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Music Plays On For Apple

A year after Steve Jobs’ death, Apple still has music in its DNA but may have lost some of its passion. That may be a good thing.

Apple, famous for its obsession over creating user-friendly products, may have become more user-friendly toward the music industry under CEO Tim Cook, who succeeded Steve Jobs 14 months ago.

While the Cupertino, Calif., technology titan continues to exert significant influence within the music industry, it’s also doubled down on improving its relationship with labels and distributors during the past 18 months, according to more than a dozen executives who spoke to Billboard for this story.

The changes range from a “more humble” tone from Apple in high-level strategic discussions to greater cooperation from iTunes staff at the operational level, according to music executives who didn’t want to be publicly identified for fear of offending the world’s largest music retailer.

“People are still petrified of Apple,” says Bob Enderle, principal analyst for the Enderle Group, a technology consulting firm in San Jose, Calif.

“On the other hand, Apple has become mellower under Tim Cook. That’s partly due to the fact that Cook is a more mellow guy and more likely to delegate than Jobs. But it’s also because Apple is getting a lot more competition these days from some fairly formidable rivals like Google, Amazon, Spotify and others. There’s a fierce battle being fought over access to content.”

Apple declined to comment for this story.

Industry executives say Apple has focused on tightening up the iTunes store, for example, by trying to weed out unlicensed “sound-alikes”—or songs that imitate popular titles and artists—before they hit iTunes’ shelves. In the past, Apple often waited until after rights-holders complained before pulling sound-alikes off iTunes, according to several distributors. The move also helped Apple, which had to refund customers who unwittingly bought sound-alikes.

Apple has also beefed up its staff during the past year, adding executives with traditional retail backgrounds to help maximize its iTunes retail space. Instead of having people pick and choose which albums to place in iTunes, there’s now more thought given to how each “square inch” of the store is used, much like in a traditional physical store.

Likely reflecting the influence of Cook, who has an unsurpassed reputation as a supply chain specialist, Apple has now implemented “scorecards” for all of its distributors, grading each distributor on how well they digitally deliver songs and their metadata, according to two distribution executives.

The better a distributor’s score, the more attention it receives from iTunes staff, which have generally gotten better at communicating with content partners in the past year.

The goal, these executives say, is to transform iTunes into a tighter, more professionally run online retailer.

“Apple is stepping up its game because its executives know they’re no longer the only game in town,” Enderle says.

The competitor Apple seems most concerned about is Spotify, even though the Swedish streaming service doesn’t directly compete with Apple in the United States. Elsewhere, Spotify sells downloads on its service, but in America, it confines itself to streaming music subscriptions.

SPOTIFY PARANOIA

Still, the company is sufficiently “paranoid” of Spotify that Apple’s executives are starting to throw their weight around in ways reminiscent of when Jobs was in charge. According to sources at two independent distribution companies, iTunes executives have been giving them grief when they give Spotify music to stream ahead of street date.

Indie executives complain that since streams don’t seem to affect sales, they wonder what iTunes’ issue is. But some executives suggest that iTunes doesn’t want to lose its catch as the premier place to shop for music.

Now, “we run by iTunes what music we plan to give Spotify early and if iTunes objects, we don’t offer it to Spotify,” one independent distribution executive says. “We still get to put plenty of music on Spotify, because iTunes only seems to care about some of the albums.”

But another independent distribution executive that has given to wecd out unlicenscd — sound-alikes— says, "We still get to put plenty of music up on Spotify, because iTunes only seems to care about some of the albums.”

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For distributors, Apple’s concerns about Spotify echo a kerfuffle three years ago, when Apple strong-armed labels from participating in Amazon’s Daily Deal program. That promotion, which priced full albums between $5.99 and $9.99, was initially supported by the major and indie labels through tags and links to it on their own websites and their artists’ sites.

Labels liked the promotion because, at the time, Amazon didn’t ask for discounts on featured titles, just promotion on the artist and label sites. But when iTunes came down hard on labels, executives quickly understood that publicly acknowledging and supporting the Amazon deal was a no-no with Apple. Since then labels refrained from tooting the Daily Deal on their websites. The U.S. Department of Justice in 2010 launched an inquiry into Apple’s attempts to pressure labels, but didn’t file a case.
Apple has carefully cultivated its music strategy since introducing its iPod in 2001, followed by the iTunes store in 2003. Because iTunes worked so seamlessly with Apple’s devices, consumers found it easy to buy music downloads from iTunes. Today, more than two-thirds of iTunes’ sales come from an Apple device, such as the Mac, iPod, iPad, and iPhone, according to senior VP of Internet software and services Eddy Cue.

Apple has come to eclipse such traditional retailers as Tower Records, Walmart and Target. It also overshadows other digital storefronts operated by Amazon, Google, Microsoft and countless others that have yet to replicate Apple’s success—though not for lack of trying. Amazon has integrated its music store with its Kindle devices. Google’s Android operating system, which powers 55% of smartphones, according to comScore, is tied to its recently launched Google Play store. And Microsoft is about to release Xbox Music, the company’s latest smartphones, according to comScore, is tied to its recently launched Google Play, eMusic and Microsoft’s Zune Music Pass.

For the most part, however, Apple under Cook’s leadership has remained focused on selling downloads, which was 64% of digital downloa sind sales and a 29% share of overall sales in the United States for the second quarter this year, according to Nielsen Group. That is compared with Amazon’s 16% share of the digital download market and less than 5% each for Google Play, eMusic and Microsoft’s Zune Music Pass.

But growth in the download market has been flattening and more people are streaming music from services like Spotify. Perhaps in response Apple is considering adding streaming music to its repertoire, negotiating with labels for a more flexible streaming license that lets Apple offer a streaming radio service with more balls and whistles than those offered by Pandora and others. Dubbed Radio Plus by pundits, some see it as a precursor to Apple moving into “music as a subscription service.” But for now, Apple seems firmly rooted in selling downloads.

Here’s a summary of Apple’s evolution into the world’s largest music retailer.

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Apple's TIM COOK (left) and Foo Fighters' DAVE GROHL check out the new iPhone 5 during an Apple event on Sept. 12 in San Francisco.
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Apple's Musical Evolution

Apple has continued to grow, and its market share on digital downloads has been expanding. But growth in the download market has been flattening and more people are streaming music from services like Spotify. Perhaps in response Apple is considering adding streaming music to its repertoire, negotiating with labels for a more flexible streaming license that lets Apple offer a streaming radio service with more balls and whistles than those offered by Pandora and others. Dubbed Radio Plus by pundits, some see it as a precursor to Apple moving into “music as a subscription service.” But for now, Apple seems firmly rooted in selling downloads.

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Apple loves creating music products. "Steve had the ability to steamroll through his agenda," the executive says. "People may grumble about that, but sometimes that was the only way things would get launched. There's no debating that he created the most valuable digital music service that exists today, and what he did was good for the industry." Tim Cook is a different leader.
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Cook, for example, has delegated more decision-making authority to Eddy Cue, senior VP of Internet software and services, and Robert Mendik, senior director of iTunes, the executive says.

"Tim Cook doesn't call label CEOs at night to announce a product launch the next day and say, 'Are you in or not?' the way Steve did," the executive says. "On the other hand, Cook doesn't seem to have the passion for music that Steve had. Do we prefer an Apple with less passion for music that Steve had or more passion? It's a mixed bag."

At Apple's Sept. 12 press conference in San Francisco to unveil the iPhone 5 and a redesigned iTunes store, Cook tried to reinforce his company's commitment to music.

"Apple loves creating music products," Cook said. "Music is deeply embedded in our DNA."
Capitol Swoops in For Barnett
Columbia executive latest big move as Universal reworks EMI

The pending appointment of Columbia Records president Steve Barnett to run Capitol Records should do a long way in proving Universal Music Group (UMG) chairman/CEO Lucian Grainge is committed to rebuilding the storied Los Angeles-based label.

Capitol/Co-CEO Barnett and his boss, Columbia Records chairman/CEO Rob Stringer, have transformed Columbia into the No. 1 label in the United States, displacing Interscope in 2010. This year it still holds that position with an 8.6% share in album plus track-equivalent-album sales.

Barnett’s contract at Columbia runs until March, so he has yet to sign a deal with UMG. If Sony Music Entertainment CEO Doug Morris grants Barnett an early release from his contract, the executive could jump ship and take command of Capitol this fall. If he doesn’t get the early out, he would take command in March.

Barnett will become chairman/CEO of Capitol Label Group overseeing Virgin, Capitol Records and Blue Note. According to sources, the heads of those companies would stay intact, meaning Dan McGraw will remain president of the Capitol & Virgin Label Group and Don Was will remain president/chief creative officer of Blue Note. Other sources say the ultimate fate of Blue Note—whether to merge it with Sony—will be decided at a later date.

Barnett will not oversee EMI Nashville, which is expected to come under the purview of UMG Nashville chairman Mike Dungan, or EMI Christian Music Group, which is overseen by president/CEO Bill Hearn.

There has been speculation that the poaching of Barnett from Columbia would trigger a second round of musical chairs between the two majors. When Sony hired UMG chairman/CEO Morris, UMG retaliated, in the eyes of many, with the hiring of Lucian Grainge as chairman/CEO of Island Def Jam Music Group and Republic Records.

The tapping of Barnett is the first of many creative appointments that Grainge will make to bolster the EMI label assets, and it is also on the West Coast.

Capitol will open an office in Europe to handle the releases of its artists in that market, sources say. Currently, they’re put out through Paperphone, but according to a UMG source, the European rights for Capitol acts aren’t included in the Paperphone assets that are expected to be divested, along with Chrysalis, Sanctuary, EMI Classics and Mute.

Meanwhile, back at Columbia, sources say Stringer isn’t expected to name a replacement for Barnett. His responsibilities may be assumed by Stringer and other senior Columbia staffers.

Barnett is moving to a label that’s about one-fifth the size of Columbia Records. While the market share of Capitol Music Group (as Capitol and Virgin have been known under EMI) is 4.3% and Blue Note’s share is 0.5% for a total of 4.8% of that label’s sales, which are likely to be assigned to UMG’s catalog division, Universal Music Enterprises. Billboard estimates Capitol and Blue Note’s revenue at about $60 million.

Barnett is expected to be involved in the high-profile catalog project. For example, any Beatles release will have his involvement, sources say. “Look at where [Barnett] is from. He grew up in the U.K. where EMI is everywhere,” says a person familiar with the matter. “It’s a huge part of the British culture—that is the attraction.”

Mumford Takes Deluxe High Ground
‘Babel’ sales show deluxe digital albums outselling standard on iTunes, but discounting has key role

Mumford & Sons’ ‘Babel’ is doing more than recording big numbers up on the board. It’s also proving that if you have something consumers want, they’ll pay full price for it.

Unlike the pricing strategy often wielded by Amazon, Google Play and 7 Digital, iTunes generally sells its music at full list price.

In the album’s first week, iTunes sold 455,000 deluxe versions at $11.99 and nearly 45,000 regular versions of the regular edition at $11.99, while in the second week the retailer sold 420,000 deluxe and 16,000 regular copies.

With a wholesale cost of $8.40 for the regular version and $10.50 for the deluxe edition, iTunes made nearly $2.1 million in gross profit off of Babel in its first two weeks of availability.

David Glazer, CEO of the band’s label, Glassnote, told Billboard last week that the label didn’t play the game of the crazy deep discount. “We held our ground,” he said, meaning that they didn’t discount the album to merchants.

When Amazon sold Lady Gaga’s Born This Way for 99 cents in its debut week, Internet lore once again didn’t give the merchant any pricing breaks. The promotion helped Amazon scan 444,000 units for the digital album. With an $8.40 wholesale price for a title that carried a $11.99 list price, Billboard estimates Amazon lost $3.3 million through its pricing strategy.

Since the Gaga offering, there have been other loss-leader pricing initiatives, with Google selling a slate of albums for 25 cents in May and Amazon matching, and then in July Amazon priced 20 titles at 99 cents.

Even though labels are the beneficiaries of loss-leader tactics since most times they don’t supply pricing discounts to underwrite the retailer’s loss-leader pricing strategy, label executives also decry that type of promotion, saying it devalues music. So which pricing strategy is the wiser road to take?

Frank Luby, pricing consultant at Simon Koehler & Partners in Cambridge, Mass., says that if iTunes’ sales results with Mumford & Sons’ ‘Babel’ show the industry should stop undervaluing music.

“I would be shocked if there wasn’t a group in there that would have went for something more exclusive and priced attractively,” he says.

Luby notes that the higher-priced package didn’t necessarily have to be just music.

So far iTunes has sold nearly 190,000 units of the 429,000 digital copies sold in its first week, according to sources. It has also sold 78,000 of the nearly 88,000 of the digital copies sold in the second week, and it sold them at the full list price.

In total, Babel has scanned 760,000 in its first two weeks of statewide availability, including 248,000 CDs, according to Nielsen SoundScan.

On the other hand, while Luby is no fan of loss-leader pricing, he also says it’s a useful tool when used properly. He points to Amazon’s Lady Gaga promotion, which he says was a tremendous advertising vehicle that resonated with fans. “We are still talking about that, and people still remember it,” he says. “It helped raise Amazon’s profile with consumers and given Apple’s market share, their [ Gaga] strategy was a successful one for them to do. Amazon’s MP3 market share grew from 2.2% in 2010 to 3.3% in 2011. Despite Amazon’s growth, iTunes is still growing in much larger leaps and bounds, with its market share increasing from about 31% in 2010 to 38% for 2011.”

“Amazon is a very smart merchant, but it has a lot of pieces on the board,” Luby says. “With Amazon you have to look at the big picture and try and figure out where the place for everybody to go for everything, not just music.”
FITZGERALD SCOTT
SONGWRITER / PRODUCER / FRIEND
6TH FEBRUARY 1964 – 24TH SEPTEMBER 2012

FROM YOUR FRIENDS
NICK RAPHAEL & JO CHARRINGTON
THANK YOU FOR THE HITS
AND THE MEMORIES
Sony/ATV is making its own digital rights deals, but staying with ASCAP and BMI

By MARTIN BANDIER

Sony/ATV Music Publishing’s director of digital rights, Greg Maffei, will be leaving his job at the company in early 2013. He has been with Sony/ATV since 2005, and has been a key player in the company’s efforts to expand its digital business.

Maffei joined Sony/ATV in 2005 as the company’s director of digital rights, and has since played a key role in the company’s efforts to expand its digital business. He has been instrumental in bringing in new talent and expertise to the company, and has helped to grow Sony/ATV’s digital revenue to over $1 billion in 2012.

Maffei’s departure from Sony/ATV will mark the end of an era for the company. He has been a key figure in the company’s digital transformation, and has been a critical part of the company’s success.

“Greg has been a tremendous asset to Sony/ATV during his tenure here,” said Sony/ATV’s CEO, Sony/ATV Music Publishing’s president, and Sony/ATV’s CEO, Sony/ATV Music Publishing’s president. “He has been a key player in the company’s efforts to expand its digital business, and has been instrumental in bringing in new talent and expertise to the company. We wish him well in his future endeavors.”

Maffei is expected to announce his new position later this month.

Sony/ATV Music Publishing is one of the world’s largest music publishers, and is home to over 50,000 songs. The company is owned by Sony Music Entertainment, and is headquartered in New York City.

Sony/ATV Music Publishing’s digital rights division is responsible for negotiating digital rights deals with digital music companies, such as Apple, Google, and Spotify. The company has been successful in expanding its digital business, and has been able to attract new talent and expertise to the company.

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Vander Music Inc. lamentan profundamente el sensible Fallecimiento de su Director General el Lic. Eduardo O. Baptista Fernandez y dan su más sentido pésame a sus padres Eduardo y Diana, a su Esposa Ivonne e hijos y a sus hermanos Federico y Eugenio.

Descanse en paz

30 de Septiembre de 2012
Music Marketing 101

Indie band Aranda reached the charts and signed with Wind-up Records—all thanks to students in Oklahoma

When Chuck Berry sang “Up in the morning and out to school/The teacher is teaching the golden rules,” rock ‘n’ roll was reserved for after-school activities. Wind-up Records and its recent signing Aranda have learned that when class is in session, an “A” on a project can also produce chart positions.

In February, Rick York, coordinator of academic operations at the Academy of Contemporary Music at the University of Central Oklahoma, discarded the usual curriculum in his “Music Marketing and Retail 2” course in favor of a unique idea: Let the 12 students get a hands-on experience marketing a real-life band. Aranda had approached him to have the experience marketing a real-life band.

Part of the challenge was that the band had released its album Stop the World six months prior. “That was a major hurdle, and the class was unanimous in thinking they should remeasure it,” Rick says. “I liked how out of order everything was. It broke the barriers of anything you could think of—a textbook that said this six weeks in advance, do this nine weeks in advance. We treated it like it was just released.”

Social activities on Twitter, Tophop and Facebook became the students’ domain. They also created and managed Aranda’s website and branded store, and organized street teams. The students created a lyric video for the single “Satisfied” in late April, a tactic unfamiliar to the band.

“It was hands-on, real-time work,” Gabie Aranda says. “One of the only distributions was digital, and what we wanted was input on how the band was perceived. They had a think tank of students who looked at our branding and social media. They assessed what we looked like to the outside world, something we have a hard time doing.”

“Much of the information was a significant FYI to the band, which had little knowledge about the analytics of social media or the impact of fan photos and videos. ‘The original thing they came for morphed from promoting the record to positioning the band.’”

“Rick says. “The idea was to make the band self-sufficient online, make sure [fans] didn’t have to work hard to find them and have a consistent presence.”

Much as Aranda sounds like a local band in need of help, it already had something of national presence. Since the album’s release, the act has toured with Swine Abol and Theory of a Deadman, and Johnny R (Smashed, Shattered) produced the album after Lazy Lake of Halsey told him Aranda was her favorite group.

The brothers started performing together in 2001 and released their first album in 2008. Two songs landed on Billboard’s Active Rock airplay chart: “Still in the Dark” (at No. 31) and “Why Wasn’t There a Rainbow” (at No. 25). If that second title seems familiar, it’s because Kelly Clarkson recorded it for her fourth album in 2009, the Billboard 200 chart-topping All I Ever Wanted. (The brothers also wrote the act’s title track.)

The legwork that Aranda and its manager had put in at radio through the years helped get some airplay for the new album’s first single, “Outlaw,” which reached No. 23 on Active Rock. Once the students’ work was in place, “Satisfied” started rising on the chart. In May, it built selling more than 1,000 downloads per week—it’s up to $3,000 sold—and peaked on Active Rock at No. 16 on Oct. 13.

The growing activity around the band attracted the attention of Wind-up, which signed Aranda to a deal this summer and will reissue the album’s debut to radio and online. Wind-up GM Alan Galweitzer says, “After the fact did we learn about the school, but it’s such a cool story it jumped our interest further. They did it in a unique way. It’s a real example of a band putting themselves on radar, rather than waiting for us to find them.”

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Opening Pandora’s Box

The headlines say the Web radio leader is paying artists big bucks—not so fast

When it comes to digital royalties, the devil is in the details. Pandora founder Tim Westergren continued his campaign for a change in royalty rates on Oct. 9 with a blog post that detailed amounts certain artists have generated on the Internet radio service. Along with similar comments made earlier in the day at the SF Music Tech conference in San Francisco, the post attracted widespread attention to the company’s plea. Unfortunately, Pandora’s message was easy to misunderstand and occasionally misleading.

When Westergren discusses what artists get paid from activity on the service, he’s actually referring to what Pandora pays SoundExchange, the Washington D.C.-based nonprofit organization that collects digital performance royalties for the owners of sound recordings and performing artists. The amount that ends up on a check written to an artist is actually a much smaller figure.

Westergren pointed to emphasize the very real income stream that he believes is jeopardized by a burdensome royalty structure, he told Billboard the day following. But the way his point was delivered ended up giving Pandora much more credit than it deserves.

After his appearance at SF Music Tech, Westergren blogged about the increasingly important role Web radio plays in an artist’s career.

The post highlighted some names unfamiliar to most people: gospel singer Donna McClurkin; rap group Mestiza and Mexican group Grupo Breydus.

During the next 12 months, the post claimed, these artists’ music will generate performance royalties from Pandora of $906,228, $118,567 and $114,792, respectively. (Pandora representative confirmed that the amounts are for SoundExchange payments only.)

The actual numbers are less than half of the numbers in Westergren’s post. For example, if Pandora will pay $100,028 in the next 12 months to stream McClurkin’s music, only $42,713 will go directly to him as the performing artist. McClurkin has released albums on Warner Alliance, Verity Records and Zomba Label Group. Those labels will split $52,204.

An artist who owned the sound recordings would get both the label and the performing artist share paid to SoundExchange. The examples Westergren gave are all label-affiliated, however.

Royalty payments are matters of detail. Readers probably missed Westergren’s careful wording. The average reader was left to believe the amounts given were those paid to artists. If the reader didn’t have enough knowledge of the compulsory webcasting license to parse the language, the post’s title, “Pandora and Artist Payments,” probably sent the wrong message.

Reports on some popular technology blogs misinterpreted Westergren’s post. Even though the blogosphere frequently covers the intersections of music and technology, they—and most people—are unlikely to spot an error in logic related to Section 114 of the Copyright Act. Pandora doesn’t pay artists—not directly. Because it takes advantage of the compulsory license for webcasters in Section 114, the company pays all royalties for the performance of sound recordings to SoundExchange.

SoundExchange distributes 50% of net royalties to the owner of the sound recording, 45% to the performing artist and 5% to the session musicians and background singers. Net royalties are royalties less SoundExchange’s administration fee, which was 3.5% in 2011. In a conversation about the post, Westergren acknowledged how people might misunderstand its details. The issue is that artists are getting paid in the first place. Section 114 guarantees a direct payment to artists from SoundExchange. Direct licenses—he says some of his opponents prefer them over the compulsory license—would require Pandora to pay artists through labels’ accounting systems. “Artists are much better taken care of in a compulsory licensing situation,” he said. “Very few people understand that.”

Pandora should get credit for a highly effective publicity campaign that gets people talking. And, as Westergren noted, even half of some of these figures are still big numbers that are certain to increase as Internet radio grows. But Pandora shouldn’t be given credit for money that won’t end up in artists’ pockets.
The Joy Of Frisbie
Making her mark with a soft drink jingle, Mary Frisbie Wood writes for commercials just like any pop song.

If TV advertising is the new radio, then songwriting is steering dangerously close to the new marketing. That's the delicate line between art and commerce that's been toe'd for more than 15 years by Mary Frisbie Wood, a veteran jingle writer and commercial music producer who founded music company Frisbie in 2006.

Having made her mark writing pop songs for Pepsi in the late '90s and early 2000s with writing partner Clifford Lane ("The Joy of Pepsi" featuring Britney Spears, Aretha Franklin and Faith Hill, among others), Wood first learned about the importance of putting songwriting before product placement when she and Lane were tasked to write what became "Move Over," a Pepsi jingle turned pop song for the Spice Girls that appeared on 1997's Spice World.

"The way we could write commercials is the same way we would write songs—we always wanted to write a great song first," Wood says. "We started writing all those hooks—next phase, next wave, next craze—to define what this idea of 'Generation Next' meant, and then we kind of went, 'Oh, no, the product. We get to go back and get the product.'"

Cut to 2012, where bands like the Black Keys, Phoenix, fun., Foster the People and others are building their careers on the backs of high-profile commercial synchs—creating a satellite industry in the process for musicians who create sound-alike songs for commercials when said bands turn them down. Wood founded Frisbie based on the idea that she could bring well-known musicians to create original music for brands with a distinct sound (the Candy Butchers' Mike Viola, Wilco's Jim Sansone and former Odd Future member Brandun DeShay are among those who've worked on recent assignments)—no copycats necessary.

"One thing I think about a lot is how music producers are the new A&R people, and it just makes me wonder about how younger people are writing songs," Wood says. "There are 10 key categories that tend to get used over and over again, and I worry that people are putting the blinders on pretty early on in their artistic career when the goal is just to get on the new radio."

Though the New York-based Frisbie specializes in creating original music for advertising and TV (Wood and composer P.T. Walkley compose the music for Nickelodeon's "Team Umizoomi"), it does offer the occasional synch placement for agencies—sometimes with access to the original artist. The Gap and ad agency Ogilvy, for instance, licensed Frisbie artist Gordon Voldswell's "Hey League Circus" for its spring 2012 "Be Bright" campaign, but asked for some tweaks. "That was one where they loved the song but the lyrics weren't right, so we were able to get the artist in the studio and rerecorded the vocals."

Although Frisbie's phones are constantly lighting up with requests for the hottest indie bands of the moment, that wasn't always the case when Wood was pitching projects nearly a decade ago with Of Montreal's Kevin Barnes or with singer Inara George months before she became a tastemaker darling as part of the Bird & the Bee. "There's always that fine line of being too soon or not soon enough," Wood says. But it's precisely those artist relations that have kept Wood high on the call list for music supervisors like Rani Vaz, head of music production at BBDO, who worked with Wood on many of her previous assignments and has more recently tapped Frisbie for original music to score spots for client General Electric. "There's a trust that people have working with her. They know they're working with somebody who will take their integrity into consideration," Vaz says. "She won't bring somebody a project that doesn't feel right for them."

Jerry Krenach, director of music production at mcgarrybowen, admires Frisbie's studio chops. "Mary gets it—she curates music in a really careful way. She's a great vocal producer, too."
Billboard Shakes Up Genre Charts

Revamped charts will add streaming and downloads to methodology, breaking out fresh genre lists

Billboard unveils new methodology this issue for the Hot Latin Songs, Hot Country Songs, Hot R&B/Hip-Hop Songs and Hot Latin Songs charts. Each receive a major consumer-influenced face-lift, as digital download sales (tracked by Nielsen SoundScan) and streaming data (tracked by Nielsen BDS from such services as Spotify, Muxy, Stacker, Rhapsody, Rdio and Xbox Music, among others) will now be factored into the 50-position ranking. Along with existing radio airplay data measured by BDS, the moves will enable those charts to match the methodology applied to Billboard's signature all-genre songs ranking, the Billboard Hot 100.

Concurrently, Hot Rock Songs, which launched as an airplay-only chart in 2009, and Rap Songs, in existence as a radio survey since 1989, will also include digital download sales and streaming data for the first time.

In addition, Billboard is launching a new chart, R&B Songs, which will incorporate the same airplay/sales/streaming hybrid formula to rank the week's top R&B-only non-crossover titles. R&B Songs and Rap Songs will serve as a 25-position distillation of the overall Hot R&B/Hip-Hop Songs chart, highlighting the differences between pure R&B and rap titles in the overall, wide-ranging R&B/Hip-hop field.

"The way people consume music continues to evolve, and a result is to do our genre charts, which now track the many new ways fans experience, listen to and buy music," Billboard director of charts Silvio Pietroluongo says. "We're proud to be offering updated genre charts that better reflect the current music landscape as well as a new R&B Songs chart that finally shines a spotlight solely on core R&B acts like Frank Ocean, John Legend and Anthony Hamilton."

Billboard has been charting the popularity of R&B songs since 1942, with numerous changes in methodology implemented throughout the years. The most recent formula sports an almost-exclusive reliance on radio airplay. The Hot Country Songs chart similarly dates to 1944 and has also undergone multiple changes in its formula, with the most recent incarnation being one fueled solely by radio airplay since the advent of BDS data in 1990.

Hot Latin Songs, meanwhile, has been based solely on radio airplay since its launch in 1985. In its new incarnation, only predominantly Spanish-language titles will appear on the chart. Titles mostly sung in English, which often receive Latin airplay and appear on the radio-based chart, are no longer given inclusion. Dual-language songs (those recorded independently in both Spanish and English) will have only their Spanish-language airplay, sales and estimated streaming factored into the Hot Latin Songs rankings (see story, page 13).

Radio charts for each of the aforementioned rankings will be spun off and live in Billboard's print and/or online properties, each keeping its history from its first date utilizing BDS data: Rap Airplay (1989), Country Airplay (1990), R&B/Hip-Hop Airplay (1992), Latin Airplay (1994) and Rock Airplay (2009). Digital Songs charts for each genre, which have been in existence since 2010, will continue to be represented as separate rankings as well.

The move to the Hot 100-based formula will ensure that the top-ranked country, R&B/hip-hop, Latin and rock titles each week will be the top titles listed on each genre's songs ranking. This will be in line with how the Billboard 200 albums chart aligns with the albums charts for each corresponding genre. Because of the switch to new methodology, the week-to-week movements on the charts for some songs (in either direction) could be quite dramatic.

Until now, only country stations contributed to the Hot Country Songs chart, or R&B/Hip-Hop stations to the Hot R&B/Hip-Hop Songs chart; the sole hold true for Latin and rock. The new methodology, which will utilize the Hot 100's formula of incorporating airplay from more than 1,200 stations of all genres monitored by BDS, will re-rate crossover titles receiving airplay on a multitude of formats. With digital download sales and streaming data measuring popularity on the most inclusive scale possible, it is only just the radio portion of Billboard chart calculations that includes airplay from the entire spectrum of monitored formats.

The immediate beneficiaries of this week's methodology change are Taylor Swift, Rihanna and Mumford & Sons.

Swift holds down the top two slots on Hot Country Songs with "We Are Never Ever Getting Back Together" and "Red." Her new country radio single "Begin Again" launches at No. 70 on the Hot Country Digital Songs, while "Red" is absent from the Country Airplay list, but ranks No. 2 on the Country Digital Songs. "Begin Again" appears at No. 2 on Country Airplay and No. 5 on Country Digital Songs.

Rihanna leaps from No. 66 under the former Hot R&B/Hip-Hop Songs methodology to No. 1 with "Diamonds," propelled by crossover pop airplay of the track as well as strong digital sales (No. 1 on R&B/Hip-Hop Digital Songs). "Diamonds" also tops the inaugural R&B Songs tally. On Rap Songs, PSV soars 20-1 with his current No. 2 Hot 100 hit "Gangnam Style."

While fun. claims the No. 1 slot on Hot Rock Songs with its former Alternative No. 1 and current Hot 100 top 10 hit "Some Nights," Mumford & Sons ride increased curiosity about their new album Believel to overwhelming streaming activity, placing all 12 songs from the set (as well as two others from the album's deluxe version) on the chart.

On Hot Latin Songs, Wisin & Yandel move to No. 1 with "Algo Me Gusta de Ti," featuring Chris Brown and T-Pain, matching its Latin Airplay peak. The track is No. 3 on Latin Digital Songs.

DANNY ELFMAN TO RECEIVE MAESTRO AWARD AT FILM & TV MUSIC CONFERENCE

Danny Elfman will receive the Maestro Award at the Billboard/Hollywood Reporter Film & TV Music Conference on Oct. 25 at the W Hotel in Hollywood. The honor recognizes a composer's career and is given out annually at the conference.

Elfman was one of the first rock artists to make a successful leap to the world of film music. The former Oingo Boingo leader began working in film with "Pee-Wee's Big Adventure" in 1985 and has become one of Hollywood's most prolific composers. This year alone, his scores are in "Hitchcock," "Silver Linings Playbook," "Promised Land" and "Frankenweenie." Hollywood Reporter film critic Todd McCarthy will present the award and host a QA with Elfman and "Hitchcock" director Sacha Gervasi.

For further information and to register, go to billboardconferences.com/filmtv.
Visitors to the Latin charts page this week will encounter a revamped Hot Latin Songs chart, which is now based on the Billboard Hot 100-style formula blending airplay, sales and streaming data, as measured by Nielsen BDS and Nielsen SoundScan. The chart will appear weekly on the Latin Page with the Latin Airplay (the former basis of Hot Latin Songs) and Top Latin Albums, along with the regular rotation of genre airplay and album charts.

The new chart will exclusively measure the performance of Spanish-language songs by taking into consideration multiple measurements: digital downloads, airplay from the Hot 360 panel of more than 1,200 stations in all formats and streaming from services that include Spotify, Shazam, Rdio, Cricket/MIke, Rhapsody and Xbox Live.

The hybrid songs chart is being unveiled as a U.S. chart but also for country, R&B/hip-hop, rap and rock (see story, page 12). But its appearance is particularly timely for Latin music as the genre becomes more visible across the digital landscape, and also, as stations increasingly cater to a bilingual listener.

On the radio end, in the last year an increasing number of channels have flipped formats from all Spanish to bilingual, playing mostly a mix of top 40, up-tempo English-language fare and up-tempo dance, urban Latin fare. Those stations, including KXOL (Dallas’ 98.7 FM), Los Angeles, currently don’t fall under the Latin panels because their playlists do not include enough records in Spanish. The hybrid charts, however, will include their Spanish-language fare as well because they are more rooted in the BDS-monitored stations, including English-language outlets. In other words, if bilingual sales will increase in all genres.

Friends is a new formula for the Hot Latin Songs chart, which will now feature the top 40 songs, as measured by BDS data. The chart will be updated weekly and will include both digital and airplay numbers.

In terms of Latin digital songs—which will be part of the remix of the reconfigured Hot Latin Songs chart—they stand out in the marketplace, reaching 16.2 million last year, a gain of nearly 1 million. Measuring those sales together with what is presumably a major driver—streams—may provide a different picture from that currently presented by album sales and radio charts.

“Truth is, no one talks about streaming in the Latin market,” says Tony Mijana, who manages Luis Fonsi. “Everybody talks about Twitter and Facebook, but now, he says, with the creation of a new chart that measures results in black and white, ‘everyone’s going to start paying attention to this and numbers will begin to grow.’

The hybrid Hot Latin Songs, which will pick up the 24-hour history of the former airplay chart, runs 25 positions in length in print, with the full chart (50 positions for Latin Airplay and Top Latin Albums) appearing on Billboard.biz each week. The history of Latin Airplay dates back to November 1994 when the ranking first began incorporating BDS data.

“Great masses of people are listening to music via many outlets and it’s great that they can be measured,” Universal Music Latin Entertainment president Victor Gonzalez says. “And the correlation with radio is not always 100%, but it will be very interesting to watch.”

For 24/7 Latin news and analysis, see bllboard.blz/latIn.

**New Way To The Top**

Latin charts revamp means digital and bilingual radio will have more of an impact

**Flakiss Makes Her Return**

L.A. rapper takes a fictional role that almost tells her real-life story

Rapper Yahirah Garcia—aka Flakiss—was supposed to be the next big act in Latin hip-hop nearly a decade ago when she signed to Unidisc Records. In 2006, after asking to be released from her contract after only three albums, she almost abandoned music all together.

Unhappy with the music business, Garcia went her own way in 2008 to rethink her life, career and have a family. She co-hosted a radio show with personality Art Laboe and co-hosted a radio show with personality Art Laboe and casting directors who said she can grasp from her and a real street sense person.

When it came to Latin hip hop, she was an astoundingly successful artist. She took the role of La La on the spot. The Fictional La La, who grew up in South Central among gangs like Garcia, is a smaller role, but puts her at the center of the film’s emotional climax.

**Wisin & Yandel**

LAS VEGAS

PITBULL TAKES ON SPEAKMAN ROLE FOR MADX AUDIO

Pitbull has become a spokesperson for MADX High-Definition Audio, which is set to release a mobile app later this year. The rapper will endorse the company’s audio technology, which covers mobile services, audio books, games, music and TV. Pitbull’s branded mobile projects will be integrated into future concert promotions.

Popular rap star Pitbull’s international appeal is in line with their products, which use cutting-edge technology. MADX converts audio files to high-definition quality while reducing their size.

—Justino Aguila

**MUNIZ JOINS EVENPRO GROUP, LIVE AS PRESIDENT**

Latin American concert promoter Jose Muniz has joined Evenpro, which has an office in the United States as president. Evenpro, which has offices in Spain, Brazil and Latin America, will be based in Orlando, Fla., and divide his time between Brazil and Latin America. He’ll be in charge of the company’s Brazil and Latin America. Muniz has also worked on tours for Pitbull, and has been the creative director andVP for Time for Fun.

**PRINCE ROYCE TO BE FACE OF POST FOODS’ “POSITIVE MIX”**

Post Foods has tapped Prince Royce to be the face of its U.S. “Positive Mix” campaign, which will feature the singer/ songwriter on bilingual specifically marketed boxes of Honey Bunches of Oats. Tied to Post’s sponsorship of the Latin Grammy Awards and its Street Parties, the campaign will allow 10,000 consumers to win music downloads and automatically enter to win a flyaway package to celebrate New Year’s Eve in New York and attend a meet-and-greet with Post.

—Justin Aguila
Redbox Gets The Ticket

DVD rental specialist diversifies, bringing ticketing to where consumers spend their time and money: the local store

Redbox, with its ubiquitous DVD rental kiosks, is entering the ticketing game. Beginning in Philadelphia with tickets available at kiosks and online, Los Angeles is next. In early 2013 and Redbox president Anne Saunders says the site sees no reason why the program can’t eventually be rolled out nationally. With 38,500 kiosks nationwide, if the industry opts in to a significant level, Redbox could conceivably sell tickets through kiosks at hundreds of the retailer’s locations around the country. Before its merger with Ticketmaster, when it rolled out its own, now-defunct ticketing solution, Live Nation was partnered with Redbox to diversify as it copes with mounting industry-wide issue of unsold inventory, much of it due to a lack of awareness among consumers.

Ticketmaster partnered with Walmart starting in 2010, and last summer announced a deal for Walmart to sell tickets through kiosks at hundreds of its retailer’s locations around the country. Before its merger with Ticketmaster, when it rolled out its own, now-defunct ticketing solution, Live Nation was partnered with Redbox to diversify as it copes with mounting industry-wide issue of unsold inventory, much of it due to a lack of awareness among consumers.

Retail outlets have a long history in the ticketing business. In the pre-Internet, pre-call center era, specialty ticketing agencies would sell tickets through kiosks at hundreds of the primary outlets for ticket sales. Ticketmaster, with kiosk generally offering “best available” tickets, said it was completely natural to extend the business model.

Redbox has an added layer of convenience to live events, "If you want to get particular, you can do that on a site," Saunders says that no significant changes need to be made to the kiosks to add ticketing to the offerings. "The interface was relatively easily adapted, with kiosk generally offering “best available” tickets, rather than seat maps and specific locations. "If you want to get particular, you can do that online," Saunders says. "We’re not taking ownership of inventory, so, by and large, ticketing was not something that required us to make a lot of changes to our core business."

The marketing potential of Redbox kiosk ticketing extends beyond just creating awareness. Similarly to tickets being offered at Groupon and other discounting websites, Redbox could conceivably come in if a show needs help with sales and offer some tickets at below the price of the initial on-sale.

Marquee Events is one of the first companies to use Redbox ticketing in its business. "Redbox ticketing is a great way to make sure our shows are sold out," says Matt Rinaldi, COO of Marquee Events. "We use Redbox ticketing for all of our shows, and it’s been a huge success."
Wixen Widens Its Scope

Family-run forensic publishing rights specialist is offering new services for its wide array of clients

Wixen Music Publishing, known for its forensic ability to find monies due, now wants to be known for new services for its wide array of clients.

The company has just set up a marketing division for the first time, with the intention of plumbing music and will also work in conjunction with Julie D’Angelo and her Music for the Masses.

“We have been very focused on the administration end of the business, but now we want to expand what we offer our clients,” says Wixen Music Publishing president Randall Wixen, who co-owns the firm with his wife, Sharon Moroko Wixen.

In producing monthlydigital compilations, quarterly compilations focused on different clients and artists, and staging showcases, “we want to be perceived as more than a firm known for calculating numbers and maximizing income,” he has said. He has hired his son, Andrew, in charge of that effort.

Today, Wixen Music Publishing, which has a staff of 20, represents 3,000 clients with 50,000 songs and has a separate sister company, Wixen Music Publishing U.K. in London, run by Wixen’s cousin, Naili Ashor. Clients include the Doors, Neil Young, Kid Rock, Journey, the Black Keys, Weezer, Santana, Soney & Cher.

Due to the amount of time that Wixen Music takes in scrutinizing royalty payments, it usually prefers to take on clients that already have a track record, or in the case of newer songwriters, at least have some prospects happening for their music.

Wixen became interested in the music industry in the late ‘70s when he was managing bands, mainly those associated with the Paisley Underground like the Pandoras and the Last. At the time a lot of the bands didn’t have anyone interested in handling their publishing so by default he started administering publishing for those he was managing.

“I soon found that I didn’t like management, but I did like publishing,” Wixen recalls. “Management was too much of people calling you in the middle of the night to tell you the van broke down and to ask, ‘What do we do now?’

By then he was attending the University of California in Los Angeles, where he received a degree in economics. He found himself studying the publishing statements and asking questions. Soon, he was known for taking a forensic approach and trying to find underpaid and/or undercollected royalties. He started his first publishing company in 1979 under the name Rockshack Music but changed to Wixen Music in 1984.

Wixen’s friendship with someone working for Stax led to looking at the band’s statement, which led to meeting a business manager who introduced him to Tom Petty. “As I got the opportunity to show how much unpaid royalties I could find, I became the go-to guy to look over statements,” he says.

Wixen is proud that with his wife he has built the firm from the ground up. But why not take on private equity and start buying copyrights?

“We made a conscious decision that we should be administrators and that writers should keep their publishing,” Wixen says. “Only in rare cases have we done an acquisition. If one of our clients wanted to sell quickly, then we could buy without having to perform due diligence since we know the catalog.”

The company’s systems are based on Cornerstone Systems’ Maestro Relationship Management software, which runs on a mini-computer. The company has spent $250,000 and four years to build a portal that will allow songwriters to see if there is any activity around their songs, like which one has been requested, the current status with the deal, what it will pay and when payment is expected. At the same time, music users can sign on to see if the music they’re seeking is available.

Wixen likes to limit his company’s ability to make quarterly payments within two weeks of the end of the quarter. Moreover, he signs clients to short-term deals so songwriters can see if they like the firm, and says he has a retention rate of more than 90 percent.

Publishers Place

Chicago, Ed Cristman

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While Wixen doesn’t like to play the game of paying big advances, he’s not afraid to be aggressive in the price he quotes to clients for administration services. On the other hand, Wixen says his firm doesn’t like to get aggressive in pricing music to users.

“We don’t want to persuade over a race to end the value for music,” he says. “Music has an important intrinsic value, and we tend to place greater value on the song itself than accommodating someone’s budget. A lot of music supervisors think we charge too much, but our clients are delighted.”
With a hit single once again heating up the charts and a new album set for a December release, Ke$ha is back, stripped down and ready to rumble

BY STEVEN J. HOROWITZ

When Ke$ha burst onto the scene in 2009—rapping through an Auto-Tune filter about brushing her teeth with whiskey and boys trying to “touch [her] junk”—the then-22-year-old quickly positioned herself as pop’s resident troublemaker and made the charts her home. In its first week of release, her bratty debut single, “TiK ToK,” smashed the record for highest single-week sales for a female solo artist with 610,000 digital downloads, according to Nielsen SoundScan (the previous record-holder, Lady Gaga’s “Just Dance,” sold 419,000 in its first week), and soared to No. 1 on the Billboard Hot 100. The Dr. Luke- and Benny Blanco-produced
Ke$ha's 2010 Last Girl on Earth tour (which grossed $13.1 million from 18 reported shows, according to Billboard Boxscore) and then headlining the Get $eazy tour last year (grossing $2.1 million from nine shows), the Nashville-raised singer went on a month-long subbatical before taking on her sophomore LP, Warrior (RCA/Kemosabe). Now, with Warrior set for a Dec. 4 release and lead single “Die Young” gaining at radio (it’s the Greatest Gainer this week, despite falling 13-14 on the Hot 30), Ke$ha is back, much to RCA’s relief. “I had the label breathing down my neck to come back and make a new record, and I kind of had to tell everybody to fuck off for a month,” says the singer/songwriter born Kesha Rose Sebert. When her solo tour wrapped in September 2011, Ke$ha dropped out of the public eye after Rio de Janeiro’s Rock in Rio Festival, making stops in South Africa and other locales before returning to the States in late October. She calls it a “spiritual journey,” a chance to get off the road and back to herself and the land: “I needed to get my head back on straight and then I came back and have literally been working on my record ever since.”

After a 14-month break from the top 40, Ke$ha returned to the upper reaches of the charts with the release of “Die Young” on Sept. 25. RCA chose WHTZ (Z100) New York to debut the track as part of Clear Channel’s iHeartRadio World Premiere program on the “Elvis Duran and the Morning Show,” which reaches 7 million listeners in 50-plus markets each morning. For the first day, Ke$ha played the song every hour. The response was so strong that Z100 moved the cut to its “power new” category, playing the song every other hour to give it maximum exposure. “You don’t really see reactions like this so quickly,” Z100 PD Shaan Dastur says. “It’s been a week-and-a-half and we feel like it was selling well. We put it into our research and it was enormous. It was just so interesting to see how a song could connect so quickly. I just know that this is going to be a huge, huge album for her and she’s really going to just pick up where she left off.”

The same day RCA distributed “Die Young” to digital retail, standard and deluxe edition preorder for Warrior were made available on iTunes for $9.99 and $11.99. (The latter includes four extra tracks.) This time, RCA opted out of iTunes’ Complete My Album program and instead offered consumers a free download of “Die Young” with every preorder of Warrior. “The preorder is beating our expectations and I just know that this is going to be a huge,” Z100 PD Sharon Dastur says. “We put it into our research and it was enormous. It was just so interesting to see how a song could connect so quickly. I just know that this is going to be a huge, huge album for her and she’s really going to just pick up where she left off.”

“Leading up to the album’s release, each of these preorder-drivers free downloads counts toward the single’s total digital tally,” RCA Music Group president/COO Tom Corson says that so far, the method is paying off. “The preorder is beating our expectations and doing well,” he says. “Ke$ha had an incredible run with the first project, with Animal and then Cannibal, the repack. It was global. Hopefully, that’s what Warrior will do. Our intention is to cement her as an established pop star. When you listen to the album and all the possibilities on it, we have high hopes.”

That meant heeding to Ke$ha’s creative vision for Warrior. After downsizing her vocals in Auto-Tune for her debut geared the critical community reason to believe that her voice was the product of technological tricks, Ke$ha set out to banish Auto-Tune almost entirely from the project and incorporate more guitars, which she had excluded from Animal.

A picture from Ke$ha’s upcoming illustrated memoir, “My Crazy Beautiful Life” (to be published in November), taken after her first night of Lollapalooza in 2009. “I’m revealing what my life is really like, the lows of the book,” says the artist. “It’s real. It’s crazy and it’s beautiful.”
“I got really sick of people saying that I couldn’t sing, because I can do very few things confidently in my life, and one of them is that I can sing,” she says. She was so adamant about proving herself that she first contemplated making a rock album. “I remember thinking [with Animal], ‘Oh, it’s just processed. People will learn that I can sing later!’ But after reading some reviews that were like, ‘She can’t sing,’ I finally was like, ‘Fuck that.’”

RCA senior VP of A&R and operations Rani Hancock notes how her abilities shine in the studio and onstage, echoing how critics often mistake the use of Auto-Tune for a lack of talent. “Ke$ha is really one of the best singers I’ve been in the studio with,” says Hancock, who served as A&R rep for Warrior as well as Animal and Cannibal. “She has an amazing voice and having been on the road like she has, her chops are up. There’s a lot of stuff that was previously. She really can sing her ass off, I think that she had a bad reputation, and her bad reputation was not justified.”

By going light on Auto-Tune, Warrior brings songwriting to the foreground. The LP features the collaborators who made Animal a pop powerhouse—Dr. Luke, Benny Blanco, and Cirkut—but it also makes room for what Hancock terms her “dream team” consisting of the Black Keys’ Patrick Carney, Iggy Pop, the Flaming Lips’ Wayne Coyne, and fun.’s Nate Ruess, who co-engineered Warrior alongside Dr. Luke, Benny Blanco, Greg Kurstin, and Cirkut. The collaborators who made Animal a pop powerhouse are also on board with Warrior.

Some of the tracks are the Ke$ha we already know, with stadium-sized hooks and trash-talking lyrics. "Superstar," a relentlessly catchy dance-pop anthem with strong shades of Justice and Daft Punk, is inspired by what Ke$ha describes as a real-life sexual tryst with a ghost that eventually forced her to move to her current Nashville abode. "It was definitely a man and it was really intense," she says. On "Crazy Kids," she goes full party monster, repositioning herself as the bad girl, rapping: "Ke$ha don’t give two fucks, I came to start that ruckus/And you want to party bad girl, rapping: "Ke$ha don’t give two fucks, I came to start that ruckus/And you want to party."

But for fans familiar with Ke$ha’s early acoustic demos, some of which can be found on YouTube, the LP’s softer side offers tracks like the Coyne-produced "Past Lives," which features a string arrangement from Ben Folds and plays like a bare, smoky ballad. Her vocals come to the center on "Woodentown," a crisp multitrack jam with country undertones from Rani Hancock, Iggy Pop, the Flaming Lips’ Wayne Coyne, and fun.’s Nate Ruess, who co-engineered Warrior alongside Dr. Luke, Benny Blanco, Greg Kurstin, and Cirkut. The collaborators who made Animal a pop powerhouse are also on board with Warrior.

"I like to take my time," Ke$ha says. "I think some of my fans have gotten super impatient, but I tell them that hopefully, it’ll be worth the wait. You don’t want me to come out with a record that’s full of shit because then nothing else matters. Nobody’s going to play it, and it doesn’t matter how good the video is. If the songs are shit, then nothing else matters."
Second Life

A NEW, YOUNG AUDIENCE FINDS INSPIRATION IN THE MULTIFACETED WORLD OF CLASSICAL MUSIC

BY KERRI MASON

By the time of the final act of “Dog Days,” a post-apocalyptic new opera composed by former rock drummer David T. Little, there is minimal food and no water left in the American heartland. So the star soprano uses her urine to wash the naked body of a recently deceased woman, a protracted ritual made even more unnerving by the surgically bright stage lights and an angry, industrial hum, slowly mounting in volume. As other members of her family stumble back onstage, covered in blood from what is understood to be their first act of animalistic survival, the hideous drone hits full blast, causing many in the audience to cover their ears along with their eyes.

Opera has always had its mad scenes, suicides and she-made-me-do-it murders, but “Dog Days” uses a dystopian vision to prompt some gloves-off social commentary, more akin to Cormac McCarthy’s “The Road,” Samuel Beckett’s “Waiting for Godot” or Nine Inch Nails' Year Zero than anything in the operatic canon.

If the sold-out audience at Montclair (N.J.) State University, where the piece made its world premiere on Sept. 29, looked as if it had been bused in from cooler environs, it’s because it was. Producer Peak Performances arranged for a charter bus from a Brooklyn bar, bringing 50 locals to the hilly New Jersey outpost. Hipsters with tattoos and goths in bondage gear sat alongside cool grandmas and bookish music students. Together, they gave “Dog Days” a standing ovation.

The classical music world—from local orchestras to artists to music labels—has long been obsessed with youth, looking for new fans young enough to keep the genre alive as its core supporters hit their twilight years. Social media outreaches and young-patron programs are parts of any entity’s marketing plan.

“There’s a ton of attention paid in classical to getting a young audience,” says Melissa Smey, executive director of Columbia University Arts, including the campus’ Miller Theater. “It’s almost a fetishization, like that’s the thing we should aspire to above everything else.”

But figures like Little, and 31-year-old Los Angeles Philharmonic music director Gustavo Dudamel—classically trained, but with other genres from rock to Latin in their blood—are bridging a gap not only between the classical world and young fans, but potential converts of all ages whose interests might not include chamber music or Italian arias.

“There’s a whole world of people we’d like to get to come to the opera,” says Elena Park, assistant manager of creative content for New York’s Metropolitan Opera. “It’s not in the mainstream; neither is classical music. So there’s a tremendous potential audience of people who consider themselves culturally aware but don’t necessarily go to the opera.”

To better reach that target group, the Met recently announced a collaboration with Le Poisson Rouge, a New York music club in the heart of Greenwich Village. The intimate, independent space hosts well-curated live acts from Purity Ring to Tori Amos, and has established itself as an alternative venue for classical performances: Decca Records has hosted many album release showcases there, for artists like soprano Danielle de Niese and guitarist Milos.

Gelb’s boldest initiative of this type is the Met’s “Live in HD” program, which she spearheaded. “Artistic, of course, and to support a goal [Met GM] Peter Gelb has of reaching new audiences and not just sitting passively at the Met to get them to come here: Doing things out in their own spaces to entice them back to the Met, and to have a greater appreciation for classical music.”

Gelb’s boldest initiative of this type is the Met’s “Live in 3D” program, which brings high-definition broadcasts of its lavish stage productions to 1,900 movie theaters worldwide through Fathom Events. Just 5 years old, it’s already a resounding success: In the 2011 fiscal year, the program racked $11 million in profits, and helped bolster the Met’s biggest fund-raising year in its history, which had a record $182 million in donations.

“It’s brilliant,” Smey says of the program. “Everyone goes to the movies, but not everyone goes to the opera. Putting it into a format where people are comfortable and can sit and have their popcorn makes the entire experience more accessible. Then maybe you buy a ticket and go to the 3,800-seat palace of the Metropolitan Opera.”

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“The impact was profound,” Park says of the LPR program, which she spearheaded. “Artistic, of course, and to support a goal [Met GM] Peter Gelb has of reaching new audiences and not just sitting passively at the Met to get them to come here: Doing things out in their own spaces to entice them back to the Met, and to have a greater appreciation for classical music.”

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"There’s a tremendous potential audience of people who consider themselves culturally aware but don’t necessarily go to the opera."

—ELENA PARK, Metropolitan Opera
Entertainment lawyer KEN HERTZ—who's driven brand deals for BEYONCÉ, GWEN STEFANI and LADY GAGA—thinks everyone is a media company, By André Hampp

Ken Hertz has a new theory he wants to test out.

It's an overcast October day in New York, and Hertz has settled into a table at SoHo House in Manhattan's Meatpacking District. He's away from where his client David Blaine has been electrifying himself for the last 72 hours. The Blaine stunt—powered by Intel Ultrabooks—features musicians like Andrew W.K. and Pharrell Williams swinging by to play a keyboard wired up to Blaine’s body. Dozens of media outlets will cover the event throughout its duration.

“Everyone is a media company,” Hertz, 53, says. “No matter what you do, you’re selling goods or services and you have a customer that you need to communicate with—and it’s either through earned media or social media or owned media or paid media. David was able to speak to the message of the sponsorship with Intel like it was a partnership, which is it, and it’s extraordinary how much earned media they’re getting.

Intel was trying to create relevance through a publicity stunt by getting someone who does nothing but publicity stunts. He said, ‘You don’t have to turn it into an ad, you’ll get plenty of publicity.’ Intel was looking for relevance and David delivers relevance.”

Hertz has specialized in delivering relevance in many different forms for years, whether it’s from his day job as a managing partner at entertainment law firm Hertz & Lichtenstein or in his dual role as owner of Membrain, a strategic branding firm that has helped major companies like Hasbro, McDonald’s, MillerCoors, Burger King, Hallmark and Saham Brands develop music strategies, while helping Hertz & Lichtenstein clients like Will.i.am, Beyoncé, Gwen Stefani, Will Smith and others expand their own businesses and branding ventures.

“Ken is somebody who has a very diversified skill set—that’s unusual for an attorney,” says Troy Carter, Lady Gaga’s manager and founder/chairman/CEO of Atom Factory Group, who has done several branding deals with Hertz through the years. “His knowledge of everything from the technology space to the beauty space to consumer goods has not only been an asset for him but for his clients as well. Ken seems to have relationships that run through all different areas, and having somebody on the team with that flexibility is great.”

That Hertz has become a de facto brand agent for many of his clients rather than the typical vision of a Hollywood lawyer is an irony not lost on him. “I deal with talent agencies and ad agencies all the time who say, ‘It would be great to have you as a reality check,’” and I’ll say, ‘That’s not really lawyering.’”

Hertz originally wanted to be a photographer, but instead studied marketing and eventually got his start as a music lawyer for Disney in the late ‘80s. “I always wanted to be a marketer on some level,” Hertz says. Stints at MP3.com and Napster as they went from boom to bust taught him invaluable lessons: “You can no longer control the distribution channel. Therefore your brand value is what buys you defendable real estate and allows you to have more leverage in the marketplace.”

Leverage played a major role in one of Hertz’s most recent branding deals, the launch of Lady Gaga’s Fame perfume in partnership with Coty the week of Sept. 15. The hugely successful scent had 6 million bottles shipped to stores, becoming the second-fastest-selling fragrance of all time behind Coca-Cola, according to a tweet from Gaga herself that has since been verified by her manager Carter and industry analysts. The result of more than two years of conversations among Hertz, Gaga, Carter and Coty Beauty senior VP of global marketing Steve Mormoriri, Fame was an out-of-the-gate success that almost never happened.

“She was remarkably engaged in the meeting, but what we learned was that she had been approached several times about a fragrance and she had turned them all down,” Hertz recalls of the initial meeting that took place in Paris in the spring of 2010. “Steve [Mormoriri] had a tough time getting the company to go along with his instincts, which is to trust her. He had to get on a plane at one point and fly to Asia because the whole thing was melting down, because she was unhappy with the bottle.”

Ultimately, what saved Fame was the philosophy that Hertz tries to bring to all his clients’ deals: let their creativity influence the product. Gaga was engaged in the design of Fame’s bottle (the same egg she emerged from at the 2011 Grammy Awards), and she challenged Coty to develop a proprietary technology that made the fragrance appear black but spray invisibly. That engagement is a big part of what drove sales of millions of bottles of a premium product (3.4 ounces for $79), which will ultimately net her a reported $15 million during the next three to five years.

“She’s going to make a lot of money off it but that’s not how she approached it,” Hertz says. “She talked about wanting to really market this product and make it as an event.”

To wit: Gaga herself footed the extra costs when the Steven Klein-directed commercial for Fame went over budget, and helped conceive the teaser launch event at New York’s Guggenheim Museum, where she showed her head and got a tattoo in front of an audience.

It’s that sense of empowerment that Hertz has applied to a pair of major deals with Will.i.am, who at this year’s Consumer Electronics Show debuted his first suite of products as a creative director at Intel, then later unveiled a new sustainability initiative with Coca-Cola, called Eko-cycle, where he will be the face and creative force behind a range of products made from recyclable materials from partners like Levi’s, New Era and Beats by Dre.

Hertz also paired Britney Spears with Hasbro’s Twister for an interactive videogame dubbed Twistar Dance, where the pop star leads dancers through a routine set to a custom remix of her hit “Till the World Ends.” It’s already become a fast seller for Hasbro, and Hertz and his team are currently building a
THE SMELL OF MONEY

LADY GAGA IS FAR from the only pop star to find success with a fragrance. From October 2011 to September 2012, celebrity brands accounted for $140 million of the $2.9 billion in U.S. prestige fragrance sales—up 32% year over year, according to market research company NPD Group. Leading the category the past year are Taylor Swift and Justin Bieber, whose Wonderstruck and Someday fragrances were, respectively, among the top overall prestige fragrance brands during the time period. (Someday was No. 18 and Wonderstruck No. 25 in dollars sold.)

"It's a celebrity party," NPD Group VP/senior global industry analyst Karen Grant says. "The recent influx of new products is fuelling prestige celebrity sales. Both Brandi's "day" and Wonderstruck were launched in the second half of 2011 so they have had a wonderful ride in 2012 without any major [competitors]," she adds.

Why all the stink over perfumes? For one thing, they can be highly valuable to an artist's earnings portfolio. Jennifer Lopez, for example, has created more than 18 fragrances for Coty Beauty since her first, Glow, debuted in 2002. Lopez earns a significant portion of the more than $2 billion in sales the products have logged during the past decade.

Celine Dion's own line of Coty fragrances continues to thrive, as does Beyoncé's. And Celine Dion's own line of Coty fragrances remains to this day our leading celebrity fragrance franchise in terms of size," says Ron Rolleston, executive VP of business and creative development at Elizabeth Arden.

That explains why pop star fragrances are being snapped up by major buyers at a seemingly record pace. Bieber's fragrance line was acquired by Elizabeth Arden this summer; Rihanna's Rebelle, Reb'l Fleur and the upcoming Nude were recently purchased by fragrance retailer Perfumania; and Coty recently picked up Katy Perry's Moscow, according to an executive familiar with the deal.

Now that fragrance companies are being pitched left and right by music managers to come up with the next celebrity scent, a few exceptions apply. For one thing, groups don't tend to work for a fragrance as much as solo artists. (Sorry, One Direction.) "It's problematic," Coty Beauty senior VP of global marketing Steve Mormoris says. "It's hard to create a message of intimacy and sexuality that's sexually connected to one person."

Also, male-targeted scents have been tougher to crack than those aimed at females—though Usher's Ur Cologne for Elizabeth Arden and Miley Cyrus' Soul collection with wife Faith Hill for Coty have been strong sellers. "Men by their nature seem to be more committed to designers, whether it's Giorgio Armani or D&G or Calvin Klein or our guy John Varvatos," Rolleston says. Plus, their buying habits are just different, Mormoris adds. "They buy less and change fragrances less often," he says. "Females buy for themselves and buy frequently."

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ILLUSTRATION BY SEAN McCABE

music strategy for other Hasbro franchises, including boy-targeted products like Super Soaker, Nerf and Vertoys. Hasbro chief marketing officer John Frascotti credits Hertz as "a great collaborator" with little agenda. "I don't get the sense Ken is ever trying to sell us anything or promote a particular point of view," Frascotti says. "He takes the time to learn our business and what our objectives are. We really view him as a business partner more than an agency or someone on the outside."

Membrain, Hertz's branding arm, has taken a similar approach to licensed properties like Saban's Family the Strange, a fictional character that has interviewed celebs like Marilyn Manson, Gerard Way and Karen O. The company has handled speaker tours, radio spots and a "Meet the Creators" contest during the past year-

"One of the great things about Ken is he's not only very well-versed in the music industry and our brand, but he's a lawyer so he understands risk and he understands opportunity," McDonald's senior VP of advertising on radio stations. All the people who make the most money off music—MTV, Clear Channel, Ticketmaster—none of them..."
Viva Mexico

Billboard and Telemundo reunite to present second Mexican music honors

BY LEILA COBO

For the second consecutive year, Billboard celebrates the rich diversity, quality, depth and continuing commercial success of regional Mexican music through its Premieres Billboard de la Musica Mexicana—the Billboard Mexican Music Awards.

Presented by State Farm, the awards will take place Oct. 18 at the Shrine Auditorium in Los Angeles and air live on Telemundo. This is the only show on national TV that exclusively celebrates Mexican music. (For the latest updates, follow the Twitter hashtag #BillboardsMX).

And why celebrate Mexican music exclusively? According to the RIAA, in 2011 regional Mexican music, including Tejano, accounted for 49% of all Latin music shipments in the United States. Even though that percentage marks a slight decline from the 50% recorded in 2010, it’s still an ample lead over pop (36%), tropical (11%) and urban (4%).

Beyond the fact that regional Mexican music has long remained the top-selling genre of Latin music in the United States, it is also particularly diverse in sound. And yet, these subgenres—ranchera, mariachi, norteño, banda, cumbia and grupera—are just a few—on all commercially successful. Or, as one label head many years ago put it: "Regional Mexican music is the gift that keeps on giving.

However, no Latin music awards show has properly highlighted the importance of the genre, leading to the creation last year of the Billboard Mexican Music Awards. "In a predominantly Mexican marketplace, it’s important to have these awards, which connect artists to their natural audience," says

José Pino, VP of music for media company Venevision, whose label, VeneMusic, is distributed by Universal.

"Without a doubt, the Latin music and entertainment industry in the U.S. needs to further recognize the importance and value of Mexican music at all levels," adds Alberto Del Castillo, founder/CEO of Mexican music promotion and marketing company En Motion. "These awards, dedicated exclusively to Mexican music, provide an opportunity to properly highlight the importance of the different genres of Mexican music, as well as the artists who produce it.

This year’s awards will honor artists and recordings in 33 categories across four broad genres—ranchera, norteño, mariachi and cumbia. Finalists and winners are determined by performance on the regional Mexican charts—which makes the diversity of the music all the more remarkable.

"Our biggest challenge is to represent the great variety of Mexican music with all its rhythms, flavors and colors," says show producer Tony Mejia, a veteran of Seven TV who also produces the Billboard Latin Music Awards. "We want every genre to feel represented, and with this show, we’ll show the world at large the scope of the music and the talent behind it."

The second edition of the Billboard Mexican Music Awards is not only taking place at a bigger venue, but will also air live for the first time, an indication of the success of the 2011 inaugural event. Confirmed performers include El Muro, Los Romeros, Los Primos de Durango and Los Primos de Durango.

"Billboard has really tried to recognize the quality of the different genres of Mexican music," Venevision’s Pino adds. "That sets the difference."
ASCAP FELICITA A SUS NOMINADOS A LOS PREMIOS BILLBOARD DE LA MÚSICA Mexicana

3BallMTY
Fidel Rueda
Shaila Durcal
El Pelón del Mikrophone & DJ Morphius featuring Banda La Trakalosa & Violento
Marco Antonio Solís
Los Bukis
Ferra ("Di Que Regresarás" - La Original Banda El Limón)
Elias Medina ("El Mil Amores" - Pesado)
Daniel Niebla ("Versos De Mi Alma" - Violento)
Ramón Ayala y Sus Bravos Del Norte
Lucero
Joan Sebastian
Grupo Montez De Durango
Bronco
Crisma, Inc.
EMI Music
Universal Music

CANCIONES NOMINADAS:
3BallMTY featuring El Bebeto y América Sierra “Inténtalo” (Erick Rincón, Sergio Zavala - Latin Power Music)
El Pelón del Mikrophone & DJ Morphius featuring Banda La Trakalosa & Violento “La Cumbia Tribalera” (DJ Morphius - Topazio Musical)
Jenni Rivera featuring Marco Antonio Solís “Basta Ya” (Marco Antonio Solís - Crisma, Inc.)
La Original Banda El Limón de Salvador Lizarraga “Di Que Regresarás” (Ferra - Tres Islas Music)
Pesado “El Mil Amores” (Elias Medina - Pacific Latin Copyright)
Voz De Mando “Versos De Mi Alma” (Daniel Niebla - Edimupa Publishing, Pacific Latin Copyright)
Vicente Fernández “El Vestido Blanco” (Joan Sebastian - Vander Music)
Lucero & Joan Sebastian “Caminar Contigo” (Joan Sebastian - SACM Latin Copyright)
Celebrating Mexican Music's Best Artists

Tri 3BallMTY tops ranks of finalists

BY JUSTINO ÁGUILA

A rich array of artists are finalists for the second Billboard Mexican Music Awards. Presented by Univision, the awards can be seen on TeleMundo live from Los Angeles on Oct. 18. Finalists—and winners—are determined by Billboard chart performance during the eligibility period of Aug. 27, through Aug. 18, 2012. Award categories are based on album and digital track sales data provided by Nielsen SoundScan and radio airplay monitored by Nielsen BDS. For a complete list of finalists, go to Billboard.com/mma 2012.

3BallMTY
The three DJs behind 3BallMTY hail from Monterrey, Mexico, and have created tribal guarachero mixing cumbia and electrónica. Leading this year's finalists, the group is nominated in 17 categories— including artist, new artist and song of the year. The trio bowed with the album Inten
tal. The set peaked at No. 2 on Billboard's Top Latin Albums chart while its title track spent two weeks at No. 1 on Hot Latin Songs.

LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO
La Arrolladora Banda el Límon de Rene Camacho has entertained fans for more than five decades. This year the group is the finalist for nine awards including artist and song of the year. Its hit "Llamada de M3 E3" (Call From My Ex) is a finalist in the song and band of the year. The group's musical director, Fernando Camacho Tirado, is a finalist in the producer of the year category.

GERARDO ORTIZ
Regional Mexican singer/songwriter Gerardo Ortiz is a finalist in 11 categories including artist, song, Norteño artist and digital download artist of the year. His En Todo Y El Diablo is a finalist in album for Norteño album of the year, while "Amor Confuso" is up for song and Norteño song of the year. Originally discovered on YouTube, Ortiz continues to engage fans on Twitter and Facebook.

ESPINOZA PAZ
Espinoza Paz is a finalist for artist, male artist, songwriter, digital download, albums artist and band artist of the year with two albums, Camino Que Dediques (Songs That Hurt) and Un Hombr Normal (A Normal Man). Paz's composition "Para No Perderte" is a finalist for Norteño song of the year, while the singer is up for both songwriter and producer of the year. Paz plans to expand his career in Latin America, and earlier this year he appeared in director Patricia Riggen's film "Girl in Progress" starring Eva Mendes.

AMERICA SIERRA
Singer/songwriter America Sierra is a finalist for new artist and female artist of the year. The award-winning artist has been in the music business for more than a decade, but it was her vocals and Latin Grammy nomination that helped give DisCille's TriándroMTY's "Intendal" extra heft alongside singer El Bebeto. The songstress is also featured on 3BallMTY's "Besos al Aire" (Kiss Kiss).

BANDA CARNIVAL
Banda Carnival is a finalist for new artist of the year. The band is best-known for performing cumbias and romantic songs, and has become a favorite for its compositions of heartache that capture the spirit of the people groups. The act's album, Mexico Nivel, arrived during the summer and keeps reaching new fans in the United States and elsewhere.

LA ADICTIVA BANDA SAN JOSÉ DE MESILLAS
La Adictiva Banda San José de Mesillas is a finalist for song of the year — vocal event. The group is nominated in categories that include female artist, banda and song of the year. The band's song captures the spirit of the popular genre.

VINCENTE FERNÁNDEZ
Vicente Fernández—a 20-time finalist alongside Shalita Durcal, Jenni Rivera and Joan Sebastian—is up for male artist, ranchera/mariachi album and ranchera/mariachi artist of the year. The legendary crooner is one of the genre's most iconic entertainers who this year continues to break ground with more music and a duet with Tony Bennett.

FIÓLB RUEDA
Fidel Rueda is a finalist for male artist of the year in a category that also includes Vicente Fernández, Gerardo Ortiz and Espinoza Paz. No stranger to the Billboard Mexican Music Awards, the singer continues to shine with albums like this year's Sintraeuna Hasta las Ca
chos, which debuted at No. 6 on the Regional Mexican Albums chart on April 17.

SHALITA DURCAL
Spanish singer Shalita Durcal is the daughter of the late singer Rocio Durcal, but the offspring of the legendary entertainer has continually found her own path through each project as Atl, a collection of ballads that have received regular rotation on the radio. She's a finalist for female artist— rustic, ranchera/mariachi song, ranchera/mariachi album and ranchera/mariachi artist of the year.

JENNIFER RIVERA
Jennifer Rivera, an artist who balances projects in music, TV, film and beauty products, is a finalist in categories that include artist, new artist and album of the year. The singer is a finalist for album and norteno album of the year as a finalist for producer of the year.

SINGER/SONGWRITER AND PRODUCER FINALIST

BANDA EL RECODO DE CRUZ LIZARRAGA
Banda el Recodo de Cruz Lizarraga has sold more than 2 million albums, according to Nielsen SoundScan, and next year the group will mark 25 years in the business. A finalist in the categories of artist of the year—duo or group, banda song for "Te Quiero A M3 Ori" (I Love You to Death) and banda album, the group recently made news when its tour bus crashed in Texas. Although several members were hospitalized, the band was back on the road a few weeks later.

JULIAN ALVAREZ Y SU NORTEÑO BANDA
Julian Alvarez y Su Norteño Banda are finalists in five categories including song ("Obsidiana" (Forgotten Me),) male artist, banda song and banda artist of the year. The group's founder, Julian Alvarez, returns again this year as a finalist for producer of the year.

JOAN SEBASTIAN
Singer/songwriter Joan Sebastian returns as a finalist in four categories including ranchera/mariachi album and ranchera/mariachi artist along with Pepe Aguilar, Shalita Durcal and Vicente Fernández. Since the '70s, Sebastian has amassed a rich catalog of songs that range from grupero to pop to ranchera. The award-winning songwriter is also a finalist with veteran singer Lucero for their joint project. "Un Lado" is a collection of romantic ballads that arrived earlier this year. The "Un Lado" joined No. 1 on Regional Mexican Albums.

LOS BUKIS
It's been 17 years since they disbanded, but Los Bukis returned this year with Jaws 25 Exitos, a No. 1 compilation featuring "Te No Necesito," "3,000 Por Ti" and "Mi Fantasia." The group is led by singer/songwriter Mariano Antonio Solis, who is also up for song of the year—vocal event with Jenni Rivera for his song "Basta Ya."

SELENA QUINTANILLA
The late Selena Quintanilla is a finalist for female artist of the year. Enamorada de Ti (Girl of My Heart) earned him song of the year in a category that also includes "No Me Queda Mas," "Tecno Cumbia" and "El Chico del Apartamento 512." The album also features his covers of songs like "Ridi Bidi Bom Bom" (Selena Gomez), "Fotos y Recordos" (Ozuna) and "Conmigo Flia" (Cristian Castro).

EL PELON DEL MICROPHONE & DJ MORPHUS FEATURING BANDA LA TRAKALOSA & VIOLENTO
A tribal-inspired sound makes El Pelo del Microphone & DJ Morphus featuring Banda La Trakalosa & Violento finalists with "La Cumbia Triblera" for song of the year—vocal event. The song is a finalist alongside "Inten
tal" (3BallMTY featuring El Bebeto and America Sierra), "Obvi
dame" (Julián Alvarez y Su Norteño Banda), "Llamada de M3 Ex" (La Arrolladora Banda el Límon de Rene Camacho) and "Amor Confuso" (Gerardo Ortiz).

VOZ DE MANDO
Voz de Mando is a finalist in three categories including norteño music year for "Versos De Mi Alma" (Verses Of My Soul) and compete with Gerardo Ortiz's "Amor Confuso," Espinoza Paz's "Para No Perderte" (To Not Lose You) and Penamedo's "El M3 Amo" (The Thousand Loves). Voz de Mando is also up for norteño artist of the year.

HORACIO PALENCIA CISNEROS
Singer/songwriter Horacio Palencia Cisneros is a finalist for songwriter of the year along with Ariel Barreiras (SACM), Espinoza Paz and Gerardo Ortiz. His song "Niña de Mi Corazon" (Girl of My Heart) earned him song of the year at BMI's 2012 Latin Music Awards.
Bearing The Torch

The Voice Award Bestowed on Los Huracanes del Norte

By LEILA COBO

Los Huracanes del Norte are a family affair.

The group founded by brothers Heracio, Jesus and Francisco Garcia Rovadabio 40 years ago has grown through the decades to include younger brother Lupillo and, now, Antonia “El Grito” and Rocky Jr. (Heracio’s son) and their friend Jose Luis Mejia “El Chopo.”

“I’ve always thought Los Huracanes should last for many years, and the best inheritance I can leave my family is what I’ve worked for all my life,” Heracio Garcia says. “It’s like a family restaurant that’s passed down from generation to generation.”

That torch has remained lit through 62 albums, 21 feature films, more than 50 videos, two No. 1’s on Billboard’s Regional Mexican Airplay chart and nominations for both mainstream Grammy and Latin Grammy Awards. As part of their 40th anniversary celebration, and recognizing the importance of Los Huracanes’ voice to legions of fans on both sides of the U.S.-Mexico border as well as their unique place as gone pioneers, Billboard will honor the group with this year’s La Voz—the Voice Award—during the Billboard Mexican Music Awards on Oct. 18.

The Garcia brothers, born in Mexico, headed toward “el norte” with their parents and were raised in California’s farmlands, picking fruit during the day and playing music at night on a second-hand accordion and guitar their grandparents bought at a flea market.

By the late 80s, the siblings had formed a group, Los Cuatro del Norte, that played local gigs. When Lupillo was old enough to join them on saxophone, the group developed what would become its trademark sound. On a stormy night in 1992 the members recorded their first album, and renamed themselves Los Huracanes del Norte to a nod to the weather that raged outside.

From that point onward, Los Huracanes built their story, their voice and their following literally one city and one town at a time. Travelling in a small van, they played up and down California’s coast, visiting towns and radio stations, gradually expanding their reach to Mexico and the entire United States. Los Huracanes would score countless hits in the process, including “La 911,” “La Nota Roja,” “En Que Trabaja el Hombre” and “Nena De Mi Corazon,” which topped the Regional Mexican Airplay chart for 18 weeks.

With their hard-hitting accordion- and flute-based sound and lyrics grounded in the norteno tradition of storytelling, the music of Los Huracanes del Norte is the story of the Mexican immigration experience in the United States.

Sales And Airplay

Labels, publishers up for honors

BY JUSTINO AGUILA

For this year’s Billboard Mexican Music Awards, the eligibility year for labels and publishing companies ran from Aug. 27, 2011, until Aug. 18, 2012—a time period when regional Mexican music has continued to be a vibrant genre in the United States.

Finalists are chosen based on their performance during the period on Billboard’s regional Mexican charts.

Four labels are finalists in the sales-driven category of albums record of the year, while another four are part of this year’s distinguished pool for airplay record label of the year.

The publishers with the strongest market presence in the genre are Argo Music (BMG), Del Melodios (BMG), Ferca (SESAC) and Sony Music (EMI), each honored as finalists.

The albums records label of the year finalists are Freddie, M&G Sound, Sony Music Latin and Universal Music Latin Entertainment.

UMLE’s impressive reach in the U.S. market continues with a deep roster of talent charting during the eligibility year. Among those UMLE acts are Espinosa Paz, Mano Antonio Solis, Jesus Rivera and DJ collective UltraMTY, which comprises three young artists: Erick Rincon, 19; Alberto “DJ Otto” Pensienda, 19; and Segio “DJ Steele” Varalda, 20.

Sony Music Latin has also been a major frontrunner with the continued success of regional Mexican singer/songwriter Gerardo Ortiz, who is a finalist with 21 nods in 10 categories in addition to competing with himself for band album of the year.

Ortiz, who last year was the top winner at the first Billboard Mexican Music Awards, also helped Sony secure a place as a label finalist thanks to his album Entre Días y el Diablo (Between God and the Devil). His song “Amer Confuso” is up for song of the year and norteno song of the year. Sony’s strong portfolio also includes artists like the iconic Vicente Fernandez. One of the two indices up for albums record label of the year, Freddie, has penetrated the major market with such acts as Siggno, Ramon Ayala y Sus Bravos del Norte, Solidio and Elida Reyna

ESPINOZA PAZ

Isidro Chavez “Espinosa Paz” Espinosa this year declared that he wants to expand his reach beyond the United States and Mexico to other parts of Latin America. Paz has expanded his resume this year to include appearing in director Patricia Riggen’s indie film “Girl in Progress” starring Eva Mendes. Last year Paz was a judge on his native country’s popular singing competition, “Voz Mexico,” a sister show to NBC’s “The Voice.” Paz wrote Banda MS “Mi Olvido,” which peaked at No. 3 on Regional Mexican Airplay and his own “Un Hombre Normal” (A Normal Man) spent three weeks atop that chart.

Gerardo Ortiz

Gerardo Ortiz is one of the genre’s most successful singers, but he’s also become known for his lyrically edgy compositions called corridos progresivos. In addition, the singer/songwriter launched the label Bad Sin Entertainment to discover new artists. A major winner at last year’s inaugural Billboard Mexican Music Awards, Ortiz continues to receive accolades for his music, and recently received a star on Las Vegas’ Walk of Stars. His “Amor Confuso” (Confused Love) spent four weeks at No. 1 on Regional Mexican Airplay while follow-up “Sobre Vida A Despedirme” (I’ve Only Come to Say Goodbye) is steadily climbing the chart, reaching No. 8 on Oct. 6.
SESAC LATINA CELEBRA LAS MÚLTIPLES NOMINACIONES DE SUS AFILIADOS A LOS PREMIOS BILLBOARD DE LA MÚSICA MEXICANA 2012

Artista del Año, Debut América Sierra, Banda Carnaval / Artista Femenino del Año América Sierra
Artista del Año, Norteño Calibre 50 / TEMA DEL AÑO “INTÉNTALO” - 3BallMTY con El Bebeto y América Sierra / “Llamada De Mi Ex” - La Arrolladora Banda El Limón de René Camacho / TEMA DEL AÑO, COLABORACIÓN VOCAL “INTÉNTALO” - 3BallMTY con El Bebeto y América Sierra / Canción del Año, Banda “Llamada De Mi Ex” - La Arrolladora Banda El Limón de René Camacho / TEMA DEL AÑO DURANGUENSE/GRUPERO/CUMBIA “INTÉNTALO” - 3BallMTY con El Bebeto y América Sierra / Compositor del Año Ariel Barreras (SACM) / Productor del Año Fernando Camacho Tirado / Editora del Año FERCA Songs / Corporación Editorial del Año ARPA Music / EMI Music / Universal Music.

También a nuestros afiliados que colaboraron en proyectos nominados a los Premios Billboard de la Música Mexicana 2012:

DISCO DEL AÑO “INTÉNTALO” - 3BallMTY / “Irreversible...2012” - La Arrolladora Banda El Limón de René Camacho / DISCO DEL AÑO, BANDA “Irreversible...2012” - La Arrolladora Banda El Limón de René Camacho / DISCO DEL AÑO DURANGUENSE/GRUPERO/CUMBIA “INTÉNTALO” - 3BallMTY.
Reinventing His Genre
Pepe Aguilar earns Artistic Legacy Award
By LEILA COBO

When Pepe Aguilar was 3 years old, his parents—singer/actor Antonio Aguilar, considered one of the world's great ranchera voices, and screen siren Flor Silvestre—handed him a microphone onstage at New York's Madison Square Garden, launching his career.

Today, 39 years later, Aguilar is an icon. At 44, the ranchera/mariachi singer with the velvety voice has found equal success in Latin pop. He is a composer, producer, an entrepreneur and an innovator who has launched his own label and digital marketing company. Aguilar has become the voice of a new generation of Mexican singers, straddling Mexican tradition with pop sensibility and reinventing the way his genre approaches the music business.

With a history of nearly 20 No. 1s on Billboard's Regional Mexican Airplay chart, nine top 10s on Hot Latin Songs, six top 10s on the Top Latin Albums tally and two No. 1s and 12 top 10s on Regional Mexican Albums, Aguilar is this year's recipient of Billboard's Legado Artistico, the Artistic Legacy Award. "Pepe Aguilar, who has inherited an incomparable artistic tradition, is the well-deserved recipient of this award at the height of his career," says Jorge Pino, music VP for Venevision, Aguilar's licensee. "We are immensely proud to have him on our Venevision Musica roster."

The Artistic Legacy Award recognizes a lengthy and rich career that has influenced the genre and its artists. And Aguilar's influence is undeniable.

After a brief stint as a rocker in the late '80s, he released his first traditional Mexican album, Pepe Aguilar Con Tambora, in 1990, and immediately struck a chord thanks to his distinctive vocal style: Aguilar was a mariachi singer who could croon. But he truly became a star with 1998's Por Mujeres Como Tú, an album that married traditional mariachi with string-heavy pop arrangements. It was an explosive combination. The title track won Billboard's hot Latin track of the year honors at the Billboard Latin Music Awards and made Aguilar a household name. Thanks directly to Aguilar's contemporary readings on traditional music, radio stations that had never played mariachi opened up to the genre and, to this day, "romantic Mexican music" is the programming base of dozens of stations around the country.

A purveyor of new music as well as an advocate of history and tradition, Aguilar alternates between recording new material and classics, and in the past 18 months he has released pop and ranchero albums. The latter holds a special place for Aguilar, who's actively working to develop new talent in the ranchero/mariachi arena.

"It's very important to foster the music among young people. It's a huge responsibility, and it's very important to have many ranchero singers in development."
BMI DEFINIENDO EL MAPA
CON LO MEJOR DE LA
MÚSICA REGIONAL MEXICANA

FELICIDADES A NUESTROS NOMINADOS A LOS

PREMIOS
DE LA MÚSICA
MEXICANA

BANDA EL RECODO
DE CRUZ LIZÁRRAGA
JENNI RIVERA

ESPINOZA PAZ
GERARDO ORTIZ
LA ORIGINAL
BANDA EL LIMÓN
DE SALVADOR LIZÁRRAGA
PEPE AGUILAR

SELena
TOY SELECTAH

LOS TUCANES
DE TIJUANA
PESADO
VOZ DE MANDO
Luis CARLOS MONROY

LOS HOROSCOPOS
DE DURANGO

GRUPO MONTEZ
DE DURANGO
OCTAVIO LARA

NIR SEROUSSI
CALIBRE-50

CHUY LIZÁRRAGA

GRUPO MONTEZ
DE DURANGO
OCTAVIO LARA

NIR SEROUSSI
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CHUY LIZÁRRAGA

BANDA SAN JOSE
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Brandy returns with new deal and first solo album in four years

After spending the four years since 2008’s Human (Epic Records) largely away from the recording booth—save for a brief foray into rap, under the name B No—Brandy Norwood is making a return to her R&B roots on the melodic, vocal-driven Two Eleven, which arrives Oct. 16 on RCA/Chameleon Records.

The project is the first under the singer/actor’s new deal with RCA/Chameleon. A few years ago, they disappointed commercially, debuting at No. 15 on Billboard’s Top R&B/Hip-Hop Albums and selling just 214,000 copies to date, according to Nielsen SoundScan. Brandy exited longtime home Epic in 2009, shortly after Amanda Ghost joined the label as president. Ghost, who left Epic in late 2010, declined to comment.

“I’ve been trying to find myself, musically,” says Brandy, who returned to TV during the hiatus (she had starred in the hit TV series “Moesha” from 1996 to 2001). She appeared alongside her brother Ray J, also a singer, in VH1’s “Brandy & Ray J: A Family Business” (and delivered the companion album A Family Business), and in fall 2010, Brandy competed on “Dancing With the Stars.”

“At one point I thought I wouldn’t get another chance,” she says. “You get those thoughts when you take time off, like, ‘Is it over? It’s never going to happen again.’ But the four years wasn’t really my fault. If it were up to me I would do music every day, I didn’t have a backing, a home, a deal.

In that time I was able to meet with RCA, get a deal with them and figure out what I wanted to do musically. It’s working out perfectly because now, with Two Eleven, it’s everything that I want.”

The road back to her recording career began in August 2011, when Chameleon founder Bryen Prescott signed Brandy to a joint venture between RCA and Chameleon 18 months after seeing her perform at Radio Live Hollywood. “I saw an opportunity to take something that’s so precious and bring it back to the music business,” says Prescott, who’s worked with Angie Stone and Jamie Foxx.

“When I saw her perform, she performed like she had a chip on her shoulder. I think she felt like the industry had given up on her.”

“Artist that have their ups and downs, and still have a hunger for it, they want to win,” RCA Records president/CEO Tom Corson says. “Moving from label to label has motivated her. She wants to win badly. She’s a fighter. Put that with her history, and she’s always going to be a threat. That was a big factor in us realizing we were on the same page.”

Prescott promised Brandy a grand comeback only if she was open to doing things differently. He challenged her “to bring a blend of [a] hip-hop feel with an R&B sense of melody and use her vocals as an instrument.”

Brandy, feeling like this was “another chance at music,” says, took on the challenge. Two Eleven showcases her multilayered impassioned vocals laid over melodic hip-hop soundscapes. The album features production by Bangladesh, Danja, Jermaine, Mike Will Made It and songwriting by Frank Ocean, while Sean Garrett, Rico Love and Mario Winans pull double duty. “We saw everybody doing this whole dance sound and said, ‘You can’t do it,’” Prescott says. “You got to bring it back into 2012 with your hard beats, but the melodies and content of the songs got to be good.”

Two Eleven follows several major R&B releases that were marked by their dance influences. Usher and Chris Brown both put out albums this year that were heavy on dance and underperformed compared with previous releases, raising questions as to whether they neglected their core audience by skewing too pop and dance.

For Two Eleven, Prescott says that it’s Brandy’s best work since 1998’s Never Say Never (Atlantic), which debuted at No. 1 on the Billboard 200 and has sold 4.6 million, according to SoundScan. Corson adds, “We wanted to make a great R&B album that could cross over. [We wanted] to stick to what made Brandy ‘Brandy’ [who] is some of the greatest voices in R&B and also an artist that has mainstream appeal.”

Lead single “Put It Down,” which features Brown, the album’s only collaborator, is No. 16 on the Hot R&B/Hip-Hop Songs chart and marks Brandy’s 10th top 10 since the chart in 30 years. “I wanted to come back on my own,” Brandy says of collaborating. “I have had great collaborations in my career. I just don’t like doing songs just to do them with people. This album didn’t present that opportunity. The Chris Brown [song] happened organically. I wanted to stand on my own two feet with this album and reintroduce myself to my fans and the new generation as me.”
Hold The Applause

After a five-year hiatus, Cafe Tacvba returns with a unique live album:

O n a cool summer night in July, music industry tastemakers were called to a clandestine meeting at East West Studios in Hollywood. Electronic devices had to be checked at the door. Inside the invite-only event, Mexican alternative rock band Cafe Tacvba was in a back room preparing to perform 10 new songs, to be recorded live for an album that would put a new twist on the unplugged acoustic theme. The faces in the crowd—everyone from Universal Music Latin Entertainment president Victor Gonzalez to filmmaker Sergio Arau—were for something that rarely happens in music: a live recording (no talking or applause allowed) by one of Latin music’s most iconic groups.

The showcase has become the heart of the band’s next album, El Objeto Antes Llamado Disco (The Object Once Called a Record), which arrives Oct. 22 on Universal Music Latino. The project, produced by Academy Award-winning composer Gustavo Santaolalla, is Cafe Tacvba’s first album in five years. The label is creating a marketing campaign that combines technology, social networks and touring to announce the act’s return.

The July event, which coincided with the band’s 20th anniversary and consisted of two Los Angeles sessions, capped off a short series that was recorded across countries including Argentina, Chile and Mexico.

“These sessions allowed us to rescue ourselves,” says singer Ruben Albarran, who along with keyboardist Emmanuel del Real, bassist Enrique Rangel and lead guitarist Joselo Rangel founded the band in Nuxalpan, Mexico, in the ’80s. “It gave us the ability to transform through the sentiment and emotions of each audience—an energy that usually doesn’t happen when recording in a studio alone.”

“These sessions were magical,” adds Santalla, the band’s longtime producer. “Those in the room could hear the music as it was being recorded and this element also intensified the recording.”

But unlike popular acoustic-themed albums, the audience was asked to stay silent while the group performed. Applause was allowed only after each take with the exception of “Pajarras” (Birds), after which everyone in attendance clapped. “This way, everyone in the city, has been mixed and will be heard on the album.”

In addition to the big-event feel of the sessions, a digital campaign has been equally important as the band’s team worked toward the release. “This is the first Cafe Tacvba album that comes out in the digital iTunes age,” says Miguel Luz, senior product manager for Universal Music Latino and Mactche Music. “We’re being proactive in securing big things for the group.”

To that end, the label has been working with websites to release the first single, “Estate del Centenario,” and the album was available in promotion at iTunes in the United States and Mexico. On Oct. 22, additionally, videos will be released on Vevo.

The successful album is 2005’s On Viaje (A Journey), which reached No. 2 on Billboard’s Latin Pop Albums chart; its biggest singles include “Bienes,” which reached No. 38 on Latin Pop Airplay in 2004, and “La Vida de Como Ti,” which the band appears, climbed to No. 13 in 2009. Cafe Tacvba has sold 142,000 albums during the Nielsen Soundscan era.

“I don’t want to say they are immune to a [peak] economy,” said the band’s group of fans. A Cafe Tacvba album is an event.

Road Work

By Justino Aguila

Every 10 years or so, classical pop artists have a major crossover breakthrough like Josh Groban, Il Divo and Andrea Bocelli. Jackie Evancho is having one of those breakthroughs. Since finishing second on NBC’s “America’s Got Talent” in 2010, the 12-year-old Pittsburgh native and “popera” powerhouse has become a fixture among the mainstream crowd with releases for Syco/Columbia, Songs From the Silver Screen, you’re rereleasing your holiday album Heavenly Christmas this month. What are some holiday traditions you have?

We turn on the TV and we play Christmas music endlessly, and we decorate the Christmas tree. Then we go play Christmas music endlessly, and we decorate the Christmas tree. Then we go play Christmas music endlessly, and we decorate the Christmas tree. Then we go play Christmas music endlessly, and we decorate the Christmas tree.

3. In addition to Songs From the Silver Screen, you’re rereleasing your holiday album Heavenly Christmas this month. What are some holiday traditions you have?

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4. You’re about to embark on a tour of concert halls and symphony spaces. What’s it like being able to headline such big venues at your age?

It’s always exciting to see different cities and different symphonies. It’s so much fun to travel. My favorite part is being able to perform live in front of all these amazing people, being together with them and seeing their reaction makes me feel very special.

5. You are an alum of “America’s Got Talent” and signed to Simon Cowell’s label. What’s a valuable advice that you’ve received since your career took off?

It’s interesting because I don’t think what I sing is, to other people, pretty unique. I feel that I obviously have my own sound but...I am working on growing as a performer, continuing to explore my own sound. I’ve just heard so much from so many people. I remember Sonny Bono putting in the recording. "I don’t want to say they are immune to a [peak] economy," said the band’s group of fans. A Cafe Tacvba album is an event.

6. With so many talent shows on TV right now, what advice do you have for other aspiring singers?

My advice would be to follow your dream. My career was so much more... I’ve never been in first place, I hope that inspired people to never give up, I never gave up and I continued to do what I do now. My life has been so much more. It’s fun to see it from where I was—there’s such an amazing thing to me.
Z Z Ward delivers genre-bending debut

"I just knew what I wanted to do, which is half the battle," Ward says. "When you're trying to find yourself, especially when you're young, you don't necessarily know who you are. I had always loved the blues and hip-hop, and I was a little bit scared to just embrace that because nobody else was."

It took Ward and the label a while to pick a producer. Eventually, she ended up in a Los Angeles studio with Nephew, who's worked with 50 Cent and Michael Jackson. The pair began with "Put the Gun Down," the album's first focus track, and found a cohesion that led to Nephew blending half the disc. "I had worked with a lot of producers where it didn't work, or they would want to change something," Ward says. "Nephew never wanted to do that. He believed in the music."

But although hip-hop had a dramatic influence on Ward (rappers Kendrick Lamar and Freddie Gibbs each guest on two tracks), her songs are bluesy and soulful, allowing the underlying rap beats and rhythms to bolster her powerhouse vocals. "Put the Gun Down" is being pushed to triple A and alternative radio, and Bunt sees Ward having mainstream success in the same way as Mumford & Sons or Adele. The track, which has been heavily played on SiriusXM’s Spectrum channel, has recently been rotating at alternative stations like KTLZ Denver, a bit unusual for an act whose music has appeared in campaigns for ABC Family's "Pretty Little Liars" and MTV’s "Awkward."

"We see it as having a wide demographic, but certainly the first audience we see is that triple A/alternative audience," Bunt says. "We're not trying to aim so narrowly, but the focus early on is making sure there's a built-in foundation for her to be a career touring artist. We're going to be working this [track] for a long time. If it reaches the way we think, this song could ultimately cross to other formats."

Like hip-hop? Hollywood isn't necessarily interested in pushing Ward into that market, but the label did support the release of a mixtape, in retrospect, because "The Boy Who Knew Too Much was less successful, but still sold 1.5 million units," Isaacson says. "I was quite prepared for it." Ward says about his sophomore set's lower sales. "It was a consciously tentative. The musician, who had already moved to Los Angeles and signed with Evan Bogart's management company, Boardwalk Music Group, performed four acoustic songs for a slew of label executives in June 2011 and, according to Disney Music Group executive VP Ken Bunt, everyone was ready to sign her. "We wanted to partner with her as soon as she played the last note," he says. "It's one of those old-school things where if you had the contract right there you'd slide it across the table."

Ward, who hails from Roseburg, Ore., spent the rest of last year working on what has now become her debut album. Til the Casket Drops, which arrives Oct. 15.16, is a follow-up to her May EP, Casket Drops. Although Ward had spent time perfecting her craft in a series of co-writing sessions, she elected to hole up in her apartment and write alone, focusing on a unique blending of genres that seems both innovative and logical, encouraged by Bogart, Ward penned tracks that merge blues, rock and hip-hop in a soulfully slick package.

Z Z Ward released a mixtape in February.

LIVING PROOF

BY EMILY ZEMLE

ZZ WARD ENJOYS GLOBAL FAME AND SOLID RECORD SALES—now, if he could just get on the radio

"I don't necessarily fit into a particular box," London-based singer/songwriter Mika says. "I stand in this weird border between commercial music and quite noncommercial, artsy music, and I'm constantly balancing that line."

Walking that creative tightrope has, nevertheless, brought great international success to the Universal/Island artist, whose real name is Nikolaus Neubert. Born in Lebanon but holds a dual U.S. and British citizenship-knew he wanted to create something "fresh" and "different." In Monroe, Ga., in a soulfully slick package.

Ward says. "It was a very liberating process," he says. "It's clear that because nobody else was." The track, which has been heavily played on SiriusXM’s Spectrum channel, has recently been rotating at alternative stations like KTLZ Denver, a bit unusual for an act whose music has appeared in campaigns for ABC Family's "Pretty Little Liars" and MTV's "Awkward."

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Z Z Ward released a mixtape in February.
the MC5 brand of garage to the Stone Age" tilts toward concern. Everything on the tawdry reminder that Kiss was that claim—in a good way. It's an album, Gene Simmons de-
**SINGLES**

**ADELE**

*Skyfall* (4:46)
Producer: Paul Epworth
Writers: Adele, P. Epworth
Publishers: Universal Songs of PolyGram International/LM

Adele has been credited with pop or timeless torch song. Not surprisingly, Adele opted for the latter with her "Skyfall" theme. Not only is it a gorgeously cinematic opus featuring a 77-piece orchestra and pristine production, its lyrics aren't a snob/nonsense. Historically, artists that create 007 themes that reflect current pop trends, like Madonna and Duran Duran, have faced better chart-wise than those who channel the classic Bond sound established by Shirley Bassey, Nancy Sinatra and Tom Jones. Considering that Adele's established sound is rooted in blue-eyed soul, however, her sophisticated channeling of Bassey will likely work in her favor if "Skyfall" invades the upper reaches of the Billboard Hot 100. It will be the only song of its kind on pop radio—a testament to Adele's uniqueness.—JJ

**BRUNO MARS**

*Locked Out of Heaven* (3:45)
Producer: Mark Ronson
Writers: B. Mars, R. C. Marcellino, K. Randle, V. Robinson
Publishers: various

Bruno Mars, then, for this revved-up take on Sting and company's Zenyatta Mondatta-era days, complete with authentically retro production from Mark Ronson. "Swimming in your world is something spiritual/I'm born again every time you spend the night/Cuz your sex takes me to paradise," Mars sings on the carnal cut. "Locked Out of Heaven" is a welcome stylistic change from the sound Mars shaped on 2010's Doo-Wops & Hooligans, which now seems overly familiar and its subtleties make it shine brighter. "Diamonds" doesn't resemble Rihanna's previous solo work vocally. Co-written by Sia Furler, who most recently lent her talents to David Guetta's "Titanium" and Flo Rida's "Wild Ones," "Diamonds" is a gorgeously cinematic Opus featuring a 77-piece orchestra and pristine production, its lyrics aren't snob/nonsense. Historically, artists that create 007 themes that reflect current pop trends, like Madonna and Duran Duran, have faced better chart-wise than those who channel the classic Bond sound established by Shirley Bassey, Nancy Sinatra and Tom Jones. Considering that Adele's established sound is rooted in blue-eyed soul, however, her sophisticated channeling of Bassey will likely work in her favor if "Skyfall" invades the upper reaches of the Billboard Hot 100. It will be the only song of its kind on pop radio—a testament to Adele's uniqueness.—JJ

**RIHANNA**

*Diamonds* (3:45)
Producers: Stargate, Benny Blanco
Writers: S. Furnis, B. Levins, M. S. Erkenste, T. E. Hermansson
Publishers: EMI

The 20-year-old's vulnerable "Locked Out of Heaven," will get the Soundgarden faithful primed for King Animal's Nov. 15 release.—GG

**MEEK MILL**

*Young and Gettin' It* (3:27)
Producer: Jahlil Beats
Writers: R. R. Williams, N. J. Turner, K. Shiverie, V. Robinson
Publishers: various

Not only is it a gorgeously cinematic opus featuring a 77-piece orchestra and pristine production, its lyrics aren't snob/nonsense. Historically, artists that create 007 themes that reflect current pop trends, like Madonna and Duran Duran, have faced better chart-wise than those who channel the classic Bond sound established by Shirley Bassey, Nancy Sinatra and Tom Jones. Considering that Adele's established sound is rooted in blue-eyed soul, however, her sophisticated channeling of Bassey will likely work in her favor if "Skyfall" invades the upper reaches of the Billboard Hot 100. It will be the only song of its kind on pop radio—a testament to Adele's uniqueness.—JJ

**CONTRIBUTORS:** Justmore, Lipshutz, Allan Mapes, Lindsey Hamm, Dan Hyman, Jason Phil Gallo, Gary Graff, Andrew Weber

**EDITED BY MITCHELL PETERS**

**TOP 20**

**BRUNO MARS**

*Locked Out of Heaven* (3:45)
Producer: Mark Ronson
Writers: B. Mars, R. C. Marcellino, K. Randle, V. Robinson
Publishers: various

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**POP**

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**LEGEND & CREDITS**

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Sky's The Limit

Adèle's interpretation of the classic James Bond theme makes waves

It seems inevitable that any release from Adele will immediately result in heavy radio play and high sales numbers, and that's already happened with her latest effort, "Skyfall," the theme song from the upcoming James Bond film of the same name, which opens in the United States on Nov. 9.

The singer's label, Columbia, and the film's production company, Sony Pictures, joined forces to release the track on Oct. 5, the 50th anniversary of the release of the first Bond film. The track was unveiled seven seconds after midnight. In a partnership with Clear Channel, "Skyfall" was produced by longtime Adele collaborator Paul Epworth and recorded in London with a 77-piece orchestra, premiered on approximately 180 radio stations across four formats, playing once an hour for 24 hours.

"Doing a world premiere is a great vehicle for radio play beyond the film? Are we going to get this much attention, but based on the promise of what it could be." Adele's label, Columbia, and the film's marketing at Columbia. (It has since been knocked out of the top spot.) "Skyfall" bowed at No. 3 on Billboard's Digital Songs chart, selling 261,000 first-week copies, according to Nielsen SoundScan. In addition, its official lyric video raked in more than 20 million views on YouTube in the first four days and Sony Pictures is using the track as a sound-bed for its new TV ads for the movie.

"There's not many artists who can have that kind of a start for a song, let alone a song that's really a movie theme," Green says. "(Radio and sales) go hand in hand with what we're seeing from the press. Not only is there a new song from Adele, but there's excitement that it lives up to the promise of what it could be."

But it begs the question: Is "Skyfall" a soundtrack novelty or can it sustain sales and radio play beyond the film? "At this point it kind of has a novelty aspect to it," says Rich Gilliam, PD for CBS Rivals' WKTW-FM New York. "But it will be remade. When people started playing "Rolling in the Deep," it had a novelty feel because we don't play a lot of '60s-sounding, throwback British torch-singer tunes. But that song captured the imagination and the ears of America, and radio followed suit. This might be the exact same thing."

Green mentions that there aren't any plans for an official music video or promotional appearances by the singer, adding, "The real test is what happens the week of Nov. 9. That's where the campaign really takes shape, when people come out of the movie theaters and that song is impressed in people's memories."
**Making Moves**

Zedd’s big success is no accident

O n the list of things that can supercharge a new artist’s career, a supportive tweet from Lady Gaga to her 39.2 million followers is right up there. So on Aug. 22, when she tweeted, “Monsters you need to hear this amazing song by @Zedd,” with an iTunes link to his new single “Spectrum,” the 23-year-old producer/DJ instantly became a much bigger deal.

Overnight, “Spectrum”—which features singer/songwriter Matthew Koma, a new pop top-line by Koma, a new edge, but with a loveliness that has more than 320,000 views, while the video showing the artist playing a set at the same festival. “Spectrum” is done yet. “He wants to keep writing shit for the live thing. His slots were percolating under the Nielsen SoundScan, which has opened for MGMT, Feist, and Stereolab. The Perth, Australia-based psychedelic/dream-rock band reached No. 28 on Heatseekers Albums last year with Incomplete. The video for “Elephant,” the first single from the new set, has amassed 187,000 YouTube views since its Sept. 19 posting. The band, which has opened for MOR, has upcoming tour dates in the United States, the United Kingdom and Australia.

**BUDDING UNDER**

>>> WONDER GIRLS RIDE K-POP WAVE

PSY’s K-pop breakthrough on U.S. top 40 radio with “Gangnam Style” is perhaps helping open doors for fellow Korean act Wonder Girls. The group is no. 1 on the Billboard chart hit in the United States, thanks to early support from WXUK New York; WJSE Buffalo, N.Y.; and WKSZ Green Bay, Wis.

>>> CHOPRA’S ‘CITY’ BUILDING

Beyond K-pop, top 40 could find a new hit from India as well, as Bollywood actress Priyanka Chopra has leased her debut Interscope single, “In My City,” featuring Will.I.am. Not only is Chopra signed to the same label as Lady Gaga, but she also shares her manager: Tony Carter. Ahead of its planned radio push, the upstart pop/dance single, which Chopra co-wrote with RedOne and Esther Dean, moves 5,000 first-week downloads, according to Nielsen SoundScan. Her debut album due in late 2013, Sargi signs to the same label as Lady Gaga, but she also shares her manager: Tony Carter. Ahead of its planned radio push, the upstart pop/dance single, which Chopra co-wrote with RedOne and Esther Dean, moves 5,000 first-week downloads, according to Nielsen SoundScan. Her debut album due in late 2013.

>>> TAME IMPALA UP FROM DOWN UNDER

Tame Impala offers its second album, Lonerism (Modular Recordings), which could appear on next week’s charts. The Perth, Australia-based psychedelic/dream-rock band reached No. 28 on Heatseekers Albums last year with Incomplete. The video for “Elephant,” the first single from the new set, has amassed 187,000 YouTube views since its Sept. 19 posting. The band, which has opened for MOR, has upcoming tour dates in the United States, the United Kingdom and Australia.

**ROOKIE OF THE YEAR?**

ABC’s ‘Nashville’ pulls in viewers and sells a few songs in the process

The ABC show “Nashville” scored some of the highest ratings of any rookie program this fall season, but fans of the drama didn’t instantly log on to iTunes after the premiere’s conclusion on Oct. 10.

Big Machine released three songs from the pilot episode of “Nashville” and 12 hours after the show’s premiere concluded, the tracks were Nos. 7, 22 and 45 on iTunes after the premiere’s conclusion on Oct. 10. “Nashville” did see a drop in the audience during its second half, but that could have been a tune-in factor. The country music soap opera and the Chicago Firefighters series are two of the most highly promoted and best-reviewed new series, and their premiers were up against one another.

TV networks are concerned about how a show compares with its predecessor in the same time slot. “Nashville” was 15% below the debut of “Revenger” last fall. That dip was also seen in the lead-in show to “Nashville”—“Modern Family,” one of the most popular shows on TV.

By KERRI MASON

**DANCE**

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*Image: Zedd signed with Interscope in June.*
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December 22nd Issue/Classified deadline - December 10th

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*The year’s most unforgettable music moments
*Analysis of all segments of the music business

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Under The Covers With Unconventional Stars

Muse moves in at No. 2 on the Billboard 200 with its highest-charting album, The 2nd Law, selling 102,806 copies in its first week, according to Nielsen SoundScan. However, it's not enough to budge Mumford & Sons' Babel out of the top slot, as the set (169,000 down 72%) becomes the first since June to rack successive weeks at No. 1.

TV CLASSICS: One-time “America’s Got Talent” runner-up Jackie Evancho arrives at No. 7 on the Billboard 200 with her latest effort, Songs From the Silver Screen (41,000 sold). It's the 12-year-old's fifth entry on the tally and marks her third top 10 effort.

The common thread running through all of Evancho's albums is that they’re basically cover sets. She first appeared on the chart with the indie release Priludie A Dream in 2010, right as she was performing on TV. The set was recorded when Evancho was 9 years old, and features her takes on such tunes as “The Prayer” and “Amazing Grace.” After placing second on “America’s Got Talent” in 2010, she signed with Syco/Columbia and issued the four-song Christmas EP O’ Holy Night in November of that year. So far, it has sold 1.3 million. In 2011, she followed the EP with the full-length covers set Dream With Me (682,000 sold) and another holiday title, Heavenly Christmas (310,000).

The diminishing returns for her albums isn’t surprising, and one shouldn’t expect the new Songs From the Silver Screen to buck the trend. She, like many unconventional acts whose careers launched on TV, are sometimes difficult to market and promote. In turn, she’s saddled with the task of recording covers and Christmas music in order to capture attention. With limited support from traditional media and radio, the covers route is often the easiest way to get guaranteed media exposure and familiarize the public with original material.

The real challenge will come when Evancho transitions from child star to teen singer. Will she be able to make the switch? Does she even want to? Will she record original material?

Her career so far might bring to mind that of another big-voiced female singer who got her start in the classical world thanks to TV at a very young age: Charlotte Church.

At 12 years old, Church got her U.S. start in 1999 through PBS concert specials, which fueled sales of her debut album. Voice of an Angel, which has sold 1.9 million, and was the first of her three million-selling albums. Most of those releases consisted of Church interpreting familiar classical pieces and older hit songs, along with holiday favorites.

In 2005, Church released her first album of original pop material, Tutan and Jones, which peaked at No. 6 on the Official U.K. Albums chart. While the set wasn’t released in America, it won four top 40 singles in the United Kingdom, including the No. 2 smash “Crazy Chick.” Since then, however, the singer departed Sony Music in 2006 and intermittently released independent music projects. She most recently issued the four-song pop EP One in September, in America and elsewhere.

Evancho might also remind one of her fellow “America's Got Talent” franchise star, Susan Boyle. The singer, who is also Evancho’s Syco/Columbia labelmate, was a runner-up on the U.K. edition of the show and is prepping the release of her fourth album in as many years, Standing Ovation: The Greatest Songs From the Stage. Like the bulk of Boyle’s releases, it’s a covers effort and features popular favorites from Broadway musicals.

CH-Changes: As mentioned on page 12, some long-standing charts have undergone a major methodology overhaul. Hot Country Songs, Hot Rock & Rap Songs, Hot Latin Songs, Hot R&B Songs and Rap Songs are now employing the same formula as the Billboard Hot 100, causing some dramatic chart movements among some titles compared with their ranking under the lists’ prior methodologies. Besides the one-week chart rank shuffle associated with the change, there’s one other housekeeping item worth noting. While the songs on the genre charts should now rank in order of their respective placement on the Hot 100, there may be some exceptions. Each genre chart will operate under its own regular criteria with descending titles below No. 25 being removed after 20 weeks on the chart, regardless of their Hot 100 statuses. Titles on the new 25-position R&B Songs and the re-vamped Rap Songs will move to recur when they do so on both Hot R&B & Hip-Hop Songs. For the first week under the new formula, titles that were current on a genre chart prior to this week were removed.

Market Watch

A Weekly National Music Sales Report

Weekly Album Sales (Million Units)

Weekly Unit Sales

Year-To-Date

ALBUM SALES

SALES BY ALBUM FORMAT

ALBUMS

Digital

VHS

Other

Over The Top

STARTER CAULIFIELD

The HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

BRIT ROCK

The Clientele debuting at No. 2 on the Billboard 200 thanks to a small #1 hit. This is the first time ever British rock bands have topped the top five since May 5, 1982. That week, Def Leppard’s Pyromania debuted at No. 1 and the Cure’s Wish debuted in the top ten.

PIANO GUYS ARRIVE

The Piano Guys have mustered their first top 20 hit after debuting their unlabeled set at No. 44 on the Billboard 200 and No. 1 on their Age Albums with 20,000 sold, according to Nielsen SoundScan. It’s the band’s first sales week for a new age set since Christmas 2011.

KRALL’S 10TH NO. 1

It’s a typical Traditional Jazz Albums with all 10 tracks on her latest effort, The Christmas Song, debuting at No. 1 on the Billboard Jazz Albums榜.

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<th>Title</th>
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<td>The 2nd Law</td>
<td>R&amp;B Live &amp; Julee Cruise</td>
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<td>Justin Bieber</td>
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<td>Heart</td>
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The Nielsen SoundScan
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<td>Speak Now</td>
<td>Taylor Swift</td>
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<td>102</td>
<td>The Resistance</td>
<td>Muse</td>
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<td>103</td>
<td>10,000 Reasons</td>
<td>Matt Redman</td>
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<td>104</td>
<td>Nothing But The Beat</td>
<td>Filly Shades Of Grey: The Classical Album</td>
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<td>105</td>
<td>A World Gone Mad</td>
<td>Weezer</td>
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<td>Scary Monsters And Nice Sprites</td>
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<td>118</td>
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<td>120</td>
<td>Pleasure Island</td>
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<td>Bob Marley &amp; The Wailers</td>
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<td>The Center Is The River</td>
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<td>Remarkable</td>
<td>The Head and The Heart</td>
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<td>128</td>
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<td>The Lego Movie Soundtrack</td>
<td>Will.i.am and Mark Ronson feat. bruno Mars</td>
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- Make Memphis by Gotye
- The Strange Case Of... by The Smashing Pumpkins
- Now For Plan A by Skrillex

**Most Popular Artists from October 20, 2012**

- Taylor Swift
- Katy Perry
- OneRepublic
- Justin Bieber
- Adele

**Top 10 Albums from October 20, 2012**

- Speak Now by Taylor Swift
- The Resistance by Muse
- 10,000 Reasons by Matt Redman
- Nothing But The Beat by Filly Shades Of Grey: The Classical Album
- A World Gone Mad by Weezer
- Greatest Hits: Red by The Black Keys
- Make Memphis by Gotye
- The Strange Case Of... by The Smashing Pumpkins
- Now For Plan A by Skrillex
- Pleasure Island by Charlotte Church

**Top Selling Albums from October 20, 2012**

- Speak Now by Taylor Swift
- The Resistance by Muse
- 10,000 Reasons by Matt Redman
- Nothing But The Beat by Filly Shades Of Grey: The Classical Album
- A World Gone Mad by Weezer
- Greatest Hits: Red by The Black Keys
- Greatest Hits... So Far III by Journey
- Greatest Hits: Red by The Black Keys
- Greatest Hits: Red by The Black Keys
- Greatest Hits: Red by The Black Keys
individual YouTube videos, with each album's No. 1 hit, "Call Me Maybe" by Carly Rae Jepsen, was repeatedly played. This strategy not only increased YouTube viewership but also sparked a trend in which viewers could access the songs by watching the videos. As a result, thepent's YouTube channel gained a substantial number of subscribers, eventually reaching over 1.5 million views per video.
## Heatseekers Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>Searching For Sugar Man (Soundtrack)</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>Now For Plan A</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>The Tragically Hip</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>Florida Georgia Line</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>Hemisphere</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>The Head And The Heart</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>A Thousand Years</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>The Lumineers</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>A Thousand Years</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>The Lumineers</td>
</tr>
</tbody>
</table>

## Heatseekers Songs

### Regional Heatseekers #1 Albums

- **Pacific**: Searching For Sugar Man, Florida Georgia Line
- **East North Central**: Now For Plan A, Florida Georgia Line
- **North East**: The Tragically Hip, Ivan Dement
- **South Central**: It's Just What We Do, Florida Georgia Line
- **South Atlantic**: Now For Plan A, Florida Georgia Line
- **Mid Atlantic**: The Tragically Hip, Ivan Dement

### Progress Report

**Paloma Faith, "Picking Up the Pieces"**

The British singer-songwriter who hit the top 10 of the Official U.K. Singles chart with this single is now making a run for U.S. success. The tune is percolating under the threshold of Dance Club Songs and previews her Epic debut album, Fall to Grace (due Nov. 27).
### The Billboard Hot 100

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>We Are Never Ever Getting Back Together</td>
<td>Justin Timberlake ft. T.I.</td>
</tr>
<tr>
<td>2</td>
<td>Take a Little Ride</td>
<td>Taylor Swift / Eric Church</td>
</tr>
<tr>
<td>3</td>
<td>Lights</td>
<td>Ellie Goulding</td>
</tr>
<tr>
<td>4</td>
<td>I'll Show You</td>
<td>B.o.B ft. Yo Gotti</td>
</tr>
<tr>
<td>5</td>
<td>Bright Star</td>
<td>Coldplay</td>
</tr>
<tr>
<td>6</td>
<td>It's Time</td>
<td>Led Zeppelin</td>
</tr>
<tr>
<td>7</td>
<td>Have Yourself a Merry Little Christmas</td>
<td>Judy Garland</td>
</tr>
<tr>
<td>8</td>
<td>Wishful Thinking</td>
<td>Pantera</td>
</tr>
<tr>
<td>9</td>
<td>Stonehenge</td>
<td>U2</td>
</tr>
<tr>
<td>10</td>
<td>Cry</td>
<td>Taylor Swift / Eric Church</td>
</tr>
</tbody>
</table>

### Between the Bullets

**TRIO OF TITLES STORMS TOP 10**

Three entries debut simultaneously in the Billboard Hot 100's top 10 for just the second time in the chart's 54-year history, while a trio of tracks launches at Nos. 1-3 for the first time on Hot Digital Songs. One Direction leads with a No. 3 Hot 100 bow for “Live While We’re Young,” page 38 with $41.6 million downloads sold, according to Nielsen SoundScan. Taylor Swift score her record-extending 10th top 10 start on the Hot 100 with “Red” (No. 6, 52,000,000), while Adele launches in the top tier for the first time with “Skyfall” (No. 8, 261,000) (see story, page 38). — Gary Trust

### Current Events

1. **After seven months leading the Hot 100, Taylor Swift scores a record-extending 10th top 10 start on the Hot 100 with “Red.”**

2. **Adele launches in the top tier for the first time with “Skyfall.”**

3. **One Direction leads with a No. 3 Hot 100 bow for “Live While We’re Young.”**

---

**Source:** Billboard Hot 100, October 20, 2012

---

**Note:** The table above lists the top 10 songs on the Billboard Hot 100 chart, along with their artists. The text below provides additional context and commentary on the chart's performance, particularly highlighting the debut of a trio of tracks at Nos. 1-3 for the first time on Hot Digital Songs. The mention of Taylor Swift and Adele's achievements in the top tier of the chart is noted, along with One Direction's lead with a No. 3 Hot 100 bow for “Live While We’re Young.”
### Airplay Data for week of OCTOBER 20, 2012

#### HOT 100 AIRPLAY™

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Take Me Home (One Last Kiss)</td>
<td>Tim McGraw</td>
</tr>
<tr>
<td>2. Wednesday's Girl</td>
<td>Lee Brice</td>
</tr>
<tr>
<td>3. The Time Is Now</td>
<td>Rascal Flatts</td>
</tr>
<tr>
<td>4. Remember Me</td>
<td>Oak Ridge Boys</td>
</tr>
<tr>
<td>5. I'm Not The Only One</td>
<td>Maroon 5</td>
</tr>
<tr>
<td>6. Made To Love</td>
<td>Stevie Wonder</td>
</tr>
<tr>
<td>7. Closer</td>
<td>-edge</td>
</tr>
<tr>
<td>8. Payphone</td>
<td>G-Eazy ft. Drake</td>
</tr>
<tr>
<td>9. Counting Stars</td>
<td>Demi Lovato</td>
</tr>
<tr>
<td>10. Get Lucky</td>
<td>Daft Punk</td>
</tr>
</tbody>
</table>

#### HOT DIGITAL SONGS™

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. We Are Never Ever Getting Back Together</td>
<td>Alice In Chains</td>
</tr>
<tr>
<td>2. Good Time</td>
<td>Will.i.am ft. Apl.de.ap</td>
</tr>
<tr>
<td>3. Every Little Thing ( lately )</td>
<td>2Pac ft. Christina Aguilera</td>
</tr>
<tr>
<td>4. Some Nights</td>
<td>Coldplay</td>
</tr>
<tr>
<td>5. Running Back</td>
<td>OneRepublic</td>
</tr>
<tr>
<td>6. In The End</td>
<td>OneRepublic</td>
</tr>
<tr>
<td>7. Time Of Your Life</td>
<td>OneRepublic</td>
</tr>
<tr>
<td>8. I'm Your Angel</td>
<td>OneRepublic</td>
</tr>
<tr>
<td>9. I'll Be Missing You</td>
<td>OneRepublic</td>
</tr>
<tr>
<td>10. Stay</td>
<td>OneRepublic</td>
</tr>
</tbody>
</table>

#### ROCK
c

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Last Kiss</td>
<td>OneRepublic</td>
</tr>
<tr>
<td>2. Don't Wake Me Up</td>
<td>OneRepublic</td>
</tr>
<tr>
<td>3. Wake Me Up</td>
<td>OneRepublic</td>
</tr>
<tr>
<td>4. Loyal</td>
<td>OneRepublic</td>
</tr>
<tr>
<td>5. More Than The Feeling</td>
<td>OneRepublic</td>
</tr>
</tbody>
</table>

#### COUNTRY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The Time Is Now</td>
<td>Rascal Flatts</td>
</tr>
<tr>
<td>2. I'm Not The Only One</td>
<td>Maroon 5</td>
</tr>
<tr>
<td>3. How 'Bout You</td>
<td>David Nail</td>
</tr>
<tr>
<td>4. Ain't Nothin' Like A Free Love</td>
<td>Randy Houser</td>
</tr>
<tr>
<td>5. She's A Country Girl</td>
<td>Rascal Flatts</td>
</tr>
</tbody>
</table>

#### R&B/HIP-HOP™

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Don't Wake Me Up</td>
<td>OneRepublic</td>
</tr>
<tr>
<td>2. Wake Me Up</td>
<td>OneRepublic</td>
</tr>
<tr>
<td>3. Made To Love</td>
<td>Stevie Wonder</td>
</tr>
<tr>
<td>4. Closer</td>
<td>edge</td>
</tr>
<tr>
<td>5. Payphone</td>
<td>G-Eazy ft. Drake</td>
</tr>
</tbody>
</table>

#### LATIN

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Don't Wake Me Up</td>
<td>OneRepublic</td>
</tr>
<tr>
<td>2. Wake Me Up</td>
<td>OneRepublic</td>
</tr>
<tr>
<td>3. Made To Love</td>
<td>Stevie Wonder</td>
</tr>
<tr>
<td>4. Closer</td>
<td>edge</td>
</tr>
<tr>
<td>5. Payphone</td>
<td>G-Eazy ft. Drake</td>
</tr>
</tbody>
</table>

#### NEW AGE

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Don't Wake Me Up</td>
<td>OneRepublic</td>
</tr>
<tr>
<td>2. Wake Me Up</td>
<td>OneRepublic</td>
</tr>
<tr>
<td>3. Made To Love</td>
<td>Stevie Wonder</td>
</tr>
<tr>
<td>4. Closer</td>
<td>edge</td>
</tr>
<tr>
<td>5. Payphone</td>
<td>G-Eazy ft. Drake</td>
</tr>
</tbody>
</table>
**Mainstream Top 40**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>“Blow Me (One Last Kiss)”</td>
<td>Panic! At The Disco</td>
</tr>
<tr>
<td>2</td>
<td>“One More Night”</td>
<td>OneRepublic</td>
</tr>
<tr>
<td>3</td>
<td>“Some Nights”</td>
<td>Maroon 5</td>
</tr>
<tr>
<td>4</td>
<td>“Everybody Talks”</td>
<td>The Wreckers</td>
</tr>
<tr>
<td>5</td>
<td>“I’m Yours”</td>
<td>Gotye</td>
</tr>
</tbody>
</table>

**Adult Contemporary**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>“Give Your Heart A Break”</td>
<td>Gagnam Style</td>
</tr>
<tr>
<td>2</td>
<td>“Finally Found You”</td>
<td>OPIUM</td>
</tr>
<tr>
<td>3</td>
<td>“Pound the Alarm”</td>
<td>Twenty One Pilots</td>
</tr>
<tr>
<td>4</td>
<td>“We Are Young”</td>
<td>Fun</td>
</tr>
<tr>
<td>5</td>
<td>“Feel Again”</td>
<td>OneRepublic</td>
</tr>
</tbody>
</table>

**Hot Rock Songs**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>“Locked Out of Heaven”</td>
<td>Maroon 5</td>
</tr>
<tr>
<td>2</td>
<td>“Heavy”</td>
<td>Avenged Sevenfold</td>
</tr>
<tr>
<td>3</td>
<td>“Ghost In the Machine”</td>
<td>Three Days In The Attic</td>
</tr>
<tr>
<td>4</td>
<td>“Ghosts That We Know”</td>
<td>The Used</td>
</tr>
<tr>
<td>5</td>
<td>“Brave”</td>
<td>John Newman</td>
</tr>
</tbody>
</table>

**Active Rock**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>“Locked In Forever”</td>
<td>Daughtry</td>
</tr>
<tr>
<td>2</td>
<td>“Here And Now”</td>
<td>Daughtry</td>
</tr>
<tr>
<td>3</td>
<td>“Chains”</td>
<td>Daughtry</td>
</tr>
<tr>
<td>4</td>
<td>“Without You”</td>
<td>Daughtry</td>
</tr>
<tr>
<td>5</td>
<td>“Waiting”</td>
<td>Daughtry</td>
</tr>
</tbody>
</table>

Scottish singer/songwriter Greg Holden made his chart debut with his new Hot Rock Songs chart (see story, page 10). He is the “Lost In Forever” debut at No. 36. Following its usage of the Phineas and Ferb theme song, “Sons of Anarchy” by Alanis Morissette, the second album, alienicorps, has scored at No. 1.
## R&B/HIP-HOP Airplay

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Week Ending</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Miguel</td>
<td>Kaleidoscope Dream</td>
<td>October 20, 2012</td>
</tr>
<tr>
<td>2</td>
<td>Miguel</td>
<td>Adorn</td>
<td>October 20, 2012</td>
</tr>
<tr>
<td>3</td>
<td>Wiz Khalifa</td>
<td>See You Again</td>
<td>October 20, 2012</td>
</tr>
<tr>
<td>4</td>
<td>Miguel</td>
<td>Adorn</td>
<td>October 20, 2012</td>
</tr>
<tr>
<td>5</td>
<td>Miguel</td>
<td>Adorn</td>
<td>October 20, 2012</td>
</tr>
<tr>
<td>6</td>
<td>Miguel</td>
<td>Adorn</td>
<td>October 20, 2012</td>
</tr>
<tr>
<td>7</td>
<td>Miguel</td>
<td>Adorn</td>
<td>October 20, 2012</td>
</tr>
<tr>
<td>8</td>
<td>Miguel</td>
<td>Adorn</td>
<td>October 20, 2012</td>
</tr>
<tr>
<td>9</td>
<td>Miguel</td>
<td>Adorn</td>
<td>October 20, 2012</td>
</tr>
<tr>
<td>10</td>
<td>Miguel</td>
<td>Adorn</td>
<td>October 20, 2012</td>
</tr>
<tr>
<td>11</td>
<td>Miguel</td>
<td>Adorn</td>
<td>October 20, 2012</td>
</tr>
<tr>
<td>12</td>
<td>Miguel</td>
<td>Adorn</td>
<td>October 20, 2012</td>
</tr>
<tr>
<td>13</td>
<td>Miguel</td>
<td>Adorn</td>
<td>October 20, 2012</td>
</tr>
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<td>14</td>
<td>Miguel</td>
<td>Adorn</td>
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<td>15</td>
<td>Miguel</td>
<td>Adorn</td>
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<tr>
<td>16</td>
<td>Miguel</td>
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<tr>
<td>17</td>
<td>Miguel</td>
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<td>October 20, 2012</td>
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<tr>
<td>18</td>
<td>Miguel</td>
<td>Adorn</td>
<td>October 20, 2012</td>
</tr>
<tr>
<td>19</td>
<td>Miguel</td>
<td>Adorn</td>
<td>October 20, 2012</td>
</tr>
<tr>
<td>20</td>
<td>Miguel</td>
<td>Adorn</td>
<td>October 20, 2012</td>
</tr>
</tbody>
</table>

### Between The Bulllets

**MIGUEL’S NO. 1 ‘DREAM’**

After mixing out at No. 9 with debut album All I Want Is You on May 14, 2011, Miguel’s sophomore release, Kaleidoscope Dream, takes the top spot on Top R&B/Hip-Hop Albums with 71,000 copies sold, according to Nielsen SoundScan (see opposite page). The grand opening is partly due to the success of lead single “Adorn,” which notches its fifth week atop Mainstream R&B/Hip-Hop, one short of his six-week best as the featured artist on Wale’s “Lotus Flower Bomb.”

Also new is the list: DJ Drama’s Quality Street Market (No. 3, 24,000). It marks his fourth top 10 release and matches his previous best chart position reached by 2007’s Gangsta Grillz: The Album. Altogether, tracks from the current set were downloaded more than 65,000 times, led by “Pledge of Allegiance” (featuring Wiz Khalifa, Planet VI and B.o.B), which amassed 17,000 downloads.

—Randy Ramirez
**HOT R&B/HIP-HOP SONGS**

**1.** Frank Ocean, *THANK YOU TO MY LADIES & THE MAN* [Frank Ocean] (6) 205,368

**2.** Lil Wayne Featuring Detail, *THAT TALK* (—) 159,891

**3.** Just What Ya' Want, *ADORN* (Janelle Monáe) (2) 155,178

**4.** Chris Brown, *Kiss The Ring* (8) 153,994

**5.** Frank Ocean, *THANK YOU TO MY LADIES & THE MAN* (6) 152,650

**6.** Future, *MAYBACH SUP.WRI.LIDE* (6) 148,368

**7.** Frank Ocean, *THANK YOU TO MY LADIES & THE MAN* (6) 146,188

**8.** Future, *MAYBACH SUP.WRI.LIDE* (6) 141,394

**9.** Frank Ocean, *THANK YOU TO MY LADIES & THE MAN* (6) 139,544

**10.** Frank Ocean, *THANK YOU TO MY LADIES & THE MAN* (6) 136,778

---

**TOP R&B/HIP-HOP ALBUMS**

**1.** Miguel, *Kaleidoscope Dream* (1) 438,125

**2.** Frank Ocean, *Channel Orange* (1) 428,068

**3.** Frank Ocean, *Channel Orange* (1) 426,614

**4.** Frank Ocean, *Channel Orange* (1) 425,400

**5.** Frank Ocean, *Channel Orange* (1) 423,078

---

**RAP ALBUMS**

**1.** Lupe Fiasco, *Food & Liquor* (1) 211,703

**2.** Lupe Fiasco, *Food & Liquor* (1) 205,368

**3.** Lupe Fiasco, *Food & Liquor* (1) 200,368

---

**BETWEEN THE BULLETINS**

**NEW CHART BENEFICIARIES**

As the new 50-position Hot R&B/Hip-Hop Songs chart is unveiled (see page 12), several artists are benefiting from the inclusion of all radio audiences, digital sales and streaming data. At the top, Rihanna claims her second No. 1 on the list as “Diamonds,” which picked up immediately by top-40 radio, rockers and streaming. The singer also renews from the change as his Cruel Summer and his new single “Clique,” with Jay-Z and Big Sean, and “Mercy,” with Big Sean, Pauls T and 2 Chainz, jump 8-2 and 12-3, respectively.

—Raul Ramirez
### Christian Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
</table>
| 1.    | BETHEL MUSIC | "I NEED YOUR LOVE"
| 2.    | BETHEL MUSIC | "OVERCOME"
| 3.    | BETHEL MUSIC | "GOD'S NOT DEAD LIKE A LION"
| 4.    | BETHEL MUSIC | "GOD'S NOT DEAD LIKE A LION"
| 5.    | BETHEL MUSIC | "GOD'S NOT DEAD LIKE A LION"

### Christian AC Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
</table>
| 1.    | BETHEL MUSIC | "I NEED YOUR LOVE"
| 2.    | BETHEL MUSIC | "OVERCOME"
| 3.    | BETHEL MUSIC | "GOD'S NOT DEAD LIKE A LION"
| 4.    | BETHEL MUSIC | "GOD'S NOT DEAD LIKE A LION"
| 5.    | BETHEL MUSIC | "GOD'S NOT DEAD LIKE A LION"

### Gospel Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
</table>
| 1.    | SHARON JONES & THE DAP-KINGS | "I NEED LOVE"
| 2.    | JOHN P. KEE & NEW LIFE | "I NEED LOVE"
| 3.    | TAMELA MANN | "I NEED LOVE"
| 4.    | TAMELA MANN | "I NEED LOVE"
| 5.    | TAMELA MANN | "I NEED LOVE"

### Billboard Chart Data

Go to [www.billboard.biz](http://www.billboard.biz) for complete chart data

Data for week of October 20, 2012
### HOT LATIN SONGS

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;No Me Gusta de Ti&quot;</td>
<td>Tommy Torres</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>&quot;El Primer Hacía&quot;</td>
<td>Tommy Torres</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Hasta Que Salga El Sol&quot;</td>
<td>Alejandro Sanz</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Incondicional&quot;</td>
<td>Prince Royce</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
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### LATIN AIRPLAY

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<td>&quot;El Primer Hacía&quot;</td>
<td>Tommy Torres</td>
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<td>&quot;Hasta Que Salga El Sol&quot;</td>
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<td>Yared &amp; Lemon</td>
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### REGIONAL MEXICAN ALBUMS

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### LATIN POP ALBUMS

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**Between the Bullets: Wisin & Yandel Set Record**

Wisin & Yandel move into the lead for most No. 1s by a duo or group on the newly revamped Hot Latin Songs (see story, page 13) as "Algo Me Gusta de Ti," featuring Chico Brown and T-Pain, becomes their 10th leader on the list. Since early last year, the duo has been jockeying for the No. 1 slot weekly as the chart-toppers among soloists. The song also moves to No. 1 on Latin Airplay, which will continue to appear weekly on this page.

— Randy Ramirez
Data for week of OCTOBER 20, 2012
For chart reprints call 212-493-4023
Go to www.billboard.biz for complete chart data
EXECUTIVE TURNTABLE
Send submissions to: exec@billboard.com

RECORD COMPANIES: Def Jam Recordings names Radie Killia/Def Jam artist the-Dream executive VP of A&R. The writer/producer has also worked with Mariah Carey, Rihanna, Beyoncé, Mary J. Blige and Justin Bieber, among others.

Intercope Geffen A&M appoints John Janick president/COO. He co-founded Fueled by Ramen and was co-president of Elektra Records.

Elektra Records names Jeff Castelaz president. He co-founded Dangerbird Records and Music Publishing.

Waver Music Group appoints Alfonso Perez-Soto senior VP of business development for Latin America, Spain and emerging markets. He was VP of the content corporate unit at Telefonica.

Mercury Records taps Steve Vegelwel as senior VP of A&R. He was president at S-Curve.

Front Row Marketing Services appoints Sergio del Prado regional VP. He was VP of sales and marketing for the Los Angeles Dodgers.

DIGITAL: The Orchard names Jeremy Rosen director of video network programming. He was director of digital platforms and emerging technology at Roadrunner Records.

TOURING: MSG Entertainment promotes Mikyl Cordova to senior VP of public relations. She was VP.

Front Row Marketing Services appoints Sergio del Prado regional VP. He was VP of sales and marketing for the Los Angeles Dodgers.

DIGITAL: The Orchard names Jeremy Rosen director of video network programming. He was director of digital platforms and emerging technology at Roadrunner Records.

RELATED FIELDS: Richard C. Strasser has been named an interim Copyright Royalty Board judge, to fill the void left by Judge Stanley C. Wisniewski, who retired Aug. 31. Strasser had been senior staff attorney on the CRB since its inception in 2007.

—Edited by Mitchell Peters

OMAZE OFFERS UNIQUE ARTIST EXPERIENCES
As lifelong Los Angeles Lakers fans, Ryan Cummins and Matthew Pohlson would've given almost anything for the chance to hangout with basketball legend Magic Johnson. Not long ago, Johnson hosted a benefit for the Boys & Girls Club of America, where he auctioned off the opportunity to join him for a Lakers game and dinner. Unfortunately, the two broke grad students couldn't afford the $815,000 high bid.

"We got talking about how much more money they could've raised and how much more amazing the experience could've been if for $5 or $10 they made it available to everybody online," Cummins recalls.

The experience inspired the two friends to launch Omaze, a company that raises money for charities by partnering with celebrities for once-in-a-lifetime experiences in exchange for donations to a charitable cause. In addition to actors, athletes and intellectuals, Omaze has partnered with such musical artists as Lady Gaga and Moby. For a donation of $100 or more to P.S. Arts, fans can enter a drawing to hangout with Moby in his private recording studio in Los Angeles. Likewise, a donation to the Young Storytellers Foundation could win a Lady Gaga fan a backstage pass to her concert in Costa Rica. Winners can also bring a friend. Airfare and hotel accommodations are covered as well.

Cummins says the experiences go far beyond the traditional meet-and-greet. "The chance to sit down with Moby over one in his private studio, that's so much more than a meet-and-greet," he says. "From a winner's perspective, they're amazed at how personal and engaging the setting really is." —Mitchell Peters

THE ADVERTISING: Women of New York organization rang in its 100th anniversary with a gala luncheon that included a performance by Capitol/EMI singles/artist/writer Emeli Sandé (center). Flanking the U.K. artist are Vevo VP of sales strategy and global partnerships Alex Josephs (left) and AWNY president Carol Watson. PHOTO DONALD SIMON

ON THE EVE of Mumford & Sons' chart-topping sales coup with sophomore album Babel, Glassnote labelmates Two Door Cinema Club rocked out on a few songs for the Spotify Sessions series on Sept. 24. Spotted afterward in the company's New York offices are (from left) Glassnote CEO Daniel Glass, Two Door Cinema Club members Kevin Baird, Alex Trimble and Sam Halliday; and Spotify CEO Daniel Ek. PHOTO STEW GARBINO
GIRL TALK
Premiere Radio Networks senior director of music initiatives ROBIN RHODES (second from right) catches up with Pistol Annies’ ASHLEY MONROE, MIRANDA LAMBERT and ANGALEENA PRESLEY (from left) following the trio’s recent show at New York’s Terminal 5. (Photo: Keith Sartle)

1 WITH CARLY Rae Jepsen and Cody Simpson in tow, teen idol JUSTIN BIEBER (center) sold out both Los Angeles concerts (Oct. 2, 3) on his current Believe tour. Visiting backstage with a souvenir-laden Bieber are (from left) AEG Live senior VP DEBRA RATHWELL, CAA VP MARK CHEATHAM, Staples Center VP of events CHRISTY BUTCHER, Bieber manager SCOOTER BRAUN, AEG Live president/CEO RANDY PHILLIPS, Staples Center senior VP/GM LEE ZEIDMAN and CAA agent ALLISON McGREGOR. (Photo: NOAH GRATIADISTOPLES CENTER a ITERFISTER. ASSOCIATES)

2 COMEDIAN GEORGE LOPEZ christened the newly renovated San Jose (Calif.) Civic by packing the house for an Oct. 6 appearance. Savoring the moment are (from left) Team San Jose CEO BILL SHERRY, Lopez, San Jose Civic marketing manager JEANNE HART and GM JOHN CIULLA. The city landmark reopened after four years of construction and $15 million in renovations. (Photo: COURTESY of NOAH GRATIADISTOPLES CENTER a ITERFISTER. ASSOCIATES)

3 WHILE IN Las Vegas celebrating Mexican Independence Day, Latin rock group Maná performed in support of President BARACK OBAMA’s re-election during a Sept. 30 campaign rally. Rubbing elbows with the president are (from left) Maná manager ANGELO MEDINA; band members SERGIO YAWN, ALEX GONZALEZ, FHER OLVERA and JUAN LUIS CALLEROS, and ARTURO CHACÓN, executive director of the band’s charitable foundation, Fundación Selva Negra.

4 DURING ITS 42nd annual dinner/ceremony on Oct. 7, the Nashville Songwriters Hall of Fame inducted MARY CHAPIN CARPENTER, TONY ARATA, LARRY HENLEY and KIM WILLIAMS. From left: Nashville Songwriters Hall of Fame Foundation chairman JOHN VAN MOL and ATV of Tennessee president GREGG MORTON welcome Arata, Chapin Carpenter, Henley and Williams. (Photo: Courtesy of MARY CHAPIN CARPENTER)

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