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MICHAEL BUBLÉ
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.COM EXCLUSIVES Visit Billboard.com this week as we explore Rihanna’s 20 biggest Billboard hits and dissect her hot new album, Talk That Talk, track by track.

Print
YEAR-END ISSUE Who’ll be Billboard’s 2011 Artist of the Year? What were the top stories of the past 12 months? Find out Dec. 10 when Billboard publishes its year-end double issue, the Year in Music.
Hello Goodbye: EMI Divvied Up

Recorded music is home on the Grange at UMG; Sony/ATV’s Bandier back in the saddle at EMI Publishing

When Citigroup took over EMI in February and moved to put the major on the block, many industry insiders hoped for a storybook ending.

With an eye on preserving its identity and integrity, EMI CEO Roger Faxon argued for the major to be sold as a whole, with publishing and recorded-music operations staying together. Such a sale—most likely to private equity—would’ve allowed EMI to remain the fourth stand-alone major. Moreover, that outcome held the greatest chance for EMI employees to keep their jobs.

At Warner Music Group, Edgar Bronfman Jr. was hoping to cement his legacy as a music industry deal-maker. Having created the Universal Music Group (UMG) powerhouse by buying MCA and then merging it with PolyGram, he later led a leveraged buyout of WMG from Time Warner. Including the latest effort, he tried three times to buy EMI. But his dream to merge the two into the third music industry giant fell by the wayside last week, and sources suggest he’ll likely resign as WMG’s chairman before the end of the year.

Among artists, managers and retailers, many hoped EMI could remain independent or merge into WMG. Their primary concern: avoiding the further concentration of power into the hands of two majors, a development likely to limit their own negotiating options.

Yet clearly some dreams did come true. Sony/ATV Music Publishing chairmen/CEOs Martin Bandier, the savvy music publishing executive who helped build EMI into a powerhouse, then merging the same trick at Sony/ATV, will now have both catalogs as separate companies under one corporate roof. The investment group led by Sony Corp. won the auction to acquire EMI Music Publishing for $2.2 billion.

Bandier says it feels unbelievable to be reunited with EMI’s catalog, long considered the most select song collection in existence. “I am ecstatic and pinching myself,” he adds. “It’s a reunion with a company that I feel close to and helped to build.”

Along with Bandier, UMG chairman/CEO Lucian Grainge emerges as a big winner. UMG owner Vivendi’s agreement to buy EMI’s recorded-music division for $1.2 billion ($1.9 billion) ensures that the now-Doug Morris-led Sony Music Entertainment won’t be able to overtake UMG’s industry-leading market share in the United States, something it’s been threatening to do all year.

While both deals face regulatory approval (see story, page 13), they’ll significantly alter the face of the industry. If approved, UMG’s acquisition of EMI Recorded Music will create a behemoth boasting the catalogs of both the Beatles and the Rolling Stones, as well as Coldplay, U2 and pop divas Lady Gaga and Katy Perry.

Based on their most recent fiscal years, an expanded UMG would boast $7.7 billion in revenue, with $6 billion generated by its current operations and the $1.7 billion in revenue reported by EMI. Sony Corp.—which doesn’t break out financial results from Sony Music Entertainment and Sony Music Entertainment Japan, which are run separately—would have music revenue of $6.8 billion. WMG had nearly $3 billion in revenue in its most recently reported fiscal year ended Sept. 30.

Looking solely at recorded-music revenue, UMG would have $6.5 billion and Sony $5.5 billion. Billboard estimates, while WMG would have $2.5 billion. On the publishing side, Sony/ATV would control publishing assets generating $1.1 billion in revenue, while Universal Music Publishing Group’s stands at $898 million and WMG’s at $556 million.

A number of variables, including possible asset sales to help defray purchase costs or divestitures to satisfy regulators, could alter the final picture. Vivendi has already said it’ll sell $500 million ($737.4 million) worth of non-core UMG assets to help reduce whatever debt it takes on to complete the sale, according to a company spokesman.

While the winners in the auction are undoubtedly happy, the cost savings that helped fuel these deals mean further consolidation. Universal is already privately saying it expects to realize $100 million ($134.7 million) in savings by consolidating staffing, sources say. In human terms, nearly 3,400 EMI employees are caught in the cross hairs, as are staffers at UMG...
EMI IN PLAY: A TIMELINE

WINNERS & LOSERS

Every deal has them, and the EMI buy is no different—here’s who’s up on the long and short sides

WINNERS

Lucian Grainge. The Universal Music Group chairman/CEO and his predecessor Doug Morris, who joined Sony Music Entertainment as CEO in May, are quietly but fiercely going toe-to-toe in a struggle for marketplace supremacy. Momentum appeared to be on Morris’ side as Sony surged past UMG in album market share in the United States with only Universal’s hit-making ability barely keeping it in the lead for overall album market share, including track-equivalent albums. But with one fell swoop, barring regulatory objections in Europe and the States, the purchase of EMI Recorded Music for £1.2 billion ($1.9 billion) makes UMG the unquestioned industry leader.

Martin Bandier. The Sony/ATV Music Publishing chairman/CEO will be reunited with EMI Music Publishing when the two companies merge, a move that regulatory agencies approve to transact the in which a Sony Corp.-led consortium bid $2.2 billion for the deal. The division’s completion will be particularly sweet for Bandier, considering the competitive in-fighting Sony and EMI have engaged in since he left EMI in April 2007 and was replaced by Roger Faxon.

Rob Wissenthal. The Sony Corp. executive VP/COO helped assemble a consortium of investors to buy EMI Music Publishing. With Sony/ATV expected to serve as administrator, the catalog, Sony will control the largest collection of publishing copyrights in the world.

David Geffen. An investor in the consortium buying EMI Music Publishing, the storied record executive returns to the company he once knew so well.

The Michael Jackson Estate continues to reap dividends from its joint venture with Sony/ATV. The EMI publishing deal will reunite Jackson’s heirs with the Jackson 5 catalog, as EMI owns the Jobete company.

and Sony/ATV. And beyond the hard numbers is the prospect of a shrinking vista. “This will affect everybody,” says one financial executive working in the music industry who didn’t want to be identified. “There are already less places to sign artists and this will accelerate that trend, which means artists will sign for less and likely get less support. It’s a downward spiral.”

For digital service providers coming to market with new models, this may make their position harder to navigate, the executive says. “Universal is already the largest, and sets the bar. If you do a deal with Universal you can move forward, even if Warner doesn’t sign. Now this deal gives Universal 10% more clout in negotiations.”

In looking at how Universal and EMI Music fit together, industry sources anticipate an unmatched powerhouse in Europe, where it’ll face the toughest regulatory scrutiny. State-side, the already dominant UMG becomes even more powerful. In categories like rock, where it previously ranked third, it’ll now have the largest market share (see story, page 13). And in R&B and Latin, where it’s already the industry leader, its previous 49% shares are now close to 50%. In country, it displaces Sony as the largest distributor.

In the publishing deal, Sony Corp., with equity from the M-Chat’s Jackson Estate, put up $325 million for a 30% interest in EMI Music Publishing. Other investors were Mubadala Development, Jynwel Capital, Blackstone Group's CEO Capital Partners and David Geffen, UBS provided debt financing, and Sony Corp. executive VP/CFO Rob Wissenthal says Blackstone accompanied its equity investment with some debt financing. While Wissenthal declines to break out how much debt and equity will be used to finance the deal, extrapolating Sony’s investment suggests the investors put up about $850 million in equity and borrowed $1.6 billion to fund the deal, although a source familiar with the details of the financing suggests the debt level could be higher. While Sony will serve as administrator, EMI Music Publishing will remain a separate company. How much of its staff will remain is unknown.

In Germany, losing bidder Hartwig Masuch was hoping to captivate BMG Rights Management, currently the fifth-largest publisher, to the top. Had BMG—a joint venture between Bertelsmann and KKR & Co.—won, it would've boosted annual revenue of about $1.1 billion. While many industry leaders decry the possible disappearance of EMI, one of the most storied label brands in music, some are more pragmatic. At least one veteran executive suggests the downsizing of the global music market means the industry “only needs two majors—two full-fledged delivery systems around the world.” Yet he suggests the flip side will be increased opportunities for independents in the next few years as artists and experienced executives move out into the marketplace.

But not everyone is stoic about watching EMI fade into history. “It reminds me of when EMI Records, Chrysalis and Sire Records were merged in the 1990s,” says Tsunami Entertainment president Bruce Kirkland, an artist manager and former EMI Music executive. “They were merged to create a bigger, more vibrant business . . . and none of those companies are now around as a stand-alone business. So as the industry consolidates, there’s an inevitability that a great British brand and institution will disappear.”

EMI, past and present: the Beatles and the Rolling Stones (back row); Coldplay (third row); Guy Hands; Trace Adkins and Elio Leoni-Sceti (second row, from left); Tinie Tempah, Roger Faxon, Katy Perry and Lucian Grainge (front row).

Losers

Edgar Bronfman Jr. While he can already count his 2004 return to the music industry as an overall win after the sale of WMG earlier this year to Access Industries, Bronfman doesn’t get to merge WMG and EMI, something that would’ve cemented his legacy as a music executive. As the architect of the Universal/DollarGrand merger, he helped create two industry powerhouses.

Hartwig Masuch. While sources at BMG view the engagement as calling BMG a winner for not overpaying for EMI Music Publishing, in the court of industry perception the BMG CEO is seen as a loser for missing his chance to first buy Warner/Chappell and then the EMI. Still, Masuch lives to fight another day, and while BMG is still digesting its Buy Music acquisition, sources say the company is seeking additional acquisitions.

Len Blavatnik. Again, while sources in the WMG camp may argue he’s a winner for not paying as much as UMG did for EMI Recorded Music, in the public realm he’s considered a loser, particularly since he was thought to be the favorite to buy the whole company, let alone EMI’s music operation.

Roger Faxon. The EMI CEO insisted that it made no sense to sell the company in pieces and that the biggest reward would be found by selling it as a whole. Alas, the bidding process, hurt by troubled financial markets, died on the vine. But competing industry executives recognize him for his steady hand at the helm of EMI during his tenure as CEO and during the auction process.

Gay Hands. The Terra Firma chairman was seen as a loser in overpaying for EMI—and that was before he unsuccessfully sued Citigroup in 2010 for allegedly misleading him on bid prices. The final humiliation, however, was Citigroup taking EMI away from Terra Firma earlier this year in a technical default of EMI’s loan covenant. The final price for the post-Hands EMI is just salt more in the wound.
A
ntitrust regulators will examine the sale of EMI's two divisions to determine if either deal could create companies too powerful for their respective marketplaces. The buyers of EMI's two divisions—recorded music to Universal Music Group and music publishing to Sony—will need the approval of regulators on both sides of the Atlantic. While a bidder without any music assets would easily get regulatory clearance, existing music companies face scrutiny when a merger or acquisition reduces the number of competitors in a marketplace. The assumption of regulatory risk has always been a central component to the negotiations. Each buyer faces different hurdles. But Universal, Sony and their financial backers weren't dissuaded from picking up the financially distressed EMI. During bidding, Universal was "completely confident," it would obtain regulatory approval, says a source familiar with the situation. Universal is expected to argue that greater market share will not lead to higher prices or reduced output, two things regulators tend to consider when reviewing mergers. The digital marketplace is dominated by such giants as Apple, Amazon and Google, while brick-and-mortar retail is dominated by the likes of Walmart in the United States and Tesco in the United Kingdom. These retailers are able to exert considerable influence on today's music companies and could thwart an attempt to unilaterally raise prices. Regulators could also be wary of the acquisitions' impact on independent companies, and at least one indie European label group, Impala, has already voiced concerns. Yet while the four majors dominate the pop charts and represent the vast majority of music sales, it's also true that artists can now sell self-release music with greater ease or license recordings to labels while retaining ownership. Regulators could see artists like X1's Adele, who has the best-selling album of 2011, or Merge act Arcade Fire, which won the 2011 album of the year Grammy Award, as proof that indie artists aren't being shut out of the market.

Given EMI's small market share in recorded music—9.3% of U.S. track-equivalent albums through Nov. 6, according to Nielsen SoundScan—and the precarious economics of recorded music, Universal's acquisition of EMI's recorded-music division could face few serious hurdles in the United States. "I don't think you're going to see any scrutiny of it," says an antitrust attorney who has worked with major labels in the past. Sony's acquisition of EMI Music Publishing could face greater headwinds. "I wouldn't be surprised if regulators looked at it very closely," the attorney says. While technology has drastically changed the recorded music business, the attorney says, publishing "is what it is," and EMI has a "tremendously valuable catalog." In Europe, Impala quickly came out against the acquisitions. Impala executive chairman Helen Smith says various mergers through the years have already harmed the marketplace. She argues that Universal is already "beyond the size deemed acceptable" the last time the European Commission looked at the company in 2007. And Smith notes that Impala has asked the EC to investigate Universal's partnership with Live Nation, which she says will "increase its market share even more."

Given historical precedent, the acquisitions are likely to face better with U.S. regulators than their European counterparts. The Federal Trade Commission approved the 2004 merger of Sony Music and BMG in short order, and the January 2016 merger of Live Nation and Ticketmaster required only some small concessions—namely the divestiture of ticketing company Paciolan—before winning the approval of the Department of Justice. However, the Obama administration has proved itself to be tougher than its predecessor by revising horizontal-merger guidelines and opposing the $39 billion merger of AT&T and T-Mobile. But mergers and acquisitions tend to face a tougher regulatory environment in Europe. Two years after the EC initially approved the Sony-BMG joint venture, the merger was voided when an appeals court found the regulator's initial examination to be lacking. The JV was eventually approved in 2007.

And history shows the EC could be tougher on the publishing deal. Concerned that Universal's 2007 acquisition of BMG Music Publishing would give the larger company the ability and incentive to increase prices for the online rights of some of its repertoire, the EC required Universal to sell Zomba UK, 19 Music and other publishing holdings. Universal doesn't believe it will be required to divest any portion of its recorded-music assets to win approval, according to a person familiar with the situation. Impala's Smith disagrees. "It's clear Universal hopes investment might make regulators approve the merger," she says. "But I can't imagine that will work."

360 DEGREES OF BILLBOARD

BILLBOARD ADOPTS NEW PRICING RULES FOR CHART ELIGIBILITY

After much deliberation and consultation with the industry, Billboard has decided to implement a new charting policy. Effective with the sales tracking week of Nov. 21-27, which coincides with Billboard's Dec. 10 charts, any album that sells for less than $3.49 during the first four weeks of release—and any track that sells for less than 39 cents during its first three months of release—won't be eligible for our charts.

In a Billboard biz post in May, we explained the reasoning behind our decision to count Lady Gaga's Born This Way on our charts, even though it was selling for only 99 cents. We believed then—and still believe now—that it would be wrong to amend our chart rules in response to a breaking development affecting that week's rankings. Billboard lays out its chart rules so that labels and artists can play by them. Even though we accepted a 99 cent sale price that week, we reserved the right to amend our policy later. That day has come. What ultimately persuaded us to make a rule change was the fact that we wouldn't want an album priced at a penny to count on our charts. Our sales charts gauge consumer interest; counting albums that cost virtually nothing would undermine their ability to do that.

That left one issue to resolve: where to set the threshold. We ultimately chose $3.49 for two reasons. One, it's roughly half the average $7.50 wholesale price of a digital album. And two, it's a price point that won't interfere with the pricing already commonly seen at the five largest U.S. retailers—iTunes, Walmart, Amazon, Best Buy and Target. As noted in May, Billboard doesn't want to control the marketplace—we just want to measure it. But free or almost-free albums don't represent a marketplace.

You'll find a more comprehensive explanation of our new charting policy at Billboard.biz. We take reader feedback very seriously and look forward to hearing your thoughts. We have no immediate plans for further changes, but we will continue to respond to developments in the marketplace to hold up the credibility and integrity of our charts.

FOR THE RECORD

In the Nov. 19 issue, Eruption Music Group artist Maddie Lauer's name was misspelled in a photo caption.
ROCKING LIKE A BAT OUT OF HELL FOR 35 YEARS...AND COUNTING

WORLDWIDE RECORD SALES

1) **THRILLER – MICHAEL JACKSON** – 110 million sold  
Writers: Michael Jackson, Rod Temperton, John Bettis, Steve Porcaro, James Ingram, Quincy Jones, Paul McCartney

2) **BACK IN BLACK – AC/DC** – 49 million sold  
Writers: Angus Young, Malcolm Young, Brian Johnson

3) **BAT OUT OF HELL – MEAT LOAF** – 43 million sold  
Writer: Jim Steinman

4) **THE DARK SIDE OF THE MOON – PINK FLOYD** – 43 million sold  
Writers: Nick Mason, David Gilmour, Richard Wright, Roger Waters, Clare Torry

5) **GREATEST HITS (1971-1975) – EAGLES** – 42 million sold  
Writers: Jackson Browne, Glenn Frey, Don Henley, Bernie Leadon, Jack Tempchin, Robert Arnold Strandlund, Randy Meisner, J.D. Souther

6) **DIRTY DANCING – VARIOUS ARTISTS** – 42 million sold  
Writers: Various

7) **THE BODYGUARD – VARIOUS ARTISTS** – 42 million sold  
Writers: Whitney Houston, Various

8) **THE PHANTOM OF THE OPERA – VARIOUS ARTISTS** – 40 million sold  
Writers: Andrew Lloyd Webber, Charles Hart

9) **MILLENNIUM – BACKSTREET BOYS** – 40 million sold  
Writers: Various

10) **SATURDAY NIGHT FEVER – VARIOUS ARTISTS** – 40 million sold  
Writers: Various

11) **RUMOURS – FLEETWOOD MAC** – 40 million sold  
Writers: Lindsey Buckingham, Stevie Nicks, Christine McVie, John McVie, Mick Fleetwood

12) **COME ON OVER – SHANIA TWAIN** – 39 million sold  
Writers: Robert John “Mutt” Lange, Shania Twain

13) **LED ZEPPELIN IV – LED ZEPPELIN** – 37 million sold  
Writers: Jimmy Page, Robert Plant, John Jones, John Bonham, Memphis Minnie (Lizzie Douglas)

14) **JAGGED LITTLE PILL – ALANIS MORISSETTE** – 33 million sold  
Writers: Alanis Morissette, Glen Ballard

15) **SERGEANT PEPPER’S LONELY HEARTS CLUB BAND – THE BEATLES** – 32 million sold  
Writers: John Lennon, Paul McCartney, Ringo Starr, George Harrison

16) **FALLING INTO YOU – CELINE DION** – 32 million sold  
Writers: Various

* Album produced by Jim Steinman. (GRAMMY® Award). Includes his #1 song, “IT’S ALL COMING BACK TO ME NOW” (writer) and two other songs.

17) **MUSIC BOX – MARIAH CAREY** – 32 million sold  
Writers: Mariah Carey, Dave Hall, Walter Afanasieff, David Cole, Robert Civillés, Babyface, Daryl Simmons, Peter Ham, Tom Evans

18) **DANGEROUS – MICHAEL JACKSON** – 32 million sold  

19) **1 – THE BEATLES** – 31 million sold  
Writers: John Lennon, Paul McCartney, George Harrison

20) **LET’S TALK ABOUT LOVE – CELINE DION** – 31 million sold  
Writers: Various

**OF ALL THESE ALBUMS, ONLY ONE WAS WRITTEN BY A SINGLE INDIVIDUAL.**

CONGRATULATIONS JIM STEINMAN, LOST BOYS MUSIC, & E.B. MARKS FOR GIVING US A SOUNDTRACK TO LIVE BY
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Pub Deal Sends Mixed Signals

Lower-than-expected price—but still too rich for BMG

After first-round bids for EMI supposedly valued its music publishing operation in the $2.7 billion-$3 billion range, some might think that owners of publishing assets would be disappointed that it ultimately sold for $2.2 billion. But the price that a Sony Corp-led consortium of investors has agreed to pay for EMI Music Publishing (if the deal receives approval from U.S. and European regulatory agencies) is being viewed as a strong one, particularly considering the financial climate.

EMI Music Publishing had annual revenue of about $760 million, according to its public filing from March 31, 2010, and sources say that for its most recently completed fiscal year ended March 31, which hasn't been publicly disclosed, EMI's net publisher's share was about $320 million and its earnings before interest, taxes, depreciation and amortization was about £170 million ($270 million).

That means EMI sold for a multiple of seven times NPS and about nine times its EBITDA.

By comparison, sources say that Bug Music—which BMG Rights Management bought for approximately $300 million in September—has annual revenue of about $80 million, with an NPS of $31 million and $20 million in EBITDA. That means Bug sold at a multiple of nearly 10 times NPS and 15 times EBITDA.

While some characterize the NPS number as low and the Bug multiple as closer to current publishing valuations, others say it's harder to judge the valuation for a catalog the size of EMI.

"You can't paint every acquisition with the same brush," says a music publishing executive involved in acquisitions. "In 2005, you could have bought something for a 13-times-NPS multiple and it has settled out fine over time. But I can tell you one thing: The NPS multiple is not getting in the 13 range anymore."

Meanwhile, he says, big catalogs with older classic songs might trade for an NPS multiple in the high teens, with mid-range catalog going for about 10 times NPS and newer copyrights priced at five times. For a varied catalog like EMI, averaging is part of the pricing formula.

"Sony paid a substantial amount for these assets, which was worth it in my opinion, because EMI is a unique catalog," says Imagem Music Group co-founder/CEO André de Raaff. "The music publishing industry has remained very valuable through the years, despite the current economy and difficulties in the recording industry." De Raaff also expects the shrinking pool of major publishers to create more growth opportunities for independent worldwide players like Imagem.

Moreover, if one subtracts EMI's EBITDA from NPS, that leaves overhead of about $50 million. "If Sony can cut EMI overhead in half, that will give them $295 million in EBITDA, which would bring the EBITDA multiple down to about 7.5 times, which starts to make pretty good sense," the financial music publishing executive says. Meanwhile, if BMG can eliminate most of Bug's $11 million in overhead, the Bug EBITDA multiple is reduced to about 10.

Whatever the industry thinks, a BMG source says the company doesn't mind losing—at the price Sony paid. The source suggests that BMG never offered more than $1.9 billion, concluding after due diligence that revenue will be affected in the short term by reduced investment in signings during the last few years. "There is always a certain amount of attrition and you need new repertoire to stabilize revenue," the source says. "It would take a significant investment to bring it back up to its past levels." However, that assertion disregards that EMI has been the top ranked publisher for the top 100 radio airplay songs for six quarters in a row (Billboard, Nov. 19).

Regardless of whether EMI had maintained enough investment, another executive involved in the publishing auction suggests that BMG is being "disingenuous," when it doesn't remember offering more than $2 billion for EMI. The executive questions BMG's financial discipline in past deals, saying it "overpaid for Bug and Cherry Lane Music. Not an obscene amount, but overpaying nonetheless."

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WELCOME TO THE BEFORE, DURING AND AFTER PARTY

Whether you're behind the camera or in front of it, there's one gig you can't miss: Entertainment Matters at the 2012 International CES®. Designed by and for Hollywood professionals, the Entertainment Matters (EM) program is a vital part of your media convergence strategy, providing direct insight into the changing relationship between technology and entertainment, connecting you to technology insiders and entrepreneurs, and offering a first look at new platforms and devices to broadcast your work. EM highlights the entertainment exhibits, sessions and events that help entertainment professionals navigate the world's largest, most influential technology show. To learn more and to register for CES via the Entertainment Matters program, go to EMAiCES.com.

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Photos compiled from previous international CES shows.
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SPIN AWARDS

SEPTEMBER 2011

300,000 SPINS
Hey Baby (Drop It To The Floor) / Pitbull Feat. T-Pain / Mr. 305 / Polo Grounds / J/RCA
Super Bass / Nicki Minaj / Young Money / Cash Money / Universal Republic
The Lazy Song / Bruno Mars / Elektra / Atlantic

200,000 SPINS
American Ride / Toby Keith / Show Dog Nashville
I Wanna Go / Britney Spears / Jive / RCA
Motivation / Kelly Rowland Feat. Lil Wayne / Universal Republic
Tonight Tonight / Hot Chelle Rae / Jive / RCA
Water / Brad Paisley / Arista Nashville

100,000 SPINS
Every Teardrop Is A Waterfall / Coldplay / Capitol
Keep Your Head Up / Andy Grammer / S-Curve
Take A Back Road / Rodney Atkins / Curb
Walking / Mary Mary / My Block / Columbia

50,000 SPINS
Di Que Regresarás / La Original Banda El Limón / Fonovisa
Faster / Matt Nathanson / Vanguard / Capitol
God Gave Me You / Blake Shelton / Warner Bros. / WMN
Hold Me / Jamie Grace Feat. tobyMac / Gotee
Lowlife / Theory Of A Deadman / 604 / Roadrunner / RRP
Taboo / Don Omar / Orfanato / Machete
If UMG Absorbs EMI—Market Share Will Be Massive

UMG gain would turn Sony from vying for No. 1 to a distant second in rankings

UMG TO BECOME A 40%-CALIBER MAJOR

The sell-off of EMI, if completed as contemplated in the signed definitive agreements, will create a recorded-music powerhouse for Universal Music Group, which was already the largest major record label in the world. In looking at albums (including track-equivalent ones, whereby 10 track downloads equal one album), UMG will have nearly 40% market share in the United States, based on current Nielsen SoundScan data. In Europe, industry insiders say the combination of Universal and EMI will be ever more dominant.

La Sociedad de Autores y Compositores de México cordially congratulates its members:

Alex Lora for being awarded with the Musical Excellence Award, and the band Maná for the Award to the Best Rock Album (Drama y Luz), Latin Recording Academy (Latin Grammy)

And for their nominations endorsing the international acknowledgement to their talent to:

Armando Ávila, Joan Sebastian, Reyli, Belanova, Rio Roma, Saúl Hernández, Espinoza Paz, Mario Quintero, Aureo Baqueiro and Alexander Acha.
With A Little Help From My Friends

A short walk down EMI's memory lane

The roots of EMI date back more than 110 years to the creation of the Columbia Phonograph Co. and the Gramophone Co. Ltd., which created the Angel label and signed Albert Chevalier to the first royalty-based recording contract in 1898. Their music publishing interests started in 1902.

A merger of the two companies was sealed under the name Electric & Musical Industries in 1931 during the Great Depression. From 1934 to 1979, when Thorn Electrical Industries entered the picture, the company never reported a money-losing year.

EMI exploded at home in the rock 'n' roll market with Cliff Richard beginning in 1958. But it was 60 years after the 1902 signing of opera superstar Enrico Caruso that EMI would make the deal that would define the company: signing the Beatles. EMI then became a leader in recording British bands and then licensing them to other labels throughout the world. Simultaneously, EMI distributed Motown releases outside the United States.

Chrysalis, Liberty, Blue Note, SBK, Virgin and Priority are among the labels EMI acquired between 1979 and 1996, expanding its reach into rap, jazz and pop.

Up until the early '70s, EMI's music publishing holdings were relatively small. The company owned Ardmore & Beechwood, then acquired the Keith Prowse and Central Songs catalogs in 1969 and the Affiliated Music Publishers group in 1973. Renamed EMI Music Publishing in 1974, the division purchased the Screen Gems and Colgems libraries from Columbia Pictures in 1976. — Phil Gallo

1. English composer Edward Elgar (1857-1934) had the honor of being the first artist to record for EMI. His works included the "Nursery Suite" for children.
2. Joseph Lockwood was named EMI chairman in 1954 and a year later orchestrated the acquisition of Capitol, he retired in 1974.
3. EMI has distribution relationships with different labels throughout the world, but it was the purchase of Capitol Records (founded by John, left), Johnny Mercer, Glenn Wallis and Buddy De Sylva (that would give it a stronghold in the United States. At the time of the purchase, EMI was the licensee of Columbia and RCA Victor in the United Kingdom.
4. Ringo Starr and George Harrison arrive at the EMI recording studios at Abbey Road in London in November 1966. A year later, with release of the Beatles' Sgt. Pepper's Lonely Hearts Club Band, Capitol Records, became the first label to gross more than $100 million in a year.
5. Alan Livingston's first success with Capitol Records was as creator of "Boys" the Crown and children's music before he signed Frank Sinatra to the label. He left the label, only to return as president after EMI purchased it.
6. The Beach Boys were one of the first American rock acts signed to EMI's Capitol Records. The iconic Capitol Tower, for which Alan Livingston has received conceptual credit, is in the background of this March 1962 shot. It was taken prior to the release of the Beach Boys'. first Capitol single, "Surfin' Safari.
7. Richard Branson (left) sold his Virgin Records unit in 1992 to EMI to raise money for his airline. EMI's Alain Nicoll took over EMI in 1999 and oversaw the company until August 2000.
9. Norah Jones was one of EMI's new stars in the 21st century, selling more records for the label than Blue Note. Pictured at the 45th Grammy Awards in 2003, where Jones and her debut album were big winners. She's been to EMI chairman Cécile Amberton Levy (blue hat), CEO Bruce Lambert Jones, the new chairman, David Mumford, and music publishing chairman, CEO Martin Bandier.
What People Are Saying

'This consolidation was inevitable'—AEG Live’s Randy Phillips and others speak out about the deal

"And then there were three. It is remarkable to think that the two countries most responsible for contemporary music, the United States and the United Kingdom, no longer own a major international record company. Sony is owned by a Japanese electronics company. Universal is owned by a French conglomerate. And Warner is owned by a Russian oligarch. Unfortunately, this consolidation was inevitable by the shrinking revenue streams coming from a broken business model in an on-demand digital world. My biggest fear is that there will only be one record label left in five years—iTunes."

—RANDY PHILLIPS, CEO of AEG Live

"Although most artist representatives feel that further consolidation is anti-competitive, this particular chapter of industry consolidation may prove to be somewhat healthy in the long run. Those at the helm of the acquiring companies are true ‘music’ executives who are more interested in reshaping the future of our business than a short-term private equity play."

—AARON ROSENBERG, partner at Myman Greenspan Fineman Fox Rosenberg & Light, whose clients include JUSTIN BIEBER and JENNIFER LOPEZ

"My thoughts go out to the current EMI artists and staff—in both cases, some of the best in the business. Hopefully for them—and for music fans everywhere—that out of this rock tumbler will come smoother rocks, and that this is the last batch of difficult structural changes that will precede a new era of great accomplishments."

—SYD SCHWARTZ, founder/CEO of Linchpin Digital; former senior VP of global digital marketing at EMI North America

"It’s one more change among so many that we’ve had [at EMI Latin] in the past two, three years. Honestly, I don’t think it will affect us."

—AMARILYS GERMAN, manager of JUAN LUIS GUERRA and VICENTE GARCIA

"With Lucian Grainge’s additional market share and his strategic joint venture with Live Nation, perhaps there can finally be structural changes that will move our industry away from an ‘American Idol’ and ‘Glee’ artist development business to a pure artist development business that hopefully will be the base for replacing the great artists who sell tickets today. Hopefully he has a long-term vision, rather than the past industry standard of kicking the can down the road for consolidation and quarterly billings’ sake."

—ALLEN KOVAC, founder of Eleven Seven Music and CEO of 10th Street Entertainment

"There was a moment a decade ago where EMI was the most progressive record label in trying new download models. They were the first to do downloads of a song subscription service. There was a time when no music label would sell physical CDs to Amazon, and they were first to break that. The flaw was brick-and-mortar people wouldn’t be happy. They embraced e-commerce; they were the first to do ringtones and pioneered that into a billion-dollar business. Fast-forward a decade later and the majority of everyone’s revenues are now digital. But there were overall market forces, and no one could handle that. What really sunk EMI was Terra Firma and Guy Hands, who had no knowledge of the business and instantly alienated every major artist who’d hung in there with the label. They eviscerated the music."

—JAY SAMIT, CEO of SocialVibe; former global president of digital distribution at EMI

"With the exception of Juan Luis Guerra and Vicente Garcia, I see few artists at EMI Latin that can really contribute to the Universal roster."

—EDGAR MARTINEZ, senior project manager at SBS Entertainment; former director of marketing at EMI Latin
FIGURING OUT THE BEST WAY to get the word out about a new single or album is never easy. Our fourth annual Maximum Exposure list is here to help. We surveyed label and music publishing executives, artist managers, media strategists and digital music experts in order to identify the most effective means of generating sales and/or buzz. Our survey panelists also rated the best ways to “expose” releases by emerging and DIY acts. And we’ve compiled separate rankings for the most potent platforms in Latin music, the United Kingdom and Japan, as well as top 10 lists for R&B/hip-hop, country, Christian/gospel, dance/club and hard rock.

PERFORMANCE ON THE GRAMMY AWARDS

The thriving awards franchise packs serious sales punch BY GAIL MITCHELL

The 53rd annual Grammy Awards on Feb. 13 was an evening that Mumford & Sons aren’t likely to soon forget. For while the band lost in the two categories it was nominated in—best new artist and best rock song for “Little Lion Man”—it still came away as one of the show’s biggest winners.

The British folk-rock quartet made the most of its moment as a featured performer, turning in a rousing rendition of “The Cave” and, minutes later, joining the Avett Brothers to back a ragged-sounding Bob Dylan on “Maggie’s Farm.”

The impact on viewers was immediate: U.S. sales of Mumford & Sons’ debut album, Sigh No More (Glassnote Entertainment), surged 99% to 49,000 during the sales week that ended that evening, according to Nielsen SoundScan, lifting it nine notches to No. 2 on the Billboard 200.

The following week, Sigh No More—also helped by a $5.99 sale price at Amazon’s MP3 store—sold an eye-popping 133,000 units, up 169%, to score its best sales week yet, according to SoundScan. Released in February 2010, the album has sold 1.9 million units—with about 60% of those sales registering since the Grammy broadcast.

“They reached a whole new audience around the world that evening,” Glassnote president Daniel Glass says. “It doesn’t hurt to be playing with one of the greatest living artists. But it came down to how organic, stripped-down and passionate everyone’s performance was. It was a vote for authenticity. Then viewers voted by purchasing the record.”
Mumford & Sons weren’t the only performers to reap sales gains that night. Surprise album of the year winner Arcade Fire, best new artist Esperanza Spalding, as well as Lady Antebellum, Justin Bieber, Muse, Bruno Mars and Eminem also enjoyed significant jumps in album and digital track sales.

These performances, along with other highlights—like Lady Gaga’s onstage arrival on a giant egg, Cee Lo Green channeling Elton John and energetic first-time Grammy performer Macklemore backed by Raphael Saadiq, resulted in high ratings. The live CBS telecast attracted an average viewership of 26.7 million, up from 25.8 million in the prior year and its largest audience since 2000, according to Nielsen. The show’s 16 live performances also yielded across-the-board increases from the prior year in the key advertiser-friendly demos of 18-34, 18-49 and 25-54.

It’s little wonder then that a performance on the Grammys claims the top spot on Billboard’s Maximum Exposure tally for the second consecutive year.

“When an artist steps on that Grammy stage, for the first time or not, it’s a milestone moment,” Recording Academy president/CEO Neil Portnow says. “And it certainly offers a broad international opportunity, as we’ve seen in 190 countries. Artists realize the value and importance of that, and really step it up.”

Each year the Recording Academy assembles a TV committee whose members are culled from various sectors of the music business to help determine the lineup for the next awards show, a process that begins the day after the Grammy nominations are announced. Also involved in the process are the show’s producers, director and CBS executives. Sadly, the 54th annual Grammys will be produced without longtime co-executive producer John Conteree, who died in April.

While the core of the show’s performances always revolve around the nominations, the committee also strives to review the year in music, examining musical themes, cultural trends, anniversaries and other markers. “We put a lot of time, energy and thought into that three- and-a-half hours, and who winds up on that stage,” Portnow says. “For a long time now, the Grammys have been perceived as the place to see things you can’t see anywhere else — what I call ‘Grammy moments.’

Such moments during the 53rd annual awards show included an opening tribute to the then-co-convalescing Aretha Franklin featuring Yolanda Adams, Christina Aguilera, Jennifer Hudson, Martina McBride and Florence Welch; Eminem performing “I Need a Doctor” with Dr. Dre, Skylar Grey and Marion 5’s Adam Levine; newcomers B.o.B, Bruno Mars and Janelle Monáe performing a medley of their hits; and Barbra Streisand singing “Evergreen.”

The Grammys’ success in developing those kinds of moments make it a vital exposure platform for artists, Glass says:

“Ken Ehrlich’s team and the Recording Academy are into quality, not establishing the pop culture dumness,” he says. “They’ve noticed it both creatively and authentically, raising consciousness and getting audiences as a result. They miss sometimes, but that’s the beauty of the show. It’s become a treat to watch.”

The academy continued its aggressive digital and social media push, partnering again with advertising agency TBWA/Chiat Day. This year’s MusicLifeMusic marketing campaign was promoted in print and on TV, as well as through outdoor advertising, an interactive microsite and a MusicMapper app that let music fans map out their musical journeys and share them with others. Both the microsite and the iPhone and Android apps continue to exist beyond the telecast.

Portnow says the academy’s social media and digital strategy has helped keep the Grammys more relevant with younger audiences than it’s been in the past. “The numbers certainly bear that out, with a 32% viewership increase among teens and young adults,” he says.

With the fourth “Grammy Nominations Concert Live!” show scheduled to air Jan. 30 on CBS, it’s time to ramp up discussions for the 54th annual Grammys show on Feb. 12 at the Staples Center in Los Angeles. The academy and CBS head into those discussions with a new 10-year deal announced in June that keeps the awards broadcast on the network through 2021. Another key change following this year’s broadcast: the streamlining of award categories to 78 from 109.

“Creatively, there is negligible impact on the telecast,” Portnow says of the category restructuring. “We still have every ability to call on any of the creative community whose music was recorded, released and meets the eligibility standards to be part of the broadcast process. That hasn’t changed.”

2 PERFORMANCE DURING SUPER BOWL XLVII Halftime Show

AVERAGE VIEWERSHIP: 110.6 million

After six years of looking baby boomer favorites, the NFL booked a contemporary act to perform at Super Bowl XLV: the Black Eyed Peas. The Peas made the right decision, as not only was Super Bowl XLV the most-watched U.S. TV program ever, the halftime show neared record viewership levels as well. The Peas’ set pulled in more than 77 million viewers, topped only by Michael Jackson’s halftime performance in 1993, according to Nielsen. The following week, sales of the Peas’ album, The Beginning, surged 62%, selling 31,000 units in the United States, according to Nielsen SoundScan.

3 HOME PAGE PLACEMENT ON ITUNES

WHERE IT ALWAYS ACCOUNTED: More than 200 million

Placement on the home page of the country’s dominant music, video and app retailer puts a title in front of a valuable group of consumers with a proven desire to purchase digital media. Apple’s iTunes software is used by 51 million U.S. Internet users, up 3% from last year, and accounts for roughly 25% of all U.S. Internet users, according to NPD Group’s “iTunes User Report 2011.” Of those 51 million, 54% have downloaded or listened to music. Billboard estimates that iTunes accounted for 33% of U.S. recorded-music revenue in 2010.

4 PERFORMANCE ON FOX’S “AMERICAN IDOL”

AVERAGE VIEWERSHIP OF SEMI-FINAL shows: 24 million

During a year when “American Idol” enjoyed a revival with new judges Steven Tyler and Jennifer Lopez—more than 29 million viewers tuned in to the finale, Nielsen reported—the show produced two finalists who earned country music. Perhaps fittingly, country artists who performed on “Idol” enjoyed impressive sales spikes. Jason Aldean and inaugural “Idol” champ Kelly Clarkson performed their duet “Don’t You Wanna Stay” on April 14. The song went on to sell 59,000 downloads that week, up 64%, according to SoundScan. In March, digital track sales of Sugarland’s “Stuck Like Glue” nearly doubled to 33,000 the week the duo performed the tune on “Idol.”

5 ALBUM DISPLAYED IN WALMART ENDCAP

U.S. STORES: 4,400 (including Sam’s Club)

LAST YEAR’S 5 The placement that labels get at Walmart depends on an album’s sales strength and whether it fits into the merchant’s pricing strategy, which has free buckets ranging from $5 to $11.88. “Speed table” endcaps use heavily discounted prices to move volume. But the most desirable are endcaps located in the retailer’s main shopping aisle, or “action alley,” outside the music department—that’s where it places the hottest, highest-turnover titles. Walmart has backed off from an earlier initiative to clear its aisles of corrugated cardboard displays, restoring a key music sales driver to its previous level of prominence.

6 PERFORMANCE ON MTV VIDEO MUSIC AWARDS

AVERAGE VIEWERSHIP IN 2011: 12.4 million

After Adele’s performance on the MTV Video Music Awards on Aug. 28, her “Someone Like You” surged 19-1 on the Billboard Hot 100, the biggest leap to No. 1 in the chart’s 53-year history that wasn’t spurred by the release of a single. The song sold 275,000 digital tracks in the week ended Sept. 4, skyrocketing 191%, while sales of album 21 jumped 88%, according to SoundScan. Beyoncé, who announced she was pregnant on the show, performed “Love on Top,” which posted a staggering 803% digital track sales increase to 113,000, while sales of her 4 album climbed 87% to 39,000.
MOMENTUM

The performances by Perry's tours, notes that the artist CAA 200, age Riding ATTENDANCE OF acts on agents and Miranda Lambert, such as Jason Aldean and Maria Lambert, to cite two recent examples. Labels, agents and managers lobby all year long to get their acts on the show, which is booked by executive producer Robert Deaton, with input from the CMA board of directors' TV committee and ABC, according to CMA CEO Steve Moore. Cross-genre pairings have become common, such as Kenny Chesney/Grace Potter and Blake Shelton/Kenny Loggins on the 2011 telecast.

POWER PANEL

We asked these 28 industry experts to rate the best ways to generate buzz and drive sales of a music release for established stars.

CANDACE BERRY
Executive VP/ GM, Universal Music Group Distribution

JAY FRANK
Founder/CEO, DiGiSin

MITCH ROTTER
Senior VP of marketing and product development, Universal Music Group Distribution

MICHIE BERNSTEIN
Agent, William Morris Endeavor

RANDALL GRASS
VP/GM, Shanachie Entertainment

ANTHONY SALEH
CM, Aton Factory

JEFF BRODY
Owner, Brody Distribution Group

BENJY GRINBERG
President, Ruum Records

LARRY SHIELDS
Booking agent, The Agency Group

RON BROTMAN
Senior VP/head of sync, Warner/Chappell

JIM GUERINOT
Manager, Rebel Waltz

JUSTIN SHUKAT
Partner/GM, Primary Wave Music

VIOLET BROWN
Former urban buyer, Trans World Entertainment

PAT MONACO
Executive VP of sales and production for East Coast labels, Universal Music Group

MADELYN SCARPULLA
Senior VP of marketing, Roadrunner Records

CAMEO CARLSON
Head of digital business and development, Warner/Chappell Music

ALLISON MCGREGOR
Head of music marketing and creative, Creative Artists Agency

DANIEL WEISMAN
Manager (Niall Horan)

CHRIS CHAMBERS
Owner, The Chamber Group

MIKE MCCARTY
President, ole Publishing

ALEX WHITE
Co-founder/CEO, Big Sound

MARGU CHESKE
Senior VP of marketing, Concord Music Group

GARY OVERTON
Chaiman/CEO, Sony Music Nashville

TOM WINDISH
President, Windish Agency

BRADFORD COBB
Manager (Katy Perry), Direct Management Group

JOI PITTS
Senior VP of marketing, Atlantic Records

WENDE CROWLEY
VP of film, TV and internet licensing, Sony ATV Music

JON PLATT
President of North America, EMI Music Publishing

7 PERFORMANCE ON COUNTRY MUSIC ASSN. AWARDS

AVERAGE VIEWERSHIP IN MILLION: 18.4 MILLION

LAST YEAR: 28

There's a reason the CMA Awards have been dubbed "country music's biggest night:" a performance on the live ABC telecast has been known to help launch the genre's new superstars, such as Jason Aldean and Miranda Lambert, to cote two recent examples. Labels, agents and managers lobby all year long to get their acts on the show, which is booked by executive producer Robert Deaton, with input from the CMA board of directors' TV committee and ABC, according to CMA CEO Steve Moore. Cross-genre pairings have become common, such as Kenny Chesney/Grace Potter and Blake Shelton/Kenny Loggins on the 2011 telecast.

8 FIRST ARENA-LEVEL HEADLINING TOUR

ATTENDANCE: CATE PERRY SUMMER RESIDENCY AT THE HISTORIC ARENA IN ROSEMONT, ILL. (U.S.)

LAST YEAR: 12

Riding high off the success of her 2010 album, Teenage Dream, which debuted at No. 1 on the Billboard 200, pop star Katy Perry announced her first North American arena-headlining tour in January. Creative Artists Agency's Ijeoma Lewis, who works with CAA music department head Mitch Rose on booking Perry's tours, notes that the artist did about a year of promotion behind the album prior to launching the North American leg of her tour, which was preceded by dates in Europe, Asia and Australia. Perry's performances drew rave reviews and helped sustain her momentum at radio and retail.

9 PERFORMANCE ON COACHELLA/MAIN STAGE

ATTENDANCE IN MILLION: 10-15 MILLION

LAST YEAR: 12

About five months after his My Beautiful Dark Twisted Fantasy album debuted atop the Billboard 200, superstar Kanye West traveled to Indio, Calif., to close out the 2011 Coachella Valley Music & Arts Festival with a mesmerizing main-stage performance. West's epic, emotional and elegant set featured a dance troupe, pyrotechnics and guest appearances from Pusha T and Bon Iver's Justin Vernon. Since West didn't immediately tour behind the album, the 96-minute performance kept his name active in the music press and blogosphere in the weeks following the April 15-17 festival.

10 SONG IN A TV COMMERCIAL THAT RUNS DURING A SPECIAL EVENT WITH SIGNIFICANT VIEWERSHIP

AUDIENCE: N/A

Interscope act LMFAO's No. 1 single "Party Rock Anthem" took on a new level of ubiquity during the Aug. 28 MTV Video Music Awards when it was featured in a Kia Soul TV spot. The group began conversations with Kia in the spring, months before the song and its accompanying video became summer sensations. The early collaboration helped Kia's agency David & Goliah tailor and assemble specifically to the song. "There's an older model, where you would just license a song and maybe it would gain traction," Interscope head of brand partnerships Jennifer Frommer says. "But this was an instance where music and creative merged to create a cultural phenomenon."
1 R&B/HIP-HOP TOP 10
1. INTERVIEW/PERFORMANCE ON BET’S "106 & PARK"
AVERAGE VIEWERSHIP: 852,000
2. VIDEO ON FRONT PAGE OF YOUTUBE
U.S. UNIQUE VISITORS: 275,000 in September
You Tube’s Music Tuesday brings times to a home page normally filled with sports highlights and clips of cats. Featured content gets pushed out to the You Tube blog’s 2.7 million RSS readers, 6.7 million Twitter followers and 47 million Facebook friends. Visibility doesn’t necessarily translate into views, but it’s great visibility if you can get it.
3. ALBUM PROMOTED IN TARGET CIRCULAR
CIRCULATION: About 40 million
LAST YEAR: 22
The Target circular is huge for titles from established artists because it has a high halo effect at other retailers. It’s one of the ways many casual music fans find out about new releases from their favorite acts. But it only delivers a one-week punch versus one month for the chain’s end cap.
4. SONG COVERED ON FOX’S "AMERICAN IDOL"
AVERAGE VIEWERSHIP: 11 million
LAST YEAR: 2
Episodes dedicated to specific songwriters can even help raise the profiles of heritage artists, as was the case on April 27 when the final six contestants performed songs by Carole King. For big sales boosts, the more recent the song the better. Digital track sales of Muse’s "Uprising" surged 683%, according to SoundScan, after James Durbin performed the song on April 20. The fearsome sales-boosting power that "Glee" demonstrated in season two has dipped considerably during its third season. Still, the cast’s Oct. 4 cover of Coldplay’s "Fix You" sold 50,000 downloads the week it aired, which spurred a 314% jump in sales of the original version to 31,000 downloads, according to SoundScan.
5. ALBUM FEATURED AS AMAZON MP3 DAILY DEAL
AUDIENCE: More than 144 million active customers
LAST YEAR: 7
The promotion is an obvious sales-booster—but at what cost?
BY ED CHRISTMAN
Any regular follower of the Billboard 200 will be able to tell you: Amazon MP3’s Daily Deal is a formidable marketing tool. Just a few examples from the past year, according to Nielsen SoundScan:
- Earth, Wind & Fire’s Greatest Hits was a $3.99 Daily Deal on June 20, leading to a 68% sales gain to nearly 5,000 units and allowing it to re-enter the chart at No. 116. That same week, Sarah Jaron’s Follow Me Down was featured as a $3.99 Daily Deal on June 23, leading to a 70% sales gain and a Billboard 200 re-entry at No. 150.
- Bruce Springsteen’s Born in the U.S.A. was a $3.99 Daily Deal on Independence Day, pushing sales up 295% to nearly 4,000 units and enabling the title to re-enter the Billboard 200 at No. 137 in the July 23 chart week.
- Pearl Jam’s Ten was a $3.99 Daily Deal on Sept. 9, leading to a 310% sales gain to more than 3,000 units and a Billboard 200 re-entry at No. 146.
The Daily Deal offers the best exposure an album can get in the Amazon MP3 store, the head of sales at a major label says. “It’s a branded program, something that the consumer is trained to look for when they visit Amazon,” he says. “It can provide some very significant lifts on a unit and revenue basis.”
Regular visitors to Amazon MP3 can’t miss the Daily Deal, which is posted every day in the upper-left-hand corner of the store’s home page and its Special Deals page. “When Amazon agrees to put an album in the Daily Deal, they really promote it,” another major-label head of sales says. The executive warns, however, that inclusion in the promotion can upset iTunes, the 800-pound gorilla of music retailing.
“If you get it, you have to social message the deal and the price,” he says. “But then you know there is a strong possibility that iTunes will see it and that it will disappear from their store’s prime real estate.”
Still, that problem isn’t as serious as it once was.
“Initially, it was stressful to be a part of the Daily Deal because Amazon expects you to help promote it,” he says. “But after doing this awhile, you know what releases are important to iTunes and which ones are not important, so it gets easier to figure out when to participate with Amazon.”
But there are other potential drawbacks as well. Until recently, the beauty of the Daily Deal for labels was that Amazon absorbed the entire hit margin. But lately, the online retail giant has modified the terms and occasionally asks labels for a break on the sale price, particularly if it’s not a name artist. But a distribution executive says he doesn’t honor such requests because to do so legally, a label would have to extend the same terms to all digital retailers.
Meanwhile, the industry has been embroiled in a debate over the impact of the Daily Deal on sales and chart positions. Amazon’s offer of Lady Gaga’s Born This Way as a 99 cent Daily Deal in its debut week angered many in the industry when it sold 449,000 digital downloads, leading to total first-week sales of 1.1 million. That wasn’t Amazon’s only 99 cent Daily Deal of the year: On Feb. 9, the online retailer offered the same price on a four-track 2010 EP featuring Dhani Harrison, Mumford & Sons and Laura Marling. The EP sold nearly 6,000 units, after sales skyrocketed 1,700%, enabling the title to bow on the Billboard 200 at No. 127.

A scene from Fox’s “Glee”
French DJ duo Justice returned from a four-year absence with "Civilization," the soundtrack to Adidas’ “All In” campaign starring Katy Perry. A record-setting debut on the Mainstream Top 40 chart, bowing at No. 14 with 4,602 plays, the highest detections total for a debut title in the chart’s history.

**21**

**ALBUM PROMOTED IN BEST BUY CIRCULAR**

*CIRCULATION: About 40 million*  
*LAST YEAR: 25, 2008-09*

Although Target’s circular supplanted it as the top retail print advertising vehicle a few years back, the Best Buy insert is still one of the best promotional vehicles for creating awareness for a new release, particularly for an urban title.

**22**

**ALBUM DISPLAYED AT BEST BUY ENDCAP**

*U.S. STORES: 1,002*  
*LAST YEAR: 42*  
*LAST YEAR: 24*

This is a reliable marketing vehicle, especially for urban releases. But now that music releases no longer occupy a central location in the retailer’s stores, its power has diminished. Also, labels must reimburse Best Buy if the merchant fails to account for a certain percentage of a featured title’s first-week national sales.

**23**

**MEDIUM ROTATION AT TOP 40 IN TOP 100 MARKET**

*WEBSITE: www.billboard.com*  
*LAST YEAR: 89*

When Lady Gaga’s “Born This Way” debuted atop the Billboard Hot 100 in February, it also made news. Its debut peaked at No. 3 on the Mediabase Pop chart, giving it the biggest bow of any title the elusive chart employs.

**24**

**SYNCH PLACEMENT IN AN AD FOR COCA-COLA**

*AD FOR: S/N*

Train already had a banner year with “Hey, Soul Sister” dominating the airplay and sales charts. So “Shake Up Christmas,” the official song of Coca-Cola’s 2010 holiday campaign, felt a bit like a victory lap. The ad has been viewed more than 1.6 million times on YouTube.

**25**

**ALBUM DISPLAYED AT STARBUCKS COUNTER**

*U.S. STORES: 11,000*  
*LAST YEAR: 14*  
*LAST YEAR: 24*

While not the force that it once was, Starbucks’s front counter remains a hotly contested piece of real estate for new releases. Labels have to give the chain Walmart pricing ($8, 50-wholesale) and agree to accept returns. And it’s still one of the most subjective and purest forms of curating at music retail.

**26**

**INTEGRATED TOUR SPONSORSHIP WITH A LEADING CONSUMER PRODUCTS BRAND**

*PRESENTED BY: TAYLOR SWIFT'S NORTH AMERICAN TOUR DATES*

CoverGirl sponsored the North American leg of Swift’s Speak Now arena tour, which began in January. Swift’s trek was promoted in multiple CoverGirl retailers that used in-store displays with tour logos and images of the artist. The campaign won the Concert Marketing & Promotion Award at the 2011 Billboard Touring Awards.

**27**

**SYNCH PLACEMENT IN AN AD FOR PEPSI**

*AD FOR: S/N*

Warner Bros. rapper/  
singer Outasight was plucked from relative obscurity in September when Pepsi picked his song “Tonight Is the Night” as the theme for its “X Factor” TV ad campaign. The song has generated digital track sales of 26,000 and more than 37 adds at top 40 radio, according to SoundScan and Nielsen BDS.

**28**

**PERFORMANCE ON AMERICAN MUSIC AWARDS**

*AVGERAGE VIEWERSHIP: 110 million*

Pink’s stirring performance of “Raise Your Glass” at the 2010 American Music Awards triggered a 22% jump in digital track sales to 299,000, according to SoundScan. Katy Perry’s AMAs rendition of “Firework” yielded a 32% jump in track sales to 232,000.

**29**

**MEDIUM ROTATION AT WHITZ (Z100) NEW YORK**

*AUDIENCE: 4.5 million*  
*LAST YEAR: 14*

Momentum behind a song can land it on this station’s influential playlist by Mitchell Peters

With millions of listeners in the Northeast and beyond, getting a song added to top 40 WHITZ (Z100) New York “almost solidifies a [record’s] chances to becoming a bona fide hit.” RCA Records executive VP of promotion Joe Riccielli says. “It can be as much as a door opener for a new song as it is a true validation of a potential hit song.”

One example: pop rock band Hot Chelle Rae’s song “Tonight Tonight,” which was added to Z100 about halfway through the track’s life cycle in mid-June. In the two weeks following its Z100 debut, “Tonight Tonight” jumped 20-13 on the Billboard Hot 100, eventually peaking at No. 7.

Riccielli notes that early airplay on the station also had a positive impact on digital track sales. “Once Z100 started to play it, we saw an immediate increase of 40% in local iTunes single sales,” he says.

Z100 PD Sharon Dastur, music director Chris Jagger and assistant music director Troy Morgan choose the station’s playlist each week during meetings that sometimes last up to 90 minutes.

“We sit in the room and go through our current rotations,” Dastur says. “If there’s room to put in something new, we’ll put on a CD that has, in order, the songs on the national top 40 airplay chart that we’re not playing, and we’ll talk about each one.”

Jagger also sets aside about three hours every Wednesday for face-to-face meetings with label executives. The label folks, who range from regional promotion staffers to presidents, get 10-15 minutes with him to pitch new songs and label priorities. Dastur will sometimes join in depending on the priority of the project.

Labels have a better chance of getting their artists played on Z100 if there’s already strong momentum behind a song, whether it’s airplay on other top 40 stations, noteworthy local or national sales or wide exposure in such mediums as film or TV. Dastur says.

The labels will take the Z100 staff “through what’s going on with the release of the video, and that they’re going to be on ‘Dancing With the Stars’ and ‘Jimmy Kimmel’—and just painting the picture, because they know that’s what we’re looking for,” she says. “They’ll also tell us which stations in the market are playing it. It’s all about giving us that information.”

Epic Records senior VP of promotion and strategy Erik Olesen understands the Z100 pitching process firsthand.

“When you pitch them on music, you have to bring value to the radio station—you have to bring in a whole package,” he says, adding that a strong social media presence helps. “If you can walk in with a story that’s successful at [adult top 40] and pop, then they’ll wait. But when you can walk in with a story that’s successful at dance radio, pop radio, [adult top 40] and modern rock radio, that’s going to change the game for them.”

Z100’s choices command a high level of respect with other top 40 stations, according to EMI Music North America executive VP of marketing and promotion Greg Thompson. “When they get behind a record, it makes a statement to a lot of programmers around the country,” he says. “And people take notice of that, which obviously helps any single.”

Olesen says the station’s influence spans beyond U.S. borders. “Z100 is a worldwide entity when it comes to radio credibility,” he says, noting that Z100 has sway in such regions as Europe, Japan and Australia. “When you get Z100, the whole world starts watching.”
NBC, Beringer, Target
dock the halls with crooner’s
‘Christmas’ CD BY PHIL GALLO

THREE MONTHS AFTER HIS ALBUM Crazy Love debut-
ded atop the Billboard 200 in October 2009, Michael
Bublé made his first appearance on NBC’s “Saturday Night
Live.” In addition to performing “Haven’t Met You Yet” and “Baby (You’ve Got What It Takes)” with Sharon
Jones, the Canadian crooner also showed off his funny
side in a skit with Jon Hamm of “Mad Men.”

Helped along by a clip of that skit on Hulu, Bublé’s Jan.
30, 2010, appearance sparked online chatter and helped
fuel an 8.8% sales gain for Crazy Love that week. The
artist himself views the guest spot as a career highlight.

“You always want to put that on your résumé, to say that
you got there,” Bublé told PopEater.com at the time. Now
with a new holiday album, Christmas, in stores, Bublé is
scheduled to return as a musical guest on “SNL” Dec. 17.

The singer has other promotional plans in place as well.

Bublé and Beringer Vineyards have a key alignment
that places Christmas in the wine section of stores. Target,
a partner with Warner Bros. Records on the album, has
added endcaps in its wine sections to unite the CD and
Beringer’s line of California Cabernets and Chardonnays.

“They’ve never done anything like this,” Bublé’s man-
ger Bruce Allen says, noting that Christmas is being
marketed in more than 15,000 U.S. stores. “Beringer is a
powerful brand and they really have added something
to the marketing. The fourth quarter is their biggest
quarter and our biggest quarter.”

Warner Bros. co-president Livia Tortella says the tie-in
gives Bublé many new outlets. “Beringer wines are get-
ing us into non-music sections in Costco and Safeway,
places that don’t carry music.”

This year Bublé has more exposure avenues checked off
than just about any other artist. Christmas was marketed
in the summer on Facebook after his Crazy Love arena
tour concluded. His relationship with Beringer included
a private show at the winery in July for contest winners. A
photo memoir was released in London. And he won the
traditional pop Grammy Award.

It’s TV, though, where Bublé has had his greatest im-
pact. Along with appearing on shows with high-profile
music slots, he’ll host his first network special, “A Michael
Bublé Christmas,” Dec. 6 on NBC. Unlike many holiday-
season record campaigns, this was not a quick one-off.

“This is a year-long project,” Tortella says.

Allen, realizing Crazy Love still had legs, pushed back
Warner’s request for a holiday album in 2010, sug-
gest 2011 instead. Talks about the TV special began
in March and tracks were cut early enough for sales reps
to play music for strategic partners during the summer.

Allen and Bublé credit others in the creation of the
album and the marketing deals around it. Aside from
NBC, the song “Crazy Love,” originally performed by
Safeway, is considered one of the most memorable.

Historically it doesn’t sell,” Allen says. “I have to give
a lot of credit to [Doug] Michael wanted to make it sen-
timental, make it old-fashioned—like those specials he
grew up on.” The special, Bublé adds, will include six
or seven songs with most of the hour used for skits and
digital shorts. Guests include the Puppini Sisters, Kelly Pick-
er, Ed Helm and Morgan. Humor, Bublé says, is a
key reason why he’s been able to reach the arena level
as a performer and sell more than 13 million albums
and 11.4 million tracks, according to Nielsen SoundScan.

“About four years ago I asked my manager about cer-
tain talk shows and he would say, ‘They don’t have room
for a band,’” Bublé says. “So I would say, ‘You get me
on that couch and let me talk for five minutes. I’ll sell
more records than with a band.’” And the reason I say
that is, as much as people like music, I don’t think they
buy products. They buy products. I like using humor to
communicate, and it’s nice, considering the type of music
I sing and the fans, too, to be self-deprecating.”

Bublé single out Oprah Winfrey, “SNL”

and “Today” in Bublé’s development, and says no re-
cording artist in the last 20 years has benefitted more
from TV appearances. “It’s played a massive role,” he
says. “It’s one of the best music guests to have on a
tv show. [The hosts] talk to him. . . . This guy is charis-
matic and people love what he has to say.”

Bublé arrived at Warner in 2003, a left-field signing for
then-head Tom Whalley. Producer David Foster cham-
pioned him as Bublé cut an album of covers and noted
that Harry Connick Jr. had influenced him. “I didn’t re-
alize the business model was changing before my eyes,”
Bublé says. “I got in just before it changed completely.”

Self-deprecation became crucial for Bublé to step out
from the shadows of Connick and Frank Sinatra. Once
He had hits with his compositions “Home” and “Haven’t
Met You Yet,” Allen says, the initial demographic—40-
plus—stayed to skew younger.

The more mainstream and broader the audience, the
more important it becomes for Bublé to record a Christ-
mas album. (A 2003 Christmas EP has sold 1 million
copies, according to SoundScan.) Warner has already
had success in recent years with holiday sets from Josh
Groban, Faith Hill and Enya.

Unlike most acts who try their hand at carols and
holiday chestnuts, Bublé had a vision that required
time and planning. He chose songs that meant something
to him as a youth and assigned specific tunes to producers
Foster, Bob Rock and Humberto Gatica.

He also wanted to employ a traditional recording
method, working live rather than with backing tracks.
“David Foster didn’t want to be dragged back to 1956,”
Allen says. “But Michael was determined. He said, ‘I
can sing better and in tune with all those instruments
around me rather with pre-cut tracks.”

Recording in Hollywood’s Capitol Studios, Bublé
brought in a 60-piece orchestra for numbers like “It’s
Beginning to Look a Lot Like Christmas” and a boys
chorus for “Silent Night.”

“I felt it was important to put my touch on these,” he
says, adding that he still felt each producer could bring
different tools to the sessions. “This record was too im-
portant to me. I set out, egotistically probably, to make a
standard Christmas record, the quintessential record that
would stay relative years after I’m gone.”

With so much activity related to the
album, Bublé is trying to keep 2012 plan-
ing at arm’s length. There will be tours
of South America, the Middle East and
South Africa, and February 2013 has
been penciled in as the date for his next
studio set. As a writer who shows up to
sessions with only a few songs—his origi-
als on Christmas are “Cold December
Night,” written with Rock and Alan
Chang, and “Mis Deseos,” with Gatica
and Chang—he has started re-examining his
writing.

“I’m thinking about ways to continue to grow,
to show growth without alienating my audience,” Bublé
says. “You don’t want to keep making the same record.
People will say, ‘Why buy the next one?’ I hope to write
two or three songs that I think are hits and do some
interpretations that people want to hear. Then I get to go
back on the road and do what I love.”

On Christmas, I did my best, the producers did their
best, Bruce did his best. The setup is great, the deals are
great. Now it’s up to the people and that’s where it gets
scary . . . You hope your instincts are right, but I’ve got
more anxiety now than I ever had before.”
“GET ME ON THAT COUCH AND LET ME TALK FOR FIVE MINUTES. I’LL SELL MORE RECORDS THAN I WILL THAN WITH A BAND. AS MUCH AS PEOPLE LIKE MUSIC, I DON’T THINK THEY BUY PRODUCTS—THEY BUY PEOPLE.”
—MICHAEL BUBLÉ
31 COVER STORY IN ROLLING STONE
AVG. ISSUE WEEKLY CIRCULATION: 1.5 million
REVIEW: 30

Along with the usual mix of boomers icons (Bob Dylan, George Harrison, Elton John, Steven Tyler and Pink Floyd), the RS cover also spotlighted younger stars hitting new peaks (Rihanna, Adele, Justin Bieber, Lady Gaga and Katy Perry). Most unlikely cover stars: Saskatchewan, rock band the Sheepdogs, winners of the magazine’s Cover the Choose contest.

32 PERFORMANCE AT CMA MUSIC FEST/MAIN STAGE
AVG. DAILY ATTENDANCE: 65,000
REVIEW: 73

In addition to the Country Music Assn. Awards, ABC has found another ratings winner in “Country’s Night To Rock,” a three-hour TV special culled from performances during CMA Music Fest. CMA Awards executive producer Robert Deaton books the genre’s top acts during four nights of stadium shows at Nashville’s LP Field.

33 ALBUM INCLUDED IN AMAZON MP3 $5 SALE
MORE THAN 34 MILLION ACTIVE CUSTOMERS

Even though labels absorb the margin loss on $5 albums at the Amazon MP3 store, a major-label sales executive says he likes the promotion because the resulting sales volume can justify the lower profit margin. Besides developing artists, the promotion can be used to sell deep catalog albums and front-line hits that are running out of steam. Albums sale-priced at $5 are a prominent fixture on the home page and a key weapon against iTunes. After Amazon MP3 priced Arcade Fire’s 2004 album Funeral at $5, the title re-entered the Billboard 200 at No. 123 on July 23, with sales of 4,000, up 59% from a week earlier, according to SoundScan.

34 PERFORMANCE ON LOLLAPALOOZA/MAIN STAGE
AVG. DAILY ATTENDANCE: 270,000
REVIEW: 44

Canadian DJ-producer Deadmau5 closed out this year’s Lollapalooza with a main-stage performance that left many begging for more. The night before, Eminem-owned Chicago’s Grant Park with an intense set that featured guest turns by Bruno Mars and Skylar Grey. Both performances fueled online chatter for days.

36 SONG PLAYED IN A MOVIE THEATER
AVG. WEEKLY AUDIENCE: 200,000
REVIEW: 43

Movie trailers have become an important source of income for musicians and can occasionally drive sales of a featured song. The trailer for “The Green Hornet” brought Coolio’s “Gangsta’s Paradise” back to the charts in January, selling 47,000 downloads during the first week of the clip’s release, up 58%, according to SoundScan.

37 PERFORMANCE ON CMT MUSIC AWARDS
AVG. VIEWERSHIP: 8.9 million
REVIEW: 33

The looser, less reverent of the country music awards shows, the CMT Awards were held on the eve of Nashville’s CMA Music Fest and attracts throngs of fans in town for the festival. Luke Bryan’s performance of “Country Girl (Shake It for Me)” at the June awards show fueled a 41% jump in digital track sales to 73,000, according to SoundScan.

DEADMAU5 performs during Lollapalooza at Chicago’s Grant Park on Aug. 7.

39 ALBUM FEATURED IN THE NEW YORK TIMES EMAIL
CIRCULATION: 225 million (worldwide), 50 million (U.S.)
REVIEW: 10

Everyone likes to be featured in this email, but how much it boosts sales isn’t so clear. “I want it because I have to believe creating impressions on 50 million inboxes is important,” a major-label executive says. “But I don’t know that it moves records because they don’t share click-through data.”

40 PERFORMANCE ON ABC’S “GOOD MORNING AMERICA”
AVG. VIEWERSHIP: 4.8 million
REVIEW: 59

The ABC show’s summer concert series provides touring acts with an opportunity to alert fans of upcoming dates. When Stevie Nicks appeared on the Aug. 26 show, nearly four months after the release of Your Designs, the album posted a 13% sales jump, according to SoundScan.

41 INTERVIEW/PROFILE IN THE NEW YORK TIMES
AVG. CIRCULATION: 1.2 million (Wednesday), 1 million (Sunday)
REVIEW: 32

The newspaper of record likes to place an artist’s work in a broader cultural context, as it did when it recently profiled the crossover aspirations of Aventura singer Anthony “Romeo” Santos. After reviewing a Decemberists concert in January, the Times interviewed frontman Colin Meloy in October to talk about the children’s book he’d written.
Chris Brown further cemented his comeback with his appearance at the 2011 BET Awards, winning four trophies and, more importantly, performing four numbers, including "Look at Me Now" with Busta Rhymes and "My Last" with Big Sean, Mary J. Blige, Alicia Keys, Rick Ross and BeYoncé also turned in well-received performances.

Hot Topic is the only other place at the mall where shoppers can still find music. Hot Topic is specific on what it will carry—metal, hard rock, goth and even punk acts have the best luck here.

Beyoncé also received a total of four trophies and, more importantly, the Staples Center turned the Staples Center into the largest music venue in North America.

For the first time in May when "E.T." featuring Kanye West moved 4-1 in its ninth week, garnering 5,200 spins, up 9% from the prior week, according to Nielsen BDS. Chris-tina Aguilera and Pink were the only two previous top female pop artists to reach No. 1 on the ranking.

52 PERFORMANCE ON VANS WARPED TOUR/MAIN STAGE ATTENDANCE: More than 200,000

Warped founder Kevin Lyman calls the main stage "a great place for artists on the way up and for those smart enough to want to reconnect and remind people of how great your live show is." To get there, bands need a tight performance and the "backing of the kids."

53 REGULARLY UPDATED ARTIST TWITTER FEED

The number of Twitter users has surged in the past year. Jus-tin Bieber appeared on the Nov. 1 show, but it generally books more adult-oriented acts like the Script, which performed Sept. 27 and enjoyed a 30% sales gain for its album Science & Faith, according to SoundScan.

Akon's follow-up to his 2008 top 10 album Freedom has been delayed, renamed (Stadium Music), then Akon movie, and even previewed in September 2010. Without a firm date on the calendar for the new album, its opening slot on the second North American leg of Usher's OMG tour helped keep him in the public eye.

Akon performing at the Staples Center in Los Angeles on Usher's OMG tour.

"This is the biggest gig we've ever done," Neil Young told the crowd of thousands, adding that the audience was about 15 times bigger than any other concert, Buffalo Springfield had played.

Young told the crowd that while he's been a great your show, it's not the first since 1968—the band played on Bonnaroo's main stage in June. "This is the biggest gig you've ever done," Neil Young told the crowd of thousands, adding that the audience was about 15 times bigger than any other concert, Buffalo Springfield had played.

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Latin Top 10

Social media rises to the fore for artists in the U.S. Latin market

BY LEILA COBO AND JUDY CANTOR-NAVAS

1. ARTIST ENDORSEMENT DEAL WITH LEADING CONSUMER PRODUCTS BRAND

AUDIENCE: N/A

The marketing of Ricky Martin's album MAS Musicus Alma Soma received a boost from AT&T, which featured Martin and his band performing "The Best Thing About Me Is You" in a TV ad for iPhone 4 phones. The spots aired on Spanish-language TV for several weeks after the CD's Feb. 1 release, helping the single top Billboard's Hot Latin Songs chart.

2. HAVE SONG FEATURED AS THEME FOR A Telenovela

The Mexican singer /actress Lucero scored her first top 10 entry on Billboard's Top Latin Albums chart with Indispensable. It was propelled by the single "Dueña de Tu Amor," featured on "Son Tu Dueña," which aired stateside on Univision. "It resonated sales," says Jorge Pino, VP of music for Venevision, whose label VeneMusic released the album.

3. AN ACTIVE ARTIST TWITTER ACCOUNT

Regional Mexican star Jenni Rivera didn't embrace Twitter until about a year ago. Now @enmijenni, which has 436,000 followers, is her main communications channel with fans, the press and fellow artists.

4. TOUR SPONSORSHIP DEAL WITH A LEADING CONSUMER BRAND

To mark its 75th anniversary, Goya Foods sponsored concerts by Marc Anthony, Ana Gabriel and Marco Antonio Solis. Goya's reach at retail helps propel ticket sales. "No promoter has the money or contacts to generate that kind of publicity," says Henry Cardenas, president of Cardenas Marketing Network, which partnered with Goya.

5. TELEVISION PERFORMANCE ON A LATIN AWARDS SHOW

The Latin Grammy Awards this year's Embedded Awards show featured performances from leading acts. With a week's worth of coverage, the show topped the Billboard's Latin Songs chart.

6. PROMOTION ON ITUNES HOME PAGE

To mark its 20th anniversary, the Latin Grammy Awards were featured on top of the iTunes home page, making it the top-selling album of the week.

7. DUET WITH AN ENGLISH LANGUAGE ARTIST

The British singer/songwriter Adele has been praised for her duet with the Latin star Luis Fonsi. The collaboration reached the top of the Billboard's Hot Latin Songs chart.

8. PREMIERING A MUSIC VIDEO ON VEVO

The video for the song "Soy Tu Verg" by the Mexican singer/songwriter Chayanne was released on Vevo, helping to propel sales of the album.

9. A SONG FEATURED AS THEME FOR TWEEN-ORIENTED Telenovela

The song "No No" by the Mexican singer/songwriter Christian had its premiere on Univision's Telenovela, "Paquita la del Barrio." The song reached the top of the Billboard's Latin Songs chart.

10. REGULARLY UPDATED FACEBOOK PAGE

After a year of growth, the Facebook page of the Latin pop artist Luis Fonsi reached 1 million active fans, prompting a revamp of the artist's page and profile.

LATIN SURVEY PANEL

DAVID ALVAREZ
VP of marketing, Capitol Latin
OLGA CARDONA
Director of administration and marketing, Universal Music Publishing Group
MONICA JORDAN
A&R manager, Sony/ATV Music Publishing
JUAN CARLOS GONZALEZ
Senior director of Latin music sales, Sony Music Entertainment
DIEGO PRUSKY
President, Latin Digital Marketing, Sony Music Entertainment
ANDRES RECO
Director of digital, Univision Entertainment
MAYNA NEGREZ
CEO, Nevaraz Communications
DIANA RODRIGUEZ
Co-founder, Criteria Entertainment
HERACIL RODRIGUEZ
Director of product development, Universal Latin Entertainment
EDHAR VAZQUEZ
Director of press and publicity, Sony Music Latin

In the span of about a year, the Facebook page of Uruguayan indie rock band No Te Va Gustar went from 60,000 likes to 600,000. The Latin Grammy Award-nominated group's mix of personalized messages, along with direct calls to action and invitations to events and contests, helped fuel a much higher level of fan interaction.

U.K. Top 10

It was a year of transitions for the Brits, 'X Factor' and Jonathan Ross.

1. ADDED TO PLAYLIST ON BBC RADIO

The top 40-formatted Radio 1's average weekly audience in the third quarter was its largest since 1999. Head of music George Ergatoudis oversaw a 50-song weekly playlist divided into A, B and C lists. A-list songs get 20-25 plays every seven days.

2. PERFORMANCE ON THE BRIT AWARDS

The BRITs' ratings fell to a five-year low despite efforts to revamp the show. But performers on the BRITs can still score big sales gains, as Adele, Tinie Tempah, Plan B and Cee Lo Green found out this year.

3. PERFORMANCE ON ITV1'S 'THE X FACTOR'

The show's average weekly audience was the highest since 2009. As Simon Cowell continues his separation from the show, it's unclear whether this trend will continue.

4. ADDED TO PLAYLIST ON BBC RADIO

The weekly audience for the show has seen a 25% increase in the past year.

LEILA COBO & JUDY CANTOR-NAVAS
6. PERFORMANCE ON BBC 2’S “LATER... WITH Jools Holland”  
WEEKLY AUDIENCE: 1.1 million
An essential platform for alternative, rock, world and heritage acts, the show broadcasts a half hour live episode on Tuesdays and an hour-long taped show on Fridays. XL Recordings managing director Ben Beavis credits Adele’s Nov. 17, 2010, “Later” performance as being “the launch that everything grew from” when launching her 21 album.

7. SONG COVERED ON ITV1’S “THE X FACTOR”  
VIEWERSHIP: 10.5 million for Aug 20 season debut
LAST YEAR: 6
Season-seven winner Matt Cardle’s debut single, “When We Collide,” a re-named cover of Rififi Clyro’s “Many of Horror,” lifted the original version to a peak of No. 8 on the U.K. singles chart.

8. PERFORMANCE/INTERVIEW ON ITV1’S “THE JONATHAN ROSS SHOW”  
VIEWERSHIP: 3.4 million plus for debut
The long-time BBC 1 hit moved to commercial rival ITV1, debuting “The Jonathan Ross Show” on Sept. 3. Lady Gaga, Michael Buble and Noel Gallagher have since sat on his couch. The show’s fall season ran for eight episodes. After a Christmas special, it’ll return to a weekly schedule in early 2012.

9. LIVE PERFORMANCE/INTERVIEW ON BBC RADIO 1’S “THE CHRIS EVANS BREAKFAST SHOW”  
WEEKLY LISTENER: 8.9 million
Since succeeding Terry Wogan as Radio 2’s breakfast host at the start of 2010, Chris Evans has made the spot his own, with superstar guests like Robert Plant, Tom Jones, Neil Diamond, Barry Manilow, George Michael and Elton John.

10. ADDED TO PLAYLIST ON CAPITAL FM  
WEEKLY LISTENERS: 7 million
Billing itself as the United Kingdom’s “No. 1 hit music station,” Capital FM has significantly expanded its national reach in the past 12 months to cover Scotland, Wales and other U.K. regions. Capital is the top commercial station in London.

Japan Top 10
TV still accounts for the majority of top promotional platforms
by Rob Schwartz

1. PERFORMANCE ON WEEKLY FUJI TV VARIETY SHOW “SMAP X SMAP”  
AVERAGE VIEWERSHIP: 15 million
LAST YEAR: 5
Japanese boy band SMAP’s variety show, which airs Mondays at 10 p.m., has practically defined the genre since the early ’90s. On the May 10 episode, Justin Bieber performed “Baby” and “Never Say Never.”

2. PERFORMANCE ON WEEKLY MUSIC TV PROGRAM “MUSIC STATION” ON TV ASASHI  
AVERAGE VIEWERSHIP: 14.3 million
LAST YEAR: 2
Airing Fridays at 8 p.m., the reach of this influential hour-long show extends to Southeast Asia on cable networks in the region. Chart-toppers AKB48, Arashi and Keisuke Kuwata have been recent guests on the show.

3. SONG USED AS THEME IN SEASONAL PRIME-TIME DRAMA SERIES  
AVERAGE VIEWERSHIP FOR “SHIN KONCICHIRO,” 1.7 million
LAST YEAR: 4
Boy band V6 received invaluable exposure when its single “Sexy Honey Bunny” was featured as the theme for top TV summer drama “Shin Konshiro” on March 8.

4. PERFORMANCE ON NHK’S NEW YEAR’S EVE PROGRAM “KOHAKU UTA GASSHEN”  
AVERAGE VIEWERSHIP: 4.4 million
LAST YEAR: 1
Aired live from NHK Hall, this annual special gathers Japan’s hottest acts in a red (women’s) team versus white (men’s) team sing-off. Last year’s show was co-hosted by Arashi and actress Mao Inoue and featured Ayumi Hamasaki, Exile, Angela Aki, Flumpool and NYC.

5. INTERVIEW/NEWS SPOT ON FUJI TV’S “MEZAMASHI TV”  
AVERAGE VIEWERSHIP: 2.1 million
LAST YEAR: 3
The morning show’s musical guests are typically domestic artists, but the show also featured more international acts than usual after the March earthquake/tsunami disasters. Pop-opera quartet II Divo sang its hit “Time to Say Goodbye” on June 7, and Avril Lavigne performed “Smile” on Aug. 12.

Taylor Swift guests on “SMAP x SMAP”  
二度とソファーに構わなくなること

6. SONG USED IN NISSAN MOTOR TV AD  
AUDIENCE: N/A
LAST YEAR: 7
Nissan appeared to be smitten by hip-hop this year, featuring female duo Halalai’s single “Marching March” in TV spots for the carmaker’s March minivan and hitting group Rapphy’s “Sweet Life” in ads for its LaFesta minivan.

7. SONG USED IN AN ASASHI BREWERIES TV AD  
AVERAGE VIEWERSHIP: N/A
LAST YEAR: 6
The beer company’s recent TV ads have featured a mix of domestic and international acts. Maroon 5’s “Won’t Go Home Without You” appeared in spots for the low-malt Free Style brand and the Beatles’ “Oh La Di, Oh La Da,” in a rare Fab Four synch, was used in ads for Asahi Off lager.

8. INTERVIEW/NEWS SPOT ON FUJI TV’S “MEZAMASHI TV”  
AVERAGE VIEWERSHIP: 1.2 million
LAST YEAR: 1
The morning show’s musical squares are typically domestic artists, but the show also featured more international acts than usual after the March earthquake/tsunami disasters. Pop-opera quartet II Divo sang its hit “Time to Say Goodbye” on June 7, and Avril Lavigne performed “Smile” on Aug. 12.

9. PERFORMANCE ON FUJI TV WEEKLY MUSIC PROGRAM “HEY! HEY! HEY! MUSIC CHAMP”  
AVERAGE VIEWERSHIP: 3 million
Airing Mondays at 8 p.m. and hosted by comedy duo Downtown, the show regularly features top J-pop and rock artists, such as recent guests Mika Nakashima, Pornography Jr., Kana Nishino and K-pop boy band Shinee.

10. APPEAR IN AN ADVERTISING CAMPAIGN FOR A JAPANESE MOBILE PHONE PROVIDER  
AUDIENCE: N/A
KDDI’s au wireless service ran a campaign this year with Lady Gaga that included billboards, print ads and TV spots featuring “Poker Face.”

Japan Survey Panel

U.K. Survey Panel

ANGUS BASKERVILLE
Director, A&R
MARK BYRNE
Label manager, A&R, Bells Union
JO CHARRINGTON
Senior VP of A&R, London Records

MARK DILLIS
Director/artist manager, Three Six Zero Group
JAMES HOPKINS
Publicist, Vector Management

ARCHIE LAMB
Co-founder, director, Takeover Entertainment
CAROLE MACDONALD
VP of marketing, EMI Music U.K.
DAN O’NEIL
CEO, Angle Artist Management
HIDE WHONE
Arts manager, Riverhead Music Group
JOHN WILKINSON
Head of press, XL Recordings

KIMIKO KATO
President, Universal International/Universal Music Japan
JOHNNIE “FINGERS” MOYLET
Producer, Smash City
MAYU HAYASHI
President, HI (Hayashi International Promotions)

SHINJI MORI
Producer, Fuji Pacific Music Publishing

NATHAN REEVES
Owner, Neo Japan
KEITARO SUMI
Director of international, Warner Music Japan

TAYLOR SCHWARTZ
President, Music Solutions
SEBASTIAN MAIR
President, A&R, EMI

JOHN KELLY
Executive VP of international marketing, Sony Music Entertainment Japan

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54 COVER STORY IN PEOPLE
WEEKLY CIRCULATION: 2.5 million
LAST YEAR: 51
People didn't showcase many recording artists on its cover this year, with Jennifer Lopez and Steven Tyler being among the lucky few. But while the magazine doesn't usually wield much influence over music buyers, its presence in every supermarket checkout line clearly raises consumer awareness.

55 PREMIERING A VIDEO ON VEVO
U.S. UNIQUE VISITORS: 62 million in September
A premiere on Vevo means more than mainstream placement. According to Doug McVicil, Vevo senior VP of music programming, talent and content operations, up to about 12 premieres per week get promotion on the mobile app, in emails and on specific watch pages at YouTube—including the skin around and the banner beneath a video.

56 PERFORMANCE ON COACHELLA/SECONDARY STAGES
AVERAGE ATTENDANCE: 75,000 per day
LAST YEAR: 92
Big Audio Dynamite, featuring former Clash guitarist/vocalist Mick Jones, played Coachella's Outdoor Theatre in April. The performance didn't have a big impact on sales of the band's catalog, but appeared to spark the most online chatter about the band since Sony Legacy re-issued its 1985 debut album, This Is Big Audio Dynamite, a year earlier.

58 PERFORMANCE ON AUSTIN CITY LIMITS/MAIN STAGE
TOTAL ATTENDANCE: 225,000 in 2011
Arcade Fire's buzz-generating set at Zilker Park on Sept. 18 came a day after the band performed at the Moody Theatre in Austin's W Hotel for an "Austin City Limits" TV taping. Sales of the band's Grammy Award-winning album, The Suburbs, tripled 4,000 units the week ended Sept. 18, doubling from the prior week, according to SoundScan.

59 SYNCH PLACEMENT ON A SCRIPTED TV SHOW DURING NOVEMBER SWEEPS PERIOD
AVERAGE VIEWERSHIP: 692,000
The CW's "90210" is one of several TV shows that uses its official website to promote songs in the program features. OneRepublic's "Secrets" was one of 13 tracks played on the show's Nov. 15, 2010, episode, which contributed to digital sales of 69,000 that week, up 7.7%, according to SoundScan.

60 COVER STORY IN ENTERTAINMENT WEEKLY
WEEKLY CIRCULATION: 10 million
LAST YEAR: 75
During the past year, EW's only music-related cover subjects were Taylor Swift; the revamped "American Idol" team of Jennifer Lopez, Steven Tyler, Randy Jackson and Ryan Seacrest; and Darren Criss and Chris Colfer of "Glee" for a story about depictions of gay teens on TV.

61 SINGLE PLAYED ON RADIO DISNEY
AVERAGE WEEKLY AUDIENCE: 29.2 million
LAST YEAR: 36
The radio network plays its fair share of tween-targeted fare, but also gives airtime to kid-friendly mainstream pop songs, like Kelly Clarkson's "Mr. Know It All," Adele's "Someone Like You," Hot Chelle Rae's "Tonight Tonight" and Colbie Caillat's "Brighter Than the Sun."

62 MEDIUM ROTATION AT R&B/HIP-HOP IN TOP 100 MARKET
AVERAGE WEEKLY AUDIENCE: 82 million
LAST YEAR: 92
Alternative KROQ got behind Florence & The Machine's Ceremonials two months before the album was released. In August, the station put the album's setup track, "What the Water Gave Me," into regular rotation despite its five-minute plus running time.

63 CONCERT SPECIAL ON PBS
"America's Got Talent" star Jackie Evancho was featured in a "Great Performances" concert special that debuted in early June shortly before the release of her album Dream With Me. Sales of the album surged 53% to 26,000 the week ended Aug. 14 after the special aired again during PBS pledge drives.
BILLBOARD'S REACH INCLUDES MUSIC LOVERS, LATIN AUDIENCE

We decided once again to leave Billboard and its growing stable of proprietary lists off our Maximum Exposure list. But we'll be re-

■ Those with albums or tours in the pipeline can reap the benefits of the direct access that Billboard magazine, Billboard.biz and Billboard Bulletin boast among key decision-makers. Whether they be retail buyers, radio programmers, branding executives or those who license music for digital services, movies, TV shows or videogames, if they need authoritative coverage of what's happening in the music business, they read us.

■ Billboard's reach also extends to music fans, more so now than ever before. Billboard.com services 10 mil-

■ Billboard is also the top authority on Latin music. The Billboard Latin Music Awards, which are broadcast live on Telemundo, cap off our annual Latin Music Conference, which gathers top executives from throughout the business and provides invaluable exposure for new artists and services. As part of their multiple-year deal to extend their production relationship for the Billboard Latin Music Awards, Billboard and Telemedio this year launched the Billboard Mexican Music Awards, the first such show on a major U.S. network to honor the achievements of regional Mexican artists. Billboard also reaches Spanish-speaking music fans through its site Billboard En Espanol and "Estudio Bill-

AUDIENCE: CMT

66 SYNCH PLACEMENT IN MLB, NBA, NFL PROMO AIREDDURING THE WORLD SERIES, NBA FINALS OR SUPERBOWL

67 VIDEO IN ROTATION ON CMT

AUDIENCE: N/A

CMT's music strat-

ey team evaluates clips based on such metrics as video and song quality, CMT.com and Internet streams, sales, social media activity, online search volume and radio airplay. Meeting acts and checking out live shows also play a factor.

68 FREE MUSIC VIDEO OF THE WEEK ON ITUNES

WORLDWIDE ITUNES MACK PRO VITAL MORE THAN 200 MILLION

Although it may not at-

ttract as much attention as free song downloads at iTunes, this platform was a popular one dur-

ing the past year among artists ranging from Adele ("Rolling in the Deep"), Martina McBride ("I’m Gonna Love You Through It") and Arctic Monkeys ("Don’t Sit Down: ‘Cause I Moved Your Chair"). The first drew 55,000 paid attendees each day for two days, grossing nearly $10 million.

70 SEGMENT ON "CBS SUNDAY MORNING"

"CBS Sunday Morning" devotes signifi-

cant airtime to a wide range of acts, including Coldplay, Journey and Florence & the Ma-

chine. After being fea-

tured on the show on Jan. 16, two days before the release of his album Low Country Blues, Gregg Allman posted the highest debut of his career, as the title track was No. 5 on the Billboard 200.

71 PROFILE/FEATURE IN VANITY FAIR

MONTHLY CIRCULATION: 1.2 MILLION

Justin Bieber, Katy Perry and Jennifer Lopez all graced the cover of V.F.'s cun
did observa-

tions about her career, her religious upbringing and her marriage to U.K. actor Russell Brand provided grist for a com-

petive profile.

72 PERFORMANCE DURING THE SUPER BOWL PREGAME SHOW

AVERAGE VIEWERSHIP: 22.2 MILLION

The pregame show drew its best ratings since 2002 when it averaged 23.3 million viewers. Keith Urban and Maroon 5 performed outside Cowboys Stadium before the start of the game.

73 ANY SINGLE OR VIDEO LISTED IN "FREE ON ITUNES" SECTION

WORLDWIDE ITUNES ACCOUNTS: More than 200 MILLION

There are plenty of free songs and videos available at iTunes that aren't posted under the "Single of the Week" or "Music Video of the Week" banners. Among them have been Pearl Jam's "Ole" and Tori Amos' "Carry," both of which were available as free song downloads.

74 PERFORMANCE ON KCRW'S "MORNING BECOMES ECLECTIC"

KCRW WEEKLY AUDIENCE: 397,000

LAST YEAR: 93

A performance on this beloved tastemaker program, which airs on the noncommercial Santa Monica, Calif., station, continues to live on the station's website in streaming audio and—for most performances—video as well. Feist, TV on the Radio, Thurston Moore and Lykke Li are among the acts that have performed on the show this year.

75 SONG FEATURED ON NPR MUSIC'S:"ALL SONGS CONSIDERED"

U.S. UNIQUE VISITORS TO NPR'S WEBSITE: 2.4 MILLION IN SEPTEMBER

LAST YEAR: 77

NPR's popular online music discovery program has expanded its offerings during the past year, aggregating its show archives into a Web radio channel called "All Songs 24/7 Channel" that can be streamed at NPR.org. Curated by co-hosts Bob Bullock and Robin Hilton, it offers a mix of every song ever played on the show in the last decade.

66 SYNCH PLACEMENT IN MLB, NBA, NFL PROMO AIREDDURING THE WORLD SERIES, NBA FINALS OR SUPERBOWL

AUDIENCE: CMT

Time Tempah's "Written in the Stars" was tapped as the theme to Major League Baseball's post-season marketing cam-

paign, earning the song a resurgence in digital sales and an estimated $40 million-$50 million in media exposure.

67 VIDEO IN ROTATION ON CMT

AUDIENCE: N/A

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THE NEW DIY

1. **SONG FEATURED AS FREE SINGLE OF THE WEEK ON ITUNES**

**Labels and artists eat the cost, but the payoff can be worth it by Ed Christman**

While established artists offer free song downloads at iTunes, the retailer’s free single of the week promotion is primarily the domain of emerging acts, who can derive a significant boost in visibility and even sales from the offer. The Apple platform is “one of the most effective developing artist tools to expose music to a significant number of people in an environment where they might buy music,” a digital sales executive at a major label says.

Cut Copy’s album Zonoscope, released Feb. 8, bowed on the Billboard 200 at No. 46 on first-week sales of 13,000 units, the Aussie group’s best U.S. sales week according to Nielsen SoundScan. A likely factor: Leadoff track “Need You Now” was an iTunes free single of the week on street date.

In the Jan. 29 chart week, Young the Giant’s self-titled album, which arrived in October 2010, re-entered the Heatseekers Albums chart at No. 6 on a 322% sales jump to nearly 2,000 units the week after the band’s “My Body” was a free single of the week.

Another label executive says that it’s a “great way to create awareness and sizzle” adding however, that labels underwrite the promotion.

Even if an artist won’t waive his or her royalties on a free single of the week, the executive says it can still be worthwhile. “If you figure you’re going to give away a couple of hundred thousand, for the right artist that exposure might be worth what you pay in royalties,” he says. “What you are giving up in cash might be worth the splash.”

2. **VIDEO FEATURED ON YOUTUBE MUSIC HOME PAGE**

**U.S. UNIQUE VISITORS: 125 million in September**

YouTube’s music home page is dominated by videos from established stars who generate the most clicks. But emerging artists regularly appear in the curated playlists that are featured at the top of the page and pop up in the page’s music and artists recommendations.

3. **REGULAR COVERAGE ON PITCHFORK**

**U.S. UNIQUE VISITORS: 1 million in September**

Little-known hip-hop act the Weeknd saw its career quickly skyrocket after a Best New Music review from Pitchfork helped it command more than $25,000 for concerts and studio time with Drake for his Take Care album.

4. **VIDEO FEATURED AS FREE MUSIC VIDEO OF THE WEEK ON ITUNES**

**U.S. UNIQUE VISITORS: 200 million**

After Thompson Square’s video for “Got You” was selected as iTunes’ free music video of the week, the country duo’s self-titled debut album re-entered the Billboard 200 at No. 177 in the Aug. 27 chart week on a 9% sales gain, according to SoundScan.

One of the most influential tastemaker stations in the United States, noncommercial KCRW’s support for an emerging act can be vital to keep it on the national radar, even if that backing doesn’t always pay off in a significant sales boost. Artists it has championed this year include Thomas Dybdahl and Mia Doi Todd.

5. **MEDIUM ROTATION ON KCRW**

**SANTA MONICA, CALIF.**

**WEEKLY AUDIENCE: 267,600**

6. **PRERELEASE FIRST LISTEN ALBUM STREAM ON NPR MUSIC**

**U.S. UNIQUE VISITORS: 3.8 million in September**

According to NPR Music product manager Amy Schreifer, this series is heavily curated to reflect a combination of acts that span genres, are conversation-worthy and will connect with the outlet’s diverse audience. The series is voted on by the NPR Music staff.

7. **SONG FEATURED AS FREE DISCOVERY DOWNLOAD OF THE WEEK ON ITUNES**

**U.S. UNIQUE VISITORS: 200 million**

Dale Earnhardt Jr. Jr.’s song “Morning Thought” was featured as a Discovery Download in June, helping the band’s album. It’s a Corporate World, debut on the Heatseekers Albums chart at No. 77 on June 25.

8. **SYNCH PLACEMENT ON CW’S “GOSSIP GIRL”**

**AVERAGE VIEWERSHIP: 1.5 million**

The fifth season’s first four episodes included the Duke Spirit’s single “Don’t Wait” and two tracks from Cults. The CW series has also started to write bands into plots. September’s premiere featured Jenny & Johnny’s single “My Pet Snakes,” as well as a cameo by the duo.

9. **VIDEO PREMIERE ON PITCHFORK**

**U.S. UNIQUE VISITORS: 1 million in September**

A surefire way to help indie bands get their songs heard and videos seen, Pitchfork exclusively premiered memorable clips from buzz-building indie acts like Active Child, the Dodos and Jeff the Brotherhood this past year.

10. **BECOME A LEADING LIVE DRAW AT A TOP CLUB IN YOUR HOME MARKET AUDIENCE: N/A**

Artists can build anticipation through monthlong residencies at top local clubs. Earlier this year Foster the People did a residency at Los Angeles’ 350-capacity club the Echo. By the third show, “there were hundreds of people trying to get in,” booking agent Tom Windish says.

12. **PERFORMANCE ON NPR’S “WORLD CAFE”**

**WEEKLY AUDIENCE: 65,000 for syndicated broadcast**

Celebrating its 20th anniversary this year, this influential music show is hosted by David Dye and produced by non-commercial WXPN Philadelphia, which estimates that it reaches more than 500,000 listeners per week in 200-plus markets including New York, Los Angeles, Chicago and Dallas.

13. **MEDIUM ROTATION ON KEXP SEATTLE**

**WEEKLY AUDIENCE: 143,000**

Noncommercial KEXP’s influence extends far beyond its home base in the Pacific Northwest. During the CMJ Music Marathon in October, the station hosted three days of live performances by Givers, Zola Jesus, Clap Your Hands Say Yeah...
and other acts at New York's Ace Hotel.

14 FEATURED AS VH1 YOU OUGHTA KNOW ARTIST

AUDIENCE N/A

Acts like Foster the People and Dawes profit from this monthly rising artist spotlight. VH1 executive VP of talent and music programming Rick Krim and his team choose artists based on buzz, timing and appeal to the station's 25- to 30-year-old female demographic, or "adultisters."

15 FEATURED AS MTV PUSH ARTIST OF THE WEEK

AUDIENCE N/A

Picks lean toward demo-friendly pop and hip-hop acts like BigUp star Jesie and recent Billboard cover star Mac Miller. MTV executive VP of music and talent Amy Doyle says she and her team select acts based on live performance, fan demand and potential for longevity.

16 REGULARLY UPDATED FACEBOOK ACCOUNT

100 MILLION ACTIVE USERS IN SEPTEMBER

"Facebook is an awesome customer acquisition channel," Moon-toast co-founder/chief technology officer Marcus Whitney says. "There is no place else that's as easy for people to opt in to receive messages from you. Once they're 'like' your page, it's up to you to convert those likes into data that you can own."

17 PERFORMANCE ON BONNAROO/SECONDARY STAGES

Playing the Manchester, Tenn., festival provides new acts with a national profile by Ray Waddell

A booking slot at a major destination festival can be like a mamba from heaven for an emerging act, providing exposure that extends well beyond the actual performance. Lineups are usually announced months in advance with wide online pickup. For an up-and-coming band, hits on its own website, YouTube, Facebook, Twitter and other social sites increase exponentially, and an act that once might have enjoyed only a regional footprint is suddenly on the national radar.

At the Bonnaroo Music & Arts Festival in Manchester, Tenn., emerging acts typically play on the festival's intimate Cafe stages, as Gary Clark Jr. and Bobby Long did this year. "We feel that the Cafe stages are very, very important, because that's where it all starts," says Ashley Capps, president of Bonnaroo co-producer AC Entertainment. "Bonnaroo usually books about 40 emerging acts every year. "We have a battle of the bands we do with BMI Nashville once a month, and four of the bands are chosen that way," Capps says. "Last year we involved Sonimics in a process that was also a fund-raiser for the Bonnaroo World Fund, and a certain number of hands were selected through that process. But generally, it's about us and artists that we discover through the course of the year that excite us and that we want to share with the Bonnaroo fans." These can be bands Bonnaroo buyers find on YouTube, see at clubs or are tipped off to by agents. A turn of about eight buyers at AC and co-producer Superfly Presents books all the talent. "It's a tremendous opportunity for a band—if a band is prepared to capitalize on it," Capps says.

22 KEY SUPPORT SLOT FOR ARENA-LEVEL HEADLINING ACT

ATTENDANCE: 75,000 DATES: 2012-13

Rapper Nicki Minaj received massive exposure on a pop-launched music audience after opening select dates on Spears' 2011 North American arena tour. About a week after the tour opened in June, Minaj's song "Super Bass" reached the top 10 on the Billboard Hot 100.

23 MEDIUM ROTATION ON WXPN PHILADELPHIA

WEBSITE AUDIENCE: 23,000

Noncommercial WXPN believes much of its audience growth will shift to digital platforms. Last year, it launched XPNOnDial Radio, a 24/7 adaptation of the station carried by 55 NPR stations as a high-definition radio side channel, and thekey.xpn.org, which is wholly devoted to Philadelphia musicians.

24 ALBUM ANNOUNCEMENT ON PITCHFORK

US UNIQUE VISITORS: 1,000,000 VISITORS IN SEPTEMBER

At a time when many indie artists are taking to their personal websites and social sites to reveal new albums details, Pitchfork provides a wider platform for emerging bands to announce new projects. Rising acts like Cults, Twin Sister and Dum Dum Girls turned to the site to break news of their latest releases.

25 PERFORMANCE ON BONNAROO/SECONDARY STAGES

Playing the Manchester, Tenn., festival provides new acts with a national profile by Ray Waddell

A booking slot at a major destination festival can be like a mamba from heaven for an emerging act, providing exposure that extends well beyond the actual performance. Lineups are usually announced months in advance with wide online pickup. For an up-and-coming band, hits on its own website, YouTube, Facebook, Twitter and other social sites increase exponentially, and an act that once might have enjoyed only a regional footprint is suddenly on the national radar.

At the Bonnaroo Music & Arts Festival in Manchester, Tenn., emerging acts typically play on the festival's intimate Cafe stages, as Gary Clark Jr. and Bobby Long did this year. "We feel that the Cafe stages are very, very important, because that's where it all starts," says Ashley Capps, president of Bonnaroo co-producer AC Entertainment. "Bonnaroo usually books about 40 emerging acts every year. "We have a battle of the bands we do with BMI Nashville once a month, and four of the bands are chosen that way," Capps says. "Last year we involved Sonimics in a process that was also a fund-raiser for the Bonnaroo World Fund, and a certain number of hands were selected through that process. But generally, it's about us and artists that we discover through the course of the year that excite us and that we want to share with the Bonnaroo fans." These can be bands Bonnaroo buyers find on YouTube, see at clubs or are tipped off to by agents. A turn of about eight buyers at AC and co-producer Superfly Presents books all the talent. "It's a tremendous opportunity for a band—if a band is prepared to capitalize on it," Capps says.

26 POWER PANEL

We asked these 10 industry experts to rate the best ways to generate buzz and drive sales of a music release for emerging/DIY artists.

A-TRAK

D.J. producer; co-founder, Fool's Gold

KAY KANINE

Co-founder, Kanine Records

SANNE HAGELSTEN

Founder, Zync

TRAVIS O'QUIN

CEO, Strange Music

SCOTT HUESTON

VP of sales and marketing, Wicked Cool Records

DOROTHY HUI

Director of sales and marketing, tNt/DRIVE

DAVID VICEUCCI

President, Billions Corp.

GRACE JONES

Publisher, Tell All Your Friends, Publicity & Management

DAN ZACCAGNINO

CEO, Indiana

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Riding Ups And Downs Down Under

AS ARIA AWARDS APPROACH, AUSTRALIA SEES CAUSE FOR OPTIMISM

BY LARS BRANDLE

The music market in Australia, like its counterparts elsewhere, has had its share of ups and downs in recent years. In 2011, however, it’s been mostly up. A new wave of home-grown acts are making their mark. Live music remains strong as ever, and digital music sales are booming. Physical sales are in decline. But they’re not crashing, leading executives note.

“It’s a buoyant market,” Universal Music Australia president George Ash says. “There’s a real wave of creativity coming through the industry at the moment. There’s a lot of opportunity from artist creativity to services in the digital world. It’s entrepreneurial and, best of all, creative.”

That creativity will be on display at the Australian Recording Industry Assn.’s (ARIA) annual awards taking place Nov. 27 in Sydney. Three acts—Goyte, Boy & Bear and Daphihold the field with seven nominations each. Indigenous artist Geoffrey Gurrumul Yunupingu and rock act Eskimo Joe earned six nods. Birds of Tokyo picked up five nominations, while pop singer Guy Sebastian and late rocker Billy Thorpe earned four nods each.

Certainly the music industry should feel more upbeat at this year’s awards.

The Australian market slipped off a cliff in 2010, registering a decline in value of 13.9% to $384 million Australian ($390 million). It was a sobering result considering the Australian record business had returned to growth in 2009. Although ARIA no longer publishes midyear market figures, sources suggest the market has returned to growth in 2011. But it’s still below the 2009 figure.

Piracy continues to be a thorn in the industry’s side. However, there’s a sense that the government, Internet service providers (ISPs) and content owners are reaching common ground.

“The biggest challenge remains making significant breakthroughs on controlling unauthorized downloads and to continue to develop existing and new legitimate services,” says Denis Handlin, chairman/CEO of Sony Music Australia & New Zealand and president of Sony Music Southeast Asia & Korea.

Handlin, who also serves as chairman of ARIA, points to discussions held between the content industries and the ISPs, convened by Australia’s attorney general.

The attorney general’s office in October also announced an inquiry into “safe harbor” practices that, Handlin says, “provide a very positive outlook for a system that will minimize illegal use and encourage more legitimate services.”

Piracy clearly hasn’t gone away, but the “P” word seems to be disappearing from the vernacular Down Under and the industry is pushing ahead with its Music Matters education campaign that launched in August to promote the value of music.

Australia’s record business never took the approach of suing file sharers, and the industry has watched from the sidelines as film trade association AFAC has taken legal action against iiNet to hold the ISP accountable for copyright infringements. AFACT’s ongoing case has largely faltered, and a High Court showdown is due the first week of December. If AFACT wins, it may pave the way for further action against ISPs. But that’s a big “if.”

Regardless, Australia’s ripening digital marketplace is entering an unprecedented phase of activity. Spotify is hiring staff ahead of its Australian launch, while market-leading brick-and-mortar retailer JB Hi-Fi should make a big splash with its anticipated Now subscription platform and download service. The retailer, which has 200-plus locations, reckons that Now will boast between 6 million and 8 million licensed tracks when it arrives before year’s end.

The action doesn’t stop there. BlackBerry launched its BBM music service in early November. And Universal Music and Sony Music’s Australian companies have formed a joint venture called Digital Music Distribution, which supplies music services including the music radio programming on the Foxtel pay-TV platform.

“Australia is probably a bit behind Europe and North America when it comes to streaming models, but what we lack in market penetration we make up for in proliferation,” says John Watson, president of Eleven: A Music Company and John Watson Management. “Things are certainly in a state of flux right now. The good news is that the business is now totally listening to the needs of consumers. The days of the music industry acting like King Canute and trying to hold back the tide are thankfully behind us now.”

Digital music services are justling for a sizable business. In the year ending June 30, the digital market grew by 32%, according to Billboard sources. Digital revenue Down Under now accounts for 40% of all sales, up from 27% in 2010.

Soon, the market will be evenly split between physical and digital sales.

Australia’s digital revolution is set against the backdrop of the Labor government’s National Broadband Network. It’s an ambitious national rollout of high-speed cables, intended to connect nearly everyone in this vast and sparsely populated country of 22 million.

By 2020, the ambition of the NBN is to place Australia among the world’s leading digital economies. In five years, users connected to the network may be able to download at speeds of 10 gbps. The NBN, however, has become a political football, with the opposition (Liberal Party) seizing on its $36 billion Australian ($37 billion) price tag coming amid a shaky global economic environment. What the Australian digital market will look like in 12 months’ time is anyone’s guess.

At physical retail, JB Hi-Fi continues to lead the way with an estimated 40% of the CD albums market. The No. 1 digital music service is iTunes, handling more than 70% of digital download sales. In the coming months, however, JB aims to chip away at Thunes’ commanding lead.

The challenges facing music publishers in Australia are the same felt by every music business around the world. “Digital is still growing very strongly, which we’re happy about. But if income from distribution of digital product can’t plug the gap, what other revenue sources can?” asks Brett Cottle, CEO of the Australasian Performing Right Assn. and the Australasian Mechanical Copyright Owners Society. “Publishers are facing that same decline in their revenue. And they’re having to deal with a hell of a lot more data and micro-payments.”

Universal Music in Australia is the recorded-music market leader with a share of about 40%, ahead of second-place Sony Music, and the local companies of Warner Music and EMI. Australia’s independent music scene is a vital one. According to independent labels group AIR, indie acts accounted for 43 out of 125 nominations for this year’s ARIA Awards.

AIR conducted market-share studies in August and found the results favorable. “We realized that our combined members were consistently achieving 25%-35% market share in Australia. That’s a massive chunk of our industry,” AIR GM Nick O’Byrne says. “We also estimate that more than 85% of the different titles commercially released in Australia are indie.”

According to ARIA sales data, indie company Inertia managed 11.5% of market share by distributor in one week during August, an “amazing” result, O’Byrne notes.

On the downside, continued on >>p34
Australians are relatively flush at the moment. But they're discerning as to how and where they spend their cash, veteran promoter Gary Van Egmond says. The economy is in good shape, the local dollar is flying high against its U.S. counterpart, and the word "recession" isn't mentioned—or felt—in these parts.

According to a recent Credit Suisse report, Australians are the world's wealthiest people on a median basis and second in the world behind only Switzerland on an average basis. Australia's relative financial comfort means more money to spend on entertainment.

A new study of live music's economic impact found that the business generated $1.2 billion Australian ($1.2 billion), a figure that includes ticket sales and revenue from food and drink. The study, conducted by accounting firm Ernst & Young and commissioned by the APRA and the Australasian Mechanical Copyright Owners Society, found that Australia's live music sector generated total profits and wages of $652 million Australian ($670 million) and supported close to 15,000 full-time jobs. Live Performance Australia's separate "Ticket Attendance & Revenue Survey" found live entertainment ticketing revenue in 2010 grew 22.6% to $1.3 billion Australian ($1.4 billion).

Concerts and festivals are big business in Australia. "Per capita, it's easily the biggest live market in the world," says veteran promoter Michael Chugg, who in 2011 presented Bob Dylan, Keith Urban and Dolly Parton, among others.

International tours will slow, but "it won't happen this summer," says Chugg, who anticipates a cooling-off in the festivals space. "There will be a settling-down of what's been going on. We're seeing that already." Chugg's company, Michael Chugg Entertainment, called off the Sept. 29-Oct. 2 Great Southern Blues Festival, citing "unsatisfactory" ticket sales, while the promoters of Soundwave Revolution (which blamed the loss of a key headliner), Funk N Grooves (poor ticket sales) and Rewind (again, ticket sales) all felt a chill. Canberra's long-running Stonefest reconfigured its live rock music component because attendance was tumbling.

In the past 10 years, the festivals circuit on these shores has literally exploded. Some players refer to it as the "festivals frenzy," where, it seems, every major city has a choice of more than a dozen festivals during the summer.

"There's certainly a lot of [festivals]," says Paul Piticco, co-promoter of Splendour in the Grass, which was headlined by Coldplay, Jane's Addiction and Kanye West. "If you look at the summer festival schedule now, there's a lot of new festivals. From the time Parklife starts right through to Bluesfest, you've got Future Music, Big Day Out, Laneway, the new Harvest festival, Homebake, Good Vibrations... It's a dance from the time it gets warm to when it gets cold again. It's quite packed." Splendour—one of Australia's most popular multiple-day fests—reportedly sold 30,000 tickets, roughly 2,000 short of a sellout. But it still made money, Piticco says.

Peter Noble, director of the iconic Bluesfest says, "Discretionary spending is tighter this year than last year. The economy tells you, 'You cannot maintain the level of festivals in Australia, and the supply of talent does not exist.' Economists then push up the price of talent and makes it unviable. The big events will remain established. The midlevel ones will die tough. And it is going to get a whole lot tougher before things improve."
Dolly,

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5 To Watch
AUSTRALIAN TALENT ON THE RISE
BY LARS BRANDLE

Australia is a music market with a long history of producing global hitmakers. These acts first made noise in their homeland. Here are five rising talents commanding attention now.

GOTYE

Gotye is Australia’s hottest music property right now. Born in Belgium, with the more conventional name Wouter “Wally” De Backer, Gotye has dominated the airwaves and sales charts Down Under thanks to his single “Somebody That I Used to Know.” In August, Gotye’s single and its album, Making Mirrors (Samples ‘N Seconds Records/Eleven Universal), simultaneously grabbed the top spot on the respective sales charts, a feat not achieved by a domestic act since Silverchair managed it in 2007. Making Mirrors went gold (35,000) in its first week, selling 47,000 copies, according to his label. “Somebody” has reached eight weeks at No. 1 on the Australian singles chart. Gotye has seven nominations for this year’s Australian Recording Industry Awards (ARIA) Awards. There would’ve been more, were it not for Making Mirrors missing the eligibility deadline. In North America, Gotye’s set will be licensed through the Fairfax label to Universal Republic.

THE JEZABELS

Alternative rock outfit the Jezabels have been ringing up serious buzz in 2011. The act’s self-financed debut, Prized (MGM Distribution), opened at No. 2 in September. Hailing from the northern New South Wales beach town of Byron Bay and led by passionate frontwoman Hayley Mary, the Jezabels have signed with leading independent Play It Again Sam, a label that released the Hottest Seven’s Gold Moonfire five years ago. The band has won the Fairly label’s ARIA Awards for Best Independent Artist. The Jezabels’ debut single “Quarter to Three” has sold 140,000 copies)

BOY & BEAR

After a breakthrough year in 2010, Boy & Bear matured into a fully formed elite band in 2011. The Sydney five-piece’s debut album, Moonfire, bowed at No. 2 on the ARIA albums chart in August, thanks to a solid road ethic and a well-received 2010 EP, Emperor Antarctica. Recorded in Nashville with producer Joe Chicarelli (the Strokes, the White Stripes, the Shins), Moonfire has garnered the band six nominations for this year’s ARIA Awards. Boy & Bear have been road hogs at home and abroad this year, playing to industry crowds at the CMJ Music Marathon and South by Southwest, and supporting acts like Laura Marling and Mumford & Sons. Signed to Universal Republic for the United States and Co-Op for the United Kingdom and Europe, the band is set for a full U.K./European tour in early 2012.

DRAPIST

Western Australian MC Drapht has been amassing big success on his fourth attempt. The hip-hop artist (real name Paul Ridge) released his fourth album, The Life of Riley, on self-funded label the Aayems in April. It opened at No. 1 on the ARIA Albums chart—one of five domestic artist albums to debut in the top spot this year. Championed by Triple J, Drapht’s single “Rapture” sold platinum (70,000 copies) and landed at No. 12 on Triple J’s 2010 Hotter 100 poll. The ARIA voting academy has recognized Drapht’s breakout year with seven nominations for this year’s ARIA Awards.

HAVANA BROWN

Havana Brown has crossed the dancefloor and into the mainstream like no other female Australian DJ has before. The Melbourne-based artist this year nabbed a top five single with the double-platinum-certified (140,000 copies) We Run the Night (Island/Universal). And she has a chance to win two ARIA Awards at the Nov. 27 ceremony. In 2008 Brown reputedly became the first female DJ in Australia to sign a major-label record deal when she teamed with Universal Music. Support for the Pussycat Dolls, Rihanna, Chris Brown, Lady Gaga and Britney Spears followed. Brown’s Crave series of best-mixed compilations is now up to a sixth volume, selling more than 150,000 copies combined, according to Universal Music. Brown has become something of a trailblazer—EMI Australia this year launched “She Can DJ,” a talent quest to find the next elite female DJ (won by DJ Minx). Managed by Jeff Hadid (the Pussycat Dolls), Brown is signed to RedOne Productions for the United States and the rest of the world. An artist album is due in 2012.
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JACK VIDGEN • JESSICA MAUBOY • JOHN FARNHAM
JUSTICE CREW • KARNIVOOL
KATE CEBERANO • KATE MILLER-HEIDKE
MARK VINCENT • MIRACLE
MORGAN JOANEL • MR LITTLE JEANS
NATALIE BASSINGTHWAIGHTE • PETE MURRAY
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Rudi E. Scheidt School of Music

Position Announcement
The University of Memphis Music Industry program invites applications for a full-time, tenure-track position in the Rudi E. Scheidt School of Music beginning August 18, 2012.

Position: Music Business, Music Industry Program
Rank: Assistant Professor
Salary: Competitive and Negotiable

Qualifications: Graduate degree is required (Doctorate desired). Demonstrated professional experience in the music industry and a full time commitment to teaching and advising (University teaching experience desired).

Responsibilities: The successful candidate will coordinate the Music Business Area including teaching music industry core classes, curriculum development, academic advising, mentorship and supervision of internship program.

School: The Rudi E. Scheidt School of Music is fully accredited by the National Association of Schools of Music and has a full-time faculty of 45 with approximately 500 music majors. Degree programs include: Bachelor of Music in performance, music history, composition, music education, music business, recording technology, jazz and studio music performance, jazz and studio music composition/arranging. Master of Music in performance, musicology, Off-Schulwerk, music education, pedagogy, jazz and studio music composition and conducting. Doctor of Philosophy in musicology and music education. Doctor of Musical Arts in performance, composition, conducting and music theory. A graduate certificate, the Artist Diploma in Music, is also offered. The School of Music is housed in the College of Communication and Fine Arts. http://music.memphis.edu/

University: The University of Memphis is a comprehensive metropolitan research university located in Memphis, Tennessee, one of the most musically active communities in the Mid-South. Current enrollment is approximately 23,000 students.

Application: Candidates should go to: workforum.memphis.edu to submit an application. Additional items required at time of application include a cover letter, curriculum vita and a list of five (5) references with contact information to include address, telephone number and e-mail address. Review of applications will begin October 22, 2011 and may continue until a successful candidate is named. For information regarding this position, contact: Jeff Cline, Chair Music Business Search Committee 901-678-2559 jwcline@memphis.edu.

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Mac Miller’s Indie Feat With ‘Blue Slide Park’

Indie rapper Mac Miller’s first album, Blue Slide Park, debuted at No. 1 on the Billboard 200, selling 221,697 copies, according to Nielsen SoundScan.

While it didn’t shift as much as some industry sources had expected (180,000 was the optimistic projection), he still can lay claim to a pretty cool chart feat: Blue Slide Park is the first independently distributed debut album by an act to hit No. 1 since 1995.

A bit of history: In 1995, Death Row was part of Interscope Records, which was then half-owned by Time Warner. However, after Interscope came under fire by politicians for some of its roster’s explicit lyrics and subject matter, Time Warner sold its 50% stake in Interscope back to its then-owners Ted Field and Jimmy Iovine (Billboard, Oct. 7, 1995). At the time, Warner made it clear that it would selectively distribute Interscope titles, on a “record by record” basis, until its deal expired the following March.

The last (and only previous one) was Dr. Dogg Pound’s Dogg Food. (Hey, another rap act!) It started in the penthouse on the Nov. 18, 1995, chart with 278,000. Dogg was released on Death Row/Interscope, but independently distributed through Priority. Blue Slide is a Rossum Records release, distributed by Ingrooves through Fontana Distribution (Universal Music Group Distribution’s indie arm).

The market for independent albums has exploded since the late 1990s, following the success of many acts found success with second-tier labels and the corporate retreats from the indie scene by the major labels. According to Nielsen SoundScan, there have been 17 independently distributed debut albums at No. 1, with the first coming in 1995. (This is a wrap-up of weekly sales charts ending Nov. 26, 2011; numerical data from Nielsen SoundScan.)

**Weekly Unit Sales**

<table>
<thead>
<tr>
<th>Year-To-Date</th>
<th>2011</th>
<th>2010</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>OVERALL UNIT SALES</td>
<td>253,662</td>
<td>261,895</td>
<td>-5.2%</td>
</tr>
<tr>
<td>Singles</td>
<td>9,781,000</td>
<td>10,778,000</td>
<td>-9.2%</td>
</tr>
<tr>
<td>Digital Tracks</td>
<td>9,781,000</td>
<td>10,778,000</td>
<td>-9.2%</td>
</tr>
<tr>
<td>Store Singles</td>
<td>9,781,000</td>
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<td>-9.2%</td>
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<tr>
<td>Total</td>
<td>13,662,000</td>
<td>13,662,000</td>
<td>0.0%</td>
</tr>
<tr>
<td>Albums</td>
<td>253,662</td>
<td>261,895</td>
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<td>Store Singles</td>
<td>9,781,000</td>
<td>10,778,000</td>
<td>-9.2%</td>
</tr>
<tr>
<td>Total</td>
<td>13,662,000</td>
<td>13,662,000</td>
<td>0.0%</td>
</tr>
</tbody>
</table>

**Weekly Album Sales** (Million Units)

<table>
<thead>
<tr>
<th>Week</th>
<th>2011</th>
<th>2010</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>253.7 million</td>
<td>261.9 million</td>
<td>-3.1%</td>
</tr>
<tr>
<td>11</td>
<td>261.9 million</td>
<td>261.9 million</td>
<td>0.0%</td>
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</tbody>
</table>

**SALES BY ALBUM FORMAT**

<table>
<thead>
<tr>
<th>Format</th>
<th>2010</th>
<th>2011</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>180,028,000</td>
<td>175,296,000</td>
<td>-2.6%</td>
</tr>
<tr>
<td>Digital</td>
<td>71,120,000</td>
<td>55,436,000</td>
<td>-26.7%</td>
</tr>
<tr>
<td>Vinyl</td>
<td>2,887,000</td>
<td>2,105,000</td>
<td>-27.4%</td>
</tr>
<tr>
<td>Other</td>
<td>28,000</td>
<td>58,000</td>
<td>110.7%</td>
</tr>
</tbody>
</table>

**YEAR-TO-DATE SALES BY ALBUM CATEGORY**

<table>
<thead>
<tr>
<th>Year</th>
<th>Sales</th>
<th>Change</th>
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<tbody>
<tr>
<td>Current</td>
<td>14,900,000</td>
<td>-1.4%</td>
</tr>
<tr>
<td>Catalog</td>
<td>110,712,000</td>
<td>9.3%</td>
</tr>
<tr>
<td>Deep Catalog</td>
<td>84,348,000</td>
<td>12.8%</td>
</tr>
</tbody>
</table>

**GREAT ‘CARE’**: It should surprise no one that Drake’s second full-length studio album, Take Care, is on its way to a huge debut at No. 1 on the Billboard 200 next week. Industry sources said the set could sell as many as 275,000 copies.

The set is expected to explode the next best-selling album by 6.4 million copies. Take Care’s first-week tally was estimated to be around 219,400 copies. Drake’s first album, last year’s Thank Me Later, started at No. 1 with 447,000 sold, according to Nielsen SoundScan, on the Billboard 200 dated July 3, 2010. He previously charted with the So Far Gone EP in October 2009, which peaked at No. 6.

**Market Watch**

A Weekly National Music Sales Report

**Weekly Unit Sales**

<table>
<thead>
<tr>
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**SALES BY ALBUM FORMAT**

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**YEAR-TO-DATE SALES BY ALBUM CATEGORY**

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**Note:** This table is a simplified representation of the Billboard 200 chart data for the week of November 26, 2011. The numbers indicate the chart position of each album.
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**Holiday Songs**

- "Fairytale" by Chris Brown
- "Let it Snow" by Mariah Carey
- "Have Yourself a Merry Little Christmas" by Frank Sinatra
- "Silent Night" by Bing Crosby
- "White Christmas" by Bing Crosby

**Christmas Albums**

- "Christmas in June" by Joe Nichols
- "Christmas Without You" by Kenny Chesney
- "Merry Christmas, Baby" by Hunter Hayes
- "Christmas in Dixie" by Ray Charles
- "Winter Wonderland" by Bing Crosby

**Christmas Movies**

- "Elf"
- "Miracle on 34th Street"
- "It's a Wonderful Life"
- "A Christmas Carol"
- "The Polar Express"

**Christmas Specials**

- "The Christmas Special: A Charlie Brown Christmas"
- "The Pink Panther Christmas Special"
- "The Looney Tunes Christmas Special"
- "The Simpsons Christmas Special"
- "The Grinch Who Stole Christmas Special"

**Christmas Events**

- "The Christmas Show" at the Hollywood Bowl
- "Christmas at the Grand Ole Opry"
- "Christmas at the Ryman Auditorium"
- "Christmas at the Grand" at the Grand Theatre
- "Christmas at the Tabernacle" in Atlanta
HOLIDAY ALBUMS

1. Justin Bieber - Under The Mistletoe
2. Mariah Carey - Merry Christmas II You
3. Josh Groban - Christmas Sessions
4. Kenny G - The Greatest Holiday Classics
5. Celtic Woman - A Christmas Celebration
6. Trans-Siberian Orchestra - A Christmas Eve and Other Stories
7. Mariah Carey - Merry Christmas II You
8. Vince Guaraldi Trio - Christmas Time Is Here
9. Amy Grant - Christmas at the Grant House
10. Mannheim Steamroller - 35th Anniversary Christmas

SOCIAL/STREAMING

1. ADELE - "Someone Like You"
2. The Weeknd - "Blinding Lights"
3. Justin Bieber - "Lonely"
4. The Weeknd - "Blinding Lights"
5. Justin Bieber - "Lonely"

YAHOO! SONGS

1. "Pumped Up Kicks"
2. "Someone Like You"
3. "Blinding Lights"
4. "Blinding Lights"
5. "Blinding Lights"

NEXT BIG SOUND

1. Danbull
2. Inquisitive
3. FLUJA BORG
4. ZENDAYA
5. STALLY
6. ZAIN BIKHMA
7. CAMO & KROOKED
8. KORE
9. Mi ABA
10. Hardwell
11. Lucas Arnau
12. Taxi Violence
13. ALYYN
14. Koan Sound
15. Ghosts Of August

Data for week of NOVEMBER 26, 2011

Holiday Albums

Artists
1. Justin Bieber
2. Mariah Carey
3. Josh Groban
4. Kenny G
5. Celtic Woman
6. Trans-Siberian Orchestra
7. Mariah Carey
8. Vince Guaraldi Trio
9. Amy Grant
10. Mannheim Steamroller

Songs

1. "Pumped Up Kicks"
2. "Someone Like You"
3. "Blinding Lights"
4. "Blinding Lights"
5. "Blinding Lights"

Soundtracks aren't a common sight on the Holiday Albums chart, so whenever one makes waves on the tally, it's interesting to note its achievements. For instance, this year, the soundtrack to "Elf," which was No. 4 on Billboard's Hot Dance Club Songs chart, generated 14.98 million YouTube views. Given that the film was released on November 12, 2003, it's clear that the soundtrack is still popular among fans of the holiday classic.
### MAINSTREAM TOP 40

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<thead>
<tr>
<th>Title</th>
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<tr>
<td>1. Someone Like You</td>
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### ADULT CONTEMPORARY TOP 40

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### DANCE CLUB SONGS

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<td>Taylor Swift &amp; Her Final Hour/Big Machine</td>
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<td>I Blame America</td>
<td>Black Coffee &amp; Mikel/SMF Records</td>
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<tr>
<td>Love Me Like You</td>
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### TRADITIONAL JAZZ ALBUMS

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**TOP LATIN SONGS**

1. EL VERDADERO AMOR PERSONA
2. QUITA EL AMORES
3. MAQUINA DEL TIEMPO
4. GIVE ME EVERYTHING
5. MOVE ME LIKE JAGGER

**TOP LATIN ALBUMS**

1. LIAM CASTRO
2. CRISTIAN CASTRO
3. CHINO & Nacho
4. Varios artistas
5. ESPRITAZ PAZ

**REGIONAL MEXICAN ALBUMS**

1. BANDA EL RECODIO
2. LOS TIGRES DEL NORTE
3. CHINO & Nacho
4. Varios artistas
5. ESPRITAZ PAZ

**LATIN POP ALBUMS**

1. GERARDO ORTIZ
2. CARLOS CASTRO
3. Varios artistas
4. ESPRITAZ PAZ
5. SHAKIRA

**LATIN RHYTHM ALBUMS**

1. TITO ORTIZ
2. CARLOS CASTRO
3. Varios artistas
4. ESPRITAZ PAZ
5. Varios artistas

**TROPICAL ALBUMS**

1. TITO ORTIZ
2. CARLOS CASTRO
3. Varios artistas
4. ESPRITAZ PAZ
5. Varios artistas

**SANTOS’ ‘FORMULA’ FOR SUCCESS**

Romeo Santos’ first solo album, *Formula, Vol. 1*, debuts at No. 1 on the Top Latin Albums chart, selling 61,000, according to Nielsen SoundScan. This marks the biggest sales week of any Latin album since Daddy Yankee’s *El Caribe*. The Big Boss debuted with 82,000 on June 23, 2007. Sales may have been boosted by performing his hit performance on the No. 10 Latin Grammy Awards, where he hung his current No. 1 single on Her Latin Songs, “Promise.”

— Karimba Santiago

Data for week of NOVEMBER 26, 2011
### HITS OF THE WORLD

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For chart reprints call 212.493.4023

Go to www.billboard.biz for complete chart data
TOURING CONFERENCE TACKLES ISSUES—AND SETS RECORDS

Industry leaders avoid finger-pointing, move forward at two-day confab

By Ray Waddell

With the scars from a brutal 2010 serving as a reminder, the eighth annual Billboard Touring Conference & Awards held Nov. 9-10 in New York seemed to reflect an industry more concerned about cooperative efforts and focus on the fan—rather than casting blame on the other guy.

A record turnout swarmed the Roosevelt Hotel for the conference, and the mood was one of optimism. Panels didn’t lack for compelling content as topics ranged from specific and detailed information about how concerts, tours, events and careers can be maximized. Prevailing themes of the gathering? Let the music lead. Work together to bring that music to more people. And, treat those people well when they show up. On, as Perry Farrell put it when accepting the inaugural Apple award, “Let’s stop screwing each other over” (see winners list, page 37).

Based on evidence from box offices, and sentiments expressed on the stages—as in the lobby and bar of the Roosevelt—lessons were learned from 2010. “One of the most talked about damaging factors to the overall industry last year was knee-jerk reaction,” Live Nation president of North American concerts Bob Roux said at the closing panel, referring to widespread ticket discounting of 2010 from his company and others. Going into this year, he added, “we wanted to find value adds on the front end, reward customers for coming early. It think we did a good job.”

Pricing strategies were forged through cooperation. “We met earlier with the agencies—William Morris Endeavor, Creative Artists Agency, everyone—and talked about our philosophy on how to price the amphitheaters this year,” Roux said. “We stuck with the support, and for the most part it worked.”

The need to engage fans and treat them well surfaced first on the social networking panel. The panelists demonstrated examples of how interaction with fans through social media boosted both sales and good will. And fan feedback about a venue or performance—good or bad—should be put to use.

Panelist Kevin Morris said, “Hundreds if not thousands of tweets are being generated by your event, all centered around the excitement increases.”

Ticketmaster commerce executive VP Kip Levin said, “Taking the time to build relationships and create an outstanding customer experience are all ways that social networks can help to build brands and get fans to get out to shows—and keep coming back.”

A panel on the resurgence of music festivals in North America, and why fans are embracing the festival experience, brought a wave of insights—some of the biggest players in the festival scene weighed in. While Bonnaroo’s Ashley Capps pointed out that most successful festivals have a unique vibe attached to them, the key is to turn a vibe into a profitable venture. New Orleans Jazz & Heritage Festival producer Quint Davis quoted Newport, R.I.’s jazz and folk festivals founders George Wein. “If you want to succeed, you have to master the economics of creativity.”

Managing expenses, building fan trust, picking a great location and upholding quality are all part of the blueprint for the successful festivals that dotted the landscape in the past year. “Depending on scale,” Capps said, “there are limitless opportunities for the right festivals when they come long.”

With all the nuts-and-bolts discussion of the business of live music, the importance of making music that connects with fans was never lost, particularly during the “Road Case” session with singer/songwriter Amos Lee and his team. “Amos was invested in creating a great band and making a great record,” said Kevin Morris, co-manager of Lee with Perry Greenfield at Red Light. “He came through. Without that? We’re not magicians.”

Lee also mentioned that the other issues that go with touring don’t distract him from the job at hand. “I’m about what’s onstage and in the crowd,” he said, “I could care less about what we’re doing before or after. It’s about how we’re communicating onstage and with the crowd.”

In a session breaking down the success of the New Kids on the Block, Backstreet Boys co-headlining tour—NKOTBSB—which sold more than 500,000 tickets, key takeaways in the trek stressed how a cooperative approach and simple hard work helped them navigate a path filled with potential land mines. NKOTB manager Jared Paul said a series of high profile media appearances helped ignite the fan bases. “The idea that both management companies would take the time to get their guys to fly to San Francisco to do a radio show, then stand up in Times Square and do ‘New Year’s Rockin’ Eve,’ then go back and do ‘Dancing With The Stars,’ it does add up,” he said.

NKOTB’s Jonathan Knight personalized the spirit of the tour when he个国家 extremely short notice, he dubbed for original panellist Donnie Wahlberg, who was held up with production commitments for his hit CBS show “Blue Bloods.” “With my group,” Knight said, “I’m sure it’s the same with Backstreet, we were brought up to be down-to-earth people. A lot of that attitude we had came out in the creative process.”

The Billboard Touring Conference wrapped with the Billboard Touring Awards, where venue executives, managers, promoters, agents and sponsors mixed easily with such artists as Breakthrough winner Jason Aldean, Apple award honoree Farrell, Neal Schon and Ross Valory of Live, recipient Journey and Phish’s Trey Anastasio, who presented manager Coran Capshaw with the Humanitarian Award. “This is not a popularity contest,” Valory said of Journey being named Legend of Live. “This is an award from people who know how the business works.”

Additional reporting by Phil Gale, Andrew Hampp and Dan Rys.

The two-day Billboard Touring Conference was capped with an awards ceremony during which Journey received the Legend of Live Award and Jason Aldean took home with the Breakthrough Trophy. On hand at New York’s Roosevelt Hotel were (from right) Billboard executive director of content and programming for touring and live entertainment Ray Waddell, Aldean, Phish’s Trey Anastasio, Journey’s Neal Schon and Schon’s girlfriend, Michelle Salahi.
Billboard TOURING CONFERENCE & AWARDS

'A PILL THAT WENT DOWN EASY'
Co-founder Perry Farrell on the birth—and later rebirth—of Lollapalooza

Jane's Addiction lead singer and Lollapalooza co-founder Perry Farrell spoke with Billboard editorial director Bill Werde at the Billboard Touring Conference. Farrell, who received the inaugural Apple award from theAX two sons of late concert promoter Bill Graham, spoke about his early days in Los Angeles, the creation and revival of his festival and the need for the creation of scenes for younger musicians. Here is an excerpt from their onstage interview.

Tell me about the initial vision for Lollapalooza and if you fully realized that vision. I started doing concerts—we would go out to the desert and we would blow up things. Kids would follow us, and Sonic Youths would perform and Piri Caim would perform along with a Redd Kross and the Meat Puppets. We called ourselves Desolation Center. We had no bouncers, we had no fences, we had no urinals.

Out of that came the roots for Lollapalooza. What was the early response from promoters? It really was a pill that went down easy. It was a Jane's Addiction concert, just something a little grander. I just kind of said, "Let's draw from our record collection, let's get our friends involved, and let's make a bigger party out of it. We love art; let's invest in things that people aren't even coming to the show for." I put together a great list of demands that were really for the most part ignored, except for one guy, Bill Graham. When I got to San Francisco, he not only met the list of demands, he far exceeded the list.

So in 2004, your baby, Lollapalooza, got shut down. What's your take on what happened? Well to be honest, it was very political. There were agents, not music agents, but there were agents about saying, "Don't take the tour." We were going to a lot of venues that were close allies with George Bush and we had a major plan with MoveOn.org to put the Democrats into power. So we got screwed. I think, a week before we were going out. There was a big phone call that went nation wide and they said, "We're not going to pay these guys, and we suggest you don't take the tour."

You were working with Clear Channel Entertainment at that time? Maybe. Probably... Yes, it was them.

Were you worried at the time that the brand was going to be dead? Take it this way. I told my wife, "You should leave now. You're still beautiful and you can get a guy who will amount to something." That's a true story. It was the worst moment of my life, apart from my parents dying. But let me just say this—it got even worse. The following day my band put out a statement saying they were leaving me.

Tell me about the resurrection of Lollapalooza. Who was key in resurrecting it, and what's your role now? I didn't want to resurrect it; I was found unpleasing to be a very sterile, sterilized experience when it came to festivals. My friend who wanted to manage me said, "I know this guy, Charlie Jones, who is out in Austin, Texas, and he's got this location. They do Austin City Limits." He's a guy that resides a beautiful fine line between politics and art; deals with government, with the Parks and Recreation Department. We were three weeks out from doing Lollapalooza in Chicago for the first time, and Charlie calls and says, "Listen, man. I'm getting pressure from my partners in Texas that they can't be in Chicago City Limits." And I go, "Why? That's crazy." Then he says, "Remember when Warped tour is going to go in there the same day as us." So I say, "Come on, Charlie, we can't back down now." And he said, "All right." I'm forever in love and debt to Charlie Jones and all those guys. They stood up for me when it really mattered.

Why resurrect Jane's Addiction? We were invited by NME magazine to receive the Godlike Genius Award. They wanted me to sing "Jane Says" acoustic and that didn't feel right. I called them up and said, "I don't want to do it there by myself." So L.A. was kind of freaking out, that we got back together, and my wife said, "Whether you like it or not, that's going to be your legacy, Lollapalooza and Jane's Addiction. And if you get anything else, you're going to be lucky. But you know you have to work on this."
TOP TOURS AND TOP VENUES HONORED

Billboard salutes Perry Farrell, Coran Capshaw, Journey

The Billboard Touring Awards, primarily based on global box-office numbers reported to Billboard Boxscore from Oct. 1, 2010, through Sept. 30, 2011, were handed out Nov. 10 at a ceremony that also honored Perry Farrell, Red Light Management’s Coran Capshaw and Journey. MTV “120 Minutes” host Matt Pinfield was host for the night.

—Phil Gallow

THE 2011 BILLBOARD TOURING AWARD WINNERS

TOP TOUR: U2, for its 360° tour, accepted by Live Nation President of Global Operations Tres Thomas

TOP DRAW: U2, accepted by Live Nation’s Tres Thomas

TOP PACKAGE: Kenny Chesney’s Go!in’ Coastal tour, with Zac Brown Band, Uncle Kracker, Billy Currington, accepted by TMG/AEG Live president Louis Messina, who noted, “I guarantee you will be here again next year.”

BREAKTHROUGH: Jason Aldean, for his“My Kinda Party” tour

TOP COMEDY TOUR: Jeff Dunham, booked by Creative Artists Agency’s Matt Blake

TOP BOXSCORE: Take That’s June 30-July 9 stand at London’s Wembley Stadium, accepted by S.J.M. Concerts managing director Simon Moran

TOP PROMOTER: Live Nation Entertainment, accepted by president of North American concerts Bob Roux

TOP INDEPENDENT PROMOTER (U.S.): C3 Presents (Austin), accepted by partners Charlie Walker, Charlie Jones and Charles Attal

TOP INDEPENDENT PROMOTER (International): S.J.M. Concerts (London), accepted by managing director Simon Moran

TOP MANAGER: Front Line Management Group, accepted by John Baruck (Journey)

TOP AGENCY: William Morris Endeavor Entertainment, accepted by worldwide head of music Peter Grosslight

TOP FESTIVAL: Coachella Valley Music and Arts Festival (Indio, Calif.; produced by Goldenvoice), accepted by AEG Live senior VP Debra Rathwells

TOP AMPHITHEATER: Comcast Center (Mansfield, Mass.; booked by Dave Marsden), accepted by Live Nation president of North American Concerts Bob Roux

TOP ARENA: O2 Arena (London; operated by AEG), accepted by AEG Live’s Debra Rathwells

TOP VENUE UNDER 10,000 SEATS: Radio City Music Hall (New York; operated by Madison Square Garden Entertainment), accepted by MSG Entertainment’s VP of bookings Bob Shea and senior VP of bookings Laurie Jacoby

TOP VENUE UNDER 5,000 SEATS: The Colosseum at Caesars Palace (Las Vegas, booked in coordination with AEG Live), accepted by Caesars senior VP of entertainment Jason Gastwirth

TOP CLUB (based on attendance): 9:30 Club (Washington, D.C.; owned and operated by L.M.P. Presents), accepted by L.M.P. president Seth Hurwitz

CONCERT MARKETING & PROMOTION AWARD: Taylor Swift’s 2011 Speak Now world tour sponsored by CoverGirl (produced by TMG/AEG Live), accepted by CoverGirl brand manager Daniel Karches

APPLE AWARD (given in honor of legendary promoter Bill Graham for excellence in providing fans an exemplary concert experience): Presented by Bill Graham’s sons Alex and David Graham to Trey Anastasio

HUMANITARIAN AWARD (for excellence in philanthropy): Presented by Phish’s Trey Anastasio to Red Light Management founder Coran Capshaw

LEGEND OF LIVE (for excellence in lifetime achievement): Journey, accepted by Journey’s Neal Schon and Ross Valory

EVENTFUL FANS’ CHOICE AWARD (a fan-voted award for best tour of the year): Bon Jovi, accepted by band manager Paul Kozlilus

CoverGirl brand manager Daniel Karches accepts the Concert Marketing & Promotion Award for the company’s work with Taylor Swift’s 2011 Speak Now world tour.

Journey’s Neal Schon (left) and Ross Valory joke around after receiving the Legend of Live award. In presenting Journey with the Legend of Live award, Live Nation president of North American concerts Bob Roux read off an exhausting leg of Journey’s 1978 tour, an endurance-testing run of 22 shows in 26 days, one of which was Roux’s first Journey concert.

Red Light Management founder Coran Capshaw (center) has a laugh with Phish’s Trey Anastasio (left) and Billboard’s Ray Haddad. Honored for such humanitarian efforts as “Bama Rising,” Nashville Rising and Phish’s Vermont hurricane benefit concert, Capshaw said, “I can’t think of an industry that is more philanthropic or collaborative,” adding that he hopes to “inspire change” and “do more good.”

Billboard editorial director Bill Werde (left) gives Bon Jovi manager Paul Kozlilus a break from hosting the Eventful Fans’ Choice Award. Bon Jovi won’t by tallying the most “demands” as the best tour of the year on Eventful.

LEFT: The Breakthrough Award went to country artist Jason Aldean, who said he had an “amazing year. To everybody who booked our show, hopefully we’ll see you next year.” ABOVE: Perry Farrell, honored with the inaugural Apple award, got some support from the principals behind Austin-based promoter C3. From left are Charlie Jones, Farrell, Charles Attal and Charlie Walker. C3 was named top independent promoter (U.S.).
PUTTING THE ‘SHOW’ IN SHOWBIZ

Industry heavyweights, award winners, superstars—they were all there

REAL TALK

"Sometimes, enthusiasm can trump 30 years of experience."
— U2 360° TOUR PRODUCTION DIRECTOR JAKE BERRY ON THE "TMS AND PM" PANEL.

“We’ve always been about the performance, writing good songs. Arnel Pineda brought us back into the forefront, really regenerated us. There’s really no end to it. We have worked our asses off this year.”
— JOURNEY CO-FOUNDER NEAL SCHON

“I didn’t say I want to manage U2. I said I want to be U2.”
— PRIMARY VIOLATOR COO CHRIS LIGHTY ON THE "ARE WE OUT OF THE WOODS YET?" PANEL.

“Musicians and venues should be able to rely on tech companies to provide a big social platform that allows them to focus on what they do best.”
— SONGRICA, CO-FOUNDER/CEO IAN HOGARTH, ON THE "HOW EXACTLY WILL SOCIAL SELL TICKETS?" PANEL.

1 Explaining ways in which social media can be used to help sell concert tickets were Reverbnation VP of music Nathan Hoy (left) and Songkick co-founder/CEO Ian Hogarth, who flew in from London to share the European perspective.

2 Red Light Management’s Corin Capshaw (left) and Trey Anastasio share a moment at the awards ceremony. Capshaw was honored for his fund-raising efforts for victims of natural disasters.

3 New Kids on the Block’s Jonathan Knight (right) frowns that more dates are on the way for the NKOTBSB tour during the "Anatomy of a Home Run" panel that included Creative Artists Agency’s Darryl Eaton, one of the agents who booked the successful tour uniting NKOTB and Backstreet Boys.

4 From left at the "TMs and PMs" panel, Live Nation production manager Steve Lawler, tour manager Richard Coble (Britney Spears, Mariah Carey) and production director Jake Berry (U2, "Walking With Dinosaurs") brought different perspectives on venues, but all agreed the best ones have organizers who greet managers with lists of names and cellphone numbers.

5 While participants in a panel on sponsorship weren’t willing to talk dollars, MAC Presents president Marcie Allen (left) and Citi senior VP of entertainment marketing Jennifer Breithaupt were willing to share stories about what made tours attractive to target audiences.

6 Live Nation Entertainment executive VP of e-commerce Kip Levin (center) explains how tweets turn into tickets during the "How Exactly Can Social Sell Tickets?" panel, flanked by ShowClix VP of business development Jeff White (left) and Reverbnation VP of Music Nathan Hoy.

7 Moderator Dan Steinberg of Square Peg Concerts turned the clubs panel into a laugh riot that even drew applause from such participants as (from left) House of Blues Entertainment CEO Ron Benson, ICM agent Nick Storch and Denver-based Soda Jerk Presents owner/talent buyer Mike Barsch.

8 Nikki Haddad, booking manager for the SMG-operated Wells Fargo Theatre in Denver, applauds her approval during the confab.
Entertainment's MUST READ

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