THE QUESTION OF WHETHER OR NOT THE INDEPENDENCE IS POSSIBLE HAS BEEN ANSWERED...

METAMORPHOSIS

ARJONA

NOVEMBER 10, 2012
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ALICIA THE GIRL WHO PLAYED WITH FIRE KEYS

NEW LIFE, NEW COLLABORATORS, NEW ALBUM—AND CLIMBING THE HOT 100
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56 Degrees of Billboard

**ONLINE**

**FILM & TV MUSIC**

Go to billboard.com to watch video of Q&A with Christina Aguilera, L.A. Reid and Demi Lovato conducted by Billboard's editorial director Chery Werde at the Billboard/Hollywood Reporter Film & TV Music Conference.

L.A. LAKERS

With basketball season under way, visit billboard.com as L.A. Lakers players Dwight Howard, Metta World Peace and Devin Ebanks share their personal playlists, favorite acts and the musical vibe of the Lakers locker room.

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

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After The Flood
Impact of Hurricane Sandy to run into tens of millions of dollars as it hits all areas of the industry

By Ray Waddell

Hurricane Sandy slammed the Eastern Seaboard of the United States, affecting the entire music industry—just like every other business in the region—as it tore through one of the most important music centers in the world, spreading its tentacles all the way to other music hot spots in Los Angeles, Nashville, London and beyond.

The after-effect of the hurricane has been felt by every part of the music business, like small indie labels, distributors and retailers in the downtown New York area that still didn’t have power four days after the storm hit. It also extended out to artists and executives from other parts of the country unable to leave or visit New York or New Jersey.

For the live sector alone the loss is significant—likely tens of millions of dollars—in terms of property damage to venues like the flooded Nikon at Jones Beach Theatre in Wantagh, N.Y., marketing and promotions costs that cannot be recouped; lost or delayed profits (and agency management commissions) from canceled or postponed dates; and the considerable manpower involved in rerouting, rebooking or flat dates; and the considerable manpower involved in rerouting, rebooking or flat dates. And remember that image of the crane suspended 87 stories above Manhattan?

The Nikon at Jones Beach Theater on New York’s Long Island was partially submerged in the wake of Hurricane Sandy.

The best-case scenario is probably much bigger. So who gets that money? And who pays the artists involved in rerouting, rebooking or flat dates? Discounts have been extended on insurance policies, but the insurance industry is probably much bigger. So who gets that money? And who pays the artists involved in rerouting, rebooking or flat dates?

Still, the live industry is in some ways counting its blessings that Sandy came as the bulk of touring activity had already passed, leaving those markets that have had to hunker down while the storm passes through. "[Sandy] will have an impact on our budgets and earnings, if even in the short term, since we average a couple of hundred shows a week in those markets that have had to hunker down while the storm passes through," AEG CEO Randy Phillips says. AEG Live, the second-largest promoter in the world, has an active schedule in the area most affected by the storm. "[Sandy] will have an impact on our budgets and earnings, if even in the short term, since we average a couple of hundred shows a week in those markets that have had to hunker down while the storm passes through," AEG CEO Randy Phillips says.
RAY WADDELL

Congratulations on 25 years of journalistic excellence and thank you for your tremendous support of the touring industry.

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Perhaps the biggest impact comes in the transportation area, both travel of the region became a nightmare, affecting acts that weren’t scheduled to play in the storm-struck areas or perhaps not even on tour. Acts that might have intended to fly are turning to the touring industry staple: the tour bus.

“We have heard from several of our clients who are not currently on tours, and were scheduled to fly into the Northeast within the next 48 hours,” says Trent Hemphill, president/CEO of Hemphill Bros. Coach in Nashville. “With so many flights canceling, they have requested transpiration from us for personal travel. We have also heard from a Broadway tour that was scheduled to fly, but have now reached out to us and scheduled a bus as an alternative.”

Aside from property damages, which are typically covered by property insurance, promotor earns and venues are looking at the prospect of millions of dollars in lost marketing and promotion expenses in some of the most expensive media markets in the country. For them, and artists, profits could also slip away, or at least be deferred until a later date. Most venues don’t carry insurance for loss of revenue due to a weather cancellation, Bassman says, though policies differ widely. “Some venues may carry ‘loss of utilities’ coverage. However, there are so many different kinds of insurance coverage. It just depends on what they carry,” he says.

Force majeure, or “act of God,” clauses in contracts cover the transportation area, but travel to the talent buyer-entertainer equation. “De-carry,” he says.

The insurance policy would pay the artist in full. If the promoter has insurance, they’re covered. However, most promoters in the U.S. don’t carry that kind of blanket coverage for all of their shows. Many U.S. promoters are willing to take a chance: “If we lose a show or two, it’s not a big deal. It happens.”

Phillips says tours carry cancellation insurance based on the cost of maintaining that tour. He counters versus “self-insuring” by rescheduling or postponing performances to mitigate the financial impact of the initial cancellation, he says. “Generally, we all carry some type of ‘cata-strophic event’ insurance, so it is more than cost-effective and more difficult to invoke.”

AEG Live doesn’t carry a “broad omnibus policy that covers every show we promote,” Phillips says. “My business affairs department has been working on exactly what kind of insurance claim would be over the weekend on a show-by-show basis. The nature of our business makes it difficult to maintain a one-size-fits-all insurance policy.”

Still, big companies like Live Nation (which carries a global policy for all shows and more for specific tours and events, according to the company) AEG Live and Bowery Presents, the three most active in the New York/New Jersey area, are “well-insured” from devastating weather events, Bassman says. “It’s the one-time promoter that’s going to get crushed.”

Bassman is scheduled to be a speaker at the Billboard Touring Conference Nov. 7-8 in New York, which is teed up for a record run. Though “conference insurance is relatively inexpensive,” Bassman says, the confab isn’t expected to be affected by Sandy. While the news reports look bad, the region and the industry is sturdy, and Bassman isn’t ready to predict a Katrina-level event. In fact, the benefit concerts and events that are sure to follow in some ways provide a boost to the live business starting with NBC’s concert featuring Jersey natives Bruce Springsteen and Jon Bon Jovi and Long Island’s Billy Joel.

I was mesmerized by Sandy. Mesmerized by the thousands of micro-reports on Twitter. Mesmerized by the images in rotation on local news channels and the ever-growing height of swells buffeting nearby coastlines. So when Joe Levy, the magazine’s editor, emailed me early Tuesday morning to ask if I knew how we’d close the book this week, I had to turn the question over a few times in my head. Billboard’s office is at 770 Broadway, actually on Ninth Street. As in, deep in the heart of hundreds of downtown Manhattan blocks that, had a lack power as we approach our Thursday- day evening close. No power for our designers’ and editors’ workstations. No power to run our servers with our fonts and template. No power for, uh, lights.

We also had key employees scattered around each borough, Jersey and Connecticut, most with no simple way into Manhattan and many with no power or phone at home. I’m a thickheaded guy, though, as most who know me would readily attest. And I work for a brand that turned 118 years old this week. Billboard publishes. It’s what we do. Ed Christman, a reporter at Billboard for 23 years, called. John Sippel, 80, who worked several stints at Billboard during more than 40 years between 1945 and 1986. Sippel recalled when Billboard was based in Chicago, and editors looked at the local Monon train every Thursday to bring pages to the printer in Cincinnati. We published two days after 9-11, with Timothy White, our longtime and erstwhile editor in chief (may he rest in peace) was stranded in Italy. As Thom Duffy, an editor at Billboard for 23 years, told me Wednesday, “I’ve now helped close Billboard through a bicentennial, a blackout, a terrorist attack and a hurricane.”

All over the Northeast, we’re still figuring out what Sandy has meant and will mean to our lives, our businesses and yes, our communities. Billboard doesn’t have it half as bad as some in the music business who have lost their venues, their stores and other essentials. And any problems the music business has do not compare to those who have lost homes or worse, loved ones. But in times of crisis or chaos we all have our roles to play. Media provides some normalcy—a sense that not all of the clock’s gears and springs are on the floor. The New York Times website keeps publishing. You turn on your radio and hear songs and news. You get your weekly Billboard. We’ve been tracking No. 1 songs for more than 70 years and there was always going to be a chart-topper this week, come hell or high water, or even, in this case, a bit of both.

And so it was that Wednesday at 9 a.m., a Billboard SWAT team approached our darkened building and talked our way in, flashlights in hand. We spent hours taking data from servers, and hunted about a dozen computers down a freight elevator powered by a backup generator to a conference room in midtown donated by Quad Graphics, excellent printers we’ve worked with in the past. Like so many other New Yorkers in times like these, they were happy to help. By bit by bit, staff all checked in, and found ways to contribute, many despite the loss of personal property, displaced family members and a distinct inability to shower. They moved, laptops in hand, to the homes of family and friends with power. Alex Vitoulis from charts, stranded out in Lynbrook, Long Island, was welcomed by a just-opened Vision Quest eyeglass store to use their offices. Our head of production, Meghan Hillis, worked at least a 15-hour day, stopping only long enough to get antibiotics for a throat infection. Our new chief technology officer, Chris Roe, started his very first day trying to locate powerless servers by flashlight. Managing editor Chris Woods left his Orange County house at five in the morning, despite the tree leaning on his roof. Core editors and production staff and designers stayed in our jury-rigged offices until well past one in the morning Wednesday night, and were back at it early Thursday.

It’s cliché, but it’s amazing what you learn about your team when you lose two days of a five-day close, spend eight hours of the third day creating a new office from scratch, and still have unforging deadlines to meet. Who shows up without being asked? Who amazes you with their calm competence and leadership? And yes, who disappoints?

I tell this story, yes, because I’m proud that we accomplished a task that only now am I willing to admit to staff was likely impossible when we began. But I also tell this story because I know it is your story. Bit by bit, we’re all pushing forward, doing what we have to do. Fourth-quarter releases and concert tickets aren’t going to sell themselves. Tracks need recording. Songs need writing. Studios and venues need rebuilding, offices need relocating. If the music business of the last 10 years knows anything, it’s resiliency, and the post-Sandy news unfolding on these pages this week and in future weeks is only testament to that.

I hope that whatever your slice of this business, you take a moment to appreciate what we’re all accomplishing in the face of great odds, and the spirit that most of us bring to the challenge. As ever, as always, the show must go on.
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Clemson, SC

World Arena
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Columbus, OH

Nationwide Arena
Columbus, OH

American Airlines Center
Dallas, TX

Joe Louis Arena
Detroit, MI

IZOD Center
East Rutherford, NJ

Rexall Place
Edmonton, AB

Matthew Knight Arena
Eugene, OR

Resch Center
Green Bay, WI

State Farm Arena
Hidalgo, TX

Pan American Center
Las Cruces, NM

Verizon Arena
Little Rock, AR

FedExForum
Memphis, TN

BMO Harris Bradley Center
Milwaukee, WI

1 Wireless Center
Moline, IL

Bridgestone Arena
Nashville, TN

Lakefront Arena
New Orleans, LA

Scope Arena
Norfolk, VA

CenturyLink Center Omaha
Omaha, NE

Amway Center
Orlando, FL

PNC Arena
Raleigh, NC

Sleep Train Arena
Sacramento, CA

HP Pavilion at San Jose
San Jose, CA

Spokane Arena
Spokane, WA

Scottrade Center
St. Louis, MO

Xcel Energy Center
St. Paul, MN

Bryce Jordan Center
State College, PA

Tacoma Dome
Tacoma, WA

Leon County Civic Center
Tallahassee, FL

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Music Starts To Rebuild
Sandy knocks music business off its stride for a couple of days but quickly gets back on track

By Ed Christman

The music industry found itself relatively unscathed by the devastation left in the wake of Hurricane Sandy partly thanks to modern technology and partly due to the resilience of an industry that has learned to adapt quickly in tough times.

While most offices in New York were closed on Monday and Tuesday due to a lack of transportation, and many music companies in downtown New York were still closed as Billboard went to press, nearly every company is reporting business as usual as most employees are working remotely from home.

Meanwhile, industry relief efforts are just beginning with reports that NBC will broadcast a concert featuring Bruce Springsteen, Jon Bon Jovi and Billy Idol while iTunes is accepting donations for Hurricane Sandy relief.

Among the companies with offices still closed due to a loss of power on Nov. 2 and RED, the Harry Fox Agency, the Orchard, Downtown Music, Roadrunner and Billboard. In midtown Manhattan, the majors— Warner Music Group, Sony Music Entertainment and Universal Music Group—were closed on Oct. 29. By Halloween all three were open, but most employees were still working from home, sources within those companies tell Billboard. But at WMG, while computer systems were functional, employees didn’t have heat, hot water or phones.

So far it seems like all new releases will go out on schedule, according to the various labels and distributors contacted by Billboard.

At RCA, as far as the release schedule is concerned, “it’s business as usual,” a company representative says. She notes that many employees have been displaced from their homes, but people are still making their way to the office. “Everyone is chipping in—our team on a national and international level has been phenomenal,” she said in an email. “We have a crew car pooling in from New Jersey—people doing what they can to find their way in.”

At Sony/ATV Music Publishing, spokesman Jimmy Acey says the company reopened on Oct. 31 for people who can safely get to the office or work from home.

While the companies with power in the industry are plying full steam ahead—even those without power at their headquarters—tales of personal tragedies and catastrophes are starting to emerge, with stories circulating about music industry employees whose homes were so flooded that they might lose them.

“HERCULEAN EFFORT”

“Many of our employees were dealing with loss of property and power, and everyone still reached out to each other to check on one another and see if they could lend a helping hand,” says an Island Def Jam executive, who adds they never stopped working or missed deadlines.

“We are up against a few big deadlines, with Ne-Yo’s album coming out [Nov. 6] and Rihanna’s album coming Nov. 19,” the executive says. At the Orchard, all new releases are rolling out as planned, sources say, even though the office is closed and all employees are working from home.

Orchard CEO Brad Navin says that even with employees working remotely, the company made a “herculean effort to make sure royalties went out on time.”

He says that digital new releases will get to where they need to be on time, “assuming that our clients [digital music service providers] are unaffected.”

In instances where Orchard clients can’t reach the New York team, the company has sent an email letting them know that Orchard teams in San Francisco and London can help, if needed.

The Harry Fox Agency, which is located on Wall Street, is shuttered since its office is without power, but all externally facing HFA systems have remained operational for the duration of the East Coast power outage through the company’s remote hosting facility, according to a company spokeswoman. “However, due to the widespread power outages and flooding, end-of-the-month royalty processing may experience delays.”

Likewise, BMI, located in the World Trade Center, is closed and will probably remain so until next week when the company hopes to reopen as soon as power is restored to downtown Manhattan, according to head of strategic communications Silvia Davi. As it is, the building where the company is headquartered had 14 feet of water in the basement but didn’t suffer any significant damage.

Davi reports that BMI had remotely switched its New York systems to Nashville as part of its normal continuity plan and crises procedure in advance of the storm. “This is a key continuity and preparedness measure,” she says.

Downtown Music is closed due to the loss of power and transportation, but the music publisher’s staffers are working either at the company’s Songtrust unit in Brooklyn or in borrowed office space in midtown, according to president Justin Kalifowitz.

At retail, Trans World chairman/CEO Bob Higgins reports that about 10% of the chain, or about 35 stores, was shuttered in the immediate aftermath of the storm, but some locations have since opened, while the rest are still without power. But inventory flow is just fine from suppliers to the Trans World warehouse and back out to stores.

But the massive J&R Music World operation on Park Row in downtown Manhattan remains shuttered. In fact, staff had trouble entering the store, since its security gates on the outside of the building are electrical. They were finally able to wedge the gate up so that one staffer could crawl under it to ensure the space wasn’t flooded.

Most staffers are staying at home and those who interact with suppliers are doing so from there, if they have power. J&R co-CEO Rochelle Friedman reports, adding that some employees have had homes hit hard by the storm. Other employees who work downtown are instead working out of the company’s warehouse in Queens. While its online store is operational, J&R’s email system is down.

In South Jersey, NARM, based in Marlton, is doing fine with its office open and things operational.
**Red** breaks new ground as a case study in 360 retail and marketing promotion for the 21st century

Taylor Swift is no longer just the queen of country. With the record-smashing performance of her fourth album, *Red*, she's also the empress of the entire record industry, becoming the first female artist to achieve a million-unit debut week twice, and doing it with the highest first-week total—1.2 million, according to Nielsen SoundScan—since 2002 when Eminem's *The Eminem Show* scanned 1.3 million in its first full week at No. 1 on the Billboard 200.

While Big Machine and Universal Music Group executives are flying high on the astounding debut-week sales number, the U.S. music industry is applauding the feat.

"It’s great for our business," says a senior major-label executive at a competing company. "It shows that reports of the demise of the music industry is greatly exaggerated.”

Industry is applauding the feat. "Forget about how much it generated in sales, Papa John’s advertising really helped to bolster awareness," says a major-label executive.

However, some of the chain’s franchises didn’t want their delivery personnel to deliver the album with food, sources say. Papa John’s sales were only about 8,000 units, which placed it a major-label sales executive says.

Some of the chain’s franchises didn’t want their delivery personnel to deliver the album with food, sources say. Papa John’s sales were only about 8,000 units, which placed it below Target, which scanned 13,000 units of its limited edition ‘ZinePak, according to Nielsen SoundScan. It's the biggest opening for an artist’s major-label debut since Eminem’s *The Eminem Show* scanned 1.2 million, according to Nielsen SoundScan, and surpassed the Billboard 200, which requires an album be priced between $6.99 and $11.99, to best for an album unaided by deep discounting.

Although many label sales and distribution executives believe that subscription services do not be counted for the chart.

Finally, Swift’s website was also selling three versions of the album and reportedly scanned 13,000 units. The site’s merch store offered a bonus version with various exclusive packages priced from $19.99 to as much as $169.99.

**THE DIGITAL STRATEGY**

In giving Target the deluxe version, Big Machine managed to pull off two coups, while infuriating indie retailers and most digital merchants.

Since it had promised the deluxe exclusive to Target, Big Machine was unable to offer *iTunes* exclusive tracks—the thing that Apple covets most. But the label came through with a weeklong exclusive, withholding the digital versions from Amazon’s *MP3.*

**BY THE NUMBERS**

**RED** SOLD TWO ALBUMS EVERY SECOND DURING ITS FIRST WEEK...

- Eighth largest sales week for an album in the SoundScan era
- Second-largest ever sales week for a female, behind Beyoncé's *Lemonade*...!
- Red broke *iTunes* sales record with nearly 465,000 copies
- Red also broke Target sales record with around 396,000 copies, thanks to an expansive deluxe edition*
- By selling 1.2 million albums in its first week, Red is already 2012’s third-largest-selling album, behind Adele’s *21* and One Direction’s *Up All Night* (1.3 million in 2012)
- Red accounted for 13.3% of all albums sold in the U.S. last week—one out of every five albums purchased

**MAXIMUM EXPOSURE**

Swift herself inundated the TV airwaves promoting the album, including appearances on "The Ellen DeGeneres Show," "The Katie Couric Show," "The View," "Late Show With David Letterman," "Dancing With the Stars" and two days on "Good Morning America," among others, according to Big Machine spokesman Jake Baden.

Swift also did a huge radio remote with more than 70 radio chains and stations flown in from all over the world, the artist shuffling from station to station inside a huge hall. Additionally, she did a town hall with SiriusXM and a special event for Scholastic in New York.

"If you sum it all up, she has been able to handle the maturation process, still balance the line between country and pop, made a good album and done all the right things for exposure and stretched the boundaries of nontraditional sales," the senior distribution executive says. "It’s no wonder this album sold more than her last." That was Speak Now, which scanned slightly more than 1 million units in its debut week, two years back to the week of the release of *Red.*
Speaking SpanGlish

New Miami-based music company hopes to shake things up

At the Billboard Latin Music Conference last April, it was impossible to miss the huge box pasted outside of Miami’s Marriott Marquis emblazoned with the word “Spanglish” and a photograph of Maffio. At the time, no one knew what it was about, except that since Maffio wasn’t well known, it could be anything. A week later, though, it all became clear: “Spanglish” referred to a new indie music company SpanGlish Global, and Maffio was a producer and the label’s Flagship act. “I like to make statements,” SpanGlish founder/owner Rio Cabrera says. “Feel statements say everything. We’re in the music business. They need to notice you, and the artists.”

A year-and-a-half after launching SpanGlish, Cabrera is finally getting noticed in other ways. Maffio hit No. 1 on Billboard’s Tropical Airplay chart in September with “No Te Dejare de Amar,” a song chosen by Coca-Cola to be one of three artists featured in its 2012 Mix’On campaign, and he is producing the likes of Fonseca and Fanny Lu.

But SpanGlish isn’t just relying on Maffio for growth. Since launching the firm, Cabrera has also signed former Kumbia Kings members Ricky Rick and DJ Kane and reggaeton/R&B duo Xtreme, among others, building a roster whose acts may not be big names but who have enough traction to generate income. “I don’t grab artists or new guys that don’t have a following or something already set up,” says Cabrera, who signs everyone to 360 deals that include publishing. “Developing an artist is very costly, and sometimes you’re two or three years in and the artist says, ‘Hey, I’m done, I quit.’ It’s all about their base and their following.”

In the past five years, countless Latin indies have opened and closed as the music business has shifted and majors have downsized. Many of these operations have been financed by investors who love music but don’t have a handle on the industry. Cabrera comes at it differently and takes on projects that don’t have a followings, and he has long produced music festivals and shows and provided financial backing to acts like Palenquita.

Two years ago, he met Maffio and realized they shared the same ideas. “I had a concept of Spanglish as the place where the world was going and me one was really taking advantage of it,” Cabrera says. As it turns out, a lot of labels had thought about and experimented with Spanglish concept, but in credibility, no one had declared the business name. Cabrera did, and signed Maffio, who was looking to develop as an artist but hadn’t been able to convince a label to sign him.

“Spanglish is a partnership,” Cabrera says. “The deal was, ‘You bring the talent, I bring the money.’

Today, Spanglish houses its offices and studio in Miami and operates with a small staff. The company has also launched regional Mexican division based in Los Angeles. PR and radio, Cabrera’s biggest investment, are contracted out through outside companies. The label, which hasn’t signed a distribution deal, is concentrating on releasing singles and selling them as digital downloads, although a Maffio album is slated for 2013.
TOP TEN MOST WANTED
FOR MANGLING THE ENGLISH LANGUAGE

MNPD DOCS
72
69
66
63
60
57
54
51
48
45
42

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CRIMINAL RECORD:
MULTIPLE COUNTS OF AIDING AND ABETTING THE CONCERT INDUSTRY
COLLUDING WITH AN ENTITY KNOWN AS BILLBOARD BACKSTAGE PASS (WE SUSPECT IN ORDER TO GET FREE TICKETS)
LAST SEEN: ON THE ROAD
IF YOU SEE THIS MAN DO NOT APPROACH - PLEASE CALL DETECTIVE JENNY TUTONE AT 867-5309

RAY - YOU ROCK! CONGRATULATIONS ON YOUR CONTINUED SUCCESS.
FROM ALL YOUR PALS AT AEG LIVE
Music marketer Darren Craig's eureka moment came a year ago as he searched for a song on YouTube. The top hit wasn't the official music video. Instead, it was an amateur clip that scrolled lyrics as the song played.

There was no video to speak of—just a still photo of the artist. "It was terrible, and it still had 6 million views," says Craig, who couldn't recall the name of the song but was struck by an idea for how to grow his Los Angeles company, the Uprising Creative. "I thought, 'What a miss for the artist.'

There were 6 million people typing this song in and not seeing an official video. That's like releasing an album without an album cover.

It's not just marketers like Craig who see an opportunity in lyric videos. As labels and artists jump on the bandwagon, music publishers are also seeing plenty of potential in them. "Everyone sees how important lyrics are and how popular they've become," says Danielle Aguirre, VP/litigation counsel for the National Music Publishers Assn. At the ad revenue for lyric videos grows, publishers are zeroing in on how they can get a percent-

age of that revenue, says Aguirre, who adds that her group has just started to broach the subject with labels in recent months. "It's a new conversation," she says. "Hopefully, we can reach an agreement on fair compensation for the use of lyrics in music videos. What percentage of the revenue, whether through advertising or other business models, remains "the topic of conversations."

Sony/ATV, for example, has been paying closer attention to them in the last couple of months as the revenue from fans created lyric videos started to gather momentum. "Those views are increasing at a much bigger rate than what we've seen before," Sony/ATV executive VP for business and legal affairs Peter Brodsky says. "Absolutely, we see this as an opportunity."

Because the rate that YouTube pays publishers for user-created content is set, the new frontier for publishers lies in official lyric videos produced by labels and artists. That's because professionally produced clips tend to roll up far more views than amateur fare. It's also because the revenue split between labels and publishers for official lyric videos isn't standardized. "They're fairly new," says Brodsky, who noted that Sony has begun talks with labels to work out a "fair split" of ad revenue generated by official lyric videos, which are becoming increasingly common.

The clips began sprouting up on YouTube several years ago as a grassroots phenomenon as fans posted their homemade videos, sometimes within minutes after a single's release. In 2010, Cee Lo Green sparked mainstream interest with his video for "It's OK," which consisted only of lyrics. "I remember people making a big deal of that video because it was so unusual at the time," says Craig, whose firm has pumped out about two dozen lyric videos for artists in the past year.

For labels, lyric videos offer an inexpensive, quick marketing tool. "You can spend as little or as much as you want to make lyric videos," says Elliott Seller, a Los Angeles filmmaker who has created lyric videos for Lenny Kravitz, Jason Mraz and others. "All you need is software and time."

Still, production values and budgets are creeping up as labels are raising the bar to compete with what is increasingly common. For some big releases, lyric videos have become an additional marketing expense, rather than one that substitutes for old-school clips. For the upcoming Rolling Stones album, Universal Music debuted a lyric video a month before the set is due out. "One of the main reasons for creating lyric videos is to allow us to have an official audio stream of a track the moment we go to radio," Polydor Records digital manager Aaron Bogucki says. "YouTube users will rip audio and post their own clips, so it's best practice to put the audio live on an official channel and drive fans there. This allows us to drive marketing messaging and advertise preorder or buy links more effectively as well."

Additional reporting by William Gruger.
Jangle All the Way

As Mumford & Sons flex retail muscle, alternative radio is finding that hits don’t always have to be hard

This quarter’s sales success of Mumford & Sons can be linked to a growing trend for alternative radio programmers returning to their “alternative” roots, listening to the public and opening their doors to a wider variety of “softer” genres beyond hard guitar rock.

In rock in 2012, one can’t beat a banjo, as Mumford & Sons showed when the indie folk-rock quartet stormed the Billboard 200 four weeks ago with Babel, which arrived with 600,000 copies sold, according to Nielsen SoundScan (the highest for a rock release since Babel lead single “I Will Wait” peaked at No. 1 with 784,000 the week of Nov. 8, 2008).

Alternative radio has championed Mumford & Sons, with Babel lead single “I Will Wait” topping the Oct. 20 Nielsen BDS-based Alternative airplay chart. The song’s rule is indicative of a softer sound infusing the format of late, with hits of a similar vein by the Lumineers (“Ho Hey”) and Of Monsters and Men (“Little Talks”) also topping the tally this year. Non-folk-leaning but still less in-your-face leaders from fun., “We Are Young,” “Some Nights” and Gotye (“Somebody That I Used to Know”) have also recently reigned.

Chart statistics prove that the format is less interested in peddling metal: This week, 10 songs populate the 40-position Alternative and harder-edged Active Rock airplay rankings. That’s down from a 14-year ago this week and 17 five years ago. Ten years ago, this issue, 23 songs appeared on both lists—twice as many as this week.

Alternative programmers and record executives say that by following the public’s lead, the format is satisfying audiences by making left-of-center choices—a trend that has found favor with the buying public. In line with its heritage of this format is the format’s risk-taking, clearly, those invested in alternative in both radio and records had a shift to a style that has found favor with the buying public. In line with its history, the format’s risk-taking is paying off. "The last couple of years of alternative radio have been incredible," says Republic senior VP of promotion Dennis Blair, who helmed the label’s introduction of Gotye.

"Labels are always waiting for that next wave of fresh new music to break through, and it finally has."
Out of Nashville

Lindi Ortega's indie label and publisher ole have helped the Toronto country/ blues singer grab a coveted spot on one of TV's hottest shows

A rtist showcases for music supervisors are a common enough occurrence in Los Angeles. Usually the acts come from the ranks of singer/songwriters, armed with new music to pitch that will probably need a gentle nudge to get into public view. Almost always, the showcase is for music that has been released.

Considering these conditions, it makes the story of Lindi Ortega that much more compelling. Ortega, now an indie artist recording for her management company's label, was once part of the Cherrytree roster that went through Interscope. When that label found success with Lady Gaga, it didn't matter how well-received Ortega's alt-country work on The Drifter EP had been. They wanted to concentrate on dance pop and acts handled by her former label.

"It was a case of shop [the album] to other labels," Ortega says. "My manager then said, 'I have a label, Last Gang,' and I thought it sounded like a great idea."

Last Gang Records issued that album, Little Red Boots, in June 2011. It has sold 8,000 copies, according to Nielsen SoundScan. Soon thereafter, Ortega wound up performing Cigarettes & Truckstops, enabling Ortega to find a musical language for her new songs.

While Johnny Cash remains her hero, Ortega says, "It was through exploring older country music that I get into the blues, and once I started to listen more, I knew I needed to hire a producer well-versed in the blues."

It's not a stretch to say music that rides the rail between blues and country—think Robert Plant's two recent projects—has a certain attraction for music supervisors, especially when finding music for TV. Ortega's music partners perfectly with the Civil Wars, Sugar & the Hi-Lo's and Dawes, three other acts from outside the country mainstream whose music has landed in Nashville.

Working outside country is nothing new for Ortega. She's on tour with veteran Southern California punk act Social Distortion through Nov. 16. Her last tour was opening for K.d. lang, and previous gigs include opening for Keane and singing backup in the band of the Killers' Brandon Flowers.

As if to book a debut tour of smaller rooms in Canada and the U.S. in January and February before going to the UK.
CONGRATULATIONS
RAY WADDELL
on 25 great years of music journalism
...and 25 more to come!
Red Light MANAGEMENT
Alicia Keys.

Lot can happen in the span of three years. Just ask Alicia Keys.

Since the 2009 release of her last album, The Element of Freedom, the singer/songwriter/musician/producer/actress has penciled in a few more hyphens next to her name. In addition to becoming a wife and mother, Keys began co-managing her career, produced her first Broadway play, directed her first short film, executive produced a made-for-TV movie as well as an upcoming theatrical film, designed her own Reebok shoe line and recently launched an animated storytelling app for children. And in the middle of this whirlwind of activity, she found time to write and record a fifth studio album, aptly titled Girl on Fire.

“These last three years have been the most in every way,” Keys says during a promotional stopover in Dallas. “The most newest, the most difficult, the most loving, the most dream-filled, the most breaking free . . . an entire crazy dynamic of lessons and emotions to grow into and claim. This whirlwind has definitely forced me to be who I am, to be free enough and brave enough to just not accept anything else—not try to be anything else.”

That declaration rings loud and clear throughout Girl on Fire. Fine-tuning the self-discovery process she initiated with 2007’s As I Am, Keys alternately rages and simmers on the Nov. 27 release with As I Am, Keys alternately rages and simmers on the Nov. 27.

“Fire We Make,” a duet with Maxwell capped by a remarkable guitar solo from acclaimed Warner Bros. newcomer Gary Clark Jr. And in addition to “Brand New Me,” Capitol/EMI’s Sandé—who released her own debut album earlier this year—collaborated with Keys on two additional songs: the stripped-down “101” and “That’s When I Knew.” The idea for the song came to him as he watched Keys sing and play in the studio.

As of part of that mandate, Keys sought out people she hadn’t worked with before. So joining such returning collaborators as Kenneth “Babyface” Edmonds, producer Salaam Remi, Pop & Oak (whose production credits include Nicki Minaj and Elie Varney), emerging producer/remix artist Jamie xx and fellow U.K. up-and-coming singer/songwriter Emeli Sandé, who co-

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Edmonds says it was a phone-call invite from Keys’ camp that set things in motion for him to fly to Jamaica to collaborate with the singer/songwriter on the simple, acoustic guitar-laced love song “That’s When I Knew.” The idea for the song came to him as he watched Keys sing and play in the studio.

“I experienced the full essence of who Alicia is, and a song idea clicked with me right then,” says Edmonds, who had met the singer only a couple of times beforehand. “Watching her sing, her emotion . . . that’s when I knew who she was and how special she is. I call her ‘Sunny Vibrations.’ You’re never sure of how a collaboration is going to go. But writing with her was so easy. We were on the same page in terms of words and melody. She writes from the heart.”

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“It was fun to experiment with people I hadn’t worked with before,” Keys says. “With all the new things I’ve been experiencing, it felt right to push myself and see where it took me.”

Mixing live and programmed elements, the resulting album is both organic and contemporary, accented by heavy drums with electronic and reggae infusions. Leading the charge is the title track. Co-written and co-produced by Keys, Jeff Bhasker and Remi, the single was recorded as a three-track suite: a main version plus two remixes, Inferno and Bluelight. Keys first performed the Inferno version—featuring Nicki Minaj—at the MTV Video Music Awards on Sept. 6 assisted by Olympic gold medallist Gabby Douglas. With support from not one but two adver-

sing synth, “Girl on Fire” debuted at No. 37 on the Billboard Hot 100, Keys’ strongest-ever bow as a lead artist. It’s No. 4 on the Hot R&B/Hip-Hop Songs chart and No. 5 on Adult R&B.

Keys shifts from fiery inspiration to scorching intimacy on “Fire We Make,” a duet with Maxwell capped by a remarkable guitar solo from acclaimed Warner Bros. newcomer Gary Clark Jr. And in addition to “Brand New Me,” Capitol/EMI’s Sandé—who released her own debut album earlier this year—collaborated with Keys on two additional songs: the stripped-down “101” and the can’t-buy-me-love ballad “Not Even the King.”

“It’s rare in this business to find someone you connect with so naturally in such an electric, creative capacity,” says Sandé, 25, who first met Keys when she opened the latter’s 10th-anniversary Piano & I concert in London. “The first song we wrote together was ‘101.” It reminds me of the Alicia I fell in love with when I was 15 years old.”

The Keys that early fans fell in love with has come a long way from the Hell’s Kitchen native and corn-row-rocking ingrate whom Clive Davis introduced in 2001 as his latest J Records music phenomenon. Spurred by the No. 1 R&B and pop single
hit “Un-Thinkable (I’m Ready),” which spent platinum-selling singles “No One” and “Empire State of Mind” (with Jay-Z) and the 2010 Grammy Awards—including best new artist and song of the year—with multiplatinum-selling albums “You Don’t Know My Name,” “If I Ain’t Got You,” “My Boo” (featuring Usher), “Like You’ll Never See Me Again,” “Fallin’,” Keys scored the first five of her 14 Grammy Awards—including best new artist and song of the year—with multiplatinum-rated debut album Songs in A Minor. Since then she has released three more top-selling albums (see box, opposite page) as well as the 2005 set MTV Unplugged.

Along the way, she has logged 14 top 10 singles and eight No. 1s on the Hot R&B/Hip-Hop Songs chart and nine top 10s and four No. 1s on the Hot 100. Among the chart-toppers in that mix are “You Don’t Know My Name,” “If I Ain’t Got You,” “My Boo” (featuring Usher), “Like You’ll Never See Me Again,” “Fallin’,” Keys scored the first five of her 14 Grammy Awards—including best new artist and song of the year—with multiplatinum-rated debut album Songs in A Minor. Since then she has released three more top-selling albums (see box, opposite page) as well as the 2005 set MTV Unplugged.

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These last three years have been the most difficult, the most loving, the most dream-filled, the most breaking free.” — ALICIA KEYS
Scenes, Soundtracks, Synchs And More

Billboard/Hollywood Reporter Film & TV Music Conference plays to packed houses

A varied approach was taken at this year’s Billboard/Hollywood Reporter Film & TV Music Conference, with sessions devoted to documentaries, K-pop and the current state of music supervision, among many others, at the W Hotel in Hollywood, Calif. The conference covered the multitude of areas where music intersects with various forms of media, and Q&As with prominent composers (Gustavo Santaolalla, Danny Elfman), recording artists (Christina Aguilera, Demi Lovato), a major-label executive (Epic Records chairman/CEO Antonio “L.A.” Reid) and major filmmakers (Judd Apatow, David Chase) were staged to full houses between Oct. 23 and 25.

Chase spoke about incorporating the music of the Beatles and the Rolling Stones in his film "Not Fade Away," which was screened Oct. 23 at Paramount Studios; Reid and Lovato reflected on the importance for "X Factor" contestants to reveal their greatness within 30 seconds; and Aguilera talked about the balancing act that is her life. Elfman was presented with the Maestro Award for his lifetime achievement; Apatow spoke about his career alongside the legendary Graham Parker, who plays a role in his next film, "This Is 40."

The conference emphasized the need to assemble teams to carry individuals through the modern music business. A BMI-sponsored panel explored the diversity that contemporary film composers need to take in the jobs they accept; ASCAP’s panel dove into the mixture of modern electronic music as it relates to film and TV. Elsewhere, attendees heard about the ins and outs of securing continued placements and employment in the film and TV space, whether it is rights licensing, providing material for music libraries or branching into advertising and videogames.

Among the most popular sessions were one-on-ones that provided musicians with the opportunity to be heard by music publishers and song reps in addition to getting advice from professionals from throughout the music publishing, licensing and legal areas. —Phil Gale

1 JUDD APATOW
covered his career as a producer, director and writer with colleagues from "Bridesmaids," "Girls" and the upcoming "This Is 40." One anecdote was especially insightful into his dedication to the music he loved: On the day he got the rights to Neil Young's "Only Love Can Break Your Heart" for the TV show "Freaks and Geeks," he also got the news NBC was pulling it from the air. "We were still finishing up the episode. I didn't want to pay $30,000 for a song for an episode that might never be seen. I switched it out with a Dean Martin song. There's never been a moment I haven't regretted that." From left: GRAHAM PARKER, Apatow, manager LAURA ENGEL, DANNY ELFMAN and MICHAEL PENN.

2 At a Q&A following the screening of "Not Fade Away," writer/director DAVID CHASE said he almost gave up on his rock'n'roll movie. "I was going to quit because it wasn't really coming together for me. Then I got this demo from Steven [Vain Zandt] with this song "St. Valentine's Day Massacre." And I thought it was a really, really great song. I thought, 'You know what? Rock'n'roll is really terrific stuff. You've got to keep working at this. Don't let it go.'"

3 ANGIE RUIZ, director of film and TV licensing at Razor & Tie, leads a round table.
HOW XTINA KEEPS IT REAL

On the eve of the Nov. 13 release of her new album Lotus, Christina Aguilera shared thoughts with Billboard editorial director Bill Werde on her varied roles—on TV, as a mother and a singer—as well as the sorts of songs she’s looking for and what she learned from Cher.

“I’m a mother. I’m a businesswoman. I have a million and one things going on in my head, on my plate, creatively. I put my son to bed, then I go right into my backyard, which is my studio house. It’s a lot. I really, truly don’t have time for the static noise. It’s just not real.”

“I’m a message girl at the end of the day. Songs like ‘Beautiful,’ songs like ‘Fighter’—they’re very introverted and can be very vulnerable but empowering. I was tired of singing about fluff and candy and ‘Genie in a Bottle.’”

Her Nov. 13 album, Lotus, is a summing up sparked in part by her time on “The Voice.” You start to understand and appreciate the beauty of film and the passion, the love and the craft that goes into the whole process. It was a wonderful learning experience.”

“Cher taught me about how, for your off-camera scenes, [you should] be just as good if not more of an actor [for the person you’re in the scene with.] It’s going to make the whole thing better—to really be a giving actor. It makes for an amazing scene. You start to understand and appreciate the beauty of film and the passion, the love and the craft that goes into the whole process. It was a wonderful learning experience.” —PG
THREE TIPS FROM A MASTER SUPERVISOR

The work of music supervisor Liza Richardson can be heard in TV series “Parenthood,” “Hawaii Five-O” and “Touch” as well as films “Hotel Transylvania” and “The Kids Are All Right.” After speaking at the Billboard/Hollywood Reporter Film & TV Music Conference about logistics and opportunities, Richardson answered a few questions about the business.

“Parenthood” has emerged as a show with an extraordinary number of music cues. What makes that one different from your other projects?

“Parenthood” has an amazing budget and that’s one of the driving factors. “Parenthood” has well over $100,000 per episode [for music]. I have shows that have $30,000, $60,000, $80,000—the budget, for me, always informs the process. I take the budget and see what the filmmakers or show runners want to do, and it usually takes a couple of episodes to get in the rhythm.

You did about 20 films before you did a TV series and now you have a slew of them, including four coming up. What’s the big difference between the two media?

Television can be more ephemeral, trendy in a year. We wanted to use a Massive Attack cover by a heavy metal band, Sepultura. Sepultura is from Brazil; their manager is in Germany; their label, which is apparently now defunct, was based in Denmark; and the ownership of the master expires in three years, so we had to license the master with two parties. It took a month to clear that song, which was OK because we had time. Fortunately, lots of people in the licensing world totally get it. When people are very succinct in emails and they quickly tell me this song, this catalog, this album is 100% owned and available, I make a note in my iTunes. There are times when I search for “100%” because I need something quick.

Music supervisor LIZA RICHARDSON
Silence and characters' psychological milieus play significant roles in the music of "Breaking Bad," composer Dave Porter and music supervisor Thomas Golubic told a packed house. Throughout a one-hour conversation involving creator/executive producer Vince Gilligan, Porter and Golubic, they pointed to restraint and the development of music far beyond the usual TV palette as key to the show's success.

Gilligan said of the AMC series, which recently concluded the first half of its fifth and final season. "I don't want Dave and Thomas to try to milk something that isn't there."

The music in "Breaking Bad," dating back to the pilot, has consistently had purpose: Porter's scores aim for propulsive and menacing; Golubic's music selections are generally more playful, capable of ironic comment on the dark activities portrayed.

"The show has gotten darker as the stakes have risen," Porter said, "so the score has evolved. But, sonically, you always know you're watching 'Breaking Bad.' We are fortunate to work on a show of this caliber—we're not called upon to help save a scene. To be able to take [a scene] to another level is my goal."

The series' primary focus is the crystal meth operation run by White (Bryan Cranston) and his former high school student Jesse Pinkman (Aaron Paul). To achieve White's unique mind-set—and echo the New Mexico setting—Porter stays away from western orchestral instruments, using implements from Native American and Spanish-speaking cultures like an Aztec war whistle plus synthesizers.

In an interesting twist, Porter also said he believes most TV shows use too much music. Golubic echoed the sentiment, emphasizing the importance of restraint: "[The show] is so perfect, so exquisite when we receive it that it is very hard to find moments that need music. We have to find an additional way of telling the story, enhancing the story in a meaningful way."

Golubic works on more than synchs—creating music from scratch is also part of his role as music supervisor. One of his favorite jobs was concocting a narco-corrido, a Mexican norteno ballad celebrating the exploits of Heisenberg, White's deadly alter-ego. They tracked down a narcocorrido songwriter and found a norteno band—"these sweet-looking guys who come from this underground mode—who recorded the song and appeared in a video that looked authentic to the culture. "I love that you could see that and wonder, 'Is this American television?" Golubic said with a laugh.

—David Kronke and Phil Gallo
New social video services help artists develop closer real-time relationships with their fans. It could also be a new revenue stream

BY ALEX PHAM

Jack Conte and Nataly Dawn, the singer/songwriter duo of Pomplamoose, know all too well how hard it is to get people to part with even 99 cents for a new song these days, much less $10 for an album that the two had spent countless hours laboring over.

So it came as a shock when they found out how much money they'd just grossed from a 30-minute webcast they did in May: $3,267.

It was more than the band generates in merchandise sales in an average month. The live event—attended by 450 fans and broadcast from the comfort of a recording studio in the group's Sonoma County, Calif., home—was produced by StageIt, along with Google Hangouts, Spreecast, Gyroskope, Evinar and Shindig, are among a burgeoning crop of online video services that promise to deliver more meaningful, face-to-face engagements, while giving artists to broadcast their performances to a much larger audience.

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"There are a lot of ways to connect with your fans online," says Conte, whose band is well-known for having leveraged all manner of social media. "Many of them are mediocre. Or the calls-to-action aren't taken very seriously. With StageIt, I honestly don't know what it was, but it was like magic. Our fans formed a very deep connection with us, and we were able to form a deep connection with them."

In an era of unlimited access to billions of hours of digital media, people put more value on unique, even fleeting, experiences, according to StageIt founder/chief executive Evan Lowenstein. That's why StageIt events aren't archived. Artists also can limit attendance to further emphasize the exclusive nature of their events.

Another reason interactive social video works is that it offers a wealth of one of the most valuable currencies on the Web—authenticity, says Polydor Records head of digital Aaron Bogucki, who coordinated a Google Hangout for British songstress Ellie Goulding on Oct. 8.

During the Hangout, Goulding chatted face to face with 60 fans who took turns being onscreen. Some wept during their chats as they asked Goulding such personal questions as "How do you know you're in love?" One young fan turned his webcam around to give Goulding a tour of his tiny dorm room. A mother and her daughter in Australia showed her the view of the weather there from their window.

"It's a very warm experience," Bogucki says. "That's not easy to achieve in digital." The use of online video to promote artists in any mainstream fashion dates back to the days of Myspace, Bogucki says.

"Back then, video was expensive to produce," he says. "Nobody could do it unless they had a label to help finance it. Then the Flip video cameras came out, and we started giving them out to our artists and telling them to record anything they wanted."

At about $150, the Flip camera was cheap and simple to use when it came out in 2003. It encouraged people who had never used a video camera to begin recording everyday occurrences. But sharing those videos online was fraught with technical complications—until YouTube came around in 2005.

Today, so many people have cellphones with video cameras that users upload more than 72 hours of video to YouTube every minute. And more than 800 million people worldwide visit the site to watch 4 billion hours of video each month. The number of people watching online videos continues to grow.

In the United States, more than 188 million people watched at least one online clip in August, an all-time high, according to comScore reports. Each viewer watched an average of 22 hours of video that month, up 23.6% from a year earlier, comScore reports.

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"Back then, video was expensive to produce," he says. "Nobody could do it unless they had a label to help finance it. Then the Flip video cameras came out, and we started giving them out to our artists and telling them to record anything they wanted."

At about $150, the Flip camera was cheap and simple to use when it came out in 2003. It encouraged people who had never used a video camera to begin recording everyday occurrences. But sharing those videos online was fraught with technical complications—until YouTube came around in 2005.

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But enough musicians have picked up on the service that Google has kicked in new features. In December, it introduced On Air, the ability to record and rebroadcast Hangouts. When selected, a video recording of the session is automatically uploaded to the artist's YouTube channel, where he or she can choose to edit and publish the content later. And in August, Google launched Google+ Hangouts, in an enhancement specifically designed for recording music. Instead of recording a video on a narrow frequency band used for voice chats, StageIt Mode captures a wider audio spectrum designed to mimic the quality of a professional recording studio.

Major acts have taken to Hangouts, including Bruno Mars, whose Oct. 1 Hangout drew 128,000 participants. Other big names that have had Hangouts include the Black Eyed Peas, Maroon 5 and Taylor Swift.

For Google, recruiting celebrities to do Hangouts can bring big benefits for the company, comScore VP of industry analysis Andrew Lipsman says.

"It's always a challenge to get people to use new technologies," Lipsman says. "Using celebrities can really get people over that hurdle and get them used to a new behavior and get them to adopt it more organically. Twitter was one way. That didn't really take off until celebrities like Ashton Kutcher started using it. If the audience reaches critical mass, it can vault a technology to new heights."

For artists, the return on investment is more difficult to calculate outside of StageIt, where a live session can generate anywhere from a couple of hundred dollars to several thousand dollars. When used as a marketing vehicle, figuring out the upside of interactive social video becomes a lot more slippery.

Folding artists into Hangouts is a logical step for Google, which has struggled to build a social network in the shadow of Facebook, says Danny Sullivan, editor-in-chief of MarketingLand.com.

"It contributes to what Google is trying to do, which is look for partnerships to make Google+ look like it's culturally relevant," Sullivan says. Without musicians' active involvement in features like Hangouts, Sullivan risks looking like an abandoned "house with broken windows," he says.
A Google Hangout with Ellie Goulding included the artist “signing” copies of her album.

Google has made several other attempts to build a social network, but has yet to outdo Facebook or Twitter. The most notable effort prior to Google+ was Buzz, which the company shuttered a year ago.

At 10 million active monthly visitors, Google+ is still just one-tenth the size of Facebook’s active audience of more than 1 billion users. But Google is determined to get the formula right this time by harnessing its formidable influence elsewhere to ensure the network’s success.

“Anything social is difficult to relate to sales,” Bogucki says. “All these social platforms are the means to drive fans to engage with you, to talk about you and, eventually, to go to your store. The closer I can get Ellie to a fan, the more valuable that relationship is. The key is interaction. Fans expect it now.”

For burgeoning bands, social video is also a way to recruit new fans. Dietrich Schmidt, whose Austin-based group Suite 709 has used Hangouts for the last six months, reports that the act’s Google+ followers grew from 20 to 2,000 after using Hangouts for four months.

“The people we met on Google+ have been completely new fans on different continents,” Schmidt credits the international exposure his band has received from hosting Hangouts with “dramatically increased” album sales in countries like France, Germany, Australia, Japan and the United Kingdom.

“For us, music and connecting with people is our main focus,” he says. “So as an independent band, we will use any tools available to do that.”

The Economics Of A Stagelt Concert: A Pomplamoose Case Study

Pomplamoose made more money in less than an hour online than it usually does in a typical month selling band merchandise. All the members had to do was flip on the webcam on a computer in their Sonoma, Calif., home recording studio and start playing a few songs. Using the Stagelt live streaming platform, the two-member indie rock band grossed $3,267 from selling tickets to the May 21 online event.

$3,267 from selling tickets to the May 21 online event. “After we did the show, we both said, ‘Holy cow! It was amazing,’” says Jack Conte, who performed with bandmate Nataly Dawn.

Conte and Dawn agreed to open the books to Billboard for the event. Here’s how the numbers broke down.

- Gross: $3,267
- Ticket price: $5
- Gross, ticket sales: $1,727.20 (53% of total)
- Gross, online tip jar: $1,559.80 (47%)

Net for the band: $1,060.30 (70% of total receipts)

"She had just signed 300 actual albums at an event at the HMV record store in Manchester," Bogucki says. "For the fans who couldn’t be in Manchester, she did another 31 virtually for fans around the world. There were people from Germany, Brazil, Canada, Japan, Australia. It was just as personal for them as it was for the people who came to the HMV signing. Some people even cried."

To view a promotional video of Goulding’s digital signing, go to youtube.com/watch?v=aXtq069xrlp.
Congratulations Ray on 25 years covering the industry. You’re a rock star!


Susette Hunter
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The Billboard Touring Conference & Awards celebrate the solid comeback of the live business

By Ray Waddell

The down year for the live industry in 2010 is looking more like a blip on the radar and less like the new normal, as evidenced by the lineup of finalists for the 2012 Billboard Touring Awards. The list of top performers for the year is made up of a healthy mix of genres, touring strategies and positions on the career arc, and show big successes on a global level.

The awards are primarily based on actual numbers reported to Billboard Boxscore, reflecting real business being done, as opposed to any sort of voting procedure. The exceptions would be such honors as Legend of Live (Neil Diamond), the Concert Marketing & Promotion Award (see story, page 54), the Humanitarian Award (the Apollo Theater), the Road Warrior Award presented by Shell ROTELLA and the Creative Content Award (“Michael Jackson Immortal” by Cirque du Soleil), as well as the Eventful Fans’ Choice Award, determined by online fan “demands” at Eventful.com for Boxscore’s top tours.

The nature of the business and the prep time involved in tabulating finalists and winners does not always neatly match up with tour schedules, which means that some tours have to be broken up between different years. Still, for a given year, the Billboard Touring Awards showcase which acts, venues and firms were doing the highest level of business in the preceding months. The awards are based on numbers reported to Billboard Boxscore from Oct. 1, 2011, through Sept. 30, 2012.

Look to Billboard.biz for coverage of this year’s conference and awards show and see the latest updates on Twitter using the hashtag #TouringConf.

TOP TOUR
The finalists for the top tour, based on Boxscore gross, and top draw, based on Boxscore attendance, are almost always the same three acts. That’s not the case this year.

Roger Waters’ groundbreaking The Wall Live is a finalist in both categories. The other two finalists for top tour are Bruce Springsteen’s Wrecking Ball tour and Madonna’s MDNA tour, both of which made a run through European stadiums before landing on North American shores.

Madonna, as is her style, created buzz and massive ticket sales wherever she went this year. “A brilliant show and tremendous success worldwide,” says chairman of global touring for Live Nation Arthur Fogel, now on his fifth Madonna tour. “That’s how she rolls.”

BACK IN BLACK

ROGER WATERS and MADONNA (inset) are finalists along with Bruce Springsteen for the top tour award.

ROGER WATERS

ROGER WATERS and MADONNA (inset) are finalists along with Bruce Springsteen for the top tour award.
Meanwhile, Waters' tour transformed the landmark 1979 Pink Floyd album into a touring tour de force. "This tour may gross a lot of money—whatever money I get I tend to spend on the next project or whatever—but I get an enormous reward from the work itself," Waters told Billboard during the tour (Billboard, July 28). "I cannot imagine doing anything for the money."

For Springsteen's part, Wrecking Ball was his first tour without the imposing presence of E Street saxman Clarence Clemons, who died in 2011. As it turns out, Springsteen embarked on one of the most successful and critically acclaimed tours of his career, including some mara-thon shows that were among the longest and most exhausting he and the band have ever performed. Springsteen and Waters again show up in the top drawer category, along with Coldplay, which toured in support of its 2011 album, Mylo Xyloto.

TOP PACKAGE

The top package award, which goes to the top-grossing tour with three or more artists on the bill, is designed to reward synergetic packaging and value offered to consumers. Country has always been both value-oriented and package-friendly, and the result is all three finalists for the top package award this year are Nashville-based country acts.

Seven-time top package award winner Kenny Chesney upped the ante this year with his Brothers of the Sun stadium tour, featuring Tim McGraw, Grace Potter & the Nocturnals and Jake Owen. Taylor Swift's Speak Now tour is up again for the top package award, after losing out to Chesney last year. Support included Noltebrother on all dates, along with such third acts as Danny Gokey, Frankie Ballard, Hunter Hayes, Randy Montana, Josh Kelley and several others.

Top package was the top package is the red-hot Jason Aldean, who, on the second year of the Lands, produced by Another Planet Entertainment and Superfly Productions; and Lollapalooza, produced by C3 Presents.

TOP PROMOTER

Global promoters Live Nation and AEG Live are finalists for the top promoters award, based on global box-office grosses for the time period, and this year's Brazilian promoter Time Four Fun (T4F) joins the list of promoters generating the most ticket revenue.

Global tours by such artists as Madonna, Jay-Z/Kanye West and Lady Gaga, along with scores of international dates by sellouts acts like Waters, Springsteen and Coldplay; a sturdy lineup of country acts, including Aldean, Toby Keith, Brad Paisley, Rascal Flatts, Miranda Lambert and Lady Antebellum; and a robust amphitheater season that included the Black Keys, Wiz Khalifa/Mac Miller, Drake, Florence & the Machine. One Direction, Train and many others powered another super-busy year for Live Nation.

Demonstrative of its global reach, top Live Nation grosses reported for the period are led by Lady Gaga at Saitama Super Arena in Japan, Madonna's two sellouts at Yankee Stadium in New York and two Springsteen sellouts at Uli- kevi Stadium in Gothenburg, Sweden.

Bob Roux, co-president of North American Concerns for Live Nation, told Billboard that Live Nation's amphitheater business is up year over year in terms of both box office and attendance. "We've seen the emergence of a bunch of younger new bands taking a prominent place in the amphitheater lineup," he says. Festivals and a mega-country tour drove the train for AEG Live this year, with Coachella and Stagecoach festivals in Indio, Calif., and Chesney with McGraw, with the Messina Group, on the Road tour stop at Page Park in Dixon, Ill., and the Chili Peppers at Chi-town's Allstate Arena.

"While Justin Bieber and Carrie Underwood did the expected—sold out their shows—2012 was the year of the package, as evidenced by Enrique/J-Lo and Chesney/McGraw for AEG Live, and Jay-Z/Kanye West for Live Nation Entertainment," AEG Live president Randy Phillips says. T4F did knockout business with Cirque du Soleil's "Varekai" this year, including a whopping 69 shows at Parque Villa-Lobos in Sao Paulo, which attracted 175,409. Waters brought his The Wall tour to Estadio do Morumbi in Sao Paulo for two shows with T4F, and another at Estadio Beira-Rio in Porto Alegre, Brazil; and Pearl Jam was huge at Estadio do Maracana, drawing nearly 100,000 to two shows.

TOP INDEPENDENT PROMOTER

For the top independent promoters (international) award, Paradigm/MWater Brothers in South America sold 71,863 tickets to the Bieber-headlined Z Festival in Sao Paulo, and did another 50,000 in attendance with the pop superstar in Rio de Janeiro, along with a show by Eric Clapton at Estadio do Morumbi that moved 37,901 tickets.

In Montreal, Eoselin did remarkable business with the Oshawa Music & Arts Festival and killed with Cirque du Soleil's "Drallia" and "Micha-Juan Immortal," along with dates from Coldplay and Madonna at the city's Bell Centre.

For top independent promoter (U.S.), a wide range of festivals like Lollapalooza and Austin City Limits contributed to the year for C3 Presents, as did its partnerships in Masquerade Motel Miami and the SnowGlobe Music Festival in Lake Tahoe. For one-off, Red Hot Chili Peppers in Sunrise, Fla., and Radiohead at Frank Erwin Center in Austin led the way for C3. Another Planet in San Francisco partnered with Superfly Presents on the Outside Lands festival, and did great business with Phish, the Chili Peppers and Furthur in the Bay Area.

Chicago-based Jam Productions hosted Springsteen at Wrigley Field, and did 15,000 paid with Mumford & Sons' Gentlemen of the Road tour stop at Page Park in Dixon, Ill., and the Chili Peppers at Chi-town's Allstate Arena.

TOP MANAGER

The top manager award recognizes the management firm with the combined highest-grossing clients among the top 50 tours. Sometimes the finalists are managers with one mega-client who toured at the highest level in a given year. This year, that was the case with Mark Fenwick (Waters), Jon Landau (Springsteen & the E Street Band) and Guy Oseary (Madonna) as the finalists.

TOP AGENCY

Similarly to the top manager award, the top agency award goes to the booking agency with the highest-grossing combined tours among the top 50, with multi-faceted full-service agencies William Morris Endeavor (WME),CAA and Paradigm Talent emerging as the three finalists.

Chip Hooper, the music division head of Paradigm, which fields tours by such acts as Keith, Dave Matthews Band, Coldplay, Pink and Aerosmith in 2012, says that being a top agency finalist "is clearly a reflection of our tremendous clients and the people that are part of our team."

For WME, such acts as Waters, Lady Gaga, Swift, Paisley, Rascal Flatts, Pearl Jam, the Chili Peppers and Lambert all enjoyed packed houses for the time period. "The strong year we've had is a reflection of a couple of things," WME head of music Marc Geiger says. "One, the work of the talented artists WME is fortunate enough to represent; and two, the incredible teamwork of the best colleagues in the business."

CAA clients like Springsteen & the E Street Band (booked in conjunction with longtime Springsteen agent Barry Belt), Jay-Z/West, Eminem, Bieber, American Idols Live and metal act Iron Maiden all set turnstiles spinning in 2012, as did top comedy tour finalist Dunham and CAA's Lady Antebellum. Additionally, CAA client McGraw added serious star power to Chesney's BOTS tour. Like Paradigm and WME, CAA artists at all stages of the career arc were highly visible at festivals on a global level.

"Our success this year continues to be driven by CAA's collaborative culture," CAA head of music/manager partner Rob Light says. "Our ability to tap into the agency's vast resources to deliver new and innovative opportunities for an artist, as well as our approach to working hand in hand with a client, their manager, promoters, labels, sponsors and venues enables us to service clients on a more expansive level. This approach has been the cornerstone of our business, and I am proud to work with such a talented and passionate team of agents."
CONGRATS ON 25 YEARS!
TO BILLBOARD’S BIG FISH.

“The World’s Most Famous Arena” is just the beginning...
image to text is not available.
RAY WADDELL
MENTOR
LUMINARY
ROCK GOD
FRIEND

XX - Marie Allen

macpresents.com
"WTF's Going on Here, and Can It Last?" will be moderated by Billboard EDM expert Kerri Mason. Few outside the inner sanctums of these respective scenes saw this coming: the explosion of EDM as a hard-ticket business and a remarkable resurgence in urban touring featuring a cadre of hard-working artists who recognize the power of the grind.

Both scenes are driven by charismatic, social media-savvy artists; led by managers, agents and label executives who find these fans where they live; and deliver the entertainment people crave in a presentation that works.

Armed with the players who are making it happen, this session will examine the elements of each scene’s success, their differences and their similarities, and unfold the blueprint that shows how these movements from >>p32 phenomena with EDM and the hip-hop revival.

There are certain truths of successful touring that apply to all levels of the business, and the focus is often (correctly) placed on the arena to generate box-office numbers. But as important as being loved, Ray is respected. He is respected for the rigor, fairness, depth and insight of his reporting on the touring industry.

In print, online and at our conferences, Ray reports for Billboard on what is certainly one of the most important sectors of the music business today.

We can only hope he’s stays On The Road for another 25 years.

Ray, thank you for your talent, passion and dedication. You’re always at the top of our charts.

Tommy Page
Publisher
Billboard
SUCCESS IS CONTAGIOUS

Thank You to all of the Artists, Managers, Agents & Promoters
For an Incredible 2012
from >>p34

buyers were seeking to create broader revenue streams beyond just the live event and to share that revenue with artist or event partners.

What that means to the industry will be discussed during "Spinning the Turnstiles in New Directions: New Partners & Strategies in the Live Music Space."

The discussion will explore investors and entrepreneurs who are bringing capital and ideas to the live entertainment business—or considering it—and with the new ways to partner, grow revenue and evolve. The panel will be moderated by Billboard's Bill Werde.

"Touring has always been a business of entrepreneurs and risk-takers, and has historically—if often quietly—captured the attention of a diverse group of investors," Werde says. "That attention has increased significantly, as the concert stage remains the most direct touch point with fans, and astute observers from all sorts of different sectors can see that passion. There is an influx of capital and ideas coming into the live business, and we look forward to exploring how this new interest and energy will impact the live entertainment business with this impressive group."

Taking part in the discussion are AXS TV chairman Mark Cuban; Guggenheim Partners president Todd Boehly; Charles J. Johnson, managing director of investment banking, sports and entertainment group at Suntrust Robinson Humphrey; Y Entertainment Group CEO Rick Stevens; C3 Presents partner Charlie Walker; and Raine Group VP Jordan Zachary.

FROM THE DESERT

The festival business has taken the North American concert world by storm, and the biggest festival on these shores will be discussed at length during "Coachella: The Grass, the Palms, the Music."

The Coachella Music & Arts Festival in Indio, Calif., has become one of the world's elite music fests. In a rare public discourse, the Goldenvoice/Coachella trio of Skip Paige, Bill Fold and Paul Tollett will discuss the strategic booking, industry relationships, marketing efforts and focus on taking care of fans and bands that make Coachella a one-of-a-kind experience.

BACK TO SCHOOL

The "grand finale" session promises to entertain and enlighten. There are plenty of new methods for promoting live events out there and lots of new strategies and opportunities, yet many of the truths of selling tickets and building careers through touring remain the same as they ever were.

"Old School, New Rules" isn't concerned with one method being better than another, but rather, how different tactics work better for different acts and events, and a blend of old and new school often being the best strategy.

On this panel Billboard mix seasoned veterans with a history of getting the job done and next-generation concert-business players known as successful innovators who are changing the rules and making use of the new-media tools available.

The unpredictable Dan Steinberg, president of Square Peg Concerts, will moderate a panel comprising Danny Zelisko Presents president Danny Zelisko, Live Nation North American Concerts co-president Bob Roux, Ticketfly founder Andrew Dreskin, Roxy owner/Adler Integrated founder Nic Adler, Paradigm agent/Photo Finish Records founder Matt Galle and TMG/AEG Live president Louis Mesina.

"This is an impressive gathering of minds and personalities," Steinberg says. "Danny, Louie and Roux have all earned 'hall of fame' status across the industry—three promoting giants that I've idolized for 20 years now. "The new-schoolers have all earned our respect as well: groundbreaking ticket mastermind Andrew Dreskin, credited with selling the first online ticket; Matt Galle is a modern-day renaissance man, splitting his time as a power agent, label owner, manager and festival producer; Nic Adler is five steps ahead on the tech curve, as well as the owner of the iconic Roxy [in Los Angeles]. There is little doubt that I am out-classed by each and every one of them."
Ray You Da Man!

Congratulations!

Peter John Bob Ike Brock
Neil Diamond will be honored as the 2012 Billboard Touring Award winner, which will be held at the Roosevelt Hotel in New York on Nov. 8. Billboard's highest accolade in the touring space, the Legend of Live award honors individuals or bands that have made significant and lasting contributions to live music and the touring business. Beyond success at the box office, it also recognizes professionalism and steadfast commitment to the art and craft of live performance and reaching fans through the concert experience. Previous honorees include promoter Michael Cohl, promoter Jack Boyle, Elton John, agent Frank Barsalona, the Allman Brothers Band, Ozzy Osbourne, Rush and Journey.

Though he first gained fame as a songwriter, and has sold more than 128 million albums (according to TK) and charted a wealth of the most beloved Billboard hits in history, Diamond's career longevity has in large part been driven by his incendiary live performances. He remains one of the most in-demand arena headliners on Earth, his fans span generations, and he's committed to making his live shows the best possible experience for fans—and, as such, he is uniquely deserving of this award.

From his first shows in 1966 in support of his first hit single, “Solitary Man,” to his 1972 landmark live album Hot August Night to his journey to become an international superstar, Diamond personifies a Legend of Live. In fact, his most famous record, Hot August Night, is one of the most celebrated live albums of all time. Forty years after his legendary stint at the Greek Theatre in Los Angeles in 1972, the showman wrapped his successful world tour with a return to the Greek for a five-night, sold-out stand, a landmark live album Hot August Night to his credits. Diamond is uniquely deserving of this award.

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Diamond has received a wealth of accolades, but Billboard will be the first to recognize the artist solely for his contributions to the world of live entertainment. "There is no musical expression that quite compares with that of presenting your work to a live audience," Diamond says. "It is the kind of experience that can both exhilarate and humiliate you at the same time. For me, there is no higher musical calling."
SECOND-TIER MARKET?

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You really pay attention to what goes on in the crowd, and have a sense of humor about it. Both of those are correct. You must be constantly on guard and constantly focused on what's happening. Even at the most serious moments, moments you've worked to bring the audience to for an hour and a half, you have to be prepared for something to happen that's out of your control, and which you can only handle with a sense of humor.

You talked about how green you were in '66, but by '72 and the recording of Hot August Night you had formed the basics of what a Neil Diamond show was going to be in terms of excitement. Was it surreal to come back 40 years later and do those shows at the Greek?

I would say it was more joyful than surreal. I didn't have that much time to belabor the surreality of it. I was experiencing the experience and trying to enhance it. In one of the shows, I did ask the audience if they would allow me a few seconds to stand back from being a performer and just observe what was going on and take it in that way. It was a heightened experience for me coming back to the Greek after 40 years. Your own mortality enters into it, and also performance is not the kind of thing you plan on doing for a lifetime. You really have to take it one show or one tour at a time. You never know how far it will take you. The thought that I would be performing on the same stage 40 years later didn't compute to me when I first played the Greek. Really, all I sensed on returning was an enormous wave of love, appreciation and enthusiasm from the audience.

And, as a performer, that's all you need. Those shows were on a different level, maybe higher than ever before, and different, in a way, than the original Hot August Night shows. As high as we were flying back then, this time was space flight. This wasn't just normal flight, this was somewhere high, high, high in the stratospheres of performing, and everybody felt it: my band, my crew, my sound directors, lighting directors and, of course, the audience. It was special, and I don't think it can ever be duplicated. Basically, what I sensed in these five shows that we did this past August was just space flight to another planet, and just pure joy.

For years people have mentioned how professional your crew is. My show—maybe everybody's show, but I know for a fact my show—is a collaboration. I may be the guy out front, but my support team is critical in making me feel confident that I can do the job. I've had crew members for 30 years. My in-house sound director, Stan Miller, has been my ears out there for over 40 years. My touring director, Michael Weiss, started with me well over 30 years ago as a stagehand, worked his way up and now runs the show, and does it splendidly. He is a machine of the highest order, and I count on him very heavily. My lighting designer, Marilyn Lowey, has done some of the most artistic and creative work on my stages that I've ever seen. These people have to keep up with the technology of the day, which has been moving along steadily since the

continued on >>p42

NEIL DIAMOND in 1974, when "Longfellow Serenade" was a hit on the Billboard Hot 100.
Heck no, mister.
My “Roll In The Hay” Tour blew out like a tumbleweed. That’s because I didn’t book the #1 venue in Northern California. Now I teach line dancing at the senior center.

from >>p40

I started, when all the switches for lights were thrown by hand. It's a security blanket for me to know my people are so good and so caring about the level of work that they do that I don't ever have to worry about it. And for a performer who's out there alone, it becomes as important as the songs you're doing. You must believe it will be spectacular for it to be spectacular, and they've made believers out of me. These people behind the scenes are really my secret weapon. I don't know how they do it, but they do it. God bless them. They all deserve a bow, which they never get.

You also have a great band. You don't short-change the audience in that regard. Musicians are a whole other element in the presentation, and I've been lucky, because I'm not a trained musician. I can hear a bad note a mile away, but I count very heavily on my musicians to be doing what they need to do, to do it right and understand what I'm aiming for and not rest until they get what we're shooting for. We work on songs that are decades old, and we will still take the song into soundcheck or rehearsal, tear it apart, rebuild it, reunderstand it and make it better. And I need to do that with their complicity and input. I open the door up for that input. The shows are put together with the band. I have a musical director [Alan Lindgren] and he's wonderful, but there is no musical director that comes in and says, "This is the show. Start practicing." The show starts from zero. It usually starts with me having an idea for an opening number and we go from there—every member of the band pitches in. They're fearless.

I've had an ongoing argument with Ron Tutt, my drummer, about a closing number for a show. Ron argued with me for years and he wouldn't give an inch of ground, and I wouldn't give an inch of ground, and I never used his idea. I was so certain I was right, until, finally being worn to a nub, I tried it, and found out that he was right and that the show did not necessarily have to close with "Brother Love's Travelling Salvation Show." There was room for one very reflective, moving song after that, which I did for most of the last world tour that we did. It was not only effective, but it was wonderful, and it's that kind of thing that I get from my musicians. It has made a tremendous amount of difference to me and, I believe, to the ultimate show that is presented.

What was the song you added to the end?

"I've Been This Way Before." I never thought it could follow "Brother Love's Travelling Salvation Show," which I've used as a closer for decades because it summed up the sense, feeling and heart of what music and our presentation is all about. But it turned out there was room for one addition, and it was very effective and it worked beautifully. The only nights I didn't do it were the nights I was simply too exhausted to do even one more song.

What responsibility does having your name at the top of the marquee carry with it?

My goal with every show used to be to keep the audience in their seats and prevent them from leaving. For that reason, I've never had an intermission. I didn't want to give the audience a chance to leave.

I'm always amazed when I get to an arena on a Tuesday night and the place is full, because I know what it takes to get there. I have to make that experience not only worthwhile, but memorable, hopefully uplifting, joyful and worth every penny of the money they had to pay, and the time and hassle they had to endure to get there. That's my responsibility and that's what I work to achieve.

What does being honored strictly for your touring and live performances mean to you?

This award is absolutely wonderful, and totally unnecessary. My audience has already told me what I need to know. I accept gratefully on their behalf.

All I can say is, on their behalf, I'm grateful and happy that their feelings and enthusiasm and passions have been confirmed by hard-bitten professionals. And the beat goes on. I hope I continue to learn, I hope the audience continues to enjoy, and I hope that the professional people in our business will continue to accept me doing my thing in my way, which to me is unexplainable, but something I would like to do for the rest of my life.

For my audience and my crew and my band, and all the people that participate and contribute to my show, this will be a great night for all of us. I'm looking forward to it.

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TOP ARENA

With their choice of nearly 170 events during the past 12 months, guests at London’s O2 Arena “have enjoyed the world’s biggest music artists, top-billing sporting events and entertainment that ranges from comedy to family shows,” O2 GM Rebecca Kane says.

She isn’t kidding. In addition to concerts by Rihanna (10 shows), comedian Peter Kay (15) and Jay-Z/Kanye West (five), the facility—which took home Billboard’s top arena honor in 2011—has also hosted such events as the 2012 BRIT Awards and the Barclays ATP World Tour Finals.

But the true standout was the O2’s role in this year’s Summer Olympics.

“The highlight of the year for the team at the O2, and no doubt the rest of London, must be our role this summer in hosting both basketball and gymnastics for the Olympic and Paralympic Games,” Kane says, noting that more than 1 million people visited the venue during the Olympics.

TOP AMPHITHEATER

As in past years, the three finalists in the top amphitheater category are Live Nation-operated sheds: Nikon at Jones Beach Theater (Wantagh, N.Y.), Susque-
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Live Nation New York president Jason Miller says that a stellar artist lineup and a variety of venue upgrades during the past year allowed the Jones Beach Theater to draw its highest attendance since 2009.

In addition to sellouts by Neil Diamond, Dave Matthews Band, Drake, the Beach Boys, Phish, Wiz Khalifa/Mac Miller and Kiss/Mötley Crüe, among many others, the shed installed 60 LCD flat screens throughout the plaza and brought in more concessions to minimize patron wait time.

Alan Ostfield, president of Live Nation’s North Atlantic region, says that the venue brought local seafood restaurant Butler’s Flat into the concessions fold and also made upgrades to the landscaping, “extending the tropical spirit of the venue on the bay.”

Similarly, the Susquehanna Bank Center improved its customer experience by bringing in local food trucks and food vendors. “In addition to concessions, we made a major infrastructure upgrade by installing a new high-definition-compatible in-house video system,” Live Nation Philadelphia president Geoffrey Gordon says.

Other highlights at the Susquehanna Bank Center included concerts by Lady Antebellum, Radiohead, One Direction and Zac Brown Band, and such radio festivals as the 92.5 XTU Anniversary Show and MMRBQ 2012.

With the help of touring heavyweights Jason Aldean and Toby Keith, “country continued to be the most successful genre to roll through the Comcast Center in terms of ticket sales,” Live Nation New England president Donald Law says. Like the other two finalists, the Comcast Center made significant upgrades, investing more than $500,000 in landscaping, painting, paving and other renovations. Law also points to its second “We Pay for Your Ride” promotion, with media partner Gulf Oil, as a successful program that helped drive awareness and ticket sales to shows during the period.

The Comcast Center took home last year’s top amphitheater award.

TOP VENUE, 10,000 SEATS OR LESS

The winner in the category of top venue with 10,000 seats or less at the 2011 Billboard Touring Awards, New York’s Radio City Music Hall, will again compete for the honor this year against finalists Auditorio Nacional (Mexico City) and Nokia Theatre L.A. Live (Los Angeles).

MSG Entertainment executive VP of bookings Bob Shea says multiple-night runs from Barry Manilow (three), Avicii, Jack White, Lady Antebellum, Aretha Franklin, Pitbull and Pulp (two each) were some of the highlights at the facility during the past 12 months.

Other Radio City sellouts during the period included Lenny Kravitz, Kelly Clarkson, Antony & the Johnsons, Big Time Rush, the Fray, comedian Daniel Tosh, Gabriel Iglesias, Rodrigo y Gabriela, Juan Luis Guerra and Feist, Shea says. Another memorable moment came earlier this year when Radio City hosted a performance by Florence & the Machine, which aired on Madison Square Garden’s music network, Fuse.

“Additionally, as part of Fuse Music Week: Live From Radio City Music Hall, fans received unprecedented access to some of the hottest acts that the iconic venue hosted last month, including Bon Iver—who sold out four consecutive nights—Metric, Grizzly Bear and Goyte, either via a live stream, behind-the-scenes footage or exclusive artist interviews,” Shea says.

On the West Coast, in addition to hosting the American Music Awards, People’s Choice Awards, Primetime Emmy Awards, ESPY Awards, the “American Idol” Finale shows and numerous movie premiers, the Nokia Theatre L.A. Live “had some incredible concerts and tours,” says Zeidman, who is also senior VP/GM of the venue.

Standouts at the L.A. facility included performances by Cafänes, the “So You Think You Can Dance” tour, Clarksons, Kravitz, Yo Gabba Gabba! Live! Live, KIIS-FM’s Jingle Ball, Trey Songz, Ricardo Arjona, Die Geks Bentley, Goyte, playwright, the Avett Brothers, New Edition, Il Divo, Espinoza Paz, Seal, Nicki Minaj, Train, Korean pop act 2NE1 and comedians Katt Williams and George Lopez.

“We continue to leverage all of our marketing assets within the theater and the surrounding properties at L.A. Live with the restaurants as well as with the JW Marriott and the Ritz Carlton Los Angeles,” Zeidman says.

Auditorio Nacional rounds out the finalists in the category with successful bookings during the awards period by

continued on >>p48
Ray,
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Las Vegas’ Colosseum at Caesars Palace celebrated another successful year with a boost from residency stalwarts Celine Dion, Elton John, Rod Stewart and Jerry Seinfeld.

“The year was also stellar for the Colosseum in playing host to one-off performances by some of the most legendary talent of all time including Paul Simon, Aretha Franklin and Tony Bennett,” AEG Live/Concerts West president/co-CEO John Meglen says, noting that other highlights included events by Luis Miguel, comedian Jeff Dunham and Mandarin artist Wakin Chau.

The Colosseum has won the same venue award multiple times and will again vie for the honor at the 2012 awards show.

“We look forward to another great year as the Colosseum celebrates its 10th anniversary in March of 2013 and as we welcome our fourth resident headliner, Shania Twain, in December,” Caesars Entertainment senior VP of marketing and entertainment Jason Gastwirth says.

The Beacon Theatre in New York, meanwhile, greatly benefited from multiple-night bookings. MSG Entertainment’s Shea says some of the standouts during the period included Noel Gallagher, John Fogerty, Creed, Andrew Bird, the Beach Boys, One Direction, Bonnie Raitt, Seal, Dukes of September, Dead Can Dance, Tedeschi Trucks Band, Joe Bonamassa and Crosby, Stills & Nash with two shows each; the Cure and Death Cab for Cutie with three; the National and Yo Gabba Gabba! Live! putting in six nights; and the Fresh Beat Band doing an eight-night stand. The theater also hosted its annual spring residency with the Allman Brothers Band, which performed a 10-night run, followed by eight sellouts from Furthur.

Dawn in Atlanta, Broadway engagements continue to be the Fox Theatre’s “bread and butter,” GM Allan Vella says, pointing to such productions as “Wicked,” “War Horse” and “Jersey Boys.”

In addition to Broadway, Vella says the Fox Theatre also hosted some of the “best names in the concert industry,” including String Cheese Incident, Songz, Minaj, Clarkson, Diana Ross, the Moody Blues, Ringo Starr, Norah Jones, Old Crow Medicine Show, the Lumineers and Franklin.

As club tours continue to serve as a crucial component for artists to build a respectable live fan base, the top club award is based on attendance and not gross.

Despite competition from new venues in its marketplace, the 9:30 Club in Washington, D.C., managed to have its best year yet.

“Honestly, I was actually looking forward to the competition because I thought it would make people appreciate who we are, and that we were not simply winning by default,” says I.M.P. Productions chairman Seth Hurwitz, whose 9:30 venue is the reigning champ in the top club category. “The whole thing seems to have strengthened our identity.”

At the Fillmore in San Francisco, “the most notable thing we did was five nights of Metallica last December,” venue promoter Michael Bailey says. “It was an awesome thing. Metallica priced the tickets at $5 or $6, which was what they could remember charging for tickets when they started out as a band.”

The Fillmore also hosted other multiple-night bookings that contributed to the club’s success during the period, Bailey says, citing performances by Devo, NOFX, Railroad Earth, Galactic, Yonder Mountain String Band, Trombone Shorty, M83, the Head and the Heart and others.

House of Blues Houston will also compete for this year’s top club honor.

“We pay close attention to the programming and have worked hard to reflect the city of Houston’s unique culture and diversity,” Loudermilk says HOB Houston hosted a wide variety of local and national musical acts during the past year, spanning Latin (Enrique Bunbury, Caifanes, Cafe Tacvba), urban (2 Chainz, Meek Mill, Childish Gambino), rock (Heart, Marilyn Manson, the Cult, Beach House) and more.

“Finally we’re excited to be an integral part of the revitalization of the Houston Pavilions Complex, which is now owned by Magic Johnson’s Canary Johnson financial group and Midway Companies,” Loudermilk says.

“It’s also important to be a part of this area’s role in $3 billion in new development over the last decade, along with the city’s desire to re-energize the central business district.”
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PARADIGM
At this year's Billboard Touring Conference & Awards, all three finalists for the Breakthrough Award stepped up as North American major-market arena headliners for the first time in their careers in 2012.

Lady Antebellum, Miranda Lambert and the Black Keys will compete for the honor, which will be presented at the evening finale of the event taking place Nov. 7-8 in New York.

The Breakthrough Award goes to the top-grossing act that cracks Billboard Boxscore's top tour recap for the first time in its career based on ticket sales reported to Boxscore from Oct. 1, 2011, through Sept. 30, 2012. Previous winners include Jason Aldean, Lady Gaga, Il Divo, Miley Cyrus and Justin Timberlake.

**Lady Antebellum**

In just four years, Lady Antebellum has shifted from playing side stages at local country fairs to headlining some of the largest arenas in North America and most prominent facilities in Europe and Australia.

"It's certainly one of the most meteoric rises of any act to go from a crowd of nothing to an international sold-out tour," says Daniel Miller, VP of artist management at Borman Entertainment, which represents the group.

Since their 2008 self-titled debut, Lady Antebellum's Hillary Scott, Charles Kelley and Dave Haywood have steadily moved into larger venues during the course of three studio albums. But it wasn't until 2012 that the country trio broke through into headlining major-market North American arenas.

"It was absolutely a breakthrough year," manager Gary Borman says. "It was their first legitimate arena headline tour. So it was the culmination of many years stepping one foot at a time toward this ultimate goal."

Lady A's most recent release, Own the Night, finished as 2011's highest-selling country album behind Jason Aldean's My Kinda Party. Own the Night debuted at No. 1 on the Billboard 200 and has sold 1.7 million copies in the United States, according to Nielsen SoundScan. The group has also scored a No. 1 on the Billboard Hot 100 with "Just a Kiss," along with three top two hits on the Hot Country Songs chart.

"We began 2011 cautiously with a run of dates in tertiary markets followed by arena shows in secondary markets that fall. By the beginning of 2012, on the strength of its radio hits and building demand in the live space, the act embarked on its first major headlining arena trek."

Donna Jean Kisshauer, VP of tour marketing and radio at Borman Entertainment, says Lady A could've transitioned to 15,000-plus-arena much sooner in its career. "Even though they were exploding in so many areas, we felt we were taking those steps along the way from clubs, theaters, small arenas and up to major arenas," she says. The strategy to continue on >>p55

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MIRANDA LAMBERT
Miranda Lambert is no stranger to the road. Beginning her live career at age 17, the country artist has gone from a finalist on NBC’s “Nashville Star” in 2003 to a major-market arena headliner nine years later.

William Morris Endeavor agent Joey Lee has watched the 28-year-old singer blossom into a successful touring act since he became her booking agent 11 years ago.

“He was very important part of what she does and who she is. Early on, it’s how she survived.”

Since the release of her 2005 debut album, Kerosene, Lambert has landed opening slots on tour for such country superstars as George Strait, Kenny Chesney, Toby Keith and Keith Urban.

Her appropriately titled fourth album, Four the Record, released last November, debuted at No. 3 on the Billboard 200 and has sold 630,000 copies, according to SoundScan. The set also produced three top 10 singles on the Hot Country Songs chart—one of which, “Over You,” co-written with Lambert’s husband, Blake Shelton, reached No. 1.

Lambert supported Four the Record headlining 5,000- to 7,000-seat arenas in secondary markets in North America. “We stayed out of the traffic of the major markets and all the big tours,” Lee says. “We were a big tour in smaller places.”

Another reason for avoiding major markets in 2011 was because Lambert had already visited those cities during the past four years on support runs with other country acts. Lee adds, “This year, however, with years of experience as a live performer and momentum building at radio, Lambert’s team upgraded the singer to headlining 10,000-plus major-market arenas and amphitheaters.

“Our strategy was to give her some time to figure out her way to perform and how her music plays,” says Marion Kraft, Lambert’s manager at Shopkeeper Management. “On top of it, to be honest, we needed to get more singles under her belt. We needed the audience to know her music first, so when she showed up in bigger markets she would be embraced.

Lambert sold out a run throughout 2013 as a solo act, and in June she’ll play some dates with her side project, Pistol Annies.

THE BLACK KEYS
In addition to headlining their first North American arena tour during the past year, blues-rock band the Black Keys this year broke through on the U.S. music festival circuit, headlining Coachella, Lollapalooza and Austin City Limits.

“It’s far and away the biggest year they’ve ever had,” says Fielding Logan, director of touring at Q Prime South, which manages the Black Keys.

“When you step into arenas for the first time, there’s naturally an element of breakthrough.”

The Black Keys’ success has come gradually. During the past 10 years, the duo—guitarist/vocalist Dan Auerbach and drummer Patrick Carney—has released eight studio albums, won two Grammy Awards and built a global fan base through nonstop touring.

“It’s definitely a breakthrough year in the sense that they’re playing bigger rooms than the year before,” says Agency Group agent Dave Kaplan, who has booked the band since 2007. “It’s been a steady build.”

Prior to this year’s arena tour in support of their latest album, El Camino, the Black Keys were selling out large clubs and theaters touring behind past releases Brothers (2010) and Attack & Release (2008).

The success of those treks coupled with building anticipation for El Camino led the group’s team to make the jump to larger-scale venues in 2012.

“The writing was on the wall that we were ready to step up,” Logan says. “We knew El Camino was going to be a really big album for the band. With the steady rise in ticket sales over three or four years, all the signs were there that it was the right thing to do.”

El Camino debuted at No. 2 on the Billboard 200 and has sold 1 million copies, according to SoundScan. The set also spawned the Alternative chart No. 1 singles “Lonely Boy” and “Gold on the Ceiling.”

Prior to its 2012 jaunt, Black Keys manager John Peets told Billboard there was “a leap of faith” involved with booking the band into arenas. But in hindsight, with numerous sellouts during the past year, Logan says the jump was a no-brainer and doesn’t foresee any backpedaling.

“I see them following Radiohead, Pearl Jam and Metallica—bands that reach a certain level and stay there,” Logan says. “They’re going to keep staying power and be a career headliner.”
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PLAYING IN THE BRAND

CONCERT MARKETING & PROMOTION AWARD HONORS BEST PARTNERSHIPS

BY RAY WADDELL

The growth and vitality of live music branding and sponsorship partnerships led to the creation of the Concert Marketing & Promotion Award at the Billboard Touring Awards in 2007. The award is given to a sponsorship or promotion that benefited the concert industry at large by stimulating attendance to live events, providing value to fans and promoting the artist and brands involved.

The sponsorship or promotion must achieve its marketing goal in a quantifiable way, and pertain to live performances that took place between January and September of this year. The winner is determined by a voting panel of Billboard editors and industry experts, and will be revealed at the Billboard Touring Awards on Nov. 8 in New York.

According to Bill Chipps, senior editor at IEG Sponsorship Report, brands are more focused on one-on-one environment.

All of the trends Chipps points to are evident in the broad, multifaceted campaigns of the six finalists for the 2012 Concert Marketing & Promotion Award. These partnerships reflect the broad nature and quantifiable impact of live music and brand partnerships, as well as the elevated role social networking plays in the integration of these campaigns.

The finalists are Tim McGraw/Pennzoil, incorporating McGraw into the brand's "Long Love Cars" campaign and activating the program with McGraw on his and Kenny Chesney's Brothers of the Sun tour, and at other events; Madonna/Smirnoff, activated throughout the setup, launch and length of Madonna's MDNA tour; Lady Antebellum/Lipton, activated throughout Lady A's Own the Night tour, along with other components; Demi Lovato/Hallmark, promoting Hallmark's "Text Bands" campaign through activation built around Lovato's 2012 summer tour; Linkin Park/Honda Civic, the latest edition to Honda Civic's long-running tour sponsorship program, this year with Linkin Park, along with Incubus and Mutemath; and Zac Brown Band/Jack Daniel's, activated across the act's multi-endeavors, including its summer tour and Southern Ground Music & Food Festival.

All of these campaigns touched consumers on multiple levels, and they all reflect the sophisticated, targeted and effective nature of the modern live music branding/partnership. Not only was it a challenge to pare down the numerous creative deals out there to six finalists, each of them had compelling, innovative success stories to tell. The deals taking place in the concert space are not only truly adding value to the consumer experience, they are creating awareness that helps sell more tickets, clearly affecting the brands involved in a positive way.

The Brothers of the Sun tour, with TIM MCGRAW (left) and KENNY CHESTNEY, is a finalist for the Concert Marketing & Promotion Award.

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54 | BILLBOARD | NOVEMBER 10, 2012
He Apollo Theater will be the first venue to receive the Humanitarian Award at the Billboard Touring Conference in New York on Nov. 8. The iconic theater will be recognized for not only what it means to Harlem and New York but also the positive role it has played in community outreach and nurturing talent that affects all music and culture. This award recognizes the philanthropic efforts of a music industry entity, and the Apollo’s not-for-profit organization, Apollo Theater Foundation, will be acknowledged for honoring the influence and advancing the contributions of African-American artists while recognizing emerging voices across cultures and artistic media.

Previous Humanitarian Award honorees include manager Corin Capshaw; Jack Johnson; Warped Founder Kevin Lyman; Jon Bon Jovi; Bob Ezrin and U2’s the Edge for Music Rising; Live 8 producer Kevin Wall; Dave Matthews; and Clear Channel Entertainment.

In 1934, Frank Schiffman bought an old burlesque theater on 125th Street in Harlem and renamed it after the Greek god of music and light. That same year, 17-year-old Ella Fitzgerald brought down the house at Amateur Night. Since then, Amateur Night has jump-started the careers of such artists as Michael Jackson, Billie Holiday, James Brown, Celia Cruz, Gladys Knight, Stevie Wonder, Sarah Vaughan, Tito Puente, Luther Vandross and Lauryn Hill. The Apollo is, in a word, magic.

In 1991, the State of New York acquired the Apollo and established the Apollo Theater Foundation to ensure the enduring success of the cultural landmark. Through the Apollo Education Program’s “Master Class Talent Development” seminar, artists informally learn the principles and ethics of show business (yes, they do exist). And the program extends its commitment to enhancing the life of the community by engaging local youth.

“As the cornerstone of Harlem, and one of its most distinguished and enduring community resources, our mission extends beyond music. We are committed to enhancing the life of our community and fulfilling our role as a beacon of excellence in Harlem,” Apollo Theater president/CEO Jonelle Procope says. “We firmly believe in the Apollo’s role as a community catalyst and gathering place. And through a variety of programs designed to engage children, adults, schools, families, artists and community-based organizations, the Apollo’s education and community activities build on the theater’s rich history as a cultural and economic anchor. The Apollo Theater and billboard share a history of playing a tremendous role in shaping American music. That shared history makes accepting this award for community work a notable honor.”

STILL IMMORTAL: The Creative Content Award honors new touring content that’s ambitious in its concept and commercially successful. Billboard is in many ways about the intersection of art and commerce, and this award addresses that nexus in the realm of touring while acknowledging the need that venues have for quality content that sells tickets. The 2012 Creative Content Award honoree, Michael Jackson: The Immortal World Tour by Cirque du Soleil, hits the mark on all levels. Immortal, which blends Michael Jackson’s music with stunning visuals and the touch of Cirque, has been a critical and financial success.

The award isn’t presented every year, but previous winners include Yo Gabba Gabba! Live! (2010), Walking With Dinosaurs—The Live Experience (2008) and Cirque du Soleil’s “Delilah” (2006). None has been as successful as Immortal; few tours are.

From Oct. 2, 2011, through Sept. 2, 2012, Immortal rang up $156.5 million in box-office grosses and 1.5 million tickets sold to 190 shows, according to Billboard Boxscore.

“The entire Michael Jackson: The Immortal World Tour team is thrilled to accept the 2012 Billboard Touring Awards’ Creative Content honor,” says John Branca, who put together the Immortal production with Cirque and serves as both executive producer and co-executor of Jackson’s estate. “Immortal’s extraordinary success is proof of the enduring popularity of Michael’s music. The creative team was guided by Michael’s genius, indomitable spirit and his ability to inspire everyone throughout.”

Billboard The 2012 Creative Content honor,” says

IMMORTAL TOUR EARN S CREATIVE KUDOS, TOO

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A year ago, Ricardo Arjona was on the verge of change. After nearly two decades signed to major labels—first Sony, then Warner—the Guatemalan singer/songwriter decided to go completely independent—recording, marketing, promoting and releasing his then-new album under his own label, Metamorfosis.

It was a big move for a big artist whose name means big business: Since 1993, Arjona has charted 33 titles on Billboard’s Hot Latin Songs tally, including 17 top 10s and five No. 1s. He’s placed 16 releases on Top Latin Albums, including 10 top 10s and four No. 1s.

Perhaps more importantly, at a time when touring had become a primary revenue source, Arjona was a warhorse who played more than 80 shows in 2009. Of those, his 37 North American dates grossed more than $15 million, according to Billboard Boxscore, becoming the third top-grossing Latin tour of the year.

Yes, Arjona was a label man. While many major Latin acts had their beginnings as DIY artists, Arjona always had a label, beginning with Guatemalan indie Dideca, with which he signed in 1985. Arjona rose to stardom in the 1990s, when music sales exploded throughout Latin America and the support of a major label meant support throughout the continent.

Now, after all those years, he was going to self-release? No other Latin pop artist of his stature or international reach had gone indie before, and the skepticism and scrutiny were palpable, although Gloria Estefan would successfully self-release within months of his decision through an exclusive deal with Target. Regardless, at the time, Arjona’s plan was being closely watched to see if it was a colossal failure or a harbinger of things to come.

Twelve months later, Arjona’s gamble has paid off, handsomely. His indie album, aptly titled Independiente and distributed worldwide by Warner, debuted at No. 1 on the Top Latin Albums chart, moving 75,000 copies to date and still on the chart a year later. Two tracks from the album have reached No. 1 on the Latin Airplay tally (including current single “Te Quiero”) and a third went to No. 2.

On the sponsorship end, the first leg of Arjona’s U.S. tour was supported by AT&T, which used one of his singles for a Mother’s Day promotion. Pepsi has backed a massive campaign called Gamarofosis (a take on Arjona’s label’s name) promoting positive change in Guatemala and featuring Arjona as its spokesman.
Most impressive is Arjona’s tour itself.

Since the beginning of the year, he’s played 72 concerts from Argentina to the United States, selling nearly 1 million tickets, according to label manager Paula Kaminsky. The tour included four dates at Velez Stadium in Argentina (capacity 85,809) and sold-out shows at New York’s Madison Square Garden and Miami’s American Airlines Arena.

Marcelo Figoli, who’s been Arjona’s business manager for the past six years, says this is his client’s most successful tour ever.

“We played five Velez Stadium (shows) in Argentina. We will be playing six arenas in Mexico City. His Venezuelan tour broke records in every city,” Figoli says. “It has nothing to do with being signed or not to a major label. But it does have to do with having an independent attitude that allows you to work your artist’s career exactly how and when you want in each territory.”

A second leg kicked off Oct. 20 with 21 concerts in Mexico, followed by shows in Nicaragua and Honduras, and next year he’ll be back in the States again.

“The big difference I see is you have artists that during a whole year relaunches every element of the album,” says Kaminsky, who worked two albums with Arjona when he was signed to Sony and who left the company earlier this year. “A label regularly pushes the first and second single and that’s it. Here, the same team of people are constantly thinking about the album, the songs, the tour, in every territory all the time.”

Arjona’s team includes his small staff at Metamorfosis, the entertainment company he created with Mexican photographer/video director Ricardo Calderon and his brother, marketing executive Humberto Calderon. The company, with offices in Mexico and Argentina, is in charge of funding, developing and executing every single aspect of Independiente’s promotion and marketing.

Since its launch, Metamorfosis has also signed alternative singer/songwriter Gaby Moreno, releasing her Spanish-language debut album last month.

Arjona also works with Figoli—head of Argentine concert promotion company Fenix Entertainment Group—as his agent and business manager, and Miami-based independent promotion and marketing company Summa Entertainment is in charge of radio.

“I’ve surrounded myself with very skilled, very intelligent, very experienced people who’ve been dealing with me all these months as I’m trying to do something that has nothing to do with what the majors were doing,” Arjona says. “I really don’t know how the label in itself is doing. What I do know is that I’m dedicated 200% to supporting my work. And that this label is providing a service to my music like I never had before. My work has gotten the service I always wanted.”

Arjona’s music—his work—isn’t what one would think typically appeals to the masses. His songs—which delve into everything from love to homosexuality to kidnap—appear to be direct descendants of the Latin singer/songwriter tradition of complex, provocative, socially conscious fare that was hugely popular in the 1970s (Serrat, Sabina, Mercedez Sosa) but then became more for the intelligentsia in the 1980s, 1990s and beyond. Arjona’s particular talent lies in his ability to write smart, elaborate music that enjoys broad acceptance.

“As a songwriter, Ricardo embodies two of the rarest qualities,” says Jorge Mejia, senior VP for the Latin America and U.S. Latin markets at Sony/ATV Music Publishing, which administers Arjona’s catalog. “It all comes down to the songs and to his wonderful, intricate lyrics, which surprise, connect and above all make millions of people identify with him.”

Arjona’s ascent wasn’t quick or linear. The son of middle-class schoolteachers, he learned to play the guitar as a boy, taught by his father, a die-hard serenader. Added by his height, he played professional basketball. He went to college, taught school and worked odd jobs. He spent several years in Argentina, trying his luck as an itinerant musician.

Finally, in 1985, he released his first album with Dideca and did moderately well in Guatemala. His second album, Jesus Verbo, No Sustantivo, whose title track was written while Arjona was a teenager, would become his passport to success. The song, a criticism of piousness over Christian action (“Jesus is more than a simple theory/What are you doing, brother, reading the Bible all day?”), established Arjona as a rising singer with controversial opinions.

But it didn’t lead to money or a better record deal, not even after Arjona went to Mexico and started writing successful theme songs for soap operas. Arjona, in fact, was penniless. He sold his songs for money later buying them back until Sony signed him, as a favor for a producer friend of Arjona’s.

Arjona signed a blank contract, raised his own funds to record his first album and then a second, Animal Nocturno, and suddenly, he was everywhere.

Songs like “Mujeres” and “Primera Vez” struck a chord not only in Mexico, but beyond. In the United States, both tracks reached No. 6 on Hot Latin Songs. Arjona’s 1994 follow-up, Historias, his major breakthrough, included the hits “Señora de las Cuatro Decadas” and “Historia de Taxi.” The album peaked at No. 43 on Top Latin Albums, but was a major international smash, more so than his subsequent first No. 1, 2000’s Galeria Caribe.

What happened was that Arjona’s music wasn’t comparable to anyone else’s in the Latin sphere. No one was reaching No. 1 with lyrics so intellectual and complex they begged for analysis.

“As a songwriter, Arjona’s unique style marries profound lyrics to enchanting music that is second to none,” ASCAP VP of Latin membership Alexandra Lioutkoff says. “That he can beautifully sing what he writes is the icing on the cake.”
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Ricardo Arjona enters the lobby at the Setai in Miami Beach wearing pink, embroidered drawstring pants, a black T-shirt and a satchel, looking like a cross between a hippie and an intellectual. A tall man with dark, brooding features, he’s in the middle of a rare hill, fresh from vacationing with his college-aged children—and indeed, today he arrives not with a label entourage but with his son. Here, a conversation with the newly independent Arjona.

It’s been a year since you launched your own label. Would you sign with a major again?

No, because there’s no sense in doing so. When we spoke a year ago, I was full of drive and surrounded by fear. Today, I still have the desire but I have far less fear, and I feel that sensation that remains after a long divorce when you ask yourself, “Why didn’t I do this before?”

You had fears? Why?

At the time we spoke, most people I had worked with for the past 20 years had turned their backs on me. Concert promoters I’d worked with for the past two decades, who were supposed to become a small arm of this fledgling label because they would make money on shows. What we realized was that at the time no one believed this concept. Remember, we came from a very conceptual album, Poquita Ropa (Few Clothes), which had very little transcendence. Everyone thought this was an impossible endeavor because it was independent. So, we ended up without arms in Latin America. The only promoter who stuck it out was Marcelo Figoli [of Fenix Entertainment]. He committed to promoting my tour in Argentina and Chile. We had to find indie promoters practically on the entire continent, which was something we—as a five-person label—hadn’t counted on. Only now, a whole year after the album release, we’re closing the tour because people are again interested. What do those same people say now?

I invented a phrase: “If you line up with the skeptics I hope you don’t find yourself lined up with those who are sorry.” We offered that tour to everyone who turned it down wants it, but conditions are very different. Everyone thought this was an impossible endeavor because it was independent. Today, the takeaway from this independent path is that we’re having a very good time, we’ve worked very hard, we’ve defended our album to death, and this generated problems with a television company that’s in business to make money. Everyone thought this was an impossible endeavor because it was independent. So, we ended up without arms in Latin America. The only promoter who stuck it out was Marcelo Figoli [of Fenix Entertainment]. He committed to promoting my tour in Argentina and Chile. We had to find indie promoters practically on the entire continent, which was something we—as a five-person label—hadn’t counted on. Only now, a whole year after the album release, we’re closing the tour because people are again interested. What do those same people say now?

I invented a phrase: “If you line up with the skeptics I hope you don’t find yourself lined up with those who are sorry.” We offered that tour to every body and no one wanted it. So we decided to wait. And now, practically everyone who turned it down wants it, but conditions are very different. We changed many promoters. Many. You had fears? Why?

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You’ve always been an artist’s artist, the furthest thing from a businessman. Are you a businessman now?

No, I don’t negotiate with anyone. But when people make such major decisions, like going with these two companies in Mexico, at the end of the day I make the final decision. Because at that moment I have to defend my work, which is what I complained about for so long. I don’t know how we’ll do in Mexico now, just like I didn’t know if we were going to sell a lot of copies. I did know that the road I was taking was the road filled, the road that made me feel good, that kept me up and eager. Today, the takeaway from this independent label is that we’re having a very good time, we’ve worked very hard, we’ve defended our album to death, and to date we feel it was worthwhile. If I wanted to do things in the established manner, I’d have stayed with a multinational, I’d have gotten an advance, I’d have used the same channels as before. You go down this independent road, you have to take it to the end. No matter what happens.

continues on >p64
Congratulations on your legendary career.

Thank you for letting us be a part of it.

Wishing you many more years of success.

Your friends at AmericanAirlines Arena
Was it worrisome to invest your own money in this project?

No. That was the least of my worries. The thing with music and albums and labels is that at some point they’ll become what they practically are today, which is a service for an artist’s tour. Traditional labels sell plastic spheres and that’s all they do. The only thing they thought to do differently was get a piece of artists’ shows. But it’s essential to find other survival paths for music. Otherwise, all they can offer is clouds. Clouds? They’re very pretty but when you try to grab them, they don’t exist. Labels made huge business out of a structure that provided services. Today, I’m sure they don’t provide even 5% of what they did 20 years ago. However, they want to charge as much as they did before. It’s a very weird equation, and the only ones who support it are those who like to be comfortable, who like to receive an advance and not worry about anything.

You’ve signed Gaby Moreno to your label. Do you aim to grow?

We’re fine for now. The ideal situation, whether we’re two or three or more artists, is that this label can personalize its work with each artist. I wasn’t looking for an artist. I discovered her, we did a duet, and then I asked if she wanted to do an all-Spanish album, which she hadn’t done. She made the album she wanted to make. And our role as a label is only and exclusively to back her up and give her service. Why? Because we believe in her. Believing in an artist doesn’t mean writing a blank check. This wonderful album will surely be full of prizes but we don’t know if it will be full of sales. We’ll sign someone if they totally wow us. We don’t want to become what we’ve criticized. We don’t want 40 artists we can’t provide service to. We want to do things well and be happy. I don’t want to fight with Gaby over this record label.

Your new tour, like all your tours, is pretty big. You’re traveling with 45 people, and it’s a massive set. We travel with this huge turntable for the set that weighs 10 tons. It’s massive. But it’s what we need to be congruent with the famous “metamorphosis” of the show. But even though it’s a very big show, it has an enormous dosage of intimacy. The first show I played in Argentina was at the Lola Membrives Theater that fits 2,500 people. This time we did five Velez.

“The ideal situation, with two or three or more artists, is that this label can personalize its work with each.”
RICARDO,
YOUR ARTISTRY,
INTEGRITY AND
INFLUENCE
ARE TRULY
INSPIRATIONAL

ASCAP
Congratulates You For
Your Well-Deserved
Recognition
from >>p64 Stadium (shows, each
fitting 35,000). But I remember that
concert at Lola Membrives 18 years
ago as one of the best concerts of my
life. And the question was, "How do I
take the intimacy of Lola Membrives
to Veles Stadium?" It took me eight
months to figure that out—how to
have the grandiosity but also the in-
timacy to generate a theatrical feel
inside a stadium.

You started writing as a teen.
When did you realize your music
made an impact?
I was nearly 15 and I was little and
skinny, skinny, skinny and projected
the most vulnerable image in social
get-togethers. I was a shy guy. Until
one day, at one of those parties, I
picked up a guitar, and I discovered
that when I picked up a guitar and
sang I automatically became the cen-
ter of attention. More so if I sang one
of my songs. And I loved that. That's
what keeps me doing this today. We
all start doing this to correct certain
personality defects.

Your first important hit was "Jesus
Verbo, No Sustantivo" (Jesus
Verb, Not Noun), which was pretty
provocative and still is. Was it the
launch of your career?
It was part of an album I released
with a Guatemalan label called
Dideca. Later, I went to Mexico and
signed with Sony. I didn't have the
rights to the song. Dideca had them,
and at one point I called the owner
and asked him to sell the rights back
to me. I eventually recovered all my
songs and today they're in my own
publishing company [administered
by Sony/ATV]. But I had to work hard
to recover them, just as I had to re-
cover all the songs I gave to publish-
ners in Mexico to survive and to pay
for my first album.

Weren't you already signed to
Sony?
Yes, but I had no budget. I had to
borrow money to record Animal Noctu-
ro, and I sold more than 40 songs
to publishers to get advances for that
budget. Sony wanted nothing with
me. I was signed almost as an obliga-
tion. But I knew a producer at Tele-
visa, Luis del Llano, for whom I had
written many songs that had done
very well for his soaps. But I was still
starving. I couldn't pay rent. So I fi-
nally went to him and said, "You have
to do something with me. I gave you a
bunch of songs and didn't charge you
and I have nothing." So he took me
there, put me
continued on >>p68
Ricardo-
We are your greatest admirers.

Your family at Sony/ATV
RICARDO ARJONA

seeks intimacy even in stadium shows.

"I demand that the song grab me before the chorus. Then I know I have a song, and I keep writing."

from >>p66 in front of the A&R director and said, "You have to sign this one." The guy didn’t want to. He took out a blank contract, and I signed a blank contract. Now, Animal Nocturne and Historias sold more than 5 million copies. And I never got any royalties. But you have to start like that.

I disagree.
Well, I was saved by my writing. I finally told them, "I can’t write when you’re screwing me over. I’ll finish my contract but give me someone else’s songs to sing." And that’s how I was able to get out of that. Those beginnings are fun to remember, but they were tough to live.

Your songs are complex, lyrically speaking, and so well-crafted. A song like "El Problema" (The Problem), for example, did you tinker with it for a long time?
I need a push, like I need with books. I used to read because I had to. Today I don’t. I only read what really hits me. And if I’m not hooked in the first 30-50 pages, I stop. I’m not going to give anything a chance for 50 pages without an emotional impact. And in my songs, I demand the same from myself. I demand that the song grab me before the chorus. With "El Problema," that first line—"The problem isn’t that you lie, the problem is I believe you"—I know I have a song. And I keep writing. And I’ll probably finish that song almost immediately. I have a bigger impact with what I say than with what I express musically.

Does it ever worry you that your lyrics are too complex?
Back in those [early] days in Mexico, I was very good friends with several producers who defined the music and TV industry in Mexico. They were important people. And they liked my stuff but they didn’t think anyone else would like it. Many people in media think the poor are stupid and only consume simple things. They forget that someone who’s starving and gets beans will love beans. But they’ll also like meat if they get a little piece. A lot of what they show every day on TV, the vocabulary, the jokes are a little dumb. And people aren’t dumb. All soap operas are still about the rich guy who falls in love with the maid. But then, you have a soap opera like "Pablo Escobar: El Patron del Mal," and everybody’s watching it. It’s another story. But you have to take the risk. There’s a serious epidemic of mediocrity. Hopefully we can find a cure.

RICARDO ARJONA

rico ser el truco en tus trampas"
Quiero ser el truco en tus trampas"

ficiones que niños felices” “Hablaba de amor al prójimo y me pincho cien pelotas”

la seran los viajes los marginados. “Eso está en medio del que soy y del que tu quisieras” “Amarte a lo que es del que soy, del que no jode.” “Con cada frase genial, lo haz hecho posible lo improbable

Felicidades por todos tus éxitos, Tommy Torres”
Más de 200 mil venezolanos presenciaron el éxito arrollador de la gira “Metamorfosis World Tour 2012”. Agradecemos a Ricardo Arjona haber contado con su destacada participación en nuestro país.
CONGRATULATIONS

Ricardo Arjona on a Year of Fantastic Billboard Success

We salute your passion, talent, and artistry and hope to continue contributing to your future achievements.

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Five Favorite Arjona Albums

Since 1994, Ricardo Arjona has placed 16 titles on Billboard’s Top Latin Albums chart. Among them are four No. 1s, including his current set, Independiente. Here’s a look at five landmark titles by the artist.

Historias (1994): Arjona’s breakout album, his second for Sony, includes some seminal hits that he still performs and which defined both his sound and songwriting. Historias contains memorable tracks like “Señora de las Cuatro Decadas” (Lady of the Four Decades), a song about a young man in love with a woman over 40, and “Historia de Taxi” (Taxi Story), about a cab driver during an off night that turns weird. “Taxi” would later be adapted into a duet with Marc Anthony for Arjona’s album Quien Dijo Ayer.

Santo Pecado (2002): This album includes two all-time favorite Arjona songs, and they couldn’t be more different. “El Problema” (The Problem) is an ad man’s dream—a series of short, catchy phrases that sum up a disastrous relationship. (“The problem isn’t that you lie, the problem is I believe you/The problem isn’t that it’s hurtful, the problem is I enjoy it.”) On the other end of the spectrum is “La Nena” (The Baby), a harrowing tale of a kidnapping gone wrong. That these songs made for a commercial success only underscores how fine they are. “People confuse depth with complexity,” Arjona told Billboard at the time of the album’s release. “Things that are well expressed are not necessarily complicated.” Santo Pecado peaked at No. 3 on Top Latin Albums and stayed on the chart for 60 weeks.

Adentro (2005): This album dwells on lost love—sometimes ironically, sometimes angrily, sometimes bitterly, but always with a sense of humor (like with “Penguins in the Bed,” whose title says it all). On this album, Arjona collaborated for the first time with singer/songwriter/producer Tommy Torres, and also produced some tracks with longtime collaborator Carlos “Junior” Cabral. It includes “Mojado” (Wetback), Arjona’s first duet with a regional Mexican group, Intocable. The track, one of Arjona’s most powerful, reveals the struggles of a Mexican worker illegally crossing the border. (“He said goodbye with a grimace disguised as a smile/Prayed to the God over the mantle to look over his loved ones/And then he pierced the border as best he could.”) Adentro spent 63 weeks on the Top Latin Albums chart.

Sto Piso (2008): Arjona’s first album for Warner Latina after years with Sony is told from the vantage point of a man living in a five-story apartment building. Like Historias, the stories are diverse and eclectic, ranging from “Que Nadie Vea,” about a closeted gay man, to “Bailarina Vecina,” the story of a neighboring ballet dancer. Standouts include a duet with Mexican chanteuse Paquita la del Barrio, who was later incorporated into Arjona’s Sto Piso tour as a hologram.

Independiente (2011): Arjona’s first album on his own label, Metamorfosis, is largely joyful and optimistic. Produced by the Miami team of Dan Warner and Lee Levin, it boasts acoustic arrangements with occasional lush string touches. First single “El Amor” is a musing on the contradictions of love, while “Mi Novia Se Me Esta Poniendo Vieja” (“My Girlfriend Is Getting Old”) is, in a rare display of vulnerability, dedicated to Arjona’s mother.

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After getting ‘too cool for the room,’ Ne-Yo goes broad on new effort, steps up at Motown

Ne-Yo’s other role as in-demand songwriter for pop and R&B artists should help explain why Universal Music Publishing Group renewed its global publishing deal with him. "He loves R&B, but the soul of Ne-Yo’s music transcends all genres, and as an artist—along with incredible guidance from his manager [Reynell "Tango" Hay of Compound Entertainment], has set the standard in how to launch and continue a career."

Habtemariam adds that Ne-Yo’s diversity as a songwriter and artist is a particular strength: "He’s recently penned songs for new and upcoming projects with Celine Dion, Rihanna and Rick Ross, and also collaborated with Nashville songwriter Luke Laird (Rascal Flatts, Carrie Underwood) on the McGraw duet “She Is” on R.E.D. “He’s just a true music lover and likes to do it all,” she says.

Ne-Yo took the jack-of-all-trades status one step further at his Joe’s Pub gig, joking to the crowd, “I want to get to a place where you might put me on a polka track and I might just knock that bitch out.”

But until Ne-Yo’s accordion days arrive, his gradual transition into dance-pop seems to be connecting with more listeners these days than the R&B core that made early hits like “So Sick,” “When You’re Mad” and “Believe” 

Ne-Yo says. "I want to get to a place where you might put me on a polka track and I might just knock that bitch out."

But until Ne-Yo’s accordion days arrive, his gradual transition into dance-pop seems to be connecting with more listeners these days than the R&B core that made early hits like “So Sick,” “When You’re Mad” and “Believe.”

Ne-Yo wrote) such genre touchstones. “Give Me Everything,” a four-on-the-floor collaboration with Pitbull, was Billboard’s No. 1 airplay track of 2011, while the Calvin Harris-produced “Let’s Go” was a top 20 hit this summer. Current single “Let Me Love You (Until You Learn to Love Yourself),” which holds at No. 9 on the Billboard Hot 100 this week, became Ne-Yo’s first top 10 single since 2008’s “Miss Independent” — and Motown’s biggest international hit since Boyz II Men’s “End of the Road” in 1992.

Ne-Yo recorded more than 150 tracks for R.E.D. during a nearly 18-month period before deciding on the 17 included on the deluxe edition. "He’s really grown in singing and with international audiences, so we had to make sure that this album encompassed everybody and everything it can,” says Tishawn Gayle, co-manager of Ne-Yo at Compound.

R.E.D. will also be aided by nearly six full months of prerelease singles being worked to radio in different formats—“Lazy Love” in May, "Let Me Love You" in June, "Don’t Make ‘Em Like You" (featuring Wiz Khalifa) in October and, this month, the Stargate-produced dance-pop track "Forever Now." "Having a long setup gave us the chance to re-establish him among this new consumer base," Motown senior VP of marketing Phillanna Williams says. "He loves R&B, but the soul of Ne-Yo’s music and his voice can transcend the typical rhythmic pop song."

Habtemariam adds that Ne-Yo has also been taking his A&R role "very seriously." In fact, sometimes he’s put new acts ahead of his own music. "There’s one record in particular where I had him just going in to write for someone on Motown," she says, "and his manager came in and said, ‘Hey, can we keep this song for the album? And Ne-Yo was like, ‘I’m going to lose my job.’ "

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CRYSTAL CASTLES
hope to release an acoustic EP in 2013.

PLAYING THE NUMBERS

Crystal Castles test the limits with unconventional new album

Crystal Castles’ third album, (II), was recorded using a methodology that might seem unusual for an act often linked to EDM. The Toronto duo, producer Ethan Kath and vocalist Alice Glass, decamped to Warsaw, where they laid down tracks in one take using a 50-tape machine.

“We had an idea that we didn’t have to do something the way everyone else did it,” Kath says of the computer-free process. “We would be completely isolated. We moved to Warsaw because we didn’t speak the language. We didn’t know anyone.”

But the process was as much about genuine imperfection as it was about seclusion. “The first take captures the rawest, most unvarnished expression of an emotion,” Kath notes. “Nothing is corrected; notes are wrong. If these notes were correct, how would the song be different? I didn’t want to know.”

The bizarrely compelling album, which drops Nov. 12, centers on eclectic, futuristic haze and blips; all its tracks are unlikely candidates for commercial singles. Still, the band’s manager, James Sandom of Red Light Management, and its new U.S. label, Casablanca/Universal Republic, publicized that Crystal Castles’ online fan base had exploded toward the end of their push of sophomore album (I), laying the groundwork on which to build a bigger, more mainstream act.

“Coming into the band’s third record, the lines are quite defined in terms of what Crystal Castles are and how they operate,” Sandom says. “They’ve been an established act in most parts of the world now. They have a phenomenal distribution, and it’s really our job to try and harness all of that and move them into another world where they’re more commercially respected and recognized.”

The label is purposefully releasing the album toward the end of the year in order to spend most of 2013 working the duo worldwide with extensive touring and radio promotion. The band hopes to parlay its prior success of 2010 single “Not In Love,” which features vocals from the Cure’s Robert Smith, into commercial success for (II)’s flagship single “Sad Eyes.”

“ Rather than traditional marketing in print media or online, we were trying to use the hardcore fans at the core of everything we’re doing,” Sandom says. “And it’s been the first time in the band’s career where we’ve been able to do that, because they’re more commercially respected and recognized.”

The act, which recently wrapped a five-week U.S. trek in early support of (I), may seem distant from the business aspects of its career, but that method has worked so far. “[This album] is more about a continuation of the things they’ve produced before,” Sandom says, “within the parameters that the band are comfortable with.”

DANCE
BY EMILY ZEMLER

I 2002, Atlanta native Cody Chesnutt sang, “Man, something is killin’ me ... My breakdown is on the way.” But he didn’t break down — he broke through. The Roots remade his bare-bones track “The Seed,” renamed it “Seed 2.0,” and Chesnutt’s bedroom-recorded, 36-track album The Headphone Masterpiece (Ready Set Go) made ripples in soul and indie rock circles.

Then he walked away, and stayed gone, for a decade. So it’s no surprise that on sophomore ef- fort Landing On a Hundred, which Chesnutt self-released Oct. 10, he sounds older and wiser. He sounds better, too.

Fame may havebeck- oned in 2002, but Ches- nutt had other priori- ties: a son in 2003, and a daughter six years later. “I’d never had kids before, and they demand a lot of attention and patience if you want to do it right,” he says. “I got to see the first steps, to teach my son how to ride a bicy- cle — things I would’ve missed if I was touring.”

With the birth of his son, Chesnutt left his home in Los Angeles for Tallahassee, Fla., and he and his wife settled into a rural part of town. He kept writing, and played occasional dates. But to his fans, he disappeared.

“I wanted songs to come to me in a very honest way,” Chesnutt says. “I knew that if I get some life under my belt, eventually the songs would reflect where I was living, what I was thinking about.”

By 2010, the songs had come. And the new in- spiration from his kids had changed everything. Where the sprawling Headphone Masterpiece found a solo Chesnutt re- cording super Hi-Fi R&B and hip-hop tracks about “a dick full of blood and a wide open heart to lean on,” he sang on “My Women, My Gun,” his new material focused only on the latter.

“Kids purify me. I don’t use profanity around my children, so I should be consistent in my art as well,” he says. “I can’t play Headphone Masterpiece for my kids in its entirety. But I love that we can sit around and listen to these songs together.”

The songs, though, called for a fuller sound than his previous one-me- tric treatment. Chesnutt scoured Tallahassee’s Florida State University, Florida A&M and local churches for jazz musi- cians; secured time in Memphis’ Royal Stu- dios, where Al Green, Ike & Tina Turner and Solomon Burke all cut re- cords; and walked “right into another world where they’re more commercially respected and recognized.”

The live show has transformed from the standard set by peo- ple there before us.” The sound of 2010 single “Not In Love,” which features vocals from the Cure’s Robert Smith, into commercial success for (II)’s flagship single “Sad Eyes.”

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Third Day is encouraging fans to "vote" for the band by buying its new album, which arrives on Election Day.

**CHRISTIAN** BY DEBORAH EVANS PRICE

**You Gotta Believe**
Third Day shakes up sound; stays on message with new release

"There's one choice on election day that we guarantee will satisfy you, and that's voting for Third Day," the band's bassist Tai Anderson says with a laugh. Yes, on the same day as the presidential election (Nov. 6), Third Day's new Essential Records release, Minute, arrives.

Produced by Brendan O'Brien (the Killers, R.E.M., Bruce Springsteen), Minute represents a sonic departure for the veteran Christian rockers. "We philosophically wanted it to be a new statement from Third Day; we didn't want it to sound like a cover of our previous material," Anderson says. "That's the biggest critique for an established artist, that they are always in the shadow of their previous success. You struggle so hard to top what you did before."

Anderson, singer Mac Powell, drummer David Carr and guitarist Mark Lee have a lot to try to surpass with the new set. Since releasing its 1996 self-titled debut, the Georgia-based band has placed 15 titles on the Top Christian Albums chart, with 12 of those hitting the top 10 and five making it to No. 1. Additionally, they've scored such No. 1 Christian Songs hits as "Cry Out to Jesus" (10 weeks) and "Call My Name" (13 weeks).

The band has also collected four Grammys and 26 Gospel Music Assn. Dove Awards.

The first single from the new album, "I Need a Miracle," is currently at No. 5 on Christian Songs. "In Christian music, radio is the best ambassador for the entire record," President Label Group VP of marketing Bryan Ward says. "When the label heard the song, we all agreed that the message of hope and that you're not alone in the midst of hard times was something people needed to hear.

The new album also contains a stunning cover of the 1970s Cat Stevens hit "Morning Has Broken" alongside hard-charging rockers like "Hit Me Like a Bomb." The engaging pop-rock "Kicking and Screaming" is accented by catchy background vocals, which O'Brien encouraged the band to utilize much more this time around. "The songs are fresh; the sound is fresh," Anderson says.

"These guys showed up, did their jobs, and I'm so proud of them," O'Brien says. "They came to me and said, 'We're looking to make music that appeals to our fans and our spiritual side, but we want to break out a little bit and sort of invite everyone in.'"

The album is being pre-sold on the band's website, as well as at Family Christian and LifeWay Christian stores.

"We offer an instant download of the single and a bonus live version of 'Your Love Is Like a River,'" Ward notes. "LifeWay Christian stores are offering a physical copy of 'I Need a Miracle' and two $5 gift cards with a pre-order. Family Christian stores' presale will include a free T-shirt with every purchase. We're gearing up a big Twitter campaign asking our fans to 'vote for Third Day,' as the album releases on election day. We've also put together a takeover show with SiriusXM's program the Message."

THIRD DAY is encouraging fans to "vote" for the band by buying its new album, which arrives on Election Day.

**6 QUESTIONS WITH BILLY RAY CYRUS**
by DEBORAH EVANS PRICE

Billy Ray Cyrus' life has been a rollercoaster ride, and he's still enjoying it. Cyrus catapulted from humble Kentucky beginnings to stardom with his 1992 debut, Some Gave All, which was certified nine-times platinum, fueled by the hit single "Achy Breaky Heart." It's been two decades since that auspicious beginning, and Cyrus is busier than ever. He teamed with music/TV producer Brandon Friesen to launch Blue Cadillac Music, the Los Angeles-based label that issued his latest album, Change My Mind. He's working on his autobiography, "Hillbilly Heart," due next April, and making his Broadway debut in "Chicago" on Nov. 5.

1. **What made you decide to start your own label?**

Waylon Jennings told me years ago, "The way to do it these days is start your own label." And I said, "I think I'm going to sign with Sony." He got upset and said, "Signing with [a major label] is like buying a boat. There's only one day happier than the day you bought it, and that's the day you sell it." I found out that Waylon was right. The last couple of albums that I've made have been with Disney [Music Group], and I love Mickey Mouse. Mickey Mouse has been good to me and my family, but this was an opportunity for me to get back to my roots as a singer/songwriter from Flatwoods, Ky.

2. **Do you plan on signing other acts to Blue Cadillac?**

I'm going to go wherever it takes me. I've not had those peaks and valleys. I never had anything that was my life. This is where I'm at. This is the way it went down. It's as tragic as Loretta Lynn's "Coal Miner's Daughter." Much like her story, there are those peaks and valleys. I never had anything like I was ever in the middle of the road. It was either real, real bad or real, real good. I never knew anything or anything in the middle.

3. **What can people expect from Change My Mind?**

I make music straight from the heart. There's not a whole lot of anything really fancy here. You won't find me painting the Mona Lisa; but I don't have any desire to paint the Mona Lisa. I might paint some old barn somewhere out in a field—that to me is beautiful. My goal was to go back and make a record that encompassed every bit of my roots, from Bill Monroe to Glen Campbell to Lynyrd Skynyrd to Led Zeppelin to Molly Hatchet. All of those influences are a part of who I am.

4. **You've been doing a lot of TV. What else will you be doing to promote the album?**

Third Day shakes up sound; stays on message with new release

You Gotta Believe

"I Need a Miracle," the last song written and recorded for the album, was inspired by a conversation with a couple after a show in New Jersey. "Their son was at a really depressed place," Powell says. "He drove his boat into the woods and was going to commit suicide. He actually hooked up a hose to his exhaust pipe, put it in the window, rolled up the window and was going to kill himself, but he turned on the radio, heard 'Cry Out to Jesus,' and changed his heart. It gave him encouragement to keep going. His life just radically changed, and when you hear a story like that—and we've heard stories like that several times—it just blows you away."

Ward adds, "When the label heard the song, we all agreed that the message of hope and that you're not alone in the midst of hard times was something people needed to hear."

The new album also contains a stunning cover of the 1970s Cat Stevens hit "Morning Has Broken" alongside hard-charging rockers like "Hit Me Like a Bomb." The engaging pop-rock "Kicking and Screaming" is accented by catchy background vocals, which O'Brien encouraged the band to utilize much more this time around. "The songs are fresh; the sound is fresh," Anderson says.

"These guys showed up, did their jobs, and I'm so proud of them," O'Brien says. "They came to me and said, 'We're looking to make music that appeals to our fans and our spiritual side, but we want to break out a little bit and sort of invite everyone in.'"

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ALBUMS

ALTERNATIVE

BAT FOR LASHES
The Haunted Man
Producers: Natasha Khan, David Kosten, Dan Carey
Capitol Records
Release Date: Oct. 22

Bat for Lashes’ third album, The Haunted Man, finds singer Natasha Khan alternating at her most personal and most accessible. Inspired by the period following the success of her second album, which found the singer largely withdrawn at her home in the English countryside watching old movies, The Haunted Man has aching intimate moments that showcase her tremulous, octave-jumping voice (most notably during album opener “Lilies,” the title track and lead single “Laura”). But it also picks up on some of the pastoral flourishes that made previous songs like “Daniel” and “What’s a Girl to Do?” cult favorites. Second single “All Your Gold,” for example, has a sexy, spy guitar-driven rhythm that builds to a dancefloor-worthy transport hardcore dance floor. Here, Buddy Miles’ soul vocals are as big as the dance floor.

AEROSMITH
Music From Another Dimension!
Producers: various
Columbia Records
Release Date: Nov. 6

“I don’t think I could ever come back, if you don’t give me some of your love,” Steven Tyler croons on blues-drenched rocker “Oh Yeah,” one of the hardest-hitting cuts on Aerosmith’s 15th studio album, Music From Another Dimension! Guitarist Joe Perry may have written the song, but in the wake of the classic rockers’ soap opera of a reunion—one that saw Tyler nearly replaced—the line might well be an ultimatum from the ex-Angels frontman to his band. But Aerosmith put aside its well-publicized differences and hop back in the saddle for its first studio album of new material in 11 years. Throughout Music From Another Dimension!, the band remains the same testosterone-fueled, big-balled busters of yesteryear. “Out Go the Lights” walks with a young man’s strut, while “Lover Alot” pistons forward with a head full of steam. But like the group’s more recent outings, Aerosmith inevitably aims for the radio-super-sized ballads (“What Could Have Been Love”; the Carrie Underwood-featuring “Can’t Stop Loving You”) are a bit hokey. When they’re on though, Aerosmith remains a veritable rock powerhouse, even after four decades.

ROCK

... AND YOU WILL KNOW US BY THE TRAIL OF DEAD
Lost Songs
Producers: Chris “Frenchie” Smith, Trail of Dead
Richter Scale/Superball
Release Date: Oct. 22

Trail of Dead’s eighth album is an about-face from 2011’s Man has more than enough provocative material worthy of its head-turning artwork.

TITUS ANDRONICUS
Local Business
Producer: Kevin McMahon
XL Recordings
Release Date: Oct. 22

Titus Andronicus’ frontman Patrick Stickles begins the band’s third album with a cheery reminder: “By now we’ve established that everything is worthless.” But rest assured, Local Business is wholly worth it. Coming off the historical narrative of 2010’s The Monitor, Titus’ new set puts the punk front into a present day filled with angst, alienation and disaffection. Indeed, Local Business touches on everything from abortion and drug abuse to violent car crashes and eating disorders. Dark? Yes. Depressing? Hardly. The act gallops into the breach with gleeful, fearless ferocity on thrashy tracks like “Upon Viewing Oregon’s Landscape With the Flood of Detritus,” “Ecce Homo” and “Still Life With Hot Deuce on Silver Platter.” There’s genius, goofy fun on interludes like “Food Fight!” and “Titus Andronicus vs. the Alsatian Universe (3rd Round K.O.),” while the album’s latter half turns reflective and melodic, as on “In a Small Body” and tone poem “Tried to Quit Smoking.”

STONE SOUR
House of Gold & Bones, Part 1
Producer: Bill Bottrell
Roadrunner Records
Release Date: Oct. 22

Stone Sour’s latest effort is nothing if not ambitious. House of Gold & Bones is a story spread over two albums (the second due in spring), an online scavenger hunt and a graphic novel series designed to illustrate frontman Corey Taylor’s portrait of a man at an emotional crossroads. Fortunately, the music measures up: It’s Stone Sour’s most sophisticated accomplishment to date. The set is a hard rock opus whose breadth stretches from the fearsome crank of “Gone Sovereign,” “Absolute Zero,” “RU486” and “Last of the Real” to the commercial polish of “Tired” and “The Travelers, Pt. 2.” House of Gold & Bones also features brief excursions into the gentle melodicism of the plaintive, string-laden “The Travelers, Pt. 1” and the majestic, swelling power ballad of “Tacticum.” Stone Sour sounds confident throughout the set—most important, the album works well outside of its narrative, making its sequel an exciting prospect.
mainstay Brett Dennen and former Dave's guitarists Blake Mills. "Never knew what I was signing up for/Knew it was hard but not this hardcore," Earl sings, before showing her about-face in the hook, "Here I am baby, I'm your one woman army/No matter what may come, I won't surrender." "One Woman Army" is the sound of a songwriter finding her footing and ditching the mighty cold for warmer pastures.—DH

**HIT-MOP**

**MACKlemore & RYAN LEWIS FEATURING WANZ**

**Thrift Shop** (3:55)

Producer: Ryan Lewis

Writers: H. Babyface, R. Lewis

Publisher: Macklemore/Ryan Lewis

Publishing (BMI)

Macklemore

It's been a long time coming for Seattle rapper/producer duo Macklemore & Ryan Lewis. "Thrift Shop" (off new album The Heist) is the first sampling most rap fans will get from the pair, though it's been making moves online and releasing independent music for more than 10 years.

The single, the twosome's first to crack the Billboard Hot 100, sounds like it's gunning to be the "Gucci Gucci" of 2012's final quarter: It's an off-kilter, tongue-in-cheek ode to bargain hunting at the local Goodwill, with plenty of one-liners like "Definitely should've washed this, smells like R. Kelly's sheets" that sound like they were lifted from a "Workaholics" script. At times, it's hard to tell if Mack and Lewis come off as nerds-turned-cool kids or cool kids masquerading as nerds, but with a sex-heavy beat this delectable, the joke-heavy hip-hop personas fall into the background for now. The Heist scored a surprising No. 2 debut on the Billboard 200 through an online initiative of Mac Miller—level proportions, so expect to hear a lot more efforts like "Thrift Shop" in the coming months.—CP

**COUNTRY**

**UNCLE KRACKER**

Nobody's Sad on a Saturday Night (3:09)

Producer: Keith Stegall

Writers: M. Shafer, S. Mckinlay, J.T. Harding

Publishers: various

Vanguard/Sugar Hill/EMI

Nashville

Uncle Kracker moves further down the countrified track he explored with 2009's top 10 country hit "Smile" on his new single, "Nobody's Sad on a Saturday Night." This time, fans will find the Michigan native at the bar, getting rowdy at a "rock 'n' roll rodeo" with Johnny Cougar, Southern Comfort, a stomping piano and a barroom chant. Sure, he works too hard but has seen his share of heartache, but on a Saturday night, indeed the "world looks better in neon lights." "Smile" co-writer J.T. Harding and hit Nashville songwriter Shane McAnally along with producer Keith Stegall ( Zac Brown Band, Alan Jackson, George Jones) assist in priming Uncle Kracker to hit the country charts once again. The pop-rock veteran shouldn't have a problem riling folks up and fitting right in.—JM
Home Sweet Home

With his coronation song still holding strong, Phillip Phillips seeks to separate himself from 'Idol' heading into debut release

IN May, Phillip Phillips was crowned the 11th winner of "American Idol," and his coronation single "Home" soared into the upper reaches of the Billboard Hot 100 in June. The folk-rock track, penned by Drew Pearson and Greg Holden, bowed at No. 10 with 278,000 digital tracks sold, according to Nielsen SoundScan, good for the second-best digital sales week of any "Idol" contestant (only Kelly Clarkson's 2002 release, "My Life Would Suck Without You," posted a bigger week). "Home" has been pretty nasty. But for them to have that trust in me, I thought that was a real blessing.

"I really wanted this to represent me," Phillips says of the album. "I wanted to have as much flexibility to write as I could on the album. I had a talk with Jimmy Levine and he really respected that. If they had tried to hand me songs, I probably wouldn't have done it and it probably would have been pretty nasty. But for them to have that trust in me, I thought that was a real blessing."

Interscope vice chairman Steve Berman says this was key for the label as well. "For us, it's always been about what's unique and special about that artist," he says. "If Phillip has the gift of songwriting, which clearly he does, then we're going to do everything in our power to support the process of giving him the opportunity to let his art shine. We would never try to force him to be somebody he's not."

Instead, Interscope and 19 Entertainment are balancing the ongoing push for "Home" at radio with showcasing Phillips' new music. The artist, who won't officially tour in support of the record until 2013, will appear on numerous talk and late-night shows, including "Late Show With David Letterman" and "The View." The goal with us is to get him embracing him when he's given media opportunities, especially TV."

"The label will also unveil a follow-up single to "Home," although it has yet to confirm what it will be. Phillips, who embarked on the American Idols Live tour during the summer, hopes the album release will allow him to move beyond the show, particularly in light of his acoustic guitar performances, which included the World Series.

"Throughout ["Idol"] there were times when they wanted me to take out the guitar," Phillips says. "And the few times I didn't use my guitar, I just did it to make some people happy. They wanted me to do it a lot more but I feel like my guitar is a part of me. I'm always going to be thankful for "Idol," but hopefully this album separates me from the "Idol" ordeal to force him to be somebody he's not."

The label agrees, looking forward to marketing Phillips beyond "Home." "Phillip is a long-term artist and a long-term relationship," Berman says. "That all the dots were on the album, which debuted and peaked at No. 1. It seems likely that with her next album, Swift will surpass Rimes to tie Dolly Parton for the third-most Nos. 1s among women. (Rimes hasn't had a No. 1 since 2001, despite having charted seven albums since.)"

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—Keith Caulfield

It's a Taylor Swift bonanza on the charts this week, thanks to the enormous debut of her new album Red (see story, page 81). The set, which moved 1.2 million in its debut, also gives Swift her fifth No. 1 on Billboard's Top Country Albums chart.

Among women in the history of the tally, Swift is now tied with LeAnn Rimes for the fourth-most Nos. 1s. Swift previously crowned the chart with her self-titled 2006 debut (24 weeks at No. 1), the Beautiful Eyes EP (one week at No. 1), second studio set Fearless (35 weeks at No. 1) and her previous studio effort, Speak Now (13 weeks at No. 1). She almost hit the top late last year with the Speak Now World Tour Live album, which debuted and peaked at No. 2 (Dec. 10, 2011).

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Skylar Grey's long-gestating debut album, Don't Look Down, received a sharp spike in interest on Oct. 31, when it was announced that Eminem would be executive-producing the full-length as well as guesting on its first official single. Don't Look Down will be released in the spring through Universal Republic/Interscope, while "I'm On Me Ride," produced by longtime Grey collaborator Alex Da Kid, who signed Grey to his KIDiKORNER imprint after the two collaborated on "Love the Way You Lie" in 2010. After that song became a smash, Eminem invited its songwriter-producer to work on Dre's Detox, which led to "I Need a Doctor" and Grey performing the song alongside Dre and Eminem at the 2011 Grammy Awards. Grey's solo debut was pegged for a 2011 release, with lead single "Invincible" released that June. But the song failed to reach a significant audience and sold 45,000 downloads, according to Nielsen SoundScan, and never charted on the Hot 100—and the album was pushed back indefinitely.

It was while working to set up that abandoned 2011 release that Grey realized something was wrong. "There was a lot of hype after I sang on the Grammys, and I rushed myself, wanting to get some of my own music out," she says. "As I was promoting my album, I realized I wasn't finished with it... so I slowed down and took my time with it. Grey says that, unsurprisingly, "almost none" of the material that was going to be released in 2011 will appear on Don't Look Down, and that she was fine with hitting the reset button.

Grey notes that "C'mon Let Me Ride" is a "sarcastic" song that's heavier than the heavy-handed "Invincible," while Alex Da Kid adds that Don't Look Down will experiment with Grey's vulnerable and playful sides. For the producer, who also worked on Grey with Diddy-Dirty Money's "Coming Home" and T.I.'s "Castle Walls," the pair's creative partnership has been given radical new dynamism by Eminem's presence in the studio as Don't Look Down is finished. "I want as much input from Em as possible," says Alex Da Kid (real name: Alexander Grant). "He has great judgment—he has a great A&R ear, as well as being one of the greatest rappers of all time." —Jason Lipshutz
Swift’s ‘Red’ Sizzles With 1.2 Million Sold

As predicted, Taylor Swift’s ‘Red’ comes charging in at No. 1 on the Billboard 200, selling a whopping 1.2 million copies last week in the United States, according to Nielsen SoundScan. That’s more than any album has sold in a single week since 2002, when Eminem’s ‘The Eminem Show’ sold 1.3 million in its first full week at No. 1 on the Billboard 200.

‘Red’ is only the 18th album to sell 1 million units in a single week since SoundScan started tracking sales in 1991. Its rank as the eighth-biggest sales week in that span of time. The SoundScan-era record week is held by ‘N Sync’s ‘No Strings Attached,’ which debuted at No. 1 with 2.4 million in 2000. Swift’s sizzling start is also the second-largest sales frame for a female artist. Only Britney Spears had a bigger week, when ‘Baby One More Time’ sold 1.3 million in its debut in 2000.

Swift makes the first album to move 1 million in a week since May 2011, when Lady Gaga’s ‘Born This Way’ blazed in at No. 1 with a million on its debut. However, ‘Red’ is the number one to move 2 million in two million-selling weeks since SoundScan started tracking sales in 1991. The singer earlier earned a million-selling week when her last studio release, 2010’s ‘Speak Now,’ launched with 1.1 million. Swift and her ‘Red’ set were inescapable during release week, following the album’s off-cycle release on Monday, Oct. 22. The singer appeared on ‘Good Morning America’ (Oct. 22-23), ‘Late Show With David Letterman’ (Oct. 23), ‘The View’ (Oct. 24), ‘The Ellen DeGeneres Show’ (Oct. 25), ‘Katie’ and ‘20/20’ (both on Oct. 26). Her album was available in such unconventional locations as Starbucks, Walgreens (where she had her own dedicated mini-store in each outlet) and Papa John’s Pizza.

Further, Target scored the only deluxe version of ‘Red’ with additional audio content (three bonus songs and three remixes), while the iTunes store was the exclusive digital retailer of the title last week.

Label sources indicate that ‘Red’ sold nearly 465,000 copies of ‘Red’, a reissue of the album, and 445,000 copies of ‘Red’ with its Deluxe Edition. The CD and iTunes, to put it in perspective, is almost half of the total Red CDs sold through Amazon. Papa John’s sold the CD for $13 and also as part of large one-topping pizza combo for $22. (Large single-topping pizzas on their own sell for $12.) Swift’s face was also plastered across the top of Papa John’s pizza boxes, so even if customers didn’t buy the album, they were certainly aware of its existence.

Impressively, ‘Red’ was able to secure a million-selling week without any deep discount sale-pricing. The lowest that the album was advertised among all major retailers last week was $9.99. That was the price point for the standard edition of the album at Target and Best Buy, while iTunes offered it for $14.99. Kmarts and Walmart sold it for $12.99 and $13.99, respectively. Target touted its exclusive deluxe version for $14.99. ‘Red’s lack of low pricing stands in contrast to the last album that did a million in a week: Born This Way. That set’s 1.1 million first week was fueled partly by Amazon MP3 selling the album for 99 cents on two separate days during its release week.

SWIFT VS. ADELE? With ‘Red’s smashing start, Taylor Swift’s set immediately becomes the third-biggest-selling album of the year. Only Adele’s ‘21’ (4.1 million) and One Direction’s ‘Up All Night’ (1.3 million) have sold more in 2012. If ‘Red overtakes ‘21’ (unlikely, but you never know), it’ll mark the second time Swift has earned the year’s top-selling set. Her ‘Fearless’ was 2009’s biggest album, with 3.2 million sold that year.

In order to bypass ‘21, Swift would have to sell more copies of ‘Red than she’s ever sold of a single album in a calendar year. That’s a tall order, but with Swift, anything is possible. The most units Swift has sold of a single album in a given calendar year is 3.2 million in 2009 with ‘Fearless. In 2010, her ‘Speak Now’ moved nearly 3 million and was the third-best-selling album of that year. (‘Speak Now’ arrived nearly three years to the day before ‘Red, hitting retailers on Oct. 25, 2010. It bowed with 1 million sold in its first week.)

Even if ‘Red doesn’t finish 2012 as the No. 1-selling album, it seems a lock as one of the year’s top 10 sellers. That’s familiar territory for Swift, who has had an album among the year’s top 10 sellers in all but one year since 2007. (Only in 2011 did she miss the year-end top 10 tally, when ‘Speak Now’ ranked as the No. 15 title of the year with 967,000.)

**Market Watch**

**Wealthy Unit Sales**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Week Sales</th>
<th>Last Week Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>****</td>
<td>Born This Way</td>
<td>4,232,000</td>
<td>2,969,000</td>
</tr>
<tr>
<td><strong>Last Week</strong></td>
<td>2012</td>
<td>3,200,000</td>
<td>2012</td>
</tr>
<tr>
<td><strong>Change</strong></td>
<td>18.2%</td>
<td>15.8%</td>
<td>-4.5%</td>
</tr>
<tr>
<td><strong>This Week Last Year</strong></td>
<td>2012</td>
<td>2,080,000</td>
<td>2012</td>
</tr>
<tr>
<td><strong>Change</strong></td>
<td>11.5%</td>
<td>16.9%</td>
<td>-4.9%</td>
</tr>
</tbody>
</table>

**NOTE ON MARKET WATCH:**

Hurricane Sandy left some design files unreachable. Market Watch will return to its usual form next issue.

Go to www.billboard.biz for complete chart data.
### Billboard 200 Chart Analysis

#### Artiste Performance

1. **Taylor Swift**: With her album, "Red," Taylor Swift reclaims the top spot on the Billboard 200 chart, surpassing 100,000 sales in its first four weeks.

2. **Justin Bieber**: "Believe" by Justin Bieber achieves its first week of No. 1, marking a significant milestone in his career.

3. **The Script**: "Encore" by The Script debuts at No. 3, showcasing its strong sales performance.

4. **Jeni Ferguson**: "I Don't Care" by Jeni Ferguson enters the chart at No. 4, with its catchy melody and relatable lyrics.

5. **Alice Cooper**: "From The Inside Out" by Alice Cooper makes its way into the Top 10, displaying a strong market presence.

6. **The Weeknd**: "Beauty Behind The Madness" by The Weeknd reaches No. 11, reflecting its impressive sales.

7. **TRIP**: "Trip Artiste" by TRIP gains traction on the chart, climbing to No. 12 with its distinctive sound.

8. **The Band Perry**: "Pirates" by The Band Perry continues its ascent, reaching No. 13, highlighting its growing popularity.

9. **JASON ALDEAN, 38, 77, 147 BASEMENT**: "We're Not Gonna Talk About It" by 38, 77, 147 Basement enters the chart at No. 16, reflecting its local market success.

10. **ZAC BROWN BAND**: "Give It All We Got" by ZAC BROWN BAND makes its way into the chart at No. 18, showcasing its fan base.

11. **ADELE**: "Hello" by Adele remains strong, occupying the No. 20 spot, underscoring its enduring popularity.

12. **The Weeknd**: "Beauty Behind The Madness" by The Weeknd continues its ascent, reaching No. 11, reflecting its impressive sales.

13. **TRIP**: "Trip Artiste" by TRIP gains traction on the chart, climbing to No. 12 with its distinctive sound.

14. **The Band Perry**: "Pirates" by The Band Perry continues its ascent, reaching No. 13, highlighting its growing popularity.

15. **JASON ALDEAN, 38, 77, 147 BASEMENT**: "We're Not Gonna Talk About It" by 38, 77, 147 Basement enters the chart at No. 16, reflecting its local market success.

16. **ZAC BROWN BAND**: "Give It All We Got" by ZAC BROWN BAND makes its way into the chart at No. 18, showcasing its fan base.

17. **ADELE**: "Hello" by Adele remains strong, occupying the No. 20 spot, underscoring its enduring popularity.

18. **The Weeknd**: "Beauty Behind The Madness" by The Weeknd continues its ascent, reaching No. 11, reflecting its impressive sales.

19. **TRIP**: "Trip Artiste" by TRIP gains traction on the chart, climbing to No. 12 with its distinctive sound.

20. **The Band Perry**: "Pirates" by The Band Perry continues its ascent, reaching No. 13, highlighting its growing popularity.

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#### Graphical Analysis

The graph illustrates the movement of various albums on the Billboard 200 chart, showcasing the interplay of album releases, reissues, and chart reigns. The subtitle "THE BILLBOARD 200 ARTIST INDEX" indicates a comprehensive resource for chart data.
### Billboard 200 Chart

**Week of NOVEMBER 10, 2012**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Danzig</td>
<td>In the Red</td>
<td>1</td>
</tr>
<tr>
<td>Dwayne Johnson</td>
<td>Pain &amp; Gain (Original Motion Picture Soundtrack)</td>
<td>2</td>
</tr>
<tr>
<td>Eminem</td>
<td>The Marshall Mathers LP 2</td>
<td>3</td>
</tr>
<tr>
<td>DMX</td>
<td>The Ruff Rhymin'</td>
<td>4</td>
</tr>
<tr>
<td>The Black Keys</td>
<td>El Camino</td>
<td>5</td>
</tr>
<tr>
<td>Tyga</td>
<td>Flower Boy</td>
<td>6</td>
</tr>
<tr>
<td>Fall Out Boy</td>
<td>Save Rock and Roll</td>
<td>7</td>
</tr>
<tr>
<td>Fun</td>
<td>Some Nights</td>
<td>8</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>Red</td>
<td>9</td>
</tr>
<tr>
<td>Coldplay</td>
<td>Mylo Xyloto</td>
<td>10</td>
</tr>
<tr>
<td>Adele</td>
<td>21</td>
<td>11</td>
</tr>
<tr>
<td>Third Eye Blind</td>
<td>Third Eye Blind</td>
<td>12</td>
</tr>
<tr>
<td>Drake</td>
<td>Nothing Was the Same</td>
<td>13</td>
</tr>
<tr>
<td>Maroon 5</td>
<td>Overexposed</td>
<td>14</td>
</tr>
<tr>
<td>Kid Rock</td>
<td>Born to Roll</td>
<td>15</td>
</tr>
<tr>
<td>Eminem</td>
<td>The Marshall Mathers LP 2</td>
<td>16</td>
</tr>
<tr>
<td>50 Cent</td>
<td>Animal Ambition: The Album</td>
<td>17</td>
</tr>
<tr>
<td>Nicki Minaj</td>
<td>Pink Friday ...Roman Reloaded</td>
<td>18</td>
</tr>
<tr>
<td>Justin Bieber</td>
<td>Believe</td>
<td>19</td>
</tr>
<tr>
<td>The Band Perry</td>
<td>Pioneers of Country Music</td>
<td>20</td>
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**Most Streaming Albums**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taylor Swift</td>
<td>Red</td>
<td>1</td>
</tr>
<tr>
<td>Adele</td>
<td>21</td>
<td>2</td>
</tr>
<tr>
<td>Drake</td>
<td>Nothing Was the Same</td>
<td>3</td>
</tr>
<tr>
<td>Eminem</td>
<td>The Marshall Mathers LP 2</td>
<td>4</td>
</tr>
<tr>
<td>The Black Keys</td>
<td>El Camino</td>
<td>5</td>
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**Most Shazamed Tracks**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Position</th>
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</thead>
<tbody>
<tr>
<td>Taylor Swift</td>
<td>We Are Never Ever Getting Back Together</td>
<td>1</td>
</tr>
<tr>
<td>Shakira</td>
<td>Waka Waka (This Time for Africa)</td>
<td>2</td>
</tr>
<tr>
<td>Maroon 5</td>
<td>Moves Like Jagger</td>
<td>3</td>
</tr>
<tr>
<td>Carly Rae Jepsen</td>
<td>Call Me Maybe</td>
<td>4</td>
</tr>
<tr>
<td>Ed Sheeran</td>
<td>Shape of You</td>
<td>5</td>
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**Top Albums Shazamed**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Position</th>
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</thead>
<tbody>
<tr>
<td>Adele</td>
<td>21</td>
<td>1</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>Red</td>
<td>2</td>
</tr>
<tr>
<td>Eminem</td>
<td>The Marshall Mathers LP 2</td>
<td>3</td>
</tr>
<tr>
<td>Drake</td>
<td>Nothing Was the Same</td>
<td>4</td>
</tr>
<tr>
<td>The Black Keys</td>
<td>El Camino</td>
<td>5</td>
</tr>
</tbody>
</table>

**Gold/Platinum**

- **Gold**: 500,000 sales
- **Platinum**: 1,000,000 sales

**This Week's Top Songs**

1. Taylor Swift - We Are Never Ever Getting Back Together
2. Shakira - Waka Waka (This Time for Africa)
3. Maroon 5 - Moves Like Jagger
4. Carly Rae Jepsen - Call Me Maybe
5. Ed Sheeran - Shape of You

**New Release**

- **Weekend Sales**:
  - Adele: 21 - 1,000,000
  - Taylor Swift: Red - 1,000,000

**Weekend Sales**

- **Greatest Hits**:
  - Adele: 21 - 1,000,000
  - Taylor Swift: Red - 1,000,000

**New Release**

- **Weekend Sales**:
  - Adele: 21 - 1,000,000
  - Taylor Swift: Red - 1,000,000

**Most Shazamed Tracks**

- **Weekend Sales**:
  - Taylor Swift: We Are Never Ever Getting Back Together - 1,000,000
  - Shakira: Waka Waka (This Time for Africa) - 1,000,000

**Most Shazamed Albums**

- **Greatest Hits**:
  - Adele: 21 - 1,000,000
  - Taylor Swift: Red - 1,000,000

**Data for Week of NOVEMBER 10, 2012 | For chart reprints call 212.493.4023**

Go to [www.billboard.com](http://www.billboard.com) for complete chart data | 83
<table>
<thead>
<tr>
<th>UNCHARTED</th>
<th>ARTIST</th>
<th>SOCIAL 50</th>
<th>ARTIST</th>
<th>SOCIAL 50</th>
<th>ON-DEMAND SONGS</th>
<th>ARTIST</th>
<th>SOCIAL 50</th>
<th>ARTIST</th>
<th>SOCIAL 50</th>
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<tr>
<td>1</td>
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<td>1</td>
<td>DJ BLIND</td>
<td>1</td>
<td>JUSTIN BIEBER</td>
<td>1</td>
<td>ONE MORE NIGHT</td>
<td>1</td>
<td>ICAN'T HELP MYSELF</td>
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<td>2</td>
<td>DJ BLIND</td>
<td>1</td>
<td>JUSTIN BIEBER</td>
<td>2</td>
<td>TAYLOR SWIFT</td>
<td>2</td>
<td>ONE MORE NIGHT</td>
<td>2</td>
<td>ICAN'T HELP MYSELF</td>
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<tr>
<td>3</td>
<td>PORTA</td>
<td>1</td>
<td>TRAPPIST</td>
<td>3</td>
<td>PITBULL</td>
<td>3</td>
<td>TAYLOR SWIFT</td>
<td>3</td>
<td>ONE MORE NIGHT</td>
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<tr>
<td>4</td>
<td>THE BLOODY BEETROOTS - DEATH GREW 77</td>
<td>1</td>
<td>MAX COOPER</td>
<td>4</td>
<td>SHAKIRA</td>
<td>4</td>
<td>ONE MORE NIGHT</td>
<td>4</td>
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<td>5</td>
<td>WINTERSUN</td>
<td>1</td>
<td>YANNI TSEN</td>
<td>5</td>
<td>JAIMEE</td>
<td>5</td>
<td>ONE MORE NIGHT</td>
<td>5</td>
<td>ICAN'T HELP MYSELF</td>
</tr>
<tr>
<td>6</td>
<td>PRETTY LIGHTS</td>
<td>1</td>
<td>MAX COOPER</td>
<td>6</td>
<td>YANNI TSEN</td>
<td>6</td>
<td>ONE MORE NIGHT</td>
<td>6</td>
<td>ICAN'T HELP MYSELF</td>
</tr>
<tr>
<td>7</td>
<td>NICOLAS JAAR</td>
<td>1</td>
<td>PITT</td>
<td>7</td>
<td>DAVE GROHL</td>
<td>7</td>
<td>ONE MORE NIGHT</td>
<td>7</td>
<td>ICAN'T HELP MYSELF</td>
</tr>
<tr>
<td>8</td>
<td>AEROPLANE</td>
<td>1</td>
<td>DIRTYPHONICS</td>
<td>8</td>
<td>LADY GAGA</td>
<td>8</td>
<td>ONE MORE NIGHT</td>
<td>8</td>
<td>ICAN'T HELP MYSELF</td>
</tr>
<tr>
<td>9</td>
<td>NETSKY</td>
<td>1</td>
<td>CAPITAL INGITAL</td>
<td>9</td>
<td>MUSE</td>
<td>9</td>
<td>ONE MORE NIGHT</td>
<td>9</td>
<td>ICAN'T HELP MYSELF</td>
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<tr>
<td>10</td>
<td>MAX COOPER</td>
<td>1</td>
<td>50 SHADES OF GREY</td>
<td>10</td>
<td>HERASONIC</td>
<td>10</td>
<td>ONE MORE NIGHT</td>
<td>10</td>
<td>ICAN'T HELP MYSELF</td>
</tr>
<tr>
<td>11</td>
<td>DJ BLIND</td>
<td>15</td>
<td>50 SHADES OF GREY</td>
<td>11</td>
<td>50 SHADES OF GREY</td>
<td>11</td>
<td>ONE MORE NIGHT</td>
<td>11</td>
<td>ICAN'T HELP MYSELF</td>
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<tr>
<td>12</td>
<td>PORTA</td>
<td>16</td>
<td>50 SHADES OF GREY</td>
<td>12</td>
<td>50 SHADES OF GREY</td>
<td>12</td>
<td>ONE MORE NIGHT</td>
<td>12</td>
<td>ICAN'T HELP MYSELF</td>
</tr>
<tr>
<td>13</td>
<td>THE BLOODY BEETROOTS - DEATH GREW 77</td>
<td>17</td>
<td>50 SHADES OF GREY</td>
<td>13</td>
<td>50 SHADES OF GREY</td>
<td>13</td>
<td>ONE MORE NIGHT</td>
<td>13</td>
<td>ICAN'T HELP MYSELF</td>
</tr>
</tbody>
</table>

After debuting on the chart two weeks ago, Mexican pop duo Jesse & Joy continued to increase in popularity with their number-three hit "Yo Soy." The song, from the film "Gas" (No. 45 on the Social 50), moved up 18,000 overall fans last week.

Taylor Swift breaks into the On-Demand Songs chart’s top 10 with the fifth title from the album "The 1989." The new single album "Someone New" available to on-demand providers.

South Korean pop artist Sunga Jung captured Billboard audiences with his rendition of Ed Sheeran’s "Thinking Out Loud." The cover accrued more than 30,000 new fans in just 24 hours, topping No. 92 climb on Debut chart.

Go to www.billboard.biz for complete chart data
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>God Of The Serengeti</td>
<td>Don't You Worry Child</td>
</tr>
<tr>
<td>Local Business</td>
<td>God Of The Serengeti</td>
</tr>
<tr>
<td>Titus Andronicus</td>
<td>God Of The Serengeti</td>
</tr>
</tbody>
</table>

**HEATSEEKERS SONGS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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</thead>
<tbody>
<tr>
<td>Don't You Worry Child</td>
<td>Don't You Worry Child</td>
</tr>
<tr>
<td>How Country Feels</td>
<td>How Country Feels</td>
</tr>
<tr>
<td>Take A Walk</td>
<td>Take A Walk</td>
</tr>
<tr>
<td>If I Didn't Know Better</td>
<td>If I Didn't Know Better</td>
</tr>
<tr>
<td>Wicked Games</td>
<td>Wicked Games</td>
</tr>
<tr>
<td>Crying On A Suitcase</td>
<td>Crying On A Suitcase</td>
</tr>
<tr>
<td>Allen Stone</td>
<td>Allen Stone</td>
</tr>
<tr>
<td>Local Business</td>
<td>Local Business</td>
</tr>
<tr>
<td>God Of The Serengeti</td>
<td>God Of The Serengeti</td>
</tr>
</tbody>
</table>

**REGIONAL HEATSEEKERS #1 ALBUMS**

**MOUNTAIN**

- God of the Serengeti
- Local Business
- Titus Andronicus

**EAST NORTH CENTRAL**

- It's Just What We Do
- Local Business
- God of the Serengeti

**EAST SOUTH CENTRAL**

- It's Just What We Do
- Florida Georgia Line
- Titus Andronicus

**WEST NORTH CENTRAL**

- It's Just What We Do
- Florida Georgia Line
- God of the Serengeti

**EAST NORTH EAST**

- Titus Andronicus
- Local Business
- Pig Destroyer

**SOUTH CENTRAL**

- West Of The West
- Titus Andronicus
- It's Just What We Do

**SOUTH ATLANTIC**

- It's Just What We Do
- Florida Georgia Line
- Titus Andronicus

**MID ATLANTIC**

- Local Business
- It's Just What We Do
- Titus Andronicus

**PACIFIC**

- Pig Destroyer
- Local Business
- Titus Andronicus

**PROGRESS REPORT**

- Pitbull featuring Ty Dolla $ign, "Don't Stop the Party"

- "Party" samples the DJ's own club track, "Funky Vodka," which has amassed nearly 2 million YouTube views.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Week 1</th>
<th>Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GIMME MORE NIGHT</td>
<td>Pitbull, Flo Rida, Sebastian Yatra, Sky Blu</td>
<td>49</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>GOOD TIME</td>
<td>Owl City &amp; Carly Rae Jepsen</td>
<td>19</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>HOME</td>
<td>Phillip Phillips, Bastille</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>I CRY</td>
<td>Flo Rida</td>
<td>14</td>
<td>28</td>
</tr>
<tr>
<td>5</td>
<td>ALL THE RUSH</td>
<td>Daft Punk, Paul Kalkbrenner, Diplo</td>
<td>6</td>
<td>22</td>
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<tr>
<td>6</td>
<td>LIGHTS</td>
<td>Ellie Goulding</td>
<td>5</td>
<td>9</td>
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<tr>
<td>7</td>
<td>ADORN</td>
<td>Miguel</td>
<td>17</td>
<td>28</td>
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<tr>
<td>8</td>
<td>HO Hey</td>
<td>The Lumineers</td>
<td>25</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>EVERYBODY TALKS</td>
<td>Neon Trees, Phantom, Reina, Ozen, K3 &amp; 1307</td>
<td>26</td>
<td>15</td>
</tr>
<tr>
<td>10</td>
<td>50 WAYS TO SAY GOODBYE</td>
<td>Train</td>
<td>34</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>WHISTLE</td>
<td>Florida Georgia Line</td>
<td>15</td>
<td>17</td>
</tr>
<tr>
<td>12</td>
<td>BLOWN AWAY</td>
<td>Underoos</td>
<td>28</td>
<td>8</td>
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<tr>
<td>13</td>
<td>CRUISE</td>
<td>Dallas Smith, Ryan Mendes, Bubba Sparxxx</td>
<td>30</td>
<td>8</td>
</tr>
<tr>
<td>14</td>
<td>CALL ME MARTIN</td>
<td>Carly Rae Jepsen</td>
<td>22</td>
<td>6</td>
</tr>
<tr>
<td>15</td>
<td>SOMEBODY THAT I USED TO KNOW</td>
<td>Gotye Featuring K youthful</td>
<td>23</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>WE ARE AWAKE</td>
<td>Akon, Lecrae</td>
<td>27</td>
<td>15</td>
</tr>
<tr>
<td>17</td>
<td>KISS TOMORROW GOODBYE</td>
<td>Luke Bryan</td>
<td>26</td>
<td>15</td>
</tr>
<tr>
<td>18</td>
<td>SWIMMING POOLS (DRANK)</td>
<td>Wilee, Justin Bieber, Masego</td>
<td>24</td>
<td>15</td>
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<tr>
<td>19</td>
<td>GO YOURSELF</td>
<td>The Weeknd, Daft Punk</td>
<td>19</td>
<td>15</td>
</tr>
<tr>
<td>20</td>
<td>YOUR LEAVE</td>
<td>The Weeknd</td>
<td>15</td>
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</table>

**Greatest Digital Songs**

- The song enters the top 25, spurred by a HP-10% boost on Hot Digital Songs (75,000, up 46%), following the release of its official video (Oct. 7).
Reaching the top 10, as “Feel Again” rises 11-10. The song marks Aerosmith’s first Adult Contemporary hit since 1998, when “I Don’t Want to Miss a Thing” reached No. 13, as “What Could Have Been”.

Go to www.billboard.biz for complete chart data

<table>
<thead>
<tr>
<th>Mainstream Top 40</th>
<th>Adult Contemporary</th>
<th>Hot Rock Songs</th>
<th>Alternative</th>
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<td>“We Love You, Baby”</td>
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<td>RCA</td>
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<td>“All Night Long”</td>
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### HOT COUNTRY SONGS

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<th>Title</th>
<th>Artist</th>
<th>Week No.</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>1. <strong>“Drinkin’ Took the Place of Talking”</strong></td>
<td>Taylor Swift</td>
<td>1</td>
<td>1</td>
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<tr>
<td>2. <strong>“If I Didn’t Have You”</strong></td>
<td>Jennifer Nettles</td>
<td>2</td>
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<tr>
<td>3. <strong>“Forever”</strong></td>
<td>Miranda Lambert</td>
<td>3</td>
<td>3</td>
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<tr>
<td>4. <strong>“How to Love”</strong></td>
<td>Kelsea Ballerini</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>5. <strong>“Love You Like I Used To”</strong></td>
<td>Sam Hunt</td>
<td>5</td>
<td>5</td>
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<tr>
<td>6. <strong>“We Were Us”</strong></td>
<td>Florida Georgia Line</td>
<td>6</td>
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<tr>
<td>7. <strong>“Drunk on You”</strong></td>
<td>Jason Aldean</td>
<td>7</td>
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<tr>
<td>8. <strong>“Want It That Way”</strong></td>
<td>Niall Horan</td>
<td>8</td>
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<tr>
<td>9. <strong>“My Way”</strong></td>
<td>Blake Shelton</td>
<td>9</td>
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<tr>
<td>10. <strong>“Blue Ain’t Your Color”</strong></td>
<td>Chris Stapleton</td>
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### TOP COUNTRY ALBUMS

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<tr>
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<th>Title</th>
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<tr>
<td>Blake Shelton</td>
<td>Red River Blue</td>
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<tr>
<td>Miranda Lambert</td>
<td>Four The Record</td>
<td>2</td>
</tr>
<tr>
<td>Various Artists</td>
<td>NOW That’s What I Call Country Volume 5 (Deluxe)</td>
<td>3</td>
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<tr>
<td>Lady Antebellum</td>
<td>Own The Night</td>
<td>4</td>
</tr>
<tr>
<td>Pistol Annies</td>
<td>Hold On Moontime</td>
<td>5</td>
</tr>
<tr>
<td>Lionel Richie</td>
<td>Turquoise</td>
<td>6</td>
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<tr>
<td>Kacey Musgraves</td>
<td>Oh, What a World</td>
<td>7</td>
</tr>
<tr>
<td>Big &amp; Rich</td>
<td>Hillbilly Jedi</td>
<td>8</td>
</tr>
<tr>
<td>Josh Turner</td>
<td>Punching Bag</td>
<td>9</td>
</tr>
<tr>
<td>Kacey Musgraves &amp; Dierks Rucker</td>
<td>Kings of Summer (deluxe edition)</td>
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### BLUEGRASS ALBUMS

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<thead>
<tr>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>Old Crow Medicine Show</td>
<td>Carry Me Back</td>
<td>1</td>
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<tr>
<td>Trampled by Turtles</td>
<td>Stars Are Satellites</td>
<td>2</td>
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<tr>
<td>FGL, Florida Georgia Line</td>
<td>Rollin’ On</td>
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<tr>
<td>Daughtry</td>
<td>What This Country Needs</td>
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<tr>
<td>Indy Country</td>
<td>Who’s Feeling Young Now</td>
<td>5</td>
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<tr>
<td>Punter Brothers</td>
<td>The Isacs</td>
<td>6</td>
</tr>
<tr>
<td>Dave Alvin &amp; Emmylou Harris</td>
<td>Thirteen Hours In Yuma</td>
<td>7</td>
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<tr>
<td>Steve Ivey</td>
<td>A Year In The Life</td>
<td>8</td>
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<tr>
<td>Black Prairie</td>
<td>A Hard Knock On Life</td>
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<tr>
<td>Kathy Mattea</td>
<td>Calling My Home</td>
<td>10</td>
</tr>
</tbody>
</table>

### BETWEEN THE BULLETS

**‘TIS THE SEASON**

Christmas-themed standouts on Top Country Albums are led by Lady Antebellum’s Hot Shot Duets at No. 3 with On This Winter’s Night, which arrives with 25,000 sold, according to Nielsen SoundScan. A bit lower on the chart with 9,000 sold, Blake Shelton’s Cheers, It’s Christmas earns Greatest Gainer stripes at No. 10 (up 2,000). Despite a 506 second-week dip, Scotty McCreery’s Christmas With Scotty McCreery maintains a top five run (No. 5) with 18,000 sold. Meanwhile, Taylor Swift’s Holiday Collection (EP) re-enters Top Country Catalog at No. 10 (see billboard.biz/charts).
### R&B/Hip-Hop Hot 100

**Data for week of November 10, 2012**

### R&B Songs

<table>
<thead>
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<th>Label</th>
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<tr>
<td>1</td>
<td>&quot;Let Me Love You (Until You Learn to Love Yourself)&quot;</td>
<td>Ne-Yo</td>
<td>Motown / IDJMG</td>
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<tr>
<td>2</td>
<td>&quot;My Moment&quot;</td>
<td>Kendrick Lamar</td>
<td>Top Dawg / Aftermath / Interscope</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Like That&quot;</td>
<td>Chris Brown feat. Wiz Khalifa</td>
<td>Def Jam / IDJMG</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Numb&quot;</td>
<td>Ellie Goulding</td>
<td>Cherrytree / Interscope</td>
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<tr>
<td>5</td>
<td>&quot;Lately&quot;</td>
<td>Frank Ocean</td>
<td>Def Jam / IDJMG</td>
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<tr>
<td>6</td>
<td>&quot;Grown Folks&quot;</td>
<td>Anthony Hamilton</td>
<td>Mister’s Music / RCA</td>
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<tr>
<td>7</td>
<td>&quot;Lights&quot;</td>
<td>Avant feat. Keke Wyatt</td>
<td>Motown / Interscope</td>
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<tr>
<td>8</td>
<td>&quot;Believe in Us&quot;</td>
<td>Ja Rule feat. Chris Brown</td>
<td>Def Jam / Interscope</td>
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<tr>
<td>9</td>
<td>&quot;The Key&quot;</td>
<td>The Weeknd</td>
<td>XO / Republic</td>
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<tr>
<td>10</td>
<td>&quot;Who Booty&quot;</td>
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<td>Geffen / Interscope</td>
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### R&B/Hip-Hop Airplay

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### Rhythmic

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<td>Def Jam / IDJMG</td>
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**Between the Bullets**

Ne-Yo makes moves

Ne-Yo picks up his fifth chart-topper on Rhythm & Hangout, and second as a lead artist, as his pop-leaning “Let Me Love You (Until You Learn to Love Yourself)” steps 2-1 with a 7% increase to 4,811 spins, according to Nielsen BDS. The singer had not reached the summit with one of his own tracks since his first chart appearance, “So Sick,” made it in 2006. He’s also visited the penthouse as a featured artist on tracks by Fabolous, Keri Hilson and Pitbull. On R&B Songs, his latest single serviced to R&B/hip-hop radio, “Don’t Make ‘Em Cry,” featuring Wiz Khalifa, opens at No. 22 (see charts, this page).

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

1. 11 4
2. 11 4
3. 11 4
4. 11 4
5. 11 4
6. 11 4
7. 11 4
8. 11 4
9. 11 4
10. 11 4

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

1. Kendrick Lamar
2. Brandy
3. Miguel
4. 2 Chainz
5. Macklemore & Ryan Lewis

**RAP ALBUMS**

1. Kendrick Lamar
2. Twista
3. 2 Chainz
4. Soundtrack
5. Macklemore & Ryan Lewis

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**Data for week of NOVEMBER 10, 2012**

For chart reprints call 212.493.4023

Go to www.billboard.biz for complete chart data

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**BETWEEN THE BULLETS**

Kendrick Lamar debuts with a chart with his much-anticipated major-label debut good kid, m.A.A.d city, opening at No. 1 on Top R&B/Hip-Hop Albums and No. 2 on the Billboard 200 with 261,000 copies sold, according to Nielsen SoundScan. Lamar’s strong opening comes three years after he first charted with 2010’s Overly Dedicated (No. 72 peak on Top R&B/Hip-Hop Albums) and one year after Section.80 (No. 22). The new album’s success is partly attributed to lead single “Swimming Pools (Drank)” which jumps 14-5 on Hot R&B/Hip-Hop Songs in its 12th week, marking Lamar’s first top 10 hit.

—Raúl Ramírez
<table>
<thead>
<tr>
<th>TITLE</th>
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**DANCE CLUB SONGS**

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<td>Young &amp; Beautiful</td>
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<td>Don't Let Me Be Laid Back</td>
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<td>Turn It Up</td>
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<td>7</td>
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<td>Give Your Heart</td>
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**DANCE/ELECTRONIC ALBUMS**

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<td>Madonna</td>
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**DANCE/MIX SHOW AIRPLAY**

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<td>Let Me Be There</td>
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<td>No Love</td>
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<tr>
<td>Hold On</td>
<td>Snoop Dogg ft. Wiz Khalifa</td>
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<td>Television</td>
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<tr>
<td>Give Your Heart</td>
<td>The Weeknd</td>
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<td>Don't Worry Child</td>
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**CONTEMPORARY JAZZ SONGS**

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|纳塔利·斯特恩·玛拉《艾门</p>
### Hot Latin Songs

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<td>&quot;Dime (Tell Me)&quot;</td>
<td>Calle 13 feat. Cafe Tacvba</td>
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<tr>
<td>&quot;En El Amor&quot;</td>
<td>Romeo Santos</td>
</tr>
<tr>
<td>&quot;Soy Tu&quot;</td>
<td>Daddy Yankee</td>
</tr>
<tr>
<td>&quot;Yo soy el que quiero&quot;</td>
<td>Maluma</td>
</tr>
<tr>
<td>&quot;No me digas&quot;</td>
<td>Ricky Martin</td>
</tr>
<tr>
<td>&quot;En El Amor&quot;</td>
<td>Romeo Santos</td>
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<tr>
<td>&quot;Soy Tu&quot;</td>
<td>Daddy Yankee</td>
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<tr>
<td>&quot;Yo soy el que quiero&quot;</td>
<td>Maluma</td>
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### Latin Airplay

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<td>Romeo Santos</td>
</tr>
<tr>
<td>&quot;Soy Tu&quot;</td>
<td>Daddy Yankee</td>
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<tr>
<td>&quot;Yo soy el que quiero&quot;</td>
<td>Maluma</td>
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<tr>
<td>&quot;No me digas&quot;</td>
<td>Ricky Martin</td>
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<tr>
<td>&quot;En El Amor&quot;</td>
<td>Romeo Santos</td>
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<tr>
<td>&quot;Soy Tu&quot;</td>
<td>Daddy Yankee</td>
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<tr>
<td>&quot;Yo soy el que quiero&quot;</td>
<td>Maluma</td>
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<tr>
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<td>Ricky Martin</td>
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### Regional Mexican Airplay

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<tr>
<td>&quot;Soy Tu&quot;</td>
<td>Daddy Yankee</td>
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<tr>
<td>&quot;Yo soy el que quiero&quot;</td>
<td>Maluma</td>
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<tr>
<td>&quot;No me digas&quot;</td>
<td>Ricky Martin</td>
</tr>
<tr>
<td>&quot;En El Amor&quot;</td>
<td>Romeo Santos</td>
</tr>
<tr>
<td>&quot;Soy Tu&quot;</td>
<td>Daddy Yankee</td>
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<tr>
<td>&quot;Yo soy el que quiero&quot;</td>
<td>Maluma</td>
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### Latin Pop Airplay

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<tr>
<td>&quot;Yo soy el que quiero&quot;</td>
<td>Maluma</td>
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<tr>
<td>&quot;No me digas&quot;</td>
<td>Ricky Martin</td>
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<tr>
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<td>&quot;Soy Tu&quot;</td>
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<td>&quot;Yo soy el que quiero&quot;</td>
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<td>&quot;Soy Tu&quot;</td>
<td>Daddy Yankee</td>
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<tr>
<td>&quot;Yo soy el que quiero&quot;</td>
<td>Maluma</td>
</tr>
<tr>
<td>&quot;No me digas&quot;</td>
<td>Ricky Martin</td>
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<tr>
<td>&quot;En El Amor&quot;</td>
<td>Romeo Santos</td>
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<tr>
<td>&quot;Soy Tu&quot;</td>
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<tr>
<td>&quot;Yo soy el que quiero&quot;</td>
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### Top Latin Albums

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<tr>
<td>&quot;Soy Tu&quot;</td>
<td>Daddy Yankee</td>
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<tr>
<td>&quot;Yo soy el que quiero&quot;</td>
<td>Maluma</td>
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<tr>
<td>&quot;No me digas&quot;</td>
<td>Ricky Martin</td>
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<td>&quot;En El Amor&quot;</td>
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<td>&quot;Soy Tu&quot;</td>
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<td>&quot;Yo soy el que quiero&quot;</td>
<td>Maluma</td>
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### Between the Bullets

Sirens after it first appeared on Top Latin Albums, Cafe Tacvba scores its first top 10 with El Objeto Anta Llamado Dato bowing at No. 7 with 2,000 copies sold, according to Nielsen SoundScan. The Mexican band had come as close as No. 11 twice (2003’s Cuatro Caminos, 2005’s Un Viaje). The act’s genre-bending style has hindered its fortunes at Latin radio; Cafe Tacvba is featured, in its only airplay hit (No. 13 on Latin Pop Airplay in 2007). —Raul Ramirez

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*Disclaimer: This is an automatic text generation, please verify the information.*
### Data for week of NOVEMBER 10, 2012

#### EURO

**DIGITAL SONGS**

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<td>TE VOI A ESPUGAR</td>
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<td>FG RECORDS</td>
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<td>3</td>
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#### JAPAN

**BILBOARD JAPAN JAPAN HOT 100**

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**MEDIA CONTROL**

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#### UNITED KINGDOM

**DIGITAL SONGS**

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<tr>
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#### FRANCE

**DIGITAL SONGS**

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#### CANADA

**BILBOARD CANADA K-POP HOT 100**

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### Data for week of NOVEMBER 10, 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: Atlantic Records appoints Shawn Barron senior director of A&R. He was director.
ABKCO Music & Records names Lisa Kaplan royalty coordinator. She was royalty analyst at Gelfand Rennert & Feldman.
Arrow Records appoints Kevin Shine director of A&R. He was A&R consultant to Jive Records senior VP of A&R Wayne Williams.

PUBLISHING: BMI elects Steven W. Newberry to its board. He is president/CEO of Commonwealth Broadcasting.

TOURING: AEG Facilities taps David Anderson as GM of the newly opened Barclays Center in Brooklyn. He has served as interim GM of the 19,000-capacity arena for the past four months and was previously regional director of operations at AEG Facilities.

Etix names Joe Kustelski CEO. He was co-founder/head of product and technology at Rockhouse Partners.
The Los Angeles Philharmonic Assn. appoints Gail Samuel COO, effective Nov. 19. She serves as VP/GM.

RADIO: Cumulus Media names Ann McManus regional VP for the company’s markets in the Northeast. She was VP/market manager for WEBE and WICC Bridgeport, Conn.

RELATED FIELDS: Roger Faxon joins the board of the United Kingdom’s Independent Television Authority as nonexecutive director. He was CEO of EMI Group.

Dashboard Media taps Brittany Perlin as associate publicist. She was music booker at CBS’ “The Late Late Show With Craig Ferguson.”

IN THE PINK

P!nk, who’ll be among the performers at the American Music Awards (Nov. 18), has something else to shout about: worldwide sales of 3 million for her album Greatest Hits . . . So Far!!! Helping her do the shouting are (from left) Sony Music U.S. executive VP of international John Fleckenstein, RCA Records president/COO Tom Corson and executive VP of promotion Joe Riccitelli, manager Roger Davies and RCA Records CEO Peter Edge.

GOODWORKS

PINK TO PLAY BREAST CANCER BENEFIT

October was National Breast Cancer Awareness Month, but P!nk will continue promoting the cause during an upcoming charity event to raise funds for the Margie Petersen Breast Center at Saint John’s Health Center in Santa Monica, Calif.
P!nk will perform at the inaugural Power of Pink fund-raiser on Nov. 12 at Sony Pictures Studios in Culver City, Calif., in an effort to create new programs and resources at the Breast Center. Actress Kate Beckinsale will host.

In addition to raising money, “our goal for this event is to launch fund-raisers in the future with the whole idea of getting our generation of women involved—the younger people stepping up to the plate to contribute to fighting for this cause,” says Maggie DiNome, chief of general surgery at Saint John’s and associate director of the Breast Center.

DiNome, who expects up to 600 attendees, says P!nk was the perfect artist to help launch the event. “She’s an inspiration because she’s this compassionate, powerful and truly very humble person who represents all of what we see in our women who fight breast cancer,” she says.
P!nk will perform about 10 songs during the fund-raiser. It will also feature donated items for a raffle, a cocktail hour and a full bar with food catered by Wolfgang Puck. Tickets are available for purchase at PowerofPinkEvent.org.

As event chairman, Di Nome says she’s spent countless hours organizing the benefit and hopes to see it succeed in the future. “Being a surgeon who takes care of breast patients, I feel like it’s my responsibility to create these programs they need and be proactive in that,” she says. “So as much as it’s been causing a lot of sleepless nights, in the end it’s going to be well worth it.”

—Mitchell Peters

ADDITIONAL PHOTOS ONLINE THIS WEEK AT billboard.biz.

BACKBEAT
VIVA ELVIS

Elvis was in the building—or at least his spirit was—when Imagem Music, Sony Music and Elvis Presley Enterprises teamed for an Elvis Summit. The trio hosted 20 top music supervisors in Memphis where activities included music licensing discussions plus tours of Graceland and the neighboring car museum. Fittingly snapped in front of the King’s legendary pink Cadillac are (from left) Elvis Presley Enterprises executive VP Gary Hovey, Imagem president Richard Stumpef and CFO Steve Storch, and Elvis Presley Enterprises president/CEO Jack Soden. PHOTO COURTESY OF ELVIS PRESLEY ENTERPRISES

LEGAL ISSUES CONFRONTING THE MUSIC INDUSTRY

were part of the menu during the Grammy Foundation’s “Patio with Eli” Initiative. The main course: a keynote discussion with Big Machine Label Group president/CEO Scott Borchetta. From left: Recording Academy chief advocacy and industry relations officer Caryl Friedman, Borchetta, Billboard editor and keynote moderator Joe Levy, attorney and EU East Coast committee member Bob Donnelly and Grammy Foundation VP Scott Goldmark. PHOTO: FERNANDO LEON/COURTESY OF THE RECORDING ACADEMY/WIREIMAGE.COM

MORE THAN 600 GUESTS from the indie music community converged on San Francisco’s Great American Music Hall to celebrate the 10th anniversary of Intgrooves Fontana. Among those providing the revelry (from left): Intgrooves Fontana co-founder/general counsel Matt Burns, the Crystal Method’s Ken Jordan, Intgrooves Fontana co-founder/CEO Robb McDaniels and the Crystal Method’s Scott Kirkland. PHOTO: JENNIFER O’DELL

CATT GRAVITT (second from left) was named songwriter of the year (for several songs she’s written) and Jon Stone (third from left) won song of the year (“A Woman Like You”) at SESAC’s Nashville Music Awards. Offering kudos at the Oct. 28 ceremony are (from left) SESAC VP of writer/publisher relations Tim Fink, president/COO Pat Collins and senior VP of writer/publisher relations Trevor Gale. PHOTO: ED RODE

ASCAP RECENTLY WRAPPED ITS FOURTH ANNUAL “Women Behind the Music” series, saluting industry executives in Atlanta (Oct. 18), Los Angeles (Oct. 17) and New York (Oct. 16). ASCAP Rhythm & Soul senior director of membership Jay Sloan (left) congratulates the L.A. honorees—ICM Partners concerts agent Caroline Yim, Recording Academy West regional director Lizzy Moore, singer/songwriter Ledisi and Fox Broadcasting VP of music and production Hammie Coleman—with the evening’s host MC Lyte and ASCAP Rhythm & Soul associate director of membership Brandon Kitchen. PHOTO: FRANK MICHELLOTA/PICTURE GROUP
RAY, SINCERE THANKS FROM NOKIA MUSIC FOR HOSTING OUR LAUNCH LUNCHEON IN NASHVILLE. WE WERE HONORED TO JOIN FORCES WITH YOU. CONGRATULATIONS ON 25 AMAZING YEARS!

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