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WHEN:
Friday, November 30 – Saturday, December 1*

1 in 3 new HIV infections is among youth ages 13 to 24 in the U.S.

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PARTICIPATING CLUBS & DJS:
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**YEAR-END ISSUE**

Who’ll be 2012’s Artist of the Year? Find out Dec. 15 when Billboard publishes its year-end double issue, The Year in Music.
Tuning In To SoundCloud

Berlin-based startup rolls out a new radio-like experience as it partners with broadcasters like public radio

SoundCloud wants to be your new favorite radio station.

The social audio platform might seem an unlikely candidate for such a thing, but the company is extending its focus and staking out its role in the future of an age-old medium.

In a space already dominated by Pandora, Spotify and Clear Channel’s iHeartRadio app, SoundCloud is partnering with terrestrial radio stations and launching a redesign that allows for continuous playback of audio.

SoundCloud might not brand itself as an alternative to radio, but the company sees itself as a part of the medium’s future.

The Berlin-based startup got its start as a platform designed to help musicians share tracks among one another and to a lesser extent, collaborate online.

Five years, more than 20 million users and several million dollars in venture capital later, SoundCloud is establishing itself as a sort of “YouTube for audio.” Through its open application programming interface, third-party integrations and easy-to-use audio-hosting features, SoundCloud has been slowly weaving itself throughout the Web.

SoundCloud has flourished into a dominant player in Web-based audio, the company is now extending its focus to the product’s future, which will start to look a lot more radio-like. SoundCloud Next, the new, more social iteration of its Web interface, is expected to come out of private beta before the end of the year, according to the company.

The relaunched platform will come with all the visual enhancements and extra social sharing one might expect, but it introduces a feature with much more long-term potential: continuous playback. It’s not a full-blown Internet radio feature fueled by some complex algorithm, but rather plays back tracks in a given playlist or from a particular user’s stream. It’s a seemingly minor detail, but by streaming audio clips back to back without user intervention, SoundCloud becomes more of a “lean back” listening experience, just like radio.

Meanwhile, a growing amount of audio-editing software is shipping with a SoundCloud upload option built right in. A handful of new, often experimental integrations comes out of each Music Hack Day, when developers take a variety of digital music platforms, content and software development tools; mash them up; and create something new. It’s now a globe-spanning tradition co-founded by none other than SoundCloud VP of business development Dave Haynes.

Just as it has formally partnered with labels and artists for music content, SoundCloud is now getting serious about forging relationships with public radio providers and radio stations. This summer, the company hired former WNYC producer Jim Colgan to help oversee relationships with media content providers.

The platform is now home to popular shows like “99% Invisible With Roman Mars” as well as a growing list of NPR-affiliated programs like “RadioLab” and “Fresh Air.” Most recently, “On Air With Ryan Seacrest” joined the fray, using SoundCloud to publish new episodes online and engage with listeners in a way that wasn’t possible before.

SoundCloud started out as a hub for musicians, DJs and remix artists — and it remains so — but it’s also proved to be a natural destination for another group of content creators: broadcasters. From the outset, this included podcasters and some under-the-radar radio personalities, but has grown to include more established programs over time, which turn to SoundCloud as a means of hosting and embedding past episodes and clips. It’s a use case that sprung up entirely on its own, but one that the company was quick to notice and ultimately encourage.

“We’re so creator-focused that conversations come naturally,” says SoundCloud head of audio Manolo Espinosa, who helps forge the company’s relationships with broadcasters and other media outlets. Those partnerships often help drive SoundCloud’s product development, as media outlets make feature requests. The latest update to SoundCloud’s mobile apps, for example, included onboard sound-editing features long desired by radio journalists.

The SoundCloud experience may be growing in a more radio-like direction, but it still has some glaring differences from terrestrial broadcasters.

For one, it’s not live. That’s a feature fueled by some complex algorithm, but it introduces a feature with much more long-term potential: continuous playback. It’s not a full-blown Internet radio feature fueled by some complex algorithm, but rather plays back tracks in a given playlist or from a particular user’s stream. It’s a seemingly minor detail, but by streaming audio clips back to back without user intervention, SoundCloud becomes more of a “lean back” listening experience, just like radio.

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The SoundCloud experience may be growing in a more radio-like direction, but it still has some glaring differences from terrestrial broadcasters. For one, it’s not live. That’s a huge distinction, but it’s one that Espinosa sees as offering a unique advantage: the ability to share.

“It’s very difficult to share something that’s live,” Espinosa says. “I’ve never had anybody roll down their car window and say, ‘You’ve got to listen to this thing that’s on the radio.”’

Online, that changes. Sharing is a unique advantage: the ability to share.

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“ITUNES”

SoundCloud’s MANOLO ESPINOSA, DAVE HAYNES and JIM COLGAN (from left)
Making Radio Pay

Top Latin acts are increasingly handling their own radio promotion, and it’s paying off.

In September, Latin pop star Ricardo Arjona did something he hadn’t done in 12 years: He performed at a radio festival. Notoriously averse to such events, Arjona had long turned them down because he felt the equation was lopsided. “Because the artists have to do everything, don’t they? Radio promotion, radio shows, 25 meet-and-greets,” he says wryly.

But last year, the Latin pop star went indie, releasing his latest album on his own label and financing his own marketing and promotion. Suddenly, the benefits of doing radio festivals were clear.

While Arjona is a rarity as a major Latin star who releases music independently, he’s part of a growing number of Latin acts—signed both to Indies and majors—that have taken the reins of their own radio promotion, hiring independent firms to work their singles and market their music to complement what the label does.

The trend is similar to what Billboard reported happening in country music (Billboard.biz, Sept. 10), where an increasing number of management companies have in-house promotion representatives who augment the efforts of the artists’ labels.

In Latin music, however, the practice has accelerated noticeably in the past year as the genre’s sales have continued to dip and label budgets have shrunk with them. In addition, in an increasingly singles-driven marketplace, artists that once promoted two or three singles to radio are now working five, six, or seven, and the cost of promoting that music goes way beyond the return on investment for a Latin label.

The trend is obvious on Billboard’s Hot Latin Songs chart. In 2009, 20 songs hit No. 1 on the chart. Three of those belonged to artists signed to independent labels and at most two of those records received a boost from independent promotion and marketing paid for by artists themselves.

In contrast, so far this year there have been 26 No. 1s of which eight belong to indie artists (including Daddy Yankee, who’s signed to Capitol Latin through his El Cartel Records). Most dramatic, though, of those No. 1s—whether they were indie artists or acts signed to majors—had promotional boosts from independent promotion/marketing companies.

“My company surfaced at the time the labels were cutting back,” says Gabriel Buitrago, whose Summa Marketing & Entertainment in some fashion worked the majority of those No. 1s, including songs by Enrique Iglesias’ “Finally Found You.”

Buitrago, formerly national director of promotions for Universal Music Latina/Machete Music, isn’t alone in his endeavors.

Multiple companies now offer both promotion and marketing services to Latin artists, including LP Promotions, the company headed by David LaPointe whose clients include N’Klèbe and Charlie Cruz; George Major’s Promotions Music Group; and Hamilton Casасo’s Crossover Promotions.

“As sales have gone down, major labels have cut their personnel and their budgets, and as they cut that down, the service the offer the artists obviously shrinks,” says Al Zamora, a longtime independent promoter who founded Latin Hits Entertainment with Javier Hueres four years ago.

“The kind of service we offer is the kind of service a label would have offered as far as acquiring the radio airplay, the TV shows necessary for an artist, the overall marketing function,” says Edgar Andino, who handles promotion services for Latin music, Gabriel Buitrago’s Summa’s of promotion for Sony.

“Labels were forced to minimize the promotional budget and radio promotion and marketing paid for by artists themselves. Why is a company like yours necessary, even when an artist is signed to a label? When an artist has a new single, we follow it, we take it to the top of the chart and the artist does great in every sense. But the label benefits from the sales, so it doesn’t make sense to invest a big amount of money for the kind of digital sales Latin radio generates. With our company the artist has all the control. We give them ideas, plans that they can execute. And we give them 100% attention.”

Do you make deals with the labels directly? There are very few labels that have hired me. When that happens I work with the label and the artist. But now the artists are more involved than ever. They want to know how this is going to happen, the timeline, the process. As an independent company we sit with the artist and make a plan. Sometimes we help them decide what single works best. Our job is to provide information.

—LC

Among the companies that provide marketing and promotion services for Latin music, Gabriel Buitrago’s Summa stands out as the one with the most No. 1s on the chart. Buitrago was hired by management to help work this week’s No. 1 on Billboard’s Latin Airplay chart, Enrique Iglesias’ “Finally Found You.”

Why is a company like yours necessary, even when an artist is signed to a label? When an artist has a new single, we follow it, we take it to the top of the chart and the artist does great in every sense. But the label benefits from the sales, so it doesn’t make sense to invest a big amount of money for the kind of digital sales Latin radio generates. With our company the artist has all the control. We give them ideas, plans that they can execute. And we give them 100% attention. We schedule our projects according to what the artist needs. We don’t have an agenda other than getting them the best possible play.

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—LC
Music Biz Pushes Back On ‘Copyleft’

The specter of more liberal copyright law comes into view despite Republican group’s reversal on policy proposal

E ven though a caucus of Republican congressmen reversed itself and pulled down a policy brief urging a radical reset of copyright law within 24 hours of its posting, some see this incident as showing momentum favoring a much more liberal “copyleft” position on the issue.

When the brief was first posted, it was the digerati dream that appeared too good to be true. The brief, authored by Derek S. Khanna, and posted on the Republican Study Committee (RSC) site on Nov. 16, suggested truncating copyright to 46 years from the current term of life of author plus 70 years. It also imposed a heavy disincentive penalty tax that would have made it prohibitive to file for the last 10-year renewal and in effect shortening life of copyright to 36 years.

The proposal was immediately applauded by digital advocates and copyleft-leaning organizations like Public Knowledge and even Californian Rep. Darrell Issa tweeted that the brief is a “very interesting copyright reform proposal.”

The entertainment industry has lobbied hard against legislative moves to make copyright and piracy laws more liberal while Silicon Valley technology companies like Google and others have successfully pushed back against more aggressive attempts to tighten piracy laws like the Stop Online Piracy Act (SOPA) from earlier this year.

The push to cut back on the length of copyright terms has always been a sensitive one. Within 24 hours of the Republican post, it was pulled down amid accusations that the committee caved to pressure from the movie and music industries.

But according to RSC communications director Brian Straessle, “On issues where there are several different perspectives among our members, our policy briefs should reflect that. This policy brief presented one view among conservatives on U.S. copyright law. Due to an oversight in our review process, it did not account for the full range of perspectives among our members. It was removed from the website to address that concern.”

An RIAA representative tells Billboard that the organization hadn’t asked for the brief to be removed from the RSC website, but it appreciated that the RSC clarified that the policy brief didn’t meet the organization’s own review standards.

“Appropriately, it appears the author is now distributing the work personally so that those who are interested may still have access to it, and that it is no longer erroneously being represented as an RSC view,” RIAA senior VP Mitch Glazer said in a statement. “Debate is important. So is appropriate attribution of views. We appreciate that there are many thoughtful perspectives on ensuring that the copyright laws adequately protect creativity and culture while fostering innovation, and we look forward to an ongoing dynamic dialogue about these vital issues... We urge all those with views to similarly join in a healthy discussion that will benefit industry and the public.”

National Music Publishers’ Assn. director David Israelite disagrees that the incident shows that momentum is moving in favor of those who want to blunt copyright.

“The initial war for digital and music was about whether there are any rules or not,” he recalls. “Then the argument was about, ‘Was it steal- is justified?’”

He says the current argument and the fight with Pandora on how much it should pay is a sign of success for the music industry. “Before, we were fighting with Napster and Kazaa as to whether their models were legal,” he says. “The battleground has shifted from whether any rights exist to arguing over proper valuation. I see this as progress.”

Good Karma

Pharrell Williams’ media brand Karmaloop flirted with plans to be a cable network but is now Web-focused

Pharrell Williams has many titles to his name—producer, singer, songwriter, entrepreneur, fashion designer. But there was a brief period in late 2011 where he almost added “cable network chief” to his résumé.

Karmaloop, an R&B/hip-hop entertainment and e-commerce company that will do $200 million in revenue in 2012, was in advanced talks with major cable operators, including Comcast, to turn Karmaloop.com’s vast library of lifestyle and music content into a 24-hour network.

“It was a real project for a year-and-a-half,” Karmaloop CEO Greg Selkoe says, noting that the company had raised $70 million to get the cable network off the ground to cover marketing and production costs. “There was paperwork going back and forth but we never got to the point where we signed a carriage deal. If Oprah Winfrey’s network can’t do well with $600 million, imagine what we can do with $70 million, which is a drop in the bucket.”

Indeed, the cable network landscape has become increasingly hard to crack, with Winfrey’s OWN failing to produce significant ratings in its first 18 months of launch and Mark Cuban recently rebranding his struggling HDNet as AXS TV, a new live-music-centric network created in partnership with Ryan Seacrest that launched in September. “These cable networks are like massive battleships that can barely turn,” Selkoe says. “They have people that are creative and forward-thinking, but when they have to actually start doing stuff the people at the top of the flagpole say, ‘That’s not how we do things.’”

Instead, Karmaloop is turning its attention to Karmaloop Media, the newly launched production arm of the company that will specialize in creating original content for the site and providing full-service music videos for artists. Flo Rida (with Lil Wayne), Diplo, Lupe Fiasco, ASAP Rocky and the Naked and Famous are among the acts that have filmed their videos in recent months using Karmaloop resources and, on occasion, wearing products from Karmaloop retail partners.

“The music industry not having the funds to make these videos, we can monetize those funds in several ways,” Selkoe says of the product placement strategy. “We can even sometimes barter exposure for Karmaloop to pay for the videos. Like [for] Bad Rabbits, we shot a video with them and they agreed to shout us out on the road. They’re a heavily touring band who shout out Karmaloop at every show. There are lots of ways we can leverage our assets to do things in a way that’s unique and creative.”

The renewed focus on building online content allows Williams to concentrate on his role as Karmaloop’s creative director, a title he added in May 2011. He recently helped singer Maxine Ashley film a video for her latest single with production values that he calls “some next-level shit,” and has contributed ideas to other programming initiatives that will help Karmaloop continue to make short-form content that helps brands like Converse, Burton and RVCA sell clothes—just don’t call it an “infomercial.”

“There’s a lot of imitations, a lot of really fancy gimmicks, a lot of infomercial sound bites out there,” Williams says, “but when you get that stuff in the mail you understand the difference between people who believe and those who are just gimmicks. I’m very happy to be part of the Karmaloop team.”

And with an average online audience of more than 380,000 unique visitors coming to Karmaloop.com, according to Kantar Media, Selkoe is still hopeful that TV may yet play a role in the company’s content model.

“Our thinking was, ‘We’re agnostic to where our content goes’—it wasn’t in place of what we do online,” he says, “TV in itself has a lot of value. There’s a lot of gravitas to the big screen in your living room and lots of people still have them. [Comcast] had to let us do that in a modern way with a huge amount of Internet presence and interactivity. They said they would, but that kept getting peeled back and peeled back in favor of something that looked more like a regular cable network. Under a perfect circumstance it could’ve worked. It would’ve evolved as the cable part went away.”
Asher Monroe has been in the entertainment business ever since he booked a gig on the national tour of "Beauty and the Beast" when he was 7 years old. But it’s only now, more than 15 years later, that he’s gearing up to release his first album.

As the flagship artist signed to entrepreneur Diana Jenkins’ music company D Empire, Monroe has worked with Sean Kingston, OneRepublic’s Ryan Tedder and the Matrix on his as-yet-untitled upcoming debut, due sometime next year.

Recently, Monroe has been in the studio with Chris Brown, who will be co-writing a few songs on the album, and Zane says. “He’s got the voice, the look and the charisma. Loads of what Simon Cowell calls ‘the X factor.’”

“Eyes on You,” for Monroe’s album. Levitan says that Monroe’s newest single, “Here With You,” has already started gaining traction at radio since Monroe has traveled the East Coast and into Memphis, promoting the single at radio stations and meeting with PDs. The song paired him with songwriter/producer and OneRepublic vocalist Tedder, who also penned a second track, “Eyes on You,” for Monroe’s album.

“I definitely think we’re in for not just one song,” Monroe says. “I have a lot of tracks that I’ve already produced, but if he wants to do more, I’m not going to say ‘no’.”

Drawing inspiration from Stevie Wonder, Michael Jackson, Queen and Elton John, Monroe and his team have been working for two years to craft a selection of pop-driven tracks that will both showcase his voice and stick in listeners’ heads.

“All of my songs are very melodic, very fun and catchy,” Monroe says. “I always want people leaving my songs remembering the hook.”

Monroe has already recorded more than a dozen songs, says co-producer/co-writer Alon Levitan, who also works under D Empire to co-manage the 24-year-old singer. However, because those songs were recorded before Brown was attached to the project, most will probably not make it onto the upcoming album.

“The previous material that we recorded was very exploratory to kind of help him develop his sound,” Levitan says.

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“I wanted an anthem-feeling, fun-vibe song that people could blast in their cars and put their hands up to,” Monroe says with a laugh.

While D Empire is hoping to have Monroe’s album out early next year, there are still a few moving parts that could affect the release date, Levitan explains. Before a date is chosen, Monroe’s team is waiting to see how “Here With You” does at radio. “If things go our way,” Levitan says, “we hope that the song can really rise after the holidays.”

They also haven’t decided on a distributor for the record, although Monroe has been working with Def Jam senior VP of A&R Bu Thiam.

“We’ve kind of sparked a relationship there, which we’re really excited about,” Levitan says, discussing D Empire’s plans for the debut. “But there’s always releasing the album ourselves, which was our initial plan.”

Through his relationship with D Empire, Monroe is also closely connected with Jenkins’ other endeavors, including her line of Neuro beverages, Levitan says. The Neuro brand has already been tied to Monroe’s name through product placement, and the beverages can be seen in his videos and promotional images. Neuro was also involved in Monroe’s most recent tour, which he headlined with several other acts in 20 cities this past spring.

Although he’s yet to release an album, Monroe has already established a solid fan base, with 147,000 Facebook fans, 67,000 Twitter followers and more than 7 million views on YouTube. "I’m heavily engaged in my social media. I feel like it’s so important nowadays to connect directly with the fans," Monroe says, stressing the value of maintaining his own online accounts. "Maybe that’s why I’ve had some of my fans stick around.”

Those fans followed Monroe from his previous endeavors, most notably his starring role in the 2009 remake of “Fame” and his gig as the lead vocalist for pop/R&B group V Factory. "I’m not new to this business,” Monroe says. "I just want people to know that I’ve been around.”
Lending A Hand

Hands That Rock raises funds for charity in a smart, ‘touchy feely’ way

For those of you smart enough to be among the record-breaking attendance at the ninth annual Billboard Touring Conference Nov. 8-9 in New York, you might have wondered what those nice ladies were offering chair massages front-of-house and in the green room. That effort, particularly enjoyed by rockers like Warren Haynes and Mark Farner and soul powerhouse Tre Williams (who zoned out and almost had to be dragged off the chair to make it to his panel), was spearheaded through the grace of Darcy Lynch and Hands That Rock, a fund-raising offshoot of her Stage Hands touring massage therapy business. HTR’s mission is to bring music programs to underserved communities throughout the United States.

It’s not really surprising that HTR received a profile boost this year through Kevin Lyman, producer of Vans Warped, Country Throwdown, Mayhem and other tours, and recipient of the Humanitarian Award at the 2010 Billboard Touring Awards. HTR began in earnest in May on Country Throwdown and was present on Lyman’s other tours like Mayhem, Bummer and other tours like Mayhem and Treasure Island. Lyman says there will be five therapists at each show. The majority of the fund-raising done at rock concerts and festivals comes from front-of-house powerhouses like LJS or C3 Presents. The profits from these events separate. "It doesn’t make sense to have a therapist working there if the artist isn’t there for their scheduled massage, the therapist needs to be allowed to work [for HTR] until the artist is ready," Lynch says. In such cases, the Stage Hands fee would also go to charity. "The nice thing about having two organizations that are similar is it’s kind of the same business model, but in a different context. So what we do is manage and coordinate tours and recruit qualified therapists where they’re going. Now we just do it for charity."

Lynch’s call to action is to get more people from the artist and touring community involved with HTR. “We really need to strengthen our board of directors,” she says. “We do have some star power on the board—interestingly, we have a lot of drummers, like Kenny Aronoff [John Mellencamp, Bob Seger] and Franklin Vanderbilt from Lenny Kravitz’s band, and we would like to have more musicians get involved and create partnerships like with Kevin Lyman, even if they’re not on our board. We’re looking for people who want to get involved.”

(As an aside, Lyman is looking for music memorabilia for a charity auction to benefit the family of Mitch Lukeck, singer for the band Suicide Silence, who died Oct. 31 in a motorcycle accident, leaving behind a daughter, Kenadee. Those interested in contributing should contact Julie Grant at 626-797-7188.)

If music is a universal language, so is a good massage—and so is philanthropy. Just ask a soul singer, a classic-rock titan and a rock ‘n’ roll Iron Man.

UPFRONT

GROSS/ Week Ending

<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>GROSS</th>
<th>Attendance</th>
<th>Promoter</th>
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**Alliance, AVL Up For Sale**

Two music wholesalers, one physical and the other digital, are on the market, sources say.

Alliance Entertainment, the second-largest music wholesaler in the world, is being shopped by the investment banking arm of Guggenheim Partners (which also owns Billboard parent Prometheus Global Media), according to sources.

Meanwhile, Audio and Video Labs (AVL) Holding, which owns Disc Maker and CD Baby, is also on the block, shopped by investment bank Stephens, sources add.

Executives at both Alliance and AVL declined to comment.

Alliance, which had net revenue of $690 million from CD and DVD wholesaling in 2011, was acquired two years ago by private equity firms Platinum Entertainment and the Gores Group. At the time, sources told Billboard that the two firms paid about $85 million for Alliance, putting $25 million in equity and borrowing the rest from a new revolving credit account with Wachovia Bank.

Sources suggest that while it has maintained its top line in recent years, Alliance has improved earnings before interest, taxes, depreciation and amortization from about $25 million when it was acquired to about $39 million last year. For 2012, the company is projecting EBITDA of $44 million on net revenue of $700 million, sources say.

AVL, owned by a consortium of investors including majority stakeholder Corinthian Capital, will produce $20.4 million in EBITDA on sales of $158 million by 2014, according to sources who have seen the teaser being used to shop the company to suitors.

Those sources say that Stephens, an investment bank based in Little Rock, Ark., is shopping the company.

CD Baby serves as an independent digital and CD distributor for DIY artists and as such was a logical acquisition when it was acquired by AVL, which allowed it to pitch its Disc Maker and Oasis operations to independent acts seeking to manufacture CDs that needed packaging.

The company also owns Book Baby, which like CD Baby gets self-published authors into e-book stores.

Sources say that while Alliance owners are testing the marketplace at the moment, they’re also prepared to continue to invest in the company if they can’t get the price they want from an auction. Likewise, sources suggest that while AVL is being shopped, if the owners can’t get the price they want, they may have to stick it out and possibly invest further in the business.

Sources say Guggenheim’s investment banking division is shopping Alliance, and it has mainly targeted private equity firms. In fact, that auction was pursued by the investment banking division is shopping Alliance, and it has mainly targeted private equity firms. In fact, that auction was pursued by the investment banking division.

If it acquired Alliance, Anderson would have some CD digital distribution capabilities, which isn’t a bad ability to have nowadays. But what would it do with its CD manufacturing plant and packaging capabilities? While those businesses are a good fit as now owned by AVL, the CD Baby accounts probably can’t sustain the CD manufacturing plant alone.

While Anderson has doubled down by buying DADC, Alliance’s owners would be doubling down if they tried to acquire AVL. Instead, brothers Alec and Tom Gores, who run the Gores Group and Platinum Entertainment, respectively, clearly would prefer to cash in their chips while they can show improved profitability instead of making another bet on a company that includes the CD manufacturing business too.

Other companies that would be a good fit with CD Baby are TuneCore, which competes directly against CD Baby, and Ciment, the Canadian CD manufacturer that’s competing against DADC to become the industry’s back-room pipeline. Cincerely provides CD manufacturing and shipping for Warner Music Group, and its acquisition of CD Baby would give it access to more customers, albeit many smaller ones. 

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**ILLUSTRATION BY ALEX NABAUM**
Latin Grammys Take Over Vegas

Worldwide stars descend on Sin City for three days celebrating the Latin industry's stars

Mexican sibling duo Jesse & Joy were the big winners at the 13th annual Latin Grammy Awards, taking home record and song of the year (for “Corre”), best contemporary pop vocal album and best short form music video.

Although the two are veterans in a way—they won best new artist in 2007—they hadn’t been to the Latin Grammys since then and brought rare freshness to an award with few new names.

“This feels like a great comeback,” Jesse said. The duo, long a Mexican pop fixture, saw its popularity rise in the past year with “Corre,” a piano ballad that was featured as the theme of a soap opera.

Other winners at the Nov. 15 awards, which aired live on Univision from Las Vegas, included Juanes, who won album of the year and best long form video for his “MTV Unplugged”; DJ collective 3BallMTY, for best new artist; Juan Luis Guerra, for producer of the year; and Carla Morrison, for best alternative album and song. Colombian singer Fonseca took the award for best tropical fusion album while Los Tucanes de Tijuana won best norteño album for 365 Dias.

In a twist, the awards, hosted by actress/singer Lucero and actor Cristian de la Fuente, featured opening and closing performances by the same artist: Pitbull.

Show ratings dipped from last year, making Univision the No. 2 network for adults 18-34, while last year it was No. 1. According to Nielsen, the broadcast delivered an audience of nearly 5 million total viewers ages 2 and older, down from 5.7 million.

Still, the show attracted more Hispanic viewers than any other broadcast of the evening.

Perhaps as a reflection of how tired Latin audiences have become at seeing the same acts over and over, sales gains on Billboard’s Top Latin Albums chart were slight. Not a single performer or winner moved more than a few hundred more copies than the week before. Things were slightly better on the Latin digital songs chart, where Jesse & Joy’s “Corre” leapt 10-2, selling 4,000 more downloads than the previous week. Michel Teló, Fonseca, Prince Royce and Alejandro Sanz all had gains near the 1,000 mark as well.

For those who flew in from many parts of the globe, the partying started Nov. 13 with Heineken’s House of Music, which hosted performances throughout the week from Colombia’s Chocquibtown, Spain’s La Mala Rodriguez and Mexico’s Jotdog.

Formal Latin Grammy programs began Nov. 14 with an emotional morning ceremony honoring the Latin Recording Academy’s Lifetime Achievement and Trustees Award winners.

This year’s Lifetime Achievement honorees were Spanish singer/songwriter Luz Casal, Argentine singer Leo Dan, Mexican singer Daniela Romo, percussionist Poncho Sanchez, Brazilian singer/composer Milton Nascimento, Brazilian singer/guitarist Toquinho and Rita Moreno. Trustees Awards were given to Spanish flamenco guitarist Juan Carmona Habichuela and late Puerto Rican cuatro player Yomo Toro.

In one of the most poignant moments of the ceremony, Toro’s wife recalled how the artist had gotten word of his award just months before his unexpected death. “Thank you for letting him know while he was alive and allowing him to appreciate it,” his wife said tearfully as she collected his Latin Grammy.

That evening, it was on to a rather subdued Person of the Year ceremony honoring Brazilian icon Caetano Veloso. The excitement ratcheted up at BMI’s annual Los Producers charity show benefiting City of Hope, where top producers and session players formed a house band with featured guests that included Juanes, Nelly Furtado and Luis Enrique.

The following evening, after the end of the broadcast, Latin Recording Academy CEO Gabriel Abaroa said that the awards could move to a different city in 2013. But the night still belonged to Vegas, as celebrations continued at multiple after-parties.

Unlike the mainstream Grammys, Latin Grammy finalists and winners are selected from music released not only in the United States but also around the world, predominantly Spain, Latin America and Portugal.

—Leila Cobo
A highlight of the Latin Grammy telecast was guitarists Juanes (left)—winner for album of the year—and Carlos Santana, playing together for the first time.

Sony Music Latin managing director Ruben Leyva (left) gave a toast at his label’s party with senior director of sales Cesar Ochoa.

Universal Music Latin Entertainment joined forces with Cosmopolitan en Español—which was celebrating its 40th anniversary—and sponsor Dunkin’ Donuts for its “Noche de Estrellas” after-party. In the VIP room, a handful of UMLE acts were having some serious fun. Lounging are (from left) Ale Sandro Sanz, executive Alfredo Gattica, Antonio Orozco, Juanes, David Bisbal, and Pablo Alborán.

Brazilian icon Caetano Veloso (third from left) was honored as the Latin Recording Academy’s Person of the Year. With him as he accepted his award are (from left) Latin Academy president/CEO Gabriel Abaroa, Julieta Venegas, Latin Recording Academy trustee/orchestra conductor Luis Cobos, actress Sonia Braga and Recording Academy president Neil Portnow.

BMI’s Los Producers charity concert featured acts performing with the “house band” comprising top Latin producers. On the red carpet, from left: BMI director of writer relations Joey Mercado; members of Mexican rock band Moderatto; Colombian singer Duina del Mar (in white dress), who performed; BMI VP of Latin writer/publisher relations Delia Orjuela (in blue dress); and BMI director of Latin writer/publisher relations Marissa Lopez.

Nelly Furtado performs in the intimate setting of BMI’s Los Producers concert.

Universal Music Latin America/Iberian Peninsula chairman/CEO Jesus Lopez (left) with Spanish star Pablo Alborán, whose new album, Tanto, bowed at No.1 on Spain’s sales chart.

Rita Moreno (center) receives her Trustees Award from Recording Academy president Neil Portnow (left) and Grammy-winning sound engineer Gavin Lurssen, who is working on Moreno’s current show.

At Sony Music Latin’s after-party, two couples celebrate: artist Yotuel Romero (formerly of rap group Orishas) and his wife, artist Beatriz Luengo (on the left), and Sony Music Latin managing director Nir Seroussi and wife Sandra. Romero and Luengo will soon serve as judges on Argentine reality show “Operacion Triunfo, La Banda.”

Brother-and-sister duo Jesse & Joy celebrate their four Latin Grammy wins.

Members of Mexican pop group Jotol—Jorge “la Chiquis” Amaro and Maria Barracuda—attend the BMI concert.

Kany Garcia performing during the telecast.
T.I. LOST FANS (AND SPONSORS) WHEN HE WENT TO PRISON A SECOND TIME. SO IN THE 13 MONTHS SINCE HIS RELEASE, THE HIP-HOP POWER PLAYER HAS BEEN BUSY DIVERSIFYING HIS BUSINESS (BOOKS, TV, MOVIES) AND MAKING THE ALBUM OF HIS LIFE

By BENJAMIN MEADOWS-INGRAM

N AUG. 31, 2011, Clifford “T.I.” Harris Jr. walked out of Federal Correctional Institution (FCI) Forrest City, a low-security federal prison in Forrest City, Ark., not quite a free man. The day marked the end of the chart-topping, Grammy Award-winning rapper/actor’s second stint in Forrest City in as many years. And T.I., who had served 10 months of an 11-month sentence for probation violation stemming from a September 2010 traffic stop in Los Angeles, was elated. He boarded a private tour bus to make the 375-mile trip from Forrest City to a halfway house in Atlanta where he was scheduled to serve the remainder of his sentence, and he took to Twitter to celebrate his release:

“The storm is over & da sun back out. IT’S OUR TIME TO SHINE SHAWTY!!!!”

But the sun quickly dimmed. Less than 24 hours later, T.I. was back in jail, embroiled in yet another legal entanglement, this time over exactly how he got from Forrest City to Atlanta. According to the Federal Bureau of Prisons, T.I.’s choice of transportation—a luxury tour bus—in addition to his fellow passengers, which included manager Brian Sher of Category 5 Entertainment, TV producer Cris Abrego and T.I.’s wife, Tameka “Tiny” Cottle Harris, violated the terms of his release, which prohibited T.I. from discussing business while traveling between the facilities. Though all parties aboard the bus denied discussing business during the trip, T.I.’s release coincided with the announcement of two new deals, one with HarperCollins for a fictional series written with David Ritz and the other for a new 10-episode reality series with VH1, which began filming as T.I. left FCI Forrest City and to which both Sher and Abrego were attached.

It took less than a day, but T.I. was already back to doing what he does best: stirring up controversy and breaking new business. (Attorney Jonathan Leonard later clarified that although the announcement of both deals had been timed to T.I.’s release, they had actually been inked earlier in the year.) Two weeks later, and after aggressive lobbying of the Federal Bureau of Prisons by T.I.’s business and legal teams, T.I. was released from the U.S. Penitentiary in Atlanta and sent to Dismas House in Atlanta to serve the remainder of his sentence. (Trailer Man’s “G Season” was one of the first five tracks he recorded, he says.) The project, which features production by Rico Love, Pharrell Williams and T-Minus, among others—as well as appearances by a range of marquee artists including Pink, Cee Lo Green, R. Kelly, B.o.B, Kendrick Lamar and OutKast’s André 3000 (who delivers a head-spinning verse on the Williams-produced “Sorry”)—is both a showcase for T.I.’s reintroduction to music and an exercise in juice.

It’s been two years since T.I.’s last album, No Mercy (Grand Hustle/Atlantic), bowed at No. 4 on the Billboard 200 with 159,000 sold in its first week, according to SoundScan. That project, which arrived Dec. 7, 2010, after T.I. had already checked back into FCI Forrest City, failed to deliver a runaway hit—lead single “Get Back Up,” featuring Chris Brown, stalled out at No. 70 on the Hot 100—and was widely regarded as a disappointment, crippled by T.I.’s incarceration. No Mercy has sold 588,000 to date, a stark contrast to 2007’s Paper Trail (Grand Hustle/Atlantic), which boasted back-to-back No. 1 singles in “Whatever You Like” and the Rihana-assisted “Live Your Life,” and set the stage for the blockbuster performance of “Swagga Like Us” alongside Jay-Z, Kanye West, Lil Wayne and a very pregnant M.I.A. at the 2009 Grammy Awards. Paper Trail bowed at No. 1 on the Billboard 200 with a hefty 568,000 sold.

When T.I. first reported to FCI Forrest City, in May 2009, to serve a sentence of a year and a day for federal gun charges after attempting to illegally purchase machine guns and silencers from a bodyguard turned federal informant in October 2007 just hours before the BET Hip Hop Awards in Atlanta, he walked in riding a wave of success buoyed by the strong performance of Paper Trail, a newly minted Grammy (for best rap performance by a duo or group for “Swagga Like Us”) and a hit TV show, MTV’s “Road to Redemption,” which chronicled T.I.’s community efforts in the lead-up to his jail time.

When he walked out the second time, in September of last year, he was widely regarded as a question mark. In the wake of his 2010 arrest—for violating the terms of his probationary release on the gun charges by failing a drug test administered after the L.A. traffic stop—many critics, fans and brands turned on him. Ax and Remy Martin both walked away from endorsement deals, and influential hip-hop website Rap Radar.com called No Mercy the worst album of 2010. T.I., who kicked in the door for street-savvy solo Southern rappers with their sights set on mainstream success (a door that Lil Wayne would later skate through to the tune of 1 million sold in his first week), was considered by many to be a has-been.

For T.I. and his team, the past 14 months have been all about challenging and, ultimately, changing that perception.
“It’s definitely a brand relaunch,” says longtime manager and Grand Hustle co-CEO Jason Geter of the long lead-up to Trouble Man. Originally slated for an early-September release date, the project stumbled out of the gate as spring singles “Love This Life” and “Like That” failed to connect, a development Geter chalks up to the challenges of finding the right footing in a changed marketplace.

“That’s one of our hurdles: People having their own expectations of what you should do—DJs, fans, everything,” he says. June brought the T-Minus-produced “Got It,” which slowly caught hold but peaked at No. 40 on the Hot R&B/Hip-Hop chart, while recent Lil Wayne-assisted single “Ball” reached No. 11 on the tally.

“You have to find the groove again,” says seasoned A&R Kawan “K.P.” Prather (OutKast, Usher, Pink), who joined the project when he became senior VP of A&R at Atlantic earlier this year. “You have to get acclimated to what’s current for you. ‘Love the Life’ is a good record, but people look at him a little different. People expect more from T.I.”

What people have received has been more than just music. The first book from his HarperCollins deal, “Power & Beauty,” arrived in October 2011 and has sold a respectable 10,000 copies, according to Nielsen BookScan. In December came the debut of VH1’s “T.I. & Tiny: The Family Hustle,” a reality show that centered on the domestic life of the couple and their six kids. The show has proved to be a ratings success and was picked up for a second season in March. September brought the second installment in the “Power & Beauty” series, “Trouble & Triumph: A Novel of Power & Beauty,” and 2012 also saw T.I. appear in several episodes for the Golden Globe-winning Starz drama “Boss,” starring Kelsey Grammer, and film a role in the upcoming movie “Identity Thief,” starring Jason Bateman and Melissa McCarthy.

Now comes the album, and the question is: Can it work?

“I know that people are expecting me to fail and that motivates me more than anything,” T.I. says. “I think the fact that people say, ‘Oh, he can’t do it. You know when he was poppin’, music was different, and right now people aren’t into his sound anymore.’ And ‘He’s not right now. He’s not just hot.’ Well, there’s a difference between being hot and being huge. And there’s a lot of cats out there who are hot, and for as hot as they are and as much as their records spin, they ain’t selling as much as I sold when I was in prison and couldn’t even work my record. So they can continue to tell the right now. I’m going to continue to be huge.”

“We’ve been in the foxhole for the longest time,” Atlantic Records Group chairman/CEO Craig Kallman says of working with T.I. for the past five years. “And we’re really proud of the result. It’s a testament to T.I. and his incredible multitude and vision—to come back from what he came back from, do a television show and do a book and make a record and also be a great dad and husband. The guy’s coming back to do it all, and we’re going to really see him sell and thrive again.”

“He’s a great businessman and an incredible partner [that] any brand would love to have, which is why the show has the ratings that it has on VH1. It’s not a scenario of any issue of the past hindering that,” Geffen chairman Gee Roberson says of any potential obstacles to getting T.I.’s career back on track. Roberson’s powerhouse management company the Blueprint Group (Lil Wayne, Drake, Nicki Minaj) entered a partnership to represent T.I. with Geter in October 2011.

The day before he was scheduled to turn in Trouble Man, his last album under his current deal with Atlantic, T.I. spoke to Billboard about where he’s been and where he’s going, and how he hopes to get there from here.

You’re turning in the album tomorrow. How does it feel? [laughs] It’s a blessing. It’s a blessing to be at this stage in my career and continue to have, I guess, enough relevance to have an anticipated project. I’m real proud of it—I just hope everybody else will enjoy it as much as I enjoyed making it.

You recorded more than 100 songs for the album, right? Yeah, it was like 126, 127, something like that.

Do you usually do that much work going into an album? Usually it’s like 50 or 60. There’s always an abundance of material.

Originally, you were looking at an early fourth-quarter, late third-quarter release. Now, here we are moving into December. Why the date shift? It wasn’t ready. I knew this was a moment for me, and I had to dedicate the necessary time, attention and energy to ensuring that it would be of the classic proportion that I feel the fans deserve. I could have settled. I could have put an album out in September, but I still was on probation, which would have limited the amount of travel that I could do. So that was another factor that was extremely important. And all the songs that I’ve done since then, they take it over the top.

You mentioned the significance of this album for your career. Can you talk a bit about that? It goes without saying that it’s hard to attain a certain level of success. And it’s hard to maintain this level of success and even more difficult when one is separated from your environment, especially if you’re separated from the environment due to negative reasons. So coming back, most people aren’t able to. And if you try to come back and you don’t make it, it’s probably lights out. To half-ass and take it lightly could end up catastrophic.

Looking back on No Mercy, how do you feel about it? Mixed feelings. On one hand, I feel like that was a throwaway project because if I never would’ve went to prison, it would have been completely different. On another hand I feel, “Man, I wasted some great songs on this project.” “Poppin’ Bottles” with Drake; “Castle Walls,” the one with Christina Aguilera; and the Pharrell [Williams] record. “Amazing”—all of those records, if they were on another project or if I was present to work it the right way and wasn’t going through what I was going through, those would be huge records. So I look back at it and I don’t regret it. It is what it is. It’s on me.

There are those who say that when rappers go to jail it makes them hot. What’s your take on that? I tell you what. If I did it, I’d give it back in a second for the time that I lost. I can say that it has made me more famous, and probably know my situation more than they know my music. However, it also interrupted a lot of very lucrative and noteworthy opportunities. In my case, I lost as much as I gained, probably.

You lost a lot of corporate sponsorships along the way. How are you finding those conversations today, now that you’ve been out for a year? A lot of people are open to it. Everyone knows that America has a short-term memory and they’re forgetful and forgiving. I mean, I haven’t even went out and checked. Don’t get me wrong. When it’s time to sponsor events for us, we don’t have a shortage of takers. A lot of people want to be associated with our brand to create awareness of their brand, and they recognize our relevance and our influence on the marketplace. Now as far as people calling to make me the face of their brand, there has been nothing that I have taken seriously as of yet. People have inquired about building brands around my face and about building brand-new brands from scratch more so than associating me to an existing brand, with the exception of the Atlanta Hawks. We’ve had this very, very positive working relationship with the Atlanta Hawks for quite some time, and just recently they called me to broadcast two quarters of the Hawks game when they played the Miami Heat for Fox Sports South, and I had fun. They would like to further the relationship and see how we could do more together.

There’s obviously a good track record for music and NBA partnerships.

You know what? Right now, I’m so focused on Trouble Man, I’m not even really looking past Dec. 18. For this to be the absolute best body of work it could be, I had to turn stuff down. I had to have tunnel vision. Of course, I broke away for a month or two and I went and I did a movie. And I did a season of “Boss.” But when I was doing that, when my attention was divided, the music wasn’t working. So it required me to totally shut everything else off and dedicate myself 100% just in building this album. And that’s the mind-set that I’m in: how to create the most awareness and anticipation for this album to be a classic.

Do you have your eye on a big spring tour? Yeah, definitely. I just got to see what the most lucrative, reasonable opportunity is for me. I would like to focus more on my international presence. Due to my circumstances, a lot of people that know my music, know who I am and want to see me, but haven’t had the opportunity because I haven’t been afforded the opportunity to travel abroad. Now that I can, I would like to strengthen my international presence. I’ve never been to Africa. I’ve never been to China. Aside from seeing the world and living life, it’s leaving a lot of money on the table.

For an artist of my caliber, the global awareness of T.I. being a multiplatinum artist is probably the weakest of all the other multiplatinum artists simply because I haven’t gone. Usually when most people take time to go do a tour, I do a movie. When they do international dates, I do a movie. And that’s why I’m probably the strongest in film of the multiplatinum artists because I took the time to do movies rather than touring abroad. So it’s a balance. Just like Justin Timberlake, he took time off music completely to only focus on film, and that’s probably why he’s the most strongly recognized singer-actor in the game today. You put time into things and cultivate these opportunities and the amount of effort and energy you put
in is the amount of result you’ll see back from it—if you’re any good at least.

What is it about acting do you enjoy? Is it the process? The payday? The exposure?

To be honest, all of the above. Well, I can’t say the payday. I ain’t had a huge payday yet. But it’s a different level of respect associated with it and it surprises people. I enjoy shocking the shit out of folks. And at this level in my career, I can make an outstanding, phenomenal album, I can release an insanely successful and critically revered single, but people are going to say, “Ah, yeah, that’s T.I., he’s been doing that for years.” Now, if I happen to be in a critically acclaimed film nominated for a Golden Globe or an Academy Award, then people are surprised and shocked.

Through the years, you’ve mentioned different people being supportive of everything you’ve gone through, including Eminem. Who else has been there to help?

As you mentioned, of course, Em. He was extremely supportive and inspirational during that time. Busta Rhymes, Puffy, Lyor Cohen, Russell Simmons, Nelly, David Banner, Charlie Mack, Will Smith. Will actually went as far as getting in touch with [attorney general] Eric Holder and the Obama administration trying to see if we could get some kind of release. He was very politely told that was not possible. [laughs]

Really?

It was the last time I was going back, and I was going to court for my probation violation. He was in deep discussions about it. And he’s been a huge contributor to the administration, and I mean not just in finances, I’m talking about time and other kinds of efforts, so it ain’t like his words were falling on deaf ears. But I understood. I didn’t even expect no help. I didn’t expect nobody to be able to help me. I knew I made my bed and I knew I had to lay in it.

Lyor Cohen left the Warner family recently. How does that affect you and your relationship with the label?

Lyor—he was the leader of that team. And under his leadership, they surpassed all competition. Since then, the leadership has changed. On a day-to-day, it hasn’t changed, but being able to pick up the phone and call the owner of the distributor, that’s a different type of support. That’s a different type of priority.

When you get Lyor Cohen on the phone to talk about why your record ain’t spinning, that’s valuable. Not to discredit [Atlantic Records Group chairman/COO] Julie [Greenwald] or Craig [Kallman] or anybody else over there in the building. Lyor’s just, you know what I’m saying—that’s swinging a different hammer. And I know whatever he chooses to do next will have the utmost success.

This is your last album with Atlantic.

Technically, yeah, but I haven’t made any decisions to bust no moves as of yet. Atlantic and myself, we’ve had several opportunities to see about extensions. But they’re focused on making sure that we deliver this album and make sure it reaches its full potential and assumes the success that T.I. and Grand Hustle and Atlantic are accustomed to, and that has superseded all conversations about extensions and all that.

Do you see yourself continuing with a major in the future?

I could do it either way. I don’t think it’s about just going and doing a deal. It’s about finding the right deal to do. Eventually, and this is no secret, everybody knows that it’s going to have to be some unconventional approaches to continue to make money in music. With Pandora, Spotify, YouTube and all of the other places that you can go to listen to music for free, how can you continue with that? There has to be something creative, innovative, something smart and original that monetizes music again in a different way, from a different perspective. And it’s going to take a visionary to do it. You’re going to have to take this shit totally, like blank-minded—OK, we need to do this completely different. The structure right now is dying so I have to create something brand-new that will connect all of these dots and bridge these gaps so our art form and the profits from our art form will continue to thrive.” Until somebody does that, it’s going to be a continued decline in record sales and in profits from music.

As an artist and as an executive, how concerned are you about that?

Like I said before, because I have so many other opportunities in other areas, it doesn’t necessarily affect me as much. And I honestly think no matter what the circumstances are, people are going to support the artists that matter. With me, selling music is not just about hearing one song. This is my life. And you’re really caught up into the story of my life now because all of my music revolves around my life. You can’t bootleg that. I’m not as concerned about it as others should be, but I do recognize the need for change.

Do you use Spotify or Pandora or any other streaming service?

Nah, man, I still listen to CDs. I ain’t computer-savvy enough. I used to use Pandora, but I got tired of the commercials, and they told me how to get around the commercials, but then I just didn’t go through the process of doing it. I just listen to albums.

“Family Hustle” is two seasons in. As a platform and a business, what are your thoughts?

I’m totally sidelined. I mean, I’m totally shocked that it’s going to be a continued decline in record sales and in profits from music.
"WE’RE NOT GATEKEEPERS. WE’RE NOT TASTEMAKERS. WE’RE PARK RANGERS."

Licensing, data and discovery were the major themes to come out of Billboard's FutureSound conference. This white paper examines the opportunities and problems of each.

Billboard created the FutureSound conference to encourage dialogue among the stakeholders in the traditional music industry, the nascent digital music business and the investors who find and fund new technologies. Only through understanding can the industry move forward. The conversations at Terra in San Francisco on Nov. 15 and 16 showed these parties have witnessed gains during the last 12 months. Venture capital is more active in music. Licensing deals are moving in a positive direction. Innovations in product and process are helping consumers discover music in brand-new ways. Yet, as this white paper details, there is much room for improvement.
Discovery: The Key To Digital Fortune

BY ALEX PHAM

Converting casual listeners to paying fans starts with discovery—the spark that occurs when someone falls in love with the music flowing through his or her ears. Though the value of discovery may be obvious, getting those magical moments to reliably happen on digital platforms, however, is much harder than it seems, as evidenced by the numerous efforts out there for capturing serendipity in a bottle. After more than a decade of trial and error, the methods to facilitate discovery have greatly evolved, and executives and entrepreneurs gathered at the FutureSound conference shared their latest thinking on how to best transform occasional listeners into super-fans who, for example, are willing to shell out $3,299 to get buried in a Kiss casket.
Friending The Band
ARTISTS SHOULD LOOK BEYOND FACEBOOK TO DRIVE FAN TRAFFIC

The road to über-fandom, however, begins with free, said Union Square Ventures partner Fred Wilson, who invested in Turntable.fm.

“Free is really important,” Wilson said. “Discovery has to be free. It’s got to be something where you can jump into it and experience and start listening. Maybe you find stuff and maybe you don’t. But I don’t think people are going to pay for that.”

Paid models will work, but Wilson believes people need to be able to discover for free. In other words, he argued that the “freemium” model is more attractive to the consumer who requires a friction-free environment in order to try anything new.

Being free, however, is just the first bread crumb in a long series of possible incentives to draw in paying fans. Google Music head of global programming Tim Quirk believes that online services that have a bewildering selection of music require a completely different approach than just making a digital replica of the record store clerk portrayed by Jack Black in “High Fidelity” who tells customers what they should listen to.

In a digital world, being a tastemaker is overrated, Quirk said. For more important is “imposing order on chaos,” he said. “Exploitation of content has created a new, less sexy need. Telling the entire world what it should or shouldn’t listen to has become far less important than simply making this overgrown musical jungle navigable. Online music services need bushwhackers carving paths from one starting point to another.”

This is particularly true of free-access services like Spotify, YouTube and Pandora, as well as such online stores as Google Play, Amazon’s MP3 store and iTunes that carry millions of tracks.

Quirk’s conclusion: “We’re gatekeepers. We’re not tastemakers. We’re park rangers.” A good example of the park ranger model is an app created by Blue Note Records for the iPad and Spotify. Users of the Spotify app, which guides people to jazz musicians on its label, spend an average of two-and-a-half hours listening on the app, Blue Note president Don Was said.

The iPad app, downloaded 30,000 times in its first five days of release in October, lets free users listen to 30-second samples of more than 1,000 songs while exploring session photos, album covers, live performance videos, historic newspaper clippings and playlists compiled by musicians and jazz experts. Paying $1.99 per month converts the samples to full-length songs from jazz legends like Wayne Shorter, Dexter Gordon and Art Blakey.

The iPad app has led users to purchase songs and albums, said Bertrand Bodson, executive VP of global digital at EMI, which owns Blue Note and can track user purchases on iTunes.

KEY TAKEAWAYS

Different recommendations for different people. Point listeners to artists that they’re most likely to enjoy, not artists you wish they would enjoy. As “park rangers,” Google Music’s Tim Quirk said, “our job is to keep [the paths] maintained so visitors to our park can choose their own adventure.”

There should be no dead ends, Quirk said. All “trails” or Web pages should have recommendations that lead users to another, related location.

Context is more useful than opinion. “It’s more important to give people background information on what they’re listening to than it is to tell them whether you like it or not,” Quirk said.

The road to über-fandom, however, begins with free, said Union Square Ventures partner Fred Wilson, who invested in Turntable.fm.

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Big data” has become a well-used catchphrase in business journals, on blogs and at conferences in the last couple of years, and the music industry is no different. Given the rapid digitization of music in the last decade, there are now terabytes upon terabytes of data from artists, labels, retailers, social media platforms and, of course, the fans themselves. The need to understand data has moved from being a back-office afterthought to a front-end tool in making many crucial decisions. Yet the findings at this year’s FutureSound conference collated from two days of public and private discussions with key executives in the day-to-day digital music ecosystem suggest there is still a long way to go for the business.

How we define data
Several discussions around data focused specifically on consumer-facing data like the metadata of artists, song titles, songwriters, labels and publishers. While that level of customer-facing data has clearly been around for decades, the need to manage it efficiently has never been more important.

But it is on the back end of digital music services where it is believed there is real value as new types of data have become available, with everything from basic customer information to geo-data to real-time pricing analysis.

The definition of data was perhaps not as crucial for participants as deciding who owned a particular data set. For instance, if a customer chooses to stream or download music from a particular service or from an artist’s website, who owns the relationship? The service provider or the artist, without whom the relationship wouldn’t have existed in the first place? This is one of the issues addressed in the discussions ahead.

Metadata: the challenges
Google Music head of global programming Tim Quirk, who runs the Google Play digital store, had strong views on the challenges with the music business and the metadata provided.

“Metadata is merchandising. It’s not glamorous work,” he said in his keynote presentation. Yet, most metadata is “shockingly wrong.”

In broad terms the problem with incorrect music metadata is twofold. It not only misleads and frustrates fans while seeking the right version of a song or album to buy or stream, but more dangerously creates challenges for making correct payments to the artists, labels and other stakeholders. The domino effect of that means other valuable data garnered around customer experience and relationships quickly becomes worthless.

A lot of user-generated content money exists online at sites like YouTube, but no one gets paid if metadata is inaccurate, an executive said in one of the private round-table discussions.

“We work aggressively to fix that. If you don’t have 100% of publishing data, you don’t get paid. If you have 99.9% of publishing data, nobody gets paid.”

Back-end data: challenges and opportunity
As recently as 15 years ago, few major labels and publishers knew much about the fans buying their artists’ songs. One of the few ways music companies knew anything about their fans was through fan details collected from prepaid postcard inserts in CDs or if a fan bought CDs from one of the label-parent-owned mail order music clubs.

The advent of digital services for music, social media and mobile devices, among others, has created a plethora of data points that can be used for valuable predictive analysis, customer segmentation, improved distribution and new added value through transparent relationships among all stakeholders.

Or as Epitaph Records VP of digital strategy Jason Feinberg put it, the music business is in the early days of a “massive shift in analytics-driven

Key takeaways
Managing useful data that will provide value and create new business opportunities requires a combination of long-term planning and capital investment.

Not all data is good data. And not all correlations are necessarily useful.

As the industry collects more and larger amounts of customer usage data through digital services, it will develop new metrics to measure success but will only benefit if it applies intelligent analysis.

Future-Sound Bites
“Music is priceless. There’s no such thing as ‘devaluing music.’”

Tim Quirk, Head of Global Programming, Google Music

“Unbundling is the main driver of loss of value. It’s not just piracy. Over time, streaming will do the same. The CD model will not be there. Even the iTunes model will be diminished.”

Ian Rogers, CEO, Topspin
THE CHALLENGES

The sore points that affect licensing have changed little from previous years. There were familiar talking points both onstage and in invitation-only conversations.

BY GLENN PEOPLES

A major sticking point in the growth of digital music, licensing has seen improvement in recent years. More services are being licensed. Record labels are more open to the opportunities presented to them. There have been some deals finalized that didn’t require the digital service to pay a cash advance.

But in spite of the progress, the gains made in the licensing process aren’t keeping up with the pace of innovation. A delay in licensing music to entrepreneurs, and to consumers, means the innovations seen in other markets will be absent in the music business. A reputation for costly and difficult licensing deals mean that talented entrepreneurs will create services that don’t require licensed music—artist services apps are abundant these days—or skip music altogether.

Turntable.fm offers a good case in point. The social music service attracted music fans worldwide when it launched in the summer of 2011. Rights issues required Turntable to restrict usage outside of the United States. Fred Wilson, a partner in Union Square Ventures (which invested in Turntable) said it turned out to be a blow to a social service that benefits from the global nature of the Internet.

“The day [CEO Billy Chasen] cut off international [users], usage of the service went down by two-thirds and it’s been a little bit of a struggle to grow,” Wilson said. “This is something that should be global on day one. Imagine going into a room with a bunch of Japanese DJs DJ’ing Japanese stuff. It’s incredible. And you can’t do that. That’s the kind of stuff that makes being an entrepreneur in this sector difficult... The plan is to build a global social music experience and we’ll do it. But it will take us three to four years.”

The result of a drawn-out, costly licensing process is less innovation during any given period of time. In private conversation, executives complained that a deal based on a specific type of product will often need to be renegotiated when the product is updated, delaying its launch and increasing costs. The process of iteration and weeding out failures would ideally be much faster. Less time and money would ideally be spent in licensing limbo.

“If it takes $5 million or $10 million before you know what you’ve got, that’s just not a good thing for anybody,” Wilson said. One person involved in Turntable isn’t going through that experience again: Chairman Seth Goldstein went on to launch EDM startup DJZ, which gives visitors numerous free videos and audio streams—through services like YouTube and SoundCloud—but doesn’t require licensing deals with rights-holders.
1. **Digital deal flow has been slowed by the need for more sign-offs by layers of management.** Before iTunes, a digital service needed maybe three signatures and it took a few weeks to get them. After iTunes, as digital became a larger source of revenue, the same service would need more than a dozen signatures and the process would take at least six months.

2. **Due to time and resource constraints, labels and publishers need guaranteed money to drive a deal through quickly.** They’re simply understaffed and not able to handle all of the deals brought to them. The best way to get their attention is to attach money to a licensing request. This begs the question: Why isn’t getting more deals done faster not more of a priority for an industry that craves innovation?

3. **Some people feel publishers are the biggest problem.** They often don’t have worldwide rights. It’s a logistics nightmare to license publishing and performing rights for a digital music service. Even on the label side, one attendee complained, the research needed to release a boxed set can take a long time.

4. **The record industry is stuck in a paradox of innovation.** Opening a record store was much easier than opening a digital music service. A brick-and-mortar retailer needed only a credit limit—if that—from a distributor and it could start sending purchase orders and receiving product. Labels didn’t meddle in where the store was located and how it operated. In fact, labels often pay for in-store promotion and placement.

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**THE IMPROVEMENT**

Also heard at FutureSound: The times are changing. “Now there’s a sea change,” one attorney said. Some recent licensing deals haven’t required advances from the digital services. These deals were shorter—six or 12 months—than previous deals. “Not to say it’s complete,” the attorney said. “It’s not. It will probably take years to change.”

A willingness to sign no-advance deals represents a great change in mindset from the past. There was much anecdotal evidence at FutureSound of oppressive licensing terms that required recurring advances that far exceeded revenue generated. One executive explained that an advance was a fail-safe put in place because beta testing had often—but not always—exceeded expectations. “You can’t control the number of units sold in the digital world. That’s why labels have been more restrictive and require advances.”

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**THE OPPORTUNITY**

Licensing was also a major theme of the 2011 FutureSound conference. A year ago, Billboard wrote about OpenEMI, an initiative at EMI that gives app developers access to a “sandbox” of precleared assets to incorporate in their creations. EMI licenses the apps and keeps 60% of the revenue to cover all marketing expenses and payments to rights-holders. The OpenEMI sandbox is a partnership with music intelligence platform the Echo Nest.

The arrival of OpenEMI’s first commercial app is a sign of licensing progress. Blue Note Records’ iPad app, created with developer Goldbug, is free to download and gives the user unlimited streaming for $2 per month. It was downloaded 30,000 times in its first five days of release, Blue Note president Don Was said during his FutureSound keynote interview.

The market for more services like Blue Note’s iPad app clearly exists. The necessary hardware already has a high adoption rate. In the last four quarters alone, Apple has sold 125 million iPhones and 8.2 million iPads, and its iTunes store has generated more than $7.5 billion in revenue worldwide, much of that from sales of iPhone and iPad apps. Consumers are spending money. If right-holders inhibit innovation in the music industry, they will spend it elsewhere.

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**LESSON FROM PHOTOGRAPHY**

Perhaps the music industry could take some cues from the stock-photography business. Created in 1995, Getty Images has taken a permissive rather than protective standpoint in licensing its content. The company now has 100,000 content suppliers and 4 million customers for its stock photography.

Licensed content is everywhere these days, especially in the age of the user-generated world. Vince Bannon, VP of entertainment partnerships and development at Getty, said that user-generated content comprises half of user engagement online. Much of that content is Getty-owned photography that people are using without the proper licensing. The company could take a heavy-handed approach to unauthorized use. But Bannon explains the company needs to be permissive. “It has to be done by letting people use everything and trying to find a way to monetize it,” he said.

Getty can be permissive with its intellectual property because all of its content is fingerprinted. This allows Getty to identify uses of its content anywhere online. If a person posts a Getty photo, the company can track it because of the photo’s unique identifier. Bannon said Getty will contact websites and say, “We know that your people are using so much of our content. This is what we want to take from you as far as a fee,” rather than bring a lawsuit for copyright infringement.

The takeaway is that licensees want to do the right thing if given the chance. Allowing usage rather than suing was like pouring gasoline on a fire, Bannon said. It caused people to say, “I can get this image for a dollar?” Yes … Literally, we can cease-and-desist them to death or you can sit there and go, “How can we work together?”

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**CONCLUSION**

If increasing deal flow were more of a priority, innovation would get to market faster.

Look to Getty Images’ permissive attitude toward licensing for inspiration. Getty may not be used as an exact template—licensed images and music are different beasts—but the company’s willingness to give up some control shows other industries what can happen when a thousand flowers bloom.

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**Betraying Big On Digital**

**SPOTIFY'S VALUATION OUTSTRIPS COMPANIES WITH 18 TIMES ITS ANNUAL REVENUE**

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[Infographic by Ripetungi]

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**KEY TAKEAWAYS**

Improvements are being seen, but wholesale change is years away. Some recent licensing deals have been short-term—six or 12 months—without advances.

Labels still lack the bandwidth to give the proper attention to deals brought to them. If increasing deal flow were a priority, innovation would get to market faster.

Look to Getty Images’ permissive attitude toward licensing for inspiration. Getty may not be used as an exact template—licensed images and music are different beasts—but the company’s willingness to give up some control shows other industries what can happen when a thousand flowers bloom.

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*The last period for which EMI issued an earnings report*
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A MONSTER HIT REIGNITES A&R INTEREST IN AUSTRALIA

By Lars Brandle

Australia’s music community is as deep with talent as it is dynamic. And thanks in part to the phenomenon that is Gotye, more ears are tuning in to the music scene Down Under.

Melbourne-raised Wally de Backer, aka electronic pop star Gotye, has sold 6.7 million downloads in the United States of “Somebody That I Used to Know,” according to Nielsen SoundScan. And he continues a long tradition of distinctive acts from Australia gaining global acclaim. Each has overcome the “tyranny of distance” between Australia and the rest of the world.

Once again, “there’s a lot of interest in Australia,” veteran promoter Michael Chugg says. “A lot of young A&Rs, agents and managers are coming down and checking it out. Any excuse they can get to come to Australia.”

Gotye waved the Aussie flag this year when he crashed the international sales charts. Indeed, prior to Gotye’s eight-week stint atop the Billboard Hot 100, the last time a male solo artist from Oz had topped the chart was in 1981, when Rick Springfield was still wishing he had “Jessie’s Girl.”

“There is a definite focus on Australian music,” says Dave Butty, manager of the four-piece Jezabels, whose debut album Prisoner won the Australian Music Prize in 2012. “But I feel like it’s been building over the past couple of years rather than a sudden turning of the spotlight.”

The world, it seems, is growing smaller, and Gotye was part of a big push from Australia that enjoyed success away from home.

Sydney EDM act Pnau teamed with Elton John on Good Morning to the Night, which opened atop the Official U.K. Albums chart in July. Edgy pop artist Sia also landed at No. 1 in the United Kingdom with her single “Titanium,” a collaboration with David Guetta. Perth’s Tame Impala converted critical lauding into sales gold, its sophomore album Lonerism opening at No. 14 in Britain and No. 34 on the Billboard 200.

If there has been a “Gotye effect,” the most obvious artist to benefit from it was Kimbra, Gotye’s collaborator on “Somebody That I Used to Know.” Her debut album, Vows, opened at No. 14 on the Billboard 200. Also in 2012, the Christian market gave strong support for Hillsong Live and Newsboys recordings, and DJ Havana Brown’s U.S. fan base expanded this year. Other charting Aussies included Kylie Minogue, Knife Party, Missy Higgins and the Temper Trap.

“There’s usually a couple of good artists down here at any given time who deserve a shot internationally. And when people focus on our market it leads to those artists getting some opportunities elsewhere,” Gotye co-manager John Watson says. “Hopefully Gotye’s breakthrough will make that a bit more likely this time around.”

For this special feature, Billboard has selected five Australia acts to keep an eye on. (It’s worth noting that our 2011 roundup included a then-little-known artist named Gotye.)

360
Matt Corwell, who performs as 360, is quickly turning into one of the country’s brightest stars. Debut album Falling & Flying (Soulmate/EMI) is a lock to win honors at the Australian Recording Industry Assn. Awards taking place Nov. 29 in Sydney, where he’s the most-nominated artist with six nods.

Falling & Flying is close to double-platinum certification (140,000 units) and hasn’t left the ARIA albums chart since its debut more than 50 weeks ago.

In the days after his September 2011 album release, 360 grabbed a trophy at the Jagermeister Independent Music Awards and was named broadcaster Channel V’s publicly voted “Oz Artist” of 2011.

In October, the outspoken act took the JIMA for best independent hip-hop/urban album. 360 is represented by the Agency Group’s Rob Zirafelli, and plans include a string of North American dates around South by Southwest in March 2013 ahead of a release and full-scale tour in support.

PARKWAY DRIVE
Parkway Drive is arguably the most successful band to come from Australia’s sleepy beach town of Byron Bay. It’s certainly the heaviest. The group reached No. 2 on the ARIA albums chart in 2010 with Deep Blue and went on to crack the top 40 (No. 39) on the Billboard 200.

That year, the album won an ARIA Award. Signed to Resist for Australia and New Zealand, Parkway Drive is inked for the rest of the world to Epitaph, whose founder Brett Gurewitz describes the band as “heavier than the Earth.”

Fans agree, and there’s a lot of them. Recorded in Los Angeles with producer Matt Hyde (Slayer, Hatebreed), Parkway Drive’s fourth album, Atlas, arrived Oct. 30 on Epitaph in the United States and Resist in Australia, where it debuted at No. 3.

The band’s documentary DVD “Home Is for the Heartless” (Shock) shipped gold (7,500 units) in its first week of release in July, according to its label, and spent a week at No. 1.

The band is touring Europe in November and Australia in December. Plans include U.S. dates next March and April, according to Resist founder Graham Nixon.
Sан Киссо
San Cisco, an indie four-piece from Fremantle, Western Australia, rode a wave of buzz this year. The pop-rock act was the subject of a bidding war, culminating in an international deal with Fat Possum, becoming the label's first Australian signing.

Fat Possum has partnered with RCA Records to release San Cisco's debut, Wild Things, and an EP compilation on a global basis, except Down Under, where the band is on its own label, Island City Records, distributed through MGM.

The group is in the running for three ARIA Awards this year. The Sydney four-piece will get a state-side release in early 2013. The group has been chosen as the main support for the Vaccines on their U.S. tour starting Jan. 29.

JESS MAUBOY
Jess Mauboy has been a star Down Under since she appeared in 2006 on "Australian Idol" (she was runner-up). A string of platinum-selling No. 1 records and ARIA Awards have followed.

The Sydney four-piece with a touch of soul got a big break when radio network Triple J and the state-funded broadcaster Triple J remain the country's most important music discovery tool.

For a country of 22 million, Australia has a healthy appetite for music, and increasingly can find it online.

For more information, please visit www.billboard.com
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#1 Most Added to Australian Radio

REECE MASTIN
Rock Star
Gold Sales
250,000 Video Streams
#1 Trending Twitter Topic
#3 Most Added to Australian Radio
2 million+ combined Video Streams

TIMOMATIC
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3x Platinum Sales
1.5 Million Video Streams
#3 Airplay Chart

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OVERKILL IN OZ?
AUSTRALIA'S LIVE SCENE MAY SUFFER FROM SATURATION BOOKING

Australia's live music sector is up there with the best in the world. It's a billion-dollar-plus industry with a white-hot festival market that runs year-round. And with the growth of Asia's concert business, the region is even better positioned as a key market on the global touring circuit.

"We're the strongest market in the world right now," veteran promoter Michael Chugg says. "Certainly sales figures have shown that. And the amount of traffic we're getting through the country doesn't seem to be causing death and destruction in terms of losing any money. You'd have to think of Australia as very strong at the moment. Per capita, we're just killing it."

But is the industry killing itself? It's a question that won't go away.

Away from the spotlight, most promoters are finding the going tough.

Once a destination where only the hardiest of American and European artists toured, Australia now hosts too many shows, from international artists who demand too much money, in what is essentially a fussy market, promoters say. Competition for the live dollar has never been tougher.

"Australia has survived the global recession and because the dollar is strong, there are too many acts who want to come to Australia too often. It's a great concern for the future," says Michael Gudinski, chairman of Mushroom Group, which includes Frontier Touring.

Australian promoters are a special breed. Like promoters everywhere, they're hyper-competitive, combining elements of gambler and showman.

But there's a whole lot more promoters on the block here, and they're traveling vast distances to stay connected with the talent abroad. The risks here are greater. The difference between profit and loss can be 10%-20% of the margin.

In 2012, some of Australia's big promoters took action that mirrored developments in the record business: They consolidated. In April, one of the biggest players, Michael Coppel, sold Michael Coppel Presents to Live Nation, which itself had set up in Australia in 2010.

Coppel became president of Live Nation Australia. That company has a phenomenon on its hands with P!nk's 2013 The Truth About Love tour of Australia, which at press time had grown to 38 dates, with more than 350,000 tickets sold.

Also this year, Paul Dainty formed a global touring entity with Richard Branson's Virgin Group. The first shows through the new Virgin Live partnership will be Rolling Stones dates in London and New Jersey.

Gudinski is unperturbed. "There will be some big tours Live Nation buys for the world and will exclude me," he says. "There are some strong acts that have worked with Coppel in the past who perhaps don't want to be a part of such a big operation. For a market our size there are way too many promoters, particularly 'C', 'D' and 'E' grade promoters." Consolidation, Gudinski says, "will sort the real men out from the boys."

The live market in continued on >>p32
LIVE NATION
AUSTRALIA & NEW ZEALAND

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HUNGER LISTENS TO MUSIC, TOO.

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from >>>30 Australia is “definitely softening,” Coppel says. “It’s softening in a way that’s not uniform. It’s not 20% down across everything. What’s happening is the really strong attractions, the ‘triple As,’ are doing great business. But a lot of the ‘B’ and ‘C’ tours are struggling because people are being really selective. They really need to have a good reason to buy a ticket now. As a promoter, if you don’t have a Pink, Radiohead or Coldplay, or acts at that level, you’re not going to see what you would have counted on 12 months ago or two years ago.”

On the issues facing the live market, Coppel says “there’s so many festivals and they’re all dependent on competitive lineups. Even acts who aren’t traditional festival acts are being drawn into that world. That creates an issue about longevity for artists.”

The money that’s available in the festival market keeps driving the prices up, which keeps ticket prices high. “That’s a big factor,” he adds. “In general though, if the economy could work themselves out, you’d have to argue it’s a strong market.”

Australia’s federal government in late October issued a white paper titled “Australia in the Asian Century,” a document that calls on Australia to form deeper ties with its neighbors. Australian promoters and live music professionals are doing just that by making a notable push into Asia—a region that until now was considered untapped (Billboard, March 17). The debut of a new, state-of-the-art arena in Perth, the largest city on the country’s western coastline, means Australia now boasts a venue that may serve as a steppingstone toward creating a touring circuit between Australia and Asia.

“Perth is a gateway to Asia given that it is Perth is a gateway to Asia given that it is a gateway to Asia given that it is Perth is a gateway to Asia given that it is a gateway to Asia given that it is...”

The festivals market is in a “slight period of upheaval,” says Ken West, founder of the multiple-city Big Day Out festival. West’s juggernaut endured slack ticket sales for what he describes with a laugh as a “total fiasco” in early 2012, and he’s set about rebuilding the brand for 2013, in a new partnership with C3 Presents in the United States.

Big Day Out, meanwhile, faces new competition from a string of EDM fests—notably Future Music Festival and Stereosonic—and A.J. Maddah’s metal and hard-rock fest, Soundwave, which sold roughly 200,000 across four shows earlier this year.

“The scene is actually doing really well,” West says. “A lot of local bands are doing Hordern Pavilion-level shows [5,500 capacity], which were really rare some time ago. New bands are coming up, and they’re charging reasonable prices at the shows.”

—LB
YOU GOTTA HAVE FAITH

Paloma Faith rides a wave of Adele comparisons into her stateside debut

Despite being a seasoned star in her home country, British songstress Paloma Faith had only modest hopes when she embarked on her first U.S. tour in September.

"I was expecting to go and play to a lot of empty rooms," the London-born singer says of the six-date trek, which included sellouts in New York, Los Angeles, San Francisco, Chicago and Washington, D.C. "I was shocked. There were a lot of people who had been waiting for me to come over since the first record. It was uplifting and good for the soul."

Having won over early adopters with her brassy take on neo-soul, Faith's U.S. following is only set to grow when domestic debut Fall to Grace arrives Dec. 4 on Epic. Produced by Nellee Hooper (Madonna, No Doubt) and Jake Gosling (Ed Sheeran), the 13-track album presents an instantly captivating mix of sweeping ballads, hip-hop laden pop and pulsating electro grooves, topped by the singer's emotive, timeless vocals. Lead single "Pick Up the Pieces," a stirring tale of jealous romance, was a top 10 hit in the United Kingdom in October 2009 and spent 80 weeks on the albums charts, selling 539,000 units, according to the Official Charts Co. Fall to Grace hit British stores in the summer, debuting at No. 2 and racking up sales of 265,000. The decision to launch her U.S. career with Faith's superior sophomore set, as opposed to her more retro-pop-flavored debut, is one that greatly pleases her.

"On my first album I made quite a lot of compromises on a creative level because I was nobody and felt that I had to maybe play a few chess moves to my label," she says. "With this album, I don't feel like that. It's quite an emotionally raw album and a lot of the subject matter is still relevant now."

Teaming with Hooper on Fall to Grace helped Faith achieve the synthesis of her retro influences (Etta James is an idol) and cutting-edge production techniques that she was after. "It was the perfect pairing," she says. "I feel that I brought something to him that was more classical and he brought more contemporary [influences] to me. Together we got a sonic version of Blade Runner."

Epic Records executive VP of marketing Scott Seviour says Faith is now well-placed to follow in the footsteps of fellow British female vocalists Adele and Amy Winehouse and translate her U.K. success overseas. "She has it all," he says. "She is intelligent. She is eccentric. She is quirky. Her music has immense depth. She is the real deal, and that's why America is starting to embrace her.

To introduce Faith to U.S. audiences, Epic serviced Fall to Grace to tastemakers at leading fashion, lifestyle, radio, TV and press platforms at the start of summer. "The first phase was really about discovery: getting those key gatekeepers to discover her and then push it down," Seviour says, noting that a file full of the artist's press cuttings has since grown to several inches thick and encompasses everything from glowing profiles in Elle magazine to the New Yorker.

The response from radio has been equally positive. "Picking Up the Pieces" was serviced to triple A stations in August with KTZZ Minneapolis and SiriusXM channel the Pulse among its early backers. The track is now being worked at adult top 40 with KALC Denver, WTMX Chicago and WTSS Buffalo, N.Y., leading the charge.

Industry showcases at New York venues Le Baron (June 20) and Edis- son Ballroom (Aug. 7) preceded Faith's debut U.S. tour, which took place Sept. 10-19 and was booked by Jeff Frasco at Creative Artists Agency. She's set to return stateside for a further run of live dates surrounding the album's release. TV performances on NBC's "Today," ABC's "Jimmy Kimmel Live!" and CBS' "Late Show With David Letterman" will also bookend the set's street date. Back on home turf, Faith will begin a U.K. theater tour (Jan. 20-Feb. 17) booked by CAA's Mike Greek. Seviour anticipates the singer to return to the States to perform at South by Southwest in March, followed by another round of U.S. concerts.

"The intimacy of doing small shows has gone in the U.K. now, so it's nice to be able to do them again," says Faith, who confesses to being cautiously flattened by reports calling her the next Adele. "Who better to be compared to than the biggest-selling artist in the entire world right now?"
**MUSIC**

**OMARION plans to release a new album next spring.**

**OMARION returns with a free EP and a heavyweight co-sign**

Omarion doesn’t want to be seen as a has-been pop star anymore. The 28-year-old singer, who stepped onto the scene as frontman for B2K in the early 2000s, began his solo career with 2005’s O (Epic), which debuted atop the Billboard 200 with 182,000 copies sold, according to Nielsen SoundScan. Sophomore set 21 (Epic) garnered similar success in 2006, crowning the chart with 119,000 units, but just four years later, Ollusion, released through Omarion’s imprint StarWorld Entertainment and EMI, fell short, entering the Billboard 200 at No. 19 with only 21,000 sold.

After signing with Rick Ross’ Maybach Music Group earlier this year, the R&B star is ready to step into his adult shoes and release music that diverges from his previous teen-geared fare. On Nov. 29, Omarion will deliver his Care Package EP (Maybach Music Group/Warner Bros. Records) for free through file-sharing sites. The project features contributions from Problem, Tank and Wale, who appears on its first offering, “M.I.A.,” which is also included on MMG’s Self Made Vol. 2.

For Omarion, the EP signifies a shift in his public perception and musical content, ushering his themes into a more mature strata. “A lot of my fans are adults and have children and lives,” he says. “It’s really interesting because they still come out and support, the fans that used to chase my car. I think they really say, “This is the real grown-u-me. This is that age when Beyoncé had ‘Crazy in Love’ and Michael Jackson had Thriller, when Justin Timberlake had FutureSex/LoveSounds. I feel like I’m at that age. I can’t wait to display this new me.”

His evolution from boy to man has been calculated. Prior to the release of Ollusion, Omarion was briefly signed to Young Money Entertainment but parted ways with the label after a few months. With his manager, Ketrina Askew, the former teen heartthrob planned to ditch the underage pandering and take control of his career. He planned on signing a deal with E1 Music, but happened to bump into Rick Ross at a strip club, putting the wheels into motion in getting a fresh start.

“We look at it as starting over from scratch. That’s where our approach is—that we don’t get complacent,” says Askew, who started working with Omarion after Ollusion’s release. “This is the reintroduction and reinvention of Omarion. It was important that people see the real him, for people to know who he truly is. He’s not a teen-pop boy band singer anymore. He’s a grown man.”

To bolster the EP’s impact, Omarion shot a video for “M.I.A.,” which logged 250,000-plus YouTube views in its first three days of release. Warner plans to bank on Omarion’s social networks (@1Omarion, 737,000 followers) and saturate the online market with music videos.

“Omarion coming into the game, of course he was a singer and dancer but he had great visuals, which are going to be a big part of the EP as well as his album,” Warner urban A&R director Alaska Gedeon says. “This is a platform that allows him to get back to where he left off and then some, and then he can evolve into being more of a creative.”

Gedeon says the label plans to service “M.I.A.” to radio but is treating the EP as a “precursor” to his fourth solo album, for which Omarion has recorded 50 songs and hopes to release in the spring. He also plans to double in acting and open up a dance studio franchise in Los Angeles. Once fans hear the EP, he just wants his presence to be felt. “I hope that they hear the emotion and take away one thing, and that’s that I’m coming,” Omarion says. “I’m going to continue to create music. I’m here, and that’s what it is.”

**R&B BY STEVEN J. HOROWITZ**

**SHIFTING GEARs**

Veteran hip-hop producer and Eminem tour DJ Alan “Alchemist” Maman has had a busy 2012. The Los Angeles native has helmed projects for Odd Future’s Dom Genesis (No Idols), Action Bronson (Rare Chandeleers) and his group Gangrene (Vodka & Ayahuasca). He also released the critically lauded solo album Russian Roulette (Deno), instrumental LP Rapper’s Best Friend 2 and free mixtape Yacht Rock. And he has two more already in the can—Steph Brothers, with Evidence, and an untitled LP with Boldy James—that he hopes to release by year’s end.

**1 You were exceptionally productive this year. Why?**

I don’t know what the hell it was. Just more freedom to swim, less dealing with labels and radio and promotion. I feel like the rate that we work, it’s hard to have a system at this moment that can channel it all out. I branched out to a lot of different people and companies and did a lot of things for different people this year just to see if I could do it myself, to churn out material, because I’ve got my studio and friends that are all excellent musicians. There are so many records I still didn’t get out this year that we worked on.

**2 You’ve started to do more full-length collaborations with one particular artist. What do you enjoy about that?**

There are stages to go through as an artist. At this moment, that’s where it’s the most comfortable, it’s the most fun, and it just so happens that people that are my friends are pretty much—hate to be arrogant—but they’re excellent. The environment I have over here at the studio is dope, in Los Angeles, in a hideaway. It just made for a good environment for a lot of creative people to come through.

**3 Russian Roulette drew heavily from the sound and culture of Russia. Have you considered pegging another project to a particular culture?**

Yeah. I have an instrumental project that’s coming out with all Israeli records from when I went to Israel. It’s all instruments. It’s not like Russian Roulette. I’m not sure exactly how I’ll do it, but it’s more beats chopped up. I make the type of shit I like to listen to. That’s pretty much the guideline.

**4 Do you feel like you’re in a lane now where you’re more open to experimentation?**

For sure. I feel like I play hooky from school sometimes with what I’m doing because it’s like, maybe I wouldn’t have done this at one point. But I don’t give a fuck because I know what I’m doing is coming from my gut and I’m going to make a style of my own. At the end of the day—and at the beginning of the day as well—I’m definitely trying to take more chances. It’s just music. You either like it or you don’t. If you get too much into the technique of it, sometimes you get lost.

**5 You’re constantly name-checked as a great producer. Do you get the recognition that you deserve?**

It’s a matter of perspective, but I guess that unless we’re at the top of the mountain, and there’s only a handful of people there, then we should always feel like we’re a little slept on. That’s probably what keeps us going. Maybe sometimes it might get a little slept on, but that’s why I try to make a mess and make a big fucking scene and drop a whole bunch of projects.

**6 You have many projects in the works. What’s your goal for 2013?**

This year was a run for me to see how it would work as far as me doing projects with artists and seeing how far we can push it. So next year my goal for the whole time is to have one outlet, one system. A direct connect to people who fuck with this. It’s in the process of being built. There’s going to be a new studio and everything. I’ve spread a bunch of projects out [in 2013] until my system is in place so I can deliver directly and become a brand you can trust.
The Love Movement

Thalia returns with a mature, ballad-driven album featuring special guests

LATIN | BY JUSTINO ÁGUILA

Boys Like Girls released second album Love Drunk on Columbia three years ago. The project yielded several pop singles, including "Two Is Better Than One" featuring Taylor Swift. When the band came off the road in support of the disc, which bowed at No. 8 on the Billboard 200, there was a sense of urgency to return to the studio, prompted in part by the response to third single "Heart Live!" (Nov. 9). 

"When you are an artist you grow in tandem with your life," Sony Music U.S. Latin GM Nir Seroussi says. "That last album, Primera Fila [Front Row], was the beginning of a validation that she's a real artist that's going to stay." 

Thalia has been entertaining audiences since she was a child, first as an actress and then throughout most of the '80s in Mexican group Timbiriche. She has spent more than three decades working to create her unique pop appeal and now sits atop her own lucrative musical brand, as a corporate spokeswoman, radio show host and author, among other ventures. Seroussi is sure that Thalia has moved into a different stage and says this album proves her career will not sour but rather age like wine. 

"The repertoire is more mature but still exciting," Seroussi says. "You have a mix of very selective covers done with beautiful arrangements where she sounds amazing. And there's new songs as well." 

The new project includes collaborations with artists across the globe, including Canadian singer Michael Buble, British crooner Robbie Williams and Puerto Rican bandleader Gilberto Santa Rosa. Some of the songs are classics like "Besame Mucho" (performed with Buble) while others are originals that showcase Thalia's strong vocals, which do particularly well in sweeping romantic ballads that showcase her chops and versatility. 

"When I began working on this album the only sure thing was Michael Buble," Thalia says. "We worked together on his Christmas album, but I told him he would have to work on my album. He agreed." 

From there, her album found its way and more collaborators came onboard including hitmaker Sano, veteran singer/songwriter Ricardo Montaner and rising star Prince Royce, who sings "Te Perdiste Mi Amor" (You Lost My Love) alongside Thalia as a bachata. For Thalia, the album also includes a dream come true: recording with Williams, who signed on immediately. 

"Imagine Robbie singing a mambo in the song 'Martequita Linda [Beautiful Doll] in Spanish," Thalia says. "He is the only one who could understand the irony of that song." 

The promotion of Primera Fila includes a Christmas special filmed at New York's Hammerstein Ballroom that aired Nov. 18 on Univision and will be rebroadcast on Televisa. "We really used the Univision powerhouse as an anchor for the marketing," Seroussi says. "This is the first time we sat down with the Univision family and came up with a cohesive plan to support the album." 

Thalia says she's preparing to tour next year and would like to also highlight music from Primera Fila, her first live CD/DVD release. 

To date, Thalia has sold 1.5 million albums in the United States, according to Nielsen SoundScan, and has notched 11 No. 1s on Billboard's Hot Latin Songs chart. She has also charted nine top 10s on Top Latin Albums and 10 top 10s on Latin Pop Albums, including three No. 1s. 

"Decades of recording music doesn't come without a team of people," she says. "That is something that makes me thankful every day." 

Three, The Hard Way

After a top 10 release, Boys Like Girls recorded—and then scrapped—an entire album. Here comes take two

ROCK | BY EMILY ZEMLER

Boys Like Girls released second album Love Drunk on Columbia three years ago. The project yielded several pop singles, including "Two Is Better Than One" featuring Taylor Swift. When the band came off the road in support of the disc, which bowed at No. 8 on the Billboard 200, there was a sense of urgency to return to the studio, prompted in part by the response to third single "Heart Live!" (Nov. 9). 

"We went into the studio a little discouraged by our most recent single," singer Martin Johnson says over the phone between studio sessions in Los Angeles, where he now lives. "That was that wake-up call moment about how much music is changing. That thing that we clung onto, that was so relevant in 2005 when we became a band [up] until 2010 when we finally went off the road from Love Drunk, had kind of died. It was almost like the radio wanted a remixed version of the song rather than the actual song." 

Boys Like Girls completed an entire album in the first half of 2010, only to realize it was disingenuous to the band. In the end, the group tossed the project and decided to take a break for a while. "It was this angry, contrived electronic-pop hybrid and it didn't really feel like Boys Like Girls," Johnson says. "It didn't feel like we were being honest to ourselves." 

The other band members—Paul DiGiovanni, Morgan Dorr and John Keeffe—went home to Boston while Johnson spent time in Nashville, writing with other musicians and accumulating demos that didn't have a specific purpose. In the fall of 2011, he began to realize that songwriting wasn't quite the same without the band and in October the members gathered at Johnson's L.A. home to begin transforming his demos into their third album, Crazy World, due Dec. 11 on Columbia. 

"We threw out the idea of having to cater to modern music," Johnson says. "What made the last record—the one that never came out—feel not right for Boys Like Girls is that we felt this massive pressure as a band that lived by the ups and downs of top 40 success. We threw out any preconceived notion that that was an issue. It was freeing." 

For Columbia it's been important to reimagine Boys Like Girls with its new sound, which embraces pop-rock and country. The band released three tracks, including the disc's first single, "Be Your Everything," on the Crazy World EP in July, offering fans a first taste of its evolved sound. Columbia marketing manager Matthew Amoroso says the EP, in partnership with iTunes' Complete My Album program, helped spur momentum for the eventual album release. 

"They have a long history of making hit records so we wanted to create awareness first and foremost," Amoroso says. "People know that Boys Like Girls have a new record coming. And we wanted to build the story as we took [the single] to top 40 radio in the fall, which is where we are now." 

The label is focused on existing fans and new ones, generating prerelease buzz through a co-headlining tour with the All-American Rejects and a performance on "[Jimmy Kimmel Live!" (Nov. 9). "[The band has] grown up, their fans have certainly grown up, and they wanted to communicate that on the record," Amoroso says. "We wanted to engage [the fans] and show them—whether it's through the sound or our press photos or video—that the band has grown up." 

As for the group, it's happy no matter what. "We wanted to do something really organic and true to us," Johnson says, "and not be concerned about how it was going to be received."
### JAZZ

**MARCUS ROBERTS**  
Deep in the Shed: A Blues Suite  
**Producer:** Marcus Roberts  
**J-Master Records**  
**Release Date:** Nov. 13

More than two decades after the initial release of *Deep in the Shed*, pianist Marcus Roberts revisits the 1989 album. This time around he has a new nonet that tackles the original's six tracks in a different running order and a new one, “Athanatos Rythmos,” It’s spiritual and swinging, a winning re-examination of a work that has aged quite well despite being out of print.

In 1990, Roberts was part of the Young Lions movement with Wynton Marsalis at the head of its class. There’s no discounting the Marsalis influence on this suite, rooted in Duke Ellington’s vision of the blues, but with maturity comes a greater sense of honesty. With the exception through a heightened level of discounting the Marsalis in-head of its class. There’s no

### POP

**HINDER**  
Welcome to the Freak Show  
**Producers:** Kevin Churko, Cody Hanson  
**Republic Records**  
**Release Date:** Dec. 4

Hinder has been something of a mainstream rock phenomenon since its 2005 debut, *Extreme Behavior*, which revealed that the group likes to rock the house (“Get Stoned”) and roll the heart (“Lips of an Angel”). Things haven’t changed much for the Oklahoma quintet, but its fourth album, Welcome to the Freak Show, leaps a bit more toward the latter side of the equation. Supposedly inspired by frontman Austin Winkler’s latest drug binge (which led to a rehab stint), the album finds melodic beauty amid psychological turmoil and a desperate desire to find reliable relationships. Hinder definitely rocks out as well, from the defiant opener/first single “Save Me” to the chunky booty call “Ladies Come First.” Meanwhile, “See You in Hell” references dead heroes like Marilyn Monroe, Janis Joplin and Jim Morrison. But most of the band’s time is spent in softer territory. The piano-led recrimination “Shoulda Known Better” would sound right at home on a Lady Antebellum album, while “Talk to Me” has a smooth, Jersey Shore soul flavor that would make Southside Johnny proud. “Anyone but You” and “Get Me Away From You” are heart-rending power ballads, and “Is It Just Me” convincingly rides a contemporary pop tip. This *Freak Show* is more inviting than scary.

**EL PERRO DEL MAR**  
Pale Fire  
**Producer:** Sarah Assbring  
**The Control Group**  
**Release Date:** Nov. 13

Though her Swedish countrywomen Lykke Li and Robyn have garnered more mainstream attention in recent years, singer/producer Sarah Assbring (aka El Perro del Mar) merits a closer look of her own with fourth album *Pale Fire*. Rooted in chily synth and ’90s-inspired club beats, the 10-song set is musically El Perro del Mar’s most upbeat collection to date—even the lyrics tell tales of Scandinavian sadness. She rejoices over true love on the rhythmic “Home Is to Feel Like That” and kisses off an old flame on “I Carry the Fire.” Lead single “Walk On By” features snips from cult-classic documentary *Paris is Burning* as Assbring declares, “Solitude my best friend,” over a shuffling groove that recalls early work from Deee-Lite and St Etienne (the latter of whom already returned the favor by remixing the song). Most engaging of all is “Hold Off the Dawn,” a futuristic world-pop song that suggests Peter Bjorn & John covering the Police.—AH

**GREEN DAY**  
*iDos!*  
**Producers:** Rob Cavallo, Green Day  
**Reprise Records**  
**Release Date:** Nov. 13

First. Meanwhile, “See You in Hell” references dead heroes like Marilyn Monroe, Janis Joplin and Jim Morrison. But most of the band’s time is spent in softer territory. The piano-led recrimination “Shoulda Known Better” would sound right at home on a Lady Antebellum album, while “Talk to Me” has a smooth, Jersey Shore soul flavor that would make Southside Johnny proud. “Anyone but You” and “Get Me Away From You” are heart-rending power ballads, and “Is It Just Me” convincingly rides a contemporary pop tip. This *Freak Show* is more inviting than scary.—GG

### ROCK

**DEFTONES**  
Koi No Yokan  
**Producer:** Nick Raskulinecz  
**Reprise Records**  
**Release Date:** Nov. 13

Deftones are back to brutality again. It’s good news for fans who’ve been head-banging along to the band’s mix of muscle and melody since its 1995 debut. Deftones’ 2010 *Diamond Eyes* was an experimental sidestep that found the group working its way out of the funk caused by bassist Chi Cheng’s auto-accident-induced coma and acclimating to stand-in Sergio Vega. But the swagger is back on *Koi No Yokan* (a Japanese proverb that roughly translates to “promise of love”). Frontman Chino Moreno’s tuneful vocals—with markedly less screaming this time—resemble their joust with Stephen Carpenter’s guitar brutality on textured anthems like “Swerve City,” the sinewy “Graphic Nature,” the full-throttle “Poltergeist” and expansive epics like “Tempest” and “Rosemary.” Most of Moreno’s tortured poetry remains unspecified but clearly comes from deeply personal places. On “Leathers,” he declares it’s “time to let everything inside show,” and the easy flow between the 11 tracks shows the band is just as comfortable in its new era.—GG
**REVIEWS**

**SINGLES**

**ASAP ROCKY**

FEATURING DRAKE, 2 CHAINZ & KENDRICK LAMAR

F**kin’ Problems (3:57)

Producer: Noah “40” Shebib

Writers: various

Publishers: various

ASAP Worldwide/Polo Grounds/RCA

"F**kin’ Problems" certainly doesn’t have a star-power shortage. For Harlem rookie ASAP Rocky’s new single (presumably the proper lead track from his long-delayed debut album), Drake and Kendrick Lamar lend verses, 2 Chainz provides a spectacularly goofy hook consisting of a total of two lines, and Drizzy’s in-house producer, Noah “40” Shebib, is recruited to control the web of percussion around the four MCs. The problem with “Problems” is that everyone involved is slightly off their game. The posse cut finds Drake throwing out a few average bars, while Lamar—who proved his genius with debut album good kid, m.A.A.d city—sounds lost here, uncomfortably spouting sexual come-ons and ignoring his lyrical impulses. Meanwhile, 2 Chainz and Rocky are similarly underused, with the latter ripping off the track’s best line, “Put the chrome to your dome, make you sweat like Keith,” in the middle of his allotted 30 seconds. Make no mistake, “F**kin’ Problems” knocks hard, but with a few tweaks, it could have been the buzzer-beating rap single of 2012.—JL

**THE BAND PERRY**

Better Dig Two (3:11)

Producer: Dann Huff

Writers: B. Clark, S. McAnally, T. Rosen

Publishers: various

Republic Nashville

The Band Perry’s Kimberly Perry is not a woman scorned—and she’ll be damned if she ever will be. The Mississippian trio’s new song, “Better Dig Two,” off the group’s sophomore set due in April, is a stomping tale of true love and obsession, with Perry vowing that she’ll follow her spouse all the way to the grave. “Here lies a girl whose only crutch is loving one man just a little too much,” she eerily forebodes. A plucky banjo and hand claps quietly transition into a full-blown rock single, with Perry’s fiery vocals fueling her unharnessed passion. A darker, more twisted side suits the group well, and “Better Dig Two,” which debuted at the Country Music Assn. Awards earlier this month, proves that Perry isn’t to be messed with.—JIM

**MAKON' Til Now (6:27)

Producer: Jim James

Writer: J. James

Publishers: Chrysler’s Songs/Removator Songs (BMI)

**ALTERNATIVE**

To the casual listener, Jim James’ psychedelic and soulful synth jam “Knov Til Now” could sound like a creative 180—after all, his main band, My Morning Jacket, is known primarily for its epic guitar journeys. But James has grown more adventurous with each subsequent project, from the funk and electronic experiments on My Morning Jacket’s Evil Urges to flirtations with trip-hop and country in Monsters of Folk. Glancing back at his artistic growth during the past decade, “Know Til Now” could sound like a comeback single marks a departure from the more traditional synth pop of her first EP, last year’s The Noise Some People Make. The song’s jazzy brass strut and bright vocal delivery echo Lana Del Rey’s aesthetic, but Madison’s vocal persona is more than smoke and mirrors. Lyrically, she knows her way around a sly double-entendre (“Hit the sweet life, pass it around, don’t come down”), and by the time the ensemble belts “My chain be heavy!” in the bridge, Madison and her collaborators flash some bona fide soul. Madison has been self-releasing music on her own G Records and scoring synch placements recently (“Sweet Life” was featured in an episode of the Canadian series “Lost Girl”), and if it’s not a proper breakthrough, the single sounds like a harbinger of bigger things to come.—CP

**BIG SEAN**

Guap (4:31)

Producer: Key Wane

**HIP-HOP**

Writers: S. Anderson, D. M. Weir II

**MADISON**

Sweet Life (3:09)

Producer: Madison, Eric Spring

Writer: Madison

Publisher: Noise of Madison

This “Sweet Life” isn’t a Frank Ocean cover, but a promiscuous bit of alternative pop from New York newcomer Madison. The enchantingly catchy single marks a departure from the more traditional synth pop of her first EP, last year’s The Noise Some People Make. The song’s jazzy brass strut and bright vocal delivery echo Lana Del Rey’s aesthetic, but Madison’s vocal persona is more than smoke and mirrors. Lyrically, she knows her way around a sly double-entendre (“Hit the sweet life, pass it around, don’t come down”), and by the time the ensemble belts “My chain be heavy!” in the bridge, Madison and her collaborators flash some bona fide soul. Madison has been self-releasing music on her own G Records and scoring synch placements recently (“Sweet Life” was featured in an episode of the Canadian series “Lost Girl”), and if it’s not a proper breakthrough, the single sounds like a harbinger of bigger things to come.—CP

**Produced by Noah “40” Shebib

**DANCE**

Following up the single “Get Free” from their forthcoming disc Major Lazer Frees the Universe, Diplo and his Major Lazer crew continue to pump out songs like “Jah No Partial” that absolutely slay dancefloors. Sampling Johnny Osborne’s mid-’80s reggae classic “Mr. Marshall,” Diplo and co-producer A$AP Rocky’s “F**kin’ Problems” carefully pile on layers of dubstep-influenced beats to create an exhilarating experience. More impressively, the boys of Major Lazer manage to highlight Osborne’s original vocals instead of bury his voice beneath the wobbles of distorted noise. Major Lazer’s upcoming album is expected to hit stores in early 2013, and if “Jah No Partial” is an example of what’s to come, expect the trio to combine trendy flavors with traditional music in an even more innovative way than when they arrived on the dance scene in 2009. Major Lazer is now concocting the kind of mashups that everyone can enjoy.—LW

**MAJOR LAZER**

FEATURING FLUX PAVILION

Jah No Partial (4:13)

Producers: Diplo, Flux Pavilion

**THE BAND PERRY**

Writers: various

Publishers: various

Downtown Music

Now,” meanwhile, do the talking.—RR

**THE BAND PERRY**

Spring

Producers: Diplo, Flux Pavilion

Writers: various

Publishers: various

Downtown Music

Now,” meanwhile, do the talking.—RR

**DECEMBER 1, 2012 | www.billboard.biz | 37**

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5700 Wilshire Blvd., Suite 500, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.
Synch Success

Christmas TV ad gifts U.K. singer Gabrielle Aplin a breakthrough chart hit

U p-and-coming British singer/songwriter Gabrielle Aplin is reaping the rewards of a prime TV ad song placement for U.K. retail chain John Lewis.

The 20-year-old vocalist fought off strong competition to land the coveted holiday season synch, which is among the most sought-after music placements in the United Kingdom. Previous John Lewis Christmas ads have included Ellie Goulding covering Elton John’s “Your Song,” Goulding’s rendition hit No. 2 on the U.K. chart. In 2011, Slow Moving Millie (vocalist Amelia Warner) performed a stripped-down version of the Smiths’ “Please, Please, Please, Let Me Get What I Want” for the ad, which drew more than 4.5 million YouTube views.

For this year’s ad, titled “The Journey,” Aplin delivers a mournful piano-led cover of Frankie Goes to Hollywood’s 1984 U.K. No. 1 “The Power of Love.” The 90-second ad, which tells the story of a snowman embarking on an epic quest, premiered Nov. 9 with Aplin’s cover simultaneously made available to purchase from digital stores. Having debuted the week ending Nov. 11, this week the Parlophone belter has sold more than 60,000 units, according to Parlophone. Her 2011 track “Home” was an iTunes single of the week and amassed more than 2.5 million YouTube views.

Aplin says she chose Parlophone because she is “the only female singer/songwriter” on its roster. “There was no point in signing to an indie label and self-released three EPs with sales totaling more than 60,000 units, according to Parlophone. Her 2011 track “Home” was an iTunes single of the week and amassed more than 2.5 million YouTube views.

Aplin says she chose Parlophone because she is “the only female singer/songwriter” on its roster. “There was no point in signing to an indie label because I already had one,” she says. “The only thing that would make a difference was a major.”

The writing and recording of Aplin’s still-untitled debut album took place throughout 2012 in the Buckinghamshire studio of producer Mike Spencer (Goulding, Emeli Sandé). Final mixes and the track list will be completed in the coming months, with Leonard eyeing two further singles ahead of a spring bow. The first, “Please Don’t Say You Love Me,” was originally due to be released this fall and has garnered 1 million plus YouTube views. Its release was postponed to February 2013 in light of the John Lewis synch.

“Take Off” would be the debut album’s lead single, but that was shelved after hearing the John Lewis ad. “The only thing that would make a difference was a major.”

The album is a development of everything else that I’ve done,” Aplin says. “I’ve got quite a lot of new sounds in there, but it’s still very organic.”

The singer recently wrapped a six-date U.K. headlining tour and will play three European shows (Nov. 25-27) looked by Creative Artists Agency’s Jake Leighton-Pope. Aplin says she aims to play her first U.S. live dates next year and cites fellow Brit Ed Sheeran as someone who she looks up to for scoring international success “just by being himself.”

Parlophone A&R director Nathan Thompson believes that Aplin also has what it takes to resonate on a global scale. “In a world where there are a lot of female singer/songwriters,” he says, “it’s very obvious that, for us, Gabrielle is head and shoulders above the rest.”

Double Duty

Here’s all the acts that reached No. 1 with two different albums within a year on the Billboard 200 in the Nielsen SoundScan era. (Some have done it more than once, as noted.)

- Jay-Z (five times)
- Justin Bieber (three)
- 2Pac (twice)
- DMX (twice)
- Kenny Chesney (twice)
- Garth Brooks
- Susan Boyle
- Hootie & the Blowfish
- Ja Rule
- Jonas Brothers
- R. Kelly
- Lil Wayne
- Master P
- One Direction
- George Strait
- System of a Down

Deep Cotton provided the soundtrack to a Sonos ad starring Janelle Monae (inset, holding pool cue).
New ‘Dawn’ Breaks

As blockbuster ‘Twilight’ franchise ends, talk of compilations to come

Atlantic Records broke its string of releasing soundtracks to the “Twilight Saga” films 10 days prior to the film opening by issuing Breaking Dawn Part 2 the same week as the film.

“Knowing it was the last movie [in the series],” Atlantic marketing VP Chris Stang says, “we wanted to have a big soundtrack impact the same week it opened.”

The track to “Breaking Dawn Part 2” sold 93,000 copies in the week ending Nov. 18, according to Nielsen SoundScan, opening at No. 3 on the Billboard 200. Predecessor “Breaking Dawn Part 1,” which opened at No. 4 on sales of 105,000, set the prior low mark for the franchise. The first “Twilight” debuted at No. 1 with sales of 165,000 and “Twilight Eclipse” opened at No. 2 with 146,000. Both “Eclipse” and “New Moon” hit No. 1 after the films opened in theaters.

The new movie just missed setting a record for the opening-weekend take at the box office for the franchise, making $141.3 million domestically and another $199.6 million internationally. “New Moon” set the franchise record of $142.8 million in 2009.

Unlike its predecessors, “Breaking Dawn Part 2” didn’t have any singles preceding its theatrical release. The only prerelease activity for the soundtrack was the October release on MTV of a video for Green Day’s “The Forgotten.” Earnarked as the album’s first single and shipped to multiple formats, the song never charted and wasn’t offered for sale as a single.

A new version of Christina Perri’s hit from the previous film, “A Thousand Years, Pt. 2,” is the only track sold as a single for “Breaking Dawn even though it’s “in the most epic part of the film,” she recalls. “I always wanted it to be a duet,” Perri says, “because that’s the way I wrote it — part for Edward and part for Bella. I got to add a verse and then arrange it with a full orchestra with David Campbell. Being able to redo it, I was incredibly blown away. When I went to the premiere, it felt more like everyone’s song — it’s for the whole franchise. I’m really honored.”

In its first wave of promotion, Atlantic intends to support the soundtrack largely through video releases. The day the film came out, Nov. 16, a video for Nikki Reed and Paul McDonald’s “All I Ever Needed” was released. A video for “A Thousand Years, Part 2” was posted on the Warner Sound YouTube channel on Nov. 19 and Atlantic will follow that with one for “Speak Up” by POP ETC.

With the final chapter of the series complete, Atlantic is seeking ways to explore retrospective looks at the films’ music that include hit tracks from Bruno Mars, Paramore and Owl City.

“We’re still deciding on the timing but this is the first time we are able to make any compilation of the soundtracks,” Stang says. “It’s something we’ll explore. I don’t think there’s an artist who has been involved in this series that can say it wasn’t a big benefit.”

A ‘HEAVEN’-LY SPOT

Indie duo Deep Cotton blooms thanks to Sonos synch

Janelle Monae may be the on-camera face of Sonos’ current “Listening Is Back” TV ads, but a high-energy soundtracking the spot has quietly become the campaign’s breakout star.

“We’re Far Enough From Heaven Now We Can Freak Out,” a track by rock-soul duo Deep Cotton, has sold 20,000 downloads (according to Nielsen SoundScan) in its first three weeks of release thanks in large part to a high volume of social-media activity among fans trying to identify the song.

Since the Sonos spot debuted in early October, “Heaven” has yielded more than 300,000 hits for the band on YouTube and more than 50,000 downloads on Shazam, and has been swimming around the upper tiers of iTunes’ R&B sales chart. It’s also prompted a high level of A&R interest in the band, which is signed to Monae’s Wondaland Arts Society label. (Monae has a separate artist deal with Atlantic Records, with which Deep Cotton isn’t affiliated.)

“We’ve had a couple publishing companies call and A&R execs offering to fly into Atlanta to meet the band, and you can hear the excitement in their voice feeling like they discovered something — even though it’s part of a national television campaign,” says Mikael Moore, who manages Deep Cotton and Monae at Wonderland Management.

“TV’s the new radio. It kind of smacked people out of their comfort zones,” Moore says. “It’s a singer-songwriter thing that was drowned in pop radio with current single “Home to Me,” which percolates just beneath Billboard’s Country Airplay tally. Since moving to Nashville a decade ago, Darling has worked part-time as a model, appearing in music videos including Kellie Pickler’s “Red High Heels,” Joe Nichols’ “Tequila Makes Her Clothes Fall Off” and Big & Rich’s “Save a Horse (Ride a Cowboy).” Darling is preparing her debut album for independent label Black River.

FROM GOLD FIELDS...

Australia’s Gold Fields debut their retro-tinged dance/rock single “Dark Again” (Astral-works/Capitol) at No. 38 on Alternative, granting the quintet its first Billboard charts entry. The atmospheric single has garnered support from taste-making alternative KNKX Seattle (37 plays in the Nov. 12-18 Nielsen BDS tracking week) and previews the group’s debut album, Black Sun, due in January. The act recently finished a tour with Diamond Rings and will support St. Lucia for a string of dates in December.

TO A ‘GOLD’ RECORD

For someone who began rapping only nine months ago, Atlanta’s Trinidad James is ready to make up for lost time. The former boutique shop salesman released his first mixtape, Don’t Be SAFE., on July 31 and has garnered more than 1 million YouTube views for his clip for “All Gold Everything” (thinkitsagame). Now the buzz is flowing onto radio airwaves, as “Gold” is approaching a debut on the Mainstream R&B/ Hip-Hop chart.

Reporting by Keith Caulfield, Wade Jessen, Rauly Ramirez and Gary Trust.
HELP WANTED

Dean of College of Mass Communication

Middle Tennessee State University is conducting an international search for the Dean of College of Mass Communication. The Search Committee invites nominations, applications (letter of interest, full résumé or CV, and contact information of at least five references), or expressions of interest to be submitted to the search firm assisting the University. Review of materials will begin immediately and continue until the appointment is made. It is preferred, however, that all nominations and applications be submitted prior to February 1, 2013. For a complete position description, please visit the Current Opportunities page at www.parkersearch.com/current-opportunities.

Dan Parker, President
Ryan Grant, Principal
Parker Executive Search
770-804-1996 ext: 115 II rgrant@parkersearch.com

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Brianna E. Cohen, project manager.
Ongoing interviews in NYC.

Seeking Singers & Songwriters: males & females, teen-39, all ethnicities, interested in recording and working with a manager. Producer states: "We are looking at everyone as the next potential star. Do you have what it takes?"

To be considered, email pix & résumés, mp3s, and/or links to online material to briannaecohen@gmail.com. You will be contacted if selected for an interview.

No fees for initial interview. Recording costs (fees required to record demos or EP) will apply; approximate costs estimated at $3,000. Possible future pay based on album sales or appearances.
The Ultimate Christmas Album Wish List

For every mega-selling Christmas albums by the likes of Josh Groban (Noël) and Michael Bublé (Christmas), there are countless misfires. Anyone remember Christmas on Death Row?

We canvassed a cross section of industry sources for their thoughts on what acts could produce a blockbuster Christmas album in the vein of Groban and Bublé. The responses ranged from the expected (Adèle) to the surprising (Kid Rock).

Adèle: Suggested by multiple respondents, the chart-topping superstar is the most obvious candidate for a Christmas album. She appeals to essentially every demographic and her name is instantly recognizable around the world. And as we've seen previously, those artists (like Adele) that can connect with an older demographic often move major holiday units. It's no surprise that the best-selling Christmas albums every season are usually those by acts that skew toward older women while retaining some youthful appeal (Andrea Bocelli, Sting, Enya).

It's likely that we won't see a holiday effort from Adele for some time, as a new studio record from the diva isn't even on the radar at the present. And it would make sense that if she dropped a new project in 2013, rushing out a Christmas set for December of the same year might be too much of a demand.

Taylor Swift: Though the country/pop singer does have a six-song holiday EP to her name (The Taylor Swift Holiday Collection), she has yet to release a full-length Christmas effort. It's not like the EP hasn't sold well—it's moved a handsome 893,000 through the week ending Nov. 11 (according to Nielsen SoundScan). That number is all the more impressive considering its CD has been exclusive to Target since its release in 2007. (Physical sales represent 87% of its overall sum.) For the 2008 season, the set was widely available digitally, but then from 2009 through last year, it became locked to iTunes.

Imagine what a full-length holiday album by the vet eran band is an event record, and a holiday set would be no different. The source who suggested the act half-joked that it would be a huge win for Walmart, as the retailer carried the band's last studio album (Long Road Out of Eden) exclusively for its first two years. The album bowed atop the Billboard 200 with 711,000 and has sold 3.4 million to date. Also in the group's corner: Its stray Christmas tune, “Please Come Home for Christmas,” is a favorite among the holidays and consistently charted on Billboard's Holiday Airplay tally.

Other icons who could reap the Christmas benefits of long, wide-ranging careers: Elton John, Paul McCartney, George Michael and Billy Joel. The first three all have had signature one-off holiday hits with “Step Into Christmas,” “Wonderful Christmastime” and “Last Christmas,” respectively. McCartney might be the real winner in that bunch. He recently released a new cover of “The Christmas Song” for the Hear Music compilation Holidays Rule. Perhaps that experience has warmed him to the idea of dropping a full-length Christmas set?

Bevyoncé, Katy Perry, Kelly Clarkson: While R&B-tinged Christmas albums aren't generally huge sellers, Beyoncé could be an exception to the rule. Her music crosses over to multiple formats and genres proof of her wide acceptance is the fact that she's been chosen to play the Super Bowl halftime show on Feb. 3.

Efforts by Perry and Clarkson may generate fewer returns, but it was theorized that the former—Billboard's 2012 Woman of the Year—could produce an appealing set of poppy Christmas tunes that would have a broad appeal. Think the Waitresses' "Christmas Wrapping."

ABBA: Truly, a left-field candidate, but a fun one. One source mused that if ABBA ever regrouped, and if it did a holiday set, it would be a monster seller on a global scale. After all, ABBA's greatest-hits album Gold has moved 5.4 million in the United States, and the stage musical "Mamma Mia!" continues to pack in audiences around the world.
The re-formed band's first studio set in 16 years launched with 81,000 and debuts at No. 1 on Heat Rock Albums. The quartet's last effort, 1996's "America," peaked at No. 2.

The pop diva posts her cloth-up album, building with 73,000. She last topped the list with '2013's "Alone," her last studio set—which launched at No. 3 with 110,000.

Celebrating its 10 years in music, the band's best-of was issued in a variety of configurations. This entry (35,000) combines its two CD and three-CD versions, while a super-deluxe five-CD boxed set launches separately.

This week the album spends its 1 million in sales, making it the sixth to do so in 2013 and peaking at No. 2.

The Taylor Swift Holiday Collection (EP) 111

A Year Ago, there were an equal number of millenials. 

Three engineers netted a

Peak with Pix: 

In the act netted a

A year ago, there

Combines its two -

The re-formed

Reformera

Now 43

GRRR!

Lotus

CRAYON

ASTHMATIC KITTY 100 (114.981)

LADY ANTEBELLUM

Broken Bow 7617 (118.981)

JASON ALDEAN

Night Train

WHITNEY HOUSTON

I Will Always Love You: The Best Of Whitney Houston

VARIOUS ARTISTS

CitiS 195 Sampler 24: Live From Studio C

JAMEY JOHNSON

Journey to Radio City Music Hall

ERIC CHURCH

First Time

JIMMY EAT WORLD

Austin 2013: Live From The Moody Theater

MUMFORD & SONS

Babel

LADY ANTEBELLUM

On This Winter's Night

THE CHIPMUNKS

Under The Mistletoe

THE LUMINARIES

Dreams Of Fireflies (On A Christmas Night) (EP)

THE LUMINOUS ORCHESTRA

Phlebus (EP)

JUSTIN BIEBER

Believe

CARRIE UNDERWOOD

Blown Away

LUKE BRYAN

Tailgates & Tanlines

GREAT LANA DEL REY

Born To Die

FUN.

Some Nights

ERIC CHURCH

Chief

TORY KEEHLE

Hope On The Rocks

HUNTER HAYES

Gone

VARIOUS ARTISTS

WINTER TRIP (TRIP ARTIST, LABEL PRICE)

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Journey To Radio City Music Hall

MUMFORD & SONS

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MIGUEL

Kaleidoscope Dream

VARIOUS ARTISTS

UNSTAGED, SPECIAL EVENTS EXCLUSIVE 2012

TRAVIS BANKS & YELLOW

Psycho White (EP)

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Take Me Home

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UNSTAGED, SPECIAL EVENTS EXCLUSIVE 2012

TRAVIS BANKS & YELLOW

Psycho White (EP)
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<td>Red River Blue</td>
<td>Warner Bros. Nashville</td>
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<tr>
<td>104</td>
<td>Elvis Presley</td>
<td>The Classic Christmas Album</td>
<td>RCA Victor</td>
<td>[127]</td>
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<td>103</td>
<td>Bette Midler</td>
<td>Holiday in Cinde</td>
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<td>102</td>
<td>The Righteous Brothers</td>
<td>The Christmas Album</td>
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<td>Tapestry</td>
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### Top Christmas Albums

- **Red River Blue** by Blake Shelton
- **The Classic Christmas Album** by Elvis Presley
- **Holiday in Cinde** by Bette Midler
- **The Christmas Album** by The Righteous Brothers
- **Christmas Collection** by Barbra Streisand

*Go to www.billboard.biz for complete chart data.*
Da 47

Manna climbs 3-2 on the Social 50 as her highly publicized 777 tour kept her fan base engaged with the help of the 130 journalistic blogging and tweeting on the plane with her. She received a 15% increase in reactions on Facebook during the week.

One Direction’s “Live While We’re Young” re-enters at No. 77 on On-Demand Songs, carried by a 59% increase in streams generated by the release of the group’s second album, Take Me Home (see story, page 36).

English dolce Ollie Breeze begins his way to No. 1. Undeclared re-entry after releasing “Hilltop,” a track produced by an upcoming videogame bearing the same name. It received more than 22,000 plays on his SoundCloud page.

Billbearal
**HEATSEEKERS ALBUMS**

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<td>EMMY ROSSUM</td>
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<td>This Christmas (Deluxe Edition)</td>
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<td>LADY ANTEBELLUM</td>
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<td>The Gospel According To The Beatles</td>
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<td>8</td>
<td>NOEL</td>
<td>This Christmas (Deluxe Edition)</td>
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**HEATSEEKERS SONGS**

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<td>This Is Christmas</td>
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<td>MAX</td>
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<td>CHRISTMAS</td>
<td>Christmas With Ray Stevens</td>
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**REGIONAL HEATSEEKERS #1 ALBUMS**

- **NORTH CENTRAL**
  - Austin Stone: *This Is Christmas*
  - Kattie Jenkins: *This Is Christmas*
  -♌ Noël: *This Is Christmas*

- **WEST NORTH CENTRAL**
  - Noël: *Christmas With Kattie Jenkins*
  - ★ Noël: *Christmas With Ray Stevens*
  - ♌ Noël: *This Is Christmas*

- **SOUTH CENTRAL**
  - Kattie Jenkins: *This Is Christmas*
  - ★ Noël: *This Is Christmas*
  - ♌ Noël: *Christmas With Ray Stevens*

- **PACIFIC**
  - ♌ Noël: *Christmas With Ray Stevens*
  - ★ Noël: *This Is Christmas*
  - ♌ Noël: *Christmas With Ray Stevens*
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**3** The song marks the Greatest Gainer. Airplay need for a second consecutive week, pushing 7-5 on Hot 100. Airplay (905 million impressions, up 23%). It claims the same honor for a second straight frame on the Mainstream Top 40 airplay chart, where it jumps 5-1.

**4** After topping the Triple A airplay tally for eight weeks, April and crowning Hot Rock Songs and Alternative starting In September, the song reaches the Hot 100’s top 10, fueled by across-the-board gains on Hot Digital Songs (#7-5), Hot Dance Songs (#10) and Hot Airplay (#25-5).

**5** Following the first full week after the No. 9 opening of the James Bond film, its theme scores Greatest Gainer/Digital honors for a second issue in a row, climbing 10-6 on Hot Digital Songs (130,000, up 27%).

**6** As parent album The Twilight Saga: Breaking Dawn-Part 2 #2 weeks at No. 1 on Top Rock Albums, the set’s only track available a la carte storms Hot Rock Songs at No. 12 with 70,000 downloads sold. Perry’s original solo for “See You Again” from Fast & Furious 7 reached No. 31 on the Hot 100 in February.

### BETWEEN THE BULLETTS

**RIHANNA’S DOZEN DOMINATORS**

Rihanna registers her 12th Billboard Hot 100 No. 1 as “Diamonds” rises 2-1, tying her with Madonna and the Supremes for the fourth-most leaders in the chart’s 54-year history. Only the Beatles (20), Mariah Carey (18) and Michael Jackson (13) have more. “Diamonds” likewise becomes Rihanna’s record-extending 12th No. 1 on Hot Digital Songs, where it climbs 1-9 with a 19% increase to 171,000 downloads sold, according to Nielsen SoundScan, and passes 1 million downloads sold to date.

—Gary Trust
### MAINSTREAM TOP 40

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<td>ARNAULD Eriksen &amp; INTERSCOPE</td>
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### ADULT CONTEMPORARY

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### HOT ROCK SONGS

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### ACTIVE ROCK

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### POP/ADULT/ROCK

As the format begins to make its annual holiday music makeover, a host of viable titles decorate the Adult Contemporary chart. Red Stewart arrives at No. 10 with "Let It Snow, Let It Snow, Let It Snow," While the novel hits No. 12 at Rock entry, it’s just his third seasonal hit on the charts, following "Baby, It’s Cold Outside." In fact, Daily Parson (No. 2, 2004), and "I’ve Got My Love to Keep Me Warm" (No. 2, 2006). Also debuting with holiday songs are Barry Manilow, who, “Santa Claus Is Coming to Town.” (No. 22) marks his milestone 50th No. hit (see page 47); Train’s “Hey, World!” (No. 23), Train-Sherman-Oliver & InterSCOPE (No. 24); Jerrod Sparkse “Go Too Hear What I Want” (No. 25); and Lady Antebellum’s "A Holly Jolly Christmas" (No. 26). Train and Sparkes signed off on a very special Christmas. 25 Hours Milestone Joy to the World, which ran 145-1 on the Billboard 200.

### HERITAGE ROCK

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</table>
**HOT COUNTRY SONGS**

**1. 9.** YOU'D BE HARD TO REPLACE<br>**Shawn Mendes**
- **Artist:** Shawn Mendes
- **Genre:** Country
- **Label:** EMI Records
- **Sales:** 395,000

**2. 8.** THE WAY Знает View<br>**Chris Young**
- **Artist:** Chris Young
- **Genre:** Country
- **Label:** Sony Music Entertainment
- **Sales:** 410,000

**3. 7.** I CAN'T HELP IT<br>**Little Big Town**
- **Artist:** Little Big Town
- **Genre:** Country
- **Label:** Capitol Nashville
- **Sales:** 425,000

**4. 6.** I'M NOT THE ONLY ONE<br>**Sam Hunt**
- **Artist:** Sam Hunt
- **Genre:** Country
- **Label:** RCA Records
- **Sales:** 440,000

**5. 5.** THE WAY You Look Tonight<br>**Brooks & Dunn**
- **Artist:** Brooks & Dunn
- **Genre:** Country
- **Label:** EMI Records
- **Sales:** 455,000

**6. 4.** IF I DON'T KNOW BETTER<br>**Dierks Bentley**
- **Artist:** Dierks Bentley
- **Genre:** Country
- **Label:** Capitol Nashville
- **Sales:** 470,000

**7. 3.** JUST LIKE YOU<br>**Luke Bryan**
- **Artist:** Luke Bryan
- **Genre:** Country
- **Label:** Capitol Nashville
- **Sales:** 485,000

**8. 2.** AIN'T NO TALON<br>**Morgan Wallen**
- **Artist:** Morgan Wallen
- **Genre:** Country
- **Label:** Big Machine Records
- **Sales:** 500,000

**9. 1.** BEAUTY & THE BEAST<br>**Dolly Parton & Kacey Musgraves**
- **Artist:** Dolly Parton & Kacey Musgraves
- **Genre:** Country
- **Label:** Columbia Nashville
- **Sales:** 515,000

---

**TOP COUNTRY ALBUMS**

**1. 9.** THE ROAD<br>**Florida Georgia Line**
- **Artist:** Florida Georgia Line
- **Genre:** Country
- **Label:** MCA Nashville
- **Units:** 229,000

**2. 8.** TAILGATES & TANLINES<br>**Eric Church**
- **Artist:** Eric Church
- **Genre:** Country
- **Label:** EMI Records
- **Units:** 237,000

**3. 7.** ON A MISSION<br>**Niall Horan**
- **Artist:** Niall Horan
- **Genre:** Country
- **Label:** Capitol Nashville
- **Units:** 245,000

**4. 6.** LOOK WHAT YOU MADE ME DO<br>**Sia**
- **Artist:** Sia
- **Genre:** Country
- **Label:** RCA Records
- **Units:** 254,000

**5. 5.** THE GREAT AMERICAN ROAD TRIP<br>**Sam Hunt**
- **Artist:** Sam Hunt
- **Genre:** Country
- **Label:** Columbia Nashville
- **Units:** 263,000

**6. 4.** A NIGHT TO REMEMBER<br>**Kelsea Ballerini**
- **Artist:** Kelsea Ballerini
- **Genre:** Country
- **Label:** Republic Nashville
- **Units:** 272,000

**7. 3.** DOWN TO THE BONE<br>**Morgan Wallen**
- **Artist:** Morgan Wallen
- **Genre:** Country
- **Label:** Big Machine Records
- **Units:** 281,000

---

**BLUEGRASS ALBUMS**

**1. 9.** THE GOSPEL SIDE OF DAILEY & VINCENT<br>**Dailey & Vincent**
- **Artist:** Dailey & Vincent
- **Genre:** Bluegrass
- **Label:** Rounder Records
- **Units:** 189,000

**2. 8.** KINGDOM ROAD<br>**Kenny Loggins**
- **Artist:** Kenny Loggins
- **Genre:** Bluegrass
- **Label:** Capitol Nashville
- **Units:** 198,000

**3. 7.** THE GOSPEL SIDE OF JIMMY Swaggart<br>**Jim Swaggart**
- **Artist:** Jim Swaggart
- **Genre:** Bluegrass
- **Label:** Sony Music Entertainment
- **Units:** 207,000

**4. 6.** BEHIND THE SCENES<br>**Charlie Daniels**
- **Artist:** Charlie Daniels
- **Genre:** Bluegrass
- **Label:** Capitol Nashville
- **Units:** 216,000

**5. 5.** THE SPIRIT OF THE BLUEGRASS<br>**The Bluegrass Gospel Choir**
- **Artist:** The Bluegrass Gospel Choir
- **Genre:** Bluegrass
- **Label:** Sony Music Entertainment
- **Units:** 225,000

---

**AMONG THE GREATS**

**1. 9.** JUST WANTED<br>**Brandy Clark**
- **Artist:** Brandy Clark
- **Genre:** Country
- **Label:** Universal Music Group Nashville
- **Sales:** 150,000

**2. 8.** THAT'S WHAT I LIKE<br>**Bruno Mars**
- **Artist:** Bruno Mars
- **Genre:** Country
- **Label:** Sony Music Entertainment
- **Sales:** 160,000

**3. 7.** WHEN I'M NOT WATCHING YOU<br>**Kacey Musgraves**
- **Artist:** Kacey Musgraves
- **Genre:** Country
- **Label:** Columbia Nashville
- **Sales:** 170,000

**4. 6.** ONE MORE<br>**Chris Stapleton**
- **Artist:** Chris Stapleton
- **Genre:** Country
- **Label:** RCA Records
- **Sales:** 180,000

**5. 5.** BETTER DIG TWO<br>**Carrie Underwood**
- **Artist:** Carrie Underwood
- **Genre:** Country
- **Label:** Columbia Nashville
- **Sales:** 190,000

---

**DATA COLLECTION**

- Billboard's mapping of country music charts, albums, and sales is based on a combination of airplay, streaming, and physical sales. The charts are updated weekly with the most accurate and comprehensive data available. Billboard works with Nielsen SoundScan to collect and analyze the data for these charts. For more information, visit www.billboard.biz.
<table>
<thead>
<tr>
<th>R&amp;B SONGS</th>
<th>R&amp;B/HIP-HOP AIRPLAY</th>
<th>RHYTHMIC</th>
<th>MAINSTREAM R&amp;B/HIP-HOP</th>
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<tbody>
<tr>
<td><strong>NO.</strong></td>
<td><strong>TITLE</strong></td>
<td><strong>ARTIST</strong></td>
<td><strong>LABEL</strong></td>
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<tr>
<td>1</td>
<td>&quot;I Don't Care&quot;</td>
<td>Chris Brown, Bruno Mars</td>
<td>RCA</td>
</tr>
<tr>
<td>2</td>
<td>&quot;1-800-273-8255&quot;</td>
<td>Logic, hi north computer</td>
<td>Def Jam</td>
</tr>
<tr>
<td>3</td>
<td>&quot;My Moment&quot;</td>
<td>Chris Brown</td>
<td>RCA</td>
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<td>4</td>
<td>&quot;Thank U, Next&quot;</td>
<td>Ariana Grande</td>
<td>Republic</td>
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<td>&quot;On My Block&quot;</td>
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<td>Def Jam</td>
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<td>&quot;Blinding Lights&quot;</td>
<td>The Weeknd</td>
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<td>&quot;Rosado&quot;</td>
<td>Ozuna</td>
<td>Motown</td>
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<td>8</td>
<td>&quot;Intentions&quot;</td>
<td>Justin Bieber, Quavo</td>
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<td>&quot;Real Friends&quot;</td>
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<td>&quot;Heartless&quot;</td>
<td>Megan Thee Stallion</td>
<td>Republic</td>
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**BETWEEN THE BULLETS**

**BACK-TO-BACK-TO-BACK NO. 15**

With Rihanna's "Diamonds" skipping 3-1 on Rhythm (3,000 plays, according to Nielsen BDS), Island Def Jam Music Group has now been responsible for the last three chart-toppers on the list. The run began with Justin Bieber's "As Long As You Love Me" (featuring Big Sean) spending three weeks at the top beginning last month. The hit was succeeded by Ne-Yo's "Let Me Love You (Until You Learn to Love Yourself)," which also spent three weeks at No. 1. Rihanna's 16th No. 1 gives the label seven straight weeks at the top with three different acts. In 2005, Interscope also strung together three No. 1s, albeit with only two different lead acts. Gam's "How We Do," featuring 50 Cent, was followed by 50's "Candy Shop," featuring Olivia, and then by Game's "Hate or Love It," also featuring 50 Cent. Such dominance is so rare that these are the only two occurrences of the feat in the chart's 20-year history. — Raoul Ramirez

**Data for week of DECEMBER 1, 2012**
As Best Days Hit #1 Again, at No. 3 with 5,000
And Biel's Paul 5 Kota celebrates its second-second run and highest in
nine years on Gospel Albums. That's his highest peak since No. 2 atop
at No. 1 in 2005. The title track bullet at
at No. 17 in its fifth week on Gospel Songs.
### DANCE CLUB SONGS

<table>
<thead>
<tr>
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<td>4.</td>
<td>Something For The Weekend</td>
<td>Maroon 5</td>
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<td>5.</td>
<td>Finally Found</td>
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<td>6.</td>
<td>Don't You Want Child</td>
<td>Beetlejuice</td>
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<td>11.</td>
<td>She's So Mean</td>
<td>Rebecca Black</td>
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<td>12.</td>
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<td>14.</td>
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<td>17.</td>
<td>Blow Me (One Last Kiss)</td>
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### DANCE ELECTRONIC ALBUMS

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<tr>
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<td>How To Destroy Angels</td>
<td>Crystal Castles</td>
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<tr>
<td>2.</td>
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<td>Flora</td>
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<td>3.</td>
<td>Dejaouz Album</td>
<td>Shameless</td>
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<tr>
<td>4.</td>
<td>Swedish House Afro</td>
<td>Utinta</td>
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<td>Greatest Hits</td>
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### DANCE/MIX SHOW AIRPLAY

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<td>Nicki Minaj</td>
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<td>Something For The Weekend</td>
<td>Maroon 5</td>
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<td>Finally Found</td>
<td>Demi Lovato</td>
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<tr>
<td>Don't You Want Child</td>
<td>Beetlejuice</td>
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<td>All In The Family</td>
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<td>Nothing</td>
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<td>She's So Mean</td>
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<td>My Everything</td>
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<td>Anything Could Happen</td>
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<td>Don't Wake Me Up</td>
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<td>Hollywood Records</td>
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<tr>
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### TRADITIONAL JAZZ ALBUMS

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<td>Good Morning To The Night</td>
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<tr>
<td>Where Did The Alarm Go</td>
<td>Nn Minu</td>
<td>FMF</td>
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<tr>
<td>Something About You</td>
<td>Nn Minu</td>
<td>FMF</td>
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<td>Nn Minu</td>
<td>Nn Minu</td>
<td>FMF</td>
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<tr>
<td>The Piano Guys</td>
<td>Lcycy</td>
<td>Blue Note</td>
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<tr>
<td>Love In The Family</td>
<td>Icycy</td>
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<tr>
<td>I Cry</td>
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### TRADITIONAL CLASSICAL ALBUMS

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<td>Christmas In The Air</td>
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<td>EMI Classic</td>
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<td>Backstage Pass</td>
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<td>The Absence Of Everything</td>
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<td>EMI Classic</td>
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<td>Dear Mr. President</td>
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### CONTEMPORARY JAZZ ALBUMS

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<td>Good Morning To The Night</td>
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### SMOOTH JAZZ SONGS

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<tr>
<td>Beautiful Love</td>
<td>John Coltrane</td>
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<td>You Got The Love</td>
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<td>Blowing Away</td>
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### WORLD ALBUMS

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<td>Return To Sender</td>
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Data for week of December 1, 2012. For chart reprints call 212.493.4023.
### HOT LATIN SONGS

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<th>Artist</th>
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### LATIN AIRPLAY

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<td>Amor</td>
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<td>El Momento</td>
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### REGIONAL MEXICAN ALBUMS

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**BETWEEN THE BULLETS**

**IGLESIAS’ 23RD NO. 1 EN INGLÉS**

Enrique Iglesias extends his record for the most No. 1s in Latin Airplay’s 18-year history as “Finally Found You,” featuring Sammy Adams, blasts 11-1 to become his 23rd top ten on the tally (up 58% in impressions, to 10.9 million, according to Nielsen BDS). With no Spanish edit of the song available, “Finally” marks Iglesias’ second English-only Latin Airplay No. 1, following 1999’s “Bailar.” He widens his lead over Gloria Estefan and Ricky Martin, each of whom has banked 11 No. 1s—Raul Ramirez
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DMB PLEDGES $1M FOR SANDY RELIEF

Shortly after Hurricane Sandy ravaged the Eastern Seaboard in late October, Red Light Management placed a call on behalf of client Dave Matthews Band (DMB) to lend a hand in recovery efforts.

“They called the day after the storm. It was one of the first calls we received,” says Hans Dekker, president of the Community Foundation of New Jersey. “They said, ‘We have a concert coming up at the Meadowlands and we want you to take the proceeds from the first night.’ It was heartwarming.”

DMB, which begins its winter tour Nov. 30 at the Izod Center in East Rutherford, N.J., has pledged $1 million to regional recovery efforts in the wake of the storm. All show proceeds, including ticket sales and merchandise, will go to the Bama Works Sandy Relief Fund, which has been established through the Community Foundation of New Jersey. Dekker says the $1 million will be distributed to those in need throughout the region. Proceeds from tickets that were purchased prior to the announcement of the benefit will also be donated to the fund.

“The focus is getting it to local organizations and people who are really in need,” Dekker says. “One of the really stark things about Hurricane Sandy is the breadth of its impact. It’s knocked out some of the most expensive real estate in the country and some pretty blue-collar towns. So the Dave Matthews folks want to make sure it gets to families and people who’ve lost their homes and been displaced for weeks and unemployed.”

Corporate sponsors include Groupon, Brita, Live Nation, Ticketmaster, Horizon Blue Cross Blue Shield of New Jersey, Citib, Izod Center and Dreaming Tree Wines. To become a corporate sponsor, contact reliefsponsor@davematthewsband.com. — Mitchell Peters

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**RECIPE FOR FUN**

Roast Ivey rather than roast turkey was the main entree at the City of Hope’s fifth annual Music and Entertainment Industry Comedy Roast at Los Angeles’ House of Blues (Nov. 7). This year’s honoree, Clear Channel Media and Entertainment senior VP of programming JOHN IVEY (in orange), was subjected to some good-natured ribbing from a who’s who in radio and music. Helming the fun were (from left) Warner Bros. Records senior VP of promotion PETER GRAY, Republic Records executive VP of promotion and artist development JOEL KLAUMAN and Azoff Music Management in-house consultant RICHARD PALMESE—the benefit’s co-chairmen—and Island Def Jam president/COO STEVE BARTELS, who hosted the event.

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**CORPORATE SPONSORS INCLUDE:**

- Groupon
- Brita
- Live Nation
- Ticketmaster
- Horizon Blue Cross Blue Shield of New Jersey
- Citib
- Izod Center
- Dreaming Tree Wines

To become a corporate sponsor, contact reliefsponsor@davematthewsband.com. — Mitchell Peters

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**GOODWORKS**

Universal Music Group International appoints Chaz Jenkins VP of international marketing for core classical. He previously headed up LSO Live.


**TOURING:** Jeremy Joseph is promoted to managing director of Live Nation Merchandise International and becomes president of artist relations at Live Nation’s global merchandise division. He was previously the executive director of De-Lux Merchandise, the company he founded in 1996 with members of U2, which was later acquired by Live Nation.

Creative Artists Agency in Nashville taps Hunter Williams as a music agent. He will work closely with the firm’s Maria May, Mac Clark and Alex Becket on behalf of CAA’s DJ and electronic music artist clients. Williams was GM of Nashville-based booking firm Progressive Global Agency.

**RELATED FIELDS:** The Country Music Assn. names Nicole James senior manager of market research and Michelle Jacobs strategic partnerships coordinator. James was senior project manager for Market Decisions in Portland, Ore., and Jacobs was sales and marketing coordinator at Nashville’s Hard Rock Cafe.

Veteran marketing industry executive Olivia Scott-Perkins launches integrated marketing consultancy Omerge Alliances. She was chief marketing officer at Carol’s Daughter.

Edited by Mitchell Peters
The AMAs Celebrate 40 Years

PART CONTEMPORARY, PART TRIBUTE, the American Music Awards rang in its 40th anniversary in style. The show offered a host of knockout performances—capped by the PSY/MC Hammer mash-up—as well as salutes to and classic footage of AMA founder Dick Clark, Whitney Houston, Michael Jackson and more. Oh yeah, a few awards were also handed out, with Justin Bieber, Taylor Swift, Nicki Minaj, Luke Bryan, David Guetta and Carly Rae Jepsen among the winners. And, of course, there were the requisite pre- and post-parties, as captured below.
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