GEORGE CLINTON VS. UNIVERSAL MUSIC GROUP: WHAT WILL IT MEAN FOR THE OLD SCHOOL?

BUSINESS FORWARD

POWER PREORDERS
ROSTRUM'S BENJY GRINBERG

NEW MANAGEMENT
CRITERIA'S DIANA RODRIGUEZ

GENRE EXPANSION
SELECT-O-MIX'S JOHNNY PHILLIPS

BILLBOARD 200 FORECAST
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25 YEARS OF THE HOT LATIN SONGS CHART

LUIS MIGUEL
GLORIA ESTEFAN
ENRIQUE IGLESIAS
PRINCE ROYCE
RICKY MARTIN

"I'm just being overly dramatic. I'm not really possessed"

MISS WELCH, ON HER OWN TERMS

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ON THE CHARTS

ALBUMS
- THE BILLBOARD 200
- HEATSEEKERS
- TOP COUNTRY
- BLUEGRASS
- TOP R&B/HIP-HOP
- CHRISTIAN
- GOSPEL
- DANCE/ELECTRONIC
- TRADITIONAL JAZZ
- CONTEMPORARY JAZZ
- TRADITIONAL CLASSICAL
- CLASSICAL CROSSOVER
- WORLD
- TOP LATIN

ARTISTS
- SOCIAL 50
- UNCHARTED

SONGS
- THE BILLBOARD HOT 100
- HOT 100 AIRPLAY
- HOT DIGITAL
- HEATSEEKERS
- MAINSTREAM TOP 40
- ADULT CONTEMPORARY
- ADULT TOP 40
- ROCK
- ALTERNATIVE
- TRIPLE A
- HOT COUNTRY
- MAINSTREAM R&B/HIP-HOP
- RHYTHMIC
- ADULT R&B
- RAP
- HOT R&B/HIP-HOP
- CHRISTIAN
- CHRISTIAN AC
- CHRISTIAN CHR
- GOSPEL
- DANCE CLUB
- DANCE AIRPLAY
- SMOOTH JAZZ
- HOT LATIN
- RINGTONES

THIS WEEK ON biz
- TOP CATALOG ALBUMS
- DIGITAL ALBUMS
- INTERNET ALBUMS
- INDEPENDENT ALBUMS
- MUSIC VIDEO SALES

FEATURES
- COVER STORY
- UPFRONT
- MUSIC
- TOURING
- IN EVERY ISSUE

ON THE COVER: Billboard's Hot Latin Songs chart celebrates 25 years.

ON THE ROAD: The biggest chart event in Billboard's Hot Latin Songs chart celebrates 25 years.

Online .COM EXCLUSIVES
Visit Billboard.com to see who made our annual 21 Under 21 list of music's brightest young stars.

Events FUTURESOUND
Billboard's Future Sound event, in association with The Fix, is set for Oct. 17-18 in San Francisco.

FILM & TV MUSIC
The Billboard/Hollywood Reporter Film & TV Music Conference will take place Oct. 24-25 at Los Angeles' Renaissance Hollywood. Speakers have been announced. For more, go to billboardtv.com.

TOURING
The Billboard Touring Conference & Awards, presented by ShowClix, will be at the Roosevelt in New York. Panels and speakers have been announced. Details at billboardtouring.com.
ANNOUNCING THE
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Iris/Goo Goo Dolls/Reprise

700,000 SPINS
Bubbly/Colbie Caillat/Universal Republic
Drift Away/Uncle Kracker/RRP
Dynamite/Taio Cruz/Mercury/IDJMG
Hot N Cold/Katy Perry/Capitol

600,000 SPINS
California Gurls/Katy Perry feat. Snoop Dogg/Capitol
DJ Got Us Fallin’ In Love/Usher feat. Pitbull/LaFace/Jive/RCA
Poker Face/Lady GaGa/Streamline/KonLive/Cherrytree/Interscope
The Way I Are/Timbaland Feat. Keri Hilson/Mosley/Background/Interscope

500,000 SPINS
All The Small Things/Blink-182/MCA
Bye Bye/Jo Dee Messina/Curb
Heaven/Cielo/Los Lonely Boys/Epic/Or
It’s A Great Day To Be Alive/Travis Trill/Columbia
Raise Your Glass/Pink/LaFace/RCA
Rolling In The Deep/Adele/Columbia
So What/Pink/LaFace/RCA
Write This Down/George Strait/MCA
You’re Beautiful/James Blunt/Custard/Atlantic

400,000 SPINS
Give Me Everything/Pitbull feat. Ne-Yo, Afrojack & Nayer/Mr. 305/
Polo Grounds/3J/RCA
Underneath It All/No Doubt/Interscope
Whataya Want From Me/Adam Lambert/19/RCA

300,000 SPINS
California Love/2Pac/Death Row/Interscope
Down On Me/Jeremy Feat. 50 Cent/Mick Schultz/Def Jam/IDJMG
On The Floor/Jennifer Lopez Feat. Pitbull/Island/IDJMG
Party Rock Anthem/LMFAO Feat. Lauren Bennett & GoonRock/Party Rock/
will.i.am/Cherrytree/Interscope

100,000 SPINS
Best Thing I Never Had/Beyonce/Parkwood/Columbia
Country Girl (Shake It For Me)/Luke Bryan/Capitol Nashville
Dirt Road Anthem/Jason Aldean/Broken Bow
I Smile/Kirk Franklin/Go Yo Soul/Gospo Centric/Verity/RCA
Shake Me Down/Cage The Elephant/DSP/Jive/RCA

50,000 SPINS
El Ardiido/Larry Hernandez/Fonovisa
I Love You This Big/Scotthy McCreery/19/Mercury Nashville/Interscope
I’m Into You/Jennifer Lopez Feat. Lil Wayne/Island/IDJMG
Listen To The Sound/Building 429/Essential/PLG
Long Hot Summer/Keith Urban/Capitol Nashville
Love Don’t Run/Steve Holy/Curb/New Revolution
Made In America/Toby Keith/Show Dog-Universal
Mr. Saxobeat/Alexandra Stan/Universal
My Body/Young The Giant/Roadrunner/RBP
You Make Me Feel.../Cobra Starship Feat. Sabi/Decaydance/
Fueled By Ramen/Atlantic/RRP

AUGUST 2011
Completist At Core

EMI’s new Pink Floyd boxed set and its planned release of additional multiple-disc sets devoted to individual titles will no doubt attract a lot of attention in this fall’s reissue market. It has the splashiest launch (including the recent re-creation of the cover of Animals at Battersea Power Station in London), a jaw-dropping number of unreleased tracks, extensive booklets, elaborate configurations and a chance to find a place under numerous Christmas trees during the holiday season.

But perhaps the most striking thing about the Pink Floyd campaign is that its complete approach to its subject has plenty of company this year. On Sept. 1, Rhino released the staggering 73-CD Grateful Dead collection Europe ’72: The Complete Recordings, chronicling the entirety of the band’s European tour of that year. And Sony Legacy’s Complete Albums Collection series, which has already released sets devoted to such acts as the Byrds, Leonard Cohen, John Denver and Earth, Wind & Fire, has new sets coming this fall for Electric Light Orchestra, Weather Report and the Mahavishnu Orchestra.

The concept isn’t new. Atlantic released Led Zeppelin’s The Complete Studio Recordings in 1993, Germany’s Bear Family Records has long specialized in premium-priced sets for early rock’n’roll and country artists, and mail-order label Mosaic Records produces limited-edition jazz collections, such as its recent release of the Modern Jazz Quartet’s Complete Atlantic Studio Recordings.

But never before have so many “complete” sets found their way to market at the same time. These big-ticket items are targeting 40- and older completists and fans willing to drop anywhere from $100 to almost $500 on a boxed set. The fact that labels haven’t limited the release of such sets to the all-important fourth-quarter release window shows faith in the power of nostalgia, graphics and high-quality sound.

“We spent the better part of 20 years doing the research business as individual pieces and it became fragmented,” Sony Legacy VP of A&R and content John Jackson says. “Our Cheap Trick campaign was the first three albums and [At Budokan]—but what about everything else?”

Aside from their premium price, one of the other key challenges facing complete-catalog boxed sets has been the shrinking number of physical retail outlets that would carry such titles. As a result, much of the marketing is focused online, including official artist websites, fan clubs and other Web communities. Sony Legacy sells its Complete Albums Collection series exclusively through its iPopMarket.com daily deal site. Rhino sold out its 7,200-unit run of the Grateful Dead’s Europe ’72 in four days through the band’s official site Dead.net. To meet demand, Rhino then offered—at the same price of $450—an “All the Music” edition of Europe ’72 that includes all 22 shows on 72 discs in soft-packs, but without the coffee-table book from the limited edition.

“The great thing about Dead.net,” says Mark Pinkus, senior VP of worldwide licensing for Rhino and Grateful Dead Properties, “is that fans are consistently looking there for new releases and this has given us encouragement that fans are ready to step up and buy [large boxes].”

EMI’s Pink Floyd campaign appears poised to be the fall’s most prominent reissue rollout. On Sept. 27, the label released Discovery, a 16-CD collection that includes all of the band’s studio albums. There is also, for the first time in the group’s career, a single-disc “best of” collection that EMI sees as a mainstay for Walmart, Target and other big box retailers.

Open your heart, I’m coming home. PINK FLOYD and EMI’s Discovery boxed set (above).

Also coming are “Immersion Box Sets” dedicated to The Dark Side of the Moon, Wish You Were Here and The Wall. Each will contain five to seven discs, with 5.1 surround and quadraphonic mixes plus books and artwork, as well as simpler versions with fewer discs. The Dark Side of the Moon sets were released Sept. 26 with Wish You Were Here editions due Nov. 7, the two versions of The Wall are coming Feb. 27.

The rollout is designed to use Pink Floyd’s biggest-selling albums as tentpoles for the series, says Bill Gagnon, senior VP/GM of catalog marketing for EMI Music North America, noting the budget to market and advertise the Pink Floyd albums is north of $2 million.

EMI’s September 2009 reissue of the Beatles catalog was an encouraging sign of consumer interest in complete-catalog collections. Gagnon says. The campaign included the release of a 16-disc stereo boxed set that sold 258,000 units in the United States, and a 13-disc mono box that has sold 63,000, according to Nielsen SoundScan.

“The lesson we learned from the Beatles reissues is that if you develop very high-end products, people will perceive them as good consumer value,” he says. “We were nervous with the Beatles [boxes], but that experience has given us confidence.”

MOBILE: For 24/7 news and analysis on your cellphone or mobile device go to mobile.billboard.biz.
On the second day, Turntable.fm founder/chairman Seth Goldstein and other key investors and partners in the company will present a keynote case study examining the success and future plans of this year's hottest digital music service.

Other executives scheduled to participate in FutureSound include Universal Music Group Distribution senior VP Mitch Rotter on what labels look for when considering partnerships; Mayfield Funds Managing director Tim Chang on the future of venture capital investment in digital music; GrooveShark executive VP Paul Geller on what startups can teach the music industry about monetization; and Island Def Jam senior VP Jon Vanhala on applying the application programming interface (API) model to music licensing.

FutureSound’s conference will be held at Terra. Visit futesoundconference.com for more information and registration.

ANDREW HAMPP NAMED SENIOR CORRESPONDENT AT BILLBOARD

Andrew Hamp has been named senior correspondent for branding at Billboard, where he will cover news and developing trends in artist endorsements, tour sponsorships, key public relations and other intersections of music and advertising. He is based in New York and reports to Billboard deputy editor Louis Hau.

Hampp, a native of Tiffin, Ohio, comes to Billboard from AdAge where, he spent five years covering media and entertainment in New York and Los Angeles. He most recently served as Los Angeles bureau chief from 2009 to 2011, covering a variety of industries, including cable TV, radio, out-of-home, entertainment and music, while also contributing to events and special reports like Ad Age Digital, Digital West, Madison & Vine, Entertainment A-List and Media Evolved. Prior to joining Ad Age in 2006, Andrew covered music for the Columbus (Ohio) Dispatch.

CHUCK DAUChINN NAMED COUNTRY NEWS EDITOR OF BILLBOARD.COM

Chuck Dauphin has been named country news editor of Billboard.com. He is based in Nashville and reports to Billboard.com editor M. Tye Comer. Dauphin has been involved in the country music business for 20 years, with his career starting out in radio at WDKX Dickson, Tenn., in 1991. He also has worked at the Interstate Radio Network and WFZG Dickson, and can currently be heard on WNKX Centerville, Tenn. He has also written for such magazines and websites as Music News Nashville.com, MusicCityNews.com and Roughstock.com and has interviewed some of the biggest stars in the industry including Blake Shelton, Tim McGraw and Martina McBride. He can be reached at chuck.dauphin@billboard.com.

GREGORY DELLCARPINI JR.

GREGORY DELLCARPINI JR. NAMED FASHION EDITOR OF BILLBOARD.COM

Gregory Dellcarpini Jr. has been named fashion editor of Billboard.com. He is based in New York and reports to Billboard.com editor M. Tye Comer. Dellcarpini will discuss the latest convergences in fashion and music in his new column, the Hook, which launched on the site in early September. As a graduate of Skidmore College, he was trained in art history, art and design. After studying architecture at the Harvard Graduate School of Design, he went on to explore a variety of creative realms, such as photography, interior design, exhibition, communication and fashion design. Most recently, Dellcarpini worked at Vogue magazine and Full Frontal Fashion. He can be reached at gregoryr@billboard.com.
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Thanks for helping make this a great summer.

Live Nation
In 2003, Pittsburgh native and former executive assistant to Antonio "L.A." Reid at Arista Records Benjy Grinberg started his own label, Rostrum Records. Eight years later, Rostrum is riding high on the success of flagship artist Wiz Khalifa, who hit No. 1 earlier this year with "Black and Yellow," setting up a No. 2 bow for his third album, Rolling Papers (Rostrum/Atlantic). Now, Rostrum is turning its attention to Mac Miller, a Pittsburgh rapper with an online presence that includes 900,000-plus Twitter followers (@MacMiller), more than 1.3 million likes on Facebook and at least one video, for the song "Donald Trump," with 25 million-plus YouTube views.

Miller’s debut, Blue Slide Park, is due Nov. 8 on Rostrum with physical distribution through Fontana, but at midnight ET on Sept. 27, Miller announced on Ustream a preorder campaign designed to incentivize Miller’s fans for preordering the album en masse (Billboardbiz, Sept. 28). Working with digital distributor NGrooves and retailers including iTunes and other partners, Rostrum will release Blue Slide Park within 24 hours after 100,000 preorders are placed, should that benchmark be met, as well as incentives at the 25,000 and 50,000 marks: the release of the set’s title track and a $50,000 donation to the Make-a-Wish Foundation on behalf of Miller and Rostrum, respectively.

In an exclusive interview with Billboard just hours before the announcement, Grinberg, 35, spoke about the plan.

1. **How did the preorder plan come about?**

The idea of doing the typical sales and distribution seemed really old school to us, so we started thinking of ways we could do to engage fans, to engage partners, to make more people more interested in the album. So Mac and I came up with the idea: "What if we left it up to the fans as far as when this album would come out? And if we gave them goals—to a certain degree—and let them, by motivating each other, get this album out as soon as possible and in the best way?" We worked it out with all of our partners that if we preorder 100,000, we can release the album the next day—which has never happened, ever.

2. **You mentioned your partners—so this program is broader than just iTunes?**

iTunes is obviously the most major digital outlet for us, so they were an important part of the conversation. Because it’s such a big operation—you have to talk to a lot of people and make sure that some of what we wanted to do was possible. For Amazon and some of the other digital outlets, changing things like the release date with the preorders was a little easier. Hot Topic is a huge fan of Mac, and they came onboard, wanting to help push a physical preorder through their stores and carry the album in their stores. And then media outlets, such as MTV, have been very supportive of Mac.

3. **Should you hit 100,000 preorders, how will you handle physical copies?**

Because of the whole mechanism of manufacturing, I can’t make them appear in stores the next day like I can on iTunes. If it were to come out really early, we could try to work with our distributor to push up the physical date—but we haven’t even gone down that road because, like I said, it’s not like we expect to get 100,000. But what a great story it would be if we do (laughs).

4. **It’s one thing to say, “We’re going to do this and release it early.” It’s another to negotiate details. How receptive was iTunes initially?**

I gave our partners at NGrooves, our digital distributor, a whole lot of credit for hearing a lot of that process. But it’s one of those things where at first it’s “All right, we want to have a moveable release date.” And then you hear back, “Well, iTunes doesn’t do that.” If you have an album up for presale, it has to come out a certain day. So that’s one hurdle. At least in my mind I’m thinking, “Well, they’re Apple, they can do whatever they want to do.” And you have to sort of question the regular process and not just accept the fact that, “Oh, this is how they usually do it. I get it. We’ll fall into line.” It was a challenge for us to have that conversation, but all in all iTunes was receptive, they were really interested in our ideas. It was a back and forth that took about five weeks to get a green light. [It took] about two months to put the plan together from inception to realization.

5. **Will Rostrum take Miller to a major the same way it did with Wiz Khalifa?**

We have no plans on going to a major. We’ve been approached by every major and every single executive. We’re appreciative of that, glad they see the vision and the ability. But we’re so excited about the ability to have control over what we’re doing. This isn’t even a Rostrum thing. Mac himself is excited to be doing this independently.

6. **Is Rostrum the first label to have done a deal like this with iTunes?**

With all the back and forth we had to do to make this possible, I know that no one’s done it. It was not easy.

For the full interview, go to Billboard.biz.
As You Like It
Facebook changes highlight key role that streaming services play in social music

At Facebook’s Sept. 22 F8 developers conference, uptight streaming services like Spotify were the life of the party, while download stores like iTunes seemed to be as welcome as a parent on kid night. That is to say, they were nowhere to be found. There are good reasons for this. A staggering 140.3 million unique U.S. visitors spent 35.5 billion minutes on the social network in May, according to the most recent edition of Nielsen’s “State of the Media: The Social Media Report.” Yahoo sites claimed the second-highest amount of time spent with a collective 17.2 billion minutes, with Google sites following in third with 12.5 billion minutes.

And Facebook attracts nearly 100 times more user hours than the next closest social network Tumbli, where Nielsen says users spent 623.5 million hours in May. Twitter was right behind with 56.5 million minutes.

Partnering with Facebook gives music services access to potential customers. Short of manufacturing the world’s most popular digital media players and smartphone, there may not be a better way to reach tens of millions of people.

A music service that tightly integrates the social network puts its users’ activities — as well as its own brand — into the news feed and ticker, a new activity feed that’s part of Facebook’s redesigned profile page.

And so such young services as Spotify, MOG, Deezer, Rdio, iHeartRadio, Turntable.fm and Slacker were welcomed into Facebook’s inner circle. Even though profits are scarce and adoption rates are small, collectively they represent the future of recorded music.

But the F8 conference wasn’t a passing of the torch. Downloads are still far more valuable than streaming. They continue to grow rapidly, too. Year-to-date U.S. sales of digital tracks and digital albums rose 11% and 20%, respectively, through Sept. 25, according to Nielsen SoundScan. At the current pace, U.S. consumers will have purchased 1.3 billion tracks and 103 million digital albums in 2011, representing $2.7 billion in consumer spending (at $1.29 per track and $9.99 per digital album).

By contrast, U.S. subscription services returned just $101 million to record labels in 2010, according to IFPI’s “Recording Industry in Numbers” report. Moreover, the per-stream accounting used to compensate rights-holders for use of their music on digital music services limits the potential monetary value of the streaming market (Billboard, Sept. 24).

Still, F8 marked an important shift in how music will be shared and experienced. The new Facebook heavily emphasizes tracking and sharing user activity, letting others know, for example, what you’re listening to at any given moment so they can listen too. Previously, sharing on Facebook had a slight bit of friction — it took a few clicks to share an item with your Facebook friends. But through tighter integration with third-party services, Facebook automatically reports a user’s activity. If a person listens to a song on Spotify, it’s an activity reported by Facebook.

The friction is gone.

This is where streaming services wield a distinct advantage over download stores. Audio streams accounted for 72.8% of music-related transactions (encompassing all streams and purchases) through Aug. 21, according to Nielsen. Video streams accounted for another 20%. Purchases accounted for just 7.1% of transactions, which included track downloads (5.8%), physical album purchases (0.9%) and digital album purchases (0.4%).

In fact, streaming accounts for an even greater share of music-related transactions than these numbers suggest. Nielsen’s numbers included streams from AOL, Yahoo, Napster, Rhapsody, Slacker, MediaNet, Guvera, Thumbplay, Vevo and Akoo. But they exclude services that would inflate streaming’s share even more: YouTube, GrooveShark, Spotify, Rdio and MOG.

Imagine a Facebook news feed and ticker that tracked only purchases. In September, there were between 23 million and 24 million digital purchases per week, according to Nielsen SoundScan, an average of about 3.3 million each day. Those purchases would barely be noticed in an activity stream filled with likes, comments and shares. If all services and download stores tracked by Nielsen were integrated into Facebook, streams would outnumber purchases by a margin of 13:1.

As online music listening becomes a more social activity, streaming services — with their high number of share-able transactions — are more attractive as potential partners for the likes of Facebook than download stores. Purchasers of digital tracks and albums may be where most of the money resides in digital music. But streaming is where most of the sharing resides — and that will increasingly count for something.

For 24/7 digital news and analysis, see billboard.biz/digital.

GOOGLE WALLET TURNS SMARTPHONE INTO CREDIT CARD
Google has made a foray into mobile payments with Google Wallet, an app that enables consumers to use their smartphone like a credit card at retailers equipped with MasterCard PayPass. Customers simply tap their phone on the card reader. BP, Burger King and Rite Aid are among the businesses that accept Google Wallet. But the app is only available for the Nexus 5 4G Android handset on Sprint.

U.S. COMPANIES URGE PASSAGE OF PROTECT IP ACT
A broad coalition of 559 U.S. companies and trade groups has signed a letter urging members of Congress to pass the anti-piracy PROTECT IP Act, which would target rogue websites that engage in piracy or sell counterfeit goods. "These rogue sites — those websites dedicated to counterfeit ing and piracy — put American jobs, consumers and innovation at risk," the letter read. The signatories are a diverse group that includes Caterpillar, Electronic Arts, Ralph Lauren, News Corp., the National Football League, the RIAA, the National Music Publishers’ Assn. and all major-label groups except EMI.

GOOGLE STILL THE MOST VISITED U.S. WEB PROPERTY
Google sites were collectively the most-visited Web property in the United States in August with 183.4 million visitors, according to comScore. Yahoo sites were a close second with 177.5 million, followed by Microsoft sites with 177.2 million and Facebook with 162.4 million. The highest-ranking music-focused Web property was Vevo at No. 17 with 65.7 million.

DIGITAL BOOST
Digital music has its share of sound issues, but at least there are now more affordable ways to get good audio performance. Music played through a computer can get a boost from an easy-to-install plug-in for Windows. Bongiovanni Acoustics’ Digital Power Station plug-in works by decompressing a computer’s audio signals and inserting the processor to optimize the acoust ic performance for a particular computer’s hardware and speakers. It can also take into account such variables as the user’s headphones, TV and home theater system. The DPS plug-in is available for $15 and can be downloaded at dpstation.com.

RINGTONES
http://bit.ly/2sQGM

ACOUSTIC BOOST
Digital music has its share of sound issues, but at least there are now more affordable ways to get good audio performance. Music played through a computer can get a boost from an easy-to-install plug-in for Windows. Bongiovanni Acoustics’ Digital Power Station plug-in works by decompressing a computer’s audio signals and inserting the processor to optimize the acoustic performance for a particular computer’s hardware and speakers. It can also take into account such variables as the user’s headphones, TV and home theater system. The DPS plug-in is available for $15 and can be downloaded at dpstation.com.

BITs AND BRIEFS

LMPAC scores its 2nd charted ringtone with "Sassy and I Know It" (95), while the duo's previous smash, "Party Rock Anthem," ascends to a new peak in its 17th week on the chart (9-7).

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One-Stop Startup
Ex-Capitol Latin executive’s new services company casts a wide net

Most major-label downsizeings used to involve laying off the most junior employees first. But now labels are increasingly trimming from the upper echelons of management.

And rather than launching labels of their own, as they might have in the past, some of those downsized senior executives are starting new businesses aimed at providing many of the services that labels have outsourced, such as PR, marketing, radio promotion and digital marketing.

The most recent senior executive to jump on the fray is former Capitol Latin senior VP Diana Rodriguez, who has launched Criteria Entertainment with former Capitol Latin promotions VP Jose Marquez. Rather than just specialize in one area of expertise, the Santa Monica, Calif.-based company strives to be a one-stop shop providing marketing, radio promotion, publishing administration and even managerial services to a broad swath of clients that includes artists, labels and publishers.

It also serves clients in both the United States and Latin America. And rather than focusing on the Latin music market, Criteria aims to provide services to those looking to sell any type of music to consumers who speak Spanish.

“I really haven’t seen a company that does exactly what we do and can put everything under one umbrella,” Rodriguez says.

Criteria has at its disposal a roster of experts who offer services in different territories. In Mexico, for example, it works with the Workshop, the company launched by former EMI Mexico chairman Camilo Lara and which specializes in A&R consultancy and sync licensing. Reuptped film and music video director Simon Brand is working with Criteria to secure brand integration opportunities for music videos he shoots on behalf of the firm’s clients.

“We really work according to an artist’s needs and we work hand in hand with the label,” Rodriguez says. For example, a current client is pop group OV7, which is handled by Westwood Entertainment and signed to Sony. Criteria is helping with radio promotion in Puerto Rico, among other things.

Other clients include trumpeter Chris Botti, who has hired Criteria to assist him in the launch of his new album in Latin America, Dominican star Juan Luis Guerra for administration and exploitation of his publishing in the United States; singer/actor Carlos Ponce for projects in Mexico; and emerging Colombian rock band V for Volume, which Criteria manages.

In addition—and separate from Criteria—Marquez manages up-and-coming pop/urban artist Joey Montena, who is signed to Capitol Latin.

“We are not a label,” Rodriguez says. “We don’t distribute, we don’t license, although we do help get labels deals together. But labels are focused on selling music and we’re focused on selling services, regardless of genre.”

At the same time, she adds, “We are flexible and we understand that especially today, there are 360 deals in place and we will respect what’s in place within the label.”

Brad LeBeau, founder of New York-based dance music promotion, marketing and production company Pro Motion, has been remixing and promoting club music for 28 years. He’s worked with some of the biggest names in Latin music, including Gloria Estefan and Ricky Martin, and says remixes provide an effective way for artists to stay relevant.

“Promoting an artist may be 50% about the music,” LeBeau says. “The other 50% is about the image and the concept of the artist.”

LeBeau talked to Billboard about the realities of the new economy, the popularity of club music and how remixes can benefit Latin artists.

How important is the Hispanic audience for you?
If we take a look at the Billboard Latin singles chart, you’ve never seen so many Anglo artists on that chart. English is the first language of the 18–24 demographic in the Hispanic community. Soft drinks want that demo. Alcohol companies want it. Car companies, credit cards and cellphone companies want it. Why? It’s the first time that demographic has disposable income.

Promotional budgets are shrinking in the music business. How is this affecting you?
Remixes are a big part of our business. We get hired to A&R and then promote artists that we represent. There are budgets there, but they are less than they were. The budgets are in line now much more with what they should have been.

You’ve worked with regional Mexican ballad singer Marco Antonio Solis. How does a remix benefit an older pop-artist like him?
Everybody seems to really want these IR-24 and the 25-plus demographic. If they are older, like Gloria Estefan, they reinvent themselves in a community that didn’t know them in the beginning because now you have a whole new generation.

How relevant are remixes in Latin music today for the club culture?
When you went to [Hispanic] clubs initially, you would not hear English-language records. You would only hear Spanish records. That’s no longer the case. You may hear Gloria Estefan, Wisin y Yandel and Lady Gaga. But in the same set, you’ll also hear Christy Aguilera in English and Spanish—all the more reason why someone like Marco Antonio Solis should remix his records if he wants to get involved in that fray.

MTV TR3S WILL NAME EUFORIA CONTEST WINNERS OCT. 7
MTV’s Tr3s channel will announce the winners of its “Subway Fresh From the Road” contest on Oct. 7. Winners in San Antonio, Texas; Dallas; Orlando, Fla.; and Atlanta will get an all-expenses trip to cover the Euforia tour with Prince Royce, Enrique Iglesias and Pitbull. Each winner will work with a producer and camera crew to interview the singers for a segment on the cable network’s “Lo Que Te Pica” show.

Performers Named for Billboard Mexican Music Awards
Gerardo Ortiz, Larry Hernandez and Julián Álvarez y Su Norteño Banda are among the first acts to be announced as performers at the inaugural Billboard Mexican Music Awards presented by State Farm. Also performing: Intocable, Grupo Montez de Durango, Banda Los Recoditos, Los Horoscopos de Durango, Shaila Durcal and Paquita la del Barrio, with more performers to be announced.

The awards will honor regional Mexican artists and labels according to Nielsen SoundScan sales data and Billboard charts performance. Premios Billboard de la Musica Mexicana will take place at the Orpheum Theater in Los Angeles and will be broadcast Oct. 27 on Telemundo.

PLACIDO DOMINGO SIGNS WITH SONY CLASSICAL
Placido Domingo has signed a recording contract with Sony Classical, which plans to release his first album under the deal in fall of 2012. The Grammy Award-winning tenor has recorded more than 100 operas and was honored last year as the Latin Grammy person of the year for his cultural and philanthropic accomplishments. He is currently general director of the Los Angeles Opera and was named honorary chairman of IFPI in July.

—Justino Aguila
Johnny Phillips

The indie distribution executive talks about losing hip-hop artists to the majors and embracing the Latin market.

Few independent distributors can boast the pedigree of Select-O-Hits. The Memphis-based company was co-founded in 1960 as a record store within the Sun Records warehouse by legendary producer and Sun owner Sam Phillips and his brother Tom. It later evolved into a one-stop and finally an independent record distributor. In the late '70s, Tom, who had bought out his brother’s share in the company, sold it to his children Sam, Johnny and Kathy.

The company became a leading distributor of hip-hop in the genre’s early days, carrying such labels as Tommy Boy, Profile, Prelude, Def Jam and Priority. In 1996, independent soul and blues label Malaco Records bought a 50% stake in Select-O-Hits and together they acquired the gospel label Atlanta International Records in 2005.

Today, Select-O-Hits is the oldest indie distributor in the United States, carrying about 100 labels with a catalog of more than 25,000 titles. It remains very much a family affair, with Sam heading up day-to-day operations as president, Johnny overseeing all distribution agreements and manufacturing operations, Sam’s daughter Tiffany Couch serving as head of sales and his son Wes serving as head of buying.

Demonstrating the nimbleness that has enabled it to endure as many of its client labels have struggled with sliding sales, Select-O-Hits has become a significant force in Latin music, which now accounts for about 25% of its business.

Johnny Phillips talks with Billboard about the adjustments the company has made to stay ahead of the game.

Select-O-Hits has always had a rep as a big rap/hip-hop distributor. Is your label lineup still heavily weighted toward rap?

Now it’s about 10% of our sales, and about 35% of our digital sales. We have had some big hip hop hits down through the years.

The majors seemed to view Select-O-Hits as their hip-hop farm team. Could be. They raided a lot of our artists, like Gucci Mane and Three 6 Mafia. We had the first 50 Cent record. We dealt his Full Clip label and must have sold 400,000 copies. When Eminem signed him, we were allowed to sell off our inventory. But the majors coming in and signing acts, it’s all just the way business is when you are an independent.

How have you coped with the steep decline in rap/R&B sales?

We still sell a lot of rap and hip-hop. That business comes and goes, but it’s been hit the hardest by file sharing and even single-track sales. We do very well with black gospel thanks to Atlanta International, Savoy and Malaco. We don’t do as much Southern soul/R&B business that we once did, but that’s because those type of radio stations have dried up and the mom-and-pop stores are going out of business.

What other genres are you doing well with?

We have a lot of music from Texas. We distribute Jimmy Buffett’s label [Mailboat Records]. We have Audio Fidelity, who put out some great titles, and we do very well with Latin, whether it’s regional Mexican or tropical.

When did Select-O-Hits diversify into Latin music?

About 2005 or so.

That was about when the major labels were raiding you for rap music. That’s about right.

How do you explain the growth in your Latin business despite the genre’s steep decline in U.S. sales?

We are making up for that by carrying more labels and we have expanded our reach into Puerto Rico, which makes a big difference. Also, we have opened a lot of accounts in South America.

How does Select-O-Hits distinguish itself in the Latin market from the major Latin distributors?

When the major labels have problems, they cut back. So as Latin sales are shrinking, the major Latin labels are doing what they usually do—cutting back and letting artists go and generally not paying as close attention to the Latin market as they used to.

The Latin market is very similar to the way U.S. music distribution was 20 years ago—before the corporate retailers came in. We’re dealing with accounts that have real people, as opposed to trying to deal with a corporation.

The Latin market is very similar to the way U.S. music distribution was 20 years ago—before the corporate retailers came in. We’re dealing with accounts that have real people, as opposed to trying to deal with a corporation.

You started with regional Mexican music.

Yes, but now we carry all kinds of Latin music. We are very proud of our salsa business, which is a subgenre of tropical. It seems to be a genre ignored by the major labels but sells very well on the East Coast and in Puerto Rico. Some people think of it as music for the older Latin fan. But a lot of people love it because it is upbeat, happy music. It’s not like the genre left, but it may be making a comeback.

How are you handling digital?

If it’s a well-known label, we will do physical with the hopes of getting digital. We haven’t gotten to the point yet where we insist on digital distribution too. With the new labels, we tell them we want digital.

What about for your online store?

We set it up with the labels where we build websites for them if they want it. So if you go to one of our labels and hit “buy music CDs,” the customer comes to our store although they don’t know they left the label’s site. We ship the product to the customer. We also handle T-shirts and other merchandise for the labels if they want us to.

What do you have coming up?

We have some big releases coming out from Colt Ford, Montgomery Gentry and Josh Gracin. We will probably ship 100,000 each of them. We have some big releases coming from Malaco as well, like Sounds of Blackness and Maurette Brown Clark. Other upcoming big releases are the Kentucky HeadHunters, and in rap/hip-hop we have a Gucci Mane album coming made up of old tracks. [We also have] Brotha Lynch Hung, Gangsta Blac, Haystak & Jelly Roll, T-Rock and Lil Keke. We think it will be a good holiday...
ON THE HEELS OF HER SUCCESSFUL LUNGS, AND A SERIES OF DATES OPENING FOR U2, FLORENCE WELCH—AKA FLORENCE & THE MACHINE—IS BACK WITH A NEW UNIVERSAL REPUBLIC ALBUM—AND SHE'S READY TO BLOW THE HOUSE DOWN

It was a highly tempting offer. But ultimately not quite tempting enough.

Such is the confession of Florence Welch, 25, the flame-haired siren who fronts Florence & the Machine.

About 18 months ago, when the Grammy Award-nominated Brit was in the early stages of prepping her eagerly anticipated second album, the idea of going to Los Angeles to work with some of the hottest writer/producers on the planet was briefly and tantalizingly dangled before her. She declines to reveal their names, but says the opportunity was one that held an instant attraction.

"I love Lady Gaga, and I love Katy Perry and R&B and rap music," Welch says, the words tumbling from her mouth in rapid succession—like an excited, albeit highly well-spoken teen. "I love big, American pop music. I'm a total sucker for it. So the label said, 'Do you want to go over to America to work in that scene?' And I was like, 'Yeah, OK. Maybe I could bring my own take on it.'

It got put in the diary to go out for a week, to start writing the new record. And then the diary got sent to me and I looked at it and just went, 'No. No. No. No! I can't do that. This is too weird. I can't just suddenly leave behind everything that made [2009 debut album] Lungs.'

Not for the first time in her life, Florence Leontine Mary Welch—born in South London in 1986 to Evelyn Welch, a professor, and Nick Welch, an advertising executive—choose to follow her heart over her head; her natural instinct over cold-hearted commercialism. Not for the first time, it has paid off handsomely.

Titled Ceremonials and due Oct. 31 worldwide on Island Records/Universal (except for North America, where it will debut Nov. 1 on Universal Republic), Florence & the Machine's second studio set is a muscular, hugely ambitious and achingly beautiful work that takes its predecessor's sonic blueprint (soaring vocals, ethereal gospel choirs, mystical harps and pounding tribal drums)
and fires it to the stars. Produced by Paul Epworth, currently riding high with his work on Adele’s (Universal/Decca), the 12-track record could accurately be described as a more confident, bigger and better version of the celebrated Lungs.

That set went on to sell 3.5 million units worldwide, according to Universal Music. Domestically, sales stand at 738,000, according to Nielsen SoundScan, with the album’s breakthrough track, “Dog Days Are Over,” peaking at No. 21 on the Billboard Hot 100 and racking up 3.8 million downloads. In the United Kingdom, Lungs also peaked on the 2010 BRIT Award for British album and has moved 1.4 million units, according to the Official Charts Co. Combined single sales in the United Kingdom total more than 1.2 million units.

As impressive as those numbers are, Universal is optimistic that Ceremonials will knock those achievements out of the park.

“We’ve got incredibly high expectations,” says Universal Republic president/CEO Monte Lipman, who calls the album one of the fourth quarter’s key releases. “She can compete against anybody in the marketplace and that’s the way we’re treating this. We’re giving it everything we’ve got.”

Welch, fresh from a morning jog around her local London park that culminated in the singer prionoutting on a public bench to the delight of bemused onlookers (“I’m more of a balletic runner than athletic,” she says with a giggle), offers a more modest assessment.

“I’m excited to play it live but I am nervous about what the reaction to the record is going to be,” Welch says. “It’s as if the scrapbook of Lungs has been given a beginning, middle and an end and made into a whole story. It’s taken the sound that I found about halfway through making Lungs and really gone with it. I think I have taken it to the apex.”

The first demo sessions for Ceremonials took place in January 2010 at a modest studio in London, with just two people present: Welch and Epworth, who co-wrote three of the tracks on Lungs and produced four of its finest cuts, including fan favorites “Rabbit Heart (Raise It Up)” and “Cosmic Love.”

Pleased with the results and keen to avoid the disjointed nature of her debut, which featured four producers, Epworth—who Welch affectionately refers to as a shaman—was asked to sit in the producer’s chair.

“There were a lot of people who wanted to work with her,” Island Records senior A&R manager Ben Mortimer says. “especially as her success grew in America. But Florence’s general feeling was, ‘I just want to do Lungs but I want to do it so much better.’”

“I had an idea of the sound,” Welch says. “I wanted it to be more dark, more heavy, bigger drum sounds, bigger bass, but with more of a whole sound. So it sounded like a whole project rather than a scrapbook of ideas, which, for better or for worse, the first one was. That was a real specific thing. I wanted to work in one place with one producer.”

There was one small, if not unwelcome, obstacle to overcome first, however: the ongoing success of Lungs. First released stateside in November 2009, when it debuted at No. 179 on the Billboard 200,

Lungs was a slow-burning success that peaked at No. 14 in October 2010 following the act’s breakthrough performance of “Dog Days Are Over” at the 2010 MTV Video Music Awards. The song was subsequently covered on “Glee,” with the cast recording hitting No. 22 on the Hot 100.

The track also benefited from some high-profile synch, most notably the trailer for the Julia Roberts film “Eat Pray Love.”

To capitalize, the band maintained a heavy live schedule throughout 2010 and 2011, including multiple U.S. tours and a succession of sold-out European runs.

The result was that the follow-up to Lungs was put on the back burner. Interminable songwriting sessions still took place throughout 2010—including a fruitful all-night tour bus effort by Welch and longtime musical partner Isabella “Machine” Summers (while in Amsterdam) that resulted in one of Ceremonials’ best tracks, “No Light, No Light.”

But the bulk of material was written between January and March of this year.

In addition to Epworth, who co-wrote seven of Ceremonials’ 12 tracks, several other British writers share credits on the record, including Summers, Kid Harpoon, James Ford and Ivo Novello Award-winning composer Eg White (co-author of Adelle’s “Chasing Pavements”).

Recording took place during five weeks in April at Abbey Road’s Studio Three, followed by a return trek to the United States, where Florence & the Machine played headline dates, summer festivals and a handful of support slots on U2’s 360° tour, an experience that Welch likens to “open-air gladiatorial combat. It was amazing.”

During this time, Epworth continued to refine the music at his own Wolf Tone studio in London, while Welch would spend off days visiting U.S. studios, such as New York’s Stratosphere Sound and Miami’s South Beach Studios, to record vocal tracks, which the producer would supervise via Skype.

A final session featuring Welch, her band, Epworth and engineer Mark Rankin took place in July at Wolf Tone.

The final tally was approximately 40 tracks, later cut to the 12 that make up the standard version of Ceremonials. A digital and CD 20-track deluxe version, featuring additional songs and demo and acoustic numbers, will accompany the release.

“My partner at this point is Adele,” Welch says. “When making the first album I think I wrote a song about every six months. She credits her band—Summers (synth), Chris Hayden (drums), Tom Mott (bass), Rob Ackroyd (guitar), Rusty Bridshaw (piano) and Mark Saunders (bass)—with giving Ceremonials a fuller, richer and more powerful sound than its predecessor.

“The first album was so much about the vocals carrying it. This time I really wanted to give the music space to breathe and for the band to be able to experiment,” she says. Key tracks include the majestic opener “Only If for a Night,” “Never Let Me Go,” an impassioned midpaced ballad; “Breaking Down,” a dream-like pop symphony with stirring strings; and the retro soul thrust of “Lover to Lover,” where Welch’s vocals soar to previously untapped heights.

“There’s always been a criticism thrown at Florence that she shouts rather than sings, and I dare anyone to level that at her after they have listened to Ceremonials,” Island’s Mortimer says. “The way she sings on this record is delicate and beautiful and full of melody.”

“Through touring, my voice ha matured and strengthened,” Welch says. “[Epworth] was really helpful as well. He encouraged me to relax and just let it happen instead of forcing it all the time.”

Asked if the massive success of Lungs brought added pressure when making its follow-up, Welch gives a small chuckle and notes that she has been here before.

“Nothing could have been harder than making the first record, so I was prepared for the onslaught this time,” she says, citing the “terrifying” expectation that birthed her debut. The cause of her anxiety back then was the fervent media buzz, which began when Florence & the Machine, like Adele the previous year, won the 2009 BRIT Critics Choice Award, prior to releasing a record. “There was a huge amount of media scrutiny on me,” she recalls, citing numerous times during the making of Lungs when she could be found
Following a 25-city North American tour, Florence & the Machine, led by 25-year-old singer Florence Welch, is preparing to follow its critically acclaimed debut album, **Ceremonials**, with a U.S. tour that begins Oct. 25 at the Hackney Empire in London. Universal Republic will release debut album **Ceremonials** worldwide on Oct. 31; however, a U.S. release date hasn't been set. "I'd rather have it all come together than just be a quarter of the way done," Welch says.

Welch, who recently finished writing the screenplay for the film **Directly Above**, says she has a new perspective on life since her debut album. "I've been trying to understand" the success of her album, and what happens after the record finishes, she says. "It's a very special moment, and it's a whole new part of the journey."
EL CHART CALIENTE
On Oct. 4, 1986, Mexican singer/songwriter Juan Gabriel ranked at No. 1 on Billboard’s newly created Hot Latin Songs chart with “Yo No Se Que Me Pasa.”

Juan Gabriel was already a superstar throughout Latin America, known for his eloquent, sugary balladry, and “Yo No Se Que Pasa,” with its synth keyboard and plethora of strings, epitomized the sound of the day: romantic, heartbroken, decidedly adult-sounding and largely imported from Mexico.

It was a time when Latin music and Latin culture overall in the United States were still oddities, flanked on the East Coast by the predominantly Cuban Miami and on the West Coast by predominantly Mexican California and Texas. Although there were occasional flare-ups of Latin beats, Latin music was niche, heard only on the Spanish-language radio stations that catered to predominantly Hispanic communities and found in the world music bins of stores like Tower Records.

Fast forward 25 years. It’s a dramatically altered landscape.

The number of Hispanics living in the United States has more than doubled, from 22.4 million in 1990 to more than 50 million in 2010, according to the U.S. Census, and they are younger than the mainstays: 23.3% of children 17 and younger are Latinos. Hispanics, who constituted 9% of the population in 1990, now comprise 16.3%, officially the largest minority in the nation.

And the music on Billboard’s Hot Latin Songs chart is now an amalgamation of styles, nationalities and even languages, led this week by reggaeton duo Wisin y Yandel’s “Tu Olor.” It’s their eighth No. 1 on the chart, continuing a distinct sonic tendency: in the past year, the chart’s longest-running No. 1 has been “Danza Kuduro” (15 weeks), which belongs to another urban artist, Don Omar.

“Radio in general is becoming more variety-based as a result of the Portable People Meter,” Univision Radio senior VP of programming J.D. Gonzalez says. “The same is happening in Spanish. Spanish listeners prefer a variety of tempos and a variety of textures. And that’s what we’re seeing on the chart.

Listeners are less inclined to live in just one niche. They don’t just live in regional Mexican or contemporary. The challenge is knowing how far we can push the boundaries.”

Billboard debuted its Hot Latin Songs chart (as the Hot Latin 50) in 1986 with a prominent story on the second page of the magazine, announcing a “new weekly Latin airplay chart” comprising the “top 70 Latin (Spanish-speaking) radio stations” in the United States and Puerto Rico. Stations were asked to report their playlists and adds weekly. The information was compiled via telephone and entered into Billboard’s computer, with points assigned to positions and multiplied by the station’s weight to determine the rank of each track. The Hot Latin 50 chart ran beneath Billboard’s then-biweekly Top Latin Albums chart, which was segmented by genre: pop, tropical/salsa and regional Mexican. In comparison, the Hot Latin Songs chart put all genres together under a single umbrella, and it quickly became the barometer of the Latin industry.

“Back then, if you weren’t on the airplay chart, there was no sales development,” says Lucas Pina, senior VP of SBS Entertainment, whose first industry job (in 1994) was as a radio promoter for PolyGram Records in the Northeast. “The Hot Latin Songs chart told people what was new. Being on that chart was crucial. In the U.S., it was the difference between having credit or not.”

“It’s the beat of the industry,” says songwriter Omar Alfanno.
who penned “A Puro Dolor” the longest running No. 1 track in the history of the chart at that time. If you’re not on that chart, you’re nowhere. As composers, we don’t write to be outside of the chart. We have to write songs that are worthy and precise.”

Although on and off, they’re proud of their Latin roots, charting in an increasingly diverse landscape. “It’s the national chart,” Sony Music U.S. Latin president Ruben Leyva says. “It’s only true reflection from a national perspective taking into account all the genres.” Following a clear Mexican dominance with acts like Juan Gabriel, Ana Gabriel and Daniela Romo topping year-end charts, the early ’90s saw a boom of Tejano music, with La Mafia and Selena topping the year-end chart from 1993 to 1996.

Tejano and Mexican acts continued to dominate the charts through the ’90s, but by the end of the decade a new generation of artists many of them Puerto Rican — began to climb regularly to the top 10. By the early 2000s, the chart was all about variety, with an increasing number of appearances by names from Colombia, Spain and Puerto Rico (Chayanne, Ricky Martin, Huey Dunbar, Jerry Rivera) and also, fresh music from more traditional regional Mexican acts like Conjunto Primavera, Los Tigres del Norte and Banda el Recodo.

The biggest milestone from a musical standpoint, however, came in 2003 and 2004, with the advent of reggaetón. “That opened the door to a new genre of music,” CBS Radio VP of Latin programming Pio Ferro says. “The Latin rhythm sound is so crossover, it just broadened the spectrum.” On Aug. 13, 2005, Billboard launched its Latin Rhythm Airplay chart, incorporating a breadth of music that went far beyond reggaetón and continues dominating the chart today. “The urban movement revolutionized U.S. radio and forced stations to change the format,” says Walter Kolm, former president of Universal Music Latino/Machete. He now manages singer Cristina Castro. Kolm experimented early on with pairing urban and pop acts, delivering tracks to radio that were far more youth-leaning and up-tempo than the ballads of yore.

The move came at a time when research became more refined. No longer, some say, was radio programming a reflection of what labels pushed, but rather, of what research dictated. That trend only accelerated with the advent of the Portable People Meter as a ratings tool in 2008. Now, says one executive who requested to remain nameless, “we have a less politicized chart. It’s a truer representation than it was 10-15 years ago. There is PPM accountability and people themselves are asking us what we should be playing.” Today there are 119 stations that report to the Hot Latin Songs chart, and 324 songs have hit No. 1 during the past 25 years. So, what’s hot now, according to the chart?

A mix of traditional Mexican music home-grown urban and pop tracks and some English-language hits, reflecting an increasingly diverse audience that includes younger, U.S.-born Latinos who are now tuning in to what used to be only their parents’ radio stations. “As more Latinos assimilate, and they’re proud of their roots, it’s not anti-English to listen to Spanish music,” Ferro says. “Everything is cyclical, and it’s pretty up-tempo now. But we’re going to see more no-name artists becoming big-name artists because it’s easier to record things that may catch fire.”

Regardless of what’s playing, Kolm says, “the chart is more important than ever now. Because selling tickets is more important, and tickets get sold when an artist is hot on the radio. And for the businesses in Latin America, beyond being the most trustworthy chart, it’s the one that sets the trends. Most charts in Latin America follow the Billboard chart. That’s why it’s so important to reach No. 1.”

Chart data provided by Billboard director of charts Silvio Pietroluongo, associate director of charts Gary Trust and Latin chart manager Karinah Santiago.

It became my signature record in shows and on tours. It’s an uptempo song, which was different, because at the timeballads always got promoted first. And because it was a rhythmic track, it helped me move onstage. “Fiesta en America” was the song that took me through Latin America to Brazil, Portugal, everywhere. It’s the song that made me international. And later, in 1999, it was “Salome,” which took me to other places at a different time in my career. I had gold records in Sweden, in Turkey. It sold 1 million copies in Spain in a single year. One of my favorites was “Dejaria Todo” was a marvelous record. I already had experience, I d one several kinds of tours. It was established. I had mass recognition, enthusiasm, and it all came together with “Dejaria Todo.” As told to Elvis Cole.

The Mexican singer, son of Ranchera artist Vicente Fernandez, was the No. 2 track on the all-time Hot Latin Songs tally.

1991, Alejandro Fernandez’s “Te Supere” was No. 1 for six weeks. The song spent 42 weeks on the Hot Latin Songs chart—the most of any of his singles—and holds the No. 2 spot on Hot Latin Songs all-time top tracks list (see chart, page 19). “Being part of the Billboard charts, Fernandez says, “is about being part of music history.”

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CRISTIAN CASTRO

Cristian Castro is the Hot Latin Songs chart’s No. 3 artist, trailing only Luis Miguel and Enrique Iglesias. His feats include top 10 hits, and 1996’s “Amor,” which he wrote, was No. 1 for 11 weeks. I wrote “Amor” in New York when I was living there. I was feeling anxiety about love, something I’d been feeling for a long time. There was a certain amount of frustration, and desire to explore romantic themes. It was 1995. New York seemed like the best place to examine those feelings, I purposely chose to live in solitude—that was both good and bad—but it allowed me to create. I recorded “Amor” with producer Daniel Freiberg. He helped me structure the song and take it from my head and guitar to a completed song—it was, for me, like writing a poem. We made it into a pop song, created a chorus and the melodies. It’s a song about asking love to give me a chance. It isn’t about a woman. When I started working on the song, I was in a zone, a trance, and it allowed me to observe people in the city. After we recorded “Amor” we went to Rome and filmed the video. It was a beautiful journey, and in the end the song gave me hope. I’ve been lucky from the start. It’s not just about being supported by a label. Fans buying the music is key. I’m also lucky in that I’m the son of [actress/singer] Verónica Castro and [comedian] Manuel [“El Loco”] Valdes. People have opened doors because of them. As told to Justino Aguila.

Gloria Estefan

The singer/songwriter claims third place for most No. 1s—14—and also counts 22 top 10 singles.

It’s exciting to me today as it was 25 years ago to see my music climb a Billboard chart. A chart hit on Billboard has been and still remains the key benchmark of an album or single’s success. I remember like it was yesterday when [husband] Emilio and I found out that 1985’s “Conga” had charted in the top 40—it was surreal. While we don’t make music thinking about whether it’s going to appear on a chart, it’s always an added reward.

Ana Gabriel

Ana Gabriel was one of Hot Latin Songs’ earliest stars. Her 1988 single, “Ay Amor,” reigned at No. 1 for 14 weeks, remaining on the chart for a total of 43 weeks. With five subsequent No. 1s and many more songs on the chart, Gabriel was a fixture on Hot Latin Songs for the next two decades.

“When “Ay Amor” became No. 1, it was so important for me because I had won the Festival OTI de la Canción with that song. It always happened that the secondplace song was successful, not the first-place song—it was like a curse. So when they asked me to participate in the OTI with one of my songs, I sweared I didn’t want to win, because I wanted the song to be
**HOTSTUFF STORIES BEHIND THE HITS**

**“A PURO DOLOR”**

Written by Omar Alfanno and produced by Alejandro Jaen, “A Pu- ro Dolor” recorded by debut boy quartet Sony By Four in 2000, is the top Hot Latin Songs of all time. I thank God that he gave me a song like “A Pu- ro Dolor,” which is every composer’s dream. I wrote it in Puerto Rico one morning. It’s a romantic song that speaks of long-distance love. We need to call simply to hear her voice. “A Pu- ro Dolor” is the song that marked my life, and that of [singer] Angel Lopez. Without Angel and Son by Four, the song wouldn’t have made any sense. Songs are made for certain singers. And this song marks a before and after. I’d written several hits, but this was the mega-song. My wife Carmen [Alfanno, who at the time headed Sony/ATV Music Publishing Latin America] always said, “Papi, you need that song, the song that will take you to the other side.”—Omar Alfanno

As told to Judy Canton-Navas

**“TE QUIERO”**

In 2008, “Te Quiero” toppped Hot Latin Songs for 20 weeks. It not only put its Panamanian author into the spotlight, it gave him good reason to change his name. As the song took the artist known as Nigga from Panama’s romantic style dice to U.S. radio, he became Flex, and a Latin star was born. When we heard it was going sky high on the Billboard chart it was like, “Oh, my God!” We were really surprised, it was really a phenomenon created by the fans—as much as on social networks—people who went to Mexico and heard it and copied it and took it to the United States. That’s how “Te Quiero” started to travel. When we came back after all of the international success to give a concert for the Panamanian fans, I performed at the biggest venue where usually only the foreign supersar play. People came from all over the country. The mayor called me and gave me the keys to the city.—Flex

As told to Judy Canton-Navas

**“NO ME DOY POR VENCIDO”**

Puerto Rican singer/songwriter Luis Fonse had four No. 1s on the chart, dating to 2000. But none of them, and none of his total 25 charting tracks, had the impact of “No Me Doy por Vencido.” Released in July 2008, in tandem with an AT&T campaign to promote the Summer Olympics and also used for an institutional campaign on the Telemundo network, the song struck a universal chord with its message of hope and striving. It spent 19 weeks at No. 1 and 49 weeks on the chart. Fonse was only able to release a second single eight months later. “Aquí Estoy Yo,” with David Bisbal, Alexis Syntek and Noel Schajris, also hit No. 1. This is a song I wrote with Claudia Brant—the first person I call when I have to write a song. Because of the chemistry, the friendship, we read each other’s thoughts. I called her and said, “I want to write positive songs as well.”

As told to Leila Cobo

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**JUAN GABRIEL**

Mexican singer/songwriter Juan Gabriel has had seven No. 1s on Hot Latin Songs. He’s also the chart’s 10th-ranked top artist. His top-charting hit, 2000’s “Abrazame Muy Fuerte,” was No. 1 for nine weeks. The ballad also holds the distinction of having the first No. 1 on the chart with “Yo No Sá Que Me Paso.” The charts have motivated me. I have shared them proudly in order to motivate others. I’m appreciative. “Abrazame Muy Fuerte” . . . marked the end of the century and I entered the year 2000 with a strong embrace. In those years I was spending part of my life in Fort Lauderdale, Fla., very close to Miami . . . . The song was written for the Cubans. “Yo No Sá Que Me Paso” is always on my mind—it defines me very well. The song appears to be simple but it’s also wonderfully surprising. As told to Justino Aguila

**ENRIQUE IGLESIAS**

Iglesias has had more No. 1 hits on the chart—22—than any other act, dating back to his 1996 Spanish-language debut. And more so than any other artist, Iglesias’ music represents the past, present and future of the chart, beginning with almost innocent ballads like “Si Tu Te Vas” to such uptempo, English-language dance fare as “Like It.”

When I was little I’d read the charts up and down. I’d scour the charts and compare. I was a young kid when I saw an album by Luis Miguel, Segundo Romance, I think, and it was top 10 or top 20 on the Billboard 200. At the time, I was like, “Oh, my God, I can’t believe there’s a Spanish album in the top 20!” It was unreal. A hit is a hit no matter what. It all comes down to the songs. If it’s a hit song, people buy the music. If it’s not, it doesn’t matter. I do think the Hispanic market in the U.S. doesn’t mind listening to songs in English. And you see it already happening. Especially kids in my generation and the younger ones who are Hispanic but

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**HOT LATIN SONGS TOP HITS**

Son by Four boasts the top title during the first 25 years of Billboard’s Hot Latin Songs chart, as “A Pu- ro Dolor” earns the coveted distinction. The song spent 20 weeks at No. 1 in 2000 and a robust 61 weeks on the chart total—55 of those in the top 10, a chart record. Luis Miguel reigns as the top artist of the chart’s first-quarter-century. His 57 career appearances on the tally are the most among solo acts (and second only to Los Tigres del Norte’s 64). Miguel’s haul, spanning 1987 through last year, includes a chart-best 59 top 10s, 16 of which reached No. 1. The only act with more Hot Latin Songs No. 1s? The retrospective’s No. 2-ranking artist, Enrique Iglesias (22).

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The 25th-anniversary Hot Latin Songs (1986-2011) and artist rankings are based on actual performance on the weekly Hot Latin Songs chart dating to its inception in the Oct. 4, 1986, issue through Sept. 24, 2011. Rankings are based on an inverse point system, with weeks at No. 1 having the greatest value and weeks at lower rankings earning less. Due to various changes in chart rules, chart length and methodology throughout the years—including the implementation in 1994 of monitored airplay data from Hispanic BOC—songs having reigns at No. 1 and on the chart. To ensure equitable representation of the biggest hits from all 25 years, time frames were each weighted to account for the difference between turnover rates from those periods.

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have been brought up in the U.S. Then you also have the American market where they say, "If there’s a hit song, why would they mind listening to a few songs in Spanish?"

"The one that is most significant to me on a new album is Euphoria" which spent 17 weeks at No. 1 featuring Juan Luis Guerra. I wrote it at home with my friend Descemer Bueno. I have a small studio next to my bedroom—that’s where I write at night. I sang it on my own first and I liked it, but I wasn’t crazy over it. I was nervous about asking Juan Luis to sing because he’s always been one of my idols. He was the first concert of a Latin act—other than my dad—that blew me away. And I really didn’t know him personally. I didn’t think he was going to say "yes." And he didn’t. He said, "I really can’t give you an answer unless I hear the song." Which is how it should be. According to Gaël Mitchell.

JUANES

Juanes has seven No. 1s among his 19 charting titles, ranking him among the top 10 acts with the most No. 1s on the chart. His hits include 2007’s “Me Enamora,” which spent 20 weeks atop the chart. His longest-running hit, 2002's "A Dios le Pido," which spent 46 weeks on the chart, peaked at No. 2. I wrote "A Dios le Pido" on a bus during a U.S. tour. I was sitting next to the driver when the first notes and the melody came to me. Several months later, we couldn’t finish the song from the radio for the first time. I couldn’t believe it... It’s amazing how music travels through time and transforms according to the life each person wants to give it. My vision of life changed a bit (after his darker, self-titled debut, which preceded Un Dia Normal, which featured "A Dios le Pido"). Life is very beautiful, and one has to take advantage. Every time I’m on the chart, I feel pure joy and gratitude with God and those who listen. After arriving in the U.S. in 1996, after having fought and waited, hearing any of my songs on the radio was—and still is—a blessing. As told to Leila Cobo.

RICKY MARTIN

With 37 hits on Hot Latin Songs since 1992, Ricky Martin’s chart trajectory has traced the rise not only of his solo career but also Latin music in the United States. From his crossover hit “Livin’ la Vida Loca,” which ignited the late-’90s Latin explosion, to this year’s No. 1 “Lo Mejor de Mi Vida Eres Tu,” which celebrates the personal milestones he has publicly embraced, Martin has had 11 No. 1s on Hot Latin Songs. I still remember how I felt when I saw my name at No. 1 on the chart for the first time. It was an amazing sense of accomplishment, tangible proof that my music was connecting with many people and the hard work was paying off. The songs that have reached No. 1 are all milestones in my life, and when “Lo Mejor de Mi Vida Eres Tu” also reached the top of the charts I just felt so happy, because that meant many people were sharing the same joy I’ve found in my children, and also taking time to think about issues of equality. As told to Judy Canton-Nava.

LUIS MIGUEL

With 57 chart hits and 39 songs in the top 10, including 16 No. 1s, between 1987 and 2010, Luis Miguel is the No. 1 Hot Latin Songs artist of the past 25 years. His songs have spent 641 weeks on the Hot Latin Songs chart. Miguel’s hits have included pop tunes, Mexican mariachi classics and Christmas songs; but most important, he gave a new voice to the bolero, single-handedly reviving the classic Latin love ballad for a multigenerational audience.

Miguel’s first No. 1 was 1987’s “Ahora Te Puedes Marchar,” a Latin pop version, in Spanish, of “I Only Want to Be With You,” originally recorded by Dusty Springfield. He was an instant ’80s pop idol, his draw as a heartthrob enhanced by a Michael Jackson-style video, with Miguel leading a line of dancers in a leather jacket. His songs became a fixture on the chart from that time on.

Miguel’s career heated up in 1989, with two No. 1 love ballads, “La Incondicional” and “Fria Como el Viento,” followed by two more chart-toppers the next year. But it was in 1991, when the singer nicknamed “El Sol de Mexico” stole the heart of the Latin public with his album Romance. That record of well-known boleros resulted in two No. 1s and four top 10s on Hot Latin Songs. His love affair with the charts continued with Segundo Romance (1994), Romance (1997), Amarte Es Un Placer (1999) and Mis Romances (2001).

He returned to pop in 2003, with the album J3, and was back at No. 1 with “Te Necesito.” The next year, he again looked back to tradition for inspiration, recording México en la Piel, with Mexican Vanguard of Talavilan, and landed in the top 10 again with “Que Seas Feliz.” As expected, the Hot Latin Songs chart embraced the single “La Vida Me Ha” from his 2010 self-titled album. Iconic Mexican composer and Miguel producer Armando Manzanero, who has composed many of the greatest Latin love songs of all time, produced Miguel’s Romance, which took Manzanero’s “No Se Tu” to No. 1 on Hot Latin Songs. The pair teamed up again for Segundo Romance and Romances. Manzanero contributed to a pair of new songs on last year’s Luis Miguel. Here, Manzanero discusses Miguel’s chart achievements and their creative partnership.

“Luis Miguel put in the mouths of his generation all of the great romantic songs that had a 30-year history. It’s a phenomenon that could happen at any moment because young people always want to listen. The youth always ask for new songs, but the repertoire of Latin American songs, and especially Mexican songs, is truly primrose.

“There are only two kinds of music, good and bad, and good songs, like the ones that Luis Miguel recorded, will live forever. When they start recording on the moon they will be hits there, too, because they are so good.

“There are two of my songs that Luis Miguel did that I love the most, because he interpreted them magically and because I love those songs: ‘Por Deabajo de la Mesa’ and ‘Dormir Con Tigro.’

“Billboard is like the Bible for those of us who live the songs. Take it from me, I have lived a long time.” — Judy Canton-Nava.

PRINCE ROYCE

Prince Royce debuted with a remake of a classic, “Stand by Me,” which reached No. 8 on Hot Latin Songs in May 2010, since, he has made his own compositions part of his budding catalog of hits. In less than two years, he has stacked five chart entries, including three top 10s and the No. 1 “Corazon Sin Cara,” which spent two weeks on top beginning in March. Growing up, I already knew about the Latin charts. It’s always been a dream. I always saw them growing up, hoping that I can one day be on stage and pick up an award, hoping that one day I can get on Billboard, and see myself on the charts. That’s the first thing I did when “Stand by Me” first started getting radio play. I would get on Billboard.com every week, [laughs] It was untrue to see my name there, and to see my song continue to rise.

I check every check every day to make sure I’m there. Billboard has so much credibility... So when you start seeing your name on the chart, when you start receiving Billboard awards, when you start getting articles written about you in the magazine, that’s when people start taking you seriously.

I’m working on two albums, going on tour with Enrique—I mean, I just met President Obama. I sang “Stand by Me” in honor of the people we lost on 9/11, and then I sang the national anthem and then I got to meet the president and his wife. He and I spoke for a little bit. He told me, “Hey, everyone is talking about your music.” And I’m like, “Oh, my God, Obama is not telling me this right now?”

I’ve gotten told, “Why are you wasting so much money on this stuff that you don’t even know if it’s for sure?” So it’s a good feeling to know that finally you’re being recognized for what you always dreamed of doing, what you loved doing. You take it, you enjoy it, you celebrate it, and then you just continue. Ride the wave. As told to Karla Santiago.
me telling how that song came about, but I will let you know. I’ll tell you: See, Ricky is a very shy person, an introvert. And he liked my other daughter, Suzette, the drummer. And I knew Ricky liked her because he would tell me, and I would kid around with Ricky and say, “Hey, Ricky, you like her? Talk to her!” And he wouldn’t do it. So in the meantime, Suzette never knew about that; so as time went by, Suzette met her now-husband, Billy Arriaga, and she married. And that’s how that song came about.

After she got married, Ricky wrote that song. Selena knew because we had told her about the song and she sang it so passionately. Because originally we recorded it with a mariachi, but that’s when I met [producer] Jose Behar, again, that said that it wouldn’t go into the pop market as a mariachi song. So we took it to Beto [Nilo Vélez]—he’s passed away, a very famous arranger who’s done a lot of work for Rocio Durcal and other big artists—and he made the pop arrangements. And sure enough, it hit the radio and it was a big hit.

To this day, they play it a lot, and many artists have covered the song.

Was Selena excited when a song of hers was on the charts? Ah, you had to know Selena’s personality. She was ecstatic about everything she’d done—she loved the art so much that she would get really excited about a song. She put all her heart into it.

As told to Erika Ramirez

MARCO ANTONIO SOLIS

Mexican superstar Marco Antonio Solís has straddled regional Mexican and pop markets, placing nine songs at No. 1 on the chart. With a plethora of hits, Solís is the sixth-leading artist on the chart with a caveat: Unlike those above him, he has penned all of his hits. [A song that has truly represented me, and continues to do so, is 1987’s “Tu Caricito” by former band Los Bukis. It didn’t reach No. 1, but that album was the one for which I received a platinum award for sales of over 1 million copies in Mexico alone.] This album gave me the emotional balance I needed at the time, after my divorce. Another is “Si No Te Hubieras Ido.” I wrote it in 1983. It was one of 10 tracks I produced for Mariela and with it, she became known throughout the world. 1997’s “La Venia Benedita” is another song that took me to a completely different market, because I sang with mariachi, and 2003’s “Mas Que Tu Amigo,” which is a cumbia. Overall, I am happy and so thankful to God, to life, to music, and to my faithful and very special fans.

As told to Leila Cobo

THE PIRATE HOURS

ENTRAVISION VP OF PROGRAMMING NESTOR ROCHA ON REGIONAL MEXICAN, CORRIDO, POP MUSIC AND THE POWER OF THE LATIN MARKET

BY LEILA COBO

Nestor “El Pato” Rocha started his career in radio at top 40 KXXX (X-100) San Francisco in 1986. Rocha was a mixer, but also a research director, and as such, he first studied what worked and what didn’t as far as programming was concerned. As a Mexican immigrant, he also saw an opportunity in Spanish-language radio, which had just started to take off. Today, Rocha is VP of programming for Entravision and oversees programming for the network’s 48 radio stations—located predominantly on the West Coast and in the Southwest—and its four formats: Jose Toca Lo Que Quiere (adult top 40), El Gato (rhythmic regional Mexican), Tricolor (hardcore Mexican) and Superestrella (pop hits). Rocha speaks about the evolution of Spanish-language radio during his 25 years in the business.

Your first job was in mainstream radio. When did you switch to Spanish?

In 1993 in San Jose, Calif., I started doing mornings as a DJ and helping the programming director at KBRG Superestrella. I wasn’t the current Superestrella format. It was more a soft, romantic sound, like KVLV [Los Angeles]. Back then, everybody was playing soft, romantic music. The big artists had nothing to do with rock or pop. There were the Jose Joses, the Julio Iglesiases. So we decided to do something, a couple of hours a day. It was a show called “LaHora Pirata” [The Pirate Hour] on Saturday nights. We’d play pop/rock in Spanish; Shakira, Maná, Cafílones, Fey, Paulina Rubio. And it was just huge. That’s when we decided, “Why don’t we create the first Spanish [top 40] station in the country?” So we went to Los Angeles and created Superestrella. It was the first Spanish [top 40] station in the whole country. All the other stations were playing salso, regional Mexican or romantic music.

How did Superestrella do at the time?

When you looked at the 18-34 numbers, Superestrella was sometimes the overall No. 1. in the format. It was youthful, sold well. It was always a small signal, but that was always part of our problem. But the brand is so powerful. There is a niche for that formula in Los Angeles. Between 2001 and 2003 we expanded [to other cities] because we felt there was a big passion for the music. We had the Juanses and Shakiras of the world, and we wanted to be first in the market. It worked fairly well, but I just think that the one thing we suffer from is lack of music. If you look at the big artists that sell records, they are artists who broke in Los Angeles 15 years ago.

Is that why you went back to that single Los Angeles station in the format?

We started switching from the whole Latin pop to urban, because pop became the lack of pop artists. And now you see more stations playing pop music, because it has more mass appeal, but with urban music as part of the mix. The urban sound is now very pop, very danceable. And there are a lot of stations, from Univision, for example, that adapted that format. With regional Mexican music, you can have five or even more stations playing the format and you’re still OK. But with [top 40] there isn’t room for many stations in a single market. If you look at all the stations that exist in the country, 80% are regional Mexican. It’s just huge. It’s the pop sound for the market. By population there’s more people listening to regional Mexican than anything else. There are markets that will have 13 regional Mexican stations and one pop station.

What trends do you see now on the charts?

At this moment the Latin sound is still very big, and even if you’re doing pop, young music, it needs to have some kind of Latin sound to it. The best example is Aventura. They’re young, they’re very hip, they speak English perfectly. And they didn’t come out in Spanish with a mainstream sound; they came out with a bachata sound. Another perfect example is Pitbull. Everything Pitbull does has a Latin sound in it. And a lot of other groups come out but they don’t have the Latin sound, and it just doesn’t connect as well. You hear them say, “Why do I need to put in a Latin sound? I can do this as well as an American band.” But if it doesn’t have a Latin flavor I’ll say, “I can listen to the same thing in English. Give me something else. Give me that flavor.”

How about regional Mexican trends?

It has become the urban sound for the youth. The corrido movement is a street movement with a lot of underground clubs and you see a lot of youth [ages] 12-19 that are into it. And the funny thing is, it’s very traditional. It’s not like they went and made some great production. The lyrics changed. Now they’re not driving the pickup but the Mercedes. But the sound of the music is very traditional.

How has Arbitron’s Portable People Meter affected your programming?

PMP has made you more competitive, just because it’s listening to the station at the moment. It tends to hurt the record industry because we have to play “this” as opposed to making “that” a hit. That’s why you see the decline of the record labels. They now need to have proven hits because of PPM. When PPM came into our formats I went jobless, and we did very well. If you’re going to have personalities, they have to be very compelling and they have to have a mission. Overall I’ve reduced the number of new tracks we play and the talk.

What do your listeners like now?

They really like anything that’s danceable. That’s why Pitbull’s sound is huge. The whole Don Omar movement is huge. And I’ve seen it also happen on the Anglo side. Now they appeal to Latinos more than ever because the urban side is more danceable.

Should there be English music on the Hot Latin Songs chart?

If it appeals to our market, why not? It’s what our audience is listening to. Obviously, we’re not going to be an English station. But the majority of songs that are crossing over into our charts are bilingual. They compete because they appeal to the Latin community. It happens more on the pop stations.

What’s the big challenge for Latin radio?

We’re always going to be what the market wants. The challenge really is for the people that are producing this music. They’re the ones that need to have their ears to what the market wants. And that’s something we at radio do well. We’re always doing research. We’re always looking for the next trend.
Smells Like Team Spirit
March 2010, Brent Kredel, an artist manager at Los Angeles’ Monotone, receives a panicked phone call from a local musician who he'd befriended a year earlier.

The call was from Mark Foster, leader of then-unknown L.A.-based rock band Foster the People. A few months earlier, the musician had posted his catchy song "Pumped Up Kicks" as a free download on his website. Foster, who had been writing music for commercials to pay the bills, wasn’t quite prepared for the online explosion that followed.

"Mark was saying, 'I think I just did something good,'" recalls Kredel, who now co-manages Foster the People with Monotone's Brett Williams. "Everyone is calling me and emailing me—what do I do? Who are the good guys, who are the bad guys?"

A month after posting "Pumped Up Kicks," Nylon magazine caught wind of the tune and used it in an online advertising campaign. Others in the music blogosphere caught on, some predicting it would be "the song of next summer." As Internet chatter spread, Foster realized he needed professional guidance.

"He went to the guy who couldn't get a hold of anyone to being the guy who had hundreds of emails in his inbox," Kredel says. "So we spent the next month being there to help him through this process—and figuring out if it was a good marriage between the two of us."

Neither Foster nor Kredel had any clue that during the next 20 months, the trio—Foster, bassist Cubbie Fink and drummer Mark Pontius, who started playing together in late 2009—would have a top 10 album on the Billboard 200, a monstrous hit at top 40 radio, numerous TV appearances and synch deals, dozens of sold-out headlining concerts, a best new artist nomination at this year's MTV Video Music Awards and coveted performance slots at Coachella, Lollapalooza and the Austin City Limits Music Festival.

So how does a virtually unknown L.A. rock group so quickly become one of the most successful artist development stories in recent memory? The team behind Foster the People—which includes executives from StarTime International/Columbia Records, Monotone and the Windish Agency—says it’s an ongoing strategy that involves allowing the group to naturally develop in all areas of its career, rather than skipping crucial developmental steps and immediately cashing in on the popularity of "Pumped Up Kicks."

"We’ve been at this now for about a year, and the amount of things we’ve been able to do [during that time] is on par with campaigns that can take twice as long," says Ian Quay, Foster the People's product manager at Columbia. "That’s not to sound cocky. It just moved really quickly. Everyone can tip their hat and know they did an awesome job."
THE ALBUM

Spring 2010. Kredel and Foster take meetings with Warner Bros., Atlantic, Columbia and Universal Republic. "I can't think of a label that wasn't interested," Kredel says. An early champion of the band was Isaac Green, who oversees Columbia imprint StarTime. By May 2010, Foster the People had decided to sign a worldwide, multi-album deal with Columbia.

"Columbia stepped up and said, 'We know there are a lot of people chasing you. We want to be the ones who win this,'" Kredel says. "So we were happy the band was able to sign a deal that didn't involve ancillary rights—your typically straightforward record deal that had nothing to do with merchandise or touring. A lot of people were surprised that in 2010 we were able to go out and get a deal like that."

With the Columbia deal squared away, it was time to concentrate on the music. "The focus," Kredel says, "was to stop everything and not work on any marketing or touring, but to make an album that backed up 'Pumped Up Kicks.'"

So from July through September, Foster and his bandmates wrote the new material that would appear on the group's debut album, Torches, the following year. As songs began to take shape, Green asked the band members for their producer picks. Three months later, Foster was co-producing his first album with Paul Epworth (Adele, Florence & the Machine), Rich Costey (Muse, Interpol) and Greg Kurstin (Beck, Red Hot Chili Peppers), whom Kredel describes as "some of the top producers of our time."

THE LIVE SHOW

In truth, the band didn't have much experience performing together. So booking agent Tom Windish stepped in and booked a club show in secondary and tertiary markets beginning in October 2010. "We were to get them their sea legs," Windish says, "and become accustomed to playing in all sorts of different situations."

He admits that securing dates for a band without any touring experience was challenging. "I was begging promoters to book a band they'd never heard of, and to pay them $100 or $200," says Windish, who now books the group's tours in North and South America, Asia and Australia. "Some wouldn't go for it. Others did."

Foster the People had a secret weapon leading up to their tour that began taking shape in January: a massive database of fans who had downloaded "Pumped Up Kicks" from its website. "We sent an email to [those] 15,000 or 20,000 people that said, 'Hey, we're playing shows. Here's the first round,'" Kredel says.

Early on in the year, Windish had convinced Coachella booker Paul Tollett to give Foster the People a shot at playing a much-sought-after tent. Although many in the group's camp view the Coachella performance as a key point in the group's touring career, Windish believes the band's live aspect really took shape in January during a month-long residency at Los Angeles' 350-capacity club the Echo.

By the time of the third Echo show on Jan. 26, "there were hundreds of people trying to get in outside," Windish recalls. "The management company was walking up and down the sidewalk saying, 'You're not going to get in'—and people stayed. It was an obvious turning point that could be measured in numbers." According to the Windish Agency, between June and October the band will have played approximately 145 shows. Since July 23, the majority of the group's concerts have been sellouts. Its festival appearances have drawn upwards of 50,000 people.

The Echo residency shows, meanwhile, also helped Foster the People ease into the licensing world. "We started bringing out music supervisors to see some of those shows at the moment we realized they were ready for burst time," Columbia senior director of creative licensing Jonathan Palmer says. "Some licenses developed from that down the line."

SYNCH-O-rama

January also marked the first commercial release of Foster the People's recorded music—a self-titled EP that featured "Pumped Up Kicks," "Houdini" and "Helena Beat." Product manager Quay says that part of the strategy in releasing the EP was to show the world that the act had more than just one strong track under its belt.

And since the full-length album wouldn't arrive until late May, an EP would hold fans over. "The entire record had yet to be turned in," Quay says, noting that fans who bought the EP on iTunes were able to apply the purchase toward the full-length through the retailer's Complete My Album option. "We wanted to show it was more eclectic than what one might expect."

Additionally, having an EP available ahead of the May 23 release of Torches was helpful in exposing Foster the People's material to industry folks at South by Southwest in March, and to music supervisors and studio music executives who were looking for songs to place in upcoming season finales and episodes airing during sweeps.

"A lot of times, we're compelled to keep music closer to the vest until it's closer to the album release date," Palmer says, noting that the band's first "Pumped Up Kicks" sync came in late July 2010 in an episode of HBO's "Entourage."

"The plan helped us a great deal to set up more opportunities rather than chasing the release date," he continues. "So by the time we put the record out in May, we had already placed several songs."

To date the group's music has been licensed to such outlets as TV shows "Gossip Girl" ("Pumped Up Kicks," "Houdini") and "The Vampire Diaries" ("Helena Beat," "Pumped Up Kicks"), feature films "Friends With Benefits" ("Pumped Up Kicks") and "Suits" ("Don't Stop (Color on the Walls)"); videogame "FIFA 2012" ("Call It What You Want") and a Nissan commercial ("Don't Stop (Color on the Walls)")."
KYSR—started spinning “Pumped Up Kicks.”

“It was one of the only alternative bands I remember in a while that you could actually dance to,” Columbia senior VP of promotion Lee Leipnzer says. “And the fact that the record has a groove and rhythmic feel to it—not heavy guitar-based at all—gave us a wide opportunity to cross the record.”

“Pumped Up Kicks” debuted on Billboard’s Rock Songs airplay chart at No. 47 on Jan. 29, eventually peaking at No. 3 in mid-July. On Feb. 5 the track debuted on the Alternative Songs airplay chart, peaking at No. 1 (for five weeks) in late June. Fuelled by the band’s growing live fan base and success at alternative radio, Tovelles debuted on the Billboard 200 at No. 8 on June 11. Further bolstering the band’s image were release-week appearances on “Last Call With Carson Daly,” “The Tonight Show With Jay Leno” and “Jimmy Kimmel Live!”

“Last Call” music producer/booker Davis Powers says it’s highly unusual for a developing act to land back-to-back late-night TV bookings on a debut album. “There are a couple of those artists every year where you’ll see that trend,” Davis says, pointing to the success of “Pumped Up Kicks.” Footage of the band performing at Los Angeles’ El Rey Theatre will air on “Last Call” in October. The group is also scheduled to perform on “Saturday Night Live” (Oct. 8) and “The Ellen DeGeneres Show” (Oct. 18). Tovelles has sold 321,000 copies in the United States, according to Nielsen SoundScan.

Back at radio, Leipnzer says the group’s true top 40 breakthrough arrived shortly after a new music presentation in June organized by Clear Channel Radio president of national programming platforms Tom Polinian. The meeting, according to Leipnzer, included key programmers from around the country, including KISS Los Angeles’ John Ivey, WKSC Chicago’s Rick Vaughn, KHKS Dallas’ Patrick Davis, WXKS Boston’s Dylan Sprague and WHYI Miami’s Alex Tear.

“Obviously during our presentation we had a big push on Foster,” Leipnzer says. “After we showed our presentation, we had so many Clear Channel major-market programmers come up to us and say, ‘The record I want to play besides Adele is Foster the People.’”

“Pumped Up Kicks” debuted on the Billboard Hot 100 at No. 96 on May 14 and broke into the chart’s top 40 in late July. It went top 10 on Aug. 27 and spends a fifth frame at No. 3 on this week’s chart. The song debuted on the Adult Top 40 chart on July 9. Seven months after it first appeared on the Rock Songs tally, the track debuted on the Mainstream Top 40 chart on Aug. 6.

“We’re a more rhythmic radio station,” KISS PD Ivey says, “so certain records that we put on kind of clear the way for other rhythmic stations to think it’s OK to play the record. At this point, ‘Pumped Up Kicks’ is a power record for me and it’s nowhere near burnt. It’s one of the five most popular songs on the radio station right now.

“It’s kind of hipster, but in a very palatable way,” Ivey adds. “You hear it a couple times and you feel like you know it.”

“Pumped Up Kicks” is the 25th bestselling digital song of 2011 with 2 million sold, according to Nielsen SoundScan. The track has shifted more than 100,000 downloads per week for the past seven weeks. On YouTube, “Pumped Up Kicks” has received more than 23 million views.

**PROTECTING THE BAND**

Overall, perhaps the most challenging aspect for Team Foster during the band’s rise has been to shy away from lucrative offers that wouldn’t be beneficial to the act later. “We’ve worked really hard with Columbia to really foresee the trajectory and make sure we’re making good decisions for the band,” Kredei says. “There have been tons of opportunities that have come to the band—whether it’s an endorsement or something that would help them right away—but in three months they’d regret doing. Those have been the harder decisions as managers.”

But so far, the team members are still asking themselves how this all happened so quickly—and even pinching themselves to make sure it isn’t a dream.

“How often do you see a band like this come on the scene and completely explode in that period of time?” Columbia senior VP of marketing Scott Greer asks. “For all of that to come together in such a short period of time is pretty tremendous. It’s a great example of the team coming together and working hard in their respective areas to develop the best band.”

*Chart data provided by Billboard associate director of charts Keith Caulfield.*
After the challenges the live music industry weathered in 2010, booking agents across multiple musical genres agree that, thankfully, it's back to business as usual for the North American concert industry this year.

With a positive outlook going into the 2012 touring season, many agents have noted a number of developing trends and have been exploring new booking strategies to offer more value to concert-goers.

"Things are relatively healthy, in general," says Artists Group International president Dennis Arfa, who books Billy Joel, Metallica and Rush. "There are lots of different types of shows that work in the live environment more than ever."

William Morris Endeavor (WME) head of contemporary music Marc Geiger agrees, noting that the live entertainment business is coming off a strong year despite economic uncertainty.

"All of the markets—other than when you misprice or overbook something—were pretty healthy," he says. "Last year there were adjustments made on fees, ticket prices and size of venues, and those made a difference in terms of percentage of attendance."

More agents and artist representatives are turning to package tours with affordable ticket prices as a way to draw new fans to concerts. The Agency Group's Peter Schwartz—who books hip-hop acts Wiz Khalifa, Current$y, Mac Miller, Big Sean and Big K.R.I.T.—had great success in late July with booking those acts on the same bill at the Merriweather Post Pavilion in Columbia, Md. Part of the reason for the sellout (15,200 tickets sold) was due to the affordable $39 ticket price, Schwartz says.

"We always try to really focus on a good, realistic ticket price," he adds. "With this all-age demo, we don't want to hit them with a $40 ticket. And we know there are fees and charges to pay on top. I think that would take away some of the success we’ve had.

Schwartz hopes to have similar success with this fall’s Smoker’s Club Tour. The 30-date North American trek begins Oct. 12 at Toad’s Place in New Haven, Conn., and features Method Man, Current$y and Big K.R.I.T. The jaunt will visit primarily 1,000- to 2,500-capacity venues.

"A lot of times you see newer artist packages or more of those heritage artist packages," Schwartz says, noting that tickets will cost $30 or less. "But this is one we're excited about because it brings both elements together."

Meanwhile, WME Nashville agent Rob Beckham—who books tours for country music stars like Brad Paisley, Rascal Flatts, Reba McEntire and Blake Shelton—says his roster has had a very lucrative summer.

"Conservatively, we’re probably 25%-30% stronger this summer than we were last year," he says. "I don’t know if the economy is better or stronger, but I think either the entertainment dollar or disposable income has come back into play for people."

Much of the success, Beckham adds, is a result of strong packaging situations. Those included Paisley and Shelton with Jerrod Niemann; Rascal Flatts and Sara Evans; Justin Moore and Easton Corbin; and Toby Keith with Eric Church. "All those packages continued on >p28"
from p27 were very strong," Beckham says. "It gave a lot of bang for the buck, so to speak. It was real important to do that."

AGT's Arfa points out that packaging has become especially important to veteran acts. "It used to be that you shouldn’t be seen every weekend because you’re overexposing yourself," he says. "But I find that with some of the classic acts—out of sight, out of mind." Arfa notes that Motley Crue’s 50-city summer package with Poison and the New York Dolls gave fans more incentive to attend shows.

"People want to have a special night, like Rod Stewart and Stevie Nicks," Arfa adds, noting that deals for package tours are often more lucrative than solo jaunts. "That becomes a very important ingredient in introducing how many of these bands can sustain themselves."

Windish Agency president Tom Windish says his firm—which roster of 300-plus acts includes Animal Collective, Foster the People, Hot Chip, Justice, Cut Copy and Crystal Castles—continues to explore new booking strategies.

"Act: Peter Bjorn and John recently told Windish that they’d like to play weekend residencies in select U.S. cities in order to spend more time with their families, rather than embark on a traditional North American tour. So beginning in August and continuing into the fall, the Swedish indie-rock band is playing various venues for a week’s time in such markets as Los Angeles, Chicago, San Francisco and New York."

"In the week in between, before they get to the next big city where they do the residency, the band goes and plays secondary and tertiary markets—some places they haven’t been to in a really long time, or other places they’ve never been," Windish says. "It’s working our great." Peter: Bjorn and John will set up shop in Los Angeles Oct. 15-17, playing the Troubadour, the Smell, the Echo and the El Rey Theatre. Three of those shows were already sold out at press time. Windish says the mini-residency strategy is a win for everyone involved, because it not only allows the band members to bring along their families, but also gives fans an opportunity to see the group perform in intimate settings.

Heading into 2012, with countless bands embarking on new tours, Windish and others believe it will basically be survival of the fittest. "The bands that are doing the best are the ones that are the hottest and have the most interest," Windish says. "People are losing interest on dinosaur acts. They’re sick of paying $50 to go see them and getting the same show they got last time. But people are really interested in seeing these new bands that are hyped up and sound really good, get good live reviews and play for a reasonable ticket price."

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College Credit
Universities now want campus shows to pay their way; social media a new tool for marketing dates

BY KEN TUCKER

While student activity fees are in place at many universities to subsidize such university-owned facilities as arenas and assembly centers, many college officials now expect such venues to turn a profit when it comes to concerts and events.

John Page, COO of Global Spectrum, which manages facilities for a number of colleges and universities, is among those who have seen the business landscape change.

"The sense in today’s climate—which is probably different than a few years ago—is that all the shows should make money or at least not cost them money," he says. "If you are going to take a risk, it has to be calculated. Instead of being a drain, [an event has to be] either less of a drain or hopefully a profit center."

John Graham, associate athletics director for the University of Texas in Austin, oversees the school’s Frank Erwin Center. He calls the venue "self-supporting."

"Overall our goal is to break even and also to then be able to make enough income over the years to pay for any upgrades or maintenance projects that come along," Graham says.

Similarly, Tim Reece, manager at the University of Tennessee’s Thompson-Boling Arena in Knoxville, says the venue doesn’t receive any state funds.

"We have to stand on our own two feet. We’re looking for shows that are going to make money," Reece says.

Elsewhere in the state, private school Vanderbilt University in Nashville relies on a student activity fee, which subsidizes shows.

"As long as we don’t go into deficit, we’re fine," says Dwayne Elliott, director of student campus events. "It’s always good to make money, but that’s not our No. 1 goal. Our goal is to educate students on different genres of music."

Faced with competition from Nashville’s Bridgestone Arena and Ryman Auditorium, among other venues, Vanderbilt follows its own path.

"We have a different niche that we go after and it doesn’t involve acts that usually go to the Bridges or the Ryman," says Elliott, who works with the Music Group on campus to select, book, market and produce shows.

The university’s main venue is Memorial Gymnasium, with a capacity of more than 9,300 for concerts [although it admitted 11,500 for Jay-Z two years ago]. While bookings lean rap and hip-hop at that venue, the university’s Alumni Lawn, which is home to such traditional events as Commodore Quake and Rites of Spring, boasts a slightly varied menu.

"Rites of Spring, for example, averages 14-17 bands over two days, including rap, hip-hop, country, indie and electronic artists.

All shows are open to the public, but "our main concern is the students," Elliott says, "since part of their activity fee goes toward that. But, we’re interested in the general public as well, because there’s no way we’re going to get all 9,000 students to a show."

(While Vanderbilt’s Dudley Field holds the distinction as the smallest stadium on the SEC’s 1360 tour at 45,500 seats, that event was produced by Live Nation, not the university.)

"Our Erwin Center has a different model. “We’re trying to get everyone that’s out there whose touring schedule works with our schedule,” says Graham, citing shows by Lady Gaga, Katy Perry, Sade, Journey, Adele, Taylor Swift, Ringling Brothers and Barnum & Bailey, Sesame Street Live and the Harlem Globetrotters as examples.

And while roughly 50,000 students attend the university, "not that many live on campus," Graham says. "They’re living out in the community, so most of them are like anyone in that demo-

graphic age-wise. Austin’s a fairly young community overall, so if it appeals to someone who’s 20-28, it’s probably going to appeal to some students."

While social media is an important part of any venue’s marketing efforts, it takes on added significance at venues targeting students. "More students will look at social media than a newspaper or use word-of-mouth," Vanderbilt’s Elliott says. "Word-of-mouth used to be our main way of getting information out and now social media makes it so easy."

Graham sees it as a two-way street. "Not only are we putting things out there, but we’re getting feedback from people as well," he says. "You’ll get reactions from someone who’s not particularly pleased with something or they had a great time. We’ll have folks posting pictures of themselves at one of our events while it’s going on. Here’s this live experience but now it has this virtual component to it."

Global Spectrum manages campus venues including the Ted Constant Convocation Center at Old Dominion University in Norfolk, VA. COO Page calls social media “a big push. It’s important for us to be out on the cup and making sure that we communicate in the appropriate manner to get the word out for the shows. For the students that’s their network, whether it’s Facebook or Twitter. Even Craiglist! locally drives awareness for our events.”

The University of Texas, which owns its ticketing system powered by Paciolan, can easily track buyers’ habits. "We know that if they bought tickets to George Lopez that the next time he comes they might be interested," Graham says.

"Using Paciolan and New Era Tickets allows us to get that data back quickly," Page says. "Then as we look at shows and the demographic, we can really segment it and target it. It’s a real interesting analysis the way things are changing and changing daily."

Adam Tobey, senior VP at talent buy/booking agency Concert Ideas, says social media can mean more immediate impact for an artist.

"Instead of it taking weeks or months or six months for an act to develop in a marketplace, it can happen in hours. The day Rebecca Black’s video came out, we had people calling us about booking her. Go back 10 years and some band releases a single, that sort of conversation would be ridiculous. It would never happen."

"In a weird way, you could almost say that whatever’s popular this instant is what’s going to sell well," Tobey adds. "It really is more instantaneous."
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Taking Stock At IEBA

International Entertainment Buyers Assn. targets new generation, looks at safety issues

High profile: SARAH DARLING is among the artists showcasing at the IEBA conference, where executive director TIFFANY DAVIS says sessions will get "back to basics."

For the concert business at large, autumn is the time of taking stock of this year's winners and losers, and assessing what might do well in 2012. In many ways this begins in Nashville, the hub of the country music business, arguably the most successful genre in developing and sustaining talent during the last few years. For its 45th annual gathering, the International Entertainment Buyers Assn. is expanding on its premier attraction - agency-sponsored artist showcases - while evolving to provide content useful to its younger members.

"We decided to offer a kind of A-Z three-hour session that walks the buyer through the whole process," says Tiffany Davis, now set to tee up her fourth confab as IEBA executive director. "It's open to everyone registered, but really we're gearing it to our younger members to give them a place to really feel like they've got a good footing on and can ask questions in more of a protected environment."

Overall, programming covers traditional live entertainment topics appropriate to IEBA's general membership. But this year there will be a focus on safety issues, as that particular topic has heated up in the wake of the tragic stage collapse at the Indiana State Fair in August. IEBA has historically had a large contingent of fair and festival buyers among its members, and Davis says she has been "bombarded" with calls to cover the issue.

"We want to take the opportunity to talk broadly about safety, not just for outdoor festivals but club safety as well," she says. "Obviously there's the safety angle in just being prepared, but it's also about how you deal with it afterward and what's the crisis PR plan."

For many, IEBA is about the artist showcases, particularly within the country genre. This year, performances will take place at the Sheraton's newly renovated ballroom, but IEBA also will use the nearby War Memorial Auditorium and Polk Theatre.

The Nashville-based offices of five agencies will host major showcases: APA (Lyndsey Highlander, Aaron Parker, Ray Scott), Dread Road (Brett Eldredge, Craig Campbell, Sonia Leigh and Love and Theft), William Morris Endeavor (Wynonna, Neal McCoy, Eric Paslay, Tyler Farr, Lee Brice, Jerrod Niemann and the Band Perry) and Buddy Lee Attractions (Bush Hawg, Sarah Darling, Josch Gracin, Mark Chesnutt, Corey Smith and LoCash Cowboys), in addition to Ocal, Calif.-based Paradise Artists (Paul Revere & the Raiders, Uriah Heep, Dave Mason, Glen Templeton, Blackhawk and the Outlaws).

IEBA's relationships with vendors help it manage production costs, among them Accurate Siencing, Clair Nashville (sound), JFR (lighting), LMG (video screen) and Rabbit Hole (video recording). Acts will share production in the ballroom, the Paradigm and William Morris showcases are at the War Memorial, and the Polk will be used for shorter showcases from smaller agencies and management companies, Davis says.

Conference registration is "tracking way ahead of last year," according to Davis, who adds that sponsor participation has exceeded projections.

The Billboard Touring Conference & Awards will be held Nov. 9-10 at the Roosevelt hotel in New York. For more information and to register, go to billboardtouringconference.com.
The Fix

Jane's Addiction returns with its first studio album in eight years

On Sept. 22, Perry Farrell, the iconic frontman of Los Angeles alt-rock band Jane's Addiction, stood onstage pushing the counterculture before a crowd of Silicon Valley insiders. "I will be in human communication—one of this face-fucking book," he joked during a Jane's set at the lavish "A Celebration of Music" party thrown by Napster founder and former Facebook president Sean Parker to celebrate the conclusion of Facebook's I.K conference, which featured a series of announcements including a partnership between Facebook and Spotify designed to further disrupt the music industry. (Parker is a Spotify investor.) "Face to face, one-on-one touch," Farrell continued. "It's still the only way."

The next night, Jane's performed a short set at the iHeartRadio Music Festival in Las Vegas. The appearance was just the latest tech-savvy stop on Jane's Addiction's run-up to the release of The Great Escape Artist, the band's fourth studio album and first since 2003's Strays, which entered the Billboard 200 at No. 4. Throughout the year, the group, which has seen its share of shakeups, breakups and reunions during its 26-year career, has been popping up in a series of high-profile spots, including a performance at the Google I/O developers' conference in May and a concert at New York's Terminal 5 in July as part of LG's rollout of its Thrill 4G phone. The latter show was captured by cameras and fans equipped with LG phones to be edited into a 60-minute 3-D documentary set to air on YouTube 3D. As for the album?

"For Jane's Addiction to make a great record, it's definitely emotional—" it's not something you just do," drummer Stephen Perkins says. "We knew [making a new album] wouldn't be a piece of cake, but we knew when we finally did get that piece of cake it'd be fucking delicious."

Indeed, The Great Escape Artist is just that tasty cake. Due Oct. 18 on Capitol, the album finds core members Farrell, Perkins and guitarist Dave Navarro sounding rejuvenated and confident. Recorded with producer Rich Costey (Muse, Interpol) and contributions from TV on the Radio's Dave Sitek, who wrote and played bass on the project, The Great Escape Artist is a dynamic collection that features some of the band's best work.

According to Perkins, the group's "rich"-to-work on new material began after he, Farrell and Navarro reunited with original bassist Eric Avery for a performance at the inaugural U.S. edition of the United Kingdom's NME Awards in 2008. The band received the Godlike Genius Award, and the performance marked the first Jane's appearance with Avery—who was with the group through its early Warner Bros. releases, 1988's Nothing's Shocking and 1990 breakthrough Ritual de lo Habitual (certified double-platinum by the RIAA)—since 1991.

Avery stayed onboard through the 2009 NIN/[(a tour with Nine Inch Nails, but left soon after. Initially, former Guns N' Roses bassist Duff McKagan signed on to contribute to the new album, but departed after six months (though he does appear on three tracks on The Great Escape Artist). Costey and the band recruited Sitek as McGagans's replacement in the studio (along with Strays bassist Chris Chaney, who's playing with the band on the road). Sitek began rehearsals with the group last October and debuted with the band from November through January.

"It's painful to really make something great, but that's what we were after," Perkins says.

Capitol & Virgin Label Group president Dan McCaroll agrees. "Everyone pushed to make it great—good wasn't good enough," he says. "They knew as a band and as a voice in history [that] they had to make a record that [made] people say, 'This is amazing.' It was a talked-about, conscious effort to deliver a record that was really special."

The album's first single, "Irresistible Force," is a slow-building sonic blast about the big band theory that sits at No. 9 on Billboard's Alternative chart. Perkins says it harks back to classic Jane's songs like Ritual de lo Habitual's "Then She Did..." "It's lyric and emotion ([i] connected and completely tied to that song)," he says. "No one's faking it; no one's trying too hard."

The Great Escape Artist also features the Master Musicians of Joujouka, who worked with the Rolling Stones' Brian Jones in the '60s, on the psychedelic guitar-slicker "End to the Lies." Elsewhere, "Broken People" packs a mellow, stadium-sized refrain, and Farrell declares his allegiance to life on the street in the gritty, drum-heavy "Underground."

In addition to performing at events like the Parker party and the LG show, the group is playing a string of club dates in Chicago, Los Angeles and New York in September and October. The performances, in partnership with credit card Citi, launched Sept. 24 and 25 at Chicago's Metro, where in 1988 the band took the stage in support of Nothing's Shocking.

Reflecting on the group's early days—which not only helped jumpstart the alternative rock movement of the early '90s but also set the stage for Farrell's brainchild Lollapalooza, which has left an enduring mark on the festival circuit—the group's continued influence isn't lost on Perkins.

"We put one drop of blue ink in a huge pool of water, and the whole pool turned blue," he says of the band's career. "We threw a rock into the ocean, and that ripple is still going."
**MUSIC**

**ROAD WORK**

Party in the U.S.A.: After making the TV rounds ("Saturday Night Live," "The Colbert Report") Radiohead played New York's Roseland Ballroom on Sept. 26-27, marking the band's first U.S. dates in several years. A smallish venue for the alt-rock legend, tickets (about $80 face value) sold out in minutes. With ticket prices soaring as high as $2,000, one fan offered a drumhead signed by the band in exchange for a ticket. Thom Yorke and crew picked heavily from their last two albums and covered the recently released B.E.M.I. "Everybody Hurts..." Big year for Pink Floyd: Following the release of the band's catalog (see story, page 5) and a meandering cover series on "Late Night With Jimmy Fallon," Roger Waters plans to tour America playing classic set The Wall. "We want to base the tour around Saturday nights in baseball stadiums," Waters said, noting he'd like to hit markets his last Wall romp skipped, such as Austin...Good vibrations? Legal issues resolved, the Beach Boys are plotting a likely 2012 world tour to coincide with their 50th anniversary and the release of the group's Smile Sessions, arriving Nov. 1 on Capitol. "We'll do maybe 50 amphitheaters here or so and 60 overseas," guitarist Al Jardine said. But at press time, mastermind Brian Wilson said he wouldn't be joining the tour...Elite company: Vince Gill stormed onstage mid-song at a Rascal Flatts concert on Sept. 27 to inform the members they'd be invited to join the Grand Ole Opry. The Opry crowd responded with a standing ovation...The Joy: Kanye West and Jay-Z will kick off their Watch the Throne tour on Oct. 28 at Atlanta's Philips Arena. The 28-date North American tour will hit arenas through Dec. 18, with double-dips in Atlanta; East Rutherford, N.J.; Anaheim, Calif.; and Verizon...DrakeSmilesWhen: Ready for his Oct. 24 sophomore release through Young Money/Cash Money/Universal Republic, Drake will make his "So Far Away" debut on Oct. 15, performing alongside host Anna Faris. —Chris Payne

**ELECTRONIC**

**GO APE**

Modelelektor gets new attention with a self-released album featuring a bold-faced name

Thom Yorke doesn't take collaboration lightly. Through the years, the Radiohead frontman and solo artist has formed temporary creative relationships with the likes of PJ Harvey, Björk and DJ Shadow. They've yielded precious little output, which nonetheless fit into his canon of beautifully ugly, post-apocalyptic love songs.

Producer Ger转入t Bronsert and Sebastian Szary—a German electronic duo Modelelektor—are also members of Yorke's trusted cabinet. He guested on Modelelektor's 2007 album, Happy Birthday, and has two songs on the duo's fifth full-length, Monkeytown, out Oct. 4 on the group's own label of the same name. But don't expect them to discuss the venerable artist, let alone leverage him in their promotional plan. "I don't want to talk that much about it," because [Yorke] is a really good friend of ours and we respect the friendship," Bronsert says. "We don't work with him because of name-dropping shit."

"We actually try to not have people focus on only that. We even kind of avoid it," Bronsert manager Marit Faris says. "None of us want to use him as a stepping stone to the next level for Modelelektor. And it wouldn't be fair to all the other great artists on the album."

While the Yorke affiliation certainly hasn't hurt (New York magazine and Spin are just two of the outlets to cover Monkeytown with a Yorke jeg), that anti-hype, art-first philosophy extends to how the group—which will celebrate its 10th anniversary in 2012—chooses to make music and run its career.

"Every song has its own story," Bronsert says of Monkeytown's 11 tracks. "We're not the types of producers who go into the studio and make a dance record thinking it might work in a certain market. We just go into the studio and hope something is going to happen. That's the way to make music."

Monkeytown is the product of 10 weeks of uninterrupted studio work, and it shows. The collection travels blissfully from free-wheeling hipster-y pop (first single "Pretentious Friends" with rapper Busdriver), to the moody atmospherics of Yorke's pieces (the twining "Shipwreck" and mournful "This"), to stripped down techno ("German Clay"). But there's a consistent presence beyond the attacking-blob bass, sometimes unhinged and sinister going ape across an urban landscape—very much a monkey town.

"Maybe it's about love, or hate," Bronsert says. "It's like a David Lynch movie; you can decide."

Posch's four-person, Berlin-based team manages the group and the Monkeytown label, which also releases music from Moderelektor's collaborative project with Apparat and fellow German electronic act Siruunno. The team also handles touring for Moderelektor, Siruunno and shadowy dubstep minimalist Anstam.

"We discuss and decide everything together, and don't really have a hierarchy," Posch says. "It's kind of a family business. We're all either related or former roommates, or have just been working together for a long time now. And we all have kids, so family business indeed."

Monkeytown was founded in 2009 primarily to release Siruunno's music and evolved into an obvious outlet for Modelelektor's as well. "It's important to us that we not just service big chain stores and digital elephants like Beatport, but also small record stores and digital shops," Posch says. The label uses Rough Trade affiliate Forced Exposure for U.S. distribution and avoids streaming services like Napster. "For us, music is an art form and should be valuable. Musicians work so hard and put so much energy into their music—this should be honored," she says.

Modelelektor traveled the United States this summer with the inaugural Identity Festival, a large-venue, all-electronic tour that rolled through 19 cities in 30 days—a mark of American youth's passionate new interest in dance culture. But for Bronsert, it wasn't a familiar scene.

"There was a big generation change in the last three years, and the American music scene is looking for its own identity—maybe that's why the tour was called that," he says. "I was born in East Berlin and grew up with electronic music. When the Wall came down, we didn't have Nirvana, we had techno. So what's going on now is interesting, but it's not what I understand as rave."

---

**POP**

**The Shining**

According to Toronto singer Lights, she named her sophomore album Siberia for a good reason. "I'd talk with [manager] Jan [Gloconnihj for countless hours about pushing me out of my comfort zone, and making sure I was always at the cusp of my craft," says the 24-year-old Juno Award winner, who legally changed her name to Lights in 2008. "I was almost afraid while I was doing it because it was so Siberia—it was so unknown and so new and unexplored, and that is what was exciting about it."

Due Oct. 4 through the artist's own Lights Music and arriving stateside on Last Gang Entertainment, Siberia takes the light, electro-pop sound of her 2009 full-length debut, The Listening (Lights Music/Sire), and bathes it in grit courtesy of a last-minute wash by experimental electronic duo Holy Fuck. Although Lights returned with The Listening producer Thomas "Tavvvs" Salter, Lights says that 80% of the new album bears Holy Fuck's fingerprints. The pair co-wrote eerie song "Everybody Breaks a Glass," which leaked in July and features rapper Shad K. The first official single, "Toes," which was recently serviced to college radio and specialty shows with hopes of crossing over to alternative, was heavily influenced by Holy Fuck as well.

"We didn't write it with them, but as they did with most of the songs afterward, we fed them our beats and our keyboard lines and they ran it through their cables of junk and gave it this gritty, gnarled, imperfect sound," Lights says. "It took it from a clean, almost perfect place to something a little dirtier."

Gloconnihj says that Siberia's sound is one of the main reasons the album will arrive in the United States on Last Gang rather than Warner Bros., which released The Listening. (It has sold 38,000 copies, according to Nielsen SoundScan.) "Warner was looking for something more in the commercial vein than where Lights' head space is at," he says. "This album expands the palette. There's the elements of grime, dubstep and rock and then the quieter stuff."

Lights has previously toured America with Owl City, Keane and festivals like Vans Warped and Lilith, as well as on her own. On Oct. 18 she'll headline 600- to 1,000-capacity venues on her first Siberia tour that runs through Nov. 10. And Glocornihj predicts most of the dates will sell out "on the strength of this underground Lights army," a social media fan base that includes 1 million followers on Twitter, Facebook, Myspace and YouTube.

Last Gang U.S. GM Jonathan Partch says Best Buy put in a sizable order for Siberia, and preorders for a limited-edition, deluxe physical album nearly sold out in less than week. Partch adds that he plans to use Lights' "army" full force. Between now and year's end initiatives include a Google Map tour app, interactive song visualizer, videos and a GetGlue campaign. "These are all interactive platforms," he says, "which due to the pull, rather than the nature of who Lights is an artist in attracting fans, are key in not only embracing an existing fun base, but in enhancing and developing a further and deeper legion of fans."
**Young Blood**

Fresh off 'American Idol' tour, Scotty McCreery delivers impressive debut

It's the rare artist who can perform in the Philippines and attend his high school homecoming in the same week. Rare, too, is the artist who releases his debut album just five days before his 18th birthday, but so it goes for Garner, N.C., native Scotty McCreery, winner of the 10th season of 'American Idol' and matriculating high school senior.

"I've got one more class to graduate, but I'm taking a full load because I plan on applying to college," the young country crooner says. "School is important. It's going to probably take me a few years extra to get a degree because I'll be working and doing the singing thing, but we're definitely heading that way.

Since winning "Idol" in May, McCreery has been juggling his desire to stay true to his small-town-boy roots and the demands of his burgeoning career. He spent the summer performing on the American Idols Live! tour and prepping for the release of debut album Clear As Day (Oct. 4, 19/Interscope/Mercury Nashville). Produced by Mark Bright (Carrie Underwood, Rascal Flatts), the set utilizes the assets that helped make McCreery a champ—his charm and deep bass voice—across songs perfectly suited to his age, attitude and attitude.

"I could have made a record where I was trying to sound like a 40-year-old country singer, but that's not what I wanted to do," McCreery says, adding that he knew he found the right producer as soon as he met Bright. "He knew exactly where I was coming from in the country format, as well as my background in church and the Christian aspect in my life."

McCreery's first single, "I Love You This Big," debuted at No. 1 in June on Billboard's Country Digital Songs chart and peaked at No. 15 on Hot Country Songs. Follow-up "The Trouble With Girls," which McCreery describes as "a song that says what girls want to hear and guys have a hard time saying," is at No. 40 on Hot Country Songs.

Though he didn't write any of the album's tunes, McCreery worked closely with Bright to select such material as "Water Tower Town" and "Dirty Dishes," about a mother's prayer, that speaks directly to McCreery's life and values.

"Scotty knew what he wanted to record," Universal Music Group Nashville VP of marketing Tom Lord says. "He has a really good sense of himself. When you hear the songs you go, 'That seems like the guy I saw on American Idol.'"

Post-"Idol," McCreery's labels released an EP (American Idol Season 10 Highlights: Scotty McCreery) as a bridge project to satisfy fans until the full album arrived. The American Idols Live! dates featured postcards with McCreery's street date and website info, as well as the Oct. 11 release date for run-up Lauren Alaina. "We drove people to Scotty's site to preorder," Lord says. "If you buy the digital or physical album, you get an instant download of 'I Love You Thin Big,' and a limited number of orders got a signed 8-by-10 photo. You were also able to get a customized message on a 24-by-24 poster.

Advertising will target a broader audience than the typical country release because of the "Idol" fan base, including spots on ABC Family and Nick at Nite. "Both of those networks index extremely well with the country consumer, but also index extremely well with the 'American Idol' viewer," Lord says. "Online we're trying to do the same thing and spread beyond the country side."

McCreery's street-week media blitz will include appearances on "Good Morning America," "Today," "Live With Regis and Kelly" and "The Ellen DeGeneres Show," as well as the CAC special "Introducing: Scotty McCreery," featuring footage shot this summer and premiering Oct. 3. "Clear As Day" will also be released in a limited edition "ZoneFak featuring the album and a 72-page mini-magazine, available exclusively at Walmart. Other plans include a homecoming/birthday event on Oct. 8 in North Carolina where people can use their CD to enter the performance. Lord says.

"The marketing partnership has been in tano works with Interscope Records in L.A. and that has been an advantage to Scotty and Lauren," Lord adds. "In this case, [there are] two major labels backing them."

W

ith roughly 100 mixtapes to his credit since his first, Illadelph in 1995, DJ Drama is regarded as the leading hip-hop mixtape DJ of the past 10 years. Through his signature Gangsta Grillz mixtape series, the Philadelphia-born, Atlanta-based DJ has helped break the careers of such artists as T.I. and Young Jeezy, and his work with Lil Wayne on the Dedication mixtape series played a role in setting up Wayne to be a pop powerhouse.

In addition to continuing his work as a mixtape DJ, Drama hosts a syndicated radio show on WMFA Atlanta and "Gangsta Grillz Radio" on SiriusXM's Shade45 channel. He recently launched his own site (drakelikethedj.com) and his third album, Third Power, will arrive Oct. 11 on E1 Music. His previous sets, 2007's Gangsta Grillz: The Album and 2009's Gangsta Grillz: The Album (Vol. 2), were released through Grand Hustle/Atlantic. Both projects peaked at No. 26 on the Billboard 200.

In January 2007, Drama's Atlanta offices were raided by authorities. Drama and DJ Don Cannon were arrested on racketeering charges stemming from their sale of mixtapes. The two were held overnight and the charges later dismissed.

1. After so much success, do you still feel a need to be involved with mixtapes?

When the big raid happened in '07, I felt like I had a certain obligation to the game because that situation kind of happened while I was at the forefront—the face of mixtapes. Since then I've really wanted to keep that up and still go hard on the mixtapes. I think that [mixtapes] are as alive and well as they always were, but with new technology, it's brought a whole new generation to really know and love them.

I realized it when I did Chris Brown's In My Zone tape. I was getting certain feedback...and I realized [I was] introducing mixtapes to a whole new audience that didn't grow up with [mixtapes] like the Ron GS and the Clues or the Green Lanterns or even the Dramas. Different artists are crossing over into that world. But at this point, right now in 2011, there are very few artists that would surprise you if they were to drop a mixtape.

2. How have mixtapes changed?

Today, a lot of the mixtapes that I drop, I don't even print up physical copies. A lot of it lives online, so that changed. But I also remember back in '07...not really a lot of artists broke that year. And then Drake came with his projects, and Wiz Khalifa and so forth. As the mixtapes came back, the artists and their movements came back as well and people realized that it's important to the culture. Most of the artists these days, from Wiz, from Drake, from J. Cole, from Kendrick Lamar...all the people that people talk about, it's come back to that mixtape era. People also started to take mixtapes, after they were available for free, and package them and put them in stores and sell them. Which in a situation like me and Fabolous did, with There Is No Competition 2, that was available for months for free, and then because of the popularity, it got released to stores [through Def Jam] with a couple of extra songs, videos were shot...people started to really treat them as albums, whereas they were used at a point to promote a [retail] album that was coming out.

3. What are fans getting from a DJ Drama album?

Some bangers, man. A good mixture of new artists as well as artists you've become accustomed to, not far off from the quality that you expect from me.

4. In your position, is it any easier to gather artists for an album?

It's always a challenge because you deal with schedules and artists that have agendas as well, but the respect level is mutual and the love is there. I wouldn't necessarily say it's easier, but I know how things work so I have a good formula for getting things done.

5. Does technology simplify putting songs together?

To an extent, but you still have to be careful. You try not to loo too much emailing (because of concerns over backs and leaks).

6. Do you see yourself ever reaching a point where you're past mixtapes—like, bigger than that?

I don't know. I love mixtapes. And I love bringing new music to the people, so as long as the game still wants me here, I'll still be here.

---
Sweet Spot
Rodney Atkins' sixth No. 1 single paves way for fourth Curb album

With lead single "Take a Back Road" holding the No. 1 spot for a second consecutive week on Billboard's Hot Country Songs chart—plus promotional tie-ins with Massey Ferguson Tractors and NASCAR—Rodney Atkins could double as the poster boy for heartland country values. Nonetheless, all of that boxes well for the Oct. 4 release of the singer/songwriter's new Curb Records album, Take a Back Road.

"Rodney hits the sweet spot of the country audience in a way that is so relatable," Curb VP of sales Jeff Tierff says. "That's the formula for his success. He's incredibly approachable, both in his life and his music. That's what appeals to that core audience.

The title track is Atkins' sixth No. 1. He has charted 15 titles on Hot Country Songs, including "If You're Going Through Hell (Before the Devil Knows)" and "Watching You," which both spent four weeks at No. 1. His 2003 Curb debut, Honesty, was followed by If You're Going Through Hell (2006) and It's America (2009). Last year he released an album exclusively through Cracker Barrel Old Country Store, which included previous hits, an unreleased track and the single "Farmer's Daughter," which peaked at No. 5 on Hot Country Songs last November and is included as a bonus track on Take a Back Road.

The East Tennessee native says the goal for his new album was to set trends, not follow them: "You want to find music that is really honest," he says. "Maybe it's not painting the prettiest picture, but that doesn't mean it's not painting a picture that's going to move somebody. That's what we are trying to achieve.

Atkins hits the mark with songs like "Feet," a poignant ballad about a couple that sometimes goes to bed angry but always falls asleep "touching feet." A hilarious look at the characters populating a family reunion is the focus of "Family." Fatherly pride and unconditional love are the themes powering the anthem "He's Mine," while the upbeat "Growing Up Like That" features nostalgic lyrics that Atkins penned with his longtime producer Ted Hewitt and songwriter Ben Hayslip.

"Tips," penned by Atkins, Hewitt and Bob Regan, is inspired by the singer's early days playing in an East Tennessee nightspot called the Oasis. "The last time I played there, Patti Jones, who owns this little pizza joint, had T-shirts made up and sold them that night while I played," Atkins recalls. "At the end of the night, she walked up—she's made like $200 off those T-shirts—and said, 'Here you go, honey. You go to Nashville and knock them dead.' So when we did Great American Country's 'Origins,' that's where we played. That show is set to air Oct. 12. A special promotion with Pillsbury is also underway. "We'll have visibility in 1,000 restaurants nationally," Tierff says. "With the purchase of a Pillsbury biscuit meal, customers get the opportunity to download Rodney's newest single for free.

In tandem with Atkins' role as spokesman for Massey Ferguson Tractors, an insert inside the new CD will direct fans to the company's site to enter a contest. The grand prize: a GC2430 series tractor, Take a Back Road. It also will be promoted through Atkins' image appearing on the bed lid of a NASCAR truck. The vehicle will be driven by Johnny Sauter, a strong contender for the truck series championship. Rounding out the label's efforts is a promotion with the Food City chain.

"We've got advertising and messaging being printed on every single receipt that gets kicked chairwide, which is about a million transactions per week," Tierff says. "We're pretty excited about this nontraditional level of exposure. Driving the hit single and branding the street date were our goals."
Rallying Cry

In wake of Grammy restructuring, Poncho Sanchez pays tribute to Latin jazz pioneers Dizzy Gillespie and Chano Pozo

If Latin jazz has an anthem, it is “Manteca.” Trumpeter Dizzy Gillespie’s historic collaboration with conga player Chano Pozo was first recorded in 1947. “That’s when America found out about Latin jazz,” says conga player/standsleader Poncho Sanchez, whose latest release is Chano y Dizzy. Recorded with New Orleans trumpeter/film composer Terence Blanchard, the set marks Sanchez’s 25th album on the Concord Picante label. “Chano and Dizzy are like the grandfathers of Latin jazz,” Sanchez adds. “It was definitely time to pay very special tribute to them.”

Sanchez and Blanchard open the album with “Chano Pozo Medley,” which begins with a sublime conversation between conga and trumpet and includes “Manteca.” And though the timing for the recording wasn’t intentionally planned, the euphoric shouts of “manteca” (translation: grease) in the Latin bop classic could also be taken as a rallying cry for the supporters of Latin jazz who have mobilized to protect the Recording Academy’s elimination of the Latin jazz category.

The academy announced a substantial restructuring of its awards slate on April 6, eliminating 31 of its 109 categories including Latin jazz. Academy president/CEO Neil Portnow clarified then that all artists are still eligible to submit their recordings but under different categories. However, on Aug. 2 in the Supreme Court of New York, musicians Ben Lapidus, Mark Levine, Eugene Marlow and Bobby Sanabria filed a lawsuit against the nonprofit organization (Billboard.biz, Aug. 4) asking for reinstatement of the category. The case is pending. Meanwhile, the nominations ballot for the upcoming 54th annual Grammy Awards (Feb. 12) will be mailed to voting members on Oct. 12.

“The Recording Academy’s decision is unfortunate,” says Blanchard, who describes “Manteca” as “one of those tunes that has been around so long that most people have probably heard it and don’t know who the originators were. This music is universal and speaks to a lot of people across all cultural lines. It also speaks volumes about the impact that pioneers like Dizzy Gillespie and Chano Pozo had, because look at how big the genre has become. When you’re talking about Latin jazz, you’re talking about a major musical genre.”

Chano y Dizzy not only celebrates the inspired marriage between Pozo’s Afro-Cuban congas and Gillespie’s big band but, more broadly, salutes what Sanchez calls the “tasty” pairing of American melodies and Latin rhythms. In addition to Gillespie’s classic “Con Alma,” arranged here with an Afro-Cuban rumba beat, the album features the Latin evergreen “Siboney” and original compositions. “Latin jazz is very sophisticated but very salsero, very flavorful,” Sanchez says. “And don’t forget, it is American music. Latin jazz is mine and yours music if you were born here in the U.S.”

Having recently completed the score for George Lucas’ upcoming film “Red Tails,” Blanchard has since begun an extensive tour with Sanchez and his band that will continue through May 2012. Sanchez, who turns 60 next month, is originally from Laredo, Texas. Growing up in Los Angeles as the youngest of 11 children, he caught wambo fever from his older sisters and taught himself to play Latin percussion. A Cuban musician early on told him, “Chicos don’t play congas.” But Sanchez persevered. Also known for his Latin soul sound, the musician has been a fixture on the Latin jazz scene since he played with Cal Tjader—a another Latin jazz icon—in the ’70s.

“I’m proud to say that the Poncho Sanchez band takes authentic Latin jazz all over the world, and we spread the word,” Sanchez says. “Regardless of what happens with the Grammys, I love Latin jazz and that’s what I want to play. I’m proud to hold down the fort, because that’s my music.”

She’s Still Hot

Betty White makes music debut with guest spot on Luciana single for the Lifeline Program

Like the Energizer Bunny, Betty White just doesn’t stop. T.V. Land’s “Hot in Cleveland” star has now teamed with dance artist Luciana on a remix—and video—for the latter’s “I’m Still Hot.” Coincidentally, Luciana’s original version, released through Violent Lips/Audacious, sashays to No. 1 this week on Billboard’s Dance Club Songs chart. It’s the British singer/songwriter’s first song to chart in the United States.

The idea for the remix, released digitally on iTunes on Sept. 22, stemmed from White’s role as spokeswoman for the Lifeline Program. Mirroring the reverse-mortgage concept, the Lifeline Program provides another financial option for retiring seniors: allowing them to sell an existing life insurance policy as an asset while they’re still alive.

“We started thinking about how we could use social media to create a viral video campaign to reach seniors and talk about our financial retirement options,” says Stephen Terrell, Lifeline senior VP of sales, marketing and public relations. “We wanted to create awareness for an industry that a lot of people don’t know exists. Then everything snowballed when Luciana’s song was brought to us.”

In behind-the-scenes footage on YouTube, Luciana says White was “giving it some shoulder” when the two recorded the song at Manta Mia in Los Angeles. Indeed, the 89-year-old cuts loose as she spits such colorful rhymes as “I’ll get you sweaty because I’m the big Betty.” The indefatigable senior also gets her dance on in her first music video, which was filmed at Los Angeles’ Seven Studios.

The teaser campaign for the video kicked off in early September. A premiere party is set for Oct. 11 in Los Angeles, after which the clip will debut on ThelifeLine.com. Proceeds from sales of the remix will benefit one of White’s favorite charities, the Greater L.A. Zoo Assn.

—Gail Mitchell

Get Ready

Propelled by New York Lottery’s current ad campaign, Australia’s Kate Miller-Heide prepares for an even bigger audience

Promoting the concept that good things can happen in an instant, the New York Lottery’s current ad campaign features clips of businessmen driving a golf cart around the office and a bus driver wearing tennis clothes, among other sights. But the most unforgettable element is the commercials’ infectious theme song: Kate Miller-Heide’s “Are You Ready?”

Since the campaign’s launch in May, “Are You Ready?”—with its quirky keyboard, bright and sugary melody, bouncy vocals and inescapable hook—has helped both the Australian singer/songwriter and the New York Lottery reach a wider audience. Written by Miller-Heide and husband/guitarist Keir Nuttall, the song’s inclusion in the campaign was a surprise.

“We had written the song already,” Miller-Heide recalls, “and by coincidence the lottery was looking for a song that had the words ‘you ready’ or ‘are you ready’ in it. It was the right time, right place kind of thing where you just get lucky.”

The song also doubles as the lead single from Miller-Heide’s Oct. 11 state-side release, Liberty Bell, through Sony Australia/RED. Released in Australia in June by Sony Music under the title Fatty Gets a Stylist—the name of Miller-Heide and Nuttall’s side project—the album features the singer leaving her comfort zone and exploring new sounds with longtime collaborator Nuttall.

“This album is very different, and I don’t expect all my old fans to like it,” says the alternative-pop singer, who credits artist Ben Folds’ encouragement for her creative courage and decision to release Liberty Bell under her own name. “There are also some people that hate my music but really like this album, so I guess it goes both ways. Hopefully people will have a completely fresh palette with no preconceptions, and just take the music at face value.”

Still relatively unknown in the United States, Miller-Heide has scored hits in her native Aus- tralia. Her second album, Curiouser, was her first top 10 set. It featured the single “The Last Day on Earth,” which peaked at No. 3 on the Australian Recording Industry Assn. singles chart. Then a live version of another song, “Are You F***king Kidding Me? (Facebook Song),” went viral on YouTube, racking up almost 2 million views. That led to gigs at Coachella and Lollapalooza, two tours with Folds and her own headlining club trek.

The multi-talisker artist also moonlights as an opera performer, having appeared as Baby Jane in “Jerry Springer: The Opera” at the Sydney Opera House to critical acclaim. She’s now preparing for her upcoming role in the English National Opera House production of “The Death of Klinghoffer,” due to premiere in early 2012.

—R.J. Cubarrubia
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Tony Bennett Nets First No. 1 On Billboard 200

Tony Bennett achieves his first No. 1 album on the Billboard 200 with Duets II, making the 85-year-old the oldest living artist to reach No. 1. His all-star collaborations album bows in the top slot with 179,000 sold in its first week, according to Nielsen SoundScan.

His previous high on the chart was in 2006 when his first Duets set debuted and peaked at No. 3 with 202,000. Until now, the oldest living artist to top the Billboard 200 was Bob Dylan, whose Together Through Life debuted at No. 1 in 2009 when he was 67 years old.

DUETS II: Bennett's second duets album, which includes duets with such stars as Lady Gaga, Mariah Carey, Carrie Underwood and the late Amy Winehouse. Last week, Bennett made news as the oldest living artist to chart on the Billboard Hot 100 when his duet with Winehouse, "Body and Soul," debuted at No. 87.

With such a varied list of collaborative talent pulled from many genres of popular music, there’s something for everyone. We can imagine a decent number of Gaga’s monster fan base may have picked up the set, in addition to older folks who grew up on Bennett. Indeed, with 25% of the album’s first-week sales coming from downloads (usually read as an indication of youthful appeal), Duets II isn’t strictly for the blue-hair set. Unlike, say, Susan Boyle’s last album, Christmas effort The Gift. In its first week, the album moved 306,000, but a mere 3.4% were downloads. That tiny percentage isn’t exactly a sign of robust appeal to the digital-savvy younger demographic.

Comparatively, Lady Antebellum’s Own the Night bowed at No. 1 a week ago with 347,000, and of that figure, 25% were downloads. And 38% of Lil Wayne’s overall first week for Tha Carter IV (964,000) came from downloads.

CATCH IT: The Billboard 200’s No. 2 second-week entry is 2011’s Winter Bummer of Vinyl vinyl biz this week, a 3.3% increase in sales (similar to Taylor Swift’s disc, which also rose). It ipacks more than 200,000 where it is at No. 3 with 186,000 sold.

MARKET WATCH WEEKLY NATIONAL MUSIC SALES REPORT

**Weekly Track Sales (Million Units)**

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<thead>
<tr>
<th>Track</th>
<th>2010</th>
<th>2011</th>
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<tbody>
<tr>
<td>Digital Tracks Sales</td>
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Digital downloads rose 39% in 2011, with six albums selling over 1 million for the first time. Billboard’s Top 10 Digital Tracks saw 19 new entries, including "I See Fire" by Ed Sheeran with 141,000 downloads.销售

**Weekly Album Sales (Million Units)**

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<tr>
<th>Album Artwork</th>
<th>2010</th>
<th>2011</th>
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<tr>
<td>&quot;I See Fire&quot; by Ed Sheeran</td>
<td>153,535,000</td>
<td>147,996,000</td>
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<tr>
<td>Digital Downloads</td>
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<td>Other Sales</td>
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Digital downloads rose 39% in 2011, with six albums selling over 1 million for the first time. Billboard’s Top 10 Digital Tracks saw 19 new entries, including "I See Fire" by Ed Sheeran with 141,000 downloads.销售
1. **Oasis** - "Live Forever" (from *Be Here Now*)
2. **Red Hot Chili Peppers** - "Can't Stop" (from *The Getaway*)
3. **The Smashing Pumpkins** - "Space Ball" (from *Siamese Dream*)
4. **The Strokes** - "Reptilia" (from *Room on Fire*)
5. **The White Stripes** - "The Hardest Part" (from *Dead Weather*)
6. **The Kills** - "Doing It To Death" (from *Sour Cherry*)
7. **The Breeders** - "Cannonball" (from *Pod*)
8. **The Pixies** - "Where's the-one-That-You-Love" (from *Surfer Rosa*)
9. **The Strokes** - "The Last Amp (Take 3)" (live)
10. **The New York Dolls** - "Luau (The Pink Panther Theme)" (live)

**Note:** These tracks are listed based on their peak positions on the *Billboard 200* chart for the week ending October 8, 2011.
### Social/Streaming Chart

**Uncharted**

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**Social 50**

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### YouTube Songs

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<td>3</td>
<td>Rolling in the Deep</td>
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<td>4</td>
<td>Good Life</td>
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<td>5</td>
<td>Moves Like Jagger</td>
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<tr>
<td>6</td>
<td>Give Me Everything</td>
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<tr>
<td>7</td>
<td>Sex and I Know It</td>
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<tr>
<td>8</td>
<td>How to Love</td>
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<td>9</td>
<td>Don't Stop the Music</td>
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<td>10</td>
<td>Just Can't Get Enough</td>
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### Yahoo! Songs

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<td>Give Me Everything</td>
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<td>7</td>
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<td>8</td>
<td>How to Love</td>
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<td>Just Can't Get Enough</td>
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### Next Big Sound

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<td>Bob Marley</td>
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<td>Tyler Ward</td>
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<td>6</td>
<td>Cody Simpson</td>
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<td>7</td>
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<td>8</td>
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<td>Avenged Sevenfold</td>
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<td>Maddi Jane</td>
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### Data for week of October 8, 2011

- Jennifer Lopez began her tour, using her Social 50 chart, dancing 33-29 following the recent release of her most video for "Papi." Since its debut, the clip has accumulated 10 million views. Across all major social networks, she added 179,000 fans, up from 19,000 new fans the week prior.
<table>
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<tr>
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<th>Artist/Imprint-Protection Label</th>
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<th>Position</th>
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<td>1</td>
<td>Matthew West (RCA)</td>
<td>Moves Like Jagger</td>
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<td>The Band Perry</td>
<td>You’re Gonna Miss This</td>
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<tr>
<td>3</td>
<td>Gotye</td>
<td>Somebody That I Used To Know</td>
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<tr>
<td>4</td>
<td>Enrique Iglesias</td>
<td>I’m Just A Thrill</td>
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<td>Justin Bieber</td>
<td>Baby</td>
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<td>The Black Eyed Peas</td>
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<td>LeAnn Rimes</td>
<td>Spun Sugar</td>
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<td>Dierks Bentley</td>
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<td>C hence Your Way</td>
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**HOT 100 AIRPLAY**

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<tr>
<td>3</td>
<td>Taylor Swift</td>
<td>We Are Never Ever Getting Back Together</td>
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<tr>
<td>4</td>
<td>One Direction</td>
<td>Live While We’re Young</td>
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<td>5</td>
<td>Taylor Swift</td>
<td>I Knew You Were Trouble</td>
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<td>6</td>
<td>The Lumineers</td>
<td>Ho Hey</td>
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<td>OneRepublic</td>
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<td>8</td>
<td>Maroon 5</td>
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**HOT DIGITAL SONGS**

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<td>Gotye</td>
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<td>Enrique Iglesias</td>
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<td>Justin Bieber</td>
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<td>7</td>
<td>LeAnn Rimes</td>
<td>Spun Sugar</td>
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<td>Dierks Bentley</td>
<td>I Don’t Mind</td>
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### HOT COUNTRY SONGS

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<td>MADE IN AMERICA</td>
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<td>Toby Keith</td>
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<td>LONG HOT SUMMER</td>
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### TOP COUNTRY ALBUMS

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### BETWEEN THE BULLETS

'NATURAL' HIGH

The Oak Ridge Boys' It's Only Natural debuted at No. 16 on Top Country Albums and No. 70 on the Billboard 200. It's the quartet's best rank on the latter list since 1983's American Band hit No. 51. Sold exclusively through Cracker Barrel Old Country Store locations, the set moved 7,000 copies in its first week, according to Nielsen SoundScan. Predecessor The Boys Are Back peaked at No. 16 on the country list in 2009. The group, with gospel quartet roots dating back to the mid-'40s, officially became Grand Ole Opry cast members in August. — Waul Jesen

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For complete chart data, visit [Go to www.billboard.biz](http://www.billboard.biz).
### Top R&B/ Hip-Hop Albums

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<td><strong>Stoney Tongues</strong></td>
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<tr>
<td><strong>Jay-Z &amp; Kanye West</strong></td>
<td><strong>The College Dropout</strong></td>
<td><strong>Def Jam</strong></td>
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<td><strong>T.I.</strong></td>
<td><strong>Urban Legend</strong></td>
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<td><strong>Kanye West</strong></td>
<td><strong>R.A.P. Soul</strong></td>
<td><strong>Def Jam</strong></td>
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<td><strong>Outkast</strong></td>
<td><strong>Speakerboxxx/Lovebox</strong></td>
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### Mainstream R&B/ Hip-Hop

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<td><strong>Party Rock Anthem</strong></td>
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<td><strong>Super Bass</strong></td>
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<td><strong>We Will Not Be Moved</strong></td>
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<td><strong>Teardrops On My Guitar</strong></td>
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### Rhythm & Rap

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<td><strong>Don’t Stop the Music</strong></td>
<td><strong>Tiësto</strong></td>
<td><strong>Ultra Music</strong></td>
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<td><strong>Pumped Up Kicks</strong></td>
<td><strong>Foster the People</strong></td>
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### Adult R&B

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<td><strong>The Harder They Fall</strong></td>
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<td><strong>Unforgettable</strong></td>
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<td><strong>Chess</strong></td>
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<tr>
<td><strong>It Only Takes a Minute</strong></td>
<td><strong>T.I.</strong></td>
<td><strong>Atlantic</strong></td>
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**Mindless Behavior Takes a Bow**

Teen vocal quartet Mindless Behavior debuts its first album, #1 Girl, at No. 2 on Top R&B/ Hip-Hop Albums and No. 7 on the Billboard 200 with 36,000 sold, according to Nielsen SoundScan. While the album’s two singles—"Mrs. Right" and "My Girl"—have so far missed the top 10 on Hot R&B/ Hip-Hop Songs, #1 Girl's appeal is owed not to widespread radio exposure but to the group's youthful social media appeal. (For example, the act's uploads on its official YouTube channel have been viewed 54 million times total.) The group—14-year-olds Prodigy, Roc Royal, Ray Ray and Princeton—will appear on the Scream tour this fall, following in the footsteps of such Scream alumni as 2Pac and Pretty Ricky. —Kariarah Santiago
### Hot Latin Songs

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### Top Latin Albums

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**BETWEEN THE BULLETS**

**Wisin & Yandel’s Eighth No. 1 Hit**

Wisin & Yandel earn their eighth No. 1 hit on Hot Latin Songs, as “Tu Olor” goes 7-1 (up 51% in audience, according to Nielsen BDS). It also moves 10-1 on Tropical Airplay and jumps 2-1 on Latin Rhythm Airplay. WSKQ New York played a role in the song’s sprint to No. 1, as the station spun the single 67 times during the tracking week (up from 21 plays the week previous). The airplay accounted for 35% of its Latin audience last week (3.9 million).

—Karianni Santiago
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**KOREA**

**HITS OF THE WORLD**

**OCT 8, 2011**

**ALBUMS**

**NEW**

1. ANTHONY CARONI: "SOMEDAY TOMORROW"
2. NIKOS OIKONOMOPOULOS: "KLEISTA"
3. JASON JAFFE: "LUV"
4. DAVID MCADAM: "PLAYING IN THE SHADOWS"
5. ANDREAS LINDQVIST: "FIRE IT UP"
6. MARCO ANTONIO SOLIS: "JENNI RIVERA FT MARCO ANTONIO SOLIS"
7. SIHARA: "SAK NOEL"
8. VOGUE LUV: "ONE MORE"
9. ADRIAN YANIS: "ataire"
10. FLO: "ONE MORE"

**DIGITAL SONGS**

**NEW**

1. HANS TARLE: "WINTER"
2. JESSE WILLIAM: "PUMPED"
3. VARIOUS ARTISTS: "SET FIRE TO THE RAIN"
EXECUTIVE TURNTABLE
Send submissions to: exec@billboard.com

RECORD COMPANIES: Interscope Geffen A&M names Jeremy Summers executive VP/chief marketing officer. He was senior VP of marketing at Universal Music Canada.

Universal Music Group promotes Simon Watt to head of technology for the company's global digital group. He was VP of technology at Universal Music Group International.

Sony Music Entertainment appoints Adam Granite executive VP of international, overseeing Scandinavia, Belgium, the Netherlands, Luxembourg, Eastern Europe, Greece, Turkey and South Africa. He was GM at Epic Records.

A-Blake Records names Dave Darus president. He was marketing director.

PUBLISHING: Peermusic appoints Kim Wiggins creative manager. She previously served in the same role at Sony/ATV Music Publishing.

TOURING: AEG Facilities names Doug Hall GM of the 22,000-seat Houston Dynamo Stadium, which is scheduled to open in 2012. He was interim executive director/VP for the 2011 Houston Final Four Local Organizing Committee and GM/VP for the Toyota Center and Houston Rockets.

DIGITAL: Music video portal Vevo names Nic Jones senior VP of international. He was chief digital officer at Starcom MediaVest.

MANAGEMENT: Thirty Tigers taps Kim Buie to run the Nashville company's A&R department and as an artist manager. She previously oversaw the A&R department at Lost Highway Records.

TV/FILM: NBCUniversal appoints Emilio Romano president of Telefundo. He was CEO at Mexican airline Grupo Mexicana de Aviacion.

—Edited by Mitchell Peters

GOODWORKS
FOSTER THE PEOPLE DO GOOD ON THE ROAD
Los Angeles-based trio Foster the People may be one of today's fastest-rising rock bands (see story, page 22), but members Mark Foster, Cubbie Fink and Mark Pontius are making good use of their stardom by giving back to charity organizations in the cities they're visiting on tour.

"[Foster] has made a mission statement, in some respects, that he wants people to feel great about their life," says Ian Quay, the band's product manager at Columbia Records.

To help achieve this, the act tapped drummer Pontius' sister, Rebecca, to oversee its Do Good Bus, which is following the group on its North American tour. The full-size bus picks up volunteers in each market the band plays, then drives to a local charity to offer their services. For example, during a Sept. 29 stop in Orlando, Fla., the bus visited the Mustard Seed organization, which provides home furnishings for people who've experienced tragedy or disaster.

"The bus was made possible by fan donations through Start Some Good, a website that enables funds to pool social causes," said Foster. "We raised $100,000 via Foster the People fans, and friends and family," Rebecca Pontius says, noting that the platform is reward-based. Fans who donated $60 received a signed copy of the band's debut album, Torches. And one very generous fan in Brooklyn, Conn., donated $10,000 to have the band perform on a private acoustic show in the fan's backyard on Sept. 30. For more information about the campaign, go to DoGoodBus.com.

BACKBEAT
On Sept. 19, ASCAP and Grammy U.S. hosted The Importance of Music in Film & TV '11 at San Antonio College, attracting nearly 200 attendees. Panel participants gathered for a photo before the session started. From left are National Assn. of Latino Independent Producers San Antonio president Veronica R. Hernandez, ASCAP vp of clubs and live music activity director, Jeffer Mangum, ASCAP music supervisor, composer Carl Huey, entertainment attorney Yvone Alonso, ASCAP Texas Latin representative and pianist co-moderator Villa Gonzalez, ASCAP music supervising composer Brian Block, San Antonio Film Commission location coordinator Janet Valez, actress and co-moderator Nikki Young, ASCAP film composer Rick Garcia and Grammy U Texas Chapter board member Carlos Alvarez. PHOTO: ASCAP

On Oct. 8, 2011, Billboard's outdoor correspondent Ed Christmas visited the X5 office to enjoy the breathtaking view of New York from the 31st floor of the Empire State Building and to help celebrate the birthday of Giff Morris, who just jumped from Amazon to take a job as head of content and label relations with the compilation imprint, which earlier this year opened its U.S. office. Talk at the party focused on the label's ambitious plans—it's creating genre-specific albums in hopes of owning the first page of any genre-in search on iTunes—and on the impact that free streaming services M2O and RIIO will have on Spotify. Partypreneurs Jocelyn Jenson, who designed the X5 office space, and her husband, record store Steve Hamilton (center), point here with their photos.

On Sept. 19, ASCAP hosted a special advance screening of political thriller "The Double" at the E Street Cinema in Washington, D.C. Invites included members of Congress and congressional staffers, administration officials and members of the D.C. area's artistic community. The event was highlighted by an interview with the film's composer, John Debney. As an added treat, the film's co-writer and director, Michael Brandt, offered a behind-the-scenes account of filming the movie, as well as insights into the creative process behind writing the script. From left, ASCAP executive VP of membership Randy Grimmett, who moderates the Q&A, poses here with Debney, ASCAP president/chairman Paul Williams and special consultant for film and TV Nancy Knutsen, and Brandt. PHOTO: ASCAP

On Sept. 9, 2012, ASCAP and Grammy U.S. hosted The Importance of Music in Film & TV '11 at San Antonio College, attracting nearly 200 attendees. Panel participants gathered for a photo before the session started. From left are National Assn. of Latino Independent Producers San Antonio president Veronica R. Hernandez, ASCAP vp of clubs and live music activity director, Jeffer Mangum, ASCAP music supervisor, composer Carl Huey, entertainment attorney Yvone Alonso, ASCAP Texas Latin representative and pianist co-moderator Villa Gonzalez, ASCAP music supervising composer Brian Block, San Antonio Film Commission location coordinator Janet Valez, actress and co-moderator Nikki Young, ASCAP film composer Rick Garcia and Grammy U Texas Chapter board member Carlos Alvarez. PHOTO: ASCAP

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More than 30 years after the release of its internationally acclaimed album Dreamville, Cheap Trick staged a show featuring songs from the platinum record at Los Angeles' Greek Theatre on Sept. 23 and was welcomed backstage by Nederlander Concerts VP of Talent Paula Palermo and senior director of publicity Vanessa Kromer. The Bombastic Symphonic Philharmonic with Rhythmic Noise Gong 2D performed alongside the band. From left are Cheap Trick's Tom Peterson, Palermo, Cheap Trick's Robin Zander, Kromer, Cheap Trick's Rick Nielsen and band manager Dave Frey of Red Light Management. PHOTO: RANDALL MCNIDY

Produce/manager/songwriter and vocal coach Jan "Mama Jan" Smith was inducted into the Georgia Music Hall of Fame on Sept. 17, during which she received the Chairman's Award. Two of her clients, Usher and Justin Bieber, performed a special tribute to Smith, who has helped develop the voices of such acts as Ray, Thomas, Cira, Sugarland, India Arie and TLC. During the ceremony at Atlanta's Cobb Energy Performing Arts Centre, Usher joined Smith as a surprise during her performance of "Georgia." Bieber performed an acoustic set of three songs by Smith cliecy: "SAM" by Thomas, "I Don't Hate Nobody" by Usher's "Nice and Slow," and his own "Baby." PHOTO: JONATHAN VILLIEN

On Sept. 17 after her show in São Paulo, Rihanna attended Never 200 shots celebration. Brand Synergy Group partnered the star with the cosmetics company for a four campaign that included high-definition photo booths, Rihanna's inspired tattoos and the Nivea Blue Bus, where fans could enter a contest to watch Rihanna up close in concert—and the campaign also used Rihanna's hit "California King Bed." From left, are Brand Synergy Group VP of Talent Laura Strieele, Rihanna and Primary Wave Talent Management's LaKisha Orange. PHOTO: BRAND SYNERGY GROUP

SEAN PARKER'S SUPER F8 PARTY

Technology entrepreneur Sean Parker held the extravaganza "A Celebration of Music" on Sept. 22 in a San Francisco warehouse, with Snoop Dogg, Jane's Addiction, the Killers and Kaskade providing the entertainment. In addition to the music, partygoers enjoyed pigs on spits, lobster-in-the-shell and their choice of pillows. PHOTOS: KEVIN MAZUR/WIREIMAGE

LEFT: Sean Parker (left) poses here with venture capitalist Ron Conway of SV Angel.

ABOVE: Friend and Facebook CEO Mark Zuckerberg, Spotify CEO Daniel Ek, Snoop Dogg and Sean Parker.
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