teachers are really showing what they do and how to present themselves and how to be prepared. And it shows up on the record.

3. Speaking of Lady Gaga, what's she doing on a Tony Bennett album?

[Laughs] Well, I never met a more talented person in my life than Lady Gaga. She's going to become as big as Elvis Presley. I've been performing with different people my whole life, on the Sinatra albums and also with Lena Horne and all the great performers that were 10 years older than I was, and here she comes along and I'm telling you, she's the most talented person I've ever met. We have a lot to expect from her.

4. Duets II is getting a lot of attention obviously, and sadly, because of Amy Winehouse's death. What was it like working with her?

Everything that we did in the studio to make this whole record is on film, and I think it will surprise everybody as to how well we ended up getting along. She was a little apprehensive about how to go about it, and I just happened to say to her, "It sounds like you're influenced by Dinah Washington," and that just blew her mind. She said, "Oh, my God, you mean you can actually hear that? She's my idol! She's my favorite!" And I said, "Well, you're right, because she's a great singer," and that relaid her trust.

5. You and Aretha Franklin singing together is a real meeting of the titans.

She was very, very professional. She's in top shape after her recent surgery. She looks great. She sounds great. She's such a good musician; she understands music intimately, and you can hear that on the record. She was very prepared and knew exactly what to do, so it was a real pleasure. Originally I wanted her to sing "I Lost in the Stars," and she said, "No, I want to do"How Do You Keep the Music Playing?" And it was a good choice that she made.

6. What's the secret to durability?

I always play to the audience. I never thought about demographics young and old. I thought the biggest mistake the record companies ever made was when they split it up and said, "This is your music, and your parents like the other kind."

I thought it was very ignorant, because you should play to everybody. Whoever wants to come and hear and listen—that's an audience. I never worked with a demographic group. I never did rap music. I never did disco. I never followed the fashion. I just stayed myself and tried to only sing great songs. And it worked.
**GLEN CAMPBELL**

*Ghost on the Canvas*

**Producer:** Julian Raymond

**SurfDog Records**

**Release Date:** Aug. 30

There aren’t many times when an artist has knowingly stared down mortality while making an album. Warren Zevon did it to heartbreaking effect on *The Wind* in 2003, and now Glen Campbell does in the riveting story of a man on a moving but life-affirming album that will be his last due to Alzheimer’s disease. But you won’t find him handing out the hatchets for these nine songs and seven short pieces. As Campbell sings at the start of *Ghost on the Canvas,* “One thing I know/ The world’s been good to me/ A better place/Awaits you’ll see.” And Campbell certainly leaves on a winning note. With the help of producer/co-writer Julian Raymond—as well as songs by Paul Westerberg, Jakob Dylan, Robert Pollard and Teddy Thompson—the set is filled with lush, appreciative and even optimistic pop songs, some of which recall Campbell’s work with Jimmy Webb. Chris Isaak, Brian Setzer and Dick Dale rock out with Campbell on “In My Arms,” while Setzer, Rick Nielsen, Billy Corgan and Marty Rifkin join a six-string jam on the Beatles-esque closer “There’s No Me... With- out You.” It’s a final word that lets Campbell truly ride out on a star-spangled rodeo.—GG

**MEKONS**

Ancient & Modern

Producers: Walter Jakuss, Mekons

Sin Record Label

**Release Date:** Sept. 27

The cover of Mekons’ 26th album, *Ancient & Modern,* resembles an embroidered photo album from the early 20th century. It’s a treasure trove of artwork on the inside spring straight from pre-Depression publications. The images are beffiting the carefully appointed tone that unfolds like a slow sunset in the English countryside. The first sound on leadoff track “Warm Summer Sun” is the squeak of a hand on the neck of an acoustic guitar. It foreshadows the unedited nature of *Ancient & Modern,* the way in which recordings reflect the in-the-room quality of 78s from the ’20s and ’30s. Subject matters and settings, too, recall those bygone eras, whether it’s an Indian immigrant among New York’s Irish, snake oil consumption, secret societies and taking in visages of London, campsites and “Ugly Bethesda.” The lyrics are cryptic enough and the vocals of Jon Langford are haunting, like a hinge in need of oil, while Sally Timms provides a soothing balance. Formed in Leeds in 1977 and with a lineup steady since the mid-’80s, the Mekons continue to step into the echo of time, reaching back to the roots of the country and folk music that first inspired them. Rather than connect with Hank Williams, they’ve now reached the demons that haunted him.—PG

**JOHN DOE**

*Keeper*

Producers: John Doe, Dave Way

Yap Roc Records

**Release Date:** Aug. 30

Keeper is John Doe’s solo follow-up to 2007’s* A Year in the Wilderness,* but it hardly represents the only work he’s done since then. Earlier this year, Doe released a live-in-the-studio disc he made with his frequent touring partner Jill Sobule, and in 2009 he and the Sadies collaborated on a mostly covers set called *Country Club*. Doe also continues to tour of course, with seminal, Los Angeles punk band X. So the rumpled, appealingly well-worn vibe of Keeper comes as no surprise, especially given the participation of such old hands as Don Was, Smokey Hormel, Steve Berlin and Patty Griffin, among others. (At this point in his lengthy career, Doe may be incapable of making a record that sounds anything less than lived-in.) The newfound romantic hopefulness in tunes like the jazzy “Moonbeam” and the hard-rocking “Don’t Forget How Much I Love You” does represent a break from recent tradition—but not a big one.—MV

**STEPHEN MALKMUS & THE JICKS**

*Mirror Traffic*

Producer: Beck Hansen

Matador Records

**Release Date:** Aug. 23

Stephen Malkmus’ latest album, *Mirror Traffic,* arrives closely behind Pavement’s triumphant reunion shows. (Kick yourself if you missed.) And that’s produced by Beck with Janet Weiss (Sleater-Kinney) on drums, might reasonably lead ’90s alt-rock zealots to expect a more slanted and enchanting outing than Malkmus’ previous efforts. (2008’s* Real Emotional Trash* was no easy listen.) Thankfully *Mirror Traffic* mostly lives up to these expectations. Beck wisely lets Malkmus’ insouciant vocal and hyper-literate/stream-of-consciousness lyrics out front on this compact collection of 15 melodious and bent songs. The opening trio—the jaunty “Tigers,” the acoust- tic “No One Is (As I Am) Be” with subtle French-horn and the uproarious “Senator” with Malkmus’ reinvigorated voice—is as strong an opening to any album. There’s little letdown: Tracks like the prog-ish instrumental “Brain Gallop,” the slightly dissonant pop-poo “Stick Figures in Love,” the country-on-acid “Long Hard Book” or the gorgeous ballad “Fall Away” are swift and set, change-ups like the jaunty “Forever 28,” Malkmus relishes the role of past party-poiler. Lucky for us musically, that for nearly 20 years the sorrier has yet to end.—AG

**BLITZEN TRAPPER**

*American Goldwing*

Producers: Blitzen Trapper, Gregg Williams

Sub Pop Records

**Release Date:** Sept. 15

Portland, Ore., quartet Blitzen Trapper dispenses with the prog-rock tinkering of 2010’s* Destroyer of the Void* and gets right to riffing on its sixth full-length release, the nostalgia-soaked American Goldwing. Whiskey, blown gaskets, mountains—It’s all part of the Goldwing palette of ’70s-era guitar hooks, funky Southern boogie and delicate folk. It’s a stab at what Gram Parsons dubbed “cosmic American music,” perhaps, and while nothing here quite matches the moody title track from 2008’s *Furr,* the set’s throwback theme pays off. Standout song “Love the Way You Walk Away” builds steadily with banjo swaying as singer/guitarist Eric Earley lists his many regrets. And because they do it with gusto, folk-metal head-bangers, notably the song “Street Fighting Sun,” feel right at home next to such Townes Van Zandt-informed story songs as “Stranger in a Strange Land.” Getting prime real estate throughout is Earley’s rich, caggy drawl, which has never sounded clearer, especially on the lilting track “Taking It Easy Too Long.” Inevitably, some fans may be disappointed the group isn’t in an experimental mood here, but they’ll still be nodding along.—MS

**SOUNDFRACK**

**VARIOUS ARTISTS**

*The Muppets: The Green Album*

Producers: various

*Walt Disney Records*

**Release Date:** Aug. 23

Three months before the latest* Muppets* movie arrives, a dozen alternative rock acts have fun with the greatest hits of Kermit, Miss Piggy and the gang. Among the better-known tunes, “Bein’ Green” gets a chirper vocal from Andrew Bird against a dirge-like pace, Weezer and Hayley Williams play it straight on “Rainbow Connection” and OK Go freaks out the *Muppets Show Theme Song* with electronic beats, distortion and cheesy high-pitched keyboard sounds. The tribute album could do as much for raising awareness about songwriter ASCAP president Paul Williams as it does the* Muppets. *He is represented with five album tracks, three of which find the artists—My Morning Jacket, Rachael Yamagata and Matt Nathanson—giving his music adult presentations and compelling depth. Rock acts Airborne Toxic Event, Alkaline Trio, Brandon Saller and Billy Martin stay in character, while the Fray delivers a kid-friendly “Mahna Mahna.” Amy Lee channels Kate Bush on “Halfway Down the Stars,” and Sondre Lerche takes “Mr. Bassman” into folk hoote- nanny territory.—PG
**SINGLES**

### DEV
**In the Dark (3:48)**
*Producer: not listed*
*Writer: not listed*
*Publishers: Indie-Pop Music, Sony/ATV Tunes (ASCAP)*

Devin Star Tailes, or Dev for short, may be best-known as the voice behind the hook on “Like a G6,” Far East Movement’s Billboard Hot 100 chart-topper last fall. With “In the Dark,” however, the singer has continued her transition to lead artist by straight-up propositioning the listener onto the dancefloor. The throbbing, beat-laden single off Dev’s forthcoming debut album, The Night the Sun Came Up, is laced with the bass-synthester combo currently ruling the Hot 100, but “Dark” slides away from “Like a G6” comparisons when it suddenly introduces a sly soprano riff. Although some of the lyrics stick better than others (“I wanna taste it, taste it/And see those pocket aces,” she coos), Dev’s sensual voice helps sell the creative come-ons. Due Sept 20 on Universal Republic, the electropop songstress’ debut full-length could turn “Like a G6” into a launching pad for something much bigger.—LB

### ROCK
**CHICKENFOOT**
**Big Foot (3:38)**
*Producer: Mike Fraser*
*Writers: S. Hagar, J. Satrani*
*Publishers: various eOne*

The all-star quartet Chickenfoot previews its sophomore album, slyly titled Chickenfoot II, with a slice of Led Zeppelin-referring hard rock designed to rattle the speakers of the automobile. Sammy Hagar is singing about. Actually, “Big Foot” is a car-and-girl song, with all the attendant innuendo and metaphors about driving all night and having both hands on the wheel and a big foot on the gas—all delivered with a cheerful leer and cocky Cabo Wabo swagger. Joe Satrani’s main guitar riff, meanwhile, recalls “Trampled Underfoot” (Zepp’s House of the Holy is even referenced in the lyric) while Chad Smith drums with a John Bonham-sized whomp, providing a formidable boot up his bandmates’ butts. “Big Foot” is shivery, muscular and abundantly familiar—but in a good way. As Hagar sings, “that s**t rocks.”—GG

### HIP-HOP
**DRAKE**
**How Come You Never Go There (3:24)**
*Producers: Gonzalez, Micky, Valgeir Sigurdsson*
*Writer: L. Feist*
*Publisher: Universal Music/Cherrytree/Interscope*

“How Come You Never Go There,” the first single in four years from Feist, doesn’t quite have the cool-chick cheeriness to finds its way into an iPod commercial. Yet in almost every way, the song is more quintessentially Feistian than her breakthrough hit, 2007’s “1234.” The song presents a combination of lilte blues-guitar riffs, brass that accents instead of overpowers, Feist delicately harmonizing with herself and, most important, a wounded heart. “How come you never go there?/How come I’m so alone there?” The Canadian singer ponders in the chorus. It’s not exactly upbeat, but all of the little “whoa-ohs” come together to make the first single off Feist’s forthcoming Metals album as catchy as hits from The Reminder like “My Moon My Man” and, of course, “1234.”—JM

### COUNTRY
**MIRANDA LAMBERT**
**Baggage Claim (3:19)**
*Producers: Frank Liddell, Chuck Ainley, G. Worf*
*Writers: M. Lambert, N. Hemby, L. Aird*
*Publishers: various Columbia*

After an extremely successful year made Miranda Lambert one of country’s biggest female stars, it was easy to imagine the singer being steered toward the mainstream pop market. Luckily for Lambert die-hards, the first single off upcoming album Four the Record stays strictly country, but with more bite. “Baggage Claim” finds the singer using the airport area to metaphorically leave an emotionally damaged lover behind. A strumming guitar and confident vocal approach instantly grab the listener, as do feisty lyrics like, “Behind every woman scowling is a man who made her that way.” Throw in an unexpected organ breakdown in the bridge and drums that hit hard as Lambert tells the listener to “Come and get it,” and “Baggage Claim” becomes a sassy track that builds on the success of the singer’s 2009 smash, Revolution.—JB

### LEGENDS/CREDITS

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 90057, and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureau.
I'm With The Band
Ambitious Red Hot Chili Peppers, Warner Bros. marketing campaign helps propel band to No. 2 debut

Utilizing a comprehensive promotional strategy targeting specialized digital platforms in tandem with traditional marketing tools, Warner Bros. and the Red Hot Chili Peppers are celebrating the fruits of their endeavors. While Lil Wayne may have copped the Billboard 200 crown this week, the venerable rock group bows at No. 2 with I'm With You. Claiming first-week sales of 229,000, this project marks the band's sixth top 10 album. The act's last studio release, 2006's double-album Stadium Arcadium, became its first No. 1 when it launched with 442,000.

The focal point of the multitiered campaign, Warner Bros. co-president/COO Livia Tortella says, was the music itself. "The band had already laid out extensive plans to tour and go to Europe," she says. "They had been gone for close to five years, and we wanted to showcase the strength of their music. Everything we did was to put the group's new music on a platform."

Reflecting the growing importance of iTunes and streaming services five years ago, the label's campaign featured a listening party on iTunes that ran Aug. 22-29, followed by simultaneous worldwide Google online and in-person listening parties held Aug. 22-23 in London, Toronto, Tokyo, Sydney and Los Angeles. Following the iTunes stream of the set, the Peppers hit the top 10 of Billboard's Social 50 chart (Billboard.com, Sept. 1), moving 36,000 digital downloads of first single "The Adventures of Rain Dance Maggie" during that tracking week, up from 19,000 the week prior.

Another cornerstone of the campaign was a movie theatre live broadcast of the band playing the whole album in its entirety—in sequence—as well as other fan faves from Cologne, Germany, on the set's Aug. 30 street date. The high-definition cinematic event was sent via satellite to select theaters around the world, with tickets going on sale Aug. 5 at participating box offices found at RHCPliveHD.com.

Further promotional fortification came in the form of a marketing alliance between Fuse and Clear Channel Radio. The group performed a live show on Aug. 22 from the Roxy in Los Angeles under the "Fuse Presents" banner that was recorded; it aired Aug. 30. The 2-year-old live concert series has previously featured Linkin Park, Drake, Jay-Z, Elton John and Leon Russell and Maroon 5 from such New York venues as Madison Square Garden, the Beacon Theatre and Radio City Music Hall.

"This series features the biggest stars that deliver a cultural response. It starts with an act's core group of fans but is also designed to reach casual and new fans," Fuse VP of music and talent development Dave Weier says. "With radio still an important medium to the Peppers' core fans, Fuse partnered with Clear Channel but also mounted a two-pronged attack on Facebook. A sweepstakes was held for one lucky fan to win a trip to the L.A. show, and a page was set up to preview two streaming songs. Traditional marketing tie-ins for the concert included outdoor and spot TV ads. In addition, the RHCP asterisk logo and footage from the Fuse broadcast were projected on the sides of buildings in downtown L.A. during the week of release.

And the marketing push is still going. The Peppers are taking over ESPN for the month of September, with the sports network featuring songs from the album. Started Aug. 1 and ending Sept. 15, a Shazam contest on iPhone and Android devices will award the grand-prize winner a trip for two to see the band in Paris Oct. 18. Five runners-up will receive a prize pack including a copy of I'm With You.

"The Peppers delivered an album with a capital A," Tortella says. "Not just a few tracks with filler. That's when you can afford to do something like this because you know people will want to buy it."

Additional reporting by Kyle Bylin and Keith Caulfield in Los Angeles.

STRAIGHT SHOOTER
George Strait scores 84th top 10 country song

George Strait clinches closer to Eddy Arnold's record for most top 10s in the 67-year history of Billboard's Hot Country Songs chart, as "Here for a Good Time" rises 11-9. The song is Strait's 84th top 10 on the tally, a feat second only to Arnold's 92 top 10s, which the late legend collected between 1945 and 1980.

Strait first reached the Hot Country Songs top 10 with his introductory entry, "Unwound" (No. 6), in 1981. The singer has sent at least one song into the top bracket each year ever since.

"Good Time," which registered 24 million audience impressions (up 8%) during the chart's Aug. 29-Sept. 4 tracking week, according to Nielsen BDS, is the title track to Strait's 39th studio album, released Sept. 6. The song is also one of seven on the MCA Nashville set that the King of Country co-wrote with his son Bubba and songwriters Dean Dillon. The album also sports a featured turn by Faith Hill on "A Showman's Life."

Should "Good Time" reach No. 1, Strait would add another accolade to his record: most topppers in Hot Country Songs history. He has banked 44 leaders, having regned most recently with "River of Love" in 2009.

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TOTAL TOP 10s

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Additional reporting by Kyle Bylin and Keith Caulfield in Los Angeles.
ON TARGET

Gloria Estefan returns with a Pharrell Williams-produced English-language album: a Target U.S. exclusive

For the first time since Prince’s 2009 three-disc set, LOTUSFLOW3R/MLPSOUND/Everlet, Target is exclusively partnering with a major music artist: Gloria Estefan. The chain will be the sole U.S. physical retailer for her English language album, Miss Little Havana.

Due Sept. 27 on Crescent Records, her husband Emilio Estefan Jr.’s label, Miss Little Havana will be sold through a worldwide distribution and marketing deal with Verve Forecast/Universal Music Group (UMG). Its deluxe edition will be available at Target’s 1,762 stores nationwide, while the digital standard version of the album will be available solely through iTunes.

Produced by Pharrell Williams and co-produced by Estefan, Miss Little Havana will also benefit from extensive promotion across Target’s multiple media platforms. They include in-store support (including placement at checkout lanes), a TV spot campaign that will air on English (El Entertainment, MTV, Bravo) and Spanish-language TV (mun2, MTV Trés) and a spotlight in Target’s weekly print circular featured in approximately 750 different publications. According to the company, the album is expected to garner approximately 350 million audience impressions per week, including social, mobile, online and print distribution.

Although Target is constantly involved in various album release partnerships, considering a major artist release is an anomaly. “This isn’t normal and not something we will necessarily be pushing for in the future,” Target VP of entertainment John Butcher says. “What’s typically best for most artists is to release an album nationally and give Target additional content.” However, in this particular case, Butcher says it made sense for Target to handle the album exclusively because Estefan is a pop icon and “one of the most recognizable women and people in music.” We know that she will appeal to a broad population of Target guests.

Noting that there hasn’t been any retailer backlash concerning the Target exclusive, Estefan manager’s Frank Amadore adds, “The synergy between Target and Gloria has always been aligned. There are so few channels to sell physical CDs these days that this was a perfect opportunity to get a high-level marketing commitment.”

Estefan’s relationship with Target dates back more than a decade and extends beyond music. For example, Target supported Estefan’s debut as a writer of children’s books in 2005. Her picture book, “The Magically, Mysterious Adventures of Noelle the Bulldog,” was promoted through Target’s then-newly launched Parent/Child Book Club. And her husband/producer has also worked closely with Target for many years on various projects. Currently, the retailer is presenting sponsor of “Nuestra Navidad,” the Estefan-produced Christmas holiday musical special that airs annually on the Univision network. Target has also teamed with numerous Latin artists through the years. During the last 12 months, the retailer has given major support to bilingual releases by Ricky Martin and Enrique Iglesias who, like Gloria Estefan, are major Latin crossover acts. But Estefan’s situation is markedly different. After spending most of her career on Sony-owned labels, the singer is moving in a completely different direction. In addition to the deal with Verve and UMG, Crescent Moon has long been the Estefans’ label, and the Target deal was negotiated by the Estefans themselves.

As for the album, Miss Little Havana is an uptempo set that signals a return to Estefan’s dance roots. The Target deluxe edition boasts four bonus tracks produced by her husband, including a remix of lead single “WePA” featuring Pitbull. The set’s release also coincides with the 25th anniversary of Estefan’s 1986 hit “Conga.” Those who purchase the album will be able to download a special remix of the track.

Dream Team

How Miranda Lambert and friends kicked up their heels on No. 1 country set as Pistol Annies

As Lonestar Annie (Lambert), Hippie Annie (Monroe) and Holler Annie (Presley), the trio wrote a sassy set that addresses everything from unwed pregnancy on “Beige” and Southern men on “Boys From the South” to family dysfunction on “Family Feud,” which they wrote with Lambert’s husband, Blake Shelton, aka Pistol Andy.

Driven primarily by media and word-of-mouth buzz about Heebs, who began in April when the group debuted on CBS’ “ACM Girls Night Out” TV special. From there, the act performed the album’s title track on “Good Morning America” in July. Sold through PistolAnnies.com and all digital providers, the set was only available physically at the group’s site. While the focus single wasn’t sent to country radio, the title track and its video have received airplay on CMT, GAC and some country stations.

With Heebs atop Top Country Albums, Tanya Welch, senior director of artist development and marketing for Sony Music Nashville, says, “We’re now meeting demand from physical retail and getting product in the marketplace as soon as possible. We weren’t holding it back, but we didn’t anticipate this reaction to the album without the usual drivers. We’ve also sent the entire album to country radio. Now that it’s available, there’s also been interest from Americana and college radio.”

Currently signed to Warner Music Nashville, Monroe released an album on Columbia in 2009. Presley has recorded a full-length and is seeking a deal. And with new RCA set Four the Record due Nov. 1, Lambert is climbing Hot Country Songs with “Baggage Claim,” which is No. 13 this week. Pistol Annies have been performing on Lambert’s summer tour and will continue in the fall. As for the future, Monroe says, “This is just the beginning. We have so many good songs; enough for another record right now.” Presley adds: “We have enough for 10 more records. I see three old grannys playing guitar for their grandkids and still writing songs.”

—Deborah Evans Price

COMING FULL CIRCLE

Stereotypes production team jumps in front of the mic with rapper Three as JON MCRYO

You can now add the Stereotypes (FarEast Movement, Chris Brown, Justin Beiber) to the growing list of songwriter/producers who aren’t content to simply sit behind the studio boards. The Grammy Award-nominated production trio—Jonathan Yip, Jeremy Reeves and Ray Romulus—has joined forces with Houston singer/songwriter/producer MC Three as the group JON MCRYO.

The trio—Yip, Romulus, plus the inna-mane of tennis legend John McEnroe—JON MCRYO has issued its pop/hop-hop lead single, “Lego.” It’s available as a free download on the production trio’s website, while its fun, colorful video will premiere later this month on MTV. Coming Nov. 8 through Stereotypes Music will be the act’s free first album, The Fifth of Never.

“Between production on projects, we’ve been working on bits and pieces of songs and hooks for a minute,” Yip says. “People have been asking, ‘When are you guys going to do this artist project?’ So now that we’re doing this album, I guess today is the fifth of never.”

The mix of party songs and feel-good music, reminiscent of hip-hop’s golden era of the ’90s, showcases the Stereotypes’ penchant for creatively fusing R&B, hip-hop, pop, dance and rock. Guest features include Miguel (“Give It Up”) and Stereotypes Music artist Sterling Simms (“That’s Right”).

Formerly an A&R executive at Def Jam, Romulus first met Yip and Reeves when he signed Yip’s friend Three (born Malcolm McDaniell) to the label. Romulus later left Def Jam and joined Reeves and Yip in Los Angeles. After Three’s debut Def Jam project was shelved, Yip called and asked the rapper to come out West and write with them on such projects as FarEast Movement’s debut album.

Noting that the Stereotypes will be back in the studio with FarEast Movement shortly, Romulus says, “It got to a point where hip-hop wasn’t sounding good to us anymore. We thought, ‘Why complain when we can be a part of helping to bring it back?’”

—Gail Mitchell
Real Estate

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By it now on iTunes, Amazon, etc.

Website: www.hansedler.com

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"Goodbye Blues"

http://cdbaby.com/cd/lesliemartin

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Replication

Vinyl Pressing

CD Rom Services

DVD Services For Sale

Promotion & Marketing Services

Music Distributors

Auctions

Recording Studios

Real Estate

Investors Wanted

Stores for Sale

Equipment for Sale

Store Supplies

Fixtures

CD Storage Cabinets

Display Units

Publicity Photos

Internet/Website Services

Business Services

Music Instruction

Business Opportunities

Computer/Software

Music Merchandise

T-Shirts

Employment Services

Professional Services

DJ Services

Financial Services

Legal Services

Royalty Auditing

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Bankruptcy Sale

Collectable Publications

Talent

Songwriters

Songs For Sale

Dealers Wanted

Retailers Wanted

Wanted to Buy

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Venues

Notices/Announcements

Video

Music Video

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Education Opportunity

Help Wanted

Mastering

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T-Shirts

Employment Services

Professional Services

DJ Services

Financial Services

Legal Services

Royalty Auditing

Tax Preparation

Bankruptcy Sale

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Notices/Announcements

Video

Music Video

Position Wanted

Listening Stations

For Lease

Distribution Needed

Education Opportunity

Help Wanted

Mastering

For print and online contact Jeff Serrette: 212-493-4199 or Jeffrey.Serrette@billboard.com
As expected, Lil Wayne’s Tha Carter IV easily debuts at No. 1 on the Billboard 200, selling 964,000 copies in its first week, according to Nielsen SoundScan.

It’s his third No. 1 album following Tha Carter III and I Am Not a Human Being (see story, page 5).

Carter IV earns the biggest sales week for a hip-hop album (or any set by a male artist), since Wayne’s Carter III bowed with 1 million on the June 28, 2008, chart.

Carter IV’s launch is the 18th-largest sales week in the SoundScan era. All 17 of the bigger frames happen to be the 17 titles that moved 1 million copies in a week. Of the top 20 biggest sales weeks in the SoundScan era (1991-present), Wayne’s Carter III stands tall with the 17th-largest week. Aside from Wayne, only ’N Sync (Nos. 1 and 2), Eminem (Nos. 3 and 5) and Backstreet Boys (Nos. 4 and 9) double up in the top 20. (It would be unfair not to mention how Garth Brooks owns the No. 12, 21 and 22 spots on the all-time biggest weeks list.)

Carter IV also nets 2011’s second-biggest frame, behind Lady Gaga’s 1.1 million debut with Born This Way (June 11).

Born’s first week was bolstered by two days’ worth of 99 cent sale pricing from Amazon MP3’s store. Carter IV managed to sell nearly 1 million without such deep discounting. It’s estimated that Amazon MP3 sold upwards of 440,000 downloads of its 99 cent Born This Way album.

Speaking of downloads, Carter IVInitial 362,000 digital copies in its first week. That marks the second-largest digital sales week of all time for an album; again, behind Born, with 662,000 downloads.

However, while SoundScan doesn’t disclose retailer-specific figures, sources say Carter easily broke the U.S. iTunes store’s single-week album sales record, with around 347,000 sold through the website. That surpasses the 290,000 copies that iTunes sold of Jay-Z and Kanye West’s Watch the Throne in its first week.

VMAs VICTORY: After a full week’s worth of impact following the Aug. 28 MTV Video Music Awards, the Billboard 200 and Hot Digital Songs charts nuzzle with VMA-fueled gains. Performer Adele posts an 88% gain with 21 (No. 3) on the Billboard 200 and also zooms to No. 1 on the Billboard Hot 100 with “Someone Like You” (see page 50). Another obvious VMAs winner is Beyoncé, who performed “Love on Top.” Her 4 album returns to the top 10 with 19,000 (jumping 12-7, up 87%), and “Love” debuts at No. 10 on Digital Songs with 113,000 (up 80%).

Outside the top 10 on the albums chart, there are VMAs sparks by an assortment of performers and winners. Lady Gaga, who opened the show with “You and I,” posts a 20% gain with Born This Way (13-14). Bruno Mars, who celebrated the late Amy Winehouse in a tribute segment, rises 37-32 with Doo-Wops and Hooligans (12,000, up 31%).

Young the Giant, the only rock act that performed on the show, flies 130-42 with its self-titled album (10,000, up 189%). Tyler, the Creator, who surprised many by winning the best new artist trophy, jumps 102-48 with his Goblin album (10,000, up 133%). Jessie J, who was the house DJ and played tunes as the awards went to commercials, re-enters at No. 79 with Who You Are (6,000, up 135%).

GUETTA FABULOUS: Superstar DJ/producer David Guetta secures his first top 10 album, and best sales week yet, as Nothing but the Beat debuts at No. 5 on the Billboard 200 with 56,000.

It’s interesting how Love’s sales never really took off, despite such massive singles as “Sexy Bitch” (featuring Akon) and “When Love Takes Over” (featuring Kelly Rowland). One Love has sold 200,000, while “Bitch,” for example, has moved 3.2 million downloads.

I chalked it up to consumers not making the connection that Guetta was the artist behind those songs—something that may have been, rectified now that he’s stormed the top 10 on the Billboard 200. It also helps that Nothing is stuffed full of A-list guest stars like Usher, Nicki Minaj, Will.I.am, Jennifer Hudson and Lil Wayne, making the album an even more attractive purchase...
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Top 200 Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lil Wayne</td>
<td>A Milli</td>
<td>13</td>
</tr>
<tr>
<td>JAY-Z</td>
<td>Watch the Throne</td>
<td>1</td>
</tr>
<tr>
<td>MIAOW</td>
<td>The Carter IV</td>
<td>21</td>
</tr>
<tr>
<td>JAY-Z &amp; KANYE WEST</td>
<td>Watch the Throne</td>
<td>1</td>
</tr>
<tr>
<td>DAVID GUETTA</td>
<td>Nothing But the Beat</td>
<td>23</td>
</tr>
<tr>
<td>JAKO OWEN</td>
<td>Barefoot Blue Jean Night</td>
<td>4</td>
</tr>
<tr>
<td>BEYONCE</td>
<td>I'm With You</td>
<td>23</td>
</tr>
<tr>
<td>BARBRA STREISAND</td>
<td>What Matters Most</td>
<td>39</td>
</tr>
<tr>
<td>LADY GAGA</td>
<td>Born This Way</td>
<td>12</td>
</tr>
<tr>
<td>ERIC CHURCH</td>
<td>Chief</td>
<td>10</td>
</tr>
<tr>
<td>MUMFORD &amp; SONS</td>
<td>Sigh No More</td>
<td>13</td>
</tr>
<tr>
<td>ADELE</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>LENNY KRAVITZ</td>
<td>Hands All Over</td>
<td>20</td>
</tr>
<tr>
<td>KATY PERRY</td>
<td>Teenage Dream</td>
<td>15</td>
</tr>
<tr>
<td>BAD MEETS EVIL</td>
<td>He'll Be the Sequel (EP)</td>
<td>15</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Muppets (The Green Album)</td>
<td>25</td>
</tr>
<tr>
<td>BRUNO MARS</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>GLEN CAMPBELL</td>
<td>Ghost On The Canvas</td>
<td>23</td>
</tr>
<tr>
<td>BLAKE SHELTON</td>
<td>River Rock</td>
<td>33</td>
</tr>
<tr>
<td>SCOTTY MCCREERY</td>
<td>Red River</td>
<td>18</td>
</tr>
<tr>
<td>SELENA GOMEZ &amp; THE SCENE</td>
<td>The Sun Goes Down</td>
<td>151</td>
</tr>
<tr>
<td>JILL SCOTT</td>
<td>Head Road</td>
<td>21</td>
</tr>
<tr>
<td>KIDZ BOP KIDS</td>
<td>Bop To 20</td>
<td>16</td>
</tr>
<tr>
<td>TAYLOR SWIFT</td>
<td>Speak Now</td>
<td>19</td>
</tr>
<tr>
<td>ROB MO JOYCE</td>
<td>You Get What You Give</td>
<td>27</td>
</tr>
<tr>
<td>RICKY MINAJ</td>
<td>Pink Friday</td>
<td>14</td>
</tr>
<tr>
<td>THE BAND PERRY</td>
<td>The Band Perry</td>
<td>9</td>
</tr>
<tr>
<td>KELLY ROWLAND</td>
<td>Here I Am</td>
<td>37</td>
</tr>
<tr>
<td>BRAD PAISLEY</td>
<td>This Is Country Music</td>
<td>12</td>
</tr>
<tr>
<td>RIHANNA</td>
<td>Loud</td>
<td>34</td>
</tr>
<tr>
<td>JACKIE EVANCHO</td>
<td>Dream With Me</td>
<td>15</td>
</tr>
<tr>
<td>CASTING CROWNS</td>
<td>Until The Whole World Heals</td>
<td>1</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>NOW &amp; 38</td>
<td></td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>Ventura: Music From The Hit TV Show</td>
<td>46</td>
</tr>
<tr>
<td>YOUNG THE GIANT</td>
<td>Life All Over</td>
<td>47</td>
</tr>
<tr>
<td>CHRISTINE PERRI</td>
<td>The Truth Is</td>
<td>29</td>
</tr>
<tr>
<td>WINDY SPYR</td>
<td>August And Everything After Live At Town Hall</td>
<td>21</td>
</tr>
<tr>
<td>THE BAND BERRY</td>
<td>The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection</td>
<td>20</td>
</tr>
<tr>
<td>BLAKE SHELTON</td>
<td>Loaded: The Best Of Blake Shelton</td>
<td>30</td>
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<tr>
<td>THE CAB</td>
<td>Symphony Soldier</td>
<td>33</td>
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<tr>
<td>JOHNNY CASH/ WILLIE NELSON</td>
<td>VH1 Storytellers</td>
<td>36</td>
</tr>
<tr>
<td>JEFF BRIDGES</td>
<td>Love Strong</td>
<td>38</td>
</tr>
<tr>
<td>BRUNO MARS</td>
<td>14</td>
<td></td>
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<tr>
<td>AMY WINEHOUSE</td>
<td>Back To Black</td>
<td>22</td>
</tr>
<tr>
<td>COLBIE CAILLAT</td>
<td>All Of You</td>
<td>33</td>
</tr>
<tr>
<td>PITBULL</td>
<td>Planet Ptit</td>
<td>34</td>
</tr>
<tr>
<td>TYLER, THE CREATOR</td>
<td>Goblin</td>
<td>62</td>
</tr>
<tr>
<td>JUSTIN MOORE</td>
<td>Outlaws Like Me</td>
<td>53</td>
</tr>
<tr>
<td>COBRA STARSHIP</td>
<td>Night Shades</td>
<td>6</td>
</tr>
</tbody>
</table>

**THE BILLBOARD 200 ARTIST INDEX**

**SALES DATA PROVIDED BY**

**BILLY CARRINGTON**

Enjoy Yourself

**PUDDLE OF MUD**

Re (Dest) Over

**LIL WAYNE**

I Am Not A Human Being

**BREAKING BENJAMIN**

shallow bay. The Best Of Breaking Benjamin

**DANNY KHALED**

We The Best Forever

**MATT KARNEY**

Young Love

Data for week of September 17, 2011

Go to www.billboard.biz for complete chart data
Blink-182 debuted at No. 23 in the Social 50 chart following the release of the band’s video for “Do All Right.” Since debuting Aug. 15, the clip has accumulated more than 2.2 million YouTube views and helped the act add 470,300 new fans in the tracking week. The band’s new Neighborhood album, its first since 2008, will be released Sept. 21.
### Mainstream Top 40

<table>
<thead>
<tr>
<th>Artist/Imprint</th>
<th>Title</th>
<th>週數</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Wanna Go</td>
<td>Last Friday Night (T.G.I.F.)</td>
<td>1</td>
</tr>
<tr>
<td>Party Rock Anthem</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Super Bass</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Lights</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Moves Like Jagger</td>
<td>5</td>
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### Adult Contemporary

<table>
<thead>
<tr>
<th>Artist/Imprint</th>
<th>Title</th>
<th>週數</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rolling in the Deep</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td><em><strong>Smokin' Hot!!!</strong></em></td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Just the Way You Are</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Don't You Wanna Stay</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Firework</td>
<td>5</td>
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</tr>
</tbody>
</table>

### Rock Songs

<table>
<thead>
<tr>
<th>Artist/Imprint</th>
<th>Title</th>
<th>週數</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Adventures of Rain Dance Maggie</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Still in Love with You</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Pumped Up Kicks</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>The Sound of Winter</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Not Again</td>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

### Active Rock

<table>
<thead>
<tr>
<th>Artist/Imprint</th>
<th>Title</th>
<th>週數</th>
</tr>
</thead>
<tbody>
<tr>
<td>Walk</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Not Again</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>The Adventures of Rain Dance Maggie</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Lowlife</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Blow Me Away</td>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

### Heritage Rock

<table>
<thead>
<tr>
<th>Artist/Imprint</th>
<th>Title</th>
<th>週數</th>
</tr>
</thead>
<tbody>
<tr>
<td>Walk</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Not Again</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>The Adventures of Rain Dance Maggie</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Lowlife</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Blow Me Away</td>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

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Following Lady Gaga's performance of "You and I" to kick off the MTV Video Music Awards on Aug. 28, the song entered the Hot 100 at No. 36 and Adult Contemporary charts. The track features 16-6 on the Hot 100, climbing 8-4 on Hot Digital Songs (17,430,000 downloads sold, up 56%, according to Nielsen SoundScan) and 31-22 on Adult Contemporary (41 million audience impressions, up 32%, according to Nielsen BDS). With its Hot 100 advance, Gaga notches her fifth top-10 hit on her entire output of singles as a solo artist, and radio's been kind to Gaga. Her career-opening top 10 streak is the longest ever by a solo artist, and a new record for the career of a solo artist, surpassing the previous record of 13 weeks set by Michael Jackson. The song, which was co-written by Lady Gaga and her producer, RedOne, was recorded during recording sessions for her BRIT-award winning second album, "The Fame." Lady Gaga's "Bad Romance" (Elektra/Atlantic) is A&M's first Hot 100 entry of the year as well as its highest entry of the year. The song was produced by RedOne and written by Lady Gaga, RedOne, and Credit. The song was also produced by Lady Gaga and RedOne's production company, Audiolith.
**HOT COUNTRY SONGS**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>IMPRINT &amp; NUMBER / PROMOTION LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Barefoot Blue Jean Night</td>
<td>Jake Owen</td>
<td>Capitol/Nashville/51591 (20.98)</td>
</tr>
<tr>
<td>2</td>
<td>The Way Back</td>
<td>Eric Church</td>
<td>Warner Bros./515694 (9.98)</td>
</tr>
<tr>
<td>3</td>
<td>Just Fishin'</td>
<td>Eli Young Band</td>
<td>EMI/Capitol/47521 (14.98)</td>
</tr>
<tr>
<td>4</td>
<td>Take It Off</td>
<td>Taylor Swift</td>
<td>Big Machine/51590 (7.98)</td>
</tr>
<tr>
<td>5</td>
<td>Tattoo You</td>
<td>Connor MacNeil</td>
<td>Warner Bros./515694 (9.98)</td>
</tr>
<tr>
<td>6</td>
<td>High Cost of Livin'</td>
<td>Randy Travis</td>
<td>Big Machine/51590 (7.98)</td>
</tr>
<tr>
<td>7</td>
<td>One More Drinkin' Song</td>
<td>Jerrod Niemann</td>
<td>Arista/Loud &amp; Proud/515694 (9.98)</td>
</tr>
<tr>
<td>8</td>
<td>She's Got It All</td>
<td>George Strait</td>
<td>MCA/51590 (7.98)</td>
</tr>
<tr>
<td>9</td>
<td>Redneck Woman</td>
<td>Blake Shelton</td>
<td>Republic Records/51591 (20.98)</td>
</tr>
<tr>
<td>10</td>
<td>We Get It</td>
<td>Jake Owen</td>
<td>Republic Records/51591 (20.98)</td>
</tr>
</tbody>
</table>

**TOP COUNTRY ALBUMS**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>IMPRINT &amp; NUMBER / DISTRIBUTING LABEL (PRICE)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Barefoot Blue Jean Night</td>
<td>Jake Owen</td>
<td>Capitol/Nashville/51591 (20.98)</td>
</tr>
<tr>
<td>2</td>
<td>It Goes Like This</td>
<td>Blake Shelton</td>
<td>Big Machine/51590 (7.98)</td>
</tr>
<tr>
<td>3</td>
<td>My Kinda Party</td>
<td>Eric Church</td>
<td>Warner Bros./515694 (9.98)</td>
</tr>
<tr>
<td>4</td>
<td>Ghost On The Canvas</td>
<td>Blake Shelton</td>
<td>Republic Records/51591 (20.98)</td>
</tr>
<tr>
<td>5</td>
<td>Redneck Woman</td>
<td>Blake Shelton</td>
<td>Republic Records/51591 (20.98)</td>
</tr>
</tbody>
</table>

**BLUEGRASS ALBUMS**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>IMPRINT &amp; NUMBER / DISTRIBUTING LABEL (PRICE)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Paper Airplane</td>
<td>Steve Martin &amp; The Steep Canyon Rangers</td>
<td>Big Machine/51591 (20.98)</td>
</tr>
<tr>
<td>2</td>
<td>Rare Bird</td>
<td>Darrell Scott</td>
<td>Organic Music/515694 (9.98)</td>
</tr>
<tr>
<td>3</td>
<td>Follow Me Down</td>
<td>Steve Earle</td>
<td>Organic Music/515694 (9.98)</td>
</tr>
<tr>
<td>4</td>
<td>Up On The Ridge</td>
<td>Dierks Bentley</td>
<td>Capitol Nashville/51591 (20.98)</td>
</tr>
<tr>
<td>5</td>
<td>Panama</td>
<td>Trampled By Turtles</td>
<td>Rounder Records/515694 (9.98)</td>
</tr>
<tr>
<td>6</td>
<td>Bright Morning Stars</td>
<td>Ricky Skaggs</td>
<td>Rounder Records/515694 (9.98)</td>
</tr>
<tr>
<td>7</td>
<td>Country Blues (Bluegrass Style)</td>
<td>Steve Martin &amp; The Steep Canyon Rangers</td>
<td>Big Machine/51591 (20.98)</td>
</tr>
<tr>
<td>8</td>
<td>Sounds Of Home</td>
<td>Alvin &amp; The Chipmunks</td>
<td>Columbia Nashville/515694 (9.98)</td>
</tr>
</tbody>
</table>

**BETWEEN THE BULLETS**

Jake Owen picks up his first chart-topper in seven tries on Hot Country Songs, as "Barefoot Blue Jean Night" steps 2-1 in its 24th chart week. His previous best rank was reached when fourth single "Don't Think I Can't Love You" spent two weeks at No. 2 peak in April 2006. Concurrently, Owen racks his No. 1 and best Nielsen SoundScan top on Top Country Album with the same-titled set, which moves in with 55,000 copies sold. That outpaces his previous best, noted when second album Easy Does It bowed with 3,000 copies at No. 2 in March 2009. — Wade Jensen
### Tyler Climb; Scott Returns

Whether you loved or hated Tyler, the Creator’s partially censored speech when accepting the best new artist trophy at the Aug. 28 MTV Video Music Awards, there’s no denying the show’s impact on his debut album, Tyler, the Creator. The frontman for rap collective Odd Future, returns to the top 10 on Rap Songs (see billboard.biz), jumping 14-7 with 10,000 sold (up 133%)—its best sales week since its second frame on the tally. On Top R&B/Hip-Hop Albums, the former No. 1 vaunts 19-12 with Passenger honors.

**Tyler**

The R&B list’s top debut this week is The Original Fattoll Scott. From the Vaux’s Vol. 1 (No. 6, 13,000). It’s Scott’s seventh straight top 10 in just as many tries. The archival album from her former label is her second charting title this year, following her Light of the Sun debut for Blakes/Barker Bros. in July.
## Dance Club Songs

<table>
<thead>
<tr>
<th>No.</th>
<th>Title / Artist</th>
<th>Label</th>
<th>Week Ended</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td><strong>TALKING TO THE UNIVERSE</strong> 2003</td>
<td><strong>AIRPLAY</strong></td>
<td>9/11/2010</td>
</tr>
<tr>
<td>22</td>
<td><strong>AIRPLAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td><strong>AIRPLAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td><strong>AIRPLAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td><strong>AIRPLAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td><strong>AIRPLAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td><strong>AIRPLAY</strong></td>
<td></td>
<td></td>
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<tr>
<td>28</td>
<td><strong>AIRPLAY</strong></td>
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<td>29</td>
<td><strong>AIRPLAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td><strong>AIRPLAY</strong></td>
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<td></td>
</tr>
</tbody>
</table>

## Contemporary Crossovers

<table>
<thead>
<tr>
<th>No.</th>
<th>Title / Artist</th>
<th>Label</th>
<th>Week Ended</th>
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</thead>
<tbody>
<tr>
<td>31</td>
<td><strong>LITTLE BIRD</strong> 2003</td>
<td><strong>AIRPLAY</strong></td>
<td>9/11/2010</td>
</tr>
<tr>
<td>32</td>
<td><strong>AIRPLAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td><strong>AIRPLAY</strong></td>
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<td>34</td>
<td><strong>AIRPLAY</strong></td>
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<td>35</td>
<td><strong>AIRPLAY</strong></td>
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<td>36</td>
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<td>37</td>
<td><strong>AIRPLAY</strong></td>
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<td>38</td>
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<td>39</td>
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<tr>
<td>40</td>
<td><strong>AIRPLAY</strong></td>
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</table>

## Smooth Jazz Songs

<table>
<thead>
<tr>
<th>No.</th>
<th>Title / Artist</th>
<th>Label</th>
<th>Week Ended</th>
</tr>
</thead>
<tbody>
<tr>
<td>41</td>
<td><strong>AIRPLAY</strong></td>
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<td></td>
</tr>
<tr>
<td>42</td>
<td><strong>AIRPLAY</strong></td>
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<td></td>
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## Traditional Jazz Albums

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## Classical Crossovers

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## Dance/Electronic Albums

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Data for week of September 17, 2011 | For chart reprints call 212.493.4023

Go to www.billboard.biz for complete chart data
Pitbull sees his seventh Hot Latin Songs top 15, as “Rain Over Me,” featuring Marc Anthony, rises 12-9 (1.9 million audience impressions, up 59%). Pitbull, the only artist to tally four top 15s on the chart this year, Enrique Iglesias and Wisin & Yandel each landed three in 2011.

ANNEEMarinA Miguel debuts at No. 10 on Latin Top Albums with Show Benito. Aventura de America, her first title to grace the chart in 15 years. This album is her third discs set—and first to chart—the list—with husband Deep Verdegran.

**BETWEEN THE BULLETS**

**MARC ANTHONY, WISIN & YANDEL HIT TOP 10**

Marc Anthony and Wisin & Yandel simultaneously celebrate their 10th top 10s on the Hot Latin Songs chart, both moving up four spots this week, 12-8 and 13-9, respectively. For Anthony, besides “Rain Over Me,” just three more of his 18 top-tier titles were collaborations. As for Wisin & Yandel, nine of their 10 top 10s are collaborations. The act leads each with the most top 10s. Another Puerto Rican powerhouse, RKM y KY, trail behind in second place with six. —Kathleen Santiago
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For complete chart data, visit www.billboard.biz.
EXECUTIVE TURNTABLE
Send submissions to: exec@billboard.com

RECORD COMPANIES: Island Def Jam Music Group promotes Karen Kwak to executive VP/head of A&R. She was executive VP of A&R operations. Average Joe’s Entertainment names Britta Coleman director of label operations. She was manager of marketing operations at Sony Music Nashville.

PUBLISHING: Primary Wave Music taps publicist Anne Watkins to launch an in-house publicity department at the company. She was an account executive at Lizzie Grubman Public Relations.

Universal Music Publishing Group appoints Keith D’Arcy VP of catalog marketing and special projects. He previously lead the music resources division at EMI Music Publishing.

TOURING: MSG Entertainment names Chris Moseley senior VP of product management and brand oversight for the Rockettes. She was senior VP of marketing at History Channel.

The Agency Group taps Betsy Berg as VP/booking agent. She previously ran the lectures division at International Creative Management.

Palace Sports & Entertainment in Detroit—which oversees the Palace, DTE Energy Music Theatre and the Meadow Brook Music Festival—names Robert Johnson CFO and Daniel Lincoln VP/corporate controller. Johnson was senior VP/corporate controller, and Lincoln was finance director.

RELATED FIELDS: Imagem Creative Services USA appoints Marc Mannino director of music synchronization. He was partner/senior VP of marketing at publicity/marketing firm Karpel Group.

Pollack Media promotes Julia Moones to VP of digital services and artist relations. She was executive director of music and artist relations.

GOOD WORKS

CHRIS CORNELL DONATES TO ANGELS OF EAST AFRICA

Chris Cornell rarely writes music for films. But after reading the script for the upcoming Marc Forster-directed “Machine Gun Preacher,” the rocker was inspired to write the movie’s lead song, “The Keeper.”

The film stars Gerard Butler and is based on the true story of Sam Childers, a former drug dealer who finds faith and becomes a crusader for refugee children in East Africa. It will be released Sept. 23 by Relativity Media.

“It’s about a real person who’s not a rock star or a famous actor, but someone who came from poverty and has given their life to save the life of others and help children,” Cornell says. “That seemed to be something interesting to get into, in terms of writing songs and music.”

Cornell premiered “The Keeper” on his website on Aug. 29, giving fans the chance to donate to Children’s Angels of East Africa charity in exchange for the download. The organization is dedicated to the rescue of children caught in the crossfire of the Lord’s Resistance Army, a rebel military group in Uganda and Sudan.

“My first thought was that this is my song; it’s not owned by a record company or anybody else,” Cornell says. “So I’m going to definitely take the money from whatever it does sell and have it benefit this charity.”

The song went on sale at iTunes on Aug. 30. A portion of those sales will go to Children’s charity as well, Relativity Music Group will release the film’s soundtrack on Sept. 20. — Mitchell Peters

BACKBEAT
On Aug. 31, on the heels of releasing latest album Black and White America the day before, Lenny Kravitz rocked New York’s Terminal 5 for the Samsung AT&T SummerKrish concert series. The series is an exclusive music tour featuring nine well-known musical acts, each performing one-night only music events that are open to the public, but with private, limited access. Kravitz poses here with Samsung Mobile regional marketing managers Sherry kortney (left) and Melissa McLint. Photo: Kevin Mazur/WireImage

El Frenzo, an eclectic alternative band comprising former Berklee College of Music students whose sound fuses rock and Latin rhythms, was the winner of Wrigley’s third annual “Music in Motion” contest. The event included a reality show on LATV and a series of live concerts that ended with the grand finale on Aug. 23 at the Club Nokia. Celebrity judges for the finale included (from left) A.B. Quintanilla, who played the role of David Sanchez throughout the show’s three-month contract; and Billboard’s Lelia Cobo, executive director of content and programming for Latin music and entertainment, who struck the right balance between the two. Photo: Eddie Sobierajski

On Sept. 2, leading classical music label Deutsche Grammophon officially moved to the German capital of Berlin, relocating its headquarters there after many years in Hamburg. Universal Music Germany invited more than 400 guests from various industries to celebrate the occasion and to hear a number of the label’s artists perform at the new DG HQ. Playing host were Universal Music Group International COO Max Hole, Universal Music Germany, Austria & Switzerland president Frans Bremman, and Deutsche Grammophon president Michael Lang. Hole (right) poses here with director Rolando Villazon. Photo: Universal Music

"Our freedom is big-time cool," Richie Sambora said Aug. 19 at San Diego’s Camp Pendleton, where he was on hand to present specialized Voyage-Air Acoustic guitars to U.S. Marine heroes. After one chance to shake hands with the winners, Sambora gave a surprise performance featuring classics "wanted Dead or Alive" and "Loven on a Prayer." Sambora posed here with Paradigm agent Joel Roush. Photo: John Burch/Backbeat.org
On the Road. In Your Hand.

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Festival and touring search functionality

In-app ticket purchasing

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What do you do after you’ve done the impossible?  
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The Porsche Panamera was the first vehicle to combine true race-bred driving dynamics with executive-class comfort and amenities. A feat few thought possible. But for Porsche, it was just the start. Introducing the Panamera S Hybrid. Beneath its lightweight body, a supercharged V6 engine seamlessly combines output with an electric motor for low fuel consumption and a 0–60 time of 5.7 seconds. Less has never been more thrilling. Porsche. There is no substitute.

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