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WHERE THE MONEY'S GOING

WHAT'S NEXT?

THE
10
Top Music
Startups
of 2011

plus

GYM CLASS HEROES
CHARLIE ZAA
CHILDISH GAMBINO
BETTY WRIGHT
& REMEMBERING
HEAVY D

KIMBERLY PERRY:
THE RISE OF
A SONGWRITER

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HOME FRONT

360 DEGREES OF BILLBOARD



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.COM EXCLUSIVES

This week on Billboard.com, go "Up Close With" Mary J. Blige, as we explore her new album, her upcoming Los Angeles gig (streaming live online) and more.



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FUTURE SOUND

Billboard's FutureSound event, in association with Loeb & Loeb, is Nov. 17-18 in San Francisco. Keynotes include Turntable.fm's Seth Goldstein and SV Angel's Ron Conway. For more, go to futuresoundconference.com.

Billboard

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DRAKE: HYGLY ALLEYNE & LAMAR TAYLOR; ALDEAN: JON KOPALOFF/FILMMAGIC.COM; WRIGHT: DIANA LEVINE/PAGE MICHAEL DAHAN; BLIGE: MARKUS KUNKE & INDRANI

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2011 COUNTRY SONGWRITER OF THE YEAR

“TOMORROW”

2011 COUNTRY SONG OF THE YEAR

WRITTEN BY **ANTHONY SMITH**

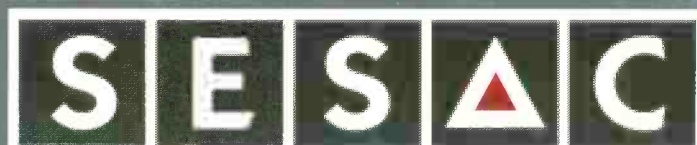
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AID AND ASSIST
"Songs for Japan"
raises \$10 million



COUNTRY COMFORTS
CMA Awards for Swift,
Aldean, the Band Perry



'BOHEMIA' RHAPSODY
Charlie Zaa's surprising
chart-topping album



SIX IN A ROW
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UP FRONT

BRANDING BY ANDREW HAMPP

Get Into My Car

As sales rebound, automakers like Kia, Fiat and Toyota embrace music-centric ad campaigns

Stick around for almost any TV commercial break these days, and you'll see the likes of Jennifer Lopez, Kelly Clarkson or computer-animated, LMFAO-loving hamsters shilling for a major auto brand.

Go to a music festival or big-ticket concert, and there's Ford, Toyota, Hyundai and countless others.

Cruise the music blogs, and there are new songs from dub-step DJ Skrillex, power-pop act Hellogoodbye and punk rockers the Melvins, brought to you exclusively by a carmaker.

What's, ahem, driving this latest resurgence in automotive music marketing? For starters, sales are on the rebound. After U.S. auto sales stabilized last year following steep, recession-fueled declines in 2008 and 2009, they continue to improve this year. In October, car sales rose 7.5% from a year earlier, with the seasonally adjusted annualized sales rate reaching its highest level since February, according to Autodata.

Automakers and dealerships represent the largest advertising category in the United States, so the sector's recovery is encouraging news for artists and labels open to striking licensing deals. U.S. automotive ad spending totaled \$6.9 billion during the first half of 2011, up 9.3% from the same period last year and outpacing a 3.2% increase in total ad expenditures, according to Kantar Media.

For many automotive marketers, a strong music strategy means a greater likelihood of reaching influential young driv-

ers—an increasingly important (and fickle) demo for the auto industry as the U.S. economy faces the prospect of a double-dip recession.

Hyundai Motor America chose music as the launch platform for the carmaker's new Veloster hatchback. Its "Re:Generation" program, which targets 18- to 25-year-old consumers, encompasses a documentary film, a five-city event tour and a series of original compositions from DJs ranging from Skrillex to Premier to Pretty Lights teaming up with Erykah Badu, members of the Doors and LeAnn Rimes.

"You only get once chance to set the tone for a car, and we thought this was the way to do it," Hyundai VP of marketing Steve Shannon said at a recent New York event for the Veloster.

Fiat had a similar idea in mind when it relaunched the Italian auto brand in the United States earlier this year with its sponsorship of the popular Fader Fort during South by Southwest. But its experience demonstrated that even well-received live events won't necessarily increase showroom traffic. The Italian carmaker, now the majority owner of Chrysler, was unable to convert early music buzz into meaningful sales, selling just 11,088 units by August—making it unlikely that the brand will reach the lofty 40,000 full-year goal that Fiat executives set earlier this year. And while Lopez's first TV ad for the brand drew scathing reviews, Fiat stuck with Lopez for a 60-second spot featuring the Bronx native driving

Put your hands up to the sound: LMFAO and the party-rocking hamsters of the Kia Soul TV ad (inset).



a Fiat 500 Cabrio minicar around her old neighborhood.

A combined events/TV strategy is currently being employed by Toyota, which recently expanded its Toyota Antics event series into a six-market tour in cities ranging from Los Angeles to Nashville to Omaha, Neb. Its fall ad campaign for the Toyota Camry also co-stars Clarkson and features her new single "What Doesn't Kill You (Stronger)" as its theme song, although the carmaker's U.S. sales fell 8% in October.

"Music is something that kind of transcends audiences and is pretty much a whirlwind force in everybody's lives," says Keith Dahl, national manager of engagement marketing for Toyota.

Perhaps the most surprising auto-marketing success story of recent years has been the Kia Soul. Since debuting a music focus in 2007, the auto-

maker's ads (starring its now signature hamsters) have spotlighted emerging acts like Calvin Harris, the Potbellies and Goldfish, as well as early-'90s rap crew Black Sheep.

But a late-August TV campaign featuring the hamsters performing LMFAO's "Party Rock Anthem" dance changed the game. Not only did it help solidify the hamsters' place in pop culture (more than 8 million views on YouTube and counting), it helped boost consumer awareness and sales of the Soul. Sales of the car were up 10% in October from a year earlier and, year to date, it has sold 30,000 units more than during the same period last year.

Although economic uncertainties recently prompted J.D. Power & Associates to lower its

2012 U.S. auto sales forecast by 2%, Hyundai, Kia and Toyota have all expressed interest in continuing—even expanding—their music-marketing efforts. Hyundai will make the rounds of the film-festival circuit with "Re:Generation" through the spring. Kia is currently plotting its 2012 Super Bowl ad, and is eyeing another music partnership for the spring. Toyota plans to continue its Antics events during the next 12 months.

Colin Jeffrey, executive creative director for Kia's ad agency David & Goliath, hesitates to call Kia a "music brand," but nevertheless attributes the company's use of music to its recent successes. "Music is a very powerful tool if used properly," he says. "It needs to be used tastefully and in the right places."

>>> WMG STREAMLINES EXEC RANKS

Warner Music Group chairman/CEO of recorded music Lyor Cohen has streamlined the company's senior executive ranks. The changes include eliminating its European management structure and giving some executives global duties, including Matt Signore (CFO, recorded music), Stephen Bryan (digital business development), Mike Jbara (distribution), Kevin Gore (catalog management/synch) and David Marcus (360 deals). John Reid, CEO of Warner Music Europe and international marketing, and other international executives have left the company. Separately, Warner/Chappell CFO Brian Roberts was named executive VP/CFO of WMG, succeeding Steven Macri.

>>> SONY, DR. LUKE SIGN LABEL PACT

Sony Music Entertainment has signed producer Lukasz "Dr. Luke" Gottwald to a five-year production deal under which he'll produce recordings for Sony acts exclusively on his own Kemosabe Records. Deal terms weren't disclosed but sources say Sony is paying Gottwald about \$60 million.

>>> CITIGROUP RESTARTS EMI TALKS

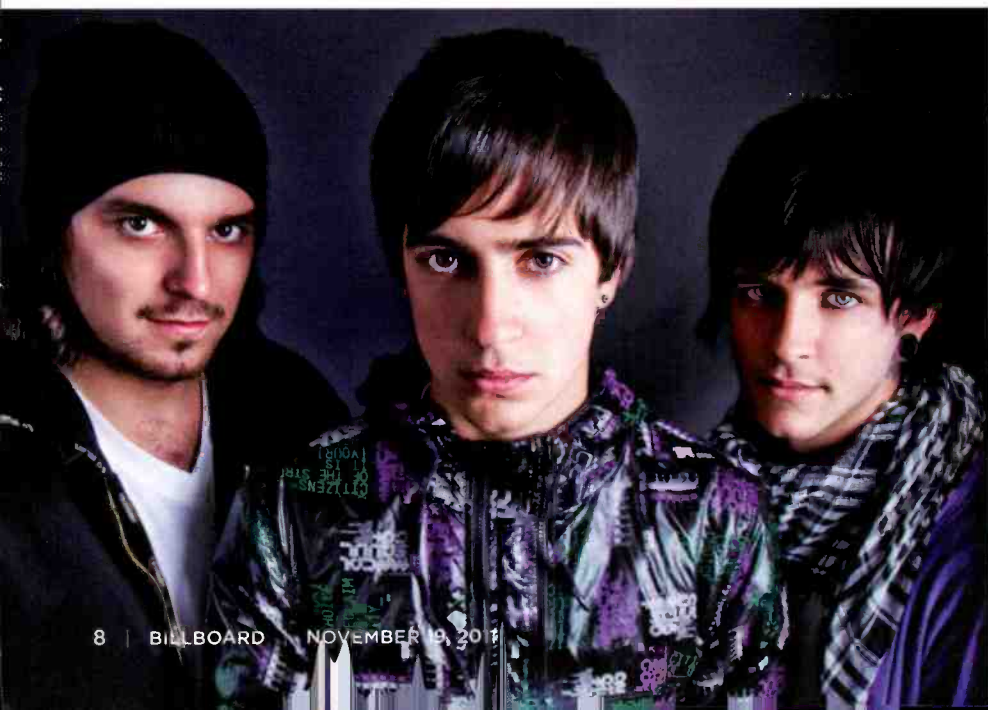
Citigroup has resumed negotiations with bidders in its EMI Group auction, but it was unclear at press time whether a deal was near. Although Warner Music owner Access Industries and BMG Rights Management were previously viewed as lead bidders for EMI's label and publishing operations, respectively, sources say Citi is now in talks with Sony Corp. (publishing) and with Universal Music Group (recorded music).

Reporting by Ed Christman.

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Images of Eruption: Striking a pose (top, from left) are MARCO BOSCO, "Amazing Race" contestant/actress TIAN KITCHEN, MOSES STONE, RYAN CASTLE and AARON J. BRAUNSTEIN; middle: EMG singer MADDIE LAUER; bottom: Argentine trio INFIERNO 18.



Billboard
SPOTLIGHT
ON

An Indie Ignites

Eruption Music Group takes DIY path to launch diverse new roster

Dream loud. It's the slogan of Eruption Music Group and words to live by for company CEO/artist Marco Bosco and his partner, president/co-founder Aaron J. Braunstein.

After Bosco's deal with a Universal/Fonfona-distributed indie label fell apart in 2009, he and Braunstein—who previously worked in the financial business—decided to form EMG. They created not just a record label, but a full-service operation that offers artist management and a number of other services, including radio promotion, marketing, branding and distribution.

Bosco is EMG's flagship artist and house producer, but he's just one of several talents affiliated with the company. Other acts include Argentine rock band Infierno 18 and solo artists Moses Stone, Ryan Castle and Maddie Lauer. Bosco's latest single "Senseless," a hip-hop pop collaboration with rapper Shawn Mims, and "Angel," an epic power ballad from Castle that features Bosco, Stone and Lauer, are both now available through iTunes and other digital retailers.

Working with the outdoor ad firm Van Wagner, EMG will continue to employ the billboard strategy it used in promoting Bosco (see story, page 10). "We really want to get in people's faces and start building a connection with the brand," Bosco says. The company is also promoting its music through Delta Air Lines' in-flight programming and plans to participate in Movie Tunes' marketing program at Pacific Theatres.

As Braunstein says, "We focus on the people, the consumer, rather than focusing on the system or impressing people in the industry. We also position ourselves to work with clients across all industries, not just music in areas like business development, art design and branding." As for the future, Bosco has plans for a package tour in 2012 for EMG acts. Here's a look at the EMG roster:

INFIERNO 18

This Argentine trio was formed by cousins Tomas Taranto (vocals/guitar) and Nicolas Taranto (vocals/drums) and bassist Sergio Munich. Infierno 18

made its official debut in 2001, playing the 50th birthday party of Leon Gieco, known as the Argentine Bob Dylan, who soon invited the band to serve as a support act. When they recorded their debut album, the band members were a mere 12 years old. In the decade since, they've shared the stage with acts ranging from Green Day to Katy Perry, and their version of "My Way" is currently being heard in a Coca-Cola campaign in South America. They are believed to be the youngest act ever signed to Sony Music Argentina. EMG A&R director Ronnie King, who has worked with 2Pac and the Offspring, brought the group (and later Ryan Castle) to EMG for the United States. The trio's first U.S. single, "Facil," is set for a spring release.

MADDIE LAUER

Lauer, a 21-year-old singer/songwriter from Columbus, Ohio, began performing as a child in local talent shows and church on Sunday mornings. Participation in the Orlando, Fla., "Talent Rock" competition led to a deal with an indie label. By 18, she relocated to Los Angeles and spent a year in a girl-group quartet before pursuing her dreams as a solo artist, influenced by Musiq Soulchild, Toni Braxton, Mariah Carey and Sade.

RYAN CASTLE

Singer/songwriter/pianist Castle isn't just a musician: He's a serious student with a master's degree in music theory. The 27-year-old from New York's Howard Beach neighborhood cites Frank Sinatra, Ray Charles and Billy Joel as influences.

MOSES STONE

This rapper/singer/musician/dancer first made his mark on MTV's "Say What? Karaoke," BET's "106 & Park's Wild Out Wednesday" and "Showtime at the Apollo." The 24-year-old from Washington, D.C., relocated to Hollywood two years ago to attend the Musicians Institute and worked at Universal Music Group Distribution while honing his mix of hip-hop, pop and Motown. He worked in the EMG office for six months before signing a management and development deal with the company. He's been confirmed for a blind audition on season two of NBC's "The Voice," which debuts after the Super Bowl. ●●●



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Fulfilling his vision: "I'm ready to fly," MARCO BOSCO says of his use of angel wings in imagery for his new single, "Senseless."

Billboard RELEASE of the WEEK

studied law for a few years and relocated to England, where he signed a publishing deal and re-emerged as a guitar player in the band Kevin. It was in that group that he saw firsthand the power of branding, as the group's five-song CD was given away as a bonus to Wind Communications cellphone customers and its song "Time" was featured in the company's commercials. Kevin also landed support spots for Nelly Furtado and Bush.

DOWN WITH MIMS

Moving to the United States in 2007, Bosco decided to go the solo route, first relocating to Miami and then moving to Atlanta. It was there he met his future business partner Aaron J. Braunstein and cut the song "If I Don't Have You," featuring members of the Atlanta Symphony. The song caught the ear of hip-hop artist Mims, then signed to Capitol. The rapper liked the song so much, he invited Bosco to produce the track "Chasing Sunshine," featuring a sample of "If I Don't Have You." Bosco also turned up on Mims' episode of MTV's "Cribs" performing "If I Don't Have You" on acoustic guitar.

ERUPTING INTO THE FUTURE

While in Atlanta, Bosco signed with a Universal/Fontana-distributed indie label, but after that deal fell apart he and Braunstein formed EMG. Through EMG Bosco has released a trio of singles, "Another Night" in July 2010, and "I Wonder" and "Another Night (Hybrid)" in January 2011. "Another Night" has received more than 200,000 plays on Myspace and garnered nationwide airplay.

While that's only a start, Braunstein has faith in Bosco as an artist and businessman, and is confident that he'll soon be a contender on the pop charts.

"Marco as a solo artist, musician, writer, producer and arranger can totally and completely fulfill his vision," he says, "because he can do so many things himself, whether it is producing his own music, or for another artist, with equally amazing results." ◆◆◆

Making His Mark

Eruption Music Group artist/label chief Marco Bosco heralds new single 'Senseless'

Marco Bosco announced his arrival in July in bold fashion—with one 80-foot-high Hollywood billboard on Vine Street at Selma Avenue, a second one on Vine Street off Sunset Boulevard and a third atop the nearby W Hotel. Bosco is depicted like a futuristic musical gladiator—shirtless, armed with a guitar in front of a crumbling rendition of the famed Capitol Records tower.

For Bosco—singer/songwriter/producer, Eruption Music Group CEO and art director of the campaign—the billboards are artworks, a way to brand himself as an artist and drive home "the depth and consistency" of EMG as a force in the music business (see story, page 8). "Instead of just pushing a song, we're really pushing a campaign, so we're really going above and beyond just sticking it on the radio. We're getting in people's faces," he says.

Bosco says the billboard campaign has made an impact. "When people ask me, 'Will it work for sales? Will people go to iTunes?,' I say, 'If it works for Banana Republic and clothing, why can't it work for music?'"

A second campaign, running Oct. 31-Jan. 2, through the outdoor ad firm Van Wagner, depicts Bosco with angel's wings. "It looks like I'm ready to fly," he says.

The attention-grabbing campaign heralds

Bosco's new single, "Senseless," recorded with rapper Shawn Mims. The track, which combines Mims' potent rhymes with Bosco's majestic pop, has hit iTunes and other digital retailers. The track was mixed by Phil Tan and mastered by Brian Gardner.

"We've purchased the best boards in Hollywood, so you won't be able to walk around without seeing 'Senseless.' It's more like pushing a movie," Bosco says. It's fitting that Bosco's single is a collaboration with Mims, since it was their pairing on "Chasing Sunshine," featured on Mims' 2009 album *Guilt*, which reached No. 12 on Billboard's Top R&B/Hip-Hop Albums chart, that first introduced Bosco to American audiences.

WATCHING THE BEST

Born in Venice, Italy, Bosco fell into show business at age 9, after his mother sent his

picture to a TV show. "My life changed in 20 days," he says. He was recruited to be a member of 5 Stars, a New Kids on the Block-style boy band that was featured regularly on an Italian variety show, hosted by Raffaella Carrà, featuring such guests as James Brown, Ella Fitzgerald, Frank Sinatra, Tina Turner and Stevie Wonder. Bosco took it all in, honing his skill as a live performer and working in the recording studio with 5 Stars for the Italian label Fonit-Cetra.

Following the demise of 5 Stars, Bosco then

A sensible pairing: SHAWN MIMS raps on Marco Bosco's single "Senseless," after the two collaborated on Mims' track "Chasing Sunshine" from his 2009 hit album *Guilt*.



COUNTRY BY TOM ROLAND

Here For A Good Time

The CMA Awards honor crossover successes as digital country sales surge

The lines between middle America's most-listened-to music and other genres were notably blurred during the 45th annual Country Music Assn. (CMA) Awards.

The Nov. 9 live ABC broadcast from the Bridgestone Arena in Nashville opened with Blake Shelton and Kenny Loggins singing the latter's iconic pop hit "Footloose" in front of a heavily choreographed dance troupe, and closed with Taylor Swift taking her second entertainer of the year award as she nears the close of a world tour inspired by Broadway production elements.

In between, viewers watched pop star Natasha Bedingfield and Rascal Flatts' Gary LeVox trade dramatic vocal licks on the power ballad "Easy" and heard Lionel Richie and Darius Rucker—two artists who came to prominence as lead singers in other genres—reprise Richie's '80s hit "Stuck on You."

Jason Aldean and the Band Perry, the evening's other big winners, further illustrated the genre's ever-broadening appeal. Aldean won the first CMA trophies of his career, collecting album of the year honors for *My Kinda Party* (Broken Bow) and musical event of the year for "Don't You Wanna Stay," his crossover duet with Kelly Clarkson. *My Kinda Party* has sold nearly 2 million units in the United States since its release in November 2010, according to Nielsen SoundScan, and features the hip-hop-influenced No. 1 country single—and top 10 pop hit—"Dirt Road Anthem," the year's top-selling ringtone, according to Nielsen RingScan.

The Band Perry won new artist and single of the year for "If I Die Young" (Republic Nashville), which also garnered song of the year honors for its writer Kimberly Perry (see story, page 18). "If I Die Young," which topped Billboard's Hot Country Songs chart in December 2010, has since become a crossover hit and is spending its second consecutive week atop the Adult Contemporary airplay chart.

The ability of "If I Die Young" to unite country and pop audience sectors was, the sibling trio's Neil Perry noted, underscored by a social-media post from a motorcyclist and Metallica fan who thought the song was "pretty cool."

According to preliminary Nielsen data released by website TV by the

Numbers, the awards drew 16.3 million viewers, down slightly from 16.5 million in 2010, but with a small improvement among adults 18-49. Earlier in the day, the CMA announced a new 10-year broadcast agreement with ABC to keep the awards show, the annual CMA Music Festival broadcast and the "CMA Country Christmas" special at the network through 2021.

Female vocalist of the year winner Miranda Lambert illustrates another encouraging trend—the belated development of the digital market for country titles. *Hell on Heels* (Columbia Nashville), the debut album by Lambert's side project Pistol Annies, was originally only available for purchase as a digital download (except at the group's website, which sold the CD). But demand for the album, which was released in August and debuted atop Top Country Albums with first-week sales of 44,000, according to SoundScan, prompted Columbia to release the CD to retailers. The set has sold 144,000 units, of which 61% have been digital.

Sales of digital country albums total 6.7 million year to date, up 29.7% from a year earlier—and a key reason why overall country album sales are up 4.2% on the year, topping the 3.3% rise in total U.S. album sales, according to SoundScan. Meanwhile, sales of the 10 top-selling country digital songs of the year so far total 15.1 million, up 32% from the sales generated by the top 10 digital songs in the same period last year.

"One of the main people that actually made that digital growth happen is Taylor Swift, because she has an extra-large, very young audience," says Pistol Annies' manager Marion Kraft of Shopkeeper Management. "She helped bring a lot of young, tech-savvy people to our format."

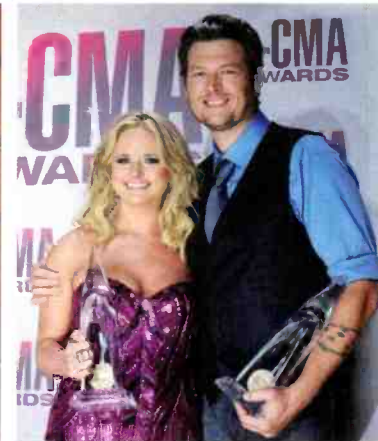
Appropriately, Swift fired off a couple of celebratory tweets to her 9 million Twitter followers, signing off for the evening by linking to a photo of her cat and her arm, on which she had written the names of all the artists who have made surprise guest appearances during her *Speak Now* world tour. They included fellow country artists Tim McGraw and Ronnie Dunn, but also T.I., Nicki Minaj, Justin Bieber and members of Switch-foot and Jimmy Eat World.



GLEN CAMPBELL was invited onstage at the CMA Awards after a tribute to the beloved singer, who is ailing from Alzheimer's disease. From left: KEITH URBAN, BRAD PAISLEY, songwriter JIMMY WEBB, Campbell and his wife KIM, and VINCE GILL.



TAYLOR SWIFT receives the CMA entertainer of the year award.



MIRANDA LAMBERT and BLAKE SHELTON pose with their CMA trophies for female and male vocalist of the year.



The Band Perry wins single of the year for "If I Die Young." From left, NEIL PERRY, Big Machine Label Group CEO SCOTT BORCHETTA, KIMBERLY PERRY and REID PERRY.



CMA Awards co-hosts CARRIE UNDERWOOD and BRAD PAISLEY joke onstage with MISS PIGGY.



BLAKE SHELTON (left) performs "Footloose" with KENNY LOGGINS to open the CMA Awards.



GRACE POTTER and KENNY CHESNEY perform "You and Tequila."



NATASHA BEDINGFIELD and RASCAL FLATTS perform "Easy."

TOP: FREDERICK BREEDON/WFLM; COUNTRY MUSIC AWARDS: JOHN RUSSELL/CMA; LAMBERT AND SHELTON: JON KOSOVE/WFLM; UNDERWOOD AND PAISLEY: STEVE GRANITZ/WFLM; SWIFT: JEFF KRAVITZ/FILMMAGIC.COM; UNDERWOOD AND PAISLEY: STEVE GRANITZ/WFLM; BENCH AND CHESNEY: KATHERINE BOHBY/TORNTON/ABC; BEDINGFIELD AND RASCAL FLATTS: DONN JONES/CMA

Indie Triumph

How Charlie Zaa's 'De Bohemia' became a chart-topper

Colombian troubadour **Charlie Zaa's** top-selling album in the United States, 1997's *Sentimientos*, hit No. 1 on Billboard's Top Latin Albums chart and has sold 362,000 units, according to Nielsen SoundScan.

But the prospects appeared dim for Zaa to enjoy a return to the top of the chart with his new album, *De Bohemia*. It's Zaa's first album since 2005 and was released Sept. 6 on a brand-new indie label, the Entity, with limited resources. It wasn't until the Oct. 8 chart week that it finally entered the Top Latin Albums chart at No. 38.

But last week, the album surged 20-1 on Top Latin Albums—the largest-ever jump on the chart that wasn't related to an early debut due to street-date violations.

"We created the demand," says Entity principal **Sergio Rozenblat**, who partnered with Select-O-Hits for distribution. "We had no advertising budget, no TV budget, no release parties, no travel budget. It was organic: knocking on doors, going one step at a time, using our credibility and expertise in the marketplace."

When Rozenblat signed Zaa, he offered him to all the majors

for distribution and was turned down. At retail, the reaction was similar, with few records initially placed in stores. That, as it turned out, was a blessing, as there weren't

any early returns to stigmatize the project.

Instead, things started slowly and grew market by market, with the focus initially on Miami—which has traditionally supported Zaa—then New

York and Puerto Rico. Promotion on the West Coast is only now beginning.

An early adopter was Spanish WRMA Miami PD **Jesus Salas**, who featured Zaa at one of the station's branded Copacón Romance concerts, drawing an audience of 3,500.

But with few albums at retail, the sales reaction was muted. That continued to be the case in the ensuing weeks, in part because there weren't any albums to stock. *De Bohemia's* packaging is elaborate and expensive, and to save money, Rozenblat manufactured the CDs in Colombia.

When orders started to increase, there simply weren't enough units to fulfill demand.

But last week, Rozenblat received a shipment of 10,000 copies, in tandem with an intense week of promotion in Puerto Rico, where Zaa visited TV, radio and print outlets.

"We worked from 6 a.m. to midnight, every day, including weekends," Rozenblat says.



Sudden impact: CHARLIE ZAA

"We did in-stores and reconnected with the marketplace."

In a single week, Zaa went from selling less than 1,000 copies to more than 3,000, with 89% of those sales in Puerto Rico.

Beyond the marketing, of course, is the fact that buyers want the Zaa album: Produced in Colombia, its sound harks back to the artist's early suc-

cesses. But that would've been irrelevant without the label's steadfast investment and belief.

"I told everybody—everybody who would listen—that this was a long-term record," Rozenblat says. "The more markets we hit, the better sales we would achieve."

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EN BREVE

SBS PLANNING TO AIR HANLON SPECIAL

Pianist Arthur Hanlon is starring in his own TV special for the Spanish Broadcasting System, which was recently taped in San Juan, Puerto Rico, and features such Latin music superstars as Laura Pausini, Obie Bermudez, Cheo Feliciano and Marc Anthony. "Encanto del Caribe" was taped at Fuerte San Cristobal and will air in the United States and Latin America, including on Miami-based Mega TV, in addition to public TV stations throughout the two regions. SBS president/CEO Raul Alarcon says that more than 40 Puerto Rican musicians participated in the special, which was directed by Alejandro Santiago and produced by SBS and Juan Buso. Universal Music Latin, Hanlon's label, will release a CD/DVD set of the performance produced by Julio Reyes-Copello. An airdate hasn't yet been announced.

GUCCI, LATIN RECORDING ACADEMY IN JEWELRY PACT

Gucci signed a two-year deal with the Latin Recording Academy to create jewelry and watches inspired by Latin music. To commemorate the partnership, the exhibit Music Through Time was recently presented in Las Vegas during the week of the Latin Grammy Awards. Special-edition watches were presented to best new artist nominees including Spain's Pablo Alboran, Uruguay's Max Capote, Brazil's Paula Fernandes, Italy's Il Volo and Puerto Rico's Sie7e.

LOPEZ'S NUYORICAN PRODUCTIONS TO PRODUCE COMEDY PILOT

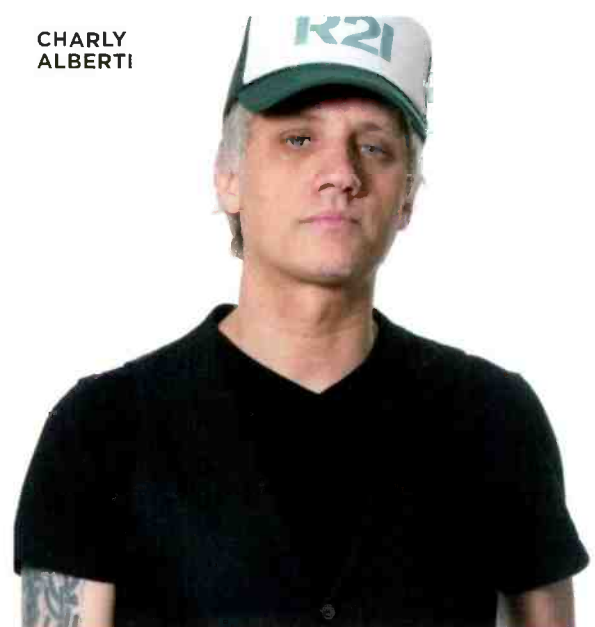
Jennifer Lopez's Nuyoricana Productions has signed on to provide MTV with a half-hour comedy pilot about a New York graduate student who returns to her home in Texas and her eccentric Mexican family. Grace Parra, who has written for such TV programs as "Jonas" and "Glory Daze," is writing the script. Along with Lopez, executive producers of the show include industry vets Simon Fields and Benny Medina. —Justino Águila

THE BILLBOARD Q&A?

Charly Alberti is best-known as the drummer of Soda Stereo, the Argentine rock band that literally crossed borders

to become Latin America's first mega group. Alberti's recently formed nonprofit, R21, aims to spark the interest of

CHARLY ALBERTI



Latin American youth in environmental issues. In an interview with Billboard, he talks about how he's incorporating music into his campaign.

You founded R21 to raise consciousness about climate change in Latin America. It sounds like you're back on tour, this time to save the planet.

We've had stadiums full of kids at each of our events in Argentina. We show videos and have a super cool message that if everyone makes a little change, we can achieve the global solutions necessary to solve the problem. We've been able to get in front of about 50,000 kids since last March, and we're inviting them to participate through our website, Revolucion21.com. It is a totally serious project. We're working with the best scientists in Latin America.

When did you become an environmental activist?

I was the first musician to get involved with Greenpeace in Argentina with the Save the Whales campaign. In 2004, I was a spokesman for the National Parks in Argentina. That

experience made me more aware of the climate change issues. Then, I met Al Gore, who wanted to spread his message in Latin America, and began working with his environmental campaign. But a lot of people know Al Gore as the Vice President of the United States, creating something of a credibility problem for him in Argentina. I realized that I am much more popular in Latin America than Al Gore.

A lot of artists put their names on social causes, but you're much more ambitious. How do you think your background in music can help R21 make a real impact?

I spent more than 20 years on tour around Latin America—I know it intimately. I want to put all of my experiences into R21 to raise consciousness throughout the region. The most important cause for humans today is the Earth. There are people who have said to me, "You know, I was never really such a fan of Soda Stereo, but I'm with you on this."

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You were an early internet entrepreneur in Latin America and lent your image to an Apple advertising campaign. How did that happen?

I've always been a geek. I was one of the first musicians in Argentina who was using technology onstage. In 1997, I was invited to be an AppleMaster, alongside people like Muhammad Ali. I was the only Hispanic. We used to meet at the Mac World conferences and get together with Steve Jobs there.

What about music? Post-Soda, you formed Mole with your brother, Andres. The band put out an album in 2007. Are you working on anything now?

Mole has been recording some new music, and we plan on putting something out in the new year, maybe a couple of tracks or an EP. There's no point to putting out a whole album anymore.

—Judy Cantor-Navas

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THE PUBLISHERS QUARTERLY

EMI Stays On Top

SONGS FROM NICKI MINAJ, LIL WAYNE, ADELE AND OTHERS KEEP PUBLISHER AHEAD AT RADIO

EMI Music Publishing snared the largest share of the 100 songs generating the most U.S. radio airplay for the sixth consecutive quarter. For the third quarter ended Sept. 30, the publishing company had an 17.9% share of the top 100 airplay songs, down slightly from the 19.3% it tallied in the second quarter, but up from the 18.1% it scored in third-quarter 2010.

EMI had a piece of 49 songs in the top 100, four more than in the second quarter. Its top titles include **Nicki Minaj's** "Super Bass," **Lil Wayne's** "How to Love" and **Adele's** "Rolling in the Deep," which ranked fourth, fifth and sixth, respectively.

Radio airplay was calculated based on the overall top 100 detecting songs from 1,533 U.S. radio stations monitored electronically by Nielsen BDS for the period of July 1-Sept. 30. The Harry Fox Agency researches the publishers' split for each track to calculate their share of those songs.

Coming in second with its best showing to date on the ranking was Kobalt Music Group with a 15.5% share, up from the prior quarter's 12.4% as well as the 12.1% it had in the corresponding period last year. Kobalt had a share of 22 of the top 100 songs, up from 16 in the prior quarter, including **Katy Perry's** "Last Friday Night (T.G.I.F.)," at No. 1 and **LMFAO's** "Party Rock Anthem" (featuring **Lauren Bennett** and **GoonRock**) at No. 2.

Universal Music Publishing Group slipped

to third place in the third quarter, as its share of the top 100 songs fell to 14.1% from 16.8% in the second quarter when it ranked second and 16.8% a year earlier. Universal had a share in 41 of the top 100 radio songs, up from 39 in the prior quarter, including **Pitbull's** No. 3 "Give Me Everything" (featuring **Ne-Yo**, **Afrojack** and **Nayer**), "Super Bass" and "How to Love."

Fourth-ranked Sony/ATV Music Publishing grew its share of the top 100 songs to 11.5% from 11% in the prior quarter when it ranked fifth, but down from 14.4% a year earlier. Sony/ATV had a share of 27 songs of the third-quarter top 100, up from 23 in the prior quarter, including "Give Me Everything," **OneRepublic's** "Good Life" at No. 7 and **Lady Gaga's** "The Edge of Glory" at No. 9.

Warner/Chappell Music ranked fifth with a 10.8% share, slipping from 11.1% in the second quarter when it ranked fourth, and down from 12.7% in the corresponding period in 2010. Warner/Chappell had 31 of the top 100 songs in the third quarter, down from 34 in the prior quarter. They included "Last Friday Night," "Super Bass," "How to Love" and **Bad Meets Evil's** "Lighters" (featuring **Bruno Mars**) at No. 8.

Coming in sixth for the second consecutive quarter was BMG Chrysalis with a 5% share, little changed from 4.9% in the prior quarter and down slightly from 5.2% a year earlier. BMG

had ownership in 20 of the top 100 songs in the third quarter, up from 16 in the prior quarter, including "Lighters," **Beyoncé's** "Best Thing I Never Had" at No. 17 and **the Black Eyed Peas'** "Just Can't Get Enough" at No. 18.

The Royalty Network debuts on the publishers airplay chart at No. 7 with a 2.1% share, based on three top 100 songs: "Give Me Everything," Afrojack's "Take Over Control" (featuring

Eva Simons) at No. 95 and **Chris Brown's** "Look at Me Now" (featuring **Lil Wayne** and **Busta Rhymes**) at No. 96.

Words & Music Copyright Administration remained at No. 8 in the third quarter with a 1.9% share, down from 2.3% in the prior quarter. The company had a piece of six top 100 songs, down one from the prior quarter,

including **Hot Chelle Rae's** "Tonight Tonight" at No. 11 and the **Brad Paisley/Carrie Underwood** duet "Remind Me" at No. 28.

Peermusic held steady at No. 9 in the ranking with 1.8%, little changed from 1.9% in the prior quarter. It again had four songs in the top 100, including "Super Bass" and **Cobra Starship's** "You Make Me Feel..." (featuring **Sabi**) at No. 32.

Rounding out the top 10 is Smims Coffee and Tea Music, which debuts on the ranking with a 1.6% share, thanks to the No. 14 song, **Foster the People's** "Pumped Up Kicks." Smims is owned by the group's frontman **Mark Foster**,

Got my heartbeat runnin' away: "Super Bass" by **NICKI MINAJ** was one of the top U.S. airplay songs of the third quarter.

Publishers Place

ED CHRISTMAN



TOP 10 PUBLISHERS AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	EMI MUSIC PUBLISHING GROUP	17.9%
2	KOBALT MUSIC GROUP	15.5%
3	UNIVERSAL MUSIC PUBLISHING GROUP	14.1%
4	SONY/ATV MUSIC PUBLISHING	11.5%
5	WARNER/CHAPPELL MUSIC	10.8%
6	BMG CHRYSALIS	5.0%
7	THE ROYALTY NETWORK	2.1%
8	WORDS & MUSIC COPYRIGHT ADMINISTRATION	1.9%
9	PEERMUSIC	1.8%
10	SMIMS COFFEE AND TEA MUSIC	1.6%

Percentage calculations based upon the overall top 100 detecting songs from 1,533 U.S. radio stations electronically monitored by Nielsen BDS 24 hours per day, seven days per week during the period of July 1-Sept. 30. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

TOP 10 COUNTRY PUBLISHERS AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	SONY/ATV MUSIC PUBLISHING	14.1%
2	EMI MUSIC PUBLISHING GROUP	13.1%
3	WARNER/CHAPPELL MUSIC	11.7%
4	UNIVERSAL MUSIC PUBLISHING GROUP	10.8%
5	WORDS & MUSIC COPYRIGHT ADMINISTRATION	9.4%
6	BMG CHRYSALIS	4.4%
7	HORI PRO ENTERTAINMENT GROUP	2.9%
8	CAL IV ENTERTAINMENT	2.6%
9	AVERAGE ZJS MUSIC PUBLISHING	2.1%
10	DO WRITE MUSIC	2.0%

Percentage calculations based upon the overall top 100 detecting songs from 200 U.S. country radio stations electronically monitored by Nielsen BDS 24 hours per day, seven days per week during the period of July 1-Sept. 30. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

who wrote the song.

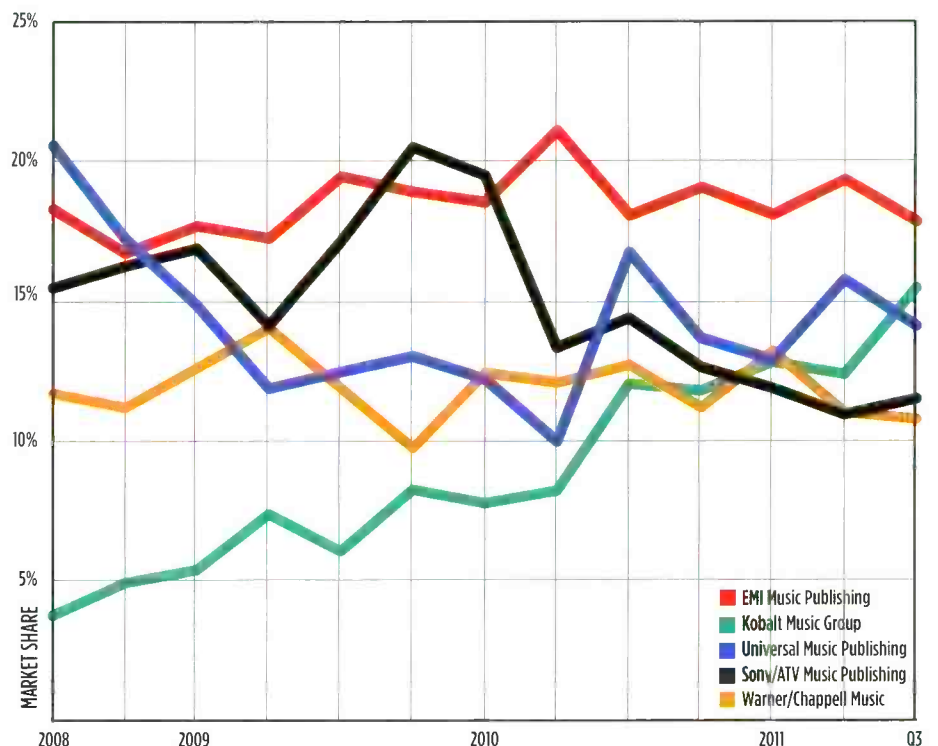
Sony/ATV once again topped the country publishers airplay chart with a 14.1% share of the top 100 country songs at 200 country stations



Whistle while you work: Foster the People singer **MARK FOSTER** penned the band's "Pumped Up Kicks," a radio hit that made him one of the quarter's top songwriters.

QUARTER BY QUARTER

Historical market share of the five music publishers that snared the largest share of the top 100 U.S. radio airplay songs during the third quarter.



TOP 20 AIRPLAY SONGS

RANK	SONG	LABEL
1	"LAST FRIDAY NIGHT (T.G.I.F.)," KATY PERRY	CAPITOL
2	"PARTY ROCK ANTHEM," LMFAO FEAT. LAUREN BENNETT & GOONROCK	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
3	"GIVE ME EVERYTHING," PITBULL FEAT. NE-YO, AFROJACK & NAYER	MR. 305/POLO GROUNDS//RCA
4	"SUPER BASS," NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	"HOW TO LOVE," LIL WAYNE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6	"ROLLING IN THE DEEP," ADELE	XL/COLUMBIA
7	"GOOD LIFE," ONEREPUBLIC	MOSLEY/INTERSCOPE
8	"LIGHTERS," BAD MEETS EVIL FEATURING BRUNO MARS	SHADY/INTERSCOPE
9	"THE EDGE OF GLORY," LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE
10	"I WANNA GO," BRITNEY SPEARS	JIVE/RCA
11	"TONIGHT TONIGHT," HOT CHELLE RAE	JIVE/RCA
12	"MOVES LIKE JAGGER," MAROON 5 FEAT. CHRISTINA AGUILERA	A&M/OCTONE/INTERSCOPE
13	"MOTIVATION," KELLY ROWLAND FEAT. LIL WAYNE	UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC
14	"PUMPED UP KICKS," FOSTER THE PEOPLE	STARTIME/COLUMBIA
15	"IF I DIE YOUNG," THE BAND PERRY	REPUBLIC NASHVILLE
16	"I'M ON ONE," DJ KHALED FEAT. DRAKE, RICK ROSS & LIL WAYNE	WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
17	"BEST THING I NEVER HAD," BEYONCÉ	PARKWOOD/COLUMBIA
18	"JUST CAN'T GET ENOUGH," THE BLACK EYED PEAS	INTERSCOPE
19	"E.T.," KATY PERRY FEATURING KANYE WEST	CAPITOL
20	"SHE AIN'T YOU," CHRIS BROWN	JIVE/RCA

Ranking based on the number of aggregated plays each song had among 1,533 U.S. radio stations electronically monitored by Nielsen BDS 24 hours per day, seven days per week during the period of July 1-Sept. 30.

monitored by Nielsen BDS, down slightly from 14.8% in the prior quarter.

The top songwriter for the fifth consecutive quarter was **Martin Karl "Max Martin" Sandberg**, who had a hand in writing nine of the

third quarter's top 100 songs, including "Last Friday Night" and **Britney Spears'** "I Wanna Go" at No. 10.

TOP 10 SONGWRITERS AIRPLAY CHART

RANK	ARTIST
1	MARTIN KARL "MAX MARTIN" SANDBERG
2	JOHAN "SHELLBACK" SCHUSTER
3	ADELE ADKINS
4	MARK FOSTER
5	LUKASZ "DR. LUKE" GOTTWALD
6	KIMBERLY PERRY
7	ARMANDO CHRISTIAN "PITBULL" PEREZ
8	STEFANI GABRIELLA "LADY GAGA" GERMANOTTA
9	KATY PERRY
10	PAUL EPWORTH

Ranking based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,533 U.S. radio stations electronically monitored by Nielsen BDS 24 hours per day, seven days per week during the period of July 1-Sept. 30. Unlike the accompanying publisher airplay charts, this ranking doesn't take into account the publishing splits among songwriters for a given song, but rather divides credits equally among each listed songwriter.

A Call Up To The Majors

Warner/Chappell CEO Cameron Strang brings indie insight to venerable publisher

By Ed Christman

Nearly a year ago, Southside Independent Music Publishing founder Cameron Strang was celebrating record of the year Grammy Award nominations for two Southside songs: B.o.B's "Nothin' on You," featuring Bruno Mars, and Cee Lo Green's "Fuck You."

A month later, the entrepreneurial Strang—he also founded New West Records—made an unusual career leap. Warner/Chappell Music announced in January that it was acquiring Southside—and that it was appointing Strang CEO of the entire company, succeeding David Johnson. He has since assumed the additional role of chairman.

The deal got Warner/Chappell an indie publishing company that's been playing a hot hand, with a share of such hits as Brad Paisley's "American Saturday Night," Flo Rida's "Right Round," Rihanna's "S.O.S." and the entire Kings of Leon catalog. Another big Southside asset: superstar artist Mars, who's also one-third of hitmaking songwriting collective the Smeezingtons, who have penned not only Mars' No. 1 hits "Grenade" and "Just the Way You Are," but also co-wrote "Nothin' on You," "Fuck You" and Bad Meets Evil's "Lighters," featuring Mars.

In Strang, Warner/Chappell got an executive with an enviable track record in building businesses and finding and fostering talent. "As records are being made in different ways and songs are being written in a different fashion," he says, "we are trying to be a little more nimble and entrepreneurial in the way we go about things."

The erstwhile indie music entrepreneur assumes the helm of the company as it celebrates the 200th anniversary of Chappell & Co., the U.K. music publisher acquired in 1987 by Warner Bros. Music to form Warner/Chappell.

In an interview with *Billboard*, Strang declined to comment on the ongoing EMI auction, in which Warner owner Access Industries has been a leading bidder. But he did talk about his move to a major and his take on key licensing issues facing the business.

This is the largest company you've ever run. What's it been like so far?

The diversity is pretty incredible—across genres, countries and eras and to have 30 offices around the world.

What in your experience as the owner of an indie music company prepared you for this job?

From the publisher side, the thing that pre-

Ascending notes: Warner/Chappell chairman/CEO CAMERON STRANG



pared me was the competitive nature of the music business and the experience of having signed, developed and nurtured young songwriters, producers and artists from the earliest place to some of the most successful artists and producers in the world. That experience, whether you are at a small company or a big one, is invaluable.

Secondly, running a business is running a business. The size is different, but at the same time the culture that gets created is of the utmost importance. We are building a culture that is going to attract the most talented writers, artists, producers and publishing partners, and that part hasn't changed.

You walked in the door and a few months later you had a new owner after Len Blavatnik's Access Industries acquired Warner Music Group.

The nice part of that is that the Access team and Len Blavatnik are very much in line with our approach, which is: How do we grow the business? How do we provide better service for our writers and our artists, rights-holders and publishing partners?

We are committed to signing and growing a roster of talented writers, producers and publishing partners. They are not a homogeneous group.

They all have different needs. The first priority is to make sure that we continue to provide them with the best possible service and generating the kind of results that they are looking for and we are looking for.

In addition to that, we are working very closely with the rest of WMG and our label partners to be as integrated as we possibly can and to take advantage of that relationship.

We are also looking at taking a stronger leadership role in industry matters as a whole.

An emerging issue for the publishing industry has been providing songwriters with greater accounting transparency. Where does Warner/Chappell stand?

In terms of registering copyrights around the world and the nuts and bolts of music publishing, our system is second to none. We have a fairly decentralized way of collecting money but our tentacles are long and deep. In terms of our windows having instant transparency from a songwriter point of view, we are working on that. I think we will have a solution very soon. What is really in the interests of our songwriters is collecting all the money they are owed and getting it paid to them as quickly as possible. We do a terrific job at that.

THE PUBLISHERS QUARTERLY

EMI Music Publishing has begun bundling performance rights previously represented by ASCAP with mechanical and synch rights for its EMI April Music catalog when cutting licensing pacts with digital services. What do you make of such moves toward direct licensing?

We are definitely looking at that. There have been instances where we directly licensed rights, the largest of which is the Apple deal. It is definitely an area [where] we are innovators in many ways. We want to see many of the services that want to develop music on the Internet succeed, so we want to be supportive and we try to get them what they need in terms of licensing. At the same time, there is a lot of interest in working with the various [performing rights organizations] as partners to make sure it is a cooperative effort.

How is Warner/Chappell's Pan European Digital Licensing initiative working?

Incredibly well. It's about achieving greater efficiencies for our writers and making it easier for digital services to license on a Pan-European basis, which ultimately creates more commercial opportunities for our writers. We think the PEDL solution, compared to the other solutions of our competitors, is the premier solution.

Are digital services gravitating toward working with one or two European societies, or are they spread out evenly across the board?

I see it working out that various societies are getting licenses. The good news is it produced licenses with iTunes, Nokia, Spotify, Amazon, Omniforce, 7digital, and it's definitely through a variety of societies.

There are at least three separate efforts under way to create a global music database. Which one are you supporting?

I'll leave the global database conversation for another day. It is definitely a work in progress, and we're involved in the working groups for various databases.

How do you assess the market for publishing assets? Are valuations going up or down?

It depends on the assets, but I think the marketplace is very robust. There is a lot of activity. There are a lot of things that are beyond our control that affect the price of assets—interest rates, the cost of capital and all those kinds of things. We just look at the quality of the assets, so we can purchase or create and maximize value.

WMG didn't re-emerge as a bidder when Bug Music went back on the block earlier this year. That seemed to indicate that your new owner was pulling back from buying big publishing assets.

I don't think that is accurate. We were going through our own transaction and the timing of the Bug Music auction just wasn't appropriate for us.

Do you intend to grow Warner/Chappell organically or through acquisitions?

We are in the marketplace to do both. We're investing in new talent and we are also looking at catalogs that are available. ●●●



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THE PUBLISHERS QUARTERLY

cal level, which I've always done a lot. Every line in the song is 100% realism, but then there is also some deeper metaphor underneath if folks choose to see that.

What is the creative process like with your brothers?

A lot of times Reid will have a bassline that will have such a cool groove I get really inspired by, or Neil will have a mandolin melody, and then we'll sit together and I'll throw out ideas. Because we read a lot, we keep a lot of words and phrases and ideas in the back of our minds. So we'll be sitting in a little songwriting circle with just the three of us and somebody will remember something and it will be the perfect complement to the song. It's like baking without a recipe. You keep tossing in ingredients until it comes out right—that's how it is, songwriting with the three of us.

Have the three of you begun writing for your next album?

We are in full force writing for album No. 2 and really excited about the songs that are being born right now. We've gotten to experience a wide variety of new things over the last two years. One thing that I'm so proud of already is everything rings 100% true. Every line that we're writing and singing is something that we feel deep down in our gut.

Are you writing with anyone new?

Dan Wilson out in L.A., who [co-wrote] the Adele songs "Someone Like You" and "Don't You Remember," which is our favorite on *21*. I've always been a fan of Dan. I had a songwriting crush on him, so our publishing company got in touch with him and he fell in love with "If I Die Young." We got together and hit it off, so we're going to go spend some more time with him in December. He's a great gentle soul and we love writing with him.

You have your own Pearlfeather Publishing, administered by Major Bob Music. What made you decide to start your own company?

We finished recording the first seven sides [of our debut album] and were passing it around to everybody in town. We ended up having three label offers on the table, and once the label deals were on the table, then the publishing deals came. At that point, it didn't seem to make sense because we had already recorded our music and we had label intentions so we were like, "Why don't we just hang onto it?"

Do you worry about writing another song as successful as "If I Die Young"?

That song had its place and it did what it needed to do. I always feel like songs come to us when we need them to. I don't know where we'd be without "If I Die Young." Every artist has to have that point of introduction, and whatever song we need next will come to us when it's meant to. We're going to try to stay open and available and keep our ears bent to the wind and see what comes in our direction.

Singer, songwriter and big sister: The Band Perry, featuring (from left) REID, KIMBERLY and NEIL PERRY.

Q&A: KIMBERLY PERRY

The Band Perry's 'If I Die Young' marks a creative breakthrough for its writer

By Deborah Evans Price

Nothing beats a great song to take an act from obscurity to stardom.

Case in point: The Band Perry's multiple-format hit "If I Die Young."

The second single from siblings Kimberly, Reid and Neil Perry's self-titled 2010 debut on Republic Nashville, "If I Die Young" made a steady six-month climb up Billboard's Hot Country Songs chart last year before finally topping the ranking in December.

But the song wasn't finished. During the latter half of this year, it peaked at No. 12 on Mainstream Top 40, No. 4 on Adult Top 40 and, most recently, No. 1 on Adult Contemporary.

The huge crossover appeal of "If I Die Young"—which has sold 3.3 million digital tracks, according to Nielsen SoundScan—has made the Band Perry one of the most successful new acts in country music.

While the siblings write songs together and occasionally enlist other collaborators, "If I Die Young" was penned by Kimberly Perry, making her one of Billboard's top 10 songwriters of the third quarter based on U.S. radio airplay.

In an interview with *Billboard*, Perry talks about the song, collaborating with her brothers and what the trio is working on next.

When did you write "If I Die Young"? What inspired it?

It was basically a cloudy day in East Tennessee where the boys and I call home. A lot of times before I start writing a lyric, I'll start writing in

free-verse poetry. I find that it's not as binding as a three-and-a-half-minute song—you can get a lot of good brainstorming out in that way.

On this particular day, I was thinking about what my funeral would look like if it were mine to plan, and it grew into this idea. It was such a gorgeous moment of contentment that was hitting me so hard in the heart. I began to contemplate the idea that if it all ended at this moment, I'd done everything that I set out to do so far. I was very aware that I had so many other aspirations but for whatever reason if they didn't happen, that I had done everything that I needed to do.

I had brainstormed in my little notebook and I began to see this song take shape. I came up with the melody and ran downstairs and said, "Hey, boys, play this with me!" It was one of the most special days in my life.

The song has hit No. 1 on two different air-play charts. Why do you think it's resonated with so many?

It's one of those songs that both melodically and lyrically means many different things to so

many different people. It has a lullaby melody about it—even if they don't know what the song is about, the melody is so comforting. It has a lot to do with not necessarily being strictly a country melody or strictly a folk melody or strictly a pop melody, and the spirit that it was written with—contemplating young death, but also celebrating contentment and life.

"It's like baking without a recipe. You keep tossing in ingredients until it comes out right—that's how it is, songwriting with the three of us."

When did you begin writing songs?

Since the first day I started, writing has been a labor of love. I've been writing poetry since I was a kid. I would flesh out thoughts and emotions and it was my outlet, both for communication and to be creative. The first song I wrote, I was probably 16 or 17 years old and it was figuring out how to mesh melody and words in a way that made sense.

I feel like "If I Die Young" was the first

great song that I wrote by myself. The process of writing that song taught me a lot about being a writer. It had all this interesting meter and internal rhyme and from the mechanics of writing, it taught me so much. It also taught me to communicate not only on a metaphori-

**“MY ONE GOAL IN SIGNING
MY DEAL WAS TO MAKE SURE
LIL WAYNE COULD BENEFIT
FROM IT. THAT WAS
ME BEING LOYAL.”**

—DRAKE



Dreams Young

AUBREY "DRAKE" GRAHAM HAD A HIT BEFORE HE HAD A DEAL, AND THE HITS HAVEN'T LET UP SINCE. IN JUST TWO YEARS, HE HAS SET RECORDS WITH NO. 1s; NOTCHED GRAMMY NODS; DONE MAJOR DEALS WITH KODAK, BLACKBERRY AND 2K SPORTS; AND LAUNCHED A MUSIC FESTIVAL IN HIS HOMETOWN. AND THIS CANADIAN IS JUST GETTING WARMED UP

BY BENJAMIN MEADOWS-INGRAM

On Oct. 24, Drake turned 25. He celebrated with a weekend in Las Vegas punctuated by a pair of parties—a very public and packed blowout at TAO at the Venetian on Oct. 22, and a more intimate event the following night at the Boom Box, a private room at the Cosmopolitan's Marquee nightclub.

The TAO party was marked by Drake's generosity—at one point, he reportedly told the crowd, "I'm celebrating my birthday and I want you all to celebrate with me!" and then proceeded to buy the whole bar shots. The party at the Boom Box was marked by the guest list—an affair billed as Fete des Lumieres and attended by the likes of Cash Money Records CEO Bryan "Baby" Williams, Cash Money/Young Money's franchise superstar artist (and Young Money Entertainment founder) D'Wayne "Lil Wayne" Carter, Geffen Records chairman and Hip Hop Since 1978 co-founder Gee Roberson, Young Money Entertainment president Mack Maine, Bryant Management founder (and Drake/Lil Wayne manager) Cortez "Tez" Bryant, William Morris Endeavor VP of sports marketing (and Drake's Hollywood agent) Jill Smoller and Rap-a-Lot founder James Prince's son, Jas Prince (credited with bringing Drake to Lil Wayne's attention).

Also in attendance were a team of players closely tied to the scene building in Drake's hometown of Toronto, including hitmaking producers Tyler "T-Minus" Williams (Lil Wayne's "She Will" and DJ Khaled's "I'm on One," both featuring Drake) and Matthew "Boi-Ida" Samuels (Eminem's Grammy Award-winning No. 1 single "Not Afraid," Drake's "Best I Ever Had"

and "Over"), M3 founder Mr. Morgan and Drake's childhood friend and October's Very Own brand manager Oliver el-Khatib. Another of Drake's childhood friends, producer/engineer Noah "40" Shebib, seemed to be the only one from Drake's inner circle who wasn't in Vegas. 40 was back home in Toronto mastering Drake's sophomore album, *Take Care*.

This wasn't part of the plan.

When Drake announced the release date for *Take Care* on June 9, it looked to be another stroke of marketing genius. The childhood actor turned superstar rapper had literally built a brand—October's Very Own (also known as OVO and OVOXO)—around his birthday. Of course, his highly anticipated second album would arrive on Oct. 24. A brand couldn't ask for a better story line.

But as Drake's birthday approached, the plan hit a snag. There were still samples to clear, masters to finish, producers to call. On Oct. 8, Drake took to his blog (octobersveryown.blogspot.com) to announce that the album wouldn't arrive until Nov. 15. "This music means too much to me to get attached to dates," he wrote in the post. The next week, Drake made his first appearance on "Saturday Night Live." He performed *Take Care*'s top 20 hit, "Headlines," and was joined by Nicki Minaj for a performance of the album's second single, "Make Me Proud," which he had debuted just days earlier on DJ Funkmaster Flex's show on WQHT (Hot 97) New York.

"Make Me Proud" rocketed up the charts in the weeks after the "SNL" appearance, notching the year's second-greatest gain on Billboard's Hot R&B/Hip-Hop Songs chart (94-44 on Nov. 5), lagging only behind the leap "Headlines" made on the Aug. 20 chart (98-38). The performance of "Make Me Proud" and "Headlines" is in keeping with Drake's command of the charts predating even the release of his Young Money/Cash Money/Universal debut, *Thank Me Later*, last year; predating even the Young Money/Cash Money/Universal deal itself.

Since he first topped the Hot R&B/Hip-Hop Songs chart with the self-released single "Best I Ever Had" on June 27, 2009 (the song appeared on his breakout mixtape *So Far Gone*, which was released Feb. 13, 2009; he finalized his deal with Young Money on June 29), Drake has claimed the chart's peak position with five other tracks and reached the top 10 20 times—making

Money Can Buy

him the most successful artist on that chart during the past two years. In his short career, he's already appeared on the Billboard Hot 100 with 30 different songs and cracked the top 10 seven times, the best performance by any rapper in the chart's history besides Lil Wayne, who's tallied 49 songs on the chart and eight top 10s.

He's a performer at retail as well. In addition to his cumulative single sales—14.3 million downloads of songs where he was the lead artist, according to Nielsen SoundScan—*Thank Me Later* debuted at No. 1 on the Billboard 200, selling 447,000 first-week copies (July 2, 2010), the third-highest such sales tally for the year. Even the repackaged retail release of his free mixtape worked. Drake's *So Far Gone* EP debuted at No. 6 on the Billboard 200 with 73,000 sold (Oct. 3, 2009). The EP closed 2009 as the fifth-best-selling rap release. It has sold 617,000 total, while *Thank Me Later* has notched 1.5 million, according to SoundScan.

And his live presence is growing. In addition to two successful solo runs (2009's *Away From Home* tour and last year's *Light Dreams & Nightmares*, which sold out 14 of the 19 shows reporting to Billboard Boxscore, grossing \$3.4 million from 80,000-plus attendees), Drake has launched a successful annual concert event as well. Set to enter its third year next summer, the OVO Festival is a one-day show held in August at Toronto's Molson Amphitheater (capacity 16,000) that has drawn such guests as Eminem, Jay-Z, Lil Wayne and Stevie Wonder and has sold out both years.

Yet: Oct. 24 didn't turn out to be quite the day it could've been. Instead of celebrating both his birthday and the night his sophomore album was released, Drake had to settle for the satisfaction of simply turning 25 surrounded by some of the most powerful people in a generation of American urban music, a crowd that has accepted him, the Canadian, and that claims him as its own.

Billboard spoke to Drake on Oct. 7, less than 24 hours before he publicly announced the delay of *Take Care*. He was excited about the "SNL" appearance and hoped to have the opportunity to shoot a digital short. The face of national campaigns for Kodak, Sprite, BlackBerry and 2K Sports, he has nearly 4 million Twitter followers, 20 million-plus likes on Facebook. Superstar.

The moving of the album's release date—do you want to talk about that?

Moving the date is sort of an all-encompassing thing. Definitely the product is there. I'm very confident in this album. But I just really wanted a rollout with all bases covered. I just bought a couple more weeks to get all the shit in order, as well as give me the opportunity to put on a better tour.

And the album itself?

I have so much music with 40 on this album. But somebody I'm eager to work with more because of how incredible his contribution is to this album, and he's definitely one of the best producers doing it right now, is Jamie xx. He's on the album, but there are a couple beats that I had of his that I was sitting on, that I might go in on now, even if it's just a bonus track. Other than that, I kept it really in the family. Jamie's family, Just Blaze is fam, and then it's really just 40, and Doc and Ill Angelo, who produced the *Weeknd*, and T-Minus and Boi-1da, they're family. I'm hoping to go in and work with Alicia Keys, so I talked to Swizz [Beatz] about maybe getting some tracks from him, seeing where his head's at. I'm not really about the producer's name. I'm confident about the body of work I have—16 songs and two bonus records, so I'm hoping to get 17 songs on the disc. If I could add one more, give people like 15 new songs in one night, that would be my ideal goal.

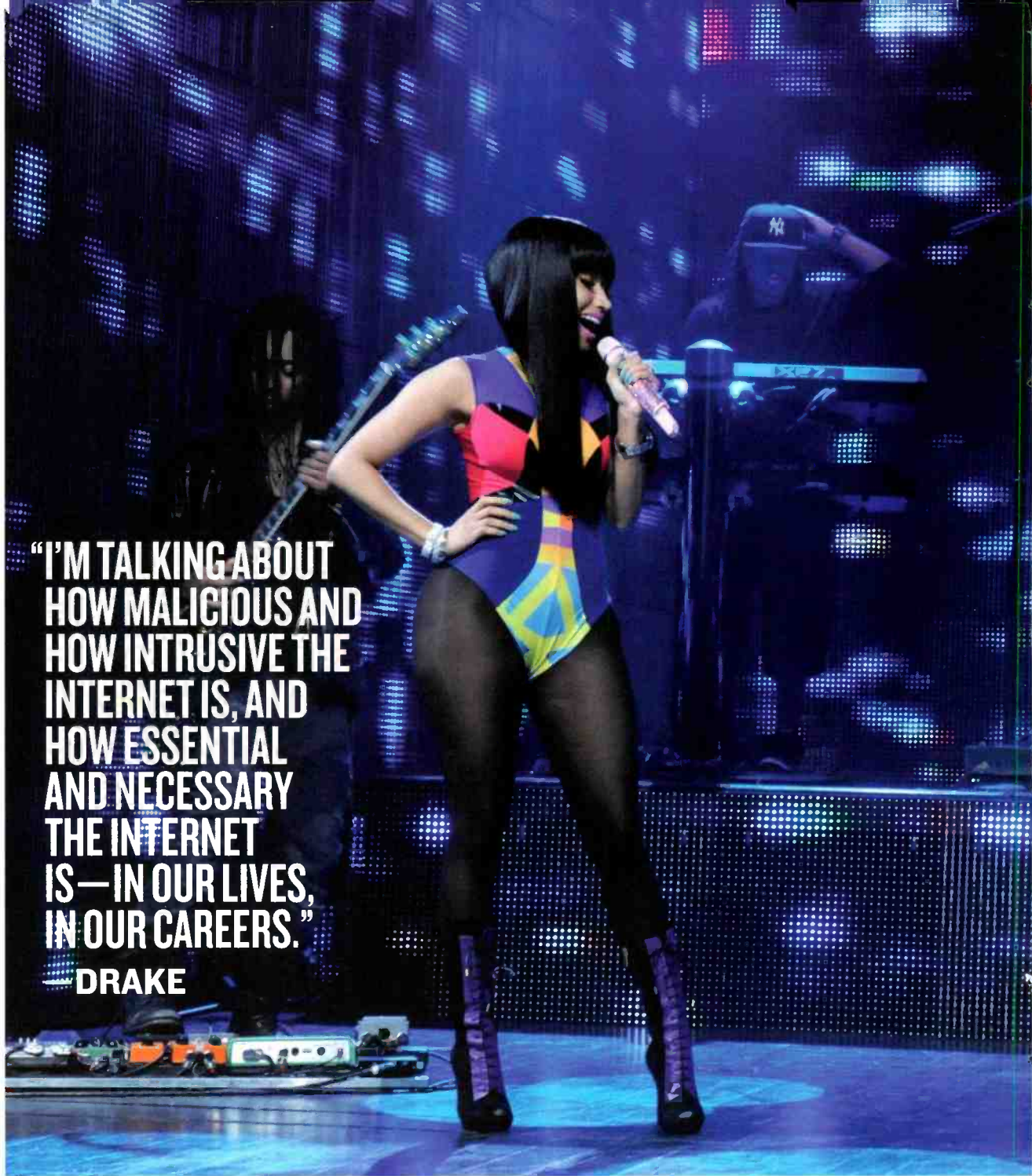
When you say one night, what do you mean?

The night you get your hands on it. Whenever that is.

It's an interesting way to phrase it, because that's kind of where we are today, particularly with hip-hop.

You're right. The night that it leaks is the night my album release is. Not Nov. 15. It's the night it leaks. That's when you start hearing feedback. That's how we gauge things now.

There's been a bit of an upswing in retail based on the fact that hackers are a bit more hesitant to leak things. I wouldn't even say hesitant—like, they can't do it. Maybe they're being a bit more respectful. Whatever it is, I appreciate whoever's holding back, because it's making for great opportunities for artists to sell music.



"I'M TALKING ABOUT HOW MALICIOUS AND HOW INTRUSIVE THE INTERNET IS, AND HOW ESSENTIAL AND NECESSARY THE INTERNET IS—IN OUR LIVES, IN OUR CAREERS."

—DRAKE

The leaks that would hurt me would be the 30-day leaks. Those are devastating because we live in a generation where the attention span is so fickle, and it's so much about instant gratification . . . it's rare that any music—it could be anybody's music—it's just rare that [interest] lasts 30 days, period. People are so ready for the next post on a blog, or the next tweet from their favorite artist giving them a new song, that when full albums come out they don't last long as far as being the topic of conversation.

J. Cole's *Cole World: A Sideline Story* leaked a week early and then came in at No. 1. There's been talk that positive reception to his leak spurred sales.

I agree. Giving people the opportunity to judge before they go and buy, that can only help. There's a fan base that's going to go and support you just based off the fact that they want to own a copy of your material, and they know what it means to give you that one sale, and the hope is that there's another hundred, 200, 300, 400, 500,000 people that are going to do the same thing. And then there's the people who heard it that night and were like, "Yo, I need to support this . . . I need to own this."

You anticipate leaks?

I look forward to leaks—knock on wood. I shouldn't, but I do. We all sit in the studio like, "The night this leaks, it's going to be so crazy!" People talk about, "Are you going to go on the Internet? Are you going to stay off the Internet? What are you going to do?"

We're not even talking about the many in-stores that I have to do. That used to be it: "Ah, man, I got to go to the record store the night my record comes out." And it's funny. Going to Best Buy

for me is almost like you're just doing it for nostalgic purposes. I love to see the fans excited, but everybody in the back of their minds . . . they know it means little in terms of how the music is heard and when it first drops. Obviously it means a lot for people who buy records, and it means a lot for me and my career. But as far as that initial moment, when the clock hits midnight, and your album's out, it's already been heard by the world.

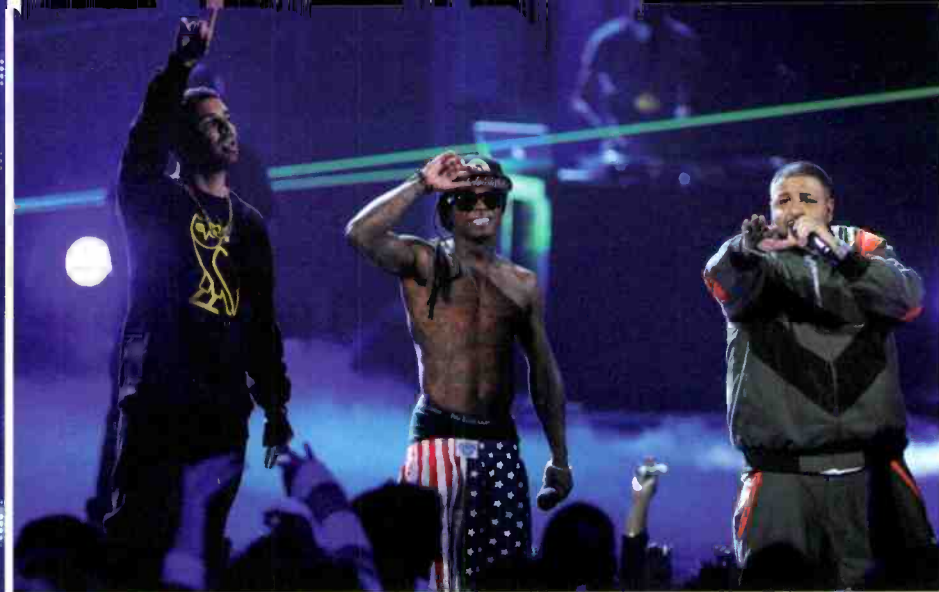
It's crazy that we're talking about a night, one link or one post. We're not talking about them cutting the tape on the brown box and starting to shelve the record. It's not that world anymore.

Like the promotion of Lil Wayne's *Tha Carter IV* on MTV's Video Music Awards, which centered on the idea that fans could get it that night, online.

That's genius. And I think kids that are watching MTV's VMAs too, some of them might have that opportunity to go use their mother's credit card or use their own, for all I know, and go on iTunes. That's the biggest thing that stops digital, still. I remember being a kid and wanting to use my mom's card to go on PayPal when PayPal was so popular—eBay was popping. I remember when I was one of the only kids that could do that because a lot of kids couldn't get a credit card to get their hands on. And that's still a difficult thing, and if someone can rectify that or create a way around that . . .

Right. How do the kids mowing lawns and collecting five bucks here and there turn that into a digital purchase?

That's key. How do you get your hands on digital music if you're just a kid with enough to buy an album in your pocket, but you can't have a Visa card.



Giving his best: **DRAKE** performing with **NICKI MINA** on *Saturday Night Live* in October, and with **LIL WAYNE** (center) and **DJ KHALED** at the BET Awards in June.

Team Drake

ALBUM TITLE: *Take Care*

RELEASE DATE: Nov. 15

LABEL: Young Money/Cash Money/Universal

MANAGEMENT: Cortez Bryant of Bryant Entertainment; Hip Hop Since 1978

PRODUCERS: Noah "40" Shebib, T-Minus, Just Blaze, Jamie xx, Chase N. Cashé

FILM: Charles King, Nicole David and Philip Sun of WME

BRANDING: Todd Jacobs of WME

SOUNDTRACKS: Amos Newman of WME

PUBLICITY: Sarah Cunningham of the Chamber Group

BOOKING AGENT: Robert Gibbs of ICM (domestic); Tony Golding of WME (international)

SITES: DrakeOfficial.com; Facebook.com/drake; Octobersveryown.blogspot.com

TWEETS: @drake

You've mentioned feeling like a guinea pig for the current state of the music industry.

I genuinely feel like the first one that really launched a career in this time period. I say it on my album, "They take the greats from the past and compare us/But I wonder if they'd ever survive in this era." And that shit to me [is] everything. Not even the leaks—I'm just talking about how malicious and intrusive the Internet is, and how essential and necessary the Internet is in our lives, in our careers. Twitter is an opinion with no consequences because you can be anybody, you can hide from anybody, you don't have to see anybody—but you can reach anybody. And that shit is crazy.

These sites that are driven on tearing artists down daily... I remember back in the day—there were like two or three individuals on the radio, and one publication that would attack rappers and artists. And if you didn't make that, you were good. There wasn't really that much else to fuck you over. Lord only knows what people got away with—I can't imagine. I commend any artist thriving in this generation, because it's difficult. You have to have thick skin and just care about your craft, and know that there's a thousand positive people for every one negative person.

It's crazy how fast it's all moving. Artists from the past, they had a different grind. It was more pavement, hitting the streets. Maybe it was harder work, I'll never know. But for this generation it's very hard work, upkeep, to be successful.

Before you signed to Young Money/Cash Money/Universal, there was talk about whether you'd go major—without a major deal.

I'm happy with my choices. To go indie is a thing. But to put an album in the stores, you need a distribution label. And to me, au-

tomatically, that's not indie, you're still using assistance from a label, which is what we're doing. If that's indie, then being signed to Young Money is indie because I don't even talk to Universal. They have no say in anything I do—when I release, when I push back, what videos I drop, what I have in my videos, who I am as an artist, what choices I make, what talk shows I do—nothing. And to be honest, my choices were solely based off the fact that Lil Wayne had put himself so far out there for me before anybody believed. My one goal in signing my deal was to make sure he could benefit from it. That was me being loyal. That's why my deal is structured the way it is. If I could've found a way where he would've benefited off of an indie deal or we could have done something different, then yeah, maybe I would've done something different. But the way it's worked out, I feel like he's proud and he's happy, and that's all that matters to me.

I don't want to do it like everybody else. That's the only way to have any longevity. Shit is so fickle. You follow the path that Gee and Hip Hop [Since 1978] laid out for artists eight years ago, and they tell you this is the only way you can do it—no, it's not. As much as I love and respect those guys, that's not the only way you can do it. I'm proving that. I'm not going to say they don't have genius ideas that assist with careers. I'm not going to say that you don't potentially strain relationships because DJs don't feel as connected to me because I release all my music through my website or whatever. Well, fuck it, that's the way I like to do it. And I feel like our brand... it can only grow upward.

Can you talk a bit about your relationship with Lil Wayne?

That's my brother. Over music, over everything. He's responsible for everything that's going on around me. But of course, it's amaz-

ing. There's a constant competitive vibe because that's what rap is and we both love the same things in rap. In the back of my mind I'm always like, "I got to rap better than Wayne." And I can't say I know, but I feel like I put enough good music out there that he also feels like he's... got to rap better than everybody. We play off each other, we make each other better. He said something in an interview that was so true that I respected him for it so much. They tried to corner him with question like, "Drake's put out so much beastly music, do you feel like you created a monster?" And he's like, "No, that's my artist." And he's right. I'm his soldier. That's all I ever want to be for Wayne.

You brought Stevie Wonder to this year's OVO event.

Stevie's one of the most incredible individuals as far as just obviously the music he's made, but then you meet him... and the person that he is, and how he moves throughout his life—it's amazing to watch. I can only pray one day that I'm still that joyous and still that funny. He was supposed to play two songs. I think he stayed out there for 35 minutes. Stevie helped with musical arrangements, and he produced with 40 a bit on the album. So I'm excited.

You've had an incredible run on the Billboard charts in a very short time.

It's crazy. Flattering. It's never really been a numbers game to me, but to hear that lets me know, "Damn, OK. Maybe I have been working hard." I plan on keeping it going. I like sitting at the top. It's a good feeling. More than anything though, I love having a record that people love. That's a drug, for real. I don't do drugs, I might smoke weed or drink, but I don't do

drugs—but that’s a drug. To have the songs that people love, to have that one record that crushes the club when it comes on, people go off to . . . I love it. That’s why I work. It’s my views of life, my idea of fun, my idea of a party, my idea of a hook. It’s a rush. I don’t want it to end.

And yet, in the past you’ve said you’re not in the business of trying to figure out singles.

That’s my least favorite shit. It’s hard to touch all bases with a single. Especially your single. For example, with Khaled’s “I’m on One,” the reason I was able to tap into that hook and that emotion was because it wasn’t for me. When it’s not for you, there’s no pressure. But when it’s yours, you overthink. Overthinking I fall victim to a lot. You have to be strategic—unfortunately—with the songs you release.

But you’re clearly good at picking singles.

I guess I dwell on it for so long that I eventually make a good decision. But I wouldn’t put out another single if it were up to me, because that’s how *So Far Gone* worked: I put the whole project out. It was a huge body of work, like 18 songs. *Take Care* is 17 songs, could be 18. I’d just let people pick what they want to hear. That’s what I like to do.

You’ve been nominated for six Grammy Awards in the past two years, but have yet to win.

I’ve always been fascinated with the Grammys, so I don’t mean disrespect when I say this, but I’ve kind of given up on them. If I ever get one, or when I get one, I’ll be ecstatic, because that’s a recurring dream I’ve had since I was a kid: That my mother’s still alive and that I’m onstage accepting a Grammy, and I get to thank her on that stage. But it’s tough. They can never really break their mold.

Forget last year, because when I read up on the young lady that won, she did some incredible things. And if we’re talking numbers, nobody’s really achieved what Justin Bieber achieved as far as the earnings and just worldwide . . . he deserved it as well. But the one that really got to me was when I lost to “D.O.A.” for “Best I Ever Had.” That one to me was, like, really? Not to say that Jay-Z isn’t the most incredible rapper and that “D.O.A.” wasn’t a good song. I just felt like they had an option to give me a Grammy for a mixtape, and they just didn’t do it [laughs]. Because it goes against the grain of everything that is traditional.

I don’t measure my success anymore by the Grammys. I can’t because I’ll just end up crushed. And, not to be offensive, I just feel it’s political. Would I love to win a Grammy? Sure. Will I win one after that comment? Probably not.

Is 1 million the first week what you’re shooting for?

That’s the golden number for anyone. I doubt that’ll happen. That’s some Lil Wayne, Eminem iconic shit. I don’t know if I’m there yet. Whoever goes out and buys it, I’m happy. I’d rather have great reviews than numbers. I’d rather walk out of my house and hear seven cars playing it than hear that I did 900,000.

Have the relationships in the Young Money camp changed in any way since Lil Wayne was released from jail on Nov. 4, 2010?

Things didn’t really change. Everybody’s sparked off their own shit, so we just see each other a lot less, talk a lot less. Tyga’s on his shit right now, on tour. Nicki is larger than life. She’s on some next-level, pop icon status. And Wayne’s doing his thing, finished *Carter IV*, and I think he’s just waiting to see what we do now. He came home and put a lot of work in and deserves to have a rest and live some life and get remotivated.

I had a lot of those moments this year that made me work harder—like *Carter IV*, *Watch the Throne*, Cole dropping, hearing Rick Ross’ album. Nicki did a verse for my album that’s so good. I hope she lets me work on her album, too. Because I have some great ideas. You put out a project and it goes incredibly well, and you just sort of wait till someone else does something that makes you want to go back in, and go hard. . . .

New York-based Tennessee native Benjamin Meadows-Ingram (@NotoriousBMI) is music editor of Billboard.

Talking Shop



BRYAN “BABY” WILLIAMS
 Founder/CEO, Cash Money Records
 @BIRDMANSTAR

Drake’s like my little brother. I’m proud of him. The future is his, but we’ve got a lot to do. I’d like to see him do a million in a week—that’s one of my goals for him. I see a big future for Drake in this music business—with his creativity, his smartness and his team. He’s one of those artists that can do a lot of different things because of his image and who he is as a person. We’re looking for that, for movies from Drake—we expect him to be that person.



AL BRANCH
 GM, Hip-Hop Since 1978
 @AlmazinHHS1978

We met and Drake said, “This is the team of OVO,” and that team and our team work together seamlessly. Drake sets definitive goals for himself and he tells us what he wants and we go out and execute to the best of our ability. It’s as simple as that.



CORTEZ “TEZ” BRYANT
 Founder, Bryant Entertainment
 @CortezBryant

Drake is . . . clean-cut. He’s corporate-friendly. It was much easier getting deals for him than the challenges of getting deals for some of my other

artists because he’s got a clean-cut image—he looks like somebody you’d take home to your mother. Corporate America loves that. There are still some people [who are] scared of hip-hop, even though it’s pop culture. You’ve still got people who are really scared of it [and who] don’t understand that every kid, no matter what the race, gender, anything is, is listening to hip-hop all around the world.

My expectation is—and I told Drake this last night: “Let’s just beat last year’s numbers so we can show progress.” I’m thinking [750,000 in the first week]. But I told him, “As long as we’re going up the hill, I’m good.”



ROBERT GIBBS
 Booking agent, ICM

Management [has been] great as a collective and it’s allowed us to really do artist development. [For *Take Care*] we’ll go out and play another run of colleges and college arenas and from there we’ll play amphitheatres next summer. Drake’s never been in a rush to just jump out there and do arenas. Yeah, sure, we could’ve played New York City at Madison Square Garden based on the business that we did at Radio City [Music Hall]—in one day, he sold out two nights at Radio City [on the *Lights, Dreams & Nightmares* tour]—but for him it’s all been about allowing us to work together and grow. That’s rare in our business. When you jump into arenas, what do you do after that? To have the fans grow with you is really the message. The arenas will be there—they’re not going anywhere.

His audience has really ranged from young kids to teenagers to 30-plus-year-old folks. His music kind of transcends the typical lane of a hip-hop artist.



DAVE WIRTSCHAFTER
 Board member/partner/agent,
 William Morris Endeavor

We’ve just started working with him [but his trajectory] operates on four things: Certainly he wants to work as

fully in the music business as he possibly can, and that’s Drake as an artist. [Then there’s] Drake in association with other artists—not only music that he would put out as a stand-alone, but potentially music that he could create for films, and music that he could disperse in other places.

He has acted [before], and he will do that. Before we worked with him, we had noticed a lot of press where in his own way he wanted to emulate . . . Will Smith. He’s a different person than Will Smith, but the theory is the duality of having a music and movie career.

[He’ll be] in the partnership business more than the endorsement business, with companies whose DNA is kind of like his. They’ll be few and far between, but hopefully they’ll be well-chosen and thoughtful.

And, lastly, he’s a guy who’s genuinely philanthropic and wants to pay real attention to people who can be benefitted by his aide. That’s going to be a big part of what he does going forward as well.

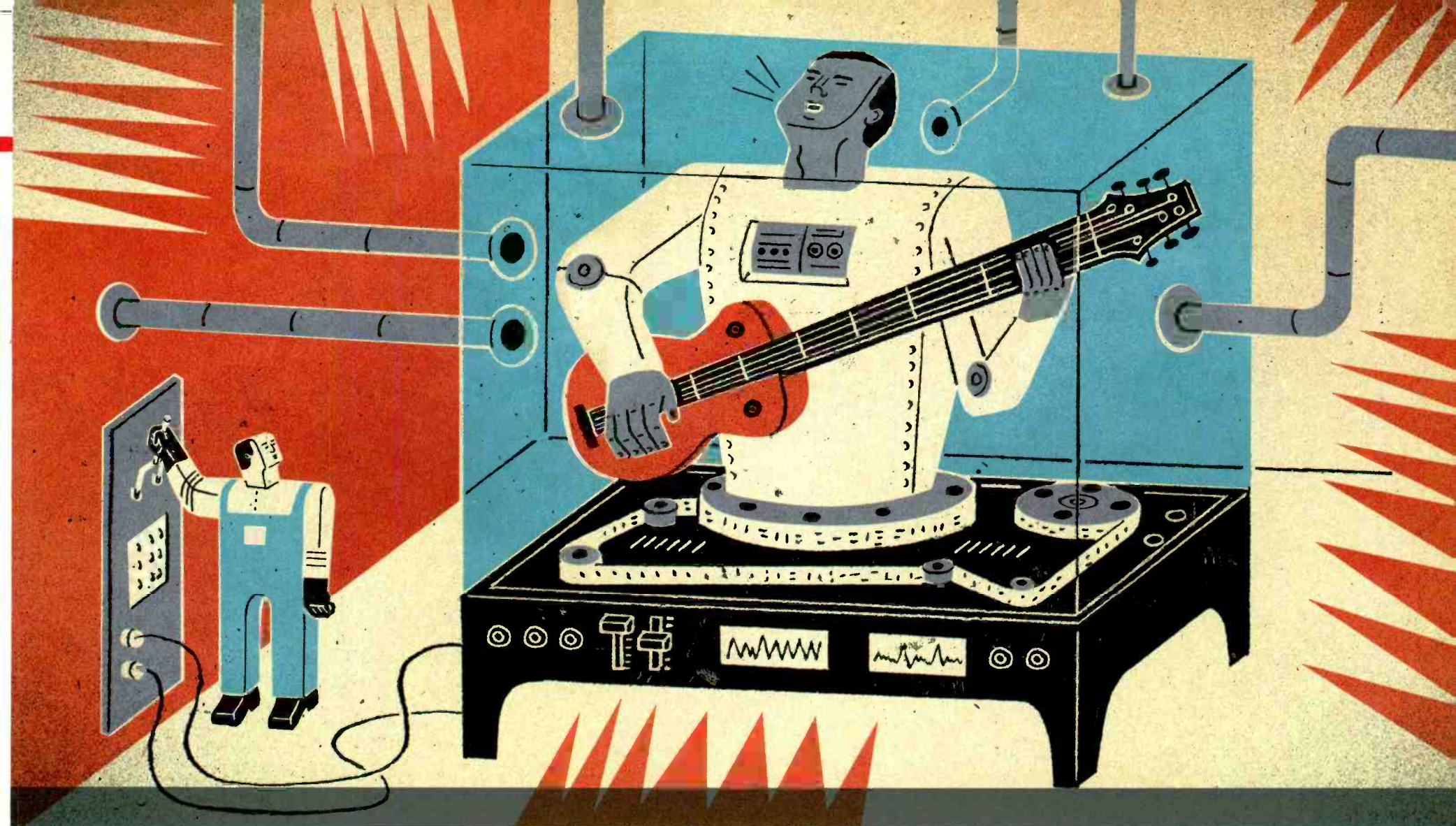
He’s so smart and so interesting to talk to, there will be offshoots to these things that we don’t even know about . . . because he’s busy. But our plan is to put him in rooms and set him up with people who have the ability to say yes to certain things in all these categories and see how it plays. Because he is not only a fantastic artist—he can handle himself in any room, including any business at the CEO level.



JILL SMOLLER
 Agent, William Morris Endeavor

There is a team of agents here representing him. It’s Team Drake—he’s got a movie team, a TV team, a branding and marketing team . . . He wants to be able to build a long-term, big business that encompasses many tentacles.

The one thing that hasn’t happened is that we have not had a lot of focus internationally on the music side and that is something we’re going to be spending a lot of time on. He hasn’t been to Asia, he hasn’t been to Australia. He hasn’t been many places, so we’re going to be spending a lot of focus on that because it all goes together—your global corporate partnerships, music, movies—they’re all global. —BMI



THE TOP 10 MUSIC STARTUPS OF 2011

FROM SOCIAL MUSIC TO A SERVICE FOR SONGWRITERS, THESE YOUNG COMPANIES ARE TRANSFORMING THE MUSIC BUSINESS

BY ANTONY BRUNO AND GLENN PEOPLES

New startups—aimed at solving the problems of the evolving music market with innovative technologies and creative business models—are one of the bright spots of the music scene. ¶ This renaissance is driven by three key factors. First, the music industry continues to seek solutions to the growing pains in the digital music business, particularly around music discovery and interactivity. Second, social platforms like Facebook and Twitter offer a quick path to viral marketing success and near real-time product feedback. And third, the rebound in venture-capital funding activity that began in 2010 continued this year, driving more than \$400 million in investments in the digital music sector alone so far this year. ¶ Only a handful of this generation of startup companies will survive though, and even fewer are likely to make an impact on the music industry's broader evolution. Here are the 10 that Billboard thinks have the best chance of doing both.

1. TURNTABLE

FOUNDERS: Billy Chasen, Seth Goldstein
FUNDING: \$7 million, led by Union Square Ventures
LOCATION: San Francisco
LAUNCHED: May 2011



Talk about an effective pivot. Founders Billy Chasen and Seth Goldstein originally formed StickyBits as a way to merge virtual social networking with real-world products through a custom bar code. But this spring they created a collaborative social music game—the phenomenon known as Turntable.fm (@turntablefm). ¶ At its core, Turntable.fm is a social listening service. Users log in to group rooms where they take turns playing DJ, streaming songs from their library or Turntable.fm’s catalog. Listeners can vote on songs, with DJs competing to earn points for positive votes. Users can chat with each other, and comment on the music. ¶ While it was limited to a private beta for much of the year, the service took off like a rocket. It boasts more than 300,000 user-created rooms (some hosted by artists, for which Turntable.fm provides verified accounts and custom avatars), with one-third of its 650,000-plus registered users active at any time, resulting in more than 1 million daily streams. ¶ That’s heavy engagement. Wale is using the service as the “opening act” on his Ambition tour—Turntable.fm’s first partnership with a touring artist. He’s playing lots of colleges, which is where Turntable.fm would like to be. Although the service operates under a Digital Millennium Copyright Act licensing model using MediaNet’s library, it’s negotiating with major labels and publishers for additional rights to expand its services. ¶ The key question for 2012 is whether the company can maintain its momentum and develop new services.

2. MOONTOAST

FOUNDERS: Marcus Whitney, Joe Glaser, Bucky Baxter
FUNDING: undisclosed
LOCATIONS: Nashville; Andover, Mass.
LAUNCHED: March 2009



In January Moontoast launched Impulse, a free app that allows customers to sell digital and physical items from within an artist’s Facebook page. The age of social commerce is cemented in code.

Early Impulse results have been excellent. Moontoast (@moontoast) can “all but guarantee” customers will generate “significant revenue” and increase likes on their page by 68%, according to chief technology officer Marcus Whitney.

Moontoast has picked up an impressive list of clients including Big Machine, Universal Nashville, Sony Music, Island Def Jam, Inpop Records and the Orchard. Non-music clients range from publisher Simon & Schuster to Antique Archeology, the store best-known from the TV show “American Pickers.”

Campaigns that generated five-figure digital revenue in the first hour helped Moontoast prove its concept, Whitney says. “Numbers don’t lie. Having a few big launches that didn’t include email has been really good,” he adds, a reference to Moontoast’s desire to show that e-commerce doesn’t need email to succeed.

Other milestones in 2011 were partnering with Sony Music to power its Facebook commerce campaigns and expanding the service to support tablet-friendly transactions.

For 2012, the company is “investing big” in social commerce analytics to provide customers with insight into social engagement. It’ll also roll out a business-to-consumer storefront that effectively lives within a display ad.

3. SCHEMATIC LABS

FOUNDERS: Steve Jang, CEO; Matt Paul, chief technology officer
FUNDING: undisclosed; True Ventures, Google Ventures
LOCATION: San Francisco
LAUNCHED: March 2011



Co-founded by former imeem chief marketing officer Steve Jang, Schematic Labs broke into the mobile app space full force at South by Southwest with the introduction of the first mobile app to tie together music, location and social networking in a user-friendly way. Called SoundTracking, the app is designed to be a “musical postcard” that lets users note where they are, add a message or picture and then tag which song they’re listening to at the time by using the app’s song ID feature or typing

it into the update. Updates are shared through Twitter and Facebook (which more than half of its users do), and users can “follow” each other through the app as well.

After a whopping 100,000 downloads in the first two weeks after launch, the app now stands at 750,000 users. And engagement among users is high. According to Jang, a song is shared on SoundTracking every five seconds, and the app has remained a staple on Twitter, with key artists and music industry executives sharing their musical moments.

More recently, the company added “music neighborhoods” (the ability to tag a song to a neighborhood or city) and venues (through a Foursquare integration), and it’s also developing an Android app. On Nov. 8 the company announced \$4.8 million in new funding.

4. HEADLINER.FM

FOUNDERS: Mike More, CEO; Bill Cromie, president
FUNDING: \$700,000
LOCATION: New York
LAUNCHED: August 2009



Headliner.fm was like many startups, created to fix a specific problem. Co-founder Mike More wanted to improve how artists reach new fans on social media sites.

“Marketing is still the one big hole in the space for artists online,” says

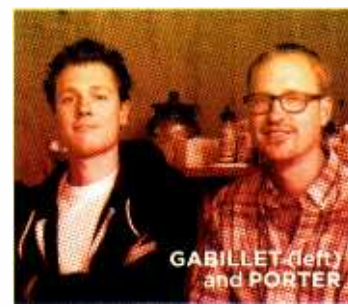
More, a serial entrepreneur who founded online video network Nabrr in 2006. While sales and distribution have been transformed and production is easier and cheaper than ever, More finds marketing to still be a challenge for artists.

Headliner.fm examines how people share music so artists can reach the fans of similar acts by trading favorable mentions—one act recommends the other to his fans and vice versa. Acts earn Headliner.fm currency—Band Bucks—by making these recommendations. Band Bucks can also be purchased with PayPal or a credit card.

By the end of October, Headliner.fm (@headlinerfm) had reached 320 million fans, representing a tripling of growth in one year. More than 110,000 acts have used the service. The company is making improvements, such as learning about Facebook users by following their activity rather than their stated interests, More says. “Now we can actually track the behavior, and the behavior is really exciting.”

5. 8TRACKS

FOUNDERS: David Porter, CEO; Remi Gabillet, chief technology officer
FUNDING: undisclosed
LOCATION: San Francisco
LAUNCHED: August 2008



8tracks (@8tracks) stands out in the crowd of social-minded webcasters that broke out in 2011. Its secrets: great interfaces and quality content.

“We’re an Internet radio network,” says David Porter, an 8tracks co-founder and veteran of Internet radio service

Live365. Until recently gaining funding, Porter and co-founder/chief technology officer Remi Gabillet bootstrapped the company and depended on part-time work. Now it has nine employees—seven full time and two part time—and an advisory board that includes Independent Online Distribution Alliance founder Kevin Arnold and Spotify U.S. managing director Ken Parks. 8tracks is all about mixes. Its programming is created by the 5% of users who create mixes—which must contain at least eight songs—by uploading music from their collection or adding tracks from SoundCloud. DJs get to show off their tastes and knowledge.

The idea is working. Porter says 8tracks had about 3.2 million unique users at the end of October, up from about 1 million at the beginning of 2011, as well as a catalog of about 325,000 mixes. The traffic figures don’t include users of its iPhone app or listeners using its embedded player on blogs and other websites.

The iPhone app, launched in April, gets “decent listenership,” Porter says, and an Android app just hit the market. “Mobile is huge for us. Longer term, we think most listening will be taking place off the desktop.”

For next year, Porter wants to hire an in-house ad salesman, expand the service to connected TVs and partner with additional aggregators. “We feel like we sit in a nice place in the industry,” he says.

6. SONGTRUST

FOUNDERS: Justin Kalifowitz, Josh Deutsch
FUNDING: undisclosed
LOCATION: New York
LAUNCHED: March 2010



DEUTSCH

Songtrust is attempting to do for music publishing what TuneCore did for digital distribution: democratize a segment of the music business that has been off-limits for many artists. The goal is to be the easiest way to collect publishing royalties, co-founder Justin Kalifowitz says.

Songtrust (@songtrust) is a tool that allows songwriters to protect copyrights and collect royalties. It charges an annual fee of \$50-\$200 and doesn't take a cut of royalties. Proving the concept has merit, TuneCore launched a similar service on Nov. 2. Songtrust went into a private beta in January and to the public in March. Since its launch, it has signed up more than 1,000 artists, secured affiliations with all the global collection societies and begun making distributions to songwriters.

Next year the company plans to launch a new suite of services, Kalifowitz says, such as the ability for entire bands to sign up, tools for managers of multiple acts and enabling songwriters in other countries to register. (Songtrust is currently only open to U.S. songwriters.) The service also plans to simplify the process of licensing an independent artist's songs by giving members a "license my music" badge that goes on their website and links to a showcase page of members' music for synch opportunities.

7. FILTER SQUAD

FOUNDER: David McKinney, CEO
FUNDING: \$1.1 million, Yuuwa Capital
LOCATION: Perth, Australia
LAUNCHED: January 2011



McKINNEY

For many startups, where they're based is almost as important as what they do. But Filter Squad (formerly Jammbox), the developer behind the hugely successful Discover iPad app, breaks the mold by working out of Perth, a five-hour flight from Sydney. Founded by marine biologist/electronic music DJ David McKinney (@davidmckinney), the Discover app illustrates for users the connections between artists

they like and similar acts they may not know of. It has been called a visual version of Pandora, wherein users can start with one "seed" artist and quickly be led to other, similar acts through a visual thread of lines and hubs. Clicking any individual artist will reveal more details, including a bio, blog posts, YouTube videos and links to buy from various digital retailers. And all discoveries can be shared on social platforms like Twitter and Facebook.

The app quickly shot to No. 1 on the iPad's music category chart with 150,000 downloads in three days, and now has surpassed 1 million downloads.

Designed originally as an iPad app, Discover (@discover) has since migrated to the Mac app platform, and an Android version is in the works. Future plans include a possible iPad music magazine personalized for readers based on their music library, preferences or listening history.

THE CLASS OF 2010

CATCHING UP WITH SOME OF LAST YEAR'S TOP STARTUPS

Billboard's 2010 list of the top startups included both big and small firms. From RootMusic, which raised an additional \$16 million in January, to Songkick, which expanded the distribution of its concert listings, the Class of 2010 has had a pretty great 2011.

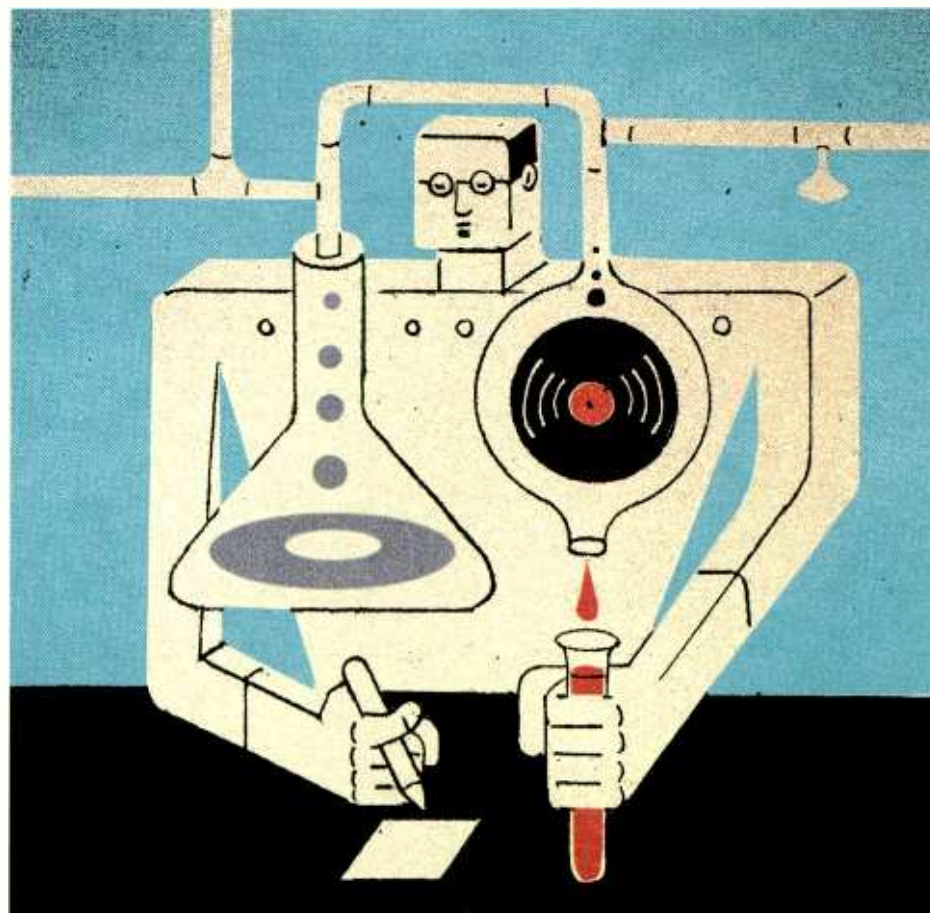
Rdio has made big strides since being named Billboard's top 2010 startup. The subscription music service launched a free, ad-free version that'll help it better leverage the attention generated by its Facebook integration. It launched family-plan pricing and now offers gift cards at Target. Along with partnering with digital home audio company Sonos, it bulked up its catalog by signing

a deal with Merlin that added such labels as 4AD, XL Recordings, Merge Records and !K7. Most recently, Rdio announced the launch of Oi Rdio, a partnership with Brazilian mobile operator Oi.

Since appearing on last year's list, music video network Vevo has grown tremendously. In September Vevo had 57.3 million monthly unique viewers watch 748 million videos, according to comScore, up from 45.4 million unique viewers and 206 million videos when last year's top 10 list was published in August.

Social analytics company Next Big Sound made a big enough splash in 2010 to make the top startups tally. Since then the company has been working to marry its social data with its customers' transaction data, co-founder/CEO Alex White says. "It's really exciting because we finally have the data we wanted from the beginning to understand how social ties to sales."

Much has happened at Next Big Sound since August 2010. The company has doubled its staff—"mostly tech," White says—and moved into a new office space. It won the B2B award from MidemNet Lab, and White and the company's two other co-founders, Samir Rayani and David Hoffman, were finalists in Bloomberg Businessweek's



list of America's Best Young Entrepreneurs. And the company partnered with Billboard for two new charts, the Social 50 and Next Big Sound 25.

One of the less familiar startups on the list is working hard to become a standard in the industry. Nashville-based MyWerx has created a system to improve the integrity and timeliness of data used in intellectual

property industries. Founder Tim Smith has spent the last year raising funding and improving the software in a bid to partner with record labels and music publishers and help them reduce costs. MyWerx has raised more than \$2 million and is in discussions for more funding, Smith adds.

The first version of MyWerx focused on making it useful for creative people, Smith says. The next version connects the service to businesses in the intellectual property supply chain. Smith says a startup can have problems finding investors willing to ride out the research and development phase, and he now targets a May 2012 launch. "It's a longer commercialization cycle than I expected," he says.

But Smith believes intellectual property businesses need to do with data what total quality management, a philosophy that strives for continuous improvement, did for auto defects: make working with the data faster and more efficient. American companies originally dismissed total quality management but embraced it after Japanese manufacturers excelled with it. "I hope America hears the message," Smith says. "There's the possibility another country will pick it up and kick our ass for decades." —Glenn Peoples

2010'S TOP 10

1. RDIO
2. VEVO
3. SONGKICK
4. KICKSTARTER
5. MFLOW
6. ROOTMUSIC
7. NEXT BIG SOUND
8. GUVERA
9. HELLO MUSIC
10. MYWERX

8. SUPERGLUED

FOUNDERS: Rush Doshi (@rdoshi), Thomas Plunkett (@plunkett)
FUNDING: undisclosed
LOCATION: New York
LAUNCHED: 2009



DOSHI



PLUNKETT

Location was a big theme among music startups this year, and Superglued (@superglued) took advantage of this by tying location check-ins with music. While Foursquare users check in to virtually any venue, Superglued refined this usage for the concert scene. Users check in to shows and locate friends. They use the resulting data to find other concerts to attend, get real-time show updates and discuss the gig with other attendees. The activity is shared across social platforms like Facebook and Twitter. It works with both iPhone and Android devices.

Usage has increased 250% since February, with some 2,000 concert listings are added to the service weekly. A partnership with BandsInTown lets users buy tickets to events discovered through the platform, and a collaboration with Paste magazine and MTV Hive led to a Summer Music Junkie Contest, with competitors earning points for every show attended.

Initially focused on the New York live music scene, the company is now expanding nationally.

9. SONGZA

EXECUTIVES: Elias Roman, CEO; Peter Asbill, COO; Michael Hensen, chief technical officer; Elliot Breece, chief product officer
FUNDING: undisclosed
LOCATION: New York
RELAUNCHED: August 2010



From left: ROMAN, HENSEN, ASBILL and BREECE

"Playlists for everything"—that's what Songza's home page claims, and that well-encapsulates the New York-based startup's goal. From bluegrass to Bollywood, there's a Songza playlist for just about any mood or interest.

"Our thesis has always been about curation," CEO Elias Roman says. He was a co-founder of Amie Street, a dynamic-pricing download store acquired by Amazon in 2010. Amie Street's founders acquired Songza (@songza), then an on-demand streaming service, in 2008 and relaunched the company as a noninteractive streaming service. "Now we're focused on making it outrageously easy for people to find the right song at the right time," Roman says.

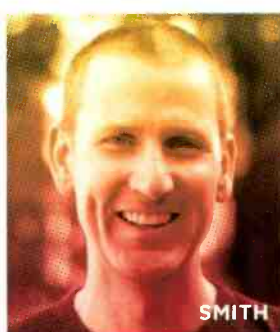
Songza's busy first year has included the release of versions for the Web, iOS and Android platforms. Roman says Songza, which operates only in the United States, had more than 100,000 active users at the end of October.

Facebook integration means its users' activity is shared on the social network. Since registration with the service isn't necessary to begin listening, the integration creates a frictionless experience, Roman says. "You're one click away."

The company is aiming big. In November it'll launch an app optimized for Amazon's Kindle Fire tablet. The company wants to bring Songza into the living room, on platforms like Sonos or Roku. And Roman says getting Songza into cars is a "big priority" for 2012.

10. EX.FM

FOUNDERS: Dan Kantor, CEO; Charles Smith, COO; Marshall Jones, creative director
FUNDING: \$1.3 million; Spark Capital Partners, Betaworks, others
LOCATION: New York
LAUNCHED: March 2010



SMITH

While some apps help users discover new music, Ex.fm (@exfm) helps them find music *blogs*, where they can then go to find new tunes. The service began as an extension of Google's Chrome Internet browser, built using application programming interfaces from the Echo Nest and Last.fm. Initially, it simply notified users of music files available on any website visited, and specifically which songs friends indicated as noteworthy. It also allows users to aggregate songs into playlists so they can stream them when navigating to other sites, and share favorites on social networks. ¶ Ex.fm has added a highly anticipated iPhone app, which extends this same functionality to mobile, and has also added support for Firefox and Safari. ¶ Ex.fm indexes some 20 million songs through the Web. The new site makes it easier to find them, with search tools and a recommended album of the week, as well as curated playlists, genre pages and tastemakers' sections. Through a simple click, users can follow others using the service by importing friends from Last.fm, Facebook and Twitter.

THE CLASS OF 2012?

STARTUPS THAT COULD MAKE NEXT YEAR'S LIST

Music startups that Billboard may name as the best of 2012 have already launched and built their products. It should be an exciting group. Already, companies like Bckstgr, which connects artists and fans, and TrackTrack.it, a system for sending protected music files, are addressing needs in the music industry.

Perhaps no other startup is aiming as big as Beyond Oblivion. The New York-based company is nearing the launch of Boinc, an innovative music service that allows hardware manufacturers to bundle an on-demand music service with devices. Founded in 2008, the company has raised \$87

million in funding from News Corp. and Wellcome Trust.

Boinc (short for Beyond Oblivion Inc.) has had a lengthy development cycle and is expected to debut in early 2012. In the meantime, company executives have been making the rounds, appearing at conferences and introducing the service to rights-holders.

Boinc takes licensed, on-demand music in a different direction. Today's standard approach—popularized by Spotify—is to allow access to a limited free version and entice people to become paying subscribers. Boinc builds the price of the

service into the hardware—PCs, tablets, smartphones—and can be used for the life of the device. It allows the user an unlimited amount of downloading and sharing with other Boinc devices. The service will also be available to add onto existing devices as a paid subscription.

ThingLink was founded in 2008 but didn't debut a

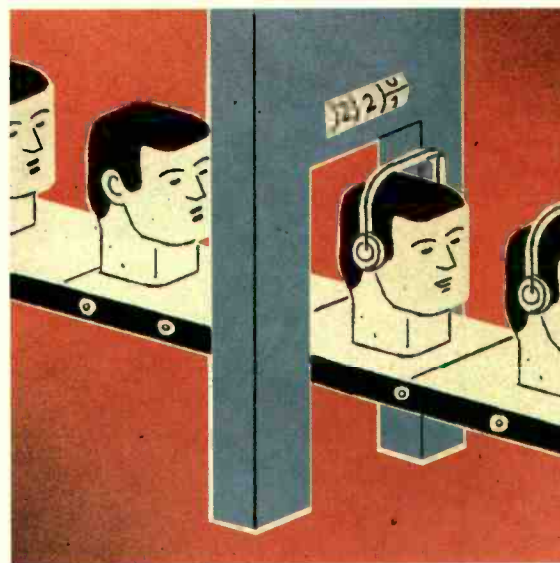
product until 2010. Its easy-to-use service allows any publisher of digital images to embed links in content. Hover over a link inside an image and a user might see a YouTube video, a link to a Facebook page or an embedded audio stream.

While ThingLink can be used for many purposes, it's especially effective for musicians and media companies that want to create a more entertaining, powerful Web page. As the company's "evangelista," former Billboard writer Cortney Harding is pushing ThingLink to the music business, introducing it to artists, managers and labels. "The conversations have been great," she says.

Wale and Gucci Mane have used ThingLink. Gorillaz utilized it to add video and other content to a widget promoting their upcoming release, *The Singles Collection 2001-2011*. And Blink-182 tapped ThingLink to add links to an interactive graphic for its latest album, *Neighborhoods*.

The basic service is free, and Harding says the company will generate revenue in a variety of ways, including a display ad that can turn banner ads into dynamic images with embedded links. Premium accounts will provide extra features, while enterprise solutions will be available for large companies.

—Glenn Peoples



INVESTMENT GRADE

VENTURE CAPITALIST **LARRY MARCUS** SEES OPTIMISM FOR MUSIC-RELATED STARTUPS “THAT REALLY DELIGHT THE USER”

BY ANTONY BRUNO

Few investors are tied as closely to digital music as Walden Venture Capital managing director Larry Marcus. He was an early investor in Pandora (from which he's clearly seen a nice exit) and also holds stakes in RootMusic and SoundHound. Some of this interest stems from his personal love of music (he plays in several bands), but it also comes from the constant surge of innovation created by startups focusing on music's digital realm.

Marcus (@cyberlar) recently sat down with Billboard to discuss his investing philosophy, his thoughts on the digital music evolution and how licensed music services remain a tough sell.

What effect has the Pandora IPO had on the state of investing?

There has been a Pandora affect—there is a lot more interest

in and understanding of how important music is for consumers. It's a precedent for something music-related to really work, because music has been viewed as an investment wasteland for so long. The overall failure rate of music startups has been extremely high. That's because a lot focused on *selling* music in one sense or another, and that's a shrinking market with bad economics. The Pandora affect is helping both investors and consumers think a lot more about mobile platform growth, IP-based media consumption and personalization.

Has the music industry's attitude toward music licensing improved in the eyes of investors?

The music industry appears to be a lot more amenable to discussions, and to be more flexible, but if a startup is based solely on music licensing, then it's not going to be venture-fundable out of the gate. I have not seen direct licensing deals

that would give a company running room to succeed in the marketplace. I'm personally more excited in businesses that don't require direct licenses. Either they leverage statutory licenses or licensing is just an upside to their core business. I'm looking for businesses that have a lot of capital efficiency and can get real traction on little capital. If a startup takes on future liabilities via minimum guarantees, then those could likely eat up all the cash, and there is no room to operate and innovate. I'm hoping to see truer partnerships—where the licensor doesn't win if the startup fails. Succeed-or-fail-together is the most compelling.

So where is the smart investing money going?

Into products and services that really delight the user. I'm excited about the space connecting the artist and the fan. Lots of innovation coming there. RootMusic is super focused on this and Pandora and others have opportunity there as well. I'm excited about mobile and seeing a ton of mobile apps ranging from discovery to digital instruments, production, creation, performance, games and education. Many feel too narrow or not interesting from a business perspective, but some, if nurtured correctly, could occupy a meaningful part of someone's music consumption brain. People are very busy and can't adopt many products or services.

What's your take on the state of innovation? Are there good ideas, or just flavors of the same thing?

I'm seeing many exciting products, but most are not different enough or sufficiently better to make a mark. The stakes are high, though. Music is clearly something that the biggest companies in media care deeply about: Amazon. Apple. Google. Yahoo, the mobile carriers, the device makers. Music is a big driver of hardware consumption as well. One area where I constantly see new products is music discovery, but it has less opportunity in it for newcomers because it's a very crowded space. All-you-can-eat music services feel ready for a shakeout.

How much of an impact do Facebook and Twitter have on the startup ecosystem?

Both mobile and social are core components of any business now. They are also core to marketing and viral growth. It's pretty unlikely that there are companies not thinking about these. It's more a question of how they're doing it.

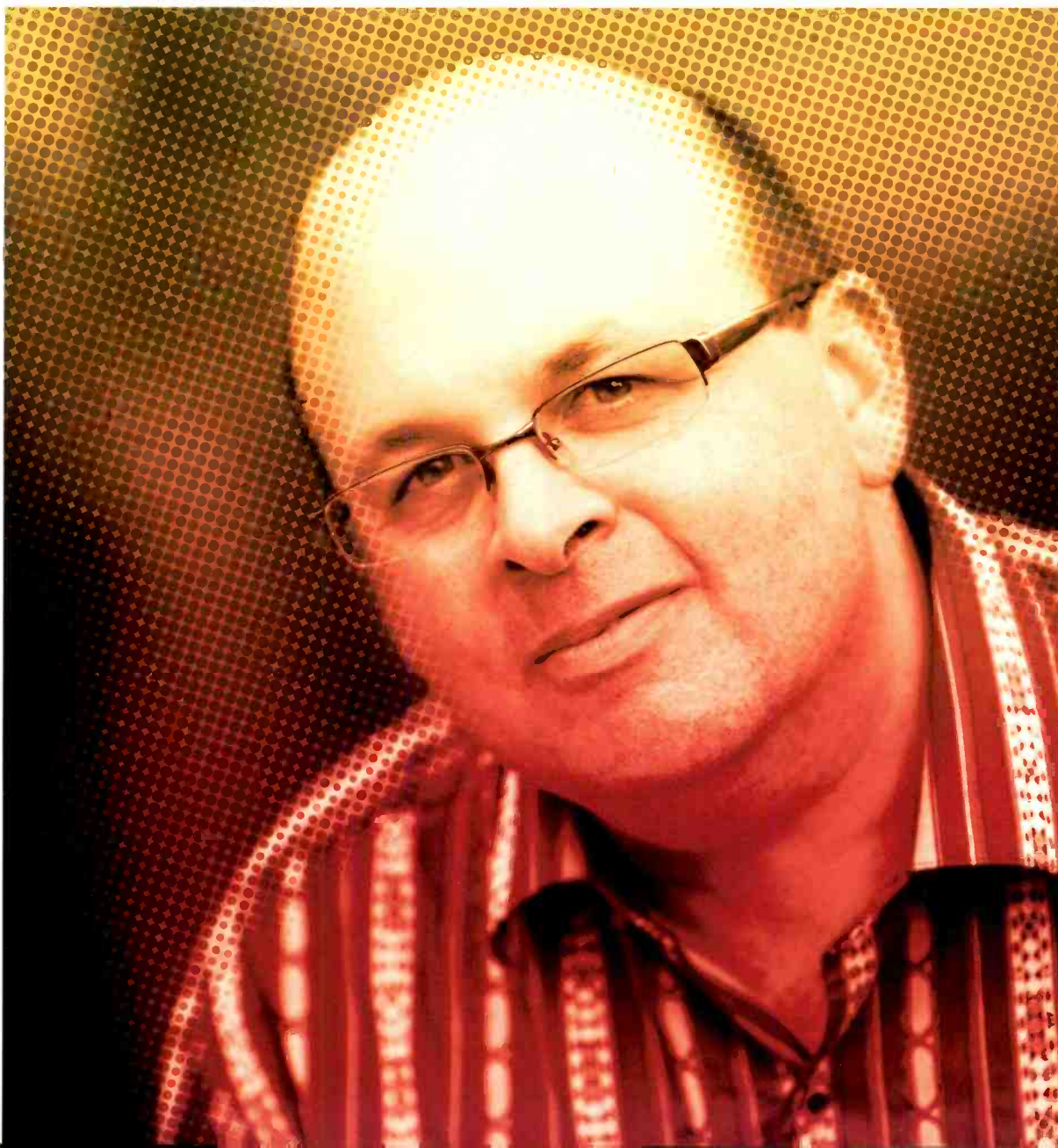
Does a company's location matter any longer?

The great ideas and great entrepreneurs can come from anywhere. But in terms of building a team and having a critical mass of really great people, it just ends up being near one of the interesting cities where there's innovation. It's not just San Francisco, L.A. and New York. There's some really interesting activity in Portland [Ore.], Boston, Austin. And there's a lot happening abroad.

What new company—that you're not investing in—impressed you the most this year?

SoundCloud. They built a very simple and powerful platform. They've got good partner adoption. And the product works well. It's very flexible. I've been impressed at how they've impacted the ecosystem.

“I'M HOPING TO SEE TRUER PARTNERSHIPS—WHERE THE LICENSOR DOESN'T WIN IF THE STARTUP FAILS. SUCCEED-OR-FAIL-TOGETHER IS THE MOST COMPELLING.”



**OUR HEARTFELT CONGRATULATIONS TO
WILLIE NELSON
NEIL YOUNG
JOHN MELLENCAMP
DAVE MATTHEWS
AND ALL THE FARM AID MUSICAL GUESTS,
STAFF, VOLUNTEERS AND SPONSORS
FOR PROMOTING GOOD FOOD
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Harvesting music's power: "What happens at a Farm Aid concert opens up people's hearts," says Farm Aid executive director CAROLYN MUGAR (center), who posed for a photo at the 2008 event at the Comcast Center in Mansfield, Mass., with DAVE MATTHEWS, JOHN MELLENCAMP, WILLIE NELSON and NEIL YOUNG (from left).

DEEPLY ROOTED

WITH MUSIC BUSINESS SUPPORT, FARM AID'S WORK HAS ENDURING IMPACT

BY THOM DUFFY

This is what the music business has long known about Farm Aid:

On one day, each year, since 1985, Farm Aid co-founders Willie Nelson, Neil Young and John Mellencamp have gathered an all-star roster of musicians for a high-profile benefit concert to support the men and women who help feed America.

With Dave Matthews later joining the organization's board in 2001, Farm Aid through the years has welcomed hundreds of artists to its stage, from the inaugural event in Champaign, Ill., to this past summer's show in Kansas City, Kan. Along the way, it has raised more than \$39 million to help keep American's family farmers on their land.

This is what the music business may not know about Farm Aid: The support of the music industry has helped Farm Aid influence a profound shift in the cultural landscape of the country during the past quarter century.

The organization's work, as Nelson has said, simply affects

everyone who eats.

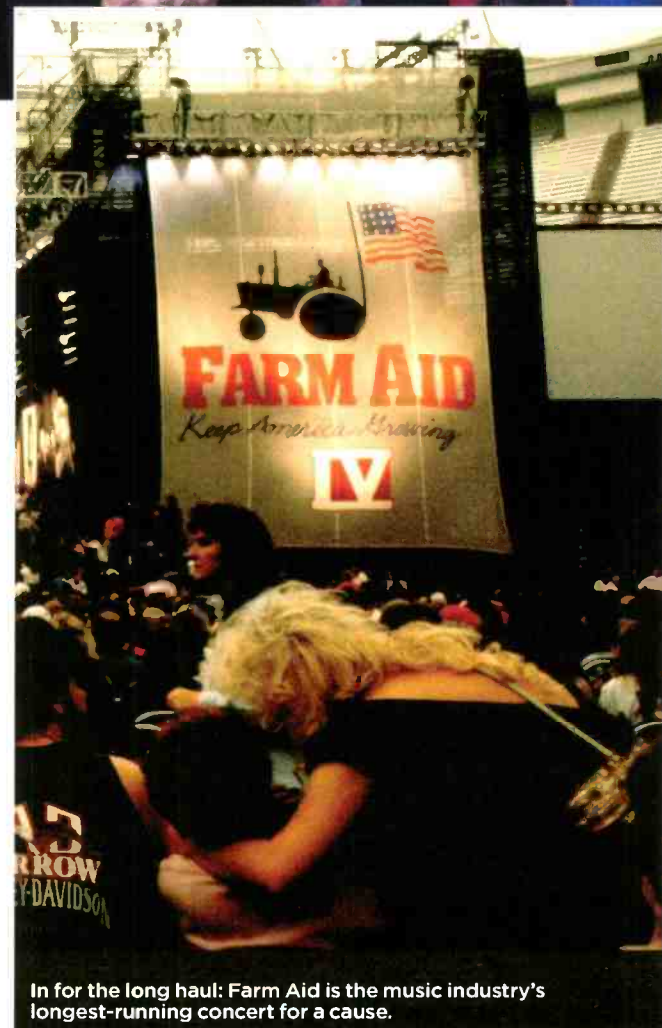
Farm Aid deserves credit for promoting many of the positive developments in food culture in the United States in recent years: the growth of farmers markets, the rise of community-supported agriculture groups, the spread of farm-to-table "slow food" restaurants and the wider use of sustainable farming practices.

And those changes in food culture and farming practices, in turn, are affecting much broader issues, from health-care costs to the fight against climate change.

"We started out to save the family farmer," Nelson says. "Now it looks like the family farmer is going to save us."

Yet none of Farm Aid's efforts would be possible without artists who donate their time and their music.

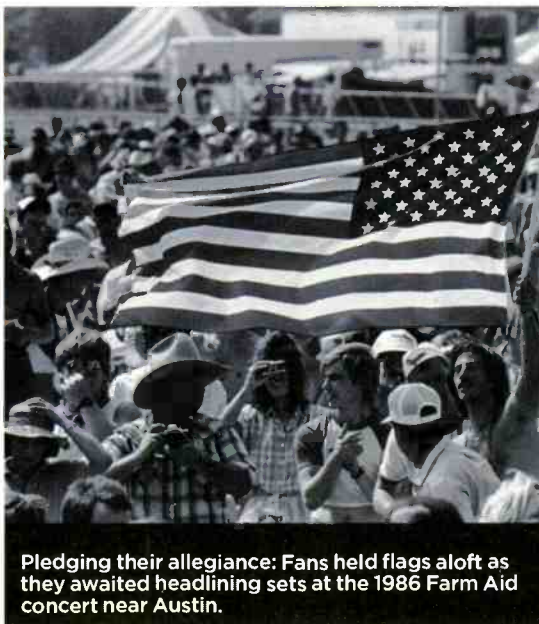
Farm Aid is "eternally grateful" for the support of the artists and the music industry, Farm Aid executive director Carolyn Mugar says. "It's the combination of the music and the message that is so important. What happens at a Farm Aid concert opens



In for the long haul: Farm Aid is the music industry's longest-running concert for a cause.



First friends: **JOHNNY CASH** (left) and **WAYLON JENNINGS** joined **WILLIE NELSON** at the first Farm Aid concert in 1985 in Champaign, Ill.



Pledging their allegiance: Fans held flags aloft as they awaited headlining sets at the 1986 Farm Aid concert near Austin.

up people's hearts."

Farm Aid has its roots in the mid-'80s era of music activism. In 1984, the ad-hoc supergroup Band Aid released the holiday single "Do They Know It's Christmas?" to raise money and awareness for famine relief in Ethiopia. The American superstar ensemble USA for Africa followed in March 1985 with "We Are the World." And on July 13, 1985, the Live Aid concerts for African famine relief were staged simultaneously in London and Philadelphia.

That July, onstage at Live Aid, Bob Dylan remarked to the crowd: "Wouldn't it be great if we did something for our own farmers right here in America?"

At the time, falling crop prices and rising debt payments had ignited a wave of foreclosures that were pushing family farmers off their land.

"Out here in these rural communities, there was a real feeling of desperation," recalls Rhonda Perry who, along with her husband Roger Allison, is a partner in the Missouri Rural Crisis Center, and a co-founder of Patchwork Family Farms in Columbia, Mo.

That August, Nelson was booked to play the Illinois State Fair in Springfield. In an interview for the 2005 book "Farm Aid: A Song for America," his then-booking agent Tony Conway of Buddy Lee Attractions recalled: "Out of the blue, Willie said to me, 'I want to do a concert for American farmers. I want to see if we can do it here in Illinois; I don't care where, just someplace we can get a stadium.'"

That inaugural Farm Aid concert was staged on an all-but-impossibly short lead time at the University of Illinois Memorial Stadium in Champaign on Sept. 22, 1985.

Perry recalls that her husband and Mugar had traveled by train from a farmers rally in Ames, Iowa, to the concert. "And as they made their way across by train, there were farmers along the sides of the road with American flags waving, and signs. It was an incredible experience in which farmers got hope for the first time in a long, long time."

Veteran promoter Arny Granat of Jam Productions tapped Ron Stern as producer of the first Farm Aid concert and Stern has filled that role since. The first show was led by Nelson, Young and Mellencamp, and also featured Dylan, Billy Joel, Jon Bon Jovi, Roy Orbison and many others before a crowd of 80,000.

It might have ended there, a one-shot expression of good intentions.

But Farm Aid's foursome have the tenacity of "junkyard dogs," Mugar jokes.

Indeed, there are few other examples of activist organizations created by musicians that have had such staying power, including the Hudson River Sloop Clearwater, conceived in 1966 by Pete Seeger, or WhyHunger, created in 1975 by the late Harry Chapin and led today by Bill Ayers, an ally of Farm Aid.

Mugar is pleased to have Farm Aid cited in such company. But she notes the organization's unique stature: It's the longest-running concert for a cause that the music industry has ever seen.

More than 300 artists, from across musical genres, have participated in Farm Aid concerts, with the backing of their respective managers, booking agents, tour support companies and others.

The 2011 event, staged at Livestrong Sporting Park in Kansas City, Kan., featured Nelson, Young, Mellencamp and Matthews on a bill with Jason Mraz, Jamey Johnson, Jakob Dylan, Billy Joe

Shaver, Lukas Nelson & Promise of the Real, Ray Price, Robert Francis, Will Dailey & the Rivals, Rebecca Pidgeon, the Blackwood Quartet and John Trudell.

Early in its history, Farm Aid's power to influence both culture and policy was evident. Family farmers joined Nelson and Mellencamp in testimony before Congress that led to the Agricultural Credit Act of 1987, which effectively halted farm foreclosures by allowing farmers to restructure their loans.

More than two decades later, Farm Aid's range of activities is impressive. For example, it continues to fight to shape government farm policies. Last month, Farm Aid's directors wrote to U.S. Attorney General Eric Holder and Secretary of Agriculture Tom Vilsack, calling on them to take action to encourage fairness and competition in the agricultural sector.

"Family farmers are the backbone of our nation's economy and are crucial to rebuilding it, but to do so they need fair markets," Nelson said in a statement that accompanied the release of the letter.

Farm Aid also provides direct assistance to farmers through its hot line, 1-800-FARM-AID; online Farmer Resource Network; and its grants to scores of farm-support organizations nationwide.

The organization's role in creating connections between farmers and consumers is well-documented, through its efforts to get family-farm food into city neighborhoods, grocery stores, restaurants, schools and other public institutions.

And Farm Aid has embraced communities in the digital realm as well as the dirt of the field. Homegrown.org is an online community designed to "celebrate the culture in agriculture," according to the site, connecting people who care about the quality of their food and more. But as a "brand extension" for Farm Aid, Homegrown has flourished offline as well.

"Homegrown is a way we can reach eaters and doers and participants in the food system," Farm Aid associate director Glenda Yoder says. Homegrown has also brought Farm Aid's philosophy and message to events beyond its annual concerts.

Homegrown, for example, "curates the food and farmer aspect of Maker Fair," Yoder says, referring to the family events, staged year-round and nationwide, that are focused on technology, science and DIY craft projects. Homegrown Village, with its hands-on exhibits, is now part of every Farm Aid event.

For the music industry, perhaps the most promising aspect of Homegrown is its concessions that have brought family-farm food to tens of thousands of fans at Farm Aid concerts. That happened for the first time at the Farm Aid concert in 2007 in possibly the most unlikely setting—New York's Randall's Island.

By proving that family-farm food can supply concert concessions, Farm Aid may help open a massive market to its farmers—the nation's entertainment venues (see story, page 42).

Farm Aid has been a bellwether in other ways as well, highlighting the dangers of corporate dominance in an essential part of the economy: the nation's food supply.

Like Farm Aid founder Nelson (see story, page 36), executive director Mugar recognizes the link between Farm Aid and the recent protests of Occupy Wall Street, in opposing concentration of wealth and control.

"It's something that family farmers **continued on >>p34**

"As long as someone has his hands in the dirt to measure the health of it, I feel like everything else will be OK. As long as there is good food coming to my table from a caring farmer, then I think everything else will be OK."

—DAVE MATTHEWS

"The consumer and the family farmer have to work together. If there is hope for the family farmers in America, then there is hope for America."

—JOHN MELLENCAMP

"You know, we're not big, we know we're small. We're David and Goliath; there's an army of Goliaths against us, because of the money and the corporate structure that we're taking on . . . But we're still here, every year we come back. Farm Aid is a real thing, about protecting something that is sacred in this country."

—NEIL YOUNG



PHOTOS COURTESY OF: PAUL NATKIN / PHOTO RESERVE, INC, GLENDA YODER



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from >>p32 have known by their experience for decades," Mugar says. "Sometimes we say they are the canary in the mine. To understand what people's problems are with corporate America today, and unbridled corporate control, I think family farmers are your best source to go to."

Reflecting on the changes facing America's family farms, Missouri Rural Crisis Center's Perry describes the struggle today.

"What you're seeing now is [a fight over] corporations and their role in taking over agriculture in a way that means we don't have markets for what we produce," she says. "In some ways, it's a little trickier to understand and the enemy isn't always so obvious as when the government is foreclosing on your farm."

"Now, what happens is that a handful of corporations control the entire meat supply [for example]. So we can raise the best pork in the world and that doesn't mean we will have a market in which to sell it, because of the concentration in the marketplace."

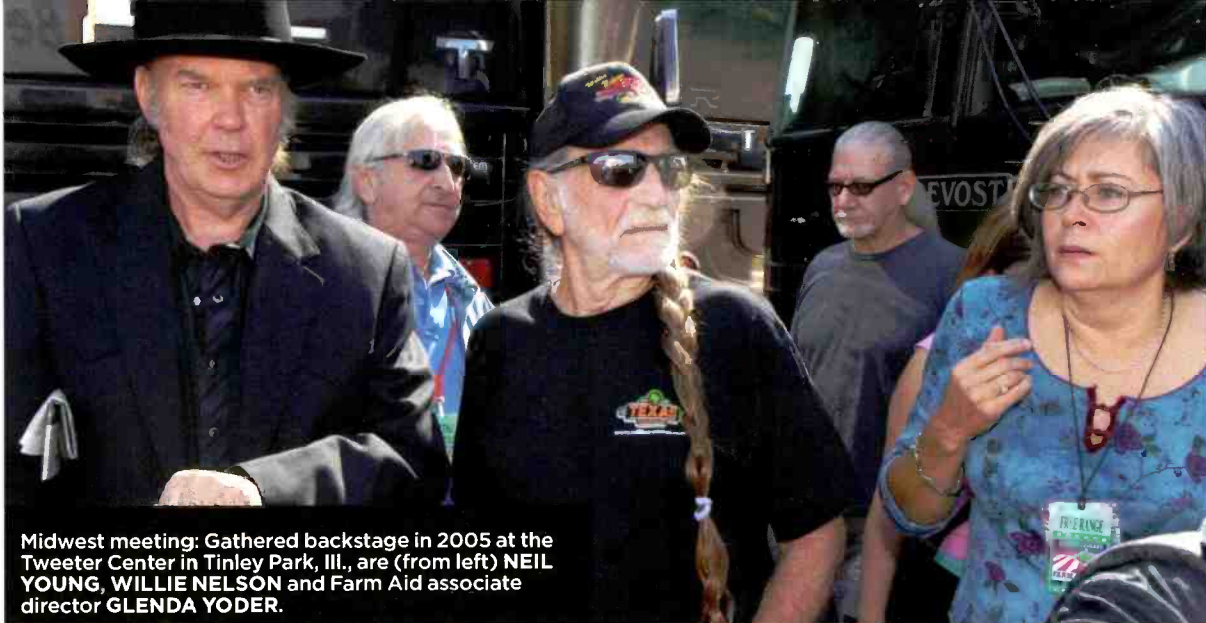
Looking back at her early involvement with Farm Aid, Perry recalls that the Missouri Rural Crisis Center was one of the first groups to benefit from the funds raised at the first Farm Aid concert.

Those funds helped organize the center to fight for change but also provided emergency food "for farm families who were raising food for the country but didn't have enough food for their own families," she says. "At that first distribution, 700 families showed up."

Certainly, the activists wanted to publicize their efforts—but not at the expense of the farmers' pride.

"We asked them at the time, 'If you don't want to be public about [accepting free food], that's totally fine. We understand.'" Out of those 700 families, Perry says, not one said they didn't want to take a stand publicly. "They said, 'No, these are our lives and people need to understand what's going on out there.'"

And people still do. And Farm Aid is still making that possible. "It's been a long, long ride with Farm Aid," Perry says, "and a great experience with them as an ally."



Midwest meeting: Gathered backstage in 2005 at the Tweeter Center in Tinley Park, Ill., are (from left) NEIL YOUNG, WILLIE NELSON and Farm Aid associate director GLENDA YODER.



Columbus cohorts: Farm Aid executive director CAROLYN MUGAR paused backstage with JOHN MELLENCAMP at the 2003 concert in Columbus, Ohio.



Vocal supporter: EMMYLOU HARRIS met with DAVE MATTHEWS backstage at the Germaine Amphitheater in Columbus, Ohio, in 2003.

PHOTO: RICK DIAMOND/WIREIMAGE.COM

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WORDS WITH WILLIE

NELSON ON FARM AID'S POWER TO CONNECT

BY THOM DUFFY

Willie Nelson has always drawn strength from his roots. His new album, *Remember Me, Vol. 1*, due Nov. 21 on R&J Records, is culled from sessions during which Nelson and producer James Stroud cut some 35 sides of classic country hits dating back to the 1940s.

"Pretty much a history of country music," Nelson says. "All the way back to when I did the *Stardust* album, I realized, 'Hey, there are a lot of young people out there who never heard these songs.'"

And as knowledgeable as his ace producer may have been, Nelson quips, "All of these songs I probably knew before James Stroud was born."

A keen appreciation for the things that endure also helps explain why, more than 25 years ago, Nelson stepped up to help



the first Farm Aid [at the stadium of the University of Illinois], the first thing I did was call Neil because I knew he felt the same way I did. It was easy to sell [each of] these guys on the idea because they go down the road every day like I do, and they talk to all kinds of people every night, farmers and others. And they knew the problem was getting more and serious. They were the first to say, "Yes, let me help."

You joined George Strait, Dixie Chicks, Lyle Lovett, Asleep at the Wheel and others in Austin on Oct. 17 at Fire Relief: The Concert for Central Texas. Corporate farming practices have been linked to climate change

and severe weather, such as the droughts that have fueled this year's wildfires.

Did you expect in 1985 that you would still be involved today in the fight to support family farms?

No. I really felt we'd do one [concert] and call attention to it and the big powers that be, the smart guys, would see what was going on and they would fix it. It took me a long time [to realize] that these were the guys who were keeping it from [improving]. The big corporations were what's keeping the family farmer down.

You teamed up with Neil Young, John Mellencamp and later Dave Matthews, who each now serve with you on the Farm Aid board.

After I talked to Jim Thompson, the governor of Illinois, about doing

and severe weather, such as the droughts that have fueled this year's wildfires.

It's incredible. Without water, what can a farmer do? The drought has gotten really bad. Wells are drying up. Oak trees are dying. Cedar trees are dying, and that just doesn't happen. I'm hoping that this drought will be broken in a while. But the experts are saying it could go on.

Farm Aid has sourced T-shirts from Anvil Knitwear, which, among other initiatives, supports farmers during the three-year transition period needed to certify their cotton as organic.

It's a great idea. But what happens is, you have a corporate farm right next to a family farmer. And the things that [the corporate farm] is putting on their soil, the weather **continued on >>p38**

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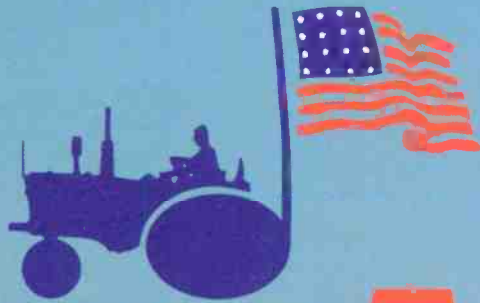


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from >>p36 and the wind blows over to the guy who's trying to grow organic next door. So we need ways to regulate the big corporations and keep them from contaminating good soil.

You've also strongly supported the Sustainable Biodiesel Alliance. Did that grow out of your Farm Aid work?

It did. It was very important that we grow food and fuel ourselves, when we can grow it organically, and our farmers can grow it, without our having to go around the world starting wars over oil. And I was aware of this a long time ago, so I started trying to bring out the importance of keeping the small family farmer on the land and letting him grow our fuel and our food.

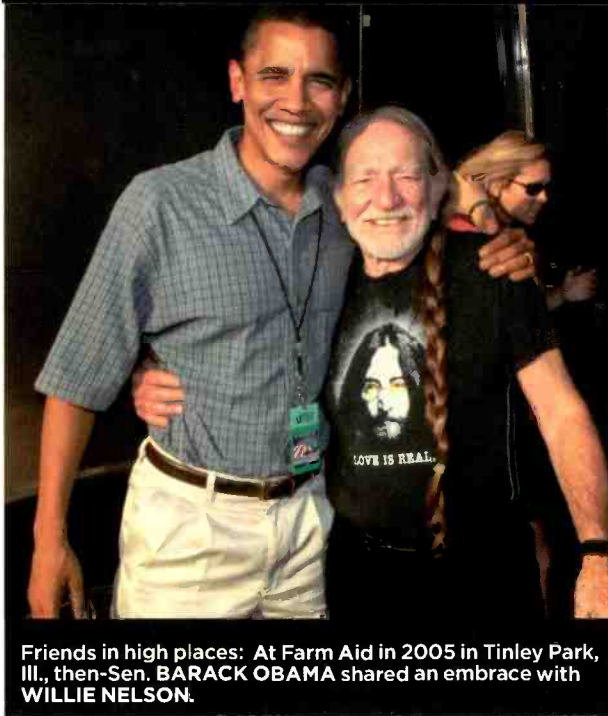
How do you stay in touch with family farmers?

I write all the checks for every dollar that goes out of Farm Aid, for all of the grants around the country. And I know who's getting the money. When I go to these towns, a lot of these folks show up and we say hello. So I know a lot of the folks out there, and I feel real close to them.

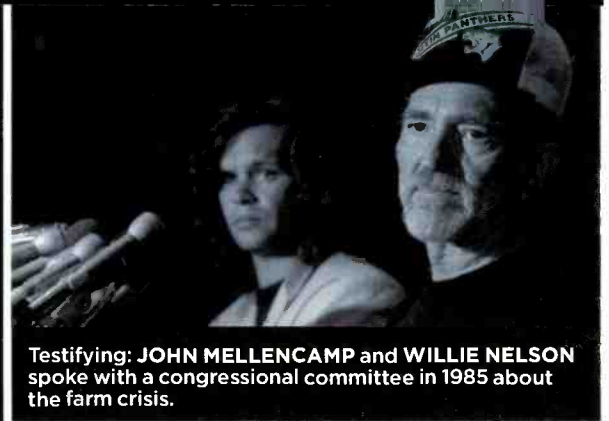
You and your wife, Annie, recently posted a video on WillieNelson.com reciting a poem in solidarity with the Occupy Wall Street movement. Is there a connection between the protests against corporate dominance of the economy and Farm Aid's fight against corporate agriculture?

Yeah, it's all tied together. There's no way to separate them. What's happening out on the street [can be linked] to bad farm policy 35-40 years ago, which led to putting family farmers out of work and corporations taking over the land.

They took all these farms and made golf courses and subdivisions out of them and sold them to a bunch of people who couldn't afford them—and now have lost them. It was a domino effect. It started back when they quit taking care of our national resources. It just shows how everything's connected.



Friends in high places: At Farm Aid in 2005 in Tinley Park, Ill., then-Sen. BARACK OBAMA shared an embrace with WILLIE NELSON.



Testifying: JOHN MELLENCAMP and WILLIE NELSON spoke with a congressional committee in 1985 about the farm crisis.



Road scenes: Marchers (left) rallied in 1997 to support family farms. WILLIE NELSON (above) filled his tour bus with biodiesel during a tour stop in Seattle.

CLOCKWISE FROM TOP LEFT: RICK DIAMOND/WIREIMAGE.COM, COURTESY OF FARM AID ARCHIVES



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'IN THE SOIL, EVERY DAY'

FOR FAMILY FARMS, IT'S ABOUT CONTROL—AND SUSTAINABILITY

BY THOM DUFFY

Just how do you define a “family farm”? The phrase conjures up quaint images of farms with modest acreage and roadside vegetable stands. But the reality is that the family farms bolstered by Farm Aid—



Speaking out: RHONDA PERRY of the Missouri Rural Crisis Center addressed the press at Farm Aid in 2009 in St. Louis.

with the ongoing support of the musicians and their fans—aren't defined by size.

“It's about who controls the farm and makes the decisions,” Farm Aid executive director Carolyn Mugar says. The family farmers “are in the soil, every day. And they really make the decisions about their farms, not people in distant boardrooms.”

Rhonda Perry knows what that's like. Perry and her husband, Roger Allison, are partners in the Missouri Rural Crisis Center, one of the first farm-support organizations to benefit from a grant funded by Farm Aid's concerts. They also are co-founders of Patchwork Family Farms in Columbia, Mo.

Patchwork “is a project of the Missouri Rural Crisis Center,” Perry says. “It acts as a cooperative-run entity that is made up of multiple family farmers who raise pork without antibiotics or

growth hormones, with access to fresh air and sunshine.”

Perry agrees that control is key.

“The way we determine a ‘family farm’ is much more based on who is in control, who is making the decisions about that farming operation and doing the majority of day-to-day labor on that operation,” she says. “And that means they also own their own livestock versus operations in which farmers are simply raising livestock for some corporation.”

The U.S. Department of Agriculture's Economic Research Service produces periodic reports on how farming is organized in the United States. The ERS summary of its 2010 report doesn't distinguish between family control and corporate control of large-scale farms, while it states that “for the most part, large-scale farms are more viable businesses than small family farms.”

But how “viable” can large, industrial-style farms be if they contribute to climate change and severe weather?

“We won't solve [global] hunger and stop climate change with industrial farming on large plantations,” United Nations official Oliver De Schutter is quoted as saying in a summary of a U.N. report issued in March on sustainable farming practices—the type of farming promoted by Farm Aid.

The U.N. report states that, in critical regions of the world, small-scale farmers can double food production within the coming decade and help stem climate change through the use of what it calls “agroecology.”

Why should the music business care?

The link among corporate farming practices, climate change and severe weather is increasingly clear, to those close to the issue.

And for an industry increasingly dependent on the strength of the global touring industry, severe weather can play havoc with its bottom line.

“We need to go fast,” De Schutter said, “if we want to avoid repeated food and climate disasters in the 21st century.”

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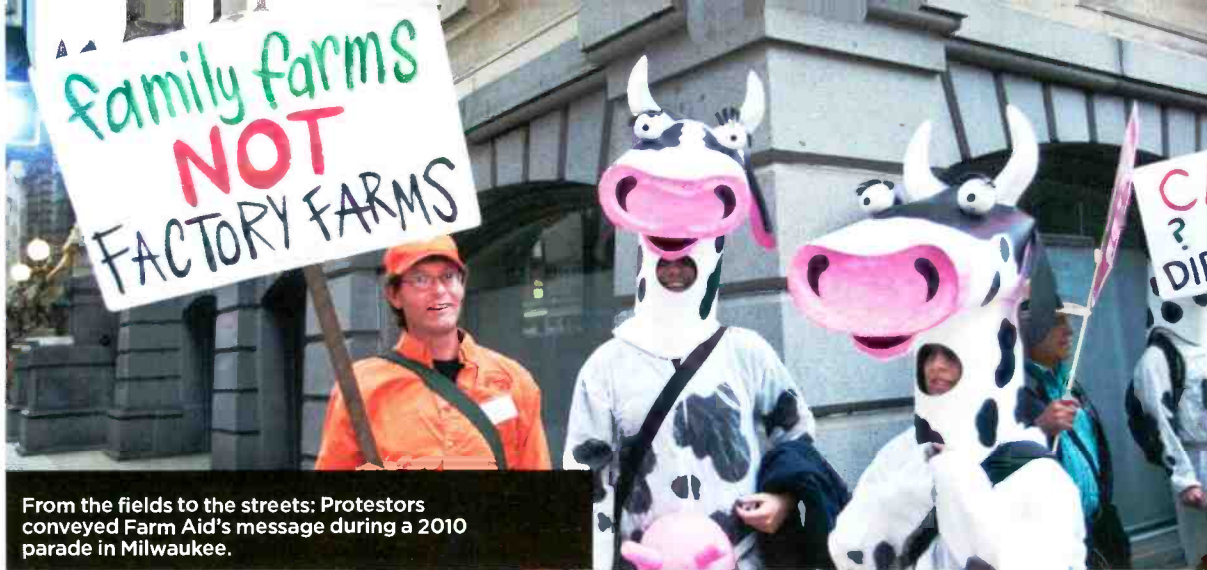
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From the fields to the streets: Protestors conveyed Farm Aid's message during a 2010 parade in Milwaukee.

'HOMEGROWN' CONCESSIONS

BRINGING FAMILY FARM FOOD TO CONCERT VENUES

BY THOM DUFFY

Could the produce and products of America's family farms satisfy the vast hunger of the nation's concert and entertainment venues? Farm Aid suggests that's entirely possible, and it invites ven-

ues to learn from its experience.

"You can feed everybody this food," Farm Aid associate director Glenda Yoder says. "Years ago, the supply chain didn't have [the capacity]. The supply chain has it now and we've shown it

can be done."

For those seeking to promote the business of America's family farms, "food service in the entertainment business is the last frontier," Yoder says.

After years of serving food from family farms backstage, Farm Aid brought that menu to the masses, beginning with its 2007 concert on Randall's Island in New York. It has continued the practice since.

The move was part of a broader effort by Farm Aid to bring its business practices in synch with its mission of supporting family farms.

For example, the organization accepts sponsorship dollars from food-related companies "who pay family farmers a fair price, have an ecological standard for farming practices and make their commitment to sustainable and family farming known to their customers," according to a sponsorship policy posted on FarmAid.org.

Recent sponsors that have met this standard include Horizon Organic, Organic Valley, Whole Foods Market, soy milk company Silk, Unified Natural Foods, Chipotle Mexican Grill and Applegate Farms.

For its T-shirts, Farm Aid has partnered with Anvil Knitwear, which markets clothes created from certified organic cotton and also "transitional" cotton from farmers working through the three-year period needed for organic certification.

"What Anvil is doing is paying a premium to farmers to provide them with incentives during the three-year transition process [needed to grow organic cotton]," Yoder says. "Anvil's partnering with Farm Aid also gives them the opportunity to bring farmers to Farm Aid concerts to tell the public the story of our T-shirts."

Farm Aid uses the brand name "Homegrown" for its concessions where, Yoder says, "we love to provide marketing opportunities for national companies who want their brands displayed [and meet Farm Aid's guidelines]. But we also provide economic opportunities for local farms and

continued on >>p44

EBET ROBERTS/REDFERNS/GETTY IMAGES

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from >>p42 small businesses that can participate in our events.”

Patchwork Family Farms in Columbia, Mo., a cooperative of family farms that raise pork with sustainable farming practices, has been part of Farm Aid's food supply chain for 13 years, first backstage and then serving the fans.

“We were able to get a system down for that particular market,” says Rhonda Perry, a co-founder of Patchwork with her husband Roger Allison. At one time, she says, “what you knew was, when you went to a concert you were going to eat really crappy food. And you sort of had to be OK with that, because that was the reality.”

But with Patchwork and many other vendors, Farm Aid has proved that tens of thousands of fans can be fed better food at an entertainment venue.

Yoder explains that Farm Aid now has a clause in its contract with venues that says, “Farm Aid will provide assistance to whomever the concessionaire is, and we will make [this food supply] possible.” Farm Aid culinary director Sonya Dagovitz is the point person for the concessionaires.

Farm Aid founder Willie Nelson believes healthier concessions is a change in music business practice whose time has come.

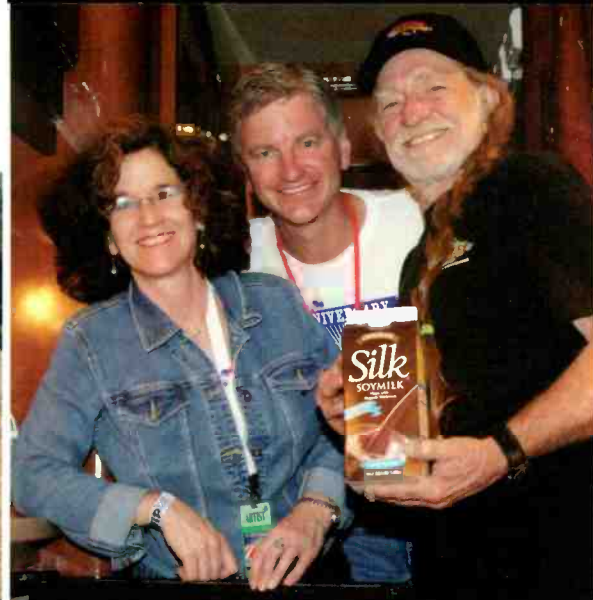
“It would be great if the music venues everywhere—all artists, all promoters—would also promote good food at concerts,” he says. “Because people now are demanding good food. They're that smart. I think this is the future. People want to know what they're feeding their family. It's getting more and more that way. And that's good.”

Perry adds, “We're always glad to tell people what our experiences were, how we do things, what's worked for us and what didn't work for us.

“The more events and venues that enable family farmers to sell and the more successful farmers are when they're at those venues,” Perry adds, “the better off we all are in the end.”



Turning 20: JOHN MELLENCAMP and WILLIE NELSON in 2005 announced Farm Aid's 20th-anniversary concert would take place in Tinley Park, Ill., which also hosted the event in 1997 and 1998.



Refreshing sponsorship: ELLEN FEENEY and MIKE KEOWN of soy milk company Silk met with WILLIE NELSON at the 2005 concert. Farm Aid has a sponsorship policy that supports family farms.



For the next generation: NEIL YOUNG (white shirt) and son BEN (black shirt) joined farmers at a rally in 1999.

CLOCKWISE FROM TOP LEFT: PAUL NATKIN/WIREIMAGE.COM; RICK DIAMOND/WIREIMAGE.COM; COURTESY FARM AID ARCHIVES



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THE NEW WORKOUT PLAN

After a three-year hiatus, Gym Class Heroes have a top 10 hit—but will Travie McCoy's health issues slow the band down?

The members of Gym Class Heroes kept their day jobs at arm's length after releasing and promoting their 2008 album, *The Quilt*. Drummer Matt McGinley graduated from Boston University last spring with an interdisciplinary-studies degree. Bassist Eric Roberts played on and off with his indie metal band, Willing Swords. Guitarist Disashi Lumumba-Kasongo spent quality time with his son at home. Perhaps as a result, the band looks fresh and ready to promote its new album, *The Papercut Chronicles II*, due Nov. 15. The odd (and visibly exhausted) man out is lead vocalist Travie McCoy, who, frankly, appears to be badly in need of a nap and a monthlong stay at a resort with palm trees.

After all, McCoy, 30, used Gym Class Heroes' "time off" to become a solo star. Last summer he released his solo debut, *Lazurus*, which boasted the aspirational jam "Billionaire." With the assistance of breakout crooner Bruno Mars, the cut peaked at No. 4 on the Billboard Hot 100 and solidified McCoy's place as a standalone act.

"It was just one big fucking menagerie of work," he says. "During the *Lazurus* cycle, we were already writing songs for *The Papercut Chronicles II*. So for me, it's been pretty much nonstop since *The Quilt*."

In addition to the workload, McCoy is suffering from a stomach virus. But while he admits a time-out might've been a good idea, he says he just couldn't resist performing. "It's a weird situation," he says. "Because when I'm off the road for too long, that urge to play shows kicks in."

So, as he sat last month with his relatively bright-eyed bandmates in the conference room at their label, Fueled by Ramen, the question looms: Is he physically fit for the road? "Oh . . . no," McCoy says with a laugh. "I've been to the hospital twice."

Unfortunately for the frontman, things won't be slowing down for the Heroes any time soon. "Stereo Hearts," the group's bubbly, bass-knocking new single featuring Maroon 5's Adam



Back in session:
GYM CLASS HEROES

Levine, is already platinum, according to Nielsen SoundScan, and currently rests at No. 5 on the Hot 100. A string of TV appearances to promote the new album—not to mention a huge gig at top 40 WHTZ (Z100) New York's Jingle Ball on Dec. 9 at Madison Square Garden—are also on the schedule.

All these engagements, of course, aim to drive record sales. Gym Class Heroes have yet to notch a platinum album, according to SoundScan. While "Stereo Hearts" is the band's second platinum single (2007 song "Cupid's Chokehold" was the first), 2007's *As Cruel as School Children* is the act's lone gold LP. Still, don't look for the group to switch up its style to pad its stats. *Chronicles II* is loaded with the heartfelt, goofball lyrics and rap-rock sound heard on previous releases. But, as seven-year veterans in the music business, Gym Class Heroes have grown. The hope is that the band will grow its fan base as well—without selling out.

"I don't think you need to be the poppiest,

corniest band to sell records," McGinley says. "It's just about having a balance of stuff that stays true to ourselves, but also gets as many people into it as possible. We'll push certain songs to the radio, but this album is completely filled with songs that we're stoked about."

McCoy says the band's fans seem equally excited. "We took a chance [at a show] in Philly and played a new song, 'Matyrial Gir\$,' and they ate it up," he says. "I got super-gassed and jumped into the crowd, and they were singing it back to me. I was [thinking], 'How do they know this shit already?'"

According to label president/CEO John Janick, Fueled by Ramen—home to alt-rock powerhouse Paramore—is confident about *Chronicles II* as well. "We think that there's at least three big hit singles on it and plan on working this album through next summer and beyond," he says. "We believe in Gym Class long term."

But music sales won't be the only way that the

group rakes in revenue: The band is also capitalizing on the success of "Stereo Hearts" with a T-shirt that'll be available at Hot Topic the week of the album's release. "It's smart marketing," Janick says. "It's just more floor space and marketing for Gym Class Heroes. When you have this big single like 'Stereo Hearts' and you tie it into the merchandise, it does well."

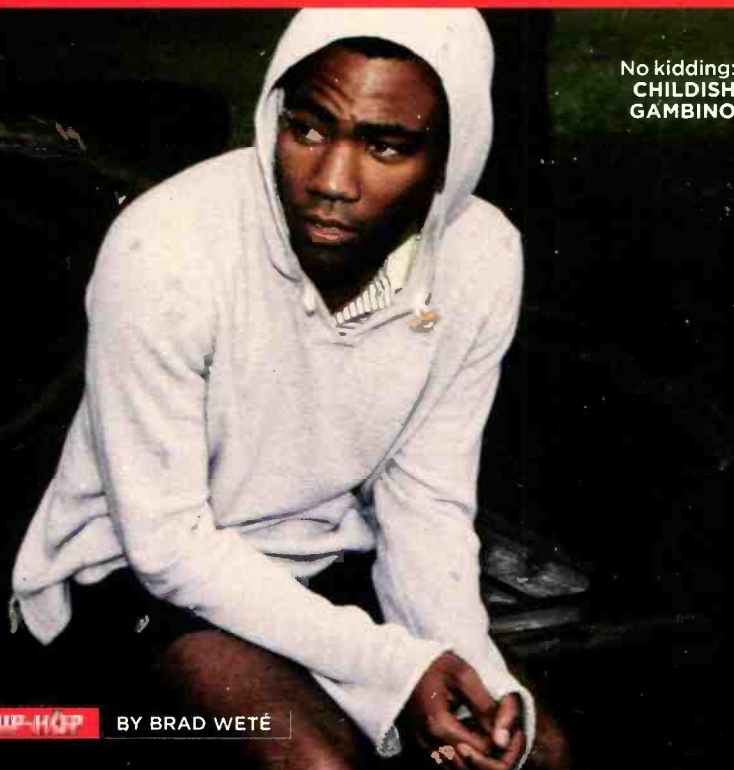
Following his interview with *Billboard*, McCoy spent more time in the hospital due to the stomach bug, forcing the band to cancel its remaining tour dates with the Dirty Heads. But his bandmates are confident he'll be ready for the rigors of the road. McCoy recently proved that to be true when he appeared alongside Maroon 5 when the band appeared on the Nov. 5 episode of "Saturday Night Live."

"Usually when we put out a record, we like to tour for at least three, four years," McCoy says with a laugh. "If that's the case, I'll be 34, 35 when it's over—I think it'll be time to take a break." ●●●

All aboard! Portugal's electronic dance project **Buraka Som Sistema** released its sophomore album, *Komba* (Enchufada), in North America on Oct. 28. Next up is touring, which the troupe starts with a spot on **Holy Ship!**—a three-day electronic music cruise presented by **Hard**, **Cloud 9 Adventures** and **Bowery Presents** that departs from Fort Lauderdale, Fla., on Jan. 6. It hits the Bahamas' Port Lucaya and features a lineup that boasts **Diplo**, **Rusko** and **Skrillex**, among others. Back on land, gigs include New York's **Bowery Ballroom** (Jan. 11), Toronto's **Mod Club** (Jan. 13) and another TBA on Jan. 14 ... Halfway home: Model/singer/actress **Sky Ferreira** will swing through her father's native Brazil on Nov. 22 for an MTV Push event sponsored by **Calvin Klein**. (She appears in the ck one campaign.) A source at **EMI** says she'll most likely also do an acoustic meet-and-greet gig in the area. Bring a pen! ... **Liftoff**: Huntsville, Ala.-based hip-hop duo **G-Side** will kick off its first national tour Nov. 11 with a record release party for new album *Islands* at Memphis' **Hi-Tone Cafe**. Stops include Baltimore's **Club Hippo** (Dec. 2) and Brooklyn's **Glasslands Gallery** (Dec. 6). It wraps Dec. 20 at San Francisco's **Independent**. **Cities Aviv**, **Mr. Muthafuckin eXquire**, **Main Attraktionz** and **Da Vinci** will support various shows ... Next chapter: To support his upcoming album *BHIMAN* (BooCoo Music, Jan. 24) Sri Lankan-American storyteller/singer **Bhi Bhiman** will play a handful of dates in New York and California, including Brooklyn's **Public Assembly** (Dec. 4) and the **Mystic Theater** in Petulama, Calif. (Dec. 9). **Charlie Hunter** will appear at several stops ... Going global: Known for her electronic-pop sound, Britain's **Little Boots** will hit three continents in 10 days starting Nov. 17 with stops in Paris (**Chez Mouné**), New York (**Le Bain**) and Los Angeles (**Bardot**). The sprint ends at Beijing's **Yugong Yishan** on Nov. 27. Talk about internationally known!

—Jeff Benjamin

MUSIC



No kidding: **CHILDISH GAMBINO**

HIP-HOP BY BRAD WETÉ

I Ain't No Joke

Donald Glover, aka Childish Gambino, may be best-known as an actor, but that may soon change

Hip-hop may be more emotionally available than ever, but Donald Glover, who's best-known for his role on NBC's hit sitcom "Community" and who raps under the name Childish Gambino, still considers himself an outsider. "J. Cole and Drake are way cooler than me," he says on his tour bus one night in October. "Drake wears gold chains. I could never pull off wearing chains. J. Cole's been to jail. I haven't."

And it's true. Or at least part of it. Even as artists like Cole and Drake have found success bucking hip-hop's traditionally aggressive stance and opening up about their insecurities and heartbreak, Glover's rhymes, which center on his suburban identity struggles relating to his black peers and being called "Oreo" at his Atlanta high school, are still considered a tough sell.

"People are always like, 'It's not hard enough,'" he says of listeners' reaction. "I'm like, 'There's a bunch of hard shit out there. It's everywhere. If you don't like my shit, get a 50 Cent album. Buy a Meek Mill album.' The thing that bothers me is that people hear my stuff and they don't want it to exist. They would like to take it out of the world."

But instead of taking it out of the world, Glover is looking to put more of his material into it. His debut album as Gambino, *Camp*, arrives Nov. 15 on Glassnote.

"We want to take what he's built in a number of worlds and kind of bridge the fact that he can live in the alternative indie world and the urban hip-hop arena as well," Glassnote marketing and licensing head YiPei Chen-Josephson says.

And what Glover has already built has been impressive. After graduating from New York University in 2006, he landed a writing job on NBC's "30 Rock," which then led to his role as

goofy community college student Troy Barnes on "Community." But this isn't the story of an actor-turned-rapper. Glover has been rapping since the fourth grade: He found his rap name during his sophomore year by typing his name into Staten Island rap crew Wu-Tang Clan's Wu-Name generator website. It just wasn't until this year that his flurry of mixtapes paid off.

Glover signed to Glassnote—home to breakout successes Mumford & Sons and Phoenix—after attracting the label's attention following his performance as host of the 2011 MTV Woodie Awards. Working with film composer friend Ludwig Göransson, Glover then helped produce his entire debut.

"Is there room in the game for a lame that rhymes, who wears short shorts and tells jokes sometimes," Glover raps on "All the Shine," reflecting the type of poignant, yet self-deprecating rhymes found throughout *Camp*. The answer, it seems, is a resounding yes. On Halloween, Glover stood onstage at a packed Brooklyn Bowl in New York performing the bulk of his album for the first time dressed as a park ranger in a khaki shirt, clip-on tie and pants that stopped well before the knees. He drew an even bigger audience a few nights later when he performed at Manhattan's Terminal 5.

And so far, his appeal runs wide. He's big in college towns and under the audience's masked faces at the Halloween show were several races. "I go to Vancouver and I get mad love from Asians," says Glover, who manages his touring schedule around his "Community" commitments. "Filipinos dig me. And in Detroit it's like the lower-class white people feel me because they're poor, but they'll never be black enough—kind of like me."

R&B BY KEITH MURPHY

IT'S A MOOOVIE!

The legendary Betty Wright is back with a new album and new collaborators

For Betty Wright it was a no-brainer. When it came time for the influential soul singer/producer to name her upcoming album, she looked back at her storied 40-plus-year career for inspiration.

"Every time I've written a song from the time I can remember, people would always say, 'I can actually see what you are singing about,'" says Wright, whose sassy, at-times-dramatic hits include 1971's "Clean Up Woman," 1974's "Tonight Is the Night" and 1988's "No Pain, No Gain." "If I say I made my man a meal in a lyric, you can actually smell the chicken. That's why I named my album *Betty Wright: The Movie*—because each song is part of one big film."

That's not the only reason that the cinematic title of the singer's first project in

with cross-genre collaborations to checking her ego at the door. "Music comes out better when you humble yourself."

"She is incredible," says Steve Greenberg, whose S-Curve Records will release *Betty Wright: The Movie* through a joint venture with Universal and the singer's Ms. B Records. The union has already garnered accolades, as Wright's first single, "Go," a heartfelt, 10-minute-plus standout that dissects the issue of domestic violence, was nominated for a Grammy Award last year. "She's someone whose fingerprints are all over modern music," he says. "And yet her name doesn't get out there very often. So finally, with this album, music fans today are going to realize how brilliant she is."

And like the powerhouse vocalist's diverse credits, Wright's album features a

striking range of collaborations: Weezy, her former blue-eyed soul protégé Joss Stone, Tower of Power's Lenny Williams, Snoop Dogg and the Roots, who back up Wright on the album. According to Wright, she linked with the Roots after a spirited performance with the group during its annual Grammy Jam in February.

Wright co-produced much of the funk-driven 14-song set with the Roots' Ahmir "Questlove" Thompson. She says, "Me and my writing partner, Angelo Morris, just said, 'We are going to put ourselves in the Roots' hands.' This was really hard for us because we have been doing this on our own. I knew that if I came in and was trying to run things, I would get nothing done. But it was a blessing. Quest is so focused on his craft."

Indeed, the inspired pairing became a revelation for Wright. "I had a demo of songs before we started recording," she says. "We jammed and took the songs to another level."

Wright is just as ecstatic over her outside pursuits. Besides acting as a vocal coach for Stone, Jennifer Lopez and Gloria Estefan, she heads a songwriting school in Miami, called the M.O.S.T. (Mountain of Songs Today Equals Mountain of Stars Tomorrow). "It's sort of a motley crew of writers, but the music that has come out of this house is to be reckoned with," Wright says. "Like I've said throughout my career: A song lasts forever."



Back at you: **BETTY WRIGHT**

10 years, which arrives Nov. 15, is so fitting. Wright could easily find a kindred spirit in film character Forrest Gump. Like the iconic event-jumping oddball, her career reads like a journey through pop music history. Since her 1968 debut, the Miami native has recorded protodisco with members of K.C. & the Sunshine Band, performed a duet with shock rocker Alice Cooper, toured with Bob Marley, worked with Stevie Wonder, appeared as a featured player on Sean "Diddy" Combs' reality show "Making the Band" and logged studio time with everyone from Erykah Badu to Lil Wayne.

"I love to create no matter the setting," says Wright, who credits her success

CHILDISH GAMBINO: IBERA AKE; WRIGHT: DIANA LEVINE

PLAYS NICE. POSTS NAUGHTY.
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ALBUMS

COUNTRY

JOE NICHOLS

It's All Good

Producers: Mark Wright, Buddy Cannon
Showdog Universal

Release Date: Nov. 8

During his career, Joe Nichols has seen the dark ("Revelation," "An Old Friend of Mine"), and now he's seen the light. On his latest album, *It's All Good*, the singer chooses to accentuate the positive, as heard on the sunny title track—and he does so with a load of strong material. The best songs on the set are a balance of Nichols' sense of humor—which comes across in lead single "Take It Off" and in "Somebody's Mama," where he pays tribute to an old love who has moved on to a greener pasture—and the romantic. "I Can't Take My Eyes Off You" (featuring Alison Krauss and Dan Tyminski) is one of his stronger ballad performances. After all the knocks in Nichols' life, listening to a cut like "How I Wanna Go" makes one realize that you're listening to a man who's swimming in a sea of contentment. Not that there's anything wrong with that.—*CD*



DAUGHTRY

Break the Spell

Producer: Howard Benson
Meatball/19/RCA

Release Date: Nov. 21

Daughtry certainly knows how to cover the bases. *Break the Spell*, the third album by the band fronted by 2006 "American Idol" finalist Chris Daughtry, isn't quite all things for all people. But it comes pretty close. The quintet brings its best Bon Jovi-style power drive on rockers like "Renegade," "Outta My Head" and "Louder Than Ever." It also delivers cellphone-waving power ballads in the first single, "Crawling Back to You," and "Crazy," while the emotive "Gone Too Soon" is a genuinely heartbreaking ode to a dead child. The real wrinkle on *Break the Spell*, however, is a more substantive



and deliberate embrace of country crossover. Working with such co-writers as Brett James, Busbee and band guitarist Josh Steely, Daughtry is just a fiddle or pedal steel away from Lady Antebellum on tracks like "Rescue Me," "Start of Something Good" and "We're Not Gonna Fall." It all sounds sturdy and fits comfortably down the middle, more dependable than daring.—*GG*

JAZZ

KEITH JARRETT

Rio

Producer: Keith Jarrett
ECM Records

Release Date: Nov. 1

In a twist that oddly has never cropped up, disc two of Keith Jarrett's solo piano

recital recorded April 9 in Rio de Janeiro fully absorbs the influence of his 30-plus years working in his Standards Trio with bassist Gary Peacock and drummer Jack DeJohnette. Jarrett has maintained a wall between the two sides of his pianistic output—his solo works often cerebral and mathematically logical, the trio work warm, open-ended and reflective. *Rio*, a masterful two-CD set, captures a relaxed, song-focused Jarrett. The tracks titled "Parts VIII-XV" are mostly in the five- to seven-minute range and are lyrical in the chording and right-hand runs, with reference points that range from Bill Evans to Bach, Vince Guaraldi to dynamic pastoral settings that Peter Gabriel or Kate Bush could use as the root of a song. Jarrett's brand of modernism has long focused on connecting with the past and then ripping the cord out of the wall to jar expectations. The entirety of *Rio* reduces the quantity of thorny and angular qualities on earlier solo recordings, approaching improvisation as one might a song with beginning, middle and end.—*PG*

ROCK

STEEL PANTHER

Balls Out

Producer: Jay Ruston
Universal Republic

Release Date: Nov. 1

Armed with an ozone-choking supply of Aqua Net and X-rated improv skills, Steel

Panther made a chart-topping splash on Billboard's Comedy Albums list with its 2009 debut, *Feel the Steel*. The faux '80s glam boys are now back with *Balls Out* to gleefully worship such genre conventions as anonymous sex, partying and unrelent-



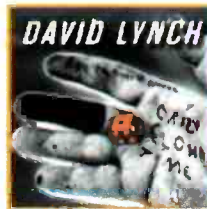
VARIOUS ARTISTS

The Twilight Saga: Breaking Dawn—Part 1

Producers: various
Chop Shop/Atlantic Records

Release Date: Nov. 8

Cee Lo Green's pre-"Fuck You" presence on the soundtrack to "The Twilight Saga: Eclipse" last year seemed to signal an expansion of the series' indie-dominated musical brand. That opening-up continues here with tunes by hipster-rap MC Theophilus London and Green's pal Bruno Mars, who contributes the lead single, the moody pop-soul cut "It Will Rain." Not that an increased urban vibe crowds out the indie stuff: The Joy Formidable opens the set with "Endtapes," a Pixies-style fuzz-guitar jam, while elsewhere the soundtrack includes cuts by the Noisettes, Aqualung and Iron and Wine, which reprises its song "Flightless Bird, American Mouth" from the original 2008 soundtrack. (The fresh rendition appends "Wedding Version" to its title, which seems to suggest where the song figures in the film.) Fans also get a new tune, "I Didn't Mean It," from the Belle Brigade, the Los Angeles brother-sister duo responsible for one of 2011's finest debuts. Let's hope it'll score some of the shine this vampire-flick franchise can still provide.—*MW*



DAVID LYNCH

Crazy Clown Time

Producer: David Lynch
Sunday Best Recording/PIAS America

Release Date: Nov. 8

Based on David Lynch's reputation, one can expect his first album to be either weird or cinematic. He delivers on both counts on *Crazy Clown Time*. Lynch is hardly a stranger to tunes: He has actively collaborated with the composers for his film and TV projects, and even co-wrote "In Heaven" for his 1977 film "Eraserhead." For *Crazy Clown Time*, Lynch teams with musician/engineer Dean Hurley, while the Yeah Yeah Yeahs' Karen O guests on the thumping narrative "Pinky's Dream." Most of these 14 tracks wade through dense layers of texture and avant ambience, never particularly dynamic but filled with a 3-D sonic wash that conjures wide-open desert landscapes, sepia-toned rooms and the kind of barely hinged characters who tend to populate Lynch's stories. With his own voice dressed up in effects, the club-friendly "Good Day Today" hits a direct sweet spot, but we spend a lot more time with noir, impressionistic pieces like "Speed Roadster," "Strange and Unproductive Thinking" and the title track.—*GG*

ing cluelessness. The quartet wraps songs like "Just Like Tiger Woods" and "That's What Girls Are For" in the musical cues that made hair metal great: blazing guitar, catchy riffs and shout-out choruses custom-built for arenas. Singer Michael Starr alternates between bragging about how many ladies he services ("17 Girls in a Row") and wondering why his woman suspects him of cheating ("Why Can't You Trust Me"), but bears his true romantic heart in "Weenie Ride." (Don't ask.) Nickelback's Chad Kroeger and Extreme's Nuno Bettencourt join in the rip-roaring fun for "It Won't Suck Itself," another track that needs no explanation.—*CT*

DANCE

KASKADE

Fire & Ice

Producer: Ryan Raddon
Ultra Records

Release Date: Nov. 8

DJ/producer Kaskade's seventh album, *Fire & Ice*, is an electronic hit parade showcasing a variety of personalities: seductive chanteuses, wily rockers and sweet-voiced gamines. But the beauty is in what unifies them—Kaskade's singular ability to imbue the utilitarian thump-thump of dance with musicality and emotion. "Room for Happiness," featuring a spirited vocal by Skylar Grey, reads like a lyrical companion to R.E.M.'s "Everybody Hurts," convincing a tired friend to keep on keepin' on. "Let Me Go" vocalist Marcus Bently might be the guy Grey is talking to; it's introspective and dark, with a smudgy synth adding to the tension. "Ice" with Dada Life uses the chain-saw buzz of current electro to up the dramatic ante, while the irresistibly soulful "Waste Love" (featuring Quadron) is true to the original spirit of house music. The second disc remixes each track, giving most new lives as contemplative downtempo. Overall, it's Kaskade's most fully realized and diverse sonic adventure to date.—*KM*

REVIEWS

SINGLES



CHEVELLE

Face to the Floor (3:42)

Producers: Evil Joe Barresi, Chevelle

Writer: P. Loeffler

Publisher: Sushi Grade Music (BMI) Epic

The boys in Chevelle are rarely presented as anything other than angst-ridden and angry, but with "Face to the Floor," the first single from their forthcoming sixth album, *Hats Off to the Bull*, the listener gets a little more insight into what's getting these dudes so hot. Over a chugging, post-grunge guitar riff, singer Pete Loeffler proclaims, "To pick up the tip doesn't mean a lot/Fiddle inside your drawers/If we own the night then spread it out/Or pack up without a clue." A succinct survey of how most of the nation is smarting from hard economic times—complete with a Bernie Madoff reference in the lyrics—"Floor" delivers nearly four minutes of the cathartic alt-metal fans have come to expect from Chevelle. This time, though, the band wants to stir their minds, not just their tempers.—MBD

POP

CHRISTINA PERRI

A Thousand Years (4:47)

Producer: David Hodges

Writers: C. Perri, D. Hodges

Publishers: Miss Perri Lane Publishing/12:06 Publishing/EMI Blackwood Music/Summit Base Camp Film Music (BMI)

Summit/Chop Shop/Atlantic Christina Perri's debut single, "Jar of Hearts"—a raw, imagery-ridden ballad—became an out-of-nowhere breakout hit for the singer/songwriter and peaked at No. 17 on the Billboard Hot 100 earlier this year. Perri's latest is

launching on a much bigger platform: as a single on the soundtrack to "The Twilight Saga: Breaking Dawn—Part 1." A self-professed Twi-hard, Perri has risen to the challenge by composing a powerful love song that alludes to the romance of series stars Edward Cullen and Bella Swan. "I have died every day waiting for you/Darling don't be afraid, I have loved you for a thousand years/I'll love you for a thousand more,"



OUTASIGHT

Tonight Is the Night (3:10)

Producer: Cook Classics

Writers: R.A. Conte, W. Lobban-Bean

Publishers: Adra Music/Cook Classics Publishing (BMI)

Warner Bros. Records

"Tonight Is the Night" and its placement in a recent TV ad for Pepsi are leading to instant ubiquity for Richard Andrew, aka Outasight: The singer/rapper has performed the track on "The X Factor" and will next play the song on "90210." The catchy, inoffensive pop track makes sense as a soft drink anthem and radio staple—although the Pepsi

she sings. Perri's vocals flow smoothly, contrasting with her edgy, goth-pop image, and despite the undead undertones, the song can stand alone as an uplifting pop track.—MD

R&B

ANTHONY HAMILTON

Woo (3:17)

Producers: Babyface, Antonio Dixon

Writers: various

Publishers: various RCA

One glance at Anthony Hamilton's list of career achievements, from his Grammy Award nominations to a decade's worth of solid R&B full-lengths, and it's obvious that he has become a true force in the genre. But "Woo," the new single off his upcoming *Back to Love* album, showcases an even more polished version of Hamilton's sound. Produced by veteran hitmaker Babyface, "Woo" sounds like it could fit in with classic slow jams from the '90s by Mariah Carey, Whitney Houston and Boyz II Men. But this is 2011, and the producer's product is slicker than ever, with tight percussion and a creeping bass



KATY PERRY

The One That Got Away (3:47)

Producers: Lukasz "Dr. Luke" Gottwald, Max Martin

Writers: K. Perry, L. Gottwald, M. Martin

Publishers: various Epic

Before Katy Perry was hooking up with celebrities like Russell Brand and Travi McCoy, she was an 18-year-old making out to Radiohead in the back of a Mustang, high school graduation fresh in her memory. At least that's the story of "The One That Got Away," the potentially record-setting sixth single from Perry's 2010 sophomore album, *Teenage Dream*. With the album's first five singles hitting No. 1 on the Billboard Hot 100 and tying Michael Jackson's record from *Bad*, this bittersweet midtempo track has the chance to make Perry's second album the first to contain six Hot 100 chart-toppers. Music history aside, "The One That Got Away" is an earnest, slightly predictable ode to lost love with similarities to 2009's "Waking Up in Vegas." The California girl has covered this territory before, although fans can appreciate a candid peek into Perry's early years. "In another life, I would be your girl," she sings to a nameless guy who may have inspired a record-breaking single in this life.—CP



supporting Hamilton's strut. Meanwhile, the chorus is pure joy, and the down-low soul of

the bridge is simply rapturous. With "Woo," Hamilton proves that he's still finding ways to innovate, even at this deep point in his career.—JB

DANCE

AVICII

Levels (5:34)

Producers: various

Writers: various

Publishers: various LE7ELS/Atom Empire/Interscope

One of the positive by-products of dance music going mega in 2011: Artists have the clout and backing to clear samples. "Levels," by 22-year-old sensation Tim Berg, aka Avicii, was the dance anthem of the sum-

mer festival season, and six months later, it's finally getting a proper release in its full form. The dominantly instrumental track contains a sample of Etta James singing her legendary "Sometimes I get a good feeling" line from 1962's "Something's Got a Hold on Me." Thanks to partners Universal, Interscope and Troy Carter's Atom Empire label, it's in there—not illegally, and not with a session singer's voice, but James herself. The single, and the team behind it, elevate Avicii from touring DJ wunderkind to formidable electronic artist, after he slayed Coachella and Electric Daisy Festival earlier this year.—KM



commercial highlights its weakest moment. The "woohs" and "yeahs" in the chorus obscure the straightforward and stylish songwriting of Outasight, who delivers his rhymes in a tossed-off way that's reminiscent of B.o.B's flow. "Tonight" doesn't establish Outasight's personality in the way "TiK ToK" made Ke\$ha instantly recognizable, but it hints at his talent.—JL

LEGEND & CREDITS

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In the rumor mill: MADONNA

POP BY KEITH CAULFIELD

'Love' Leaks

New Madonna song materializes amid talk that her upcoming album will likely land at Interscope

In response to the leak of a demo of Madonna's new single, "Give Me All Your Love," the artist says: "My true fans wouldn't do this." Madonna said that to her manager, Guy Oseary, who took to his Twitter (@guyoseary) on Nov. 9 to address the leak.

"The plan was for new music to come out in the new year, and yet someone leaked a demo version of a song yesterday," he tweeted. "I'm very happy with the positive reaction to the demo, but we are very upset with whoever leaked the song!!!"

The previous day, two short snippets of "Give Me All Your Love," the alleged first single from Madonna's upcoming album, found their way to the Web. A few hours later, the entire song—a swirly, cheer-like retro-pop stomper—materialized.

Oseary went on to respond to questions from fans, saying that the album doesn't yet have a title, nor is it finished. "It should be done in the next month or so," he said. In the meantime, sources say that the final version of "Give Me All Your Love" may feature guest turns from M.I.A. and Nicki Minaj.

Madonna's forthcoming album will be her first studio release after leaving Warner Bros. Records and entering an all-encompassing deal with Live Nation. Sources suggest the effort will find a home within Universal Music Group in the United States, likely at Interscope Records. Madonna's last release of any sort, the 2010 live record *Sticky & Sweet Tour*, was issued through Warner Bros., despite the artist having already exited the label.

Fellow Live Nation deal-maker Jay-Z released his last two studio sets on two different labels. 2009's *The Blueprint 3* was handled by Atlantic and distributed by WEA, while this year's *Watch the Throne* collaboration with Kanye West arrived on Roc-a-Fella/Def Jam and Universal Music Group Distribution.

Madonna's last studio set, 2008's *Hard Candy*,

debuted at No. 1 on the Billboard 200 and sold 280,000 copies in its first week, according to Nielsen SoundScan. Her total U.S. album sales during the SoundScan era (1991-present) stand at 26.9 million.

In September, Madonna said the new album was aiming for a spring release, with its first single due in February or March. One of the set's co-producers, William Orbit, recently posted a note on his Facebook profile saying the album would be "mastered at the end of this month." That timeline seems to synch up with a release in early 2012, as previously announced.

Also in the rumor mill: Madonna may perform at the Super Bowl XLVI halftime show on Feb. 5. The singer's publicist told Billboard in October that there was "nothing to confirm or deny at this time." Since then, M.I.A.'s and Minaj's names have entered the mix, suggesting they could join Madonna for a performance of "Give Me All Your Love" during the show. But again, there hasn't been any confirmation from Madonna's camp.

And next year will also see the debut of Madonna's global lifestyle brand called Truth or Dare by Madonna. The business enterprise, a joint venture among Madonna, Oseary and Iconix Brand, will initially introduce fragrances, accessories, footwear, handbags and intimate apparel. Previously, Madonna's collaboration with Iconix yielded the Material Girl line of juniors fashion, available exclusively at Macy's in the United States.

Until then, Madonna will be busy with the promotion of her film, "W.E.," due for U.S. release on Dec. 9. She directed and co-wrote the movie, which focuses on the relationship between King Edward VIII and American divorcee Wallis Simpson. Oseary confirmed that Madonna has written a ballad for the movie. And while he didn't indicate that she would be singing the tune, it's presumed that she will.

'FOUR' THE RECORD BOOKS

Miranda Lambert lassoes fourth straight No. 1 debut—only act in the history of Top Country Albums to do so

Miranda Lambert sets a new record as the only artist in the 47-year history of Billboard's Top Country Albums chart to debut at No. 1 with each of her first four albums. This week, Lambert's *Four the Record* (RCA/SMN) follows previous top starts with *Revolution* (2009), *Crazy Ex-Girlfriend* (2007) and *Kerosene* (2005).

The new album also brings the Texas native her biggest Nielsen SoundScan week, opening with 133,000 copies sold. Her previous best happened when *Revolution* arrived with 66,000 copies. Just for good measure, *Four* sets a new high-water mark for Lambert on the Billboard 200,

where it bows at No. 3, topping a No. 6 start for *Crazy Ex-Girlfriend*.

On the country tally, Lambert steps ahead of three other acts—all solo females—to arrive at the summit with each of their first three albums: LeAnn Rimes (1996-97), Gretchen Wilson (2004-07) and Carrie Underwood (2005-09). Underwood will probably match Lambert's accomplishment when her fourth album is released next year. As of yet, though, a release date hasn't been announced for the follow-up to Underwood's double-platinum 2009 set, *Play On*. —Wade Jessen



Head of the class: MIRANDA LAMBERT

Artist	No. 1 Debuting Albums	Debut Date On Top Country Albums
Miranda Lambert	"Four the Record"	11/19/11
	"Revolution"	10/17/09
	"Crazy Ex-Girlfriend"	5/19/07
	"Kerosene"	4/2/05
Carrie Underwood	"Play On"	11/21/09
	"Carnival Ride"	11/10/07
	"Some Hearts"	12/3/05
Gretchen Wilson	"One of the Boys"	6/2/07
	"All Jacked Up"	10/15/05
	"Here for the Party"	5/29/04
LeAnn Rimes	"You Light Up My Life—Inspirational Songs"	9/27/97
	"Unchained Melody/The Early Years"	3/1/97
	"Blue"	7/27/96

Night to remember: Italian superstar LAURA PAUSINI performing with ARTHUR HANLON.



MADONNA: JON FURNISS/WIREIMAGE.COM; LAMBERT: RANDEE ST. NICHOLAS; SBS; SBS ENTERTAINMENT

Remembering Heavy D

The influential rapper was also a pioneering label executive and actor

In the playful 1989 top 10 hit "Somebody for Me," a charismatic Heavy D raps, "I want somebody to love me for me . . . Not because I'm MC Heavy D."

Well, the Twitter-verse was filled with nothing but love for the "Big Daddy" rapper after news spread about his untimely death on Nov. 8 in Los Angeles at the age of 44. Friends and peers from Boyz II Men to Nicki Minaj shared their thoughts. "A great friend . . . A role model, and a very talented man!!! You will be missed," Epic Records chairman/CEO Antonio "L.A." Reid tweeted.

Best-known as frontman for rap group Heavy D & the Boyz, Dwight Myers—hip-hop's self-described "overweight lover" and a deft dancer as well—was an influential force who helped pioneer the performer-turned-label executive trend as president of Uptown Records. His creative pursuits later led to acting roles in such films as "The Cider House Rules."

Born in Jamaica on May 24, 1967, and raised in Mount Vernon, N.Y., Heavy D and friends Glen Parrish (G-Whiz), Eddie Ferrell (Eddie F) and the late Troy Dixon (Trouble T-Roy) teamed up as Heavy D & the Boyz. As the first group signed to Andre Harrell's MCA-distributed Uptown, the group climbed to No. 10 on Billboard's R&B chart with its 1987 debut, *Living*

Large, featuring the top 15 R&B single "Don't You Know." The group's signature fusion of new jack swing and reggae hit home in both R&B (No. 1) and pop (No. 19) with 1989's *Big Tyme*, which spun off the hits "We Got Our Own Thang," "Somebody for Me" and "Gyrlz, They Love Me."

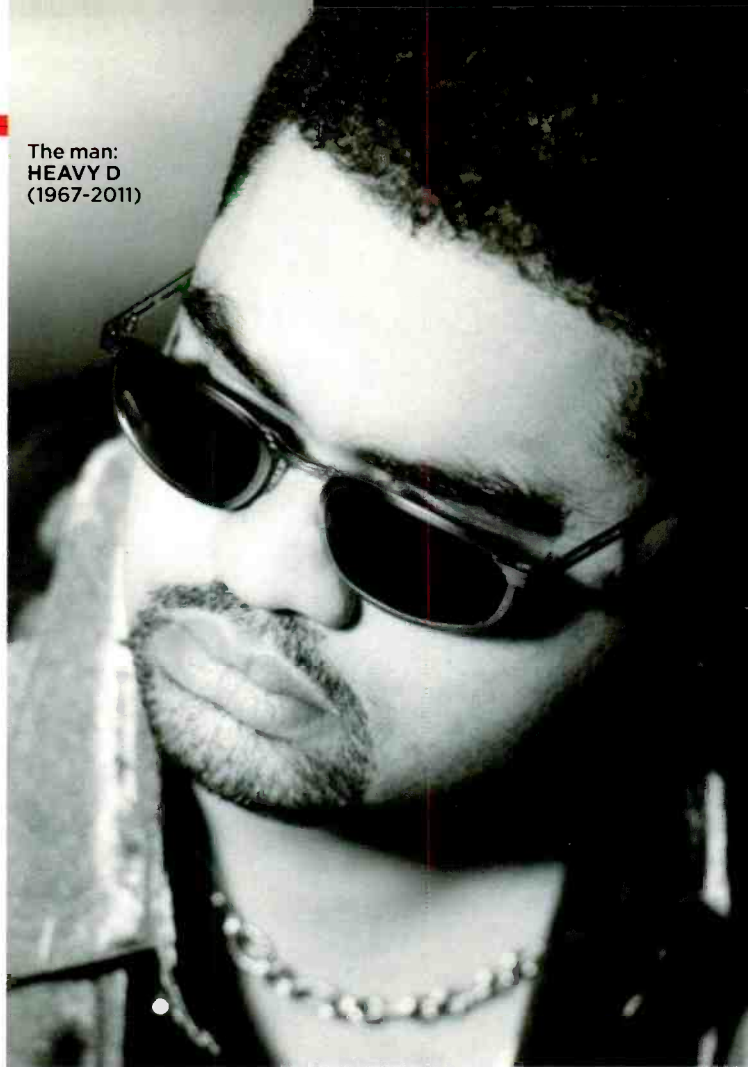
Heavy D & the Boyz subsequently released three more top 10 R&B albums—including 1994's No. 1 *Nuttin' But Love*—and added "Now That We Found Love," "Is It Good to You" and "Got Me Waiting" to its string of radio-friendly hits. The group also recorded the theme songs for TV's "In Living Color" and "MADtv."

After appearances on such hits as Levert's "Just Coolin'," Michael Jackson's "Jam" and Janet Jackson's "Alright (Remix)," Heavy D scored his own top five R&B hit in 1997 with "Big Daddy" from his first solo album—and crossover hit—*Waterbed Hev*.

"Heavy D was heavy in stature but also heavy in his work ethic," says Ernie Singleton, former president of urban music at MCA. "He was focused, professional, compassionate and groundbreaking in style and showmanship. It was clear early on that he would have longevity in this industry."

That longevity included the artist's segue into the executive suite, first as VP of A&R at Uptown and then as president of the label in 1996.

The man: HEAVY D (1967-2011)



He signed such acts as the platinum-selling Soul for Real and Monifah and helped nurture the careers of Mary J. Blige, Jodeci and then-Uptown intern Sean "Diddy" Combs. As a songwriter/producer, he collaborated on projects by Beanie Siegel and Timbaland & Magoo, among others.

Shifting into acting, Heavy D appeared on TV's "Living Single," "Boston Public" and "Bones." In addition to a starring role in the off-Broadway play "Riff Raff," he acted in various films, including "Life" and most recently "Tower Heist."

After taking time off to help raise his daughter, Heavy D issued his first studio album in 10 years, 2008's

Vibes. The set earned a Grammy Award nomination for best reggae album. "Now I'm captain of my own ship," he told Billboard at the time of the project's release on his Stride Entertainment. Making his last public performances on Oct. 1 at the BET Hip-Hop Awards and then on Oct. 8 at the Michael Jackson tribute concert in Wales, Heavy D released his last album, *Love Opus*, in September.

Funeral arrangements were still pending at press time for Heavy D, who had collapsed on the walkway outside his Beverly Hills home before being taken to Cedars-Sinai Medical Center in Los Angeles, where he died. His cause of death is still being investigated.

UP IN THE AIR

DJ/producer Morgan Page cuts through the clutter for first No. 1 dance single

Veteran DJ/producer Morgan Page scored his first No. 1 on Billboard's Dance Airplay chart this month with "In the Air," an electronic anthem that's actually quite earthy. The collaboration with Sultan & Ned Shepard and BT is the lead single from Page's third Nettwerk album, scheduled for 2012.

"It's been a steady build for Morgan," Nettwerk GM Eric Fritschi says. "He's spent the past eight years or so working to foster relationships with DJs, radio programmers and club promoters, as well as fans. He also collaborated on this track with some great artists who have established fan bases, which helped us generate initial interest and excitement."

"Air" opens with tense chimes and a brisk timpani strike, expanding into an uplifting ballad in the lavish trance tradition. But it's made tougher by a gravely, Stevie Nicks-esque vocal turn by Wild Colonial singer Angela McCluskey. It's not unlike "Longest Road," Page's 2008 collaboration with Lissie, whose pipes possess a similarly world-worn quality.

"I call it 'sawdust,'" Page says. "I'm really picky. I always look for vocalists who cut through the clutter and have a distinctive edge. A lot try to sound like someone else or go for a glossy commercial sound just to sound pop. That's just soulless to me."

Page kicked off a 30-date North American club tour in early October supporting the *In the Air* EP. It also features remixes from Hardwell and Russian producer Hard Rock Sofa, whose high-energy, big-room trance version is getting plays from super-DJ Tiësto. The tour will culminate in a New Year's Eve gig at long-standing Washington, D.C., nightclub Fur.

"I've always lusted after playing in exotic cities around the world, but the best shows are actually right here in our backyard," Page says. "There's a new momentum in North America that's really refreshing. The biggest shift has been in the acceptance of music with a constant kick drum. If you look back to hip-hop's emergence, it makes sense for dance music to be blowing up now. It's time." —Kerri Mason

A new momentum MORGAN PAGE



CULTURE CONVERGENCE

Puerto Rico landmark opens doors to Arthur Hanlon TV special; Marc Anthony, Natalia Jimenez among special guests

Ten years ago, Arthur Hanlon wasn't easy to place as a recording artist. Some in the music industry flat out told the pianist/arranger/composer that they weren't sure how to market an Irish American who speaks perfect Spanish and specializes in Latin music.

"They had no clue," Hanlon says. "Now there's much more openness about what I do."

Hanlon may be having the last laugh: The Universal Music Latino artist is about to add a TV special to his résumé.

Spanish Broadcasting System recently taped "Encanto del Caribe: Arthur Hanlon & Friends" in San Juan, Puerto Rico—a special featuring local artists, dancers and musicians in addition to some of the biggest names in Latin music, including Marc Anthony, Natalia Jimenez, Laura Pausini, Obie Bermudez, Cheo Feliciano and Ana Isabella.

Taped Nov. 3 at the historic Fuerte San Cris-

tobal by special permission of the U.S. government, the bilingual program will be broadcast in the United States on SBS' Miami-based Mega TV later this year and on public TV stations in 2012. Airdates for Latin America are also being determined. Universal Music Latino will release a CD/DVD companion package next year.

"Puerto Rico is the epicenter of the convergence of culture," Hanlon says. "The show is also a celebration of the history of the Caribbean."

Helping oversee production of the special is Terrell Cass, president of Terrell Cass Productions. Cass previously worked at public station WLIW-TV in New York for 22 years and now oversees productions of shows and distributes them, often through public TV. He says that "Encanto del Caribe" will make its way to many of those stations in March and August during pledge drives.

Noting that there are more than 340 public sta-

tions across the United States, Cass says, "Latin music has become more popular with Anglo audiences and, of course, the Hispanic audience has grown, too."

The number of Hispanics living stateside has more than doubled, from 22.4 million in 1990 to more than 50 million in 2010, according to the U.S. Census. Hispanics make up 16.3% of the U.S. population, positioning the group as the largest minority in the country.

Because of that, Cass says, "we should absolutely have more programming that reflects Hispanics."

"Encanto del Caribe" director Alejandro Santiago Ciena says the show is more than just a concert. "The special really illustrates the beauty of Latin culture through music," says Santiago Ciena, who recently received a Latin Grammy Award nomination for his work with Puerto Rican duo Calle 13. "It was a magical night." —Justino Águila

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University of Memphis Rudi E. Scheidt School of Music

Position Announcement

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

Position: Music Business, Music Industry Program

Rank: Assistant Professor

Salary: Competitive and Negotiable

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

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

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

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

Application: Candidates should go to: workforum.memphis.edu to submit an application. Additional items required at time of application include a cover letter, curriculum vita and a list of five (5) references with contact information to include address, telephone number and e-mail address. Review of applications will begin October 24, 2011 and may continue until a successful candidate is named. For information regarding this position, contact: Jeff Cline, Chair Music Business Search Committee 901-678-2559 jwcline@memphis.edu.

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'SEXY' SELLS

>>LMFAO scores its first No. 1 album on any chart as *Sorry for Party Rocking* ascends to the top of Dance/Electronic Albums after 19 weeks stuck at either No. 2 or No. 3. Meanwhile, the set skips 25-24 on the Billboard 200 (19,000 sold, according to Nielsen SoundScan; up 20%) as the pair enjoys its sixth straight week of dual top 10s on the Billboard Hot 100.

FEEL THE STEEL

>>Humorous rock act Steel Panther, which earned fame on Hollywood's Sunset Strip parodying bands like Poison and Bon Jovi, earns its second No. 1 on Comedy Albums with *Balls Out*. With 12,000 sold, it doubles the act's previous best sales week, when *Feel the Steel* was in its second frame at No. 1 on the Comedy list (Oct. 24, 2009).



CURIOUS PAIRING

>>With help from collaborative partner Metallica, Lou Reed nets his highest-charting album since 1974 on the Billboard 200 as *Lulu* debuts at No. 36 (13,000). Reed has gone higher only twice before, with *Sally Can't Dance* (No. 10, 1974) and *Transformer* (No. 29, 1973).

CHART BEAT

>>If debuts of multiple holiday albums on the Billboard 200, starting with new leader Justin Bieber's *Under the Mistletoe*, conjure feelings of Jack Frost nipping at your nose, the Beach Boys concurrently arrive with the summery sounds of *Smile*. Unreleased since its inception 45 years ago, the title bows at No. 27. (Brian Wilson's solo interpretation of the album reached No. 13 in 2004.) With the entrance, the Beach Boys have sent three consecutive entries into the Billboard 200's top 40 for the first time since 1975-76. *The Very Best of the Beach Boys: Sounds of Summer* peaked at No. 16 in 2003, and *The Warmth of the Sun* opened at its No. 40 peak in 2007.

Read Chart Beat every week at billboard.com/chartbeat.

LMFAO: STEPHANIE MA; METALLICA: LOU REED

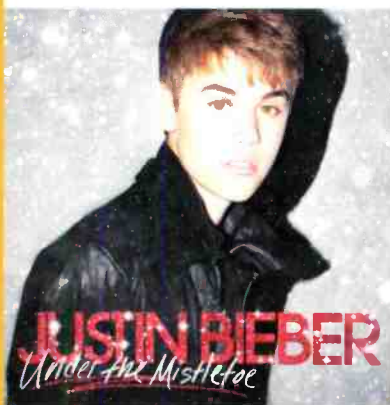
Billboard

CHARTS

Justin Bieber Brightens Top Of Billboard 200

Justin Bieber continues to break records on Billboard's charts, as his *Under the Mistletoe* album debuts at No. 1 on the Billboard 200, selling 210,000 in its first week, according to Nielsen SoundScan.

The collection is the first Christmas set by a male artist to debut at No. 1 in the chart's 55-year history and just the eighth holiday album to hit No. 1. Susan Boyle's 2010 album, *The Gift*, is the only other Christmas effort to open atop the list.



Previous to Boyle, the six earlier holiday albums to top the Billboard 200 were Josh Groban's *Noel* (1997), Kenny G's *Miracles—The Holiday Album* (1994), Mitch Miller's *Holiday Sing Along With Mitch* (1962) and *Christmas Sing-Along With Mitch* (1958), Bing Crosby's *Merry Christmas* (1957) and Elvis Presley's *Elvis' Christmas Album* (1957).

Weirdly, big holiday releases from Mariah Carey, Garth Brooks and

Celine Dion all missed the top slot. Carey's *Merry Christmas* hit No. 3 in 1994, Brooks' *Beyond the Season* rose to No. 2 in 1992, and Dion's *These Are Special Times* spent two weeks in the runner-up slot in 1998.

Further, *Mistletoe* marks the 17-year-old's third No. 1 album. He's the first soloist to earn three No. 1s before his 18th birthday. Previously, he was tied with LeAnn Rimes, who notched two No. 1s in 1997 before she had turned 16. Bieber's first No. 1 album, *My World 2.0*, debuted on April 10, 2010. His second was the EP *Never Say Never: The Remixes*, arriving on the March 5 chart.

Mistletoe starts with Bieber's third-best sales week, after the first two frames of his last studio album, *My World 2.0*. That title bowed with 283,000 and then shifted 291,000 in its second stanza.

How does Bieber's bow stack up next to other Nielsen SoundScan-era Christmas arrivals? Pretty well, in fact.

Mistletoe's 210,000 launch is the fourth-biggest sales debut for a holiday set, behind only Boyle's *Gift*, Clay Aiken's *Merry Christmas With Love* (270,000 in 2004) and Jackie Evancho's *O Holy Night* EP (239,000 in 2010).

Certainly many holiday efforts had

larger sales weeks, but they all came after their debut. Kenny G's *Miracles* has the one-week sales record for a holiday set, when it moved 819,000 during Christmas week 1994.

Fun fact: There have been seven weeks where a seasonal effort moved more than 500,000—and they were all by just two albums: Groban's *Noel* and Kenny G's *Miracles*.

Perhaps that bodes well for the future of their fellow manly Christmas efforts from Bieber and Michael

Bubl ? The latter's *Christmas* slips just 37% in its second week on the Billboard 200, falling to No. 8 with 89,000.

But back to youngster Evancho for a moment. Her new Walmart-exclusive *Heavenly Christmas* set bows at No. 16 on the Billboard 200 this week, shifting 27,000.

Both Bieber's and Evancho's latest are also found on the Top Holiday Albums chart, which makes its return to the print pages of Billboard this week (see page 56). The 50-position chart will continue to appear through the rest of the year and welcomes all holiday efforts, including those celebrating Hanukkah and other similar festivities.

SUPER DUPER DELUXE: U2's 1991 *Achtung Baby* album is the latest clas-

sic set to get the super deluxe reissue treatment, as an array of lavish new *Achtung* packages hit retail on Nov. 1 on Island/Interscope/Universal Music Enterprises.

There are five versions of *Achtung* available, including so-called "super deluxe" and "uber deluxe" sets with six CDs and four DVDs. (The uber version also came with a handful of 7-inch vinyl singles.) For charting purposes, because of the enormous amount of additional content not found on the original album, the super and uber editions chart as one entity on the Billboard 200 (No. 128, 4,000) apart from the rest of the other versions, which are combined with the original album at No. 35 (13,000).

IN THE MIX: Effective this week, Billboard's Dance Airplay chart is renamed Dance/Mix Show Airplay, as its source of data is widely expanded. Formerly a ranking based on airplay at six dance-formatted reporters (four terrestrial radio stations, plus SiriusXM's BPM channel and Music Choice's Dance/Electronic channel) the plays-based list expands to include mixshow plays on mainstream top 40 and select rhythmic stations that have submitted their hours of mixshow programming, as monitored by Nielsen BDS, to Billboard. Following the change in methodology, which affords a fuller view of national dance radio airplay, Rihanna's "We Found Love," featuring Calvin Harris, bounds 11-1.

Over The Counter

KEITH CAULFIELD



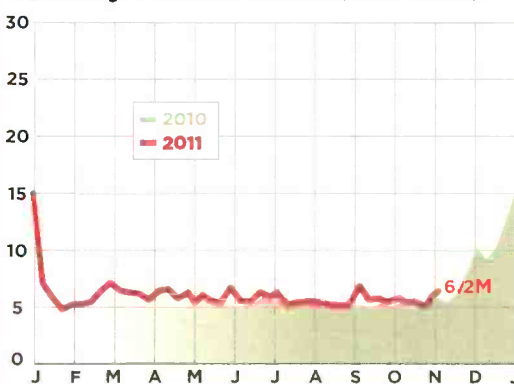
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,169,000	2,063,000	20,893,000
Last Week	5,612,000	2,081,000	20,096,000
Change	9.9%	-0.9%	4.0%
This Week Last Year	5,426,000	1,549,000	19,839,000
Change	13.7%	33.2%	5.3%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	247,364,000	255,456,000	3.3%
Digital Tracks	956,857,000	1,055,131,000	10.3%
Store Singles	1,774,000	2,042,000	15.1%
Total	1,205,995,000	1,312,629,000	8.8%
Albums w/TEA*	343,049,700	360,969,100	5.2%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

DIGITAL TRACKS SALES

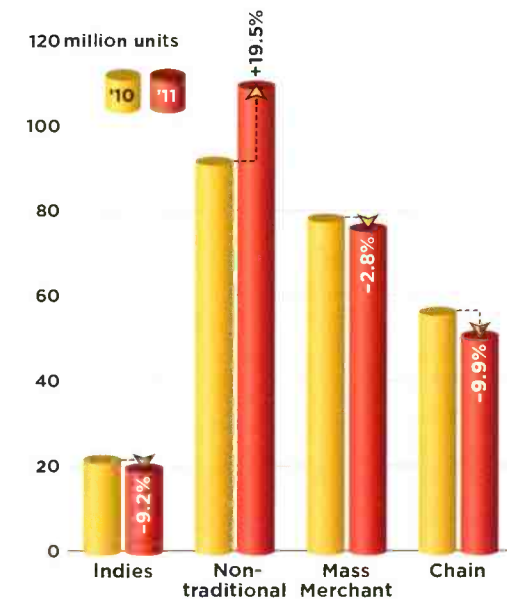


SALES BY ALBUM FORMAT

CD	175,615,000	168,947,000	-3.8%
Digital	69,484,000	83,410,000	20.0%
Vinyl	2,238,000	3,042,000	35.9%
Other	27,000	57,000	111.1%

For week ending Nov. 6, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan



Main Billboard 200 chart table with columns for This Week, Last Week, Weeks Ago, Weeks on Chart, Artist, Title, Cert., Peak Position, and Rank. Top entries include Justin Bieber's 'Under The Mistletoe' at #1, Wade's 'Ambition' at #2, and Miranda Lambert's 'Four The Record' at #3.

6 It's the best sales week and highest chart position yet for the act (105,000). Its debut set, 'Lungs', climbed to a No. 14 peak on Oct. 2, 2010, though its best sales week (32,000) came during Christmas of last year.

11 It's the 17th charting album for the metal band and its third straight studio set to debut in the top 20 (42,000). Its sales are about on par with its last offering, 2009's 'Endgame', which launched at No. 9 with 47,000.



A performance on Comedy Central's 'The Colbert Report' (Nov. 1) helps lift the set with a 37% gain (23,000 sold last week). With the rise, this marks the highest-charting set for all of the album's artists, including classical giant Yo-Yo Ma.

30, 67 & 91 The band arrives with three separate entries: 'Love Album Part One' (No. 67; 8,000), which was a free download in February 2010; 'Part Two' (No. 30; 16,000); and a deluxe version containing both albums (No. 91; 5,000).



The band, which received the Legend of Live Award at Billboard's Touring Conference on Nov. 10, charts just its third proper greatest-hits album, with a 5,000 start. The act previously visited the tally with 'Journey's Greatest Hits (1988)' and 'The Essential Journey (2001)'.

Continuation of the Billboard 200 chart table, showing entries from rank 51 to 100. Top entries include Boyz II Men's 'Twenty' at #51, Eric Church's 'Chief' at #52, and Blake Shelton's 'Red River Blue' at #53.

THE BILLBOARD 200 ARTIST INDEX: A grid listing artists and their current chart positions. Includes Ryan Adams (#77), Adele (#5), and Justin Bieber (#1).

Continuation of THE BILLBOARD 200 ARTIST INDEX: Lists artists from Adele (#5) to Kelly Clarkson (#2).

Continuation of THE BILLBOARD 200 ARTIST INDEX: Lists artists from John Lennon (#143) to Justin Bieber (#2).

Continuation of THE BILLBOARD 200 ARTIST INDEX: Lists artists from Justin Bieber (#2) to Lady Gaga (#41).

See Chart's Legend on billboard.biz for rules and explanations. © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. JOL RENEY-TRAVIS SHINN

Table with 15 columns: Rank, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, Cert., Peak Position. Includes entries for Jackie Evancho, Gavin Degraw, Chris Brown, etc.



The "Glee" franchise's second-biggest-selling album (937,000) returns to the chart for the first time since Jan. 15...

136 The anniversary set (4,000) comes with a remix, a second disc with a 2002 live concert...

160 A \$5 sale price at Amazon MP3 engineers its 55% gain. Meanwhile, its former self-titled No. 1 set slips 13-28...

193 The double-album (3,000) is split in two halves: one with ICP collaborating with its Psychopathic Records labelmates...



197 As anticipation mounts for the act's upcoming album, Elevate (due Nov. 21), its debut set returns with a 36% gain...

Continuation of the Billboard 200 chart table, starting at rank 151 and ending at rank 200.

See charts legend on billboard.biz for rules and explanations. © 2011 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

Bottom section of the page containing a list of artists and their chart positions, such as Justin Moore, Onerepublic, Pitbull, etc.

MAINSTREAM TOP 40

Table listing Mainstream Top 40 songs including Stereo Hearts, Someone Like You, Moves Like Jagger, etc.

ADULT CONTEMPORARY

Table listing Adult Contemporary songs including If I Die Young, Someone Like You, Rolling in the Deep, etc.

ADULT TOP 40

Table listing Adult Top 40 songs including Someone Like You, Moves Like Jagger, Nothing, etc.

ROCK SONGS

Table listing Rock Songs including The Sound of Winter, Walk, The Adventures of Rain Dance Maggie, etc.

ALTERNATIVE

Table listing Alternative songs including The Sound of Winter, Walk, Cough Syrup, etc.

TRIPLE A

Table listing Triple A songs including Paradise, Lucky Now, Someone Like You, etc.

Jason DerUlo collects his fifth Mainstream Top 40 top 10, as "It Girl" lifts 12-10.

At No. 38, Beyoncé bows with "Countdown," her third charted single at the format from 4, following the No. 37-peaking "Run the World (Girls)" and No. 15 "Best Thing I Never Had."

Still, 4 has generated a pair of top 10s on Hot R&B/Hip-Hop Songs—"Best" (No. 4) and "Party" (No. 5)—reinforcing an acceptance of Beyoncé's hip-hop-leaning, yet hard to define vision for the album.



R.E.M., which disbanded Sept. 21, debuts at No. 27 on Triple A (viewable in full at billboard.biz/charts) with "We All Go Back to Where We Belong."



MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, 141, 76 and 89 stations, respectively, are electronically monitored 24 hours a day; 7 days a week. ROCK SONGS, 167 air-format rock stations, including 53 ALTERNATIVE and 28 TRIPLE A formats, are electronically monitored 24 hours a day; 7 days a week. See charts. Legend on billboard.biz for rules and explanations. © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT COUNTRY SONGS™

Table of Hot Country Songs with columns for Week, Title, Artist, and Peak Position. Includes songs like 'Crazy Girl' by Eli Young Band and 'God Gave Me You' by Blake Shelton.



With featured vocalist Natasha Bedingfield along for the ride, the trio claims its 26th top 10, extending its lead for most top 10s among groups or duos since 2000.



Up 19% to 16 million audience impressions, the fifth single from Hemingway's Whiskey draws the Greatest Gainer nod in its sixth chart week, the fewest weeks of any top 20 title.

Continuation of Hot Country Songs table, listing songs like 'Amen' by Edens Edge and 'My Heart Can't Tell You No' by Sara Evans.

TOP COUNTRY ALBUMS™

Table of Top Country Albums with columns for Week, Artist, Title, and Peak Position. Includes 'Four' by The Band Perry and 'Clear As Day' by Scotty McCreery.

Continuation of Top Country Albums table, listing albums like 'Now That's What I Call Country: Volume 4' and 'Barefoot Blue Jean Night'.

BLUEGRASS ALBUMS™

Table of Bluegrass Albums with columns for Week, Artist, Title, and Peak Position. Includes 'Yo-Yo Ma/Duncan/Meyer/Thile' and 'Paper Airplane'.

BETWEEN THE BULLETS 'CRAZY' LONG TIME



With the third-longest Nielsen BDS-era climb on Hot Country Songs (38 weeks), the Eli Young Band claims its first No. 1 with "Crazy Girl" (2-1). Only two titles have needed more weeks to reach the summit since January 1990—Chris Young's twice-released "Voices" (51 weeks, February) and Tracy Lawrence's "Find Out Who Your Friends Are" (41, 2007).

TOP R&B/HIP-HOP ALBUMS

Chart of Top R&B/Hip-Hop Albums for the week of November 19, 2011. Includes columns for rank, weeks on chart, artist, title, and label.

Big Sean earns his third top 10—and guest Nicki Minaj her eighth—on the Rap Songs chart, as “Dance (Ass)” bumps 13-10. The song is also the Greatest Gainer/Airplay on Hot R&B/Hip-Hop Songs (No. 12, see opposite page) with a 39% increase in audience impressions.



MAINSTREAM R&B/HIP-HOP

Chart of Mainstream R&B/Hip-Hop Albums for the week of November 19, 2011. Includes columns for rank, weeks on chart, artist, title, and label.

BETWEEN THE BULLETS

WALE'S 'AMBITION' BOWS AT NO. 1



Washington, DC's own Wale debuts at No. 1 on Top R&B/Hip-Hop Albums with Ambition, selling nearly 164,000, according to Nielsen SoundScan. His first album, Attention Deficit, peaked at No. 3 in 2009. Ambition houses two currently charting singles on the Hot R&B/Hip-Hop Songs chart. “That Way” (featuring Jeremih and Rick Ross) was the rapper's second top 10. It drops a notch, slipping 4-5, while love song “Lotus Flower Bomb” (featuring Miguel) goes 14-9, marking his third career top 10 and his second from Ambition.

At No. 2 on Top R&B/Hip-Hop Albums is crooner Tyrese with Open Invitation (28,000). This is the actor/singer's first album in three-and-a-half years and his highest debut. (Two previous sets started at No. 4.) The album's lead single, “Stay,” hits a new peak (20-18) on Hot R&B/Hip-Hop Songs while the No. 40-peaking “Too Easy” slips 61-79. —Karinah Santiago

RHYTHMIC

Chart of Rhythmic Albums for the week of November 19, 2011. Includes columns for rank, weeks on chart, artist, title, and label.

ADULT R&B

Chart of Adult R&B Albums for the week of November 19, 2011. Includes columns for rank, weeks on chart, artist, title, and label.

RAP SONGS

Chart of Rap Songs for the week of November 19, 2011. Includes columns for rank, weeks on chart, artist, title, and label.

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. 73 MAINSTREAM R&B/HIP-HOP, 27 RHYTHMIC, 65 ADULT R&B STATIONS are electronically monitored 24 hours a day, 7 days a week. RAP SONGS: Reflects the top rap titles at Mainstream R&B/Hip-Hop and Rhythmic radio. See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

DANCE CLUB SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Top entry: 1 WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/DJMG.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Top entry: 26 MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE.

DANCE/ELECTRONIC ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Top entry: 1 LMFAO LMFAO.

DANCE/MIX SHOW AIRPLAY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Top entry: 1 WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/DJMG.

TRADITIONAL JAZZ ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT/PROMOTION LABEL. Top entry: 1 MICHAEL BUBLE CHRISTMAS 143/REPRISE 526250/WARNER BROS.

TRADITIONAL CLASSICAL ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT/PROMOTION LABEL. Top entry: 1 LANG LANG/VIENNA PHILHARMONIC USZE MY PIANO HERO SONY CLASSICAL 8347/SONY MASTERWORKS.

CONTEMPORARY JAZZ ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT/PROMOTION LABEL. Top entry: 1 TROMBONE SHORTY FOR TRUE VERVE FORECAST 015586/VG.

CLASSICAL CROSSOVER ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT/PROMOTION LABEL. Top entry: 1 JACKIE EVANCHO HEAVENLY CHRISTMAS SYCD/COLUMBIA 9708 EX/SONY MUSIC.

SMOOTH JAZZ SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Top entry: 1 EASY COME EASY GO PAUL HARCCASTLE TRIPPIN' 'N' RHYTHM.

WORLD ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT/PROMOTION LABEL. Top entry: 1 CELTIC THUNDER STORM CELTIC THUNDER 01590/DECCA.

HOT LATIN SONGS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. Top entries include Promise by Romeo Santos, El Verdadero Amor Perdona by Mana, and GIVE ME EVERYTHING by Pitbull.

Enrique Iglesias earns his 31st top 10 on the Hot Latin Songs chart, as "Ayer" moves 13-8. The jump adds to the pop star's already dominant chart history...



TOP LATIN ALBUMS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. Top entries include Cristian Castro, Gerardo Ortiz, and Arjona.

Chino & Nacho's first single, "El Poeta," from their new album Supremo (which debuted at No. 1 on Top Latin Albums two weeks ago)...



REGIONAL MEXICAN AIRPLAY

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. Top entries include El Mil Amores by Pésado, Olvidame by Julión Álvarez, and Di que Regresarás by La Original Banda.

TROPICAL AIRPLAY

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. Top entries include Promise by Romeo Santos, Si Tu Me Besas by Víctor Manuel, and Eres Linda by Tito Nieves.

LATIN POP AIRPLAY

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. Top entries include Promise by Romeo Santos, El Verdadero Amor Perdona by Mana, and De Mi by Camila.

LATIN RHYTHM AIRPLAY

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. Top entries include Taboo by Don Omar, Maquina del Tiempo by Tito, and Tu Olor by Wisin & Yandel.

BETWEEN THE BULLETS 'VIVA' CRISTIAN CASTRO!



As Cristian Castro's Mi Amigo el Principe: La Historia Continua Vol. II debuts at No. 1 on Top Latin Albums (8,000 sold, according to Nielsen SoundScan), its predecessor, Viva el Principe, rises 10-4 (up 47%)...

HOT LATIN SONGS: 119 stations; (66 regional Mexican, 25 Latin pop, 16 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Republic and Island Def Jam name **Ivan Gavin** COO. He was COO at RCA/Jive Label Group.

Warner Music Japan appoints **Kei Ishizaka** chairman/CEO. He was a senior adviser at Universal Music and non-executive chairman at Universal Music Japan.

EMI Latin America names **Angela Martinez** VP of Latin business affairs. She previously ran her own law firm in Miami, representing such Latin acts as El Cata, Pitbull and writer/producer Aureo Baqueiro.



CLARY

RICHARDSON

ORMOND

COLLINS

PUBLISHING: BMI promotes **Kay Clary** to executive director of media relations. She was senior director.

Ole Music Publishing promotes **Chad Richardson** to creative director. He was creative manager.

TOURING: MSG Entertainment names **Melissa Miller Ormond** president. She had been serving as interim head of MSGE since earlier this year and has been the division's COO since 2008.

ScoreBig appoints **Bill Ashton** VP of music. He was senior director of music services at Ticketmaster.

DIGITAL: ThingLink appoints **Cortney Harding** music and entertainment evangelista. She was music editor at Billboard.

LEGAL: Greenberg Traurig taps **Larry Kanusher** as a shareholder in the entertainment and media practice. He was senior VP of business and legal affairs for Sony Music Entertainment's global digital business group.

RELATED FIELDS: SESAC appoints **Erin Collins** VP of film, TV and developing media. She was producer/music supervisor at London Green Studios.

Maker Studios names **Courtney Holt** COO. He was president of Myspace Music.

—Edited by Mitchell Peters

GOODWORKS

TRUE COLORS FUND PLANS BENEFIT FOR LGBT YOUTH

Since launching in 2008, Cyndi Lauper's nonprofit True Colors Fund has focused its efforts on supporting the lesbian, gay, bisexual and transgender community. On Dec. 4, the organization will hold a benefit concert at New York's Beacon Theatre to raise awareness about LGBT youth homelessness.

In addition to Lauper, the "Home for the Holidays" show will feature such celebrities as Norah Jones, Amy Lee, Rosie O'Donnell, Wanda Sykes, Chely Wright, Vanessa Carlton, Angelique Kidj6, Harvey Fierstein, Debbie Harry, Alan Cumming and Clay Aiken.

"The money raised at this concert will go completely to cover that initiative," Lauper's manager Lisa Barbaris says, noting that Lauper recently teamed with Jones for the iTunes-only single "Home for the Holidays," with the proceeds from the two singers' royalties also going to the True Colors Fund homeless youth initiative.

The fund recently played a significant role in helping open the True Colors Residence, a 30-apartment residence in New York for LGBT homeless youth. "We provided the furniture and computers," Barbaris says, noting that the multimillion-dollar building is a city-funded project.

Deutsche Bank, American Airlines, Van Gogh Vodka and the Human Rights Campaign are sponsoring the benefit, which is close to selling out, Barbaris says. Tickets are available at LiveNation.com.

—Mitchell Peters

BACKBEAT



One-fourth of the way through their *Watch the Throne* tour, **Jay-Z** and **Kanye West** landed in the New York area last weekend for four shows: two at the Izod Center in East Rutherford, N.J., and two at Madison Square Garden. And what better way to celebrate the Nov. 7 sold-out show at MSG than to receive a multiplatinum plaque for the worldwide success of the tour's namesake album? Making the presentation to West and Jay-Z are (from left) Island Def Jam Group president/COO **Steve Bartels** and Universal Republic & Island Def Jam chairman/CEO **Barry Weiss**. PHOTO: ANDREW ZAEH

.biz Additional photos online this week at billboard.biz.

To submit your photos for consideration, please send images to backbeat@billboard.com.



ASCAP COUNTRY AWARDS

It was a busy time in Music City this week as Nashville geared up for the Country Music Assn. Awards on Nov. 9. Before those festivities got under way, ASCAP kicked off its 49th annual Country Music Awards at Nashville's Gaylord Opryland Resort on Nov. 6. Brad Paisley was named songwriter/artist of the year, while his independent publishing company—Sea Gayle Music—was named publisher of the year. Also in the winner's circle: fellow songwriter of the year Ben Hayslip; Allen Shamblin, who wrote country song of the year winner "The House That Built Me"; and ASCAP Golden Note Award honoree Don Williams. PHOTOS: EDRODE

ABOVE: Major honorees and ASCAP execs gather for a post-awards mingle. From left: ASCAP senior creative director **LeAnn Phelan** and VP/GM-Nashville **Marc Driskill**. Sea Gayle Music partner **Chris DuBois**. **Brad Paisley**, songwriter **Allen Shamblin**, Sea Gayle Music partner **Frank Rogers**, songwriter **Ben Hayslip**, ASCAP VP/managing executive-Nashville **Tim DuBois** and senior creative directors **Mike Sista** and **Michael Martin**.

UPPER LEFT: Keith Urban, backed by Little Big Town, saluted Golden Note honoree **Don Williams**. From left are ASCAP board member **Wayland Holyfield**, Urban; Williams; Little Big Town's **Kimberly Schlapman**, **Jimi Westbrook** and **Karen Fairchild**; ASCAP president/chairman **Paul Williams**; and Little Big Town's **Phillip Sweet**.

LOWER LEFT: Sea Gayle Music turned in a repeat performance as publisher of the year. From left: Sea Gayle partner **Brad Paisley**, ASCAP VP/managing executive-Nashville **Tim DuBois**, Sea Gayle partners **Chris DuBois** and **Frank Rogers**, ASCAP CEO **John LoFrumento**, Sea Gayle senior VP of creative **Liz O'Sullivan**, VP of creative **Mike Owens** and office manager **Brandon Gregg**.





BMI COUNTRY AWARDS

BMI staged its 59th annual Country Awards at its Nashville offices on Nov. 8. Sharing the songwriter of the year crown, as well as song of the year honors for "All Over Me" (recorded by Josh Turner), were Rhett Akins and Dallas Davidson. Sony/ATV Music Publishing Nashville scored its 10th consecutive publisher of the year win, and Bobby Braddock was saluted as a BMI songwriting Icon. Another highlight: The BMI country song of the year award was rechristened the Frances W. Preston Award in honor of the legendary former BMI president/CEO.

LEFT: Taylor Swift accepts her BMI country award for penning "Back to December." Swift, who became the youngest act to win the BMI country songwriter of the year honor in 2010, also took home awards for "Mine" and "Fearless." PHOTO: RICK DIAMOND

ABOVE: Sony/ATV Nashville celebrates its 10th consecutive publisher of the year title. From left are BMI president/CEO Del Bryant; Sony/ATV VP of creative Mike Whelan, president/CEO Troy Tomlinson, senior VP of creative Terry Wakefield, creative director Abbey Adams, creative managers Ben Strain and Ed Williams; and BMI VP of writer/publisher relations Jody Williams. PHOTO: JOHN RUSSELL

RIGHT: Displaying a winning attitude are (from left) BMI assistant VP of writer/publisher relations-Nashville Clay Bradley; Sony/ATV Nashville president/CEO Troy Tomlinson; BMI president/CEO Del Bryant; songwriters Rhett Akins, Bobby Braddock and Dallas Davidson; and BMI VP of writer/publisher relations-Nashville Jody Williams. PHOTO: JOHN RUSSELL



SESAC NASHVILLE MUSIC AWARDS

SESAC staged its Nashville Music Awards on Nov. 7 at the Pinnacle at Symphony Place. The evening's big winners at the black-tie event included songwriter of the year Hillary Scott of Lady Antebellum; Anthony Smith, who wrote song of the year "Tomorrow"; and publishers of the year EMI Foray Music and Hillary Dawn Songs. Also honored: Americana writers Bob Dylan and Jim Lauderdale, among others. In Scott's honor, SESAC announced a donation to the myLIFEspeaks charity in support of its missionary work in earthquake-ravaged Haiti. PHOTOS: ED RODE

ABOVE LEFT: Celebrating their winning hands are (from left) SESAC senior VP of writer/publisher relations Trevor Gayle, Lady Antebellum's Hillary Scott, SESAC president/COO Pat Collins, VP of writer/publisher relations Tim Fink and songwriter Anthony Smith.

ABOVE RIGHT: Among the evening's performers was Craig Campbell, whose hit "Fish" (which he co-wrote) received a performance award for its writers. From left: SESAC senior director of writer/publisher relations John Mullins, Bigger Picture Group VP of publishing Jeff Carlton, SESAC senior director of writer/publisher relations Shannan Hatch, Campbell, CBJO/Bigger Picture Group partner Alan Kates and SESAC VP of writer/publisher relations Tim Fink.

LEFT: Ronnie Dunn delivered an acoustic version of his hit "Cost of Livin'," which also earned a performance award for its writer, Phillip Coleman. From left are SESAC VP of writer/publisher relations Tim Fink, Coleman, Dunn, Lawrence Music Group VP of business relations Alex Torrez and SESAC senior directors of writer/publisher relations John Mullins and Shannan Hatch.

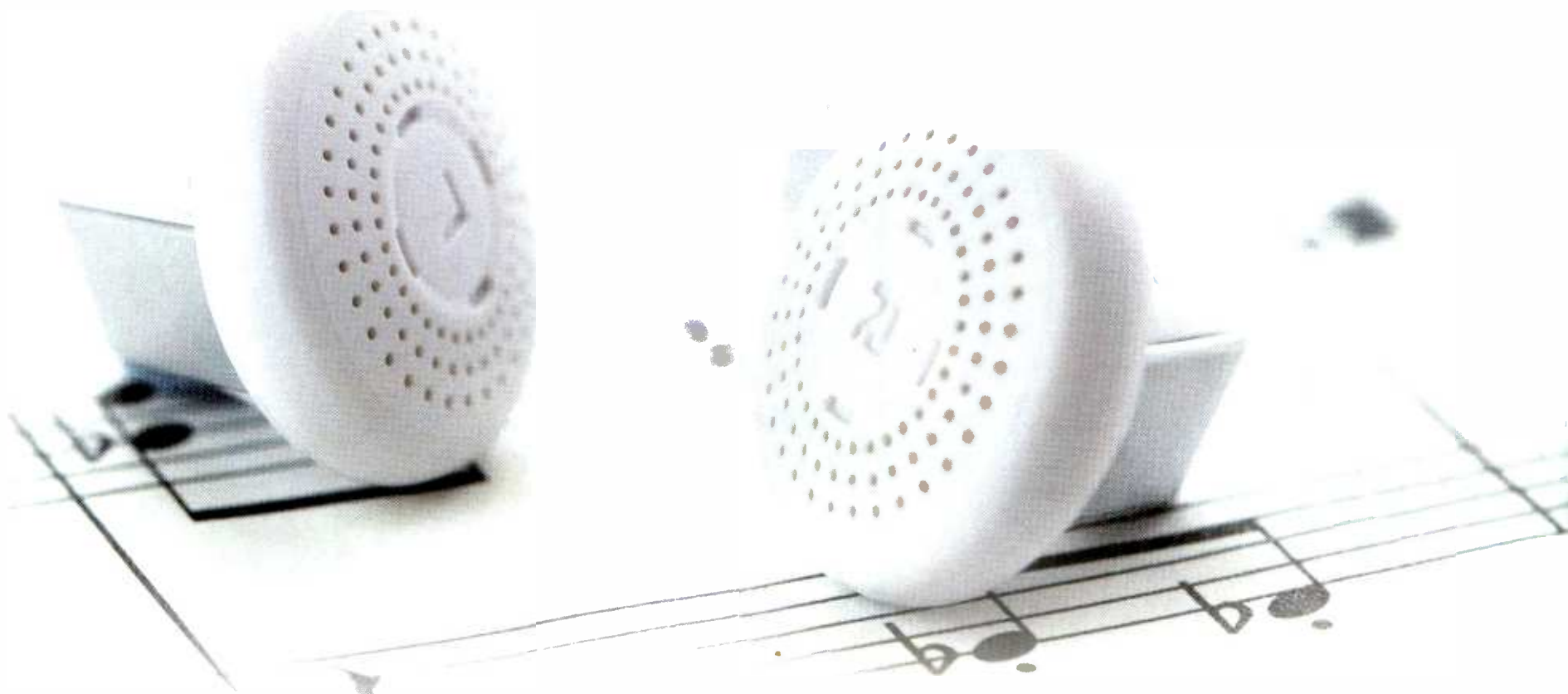


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