

The New York Times: -How Taylor Swift Conquered the World- [C1]

In un contesto mediatico polarizzato, l'artista del Tennessee trascende il mondo dello spettacolo. Taylor Swift è la stella più brillante del pop e rappresenta un fenomeno generazionale che definisce una nuova era della cultura popolare.

As Taylor Swift [rolled into](#) Los Angeles this past week, the [frenzy](#) surrounding her record-breaking Eras Tour was already [in high gear](#). Headlines [gushed](#) that she had given \100,000 bonuses to her crew. Politicians asked her to postpone her concerts in solidarity with [striking](## "in sciopero") hotel workers. [Scalped tickets](## "biglietti di rivendita") were going for \3,000 and up. And there were way, way too many friendship bracelets to count. These days, the center of an otherwise [splintered](#) music world can only be Taylor Swift. The pop superstar's tour has been both a business and a cultural [juggernaut](#). Swift's catalog of generation-defining hits and [canny](#) marketing sense have helped her achieve a level of [white-hot](#) demand and media saturation not seen since the 1980s [heyday](#) of Michael Jackson and Madonna — a dominance that the entertainment business had largely accepted as impossible to replicate in the fragmented 21st century. "The only thing I can compare it to is the phenomenon of Beatlemania," said Billy Joel, who attended Swift's show in Tampa, Florida with his wife and young daughters. In a summer of tours by stars like Beyoncé, Bruce Springsteen and Drake, Swift's [stands](#) apart, in numbers and in media noise. Although Swift, thirty-three, and her promoters do not publicly report [box-office figures](#), trade publication Pollstar estimated that she has been selling about \14 million in tickets each night. By the end of the full world tour, which is booked with 146 stadium dates [well into](## "quasi completo") 2024, Swift's sales could reach \1.4 billion or more — exceeding Elton John's \939 million for his multiyear [farewell](## "congedo") tour, the current record-holder. Swift has now had more No. 1 albums on the Billboard 200 over the course of her career than any other woman, surpassing Barbra Streisand. With the tour [lifting](## "alzare") Swift's entire body of work, she has placed ten albums on that chart this year and is the first living artist since trumpeter and bandleader Herb Alpert in 1966 to have four titles in the Top 10 at the same time. "It's a pretty amazing [feat](## "impresa")," Alpert, eighty-eight, said in a phone interview. "With the way radio is these days, and the way music is distributed, with [stream](## "torrente")ing, I didn't think anyone in this era could do it." But how did a concert tour become so much more — [fodder](## "alimento") for gossip columns, the subject of weather reports, a [boon](## "beneficio") for friendship-bracelet [beads](## "cuentas") (the unofficial [currency](## "moneda") of Swiftie fandom) and the reason nobody could get a hotel room in

Cincinnati at the end of June? “She is the best CEO, and best chief marketing officer, in the history of music,” said Nathan Hubbard, a longtime music and ticketing executive who [co-hosts](## "copresentare") a Swift podcast. “She is following people like Bono, Jay-Z and Madonna, who were acutely aware of their brands. But of all of them, Taylor is the first one to be natively online.” Swifties have chronicled the [stream](## "torrente") of celebrity fans who have [turned up](## "presentarsi") each night: Julia Roberts, New York Jets’ new quarterback Aaron Rodgers, even Flavor Flav of Public Enemy. But Swift has also made each show a news event by adding two surprise songs, often with guests. On the July day that she put out a music video [feat](## "impresa")uring Taylor Lautner, an ex-boyfriend, the actor [backflipped](## "fare un salto mortale all’indietro") across the stage in Kansas City, Missouri, and paid Swift effusive tribute — “not just for the singer you are,” Lautner said, “but for the human you are.” The crowd registered its approval with an ear[split](## "separarsi")ting roar. The Taylorpalooza extends to every level of the news media, which began the coverage cycle by chronicling Swift’s ticketing fiasco in November, when fans — and scalpers’ bots — crushed Ticketmaster’s systems, leading to a heated Senate Judiciary Committee [hearing](## "udienza"). Since then, seemingly no [nugget](## "pepita (del minerale)") of Swift news has escaped coverage, from the stars in the [stands](## "spalti") to [oddities](## "curiosità") like a Seattle concert that, according to one researcher, [shook](## "far tremare") the ground with an intensity equivalent to a 2.3 magnitude earthquake. Music critics have portrayed the Eras Tour as showing Swift [at the top of her game](## "al vertice della sua carriera") as a [media-savvy](## "abile con i media"), [big-tent](## "grandi padiglioni") talent, a pop star with [a knack for](## "abilità per") grand spectacle as well as the polished artistry of a classic songwriter. Shania Twain, the country-pop star whose career in some ways prefigured Swift’s, caught the Las Vegas stop of the Eras Tour, a [forty-four-plus](## "più di quarantaquattro") song production that goes as long as three and a half hours. She praised Swift’s “beautiful balance” of high-tech [stagecraft](## "arte scenica") and intimate performance segments. “I have to applaud her,” Twain said in a telephone interview. “As a performer, I know that work goes into it.” The power of Swift’s fan army — and fear of [crossing](## "irritare") the star, or even appearing to — has kept nearly all of the press about the tour [sunny](## "allegra"). Although some fans (and parents) [balked](## "mostrarsi riluttanti") at the ticket prices and challenges of [securing](## "assicurarsi") seats, most frustration was directed [squarely](## "esattamente, direttamente") at Ticketmaster, not Swift. After a few weeks of headlines romantically linking Swift with a [frontman](## "personaggio di maggior rilievo, spec. di un gruppo musicale") some fans considered to be problematic, reports spread in the celebrity pages that they had [split](## "separarsi"). For fans, the shows are a [pilgrimage](## "pellegrinaggio"), and a rediscovery of the joys of [mass gatherings](## "raduni di massa"). Flights are packed with Swifties, and travelers trade stories and compare outfits — [drawn](## "ispirarsi a") looks associated with Swift ‘eras’ — in stadium corridors and parking lots. In Kansas

City, comedian Nikki Glaser was attending her eighth show, a commitment that she estimated has cost her \25,000. “This year I decided not to freeze my [eggs](#),” Glaser said. “I’m going to put that money toward the thing I love most in the world, which is Taylor Swift.” Before Eras, Swift hadn’t been on tour since 2018. And her catalog has grown by seven No. 1 albums since then, [fueled](#) in part by three rerecorded Taylor’s versions of her first LPs — a project [hailed](#) by Swift’s fans as a crusade to regain control of her music, though it is also an act of revenge after the sale of Swift’s former record label, a move that, she said, “[stripped](#) me of my life’s work.” Folklore and Evermore expanded her palate into fantastical indie-folk and [brought new collaborators into the fold](#): Aaron Dessner from the band the National and Justin Vernon, [aka](#) Bon Iver, rock-world figures who helped attract new listeners. The other major tour this year that is [enticing](#) fans to book transcontinental flights, and to show up [costumed](#) and in [rapture](#), is also by a woman: Beyoncé, forty-one, whose Renaissance tour is a fantasia of disco and retro-futurism. Like Swift, she is also a [trailblazing](#) artist-entrepreneur, maintaining tight control over her career and [fostering](#) a rich connection with fans online. Together with Greta Gerwig’s Barbie, a critique of the patriarchy told in hot pink, they are signs of powerful women ruling the discourse of pop culture.

Published in The New York Times on August 5, 2023. Reprinted with permission.

Glossary

- **sunny** = allegra
- **trailblazing** = all'avanguardia
- **gushed** = parlare con entusiasmo
- **splintered** = frammentato
- **juggernaut** = forza inarrestabile
- **fodder** = alimento
- **stream** = torrente
- **farewell** = congedo
- **feat** = impresa
- **at the top of her game** = al vertice della sua carriera
- **pilgrimage** = pellegrinaggio
- **stripped** = togliere
- **lifting** = alzare
- **earsplitting roar** = rumore assordante (lett. cha fa esplodere i timpani)
- **big-tent** = grandi padiglioni
- **frontman** = personaggio di maggior rilievo, spec. di un gruppo musicale
- **rolled into** = arrivare
- **backflipped** = fare un salto mortale all'indietro
- **oddities** = curiosità
- **crossing** = irritare
- **striking** = in sciopero
- **canny** = astuto
- **brought new collaborators into the fold** = portare all'ovile
- **mass gatherings** = raduni di massa
- **hailed** = acclamare
- **well into** = quasi completo
- **beads** = cuentas
- **stands** = spalti
- **securing** = assicurarsi
- **squarely** = esattamente, direttamente
- **hearing** = udienza
- **a knack for** = abilità per
- **stagecraft** = arte scenica
- **balked** = mostrarsi riluttanti
- **fueled** = alimentare
- **boon** = beneficio
- **currency** = moneta
- **costumed** = in costume
- **box-office figures** = cifre degli incassi
- **co-hosts** = copresentare

- **in high gear** = a velocità elevata
- **frenzy** = frenesia
- **fostering** = promuovere
- **white-hot** = rovente, fortissimo
- **shook** = far tremare
- **forty-four-plus** = più di quarantaquattro
- **eggs** = ovuli
- **rapture** = estasi
- **drawn** = ispirarsi a
- **enticing** = indurre
- **Scalped tickets** = biglietti di rivendita
- **heyday** = apogeo
- **nugget** = pepita (del minerale)
- **split** = separarsi
- **aka** = alias (also known as)
- **turned up** = presentarsi
- **media-savvy** = abile con i media