VISIONARY. GENIUS. ICON. SAVIOR?
STEVE JOBS' MUSIC LEGACY
Maybe it was on the balcony at Ghostbar at Palms or flying over his friends on the Fremont Street Flightlinez, but he'd clearly dropped his discretion somewhere when he updated his status.

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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 filmandtvmusicconference.com.

TOURING
The Billboard Touring Conference & Awards, presented by ShowClix, are Nov. 9-10 at the Roosevelt in New York. Panels and speakers have been announced. Details at billboardtouringconference.com.

ILLUSTRATION BY WARD SUTTON

OCTOBER 15, 2011 | www.billboard.biz | 3
That a man who never played an instrument or so much as sang a note professionally could have been considered one of the greatest rock stars of this generation speaks to the impact that Steve Jobs had on the music industry and the legacy he leaves behind.

At a moment of perilous transition for the recording industry, Jobs emerged as a bold and innovative leader. He rolled out the first handheld digital media player to go mainstream. He negotiated licensing deals with major-label executives to launch the first successful—and now market-leading—digital music store. And when things got contentious with his label partners, he reframed the debate by going straight to the music-buying public with a well-timed interview or blog post, accusing labels of “getting a little greedy” in 2005 when they wanted to raise prices at iTunes, or calling on them in 2007 to drop digital rights management (DRM) restrictions on downloads.

By dint of his strategic brilliance, an unerring sense of what consumers want and a lamentable lack of viable alternatives being generated by other music and technology companies, Jobs became by default the principal architect of the recording industry’s digital strategy, mapping out the way forward.

“We needed something compelling that the consumer would embrace,” recalls Paul Vidich, who was Warner Music Group executive VP when Apple launched the iTunes Music Store in 2003. “Jobs and Apple using our content created a compelling format and permanently altered the relationship between fans and music. He did it at a moment in time when there was a lot of chaos in the market.”

Al Smith, former senior VP for Sony Music Entertainment, agrees that Jobs played a pivotal role in the development of the digital music market. “Before Jobs, we couldn’t agree on anything,” Smith says. “We couldn’t talk to each other… It took someone like Jobs as an outsider to deal with everybody.”

Jobs was also an avid music fan. According to former Apple employees, his involvement in the music industry was a labor of love. He was personally involved in not only creating the iTunes digital retail system itself, but also in acquiring the music catalog he himself wanted to hear and make available on it. The most high-profile example was his success in finally persuading the Beatles in 2010 to drop their resistance to make their catalog available for download.

But there were many more such cases of his personal involvement. He convinced Dr. Dre to make his catalog available digitally. He negotiated directly with Bono, Jimmy Iovine and manager Paul McGuinness at his kitchen table for the U2 iPod in 2004 (see page 23). He invited the acts he liked to perform at Apple’s many special media events. And, of course, Apple’s TV ads became a powerful promotional platform for recording acts ranging from Feist to U2 (see page 26).

RETURNING TO APPLE, LAUNCHING THE IPOD

Jobs didn’t assume the mantle of digital music trailblazer until the remarkable third act of his storied business career.

After starting Apple Computer in 1976 with Steve Wozniak and Ron-alid Wayne, Jobs helmed the company through its celebrated success with the pioneering Apple II and Macintosh personal computers before being ousted from the company in 1985. He went on to build two other companies that would further cement his legacy: computer platform developer NeXT and animation studio Pixar. NeXT was acquired in 1996 by a then-troubled Apple, in a move that eventually brought Jobs back to the company he had co-founded.

Four years after his return, Jobs led Apple—and, as it turned out, the entire entertainment industry—into a new frontier with the 2001 launch of the iPod, a digital music player that put “1,000 songs in your pocket,” as Apple touted at the time.

Initial reaction to the $400 device wasn’t wholly positive: Some critics joked that its name was an acronym for “Idiots Price Our Devices,” a dig on its premium price.

Much of this derision stemmed from the fact that the market for MP3 players was pretty much a dud. The original Napster had introduced music fans to digital downloading, but for most consumers, those downloads remained on their computers, with only the savviest digital users dealing with the clunky experience of transferring songs files to a portable player.

But what Apple designed in the iPod was nothing like the devices cluttering the market to date. It was intuitively designed, looked beautiful and had a cooler name. And it worked great with Apple’s music management software program iTunes (which wouldn’t become a retail store until 2003).

The combination was slick, easy and exactly what digital music fans were looking for. Jobs always stayed focused on what made sense for consumers, says Cameo Carlow, head of digital business development for Borman Entertainment and former label relations and music programming manager at Apple: “What does that consumer want? What do they need? How do they use products and services? And I think that’s what makes him very different.”

The iPod/iTunes ecosystem was warily received by the music business. Labels interpreted Apple’s 2001 “Rip, Mix, Burn.” advertising campaign to promote iTunes as an attempt to legitimize all the illegally downloaded music that consumers had on their hard drives.

Moreover, the iPod’s eventual dominance of the MP3 player market made it difficult for rivals to mount an effective challenge.

“The iPod became so ubiquitous that no other device sold in the marketplace,” says Larry Kenswil, former president of Universal Music Group’s eLabs division. “Because no other devices sold, no other formats could get a foothold in the marketplace… Once the iPod spread and became the music player of choice, the marketplace for Rhapsody and the latter-day Napster became very small because [they weren’t compatible with] the player that people already owned.”

But working with Apple also reaped benefits for labels, as the company used iPod ads to showcase hip new music. The first ad featured the Pro-pellheads, while the Black Eyed Peas got their first big break with an Apple sync placement for “Hey Mama.”

But the bigger impact was on how fans suddenly began interacting with music. iTunes helped popularize the idea of making playlists for different occasions. And the shuffle feature helped them rediscover tracks otherwise long forgotten in the depths of their music library. Of course, this was just the beginning.

LAUNCHING ITUNES, USHERING IN ERA OF DIGITAL MUSIC RETAILING

It was in the creation of the iTunes Music Store that Jobs’ personality and negotiating style really made a difference. Labels at the time saw the iPod as a way to listen to illegally downloaded music on the go. They were casting
"He stepped past everything going on and put together a way to deliver music without worrying about compatibility problems. He forced the industry to follow. He ended the bullshit."

- AL SMITH, FORMER SONY MUSIC ENTERTAINMENT SENIOR VP
about for a legitimate way to sell music digitally, and all their internally built efforts were failing.

Given the desperation in the air, Jobs didn't need to turn on the charm too high to get them onboard. He simply presented himself as the answer to their problems, and the rest took care of itself.

Former Warner executive VP Paul Vidich recalls an early meeting with Jobs, who rocked back and forth in his chair in obvious frustration as he listened to Warner execs explain their digital plans. "I don't want to talk about what you guys are doing," Vidich recalls Jobs finally saying, noting that he began to say, "You guys have always had your head up your," but diplomatically opted not to finish his sentence. Warner was ultimately the first major to strike a deal with iTunes.

The industry as a whole was so mesmerized with the slick interface and intuitive navigation of iTunes that the implications of the terms it demanded didn't immediately appear obvious.

For the traditional music industry, the 99 cent per-track price point—de-bundled from the album—gave consumers less of a reason to buy albums.

While digital tracks were growing, they didn't make up for the decline in album sales in both digital and physical formats, leading many in the music business to question the logic of the transition, even if it was an inevitable one.

Even more interesting is the effect this had on other digital music services. The deal Jobs struck gave 70% of each sale to the labels and publishers, with Apple keeping only 30%. That's a thin profit margin, but Apple didn't care—it could afford to run iTunes on a break-even basis while it raked in the cash from the iPod.

Other digital music services didn't have that luxury. They had to make that same deal that Jobs didn't give away, without the benefit of a brick-and-mortar retail presence.

"He made it very difficult for anybody else to be a retailer of digital music because the margin structure that was set up was very advantageous for labels and very disadvantageous for anybody else," says Dave Goldberg, founder of Launch.com and former head of Yahoo Music. "All the others who tried to get into the business of selling digital music failed because there was just no margin there. That was what got the labels onboard. He made it such that there was no way for anybody else to make any money, and that gave Apple a huge portion of the market share."

Thanks to the success of the iPod and the restrictions of DRM, Apple soon captured an estimated 80% of the digital music market.

But to just look at revenue splits and user interface designs isn't enough to fully appreciate what Jobs brought to iTunes. His more opinions helped shape the market by what he didn't do as much as what he did.

Take subscription music. Jobs from the very beginning looked down on the model, because he didn't personally think that's what consumers wanted.

"He probably had a role in the slow development of the streaming business by criticizing it with some frequency," former Napster CEO Chris Gorog says. "Days after Napster's rebirth as a legitimate subscription service, Apple put out a press release comparing iTunes' great success versus Napster 2.0's still-developing opening numbers. Jobs followed this by giving media interviews explaining that 'nobody wants to rent music'—attacking Napster's subscription model. This was like the hare circling back to jump up and down on the turtle. It made us mad, and then it made us laugh. He was awesome."

"Jobs and Apple, using our content, created a compelling new format and permanently altered the relationship between fans and music."

—Paul Vidich, Former Executive VP, Warner Music Group

have that luxury. They had to make that same deal that Apple was giving away, without the benefit of a brick-and-mortar retail presence to offset the losses.

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"Jobs and Apple, using our content, created a compelling new format and permanently altered the relationship between fans and music."

—Paul Vidich, Former Executive VP, Warner Music Group

they could have ever predicted. Apple's DRM implementation used a proprietary system called FairPlay, which worked only within the ecosystem of Apple's devices. The company refused to license it to other digital retailers, meaning any music bought in DRM form from those services wouldn't play on the iPod. This was particularly frustrating for subscription services.

At the time of the iTunes negotiations, Apple accounted for only about 5% of the personal computer market. interface), but more importantly by the way content is acquired through them. The App Store model largely removed wireless carriers from the content retailing equation, allowing developers, service providers and media/entertainment companies to reach mobile consumers directly.

It also had a profound impact on the digital music business by essentially mobilizing any service that could create an app. Before the iPhone, custom Internet radio, subscription music and music ID companies, among others, had yet to find their legs and their lack of mobility inhibited their ability to grow. To take mind share away from established players like commercial radio and TV, make accessing music as compelling as owning it and, ultimately, get users identify songs while they're out, these services needed a connected device that enabled users to take their services on the go.

And the iPhone turned out to be exactly that: the platform that freed Web-based music services from the chains of a computer and made them mobile. Due to the frenzy surrounding the device and the subsequent app down-loading craze, mobile usage of Pandora, Slacker, Rhapsody and Shazam skyrocketed, reinvigorating users with a sense of enthusiasm for music.

Once mobile, Pandora and Slacker allowed listeners to take the customized stations they made online and take them places they hadn't been experienced before. For many new users, this may have been the first time they'd ever heard a radio station tailored to match their tastes and one that they could give feedback to in real time. The popularity of these services caught the attention of terrestrial radio giant Clear Channel, which recently rolled out the ability to create custom channels on its iHeartRadio app.

Where all of this leads remains to be seen. Apple can be expected to remain an innovator. But it will now have to shoulder without Jobs' charisma and his ability to juggle media and entertainment chieftains to venture out into new terrain.

"He stepped past everything going on and put together a way to deliver music without worrying about compatibility problems," former Sony executive Smith says. "He forced the industry to follow. He ended the bullshit."
THANK YOU, KENNY!

SATURDAY
MARCH 19

50,548 ATTEN DANCE
DALLAS, TX
SATURDAY
APRIL 16
THANK YOU,
KENNY!
COWBOYS STADIUM
WASHINGTON, DC
52,390 ATTENDANCE

SATURDAY, JUNE 4

THANK YOU, KENNY!

FedExField
GREEN BAY
45,446 ATTENDANCE
SATURDAY JUNE 11
THANK YOU, KENNY!

PMI ENTERTAINMENT GROUP

Green Bay Packers

AEG LIVE
TMG
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SATURDAY
JUNE 18

54,166 ATTENDANCE

PHILADELPHIA LINCOLN FINANCIAL FIELD®
PITTSBURGH

SATURDAY
JULY 2

53,753
ATTENDANCE

THANK YOU,
KENNY!

STEELERS

HEINZ
FIELD

TMG
KANSAS CITY
SATURDAY JULY 30
52,523 ATTENDANCE
THANK YOU, KENNY!
ARROWHEAD
NEW JERSEY
NEW YORK

SATURDAY
AUGUST 13

THANK YOU,
KENNY!
THANK YOU, KENNY!

DETROIT

48,225 ATTENDANCE

SATURDAY
AUGUST 20
FOXBORO 106,755 ATTENDANCE

AUGUST 26
AUGUST 27 THANK YOU, KENNY!

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Kenny Chesney
AND TMG
10 YEARS
10,000,000 TICKETS SOLD
THANK YOU, KENNY!
FROM LOUIS, ROME, KATE & RYAN
SPECIAL THANKS TO DALE, CLINT, MIKE & TIFFANY
Rednecks Conquer Europe

Rebel rock band Black Stone Cherry clicks on overseas stages

Black Stone Cherry would seem an unlikely candidate to become a European rock festival mainstay, given its roots in backwoods Kentucky. But during the past few years, the band has played the Download Festival in Donington, England; Rock in Park in Nuremberg, Germany; and the Metalwave Festival in Zaragoza, Spain, and it headlines at midsize rooms across continental Europe and bigger venues in the United Kingdom.

"Three, four albums in, and the U.S. is starting to catch on to what we're doing when England has been with us since day one," vocalist Chris Robertson says. "I don't know what it is about a bunch of rednecks that they love them over there much." Robertson, bassist Jon Lawhon and drummer John Fred Young started BSC in the same Metcalfe County practice house that spawned the Kentucky Headhunters. "When the three of us were playing, it was covers and blues jams, it wasn't any heavy rock till we built this guy," Lawhon says, referring to guitarist Ben Wells.

Wells lived down the road in Glasgow, but had trouble finding bandmates as serious about music as he was. He was nervous when he first showed up at the practice house, but he shouldn't have been, he had gear. "Chris and I were playing like little combo amps and John Fred was playing his uncle's double-vi Sonor O67," Lawhon recalls. "Ben shows up with a 412 cabinet, a 212 combo amp, three guitars, and we're like, 'This dude's ready to tour!'"

The Headhunters' Richard Young, father of BSC's John Fred, took an interest in the band and booked it at local venues normally reserved for classic rock and edgy country acts. The group managed to find shows in neighboring states and as far north as Michigan, with Wells' father often driving the group around in a van.

While still in high school, the BSC members developed a plan to get gigs. "We'd look up all the bands we were into, go to their websites and look at their tour dates, and if they were anywhere near us — say within 200 miles — we'd write down the club, go to the club website, find out who the promoter was or the contact, write them all down on a sheet and then come down here to the practice house and call these clubs and ask, 'Is there any opening bands,'" Wells says. "Sometimes it worked, sometimes it didn't."

One time it did work was when Shinedown, a band that everyone in BSC admired, played Elizabethtown, Ky. about 40 miles away. Richard Young (sang) the band a slot on the show, and Shinedown took a liking to BSC. Former Shinedown guitarist Jasin Todd turned on manager Bill McGathy at In De Goot Management in New York to BSC. Suddenly, there were New York showcases and label interest. McGathy had heard enough to convince himself to visit the practice house on his own. He signed Black Stone Cherry to a management contract, and a record deal with Roadrunner soon followed. The debut album Black Stone Cherry came out in June 2006 and BSC hit the road in a six-passenger 'Yukon the members bought with $45,000 left over from their recording budget. The group toured with Saliva, Buckcherry, Staind, Three Days Grace and Hinder, and moved up to a bus within a year.

BSC first hit Europe in 2007, touring in a six-bank "short bus" that came with a driver who alternated between yoga and cocaine. Before long, BSC was a big deal overseas, which surprised the band. "I expected the Southeast and Midwest to be the first true explosion for us," Lawhon says. "But it happened in the U.K."

The development of BSC isn't unlike Nashville-based Kings of Leon, who broke big in the United Kingdom and Europe well before getting mainstream traction.

Today in Germany, BSC headlines up to 1,500-capacity rooms, and the band plays to 500-800 seats across the rest of Europe. "But when you get to England, Scotland, Wales and Ireland, it's 2,500, 4,500, on our own, selling them out," Robertson says.

BSC just completed the Carnival of Madness tour, and on Oct. 20 starts opening for Alter Bridge in continental Europe, then co-headlining in the United Kingdom. The act is booked by Steve Kaul at the Agency Group, while X-Ray Touring handles Europe and the United Kingdom.

And if the growth trajectory is less than straight up, that's fine. "As long as fans keep coming, the slow, steady pace, as long as it's going up, it's great," Young says. Wells adds, "It's the old tortoise and the hare thing."

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.
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**If You Own or Control Exclusive Rights In Sound Recordings and/or Musical Compositions That Were Transmitted By Sirius Satellite Radio During the Time Period November 1, 2005 - August 26, 2011**

**Purpose:** This is intended to provide notice to members of a class action settlement in the action *Nota Music Publishing, Inc. v. Sirius Satellite Radio Inc.* 06-cv-6307 (AKH) (S.D.N.Y.) pending in the U.S. District Court for the Southern District of New York. If you are a member of one of the Settlement Classes, it advises you of your right to either participate in or exclude yourself from this class action.

**How Do I Know If I Am a Class Member?** The Settlement Classes include all persons or entities who own or control (in whole or in part) exclusive rights in at least one sound recording and/or musical composition transmitted by the Sirius Service at least one time during the time period November 1, 2005 through August 26, 2011. You may refer to your SoundExchange, ASCAP, BMI or SESAC statements to determine whether or not sound recordings and/or musical compositions you own or control were transmitted by the Sirius Service during the relevant period.

You may review or obtain the formal Settlement Notice by going to [www.notavirisus.com](http://www.notavirisus.com). If you have not received the formal Settlement Notice by mail, then you must register with the Settlement Administrator (The Garden City Group, Inc.) in order to receive future communications, Notice, and a Proof of Claim form. If you are a member of one of both Settlement Classes, you must file a Proof of Claim in order to share in the settlement proceeds. The deadline to file a Proof of Claim form is April 6, 2012. If you are a member of either Settlement Class, but do not file a Proof of Claim, you will still be bound by the releases set forth in the Settlement Agreement, and will be deemed to have waived the right to object to the Settlement Agreement in any action or proceeding, including an appeal, if the Court enters an order approving the Settlement. You may register online at [www.notavirisus.com](http://www.notavirisus.com) or by downloading and mailing your completed Registration Form to the Settlement Administrator at the address below. You may also contact the Settlement Administrator by telephone at 1-888-885-9692.

**What is This Lawsuit About?** Plaintiffs allege that Sirius, from on or about November 1, 2005 forward has, by virtue of its activities in connection with certain Sirius Recording Devices (which are capable of making recordings from the Sirius Service), infringed and violated Plaintiffs’ and members of the Settlement Classes’ rights under federal and New York law. The Court has ruled that these Suits are not subject to the notice or the releases set forth in the Settlement Agreement, and will be deemed to have waived the right to object to the Settlement Agreement in any action or proceeding, including an appeal, if the Court enters an order approving the Settlement. You may register online at [www.notavirisus.com](http://www.notavirisus.com) or by downloading and mailing your completed Registration Form to the Settlement Administrator at the address below. You may also contact the Settlement Administrator by telephone at 1-888-885-9692.

**Do I Need to Hire My Own Lawyer?** You do not have to hire your own lawyer. But you can if you want to, and have that lawyer make an appearance on your behalf, at your own cost.

Again, for more information, go to the website [www.notavirisus.com](http://www.notavirisus.com) or call 1-888-885-9692.
Blazing His Own Trail

Pepe Aguilar readies string of pop and mariachi releases

While many artists are just now changing the way they do business, Mexican star Pepe Aguilar did so more than 10 years ago, when he parted ways with Mexican label MuseArt.

From that point on, Aguilar—the son of legendary Mexican singer Antonio Aguilar—recorded with Sony, Universal Records and EMI, releasing both pop and mariachi albums that amassed sales of 1.7 million in the United States, according to Nielsen SoundScan. But all his label relationships were licensing deals that let him retain ownership of his masters.

Now, Aguilar has struck a slightly modified deal in the United States and Puerto Rico with Universal-distributed indie Venemusic, which last month released Negocios Con La Pina, an EP of pop tracks that feature Aguilar’s oh-so-velvety voice with acoustic guitars, organic drums and percussion. Sony will handle distribution of the EP in Mexico.

The set was produced by Aguilar with Cheche Alara and Chuy Flores and mixed by Humberto Gatica, Josh Groban, Andrea Bocelli. Tracks were penned by longtime Aguilar collaborator Fato, with Aguilar co-writing two songs.

The seven-track collection (the seventh cut is a remix) is the first of several that will be released in quick succession. For November, Venemusic has scheduled a 12-track compilation of mariachi music, called from Aguilar’s previous recordings. Then, another EP of new pop material will come out in 2012, followed by another compilation of mariachi tracks.

As part of hisVenemusic deal, each of Aguilar’s releases will be promoted through an extensive TV campaign on Universal-owned networks—Universal Galavision and Telefutura—with which Venemusic has partnerships.

“He’s a very versatile artist in both genres,” says Jorge Pino, VP of music for Venemusic, which owns Venemusic’s singer, superfans in both and outside of the music industry.

Among Aguilar’s projects is a reality music competition show titled “El Rey Del Mariachi” (The King of Mariachi) that will launch in late October and seeks new singers in the genre. Aguilar is asking social media followers (close to 350,000 on Facebook and more than 600,000 on Twitter) to submit audio or video demos to his YouTube page. His followers will pick finalists, and the ultimate winner will get a one-year contract with Aguilar that includes opening all his North American shows and recording an album on an label, Equinoc Records. Green Street will provide all online presences.

Aguilar, meanwhile, is planning a small tour of six or seven stops before year’s end. He’ll perform new material in an intimate setting, much like he did for a Walmart “Accesso Total” session in August.

A major tour, he says, will launch in 2012—one he hopes will have mariachi win over TV.

Latin Notas

LEILMA COBO

VITAMINA

Latin America

Please Mr. DJ

EMI Music Mexico’s Vitamina imprint sees opportunity in remixes

Vitamina, the new compilation-focused EMI Music Mexico imprint, is embracing a do-it-yourself sensibility despite its major-label parent.

The leading force behind Vitamina is Pablo Camarena, who has spent the past 16 years in the music business, doing everything from A&R to marketing pop, dance and electronic music in Mexico. Now he’s parlaying his experience into launching Vitamina.

Since EMI Music Mexico is behind Vitamina, marketing won’t take the traditional route. Instead, the label will be promoted at dance clubs, record stores and online social networks tied to DJs, according to Camarena, who owns Presto Productions, a marketing and consulting firm in Mexico City.

Vitamina was born out of Camarena’s work on various projects with EMI in the past two years. Launching a dance label with access to EMI’s extensive catalog seemed like a no-brainer.

EMI Music Mexico managing director Robbie Lear says that he sees the label benefiting from branding opportunities, sponsorships and—since compilations aren’t generally full-blown recording projects—a cost-effective operation.

Lear says the label will take advantage of merchandise tie-ins like T-shirts, caps and mugs. He also wants the music to be heard in commercials. In late September, the label released its first compilation: The two-disc Weekend 01, featuring remixes of David Guetta’s “Gettin’ Over You,” Katy Perry’s “Teenage Dream” and Kylie Minogue’s “Get Outta My Way.” But the project also includes music from Mexican DJ Bsnook, who was tapped to create “Mi Amor,” an original dance song. Collaborations with other DJs from Latin America are planned for the future.

Music from Mexican pop singers Anahi, Belinda and Patio Cantu is also included on the 28-track collection, which was mixed by DJs Manzetti and Alex Ma, among others.

Vitamina’s goal is to release eight to 10 compilations per year, mostly built around songs by artists signed to, or distributed by, EMI, but also with tracks by independent DJs. The next release, as yet untitled, is scheduled to arrive near the end of the year and will also be spearheaded by Camarena and Lear, as well as label manager Alvaro Gonzalez and A&R representative Fernando Gredigia.

Eventually, Camarena says, he hopes for Vitamina to expand internationally.

“We want to break the barrier between indie and the [major] record label,” Camarena says. “We want to build a strong alliance and have the best of both worlds.”

—Justino Agualia
Step On The Gas And Wipe That Tear Away

AFTER THE DEATH OF ITS CHIEF VISIONARY, APPLE FACES NEW CHALLENGES IN DIGITAL MUSIC—BUT WILL REMAIN A CENTER OF INNOVATION

BY GLENN PEOPLES AND KYLE BYLIN
Apple device. Music, books and apps purchased at iTunes will be stored in the cloud. Past purchases can be downloaded to the same or other devices.

Music plays a key role in the second part of Apple’s cloud strategy, iTunes Match. Set to debut at the end of this month in the United States (and later in other territories), iTunes Match will scan a user’s hard drive to quickly create a duplicate collection in the user’s iCloud library. Regardless of the original file’s quality or its source—purchased, ripped from a CD, acquired elsewhere—all music can be transferred to the digital rights management-free ACC files encoded at 256 kbps. Songs not matched to iTunes Match’s licensed catalog of 20 million tracks can be uploaded individually. iTunes Match will cost $25 per year.

Serious questions remain, however. Is Apple correct in its belief that consumers want to purchase and own their digital media? If not, how long can iCloud and iTunes Match hold off subscription and advertising-based competitors? If Apple has an Achilles’ heel in digital music, it could be in social media. The constant activity and sharing involved in streaming services fit with social media like hand in glove. Given unlimited access to millions of songs, a natural tendency is to share with friends and discover new music through what their friends are sharing.

The symbiotic relationship between social and streaming music was on full display at Facebook’s Sept. 22 iX conference. During the keynote presentation, Facebook CEO Mark Zuckerberg didn’t share the stage with a representative of the download-to-own era of digital music. Instead, the spotlight went to Spotify CEO Daniel Ek, the perceived face of digital music’s future. Spotify uses Facebook’s social graph to build social features within its application. And through an integration with the redesigned Facebook page, Spotify users’ activity can be instantly shared with their friends. Rdio, MOG and Rhapsody have been integrated, too.

Facebook’s role inkingmark: shouldn’t be underestimated. The service has 800 million global users. Its open application programming interface has allowed music companies of all stripes to build social elements into their products: Ticketmaster, Rdio, Pandora, Ticketfly, Turntable.fm and many others. And it’s where people spend much of their time online. In May, 140.3 million Americans spent a total of 53.5 billion minutes on Facebook, according to Nielsen, about three times more than the 17.2 billion minutes spent at second-place Yahoo and 86 times more than the next-closest social network, Tumblr.

The budding friendships of Facebook and streaming services highlight the failure of Ping, the social network built into iTunes. A rare disappointment for Apple, Ping shows the inherent problems in competing with an open and dominant social network. Since 2003, consumers have been all too pleased to purchase, collect and experience music within the iTunes ecosystem. But Ping’s closed-off experience doesn’t lend itself to the constant sharing of today’s online consumers.

Meanwhile, Apple is rumored to be mulling a move into TV—not just through its Apple TV set-top box but as a manufacturer of Web-connected flat-screen TVs. Products like Apple TV, Roku and Microsoft’s Xbox already enable consumers to access such online music services as Pandora and MOG through their TVs.

The primary impact that an Apple set could have on music services is proliferation. The iPhone enabled users to take their favorite services on the go. Given the added real estate of a TV screen, an Apple TV set could enable developers to create new musical experiences that go beyond what’s already available through a computer or smartphone.

For instance, music video channels—fueled by YouTube and Vevo content, among others—could re-emerge to create a real-time, social experience that MTV could’ve only dreamed of creating.

Services like video viewing site Chill hint at what’s to come. If their emphasis on shared viewing experiences made it way to TV and empowered viewers to become the DJs of their own music channels—where they curated a mix and people voted on the quality of it in real time, while conversing with friends and strangers alike—it could socialize the entire music video viewing and sharing experience many times over.

And that’s just music videos: Imagine what things could be done with actual TV programming. Music identification apps like Shazam and Soundhound could conceivably evolve as well. Rather than being on-demand services, where users bring up the app to tag songs they want to learn about, they could shift to a real-time function, continuously identifying every song that’s being played on TV. And that, in turn, could enable viewers to buy the song instantly and synch it to their devices through iCloud or another service of their choice.

Then there’s Siri, the voice-powered, personal assistant iPhone app that Apple introduced Oct. 4. It allows users to speak commands into their iPhone and have it carry out actions that would have previously required physical input by the user.

Here, a plethora of new music-related applications could emerge. In an Apple video trailer for Siri, a runner is portrayed checking his messages mid-workout. Once Siri finishes, he tells Siri to play his running playlist and without missing a beat, music starts playing.

Expect to see Siri voice commands integrated into playlist apps like Jongo and Songza. Jongo tracks how fast the user is running and creates a playlist from his library, matching its beats per minute with his pace. Users can slow or hasten the speed of the music using up-and-down paddles, as well as include a warm-up or cool-down song. With Siri, however, runners wouldn’t need to open the Jongo app at all; they could simply make requests and the app would play the music for them.

Once Siri works with online music services, the inefficiency of switching between songs and apps will be eliminated, transforming the iPhone music experience into a seamless flow of great music.

Apps will be features of the device, as opposed to services that a user calls upon as needed.

At the moment, Apple remains the king of digital music. iTunes downloads represent the vast majority of record labels’ download sales, and download sales account for most digital revenue. According to Apple, more than 16 billion tracks have been downloaded from iTunes around the world. In the United States, this year’s resurgence in digital sales have added to Apple’s leverage over the rest of the supply chain. Year-to-date through Oct. 2, U.S. digital track sales were up 11% from the same period in 2010, while digital album sales were up 20%, according to Nielsen SoundScan. Those gains represent an incremental increase of 103 million digital purchases—mostly at iTunes.

Dominance in music downloads today should mean influence in digital music tomorrow. iCloud and iTunes Match will have the benefit of tapping into a large group of iTunes users. NPD Group estimates 51 million U.S. consumers use iTunes and about 38.3 million purchase music with it. Combined with the installed base of iPhones, iPods, iPads, Amazon and Google will have a better chance of expanding the market than peeling off loyal Apple customers.
Q&A: Paul McGuinness

U2’s manager reflects on his time with Steve Jobs

BY BILL WERDE

In the past few years, arguably no one has been a more prominent, more outspoken advocate on behalf of artists, record labels, publishers and other rights-holders in the digital age than U2 manager Paul McGuinness. McGuinness shepherded four young men (and himself) from the streets of Dublin to the top of the world, including a deal done in Steve Jobs’ Palo Alto, Calif., kitchen in 2004: McGuinness, Bono, Interscope’s Jimmy Iovine and Jobs ate lunch and agreed to a deal to use U2’s “Vertigo” in an iPod TV ad, and for Apple to create a black-and-red U2-branded iPod.

U2 hadn’t previously used its music in advertisements, and— heaven forbid—Apple had never released an iPod that wasn’t white. McGuinness recalled this moment during a keynote speech at the MIDEM Music conference in Cannes in January 2008, while also beseeching Jobs to “bring his remarkable set of skills to bear on the problems of recorded music.” McGuinness urged Apple with a number of other telcos and search companies that had “built multibillion-dollar industries on the backs of our content without paying for it” and urged them to take greater responsibility.

McGuinness caught up with us from his Dublin office, warmly remembering Steve Jobs the man, the music fan and, yes, the tough negotiator.

You really had a unique relationship with Steve. I suppose I wish there were more like him.

What do you mean by that? The sense he cared so much? He was a music lover. That was very clear. He had an extensive knowledge of music.

How did that come to be known to you? He played music in his house. It was a musical environment; he knew a lot about artists and record labels…He was very generous, grew up listening to music; a very colorful guy. It was in his DNA. He knew extraordinary amounts of information about the way music could be distributed and paid for, particularly. He was kind of unique. Everyone else in the tech world sort of grew out of the Internet. He seemed quite honest to the music industry and artists. Others took a little less interest in getting the artists paid than Steve.

He didn’t solve the problems. The problems are still there. Most music that is consumed over the Internet is not paid for. That hasn’t gone away. There are a lot of genres in that world. I always think that if the geniuses of Google, Verison, A&T & T…If they had all been as creative as Steve, I think the problem would have been solved by now. The willingness and generosity of spirit that seems strangely absent to me was there, yet he was a tough business guy.

What was he like to deal with in that regard? There was this moment in his kitchen, for example, when the details of the U2 iPod were ironed out. You were there for that, yes? Yeah. For the first time, we were allowing U2 music to be used in advertising. It was kind of general for Apple, iPod, iTunes. It was like all their advertising—very elegant, beautiful. Effectively, he was putting a music video onto the TV screen and paying for it on a worldwide basis. There was no payment for that. But we got this massive worldwide exposure for our song. And that was the first…alongside that we could have the U2-branded iPod.

How did that idea come to be? I can’t remember. I think it might have been Bono’s idea. There were a lot of ideas floating around at the time.

For example, there was the idea we might sell a preloaded iPod, with U2’s catalog on it. In fact, what we sold with the black-and-red U2-branded iPod was unique. It was the first time they did something that wasn’t white. Until then Apple had a design policy, which was white only. The U2 iPod was a success. With it you got a digital coupon that allowed you to download the entire U2 catalog at a discount.

In your role with U2 I’m sure you deal with many different styles of negotiators. How would you characterize Jobs in your business relationship? He was interested in doing what was right for his company. He had the strongest sense of what everything associated with Apple should look like, whether it was advertising, the store, the product itself.

I and Jonny [the Apple senior VP of industrial design], who we’ve got to know quite well, they had an extraordinary aesthetic that ran through everything they did. Put them in a class of their own compared to all the other consumer electronics manufacturers. There is really no comparison between what they represent aesthetically and what the rest of that industry has come up with.

What details linger with you from Jobs, the person? [His home] was a very relaxed environment. We were having lunch in his kitchen. His wife and kids were around. It was a family home. I think he still lived there until recently. This is not like a giant Palo Alto mansion; it was a pretty normal home. There was nothing overheating about it. We did what turned out to be a pretty effective piece of business for all concerned: the label, the artists and for Apple.

I was there for your 2008 address at the annual MIDEM conference in Cannes and you seemed to jump in Apple with other tech companies and Internet service providers (ISPs) as being among those that built these billion-dollar industries on the back of content, if you will. What do you think of his legacy? Was it purely positive?

When Apple proceeded to become the most powerful retailer in the music industry, that power is certainly something that they leveraged. They had no real competition in the download business, which greatly underestimates the ability of a monopoly to defend itself. What disappoints me about the tech world, the distributors, the Googles and phone companies, I wish they had made it part of their code to protect the sources of content better. They say it has nothing to do with us. They wash their hands of responsibility. But in the years to come I think they will be blamed for not applying their resources and power to those sorts of things.

There have been studies saying that, for example, for every 40-gig iPod, a person spent money on only 16 or 17 tracks. But you get the sense that they weren’t walking around with a 40-gig iPod with only 16 or 17 songs on it. [Laugh] The stats are pretty clear. If you look into the future, not everyone is happy with this, but the iTunes payment system is basically the way in which the content industries will collect their income in the future, perhaps literally. It doesn’t have a strong competitor at the moment. If it does move into the cloud, perhaps Spotify has a good lead on the space Apple might be moving into. I would expect that in the years to come, the model will change so that the very concept of owning a piece of content will become irrelevant.

People will have ubiquitous access to content: movies, music, newspapers, magazines, and those payments will be made through iTunes or another equivalent. We will eventually reach a point where the gatekeepers, the pipe owners, the phone companies, the ISPs will collect that money and distribute it fairly.

What about the role Apple has played there? Apple has absolutely played a role in helping to socialize that notion. Going back a few years, once the mobile phone became a status symbol, very quickly there became one in the hand of every adult and child in the country. Nowadays when someone gets their phone bill, and it says you’ve made a call to Australia, for example, no one seriously thinks there’s any corruption in that process. They believe what it says on their account statement. It is obviously possible to develop the algorithms that identify those calls, which traffic and charge appropriately for it. With the same level of ingenuity were applied to collecting music and other content.

I think your concern is very commendable. It would be very easy for you and U2 to not be as preoccupied with this. I’m sure it’s money out of your pocket, but your pockets have a lot of money, and other artists don’t have what you have. I think your advocacy will continue to benefit them. I think everyone’s entitled to get paid for what they do. The history of the music industry is littered with stories of victims who were songwriters or recording artists. Musicians have never been very powerful in that respect. I think in the digital age, it is absolutely clear that it is possible to track every micro transaction, every song, every pair of ears that listens. It was kind of general for Apple, iPod, iTunes that watches a movie, if you really want to. And then you can collect the money and give it to the rightful recipients.
Friend? Or Foe?

ITUNES TRANSFORMED MUSIC RETAILING—and not always for the better

BY ED CHRISTMAN

Opinion in the music business is still split between those who think Apple saved record labels just when it looked like Internet piracy was about to overwhelm them and others who think the company did lasting damage to the music business by its insistence on letting consumers buy just the songs they wanted.

In truth, though, Apple's impact has never been as cut and dried as either argument makes it out to be.

Yes, the launch of the iTunes Music Store in 2003 was more about enhancing the appeal of the company's lucrative iPod product line than it was about selling music. But today, iTunes' music sales are arguably less important than ever to Apple's ability to sell hardware now that it's focused on the iPhone, whose app-centric functionality moves far beyond the mere ability to listen to digital music on the go.

And while iTunes' pioneering ease of use demonstrated once and for all the viability of the digital marketplace, its success has come at an enormous cost to the recording industry, which has ceded to Apple a degree of leverage unprecedented in music retailing.

Billboard estimates Apple accounted for a staggering 33% of U.S. recorded-music revenue in 2010, dwarfing second-place Walmart at 10.1% and far exceeding the market share of any previous music retailer.

Because of iTunes' unparalleled ability to sell music, major labels shower it with exclusive early-release windows and bonus tracks. While that makes smart business sense in the short term, the long-term risks associated with such a strategy are enormous because they concentrate more power in the hands of the market's dominant retailer.

iTunes' pricing structure and its demand that all individual tracks—not just singles—be made available for sale has changed the labels' business model, forcing them to learn how to make money on track sales that bring in 70 cents instead of on album sales that previously had wholesale prices of about $12.

Consequently, the No. 1 worry for label executives nowadays is how much revenue they derive from the kind of sales. What percentage of sales will come from the album? How much will come from digital tracks? Will track sales cannibalize album sales? Soon, those concerns could be replaced by worries over whether subscription music services are hurting music purchases, but that doesn't appear likely anytime soon.

Apple has changed every aspect of the music business, right down to its jargon. Instead of just talking about initial shipments or price and positioning, label executives also want to know whether their top-priority releases have received prominent placement on iTunes' home page.

For many years, the biggest marketing worry for labels was whether their priority albums were highlighted in the influential Sunday circulars of Best Buy and Target. Now equally important is what kind of look a new release gets on iTunes. Executives are known to stay up until midnight on Mondays to see how iTunes is merchandising their albums and in how many places.

iTunes' unique approach to merchandising has fulfilled one longtime fantasy of label executives: It won't accept cooperative advertising dollars, so an album's price and position in the store can't be bought. That has helped level the playing field for independent artists, particularly those whose music catches the fancy of iTunes' editorial staff, which can result in prime placement on iTunes' home page or its weekly New Music Tuesday email.

Instead of cooperative ad dollars, bonus content and exclusive selling periods are the coinage of the Apple realm. It's still a form of butter in that if a label provides iTunes with a deluxe version of an album ahead of other merchants, it can depend on securing valuable real estate in the store.

Apple's impact on album pricing has been significant as well. While Best Buy and Target have been pounding the $9.99 price point in its circulars for the last 20 years, iTunes' adoption of the price finally cemented it as a ceiling in the minds of consumers, requiring labels to rethink their pricing strategies for physical product.

In some ways, iTunes often serves as a crystal ball for labels. If an artist performs on the Grammy Awards or "The Tonight Show With Jay Leno," labels find out quickly—often within 24 hours—whether they have a hit on their hands.

But in other ways, iTunes can muddy the waters for label executives trying to forecast first-week sales and set initial CD manufacturing requirements and shipments. Label and distribution sales executives start as always with a first-week sales projection and a one-year forecast for an album's sales. But then they face the question of what percentage of sales will be digital, which affects how many CDs should be manufactured. As iTunes continues to grow, label sales prognosticators have to keep tinkering with their formulas.

Now that iTunes is rolling out cloud-based features as well, that tinkering is sure to continue, as is a refrain often heard in the hallways of record labels: "Why wasn't our album on the home page of iTunes?"
Steve Jobs: Word For Word

“Making an insanely great product has a lot to do with the process of making the product, how you learn things and adopt new ideas and throw out old ideas.” —Playboy, February 1985

“Being the richest man in the cemetery doesn’t matter to me... Going to bed at night saying ‘we’ve done something wonderful... that’s what matters to me.” —The Wall Street Journal, May 25, 1993

“Design is a funny word. Some people think design means how it looks. But of course, if you dig deeper, it’s really how it works. The design of the Mac wasn’t what it looked like, although that was part of it. Primarily, it was how it worked.” —Wired, February 1996

“Picasso had a saying. He said, ‘Good artists copy, great artists steal.’ And we have always been shameless about stealing great ideas, and I think part of what made the Macintosh great was that the people working on it were musicians and poets and artists and zoologists and historians who also happened to be the best computer scientists in the world.” —PBS documentary “Triumph of the Nerds: The Rise of Accidental Empires,” June 1996

“To me, marketing is about values. This is a very complicated world, it’s a very noisy world, and we’re not going to get a chance to get people to remember much about us, no company is. And so we have to be really clear on what we want them to know about us. Now Apple, fortunately, is one of the half a dozen best brands in the whole world, right up there with Nike, Disney, Coke, Sony. But even a great brand needs investment and caring if it’s going to retain its relevance and vitality.” —Discussing the debut of the “Think Different” ad campaign, Sept. 30, 1997

“There’s a lot of smart people at the music companies. The problem is, they’re not technology people. The good music companies do an amazing thing. They have people who can pick the person that’s going to be successful out of 5,000 candidates. And there’s not enough information to do that—it’s an intuitive process. And the best music companies know how to do that with a reasonably high success rate. I think that’s a good thing. The world needs more smart editorial these days. The problem is, is that there’s nothing to do with technology. And so when the Internet came along, and Napster came along, they didn’t know what to make of it. A lot of these folks didn’t use computers—weren’t on email; didn’t really know what Napster was for a few years. They were pretty doggone slow to react. Matter of fact, they still haven’t really reacted, in many ways. And so they’re fairly vulnerable to people telling them technical solutions will work, when they won’t.” —Rolling Stone, Dec. 3, 2003

“The subscription model of buying music is bankrupt. I think you could make available the Second Coming in a subscription model and it might not be successful.” —Rolling Stone, Dec. 3, 2003

“We were very lucky—we grew up in a generation where music was an incredibly intimate part of that generation. More intimate than it had been, and maybe more intimate than it is today, because today there’s a lot of other alternatives. We didn’t have videogames to play. We didn’t have personal computers. There’s so many other things competing for kids’ time now. But, nonetheless, music is really being reinvented in this digital age, and that is bringing it back into people’s lives. It’s a wonderful thing. And in our own small way, that’s how we’re working to make the world a better place.” —Rolling Stone, Dec. 3, 2003

“You’re time is limited, so don’t waste it living someone else’s life. Don’t be trapped by dogma—which is living with the results of other people’s thinking. Don’t let the noise of others’ opinions drown out your own inner voice. And most important, have the courage to follow your heart and intuition. They somehow already know what you truly want to become. ” —Commencement address at Stanford University, June 12, 2005

“We’re trying to compete with piracy. We’re trying to pull people away from piracy, and say, ‘You can buy these songs legally for a fair price.’ If the price goes up people will go back to piracy, then everybody loses. The labels make more money from selling tracks on iTunes than when they sell a CD. There are no marketing costs for them. If they want to raise the prices it just means they’re getting a little greedy.” —Associated Press, Sept. 20, 2005

“If the music companies are selling over 90% of their music (without digital rights management on CDs), what benefits do they get from selling the remaining small percent-age of their music encumbered with a DRM system? There appear to be none. If anything, the technical expertise and overhead required to create, operate and update a DRM system has limited the number of participants selling DRM-protected music. If such requirements were removed, the music industry might experience an influx of new companies willing to invest in innovative new stores and players. This can only be seen as a positive by the music companies.” —“Thoughts on Music,” Feb. 6, 2007

“I think people want to enjoy their entertainment when they want it and how they want it, on the device that they want it on. So ultimately, that’s going to drive the entertainment companies into all sorts of different business models... If you’re a content company, that’s a great thing—more people wanting to... enjoy your content more often in different ways. That’s why you’re in business. But the transitions are hard sometimes.” —All Things Digital conference, May 30, 2007

“We did iTunes because we all love music. We made what we thought was the best jukebox in iTunes. Then we all wanted to carry our whole music libraries around with us. The team worked really hard. And the reason that they worked so hard is because we all wanted one... I mean, the first few hundred customers were us. It’s not about pop culture, and it’s not about feeling people, and it’s not about convincing people that they want something they don’t. We figure out what we want. And think we’re pretty good at having the right discipline to think through whether a lot of other people are going to want it, too.” —Fortune, March 7, 2008

“What we have to do is figure out a way to get people to start paying for this hard-earned content. This provides us the potential opportunity to provide them even more value that just a Web page and to start charging a little bit for that. What I preach is that I don’t know what’s going to work, but I can tell you as one of the largest sellers of content on the Internet to date, the biggest lesson Apple’s learned is: Price it aggressively and go for volume... I think people are willing to pay for content. I believed it in music, I believe it in media, and I believe it in news content.” —All Things Digital conference, June 7, 2010
The Art Of
The Neojingle

APPLE’S WAY WITH MUSIC
IN ADVERTISING

BY JENNIFER NETHERBY AND ANDREW HAMPP

Steve Jobs didn’t just reinvent the music business with the iPod and iTunes, he also reinvented the way music could be discovered through advertising.

In the iPod—and now iPhone—era, Apple’s TV spots have made liberal use of music, to the benefit of artists whose music was featured in the spots, ranging from the Ting Tings and Feist to Eminem, Coldplay and Franz Ferdinand. But it was often Jobs himself who had the final say in approving many of the biggest songs to achieve breakthrough success from an Apple ad. “Steve was an über-visionary,” says Josh Rabinowitz, senior vp of music at the Grey Group.

Indeed, he was Apple’s pairing of artists and advertising in 2004 that paved the way for many other brands that would later incorporate indie music into their marketing efforts, from Converse to Kia to Verizon Wireless. “Apple is an iconic brand in all forms of advertising, but they’re at the forefront of how effective music use can be in an ad,” says Lauren King, talent music specialist at ad agency Mother New York. “When an indie band gets tapped by Apple, they’re pretty much guaranteed a boost in sales and social media buzz.”

The Nielsen SoundScan numbers proved this time and again. Feist got a huge boost after her single “1234” anchored a June 2007 iPod nano campaign, eventually climbing to No. 8 on the Billboard Hot 100. (Her album, The Reminder was iTunes’ biggest selling set of 2007.) And unknown French-Israeli singer Yael Naim got an even bigger bump the following year when her song “New Soul” helped introduce the MacBook Air in January 2008. By the end of February her song was a top 10 hit on the Hot 100.

More recently, a fall 2010 iPod nano spot featuring CaKe’s 2001 song “Short Skirt/Long Jacket” tent digital track sales of the song surging (see chart).

Certainly part of the boost is simply the association with Apple’s iconic brand. Being identified with it means Apple’s devoted following will listen. But more than that, Apple has used music in a way that few other brands have. The company uses simple messaging, no dialogue or voice-over and a mix of sounds and visuals. And because Apple has used (mostly) indie music, the song is often identified as part of the brand. It’s virtually impossible to hear songs like the Black Eyed Peas’ “Hey Mama,” Caesars’ “Jerk It Out,” Jct’s “Are You Gonna Be My Girl?” or Daft Punk’s “Technologic” without picturing white headphones shimmering across youthful silhouettes.

“In the past, brands were obsessed with jingles to spread their message and sonically persuading and engage consumers, but it was rarely done with elegance and taste—or an awareness of culture,” Rabinowitz says. Brands like Nike and Volkswagen became tastemakers with songs on a smaller scale, but Apple redefined what a brand could do.

“In using a most discriminated and discerning ear, and aligning great and significant music with rich imagery and simple messaging, Apple has taken what the jingles had done in the past and created a new and masterful neojingle, which instead of literally singing about the product, the music becomes the sound of the product and in essence the product becomes inextricably connected to sound,” Rabinowitz says. “It feels not as if they borrowed or even stole the music, but that the music belonged to the Apple brand.”

Not surprisingly, bands cover Apple synch placements, which can be as elusive as finding Willy Wonka’s golden ticket. But the company’s TV ads have shifted away from song synchs during the past 12 months, focusing instead on describing the features of the iPad and the iPhone 4. TBWA/Media Arts Lab still has two music supervisors dedicated to the Apple account, but has declined to comment on the brand’s strategy since Jobs retired in August.

The good news may be that other brands are finding ways to incorporate music as meaningfully as Apple has, if not as consistently. Target often uses great tracks, according to Mother’s King. Some car ads have featured a shot of the vehicle with the right music and limited dialogue. King cites as examples Buck’s use of the Airborne Toxic Event’s “Wishing Well” and Cadillac’s placement of Phoenix’s “1901.”

But Apple has done it better than others, music supervisor Mike Boris says. Boris worked on the iPod nano campaign, getting its music licensed for a Goodyear ad a year before Apple used the instrumental track of the group’s song “Perfect Timing” for its first iPhone ad. The sales impact was immediate, according to Boris.

“For the most part, Apple has stuck to music that’s mostly acoustic, sparse and organic,” he says. “It’s almost its own genre now.”

SYNCHS IN THE SPOTLIGHT

Steve Jobs had an ear for music, both indie and mainstream, and often cherry-picked the songs featured in some of Apple’s best-known spots of the last decade (for example, Feist’s “1234” for an iPod nano commercial). The ads gave a tremendous awareness boost and sales lift to emerging artists, as well as superstars like U2 and Coldplay.

APPLE’S MUSIC

CHART SOURCE: Nielsen SoundScan

From left: Poster ads for the iPod in San Francisco; Los Angeles billboard with John Lennon and Yoko; Ono promoting Apple in 1998; Feist’s “1234” for the iPod nano.
The iTunes Boom

IN 2004, BILLBOARD'S BRIAN GARRITY AND SCOTT BANERJEE CHATTED WITH STEVE JOBS ON THE ONE-YEAR ANNIVERSARY OF ITUNES. TO SAY ITUNES HAD CHANGED EVERYTHING WAS NO UNDERSTATEMENT.

MAY 1, 2004 — Ultimately, the digital music revolution wouldn't be where it is today without Steve Jobs, who turned open the doors to iTunes, Apple's virtual music store, one year ago. Since co-founding Apple in 1976, the company chief executive has revolutionized the world with popular innovations such as the Macintosh PC, its widely copied operating system, the mouse and the color monitor. Now he's done it again.

Before iTunes opened a year ago on April 28, record labels had been searching for an effective alternative to their nemesis: illegal peer-to-peer file-sharing networks. All five majors took a chance on Jobs and his plan to sell songs for 99 cents through iTunes. A year later, music pirates are slowly being converted into music buyers, and some are calling the innovation a possible savior of the beleaguered industry.

"iTunes provided an important glimmer of hope for an industry that was really under siege," says Cary Sherman, president of the industry's trade group the RIAA. Now iTunes is projected to sell more than 125 million songs per year.

When you launched iTunes one year ago, people were skeptical. One year later, iTunes is a huge success. What did it take?

When we launched iTunes, the legal download market was dead; it was a failure. There were three things that we were able to bring to it. Many of the legal models had been subscription-based. We felt strongly that people didn't want to rent their music. If they were old enough to buy LPs, CDs, cassettes, they didn't want to rent it, they wanted to buy it. With DVDs, the pendulum has swung from renting your movies to buying and owning them. You've got people like Blockbuster hurting.

There needed to be some commonality and simplicity in terms of pricing. We had to work with the labels and convince them that uniformity of pricing in terms of singles and uniformity of personal use rights were paramount to make this work. We fought very hard for that, and we were successful. The second component was the iTunes Music Store. It looks simple, but it's a complex piece of technology. Our competitors saw this and thought they could create one of these in a month. It turned out to be a lot harder than it looks. And then the third thing was marketing. We've invested a lot on market iTunes. We see that as an investment we'll have to continue for many years to come. A lot of our competitors don't want to or don't have the money to make that marketing investment.

Has iTunes helped bring back music into people's lives? Oh, there's no question. On the iTunes Music Store, someone has bought over 93% of the songs just once, and that included over a half-million songs. This is not a service that's just selling the hits. There's a tremendous breadth, interest in music on the eclectic edge. The most important thing we did is let people listen to 30-second previews for free. People are listening to songs they've never heard. When they hear 20%–25% of the song for free, they get a chance to bounce all around the store.

What is your view on the album as an art form, and to what extent has the personalized playlist displaced it? Well, first, let's take at the data. Just under half the songs we've sold are part of albums. We have given our customers a choice. They've chosen to buy half their music as songs and half as albums. I think that's terrific. And frankly, it surprises everyone, including us. We thought the album ratio would be less. Now, the way we do pricing is we price the songs at 99 cents but we let the albums float depending on how much we have to buy them from the labels. The album percentage could be higher if the labels let us price them more competitively. Personally, I'd like to see a $7.99 album. Rather than buy three songs off an album, I think more people would buy the entire album if it was priced at $7.99.

Are there concerns on your part in terms of wholesale pricing strategies? The important thing is to keep the price of the single no higher than 99 cents. The customers have told us loud and clear that that's what they want, and we're pretty passionate about that. It's a little bit of a counterbalance to the labels over pricing the albums, because the customers will just buy the singles. The labels have an incentive to price the albums attractively in light of the 99 cent singles. That's the key. The interesting thing is that the music companies don't know their customers. There's no direct link. To them, Best Buy is the customer. But we know the customers now. We've got a really good feel for some of these issues. We know that the customers think that 99 cents is a really good price for a song, but they don't want to pay a penny more than that.

Exclusives are increasingly popular on iTunes. Will we see more of these? We like it and we promote it. I think people see iTunes as an in, interesting way to break a new record. We've got millions of people a day going to iTunes to see what's new. We had an "American Idol" [star] break an album on iTunes, and it was No. 2 for a week. I think you're going to start to see more and more of that.

What's your take on the compatibility landscape of the digital music industry? The only people talking about that are the sore grapes comments from the guys that are losing. I don't think customers are talking about that at all—they're just going out and buying an iPod.

CDs and DVDs play in the same devices. Shouldn't the same level of simplicity exist for downloads? The iPod will load MP3s from anywhere. You can go buy a CD and run it on any jukebox. You can run iTunes on Windows and load these tunes into your iPod. The iPod can take music from anywhere. The iPod had a market share as of last December of 46% of all the MP3 players sold in December. That's including the $50 players. Most of those are given as gifts, but they're never used because they only hold, like, 16 songs. If you look at the portable music players that are in-use—there aren't any statistics on this—but our guess is the iPod is well over half. And the iTunes Music Store has a market share of 70% of the legally downloaded music in this country.

How do you view the subscription model? We have more discussions with the content owners than anyone else. This is something we've pursued right from day one. If for $10 a month you could put 10,000 songs on your iPod, I'd like to know about it. But you can't, because there's no business model that makes sense for the labels, or the subscription fees you would have to pay are ridiculous. It doesn't matter what kind of technology we develop or Microsoft develops for something like that if there's no content to be licensed with acceptable terms to use it. One of the failures of technology companies is that they build technologies thinking everything else will work out. Look at Microsoft's tablet PC. It's a terrible failure. Just because you build it doesn't mean they will come.

Do you perceive illegal file sharing as a continuing threat? There will always be music on the Internet that people can steal. What's new is not theft. What's new is a distribution channel for stolen property called the Internet. So there will always be illegal music on the Internet.

We have to offer a far better experience than you can get by stealing music. We have to offer reliable, fast downloads; pristine encoding; we have to offer a phenomenal user interface that lets you sample music and learn about artists. We have to do it for a reasonably price, and you have to compete with stealing music. We're in the early stages of competing successfully with stealing music, and no one's going to claim that the tide has been turned, but we're certainly going to try and turn the tide.

And hopefully with a lot of work over the next few years that will grow, and we'll see the legal download market as 10% of the legal music sold on CDs in the next four or five years. I think in the course of 10 years, that can be pretty explosive; that it can be as big as the physical market in 10 years. I think over time we're going to make some serious headway. And I think we've shown the ways, all in one year.
“The world has lost a visionary. And there may be no greater tribute to Steve’s success than the fact that much of the world learned of his passing on a device he invented.”
—President Barack Obama

“Steve and I first met nearly 30 years ago, and have been colleagues, competitors and friends over the course of more than half our lives … For those of us lucky enough to get to work with him, it’s been an insanely great honor.”
—Microsoft chairman Bill Gates

@SteveCase: I feel honored to have known Steve Jobs. He was the most innovative entrepreneur of our generation. His legacy will live on for the ages.

@RonASpaulding: RIP Steve Jobs. You changed our culture forever. Our future is a bit more dim without you in it.
—Fontana Distribution president Ron Spaulding

@benjaminmadden: Damn. RIP, Steve Jobs. His death has affected so many people, and will continue to do so for decades to come.
—Benjamin Madden

@A-Trak: It’s pretty amazing how Steve Jobs was able to personify everything great about Apple. All we can say is thank you.
—A-Trak

@atrilke: I liked the part of Steve Jobs that wasn’t afraid to tell someone they were fucking up.
—Wiz Khalifa

@MarcusGrant: you put the world in our palms.
—the Collective’s Marcus Grant
BEYOND THE T-SHIRT BOOTH

CONSOLIDATION, CROSS-PROMOTION, BRAVADO, HOT TOPIC AND LIVE NATION MERCHANDISING, NORDSTROM AND URBAN OUTFITTERS, LOTS OF INTENSE COMPETITION, TODAY’S MERCH BIZ IS STRONG—AND GROWING.

BY RAY WADDELL
ILLUSTRATION BY WARD SUTTON

In the traditional hierarchy of the music business, if touring was last to be invited to the party, merchandising was relegated to the kids’ table.

Now, as the live business has ascended to the top of the music industry food chain, the merch business has not only moved up, it’s also stayed there, according to many, with the rise due to a powerful revenue force in its own right, driven not only by innovative live-music bundling concepts, but an ever-expanding Internet distribution channel and a growing music apparel presence at retail.

In short? Music merchandising has matured. The past, merch deals for artists were cut up much like a label deals, with advances (and recoupment by the merch company), royalty rates and revenue percentages. But where once they were only as long-lived as a tour or album cycle, increasingly today merch deals last longer and, like label contracts, have grown more complex.

“If I were to say they were all getting easier, I’d be getting slammed the next day,” says Tom Bennett, CEO of Bravado, a subsidiary of Universal Music Group (UMG), “But I would say that most artists, because of the nature of their earning capacity and the way the pie is split up now, are very intensely focused on what that piece of pie is on the merchandising.”

Merch is “increasingly integrated” into an artist’s career now, according to Live Nation Merchandise CEO Dell Furano. “In the last five years, in particular, merchandising by artist managers and the merch companies starts with the single release, starts with the album, starts with the tour,” he says.

“We have a lot more cross-marketing. That’s a growing trend. Sell the music, sell the merchandise, sell it together, package it and cross-promote it.”

Like the rest of the music industry, the merch business has undergone widespread consolidation. The two biggest players are Live Nation Merchandise (a subsidiary of Live Nation Entertainment) and UMG’s Bravado. Beyond that, Cinder Block and Dream On, Dreamer are two of only a handful of remaining independents. Another factor is label-run merch companies, exclusive of the Bravado/UMG situation—a result of labels acquiring as many rights as possible in signing recording contracts.

“If you’re a band, you have more choices, particularly in your concert merchandising,” Furano says, citing labels, major firms, independents and DIY as options. “Some bands will decide to do the merchandising themselves. And then each step becomes a little more complicated. You have the concert merchandising, you have the retail merchandising, and you have your e-commerce. Different merchandise companies have different strengths in different areas.”

There’s a wealth of options, but some see a dearth of expertise. “There aren’t a lot of people out there that are veterans of the business,” says Joseph Bongiovi, co-founder of Brothers Entertainment Merchandise, recently acquired by AEG Live subsidiary Band Merch.

The number of options available to artists “depends on what they want to do,” Bennett says. “I believe the performance of certain music-related merchandising companies has dramatically improved over the last five years,” but he adds that it’s very tough for smaller companies to compete on the scale of what Bravado does.

“We’ve improved the service, the team, we do more and different types of things,” Bennett says. “It’s harder for others to compete at that level, and therefore for a new act—assuming you’re a new act with aspirations, hopes and dreams—like anything else you want to get into bed with, the best company you can. So there’s actually less choice for full-service merchandising.”

As VP of merchandising at Sony Music, Mat Vlasic oversees the merch initiatives across all Sony labels, and works with international affiliates as well. All merch activity at Sony exists under the Thread Shop banner, initially an Epic Records endeavor that’s now used primarily as a retail brand for music-merch efforts at retailers like Nordstrom and Urban Outfitters. Vlasic estimates that about 85% of all new record contracts today include some element of merch rights.

Some labels are more aggressive in getting [merch rights] than others, and some of the deals are so highly competitive that they start taking some of those rights off the table when they sign the deals,” Vlasic says. “The various business and legal affairs of the music business transcends into music merchandising. Some labels are very focused on it, others are just getting into it, and others are still hesitant about it.”

“The big miss with all these rights we have, and all these great artists, is we were basically only selling a T-shirt.”

—TOM BENNETT, BRAVADO
The Internet has created opportunities for bands to chart their own merch course. "There are bands out there that have no record deal, no management, and they're selling thousands of T-shirts at Hot Topic," BandMerch's Bongiovi says. "The reason Hot Topic is having so much success is that they understand the retail merchandising side. They help them on tour, as well as better ways to get their products to retail," he says. "You become a resource for emerging talent at a time when, if you're an emerging talent, you're not going to become huge, but you're definitely going to be able to maintain a business for yourself. Some of these bands just on their download alone are making tens of thousands of dollars a month."

Just as UMG's relationship with Bravado can add value for both act and label, BandMerch's affiliation with AEG Live can provide juice when the latter can add a merchandising component to a tour offer.

Still, "It has to be right for the artist," Bongiovi says. "In bringing a tour/merch deal to the table, there are ways to make it more meaningful to the artist, but ultimately it comes down to: 'If you're smart as a brand, what's the best company for you to extend your brand?' Who's going to give you the right attention to take your brand to the next level, to take your database from 100,000 people online to a few million; people, which ultimately allows you to maybe not do a record deal next time? You don't have to worry about selling millions of records anymore; you sell a few hundred thousand and make more money with merch than you did selling a million records.'"

And, as Live Nation's new affiliation with UMG through Live Nation's Front Line division has a strategic ticketing element to it, Bongiovi believes the relationship between BandMerch and AEG Live has promising potential as the latter ramps up its own ticketing operation, Ticketmaster Enterprises.

"[AEG's] new ticketing system will help us create what I want to create: a one-stop place for any given property," Bongiovi says. "You have property X, and they have an e-commerce site or shopping cart connected to their website—you should be able to buy everything about that property at that one place. You don't have to go one place for the music, somewhere else for the merch, somewhere else for the tickets, somewhere else for the screen savers, somewhere else for the ringtones."

Smaller merch companies tout their boutique approach, saying it allows for more focus on each artist. Large companies counter with scale and leverage.

Bongiovi believes many bands don't maximize their merch revenue potential, sometimes sacrificing earnings for autonomy.

A lot of bands when they start out really want to do it themselves, and that works up until a certain point where they need a professional to take over and monitor inventory, especially for touring," he says. "I see why they want to do it themselves. They think the margins are going to be better, they think they're going to make more money, but the reality is when they don't have someone who can be really dedicated to inventory management, they don't necessarily know how to properly merchandising product. There are also a lot of missed opportunities at retail that some bands forgo. They don't think it's worth it, or they think it might negatively impact their fan base."

If there is a missed opportunity out there, Bennett believes it may be the lack of deeper product lines from artists. "The biggest miss is people like us and our competitors are not doing enough of either the slightly more up-market or more varied product," he says. "The big miss with all these rights we have, and all these great artists, is we were basically only selling a T-shirt."

Overall, Bennett says he "couldn't be more excited" about the state of music merchandising. "It's one of the few areas of our business that came through this thing called 'the great recession' relatively intact, and it really does feel that touring is coming back strong," he says. "Retail is strong, online sales are growing, and it feels like quite a stable force in the business."

Nashville-based Ray Waddell (@billboardtour) is executive director of content and programming for touring and live entertainment at Billboard. He writes the weekly On the Road column.
Wilco has taken great strides to become not only an independent band, but its own business. Most recently, this has included Wilco’s record label, dBpm (decibels per minute), distributed by indie label Anti. The Whole Love, the all-Americania band’s eighth album (released Sept. 27), served as dBpm’s banner release. Before that, in 2010, it was the founding of Wilco’s annual Solid Sound music and arts festival at the Massachusetts Museum of Contemporary Art.

“Sometimes people ask me, ‘What do you think about the music business? I really don’t,’ band manager Tony Margherita says. “Sometimes I feel like we’re on an outer road outside of the main highway of the music business. We’re kind of on the service road.”

But before dBpm (the band was picked up by Nonesuch following the release of its Reprise contract) and before Solid Sound, it all started with merch. Seven or eight years ago, Wilco and the small team at Tony Margherita Management ditched outside companies and started handling its own. With the exception of physically designing the pieces and fulfilling the orders that come through Wilco’s online store, the band’s wide array of quirky merch offerings are handled in-house.

“We commission all the art, we approve all the art, we do all of the ordering of the actual stock and supplying both for the road and for the company that does the [online] fulfillment for us,” Margherita says. “In the past we did it with several merchandise companies, but I just sat down and said, ‘I know we can do it better than this.’ I remember showing up at a gig and the official tour shirt was not even there. It was like, ‘This cannot happen. There’s going to be 7,000-8,000 people here and we don’t have the shirt!’”

Wilco’s merch selection has evolved far beyond tour shirts, catering to the Chicago band’s mature, culty fan base. Attendees of Wilco’s three-month North American and European jaunt that fall will find posters and ball caps nestled on the merch table alongside a “freaker” (a one-size-fits-all knitted beverage cozy), as well as a vinyl-record-carrying case. Merch catering to environmentally conscious fans—such as Wilco-branded reusable nylon sandwich and snack bags ($8 and $10, respectively, and handmade by Massachusetts company snackTAXI)—are also available. Wilco drummer Glenn Kotche even has sweatbands for sale ($3, in three colors), embroidered with his last name and a cricket. “We just try to make cool, quality items, whether they’re post-ers, yo-yos, T-shirts, dog collars or baby clothes,” Margherita says. “If it goes well, it’s fun for the business.”

It’s also fun—and beneficial—for the independent businesses that Wilco partners with, including Intellegensia Coffee and Souldier, a Chicago company that creates custom guitar straps, headbands, belts, camera straps and drumstick bags. As Margherita and Wilco frontman Jeff Tweedy explain, partnering with small shops—many of which have roots in Chicago—creates “a feeling of belonging.”

The Wilco coffee thing came about because Intellegensia is here in Chicago and [bassist] John [Stirratt] and [multi-instrumentalist] Pat [Sarsone] are big fans, and they made some connections,” Tweedy says. “It was kind of a surprise to me that we had Wilco coffee. It’s more of a collaboration with a local business that we feel is doing something cool, rather than straight-up merch. Some think it’s kind of weird, but I think it’s fun for us to reach out to other people doing stuff that we like and seeing if there’s any way that our worlds connect.”

Of all the merchandising Wilco has dreamed up, the Todd Simore-designed Wilco bicycle—Tweedy’s idea— wins the prize for most creative. Only one single-speed, light blue cruiser was created, awarded to a lucky fan who participated in the preorder for the band’s new album.

“We’ll meet people on the road and a lot of the fans can do crafts and technical stuff, and we start a dialogue to come up with an idea,” Margherita says. “The bike had been in the works for a long time; we just didn’t know what we wanted to do with it. It’s a constant process of generating ideas.”

Wilco the store: Among the band’s offerings are baby clothes and the “freaker,” a knitted beverage cozy.

“The idea of bundling is natural,” says Keith Garde, president of celebrity services at Worcester, Mass.-based PAID. PAID is a multifaceted artist services company that counts Aerosmith, “Weird Al” Yankovic, Slayer and Sash among its clients. It provides the pick-pack-and-ship and customer service functions for physical sales and integrates with such digital artist service providers as Topsin Media and Moontoast.

“One of the things we at PAID have found is that formula is the tried-and-true stuff like merch and apparel—and the modern delivery content,” says Garde, a former co-manager of Aerosmith and executive VP of its management company, Collins Management. “When you combine the two, you can market online, provide immediate access online and continue to bring value to what you do in the real world.” Not only do bundles increase the value for the customer, but selling bundles can make good economic sense. “People,” Garde adds, “are always looking for a deal.”

Social commerce provides a great opportunity for artists of all stripes to sell bundles. A host of services allows artists to sell directly to fans within their Facebook pages—no need to navigate to another Web page to complete the transaction. Nimbhit has long offered its acts a Facebook store to sell digital and physical items. Topsin has partnered with RootMusic to allow its artists to integrate accounts and sell digital and/or physical goods on the RootMusic BandPage.

Moontoast Impulse is centered on the Facebook platform. There aren’t any upfront or monthly costs to start an impulse artist page—Moontoast takes a 15% cut of sales. Reverbnation has a Facebook app that creates a storefront that’s linked to the artist’s Reverb Store. If the artist already has Reverbnation’s Band Profile app installed, the Reverb Store is automatically added to the Facebook profile. The company takes a varying flat fee from sales.

Most of these companies also allow artists to integrate entire storefronts at their websites. One exception is Bandcamp, the increasingly popular service that allows artists to sell digital and physical goods directly from their Bandcamp pages. The San Francisco-based company started offering digital-physical combinations in November 2009.

Digital delivery is the easy part of the physical-digital bundle. Taking care of the physical items is far more complicated. CDs, LPs, T-shirts and other items need to be manufactured and stored. There are shipping costs and taxes to consider. And with shipping physical items comes a slew of customer service issues not seen in digital delivery.

Independent artists need to be aware of certain nuances to physical sales, Topsin senior director of artist services Wayne Leeloy says. For example, some indie acts will opt to charge a flat shipping fee because it’s simpler, he says. But rates can vary greatly—especially for international shipments.

Leeloy advises artists to think about scale and how much time they have to dedicate to fulfilling orders. Fortunately, a number of service providers can integrate with direct-to-fan companies to handle the warehousing of physical inventory and order fulfillment. Los Angeles-based Audible has integrated with Topsin, Reverbnation and AEG. Other Topsin fulfillment partners are Paso Robles, Calif.-based Kufala; Burlington, Wash.-based Connextion; and Reading, England-based Sandbag. Framingham, Mass.-based Nimbhit not only offers the online platform that enables direct-to-fan sales, but it can also handle fulfillment orders for its clients’ physical items.

But Leeloy says they’ll find that managing customers’ needs and concerns could require additional help from either a record label or third-party service provider. “It can be pretty overwhelming,” he says.

—Glenn Peoples
The Changing Rules Of (Moving Merch On) The Road

Live Nation Merchandise CEO Dell Furano says merch lacks caps are “down slightly” overall, but points out that a variety of factors influence sales. “We don’t measure the same way you measure ticket sales,” he says. “ Arenas and our big headliners continue to do really solid business at a consistent level. Artists that tour in the summer, if they don’t have a record, the tour sales will be down by a third. If you have a new record and a major tour, we’ll do good if not better per-heads as last time. Overall, I’d say solid to good with areas of softness.”

Through Live Nation’s multilingual deals with such acts as Madonna, U2, Shakira, Nickelback and Jay-Z, Live Nation Merchandise has “built-in” deals with world-class artists, but that’s only a small percentage of the merch division’s 100-plus client roster. “You get to know which pods to fish in,” Furano says. “You always fish in the pop pond. And you always keep your pole in the country pond, too. Country, pop, rock, alternative—are those are always the strongest areas with the biggest breakout potential, which is what we always look for.”

In terms of trends, “shirts are still king, and caps,” Furano says. “Probably the biggest change is [that there’s] much more overseas touring. We’re doing per-heads in Moscow that we’ve never seen before; Eastern Europe like we’ve never seen before; Greece. In South America, where they used to be 10% of what we do [state-side], they’re now a third of what we do here. These global tours are an important element.”

Even if shirts and hats are mainstays, the styles of merch are evolving, “from two-fers a few years ago, to burnouts last year, to a combination of things this year,” band merch president Joseph Bongiovanni says. “Items for women are becoming more prevalent. Now you have styles and sizes built for male and female separately.”

Pricing, as in every business, is a critical consideration. “With new artists, we keep the prices down,” Furano says. “And ticket prices always play a role in sales volume. It’s a simple theory: The higher the ticket price, the more dedicated the fan; the higher the merchandise sales, the more desire to have a souvenir. When you start having discounted tickets, soft tickets, giveaways, festivals, you get fewer passionate fans, and it changes things a lot.”

Figuring out how to maximize sales on the road is a moving target. “You have to look at each venue,” Furano says. “You have to make sure the buildings have good displays, an adequate number of vendors—which is a big issue. They always want to keep the vending staff down so the individual vendors make more money. The merchandisers want more vendors so they don’t miss sales. The negotiations [are] never routine.”

The best way to sell more merch, according to Cinder Block CEO Michael Kromack, is for bands to connect with fans on the deepest possible level, both in social media and in person, before the first note is played. “Through personal contact at meet-and-greet events, through crowd-sourced content and finally through constant communication, a strong bond is formed,” he says. “The stronger the bond, the more merch will be sold.”

SYNERGY AT WORK
TOURING, RETAIL, ONLINE: THEY MUST WORK TOGETHER AND SEPARATELY
BY RAY WADDELL

The three legs of the merchandising stool are touring, retail and online. All three require a focused and unique approach, and the challenge today is for merchandisers to synergize rather than cannibalize. How can merchandisers accomplish this? “By just being smart, patient and strategic,” Band Merch president Joseph Bongiovanni says. “Each one deserves its own exclusivity when it comes to artwork and product.”

Each market segment has its own place in consumer consciousness, Bongiovanni says. “When you sell something to someone at a concert, it’s an impulsive buy,” he says. “Retail tends to be a little more fashion driven, a little more lifestyle, a little more art-based, or retro-based sometimes.”

Live Nation Merchandise CEO Dell Furano says the approach at his company models what’s happening in the sports merch business. “They do huge business at the event, at retail and online,” Furano says. “You have a certain mix; you keep a lot of exclusive product design for the specific channels.”

While tour merch is about the souvenir for fans, e-commerce is about deep discount lines. “If we’re selling 30 products on the road with Kiss, we can sell 200 products at Kiss Online, offer a broader scope of products, better selection, women’s and children’s sections, whatever it might be.”

Bravado CEO Ben Bennett agrees. “[Online] is about variety, exclusivity of the product, uniqueness, making sure you’re giving that core fan that’s going to a website, Twitter, Facebook—that’s absolutely engaged in social media for the artist—give them a chance to get something that isn’t available everywhere,” he says. “It gives us a chance to make some cool, hip stuff that we don’t make in huge quantities.”

Right now, retail works for only a small group of artists. “The classic bands do the biggest at retail,” Furano says. “And retail has become more challenging, because over the last seven or eight years all the independent record stores are gone. Record retailers were huge business for us; Virgin, Tower... they bought everything—new groups, alternative groups, heavy metal—and they took chances on new artists. Today, there’s not nearly the number of independents.”

On the other hand, lifestyle retailers like Hot Topic have become more important than ever, as have mass retailers. “We sell a lot of product to Gap, Old Navy, Target, and they want more Beatles, AC/DC, Aerosmith, the Who, Kiss—classic rock bands, which is a specialty of ours,” Furano says.

Shelf space is a challenge, and “the artists it hurts most are the real heavy, heavy metal groups and the new alternative groups,” Furano says. “It’s much harder to get a lot of traction at retail for them.” Other genres are expanding, he adds. “Hot Topic now carries Justin Bieber and Taylor Swift shirts. Two years ago they never would have carried those artists.”

Bravado’s Bennett says his company’s relationship with parent Universal Music Group brings a lot to the party at retail, particularly in bundling music with merch when the former can be difficult to find. “If you go to any mall in America, you’ll struggle to find a music CD,” Bennett says. “So by us having a good look and a good experience for the shopper at some of these stores as diverse as Forever 21, Zara, H&M or Urban Outfitters, sometimes that’s your first mode of contact to actually know that something is happening with artists—around a release week even—because you won’t see that at a mall. And in some countries... like Australia and Holland, the biggest retailers for the record were actually apparel retailers that we were able to convert to be apparel/music retailers.”

Bongiovanni says the collectible memorabilia business has exploded online, “especially for our A properties. We have an auction function proprietary to each site, so there’s a Bon Jovi section of their e-commerce site and we auction products, whether it’s a kind of limited edition. We did a program with Jon [Bon Jovi] where each night we auctioned off the acoustic guitar from that night, with photos of him playing it, signing it [and] datting it.”

Price isn’t the main consideration here. Bongiovanni says, adding: “You’re not gouging in your [sale] price, you’re giving them what they want, and they’re excited about it. Obviously the margins are wonderful as well. Certain properties have created a business that didn’t exist before. I have a saying to acts: ‘Your garbage is our gold. Don’t throw anything out. We can always create a feel to that for the audience.’”

Bennett doesn’t really believe that online and retail can cannibalize tour merch.

Once an act is at a certain level, they get to be more popular to a lot more people than they can play to. They can’t play in every city, even if they go out and play hundreds of dates in America in the hundreds of towns that there are,” he says. “Retail and online reach past the fan base you can reach by bus going to a concert. It might be every couple of years that an act is hitting a particular city. You need to have the availability of the product in those market places.”

So if an artist has all three channels to play with, which is the strongest? “Retail and tour for the artists we deal with will be the highest of the three, and if the artist is doing an arena tour and not as much in retail, it’s probably going to be tour.”

Sony’s Matt Vlasic says. Online attracts core fans, and online sales are increasing. “But there’s something to say for a 30-SKU pad sitting in the middle of a Walmart that has 250,000 people walking through it every week,” he says. “There are a lot of impulse buyers.”

Bottom line, each channel has its benefits and drawbacks. “It depends on the artist, the timing, if they have an album out, if there’s cross-promotion at retail,” Vlasic says. “The idea is to penetrate every place you can.”
MARKET. PROMOTE. ENGAGE.

A CONVERSATION WITH BANDMERCH'S

BY RAY WADDELL

Joseph Bongiovi and Steve Miles co-founded Brothers Entertainment Merchandising, which the AEG-owned BandMerch acquired earlier this year. Bongiovi and Miles now serve as president and senior VP, respectively.

Established in 2000, the BandMerch roster includes AFI, Alice in Chains, Leonard Cohen, Rise Against, Ricky Martin and Nine Inch Nails, with the Brothers deal adding Bon Jovi, Jeff Dunham, Buckcherry and others to the mix.

Bongiovi is a veteran branding/merchandising executive with innovative ideas about extending an artist’s brand into every corner possible. Billboard spoke with him about the state of the business, merch A&R and labels entering the merch biz.

You said in the release announcing the acquisition that entertainment properties have “increasingly limited choices in terms of marketing their brands.” Did you mean outlets in general or merchandising firms specifically?

A little bit of both. Obviously, it depends on the outlet or channel you’re talking about. Retail has become really tough, with very limited shelf space, and the numbers are so tight, it’s crazy. It’s all about mass, all about quantity over anything else to amortise the costs. And it’s few and far between as far as those [retailers] that can really support those kinds of programs.

I never considered myself a merchandiser. I’ve always considered myself a tool for bands to expand their brand in the lifestyle market. Not even “entertainment”, I like lifestyle “because that really encompasses fitness, music, entertainment, TV, film, whatever”—it’s something that affects people’s lifestyles and the way they look at themselves. There are not a lot of companies that embrace that for brands.

When looking for bands, do you approach it like A&R—see potential and sign and invest and work on a royalty-type basis?

Absolutely. We do a deal with them where we can support them any way they want, whether it’s a supply deal for a tour and give them product they can handle themselves—like they’re used to doing anyway—step it up in the quality of the product and in getting them a great price, and then help them with distribution channels like building a really great state-of-the-art e-commerce site for them, or help them establish an even better relationship through us with the Hot Topics of the world, the mom-and-pops out there they can generate some revenue from.

We have a 30,000-square-foot fulfillment center in Burbank, Calif, where we fulfill all the online items. We can even offer distribution for CDs.

These days merch is among the top considerations, not just for a tour, but for the entire career. Would you agree?

We’ve been trying to get them to consider us as early as possible.

Some of them still don’t. Even just strategically, as a brand, thinking far enough ahead and getting us involved early enough to where we can build the e-commerce shop that has downloading capabilities so that when your first single comes out and you’re sending an email blast out to whatever database you have, you’re already set up with the merch look and feel that matches the album, etc. Creatively, it’s all cohesive, where in the past merch was like an afterthought.

It’s so much different now. Fans are demanding that it be so much more integrated, the artwork to be more sophisticated. It’s great to have that black photo T—and by the way, the black photo T still sells really well—but there’s a lot of other stuff you want to create around these brands.

When we talk about labels entering the merch business, you did it at PolyGram. Do labels have the skill sets necessary?

No. It depends on the label and the situation. A lot of times we end up helping. They’ll say, “Listen, we have the merch rights. Let’s partner.” So we’d do a deal with the label to be their merch solution. Obviously, touring is a very specific area where you really need to know what you’re doing.

Retail and e-commerce are also unique. On the e-commerce side, while they think they understand the Internet, which they do when it comes to downloading of music and building of websites, the e-commerce site is much different and much more proactive. You can’t just build it and hope somebody’s going to come to your store and buy your merch. You’ve got to market, you have to promote, you have to engage the consumer.

Are merch rights part of just about every new label deal?

Merch rights are definitely asked for. But there are some smart managers out there who are getting in on these new acts before they get their record deal. There are smart attorneys and business managers out there saying, “You may not want to [give up those rights].” And it depends on the property. You look at Katy Perry or Justin Bieber, those rights weren’t necessarily included in their record deal, and if they were they were very quickly negotiated out. Once you’re an established artist, everything’s negotiable anyway.

Merchandising is bigger and deeper than ever, but is it healthier?

As healthy as it’s ever been. It’s taken more seriously now, because there are so many more avenues for distribution. Not only the physical distribution, but the distribution of a brand. If you’re a smart merchandiser, if you’re a brand specialist, you’re creating a look and feel that’s used across every avenue of communication you can imagine, from one cellphone to another, one computer to another, one person live at a concert to another.

Let’s put the T in... Shirts from classic rock bands like Kiss are among the top-selling items at mass retailers like Target and Old Navy.
ASCAP Congratulates
All of Our Latin Grammy Award Nominees

EDUARDO CABRA (10)
FRANCO DE VITA (SGAE) (5)
CLAUDIA BRANT (3)
DESMOND CHILD (3)

JOAN SEBASTIAN (3)
MANÁ (3)
ALEJANDRA GUZMÁN (2)
ALEX UBAGO (SGAE) (2)

AUREO BAQUEIRO (2)
IL VOLO (SGAE) (2)
LENA (2)
RUBÉN BLADES (2)

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LAS VEGAS TO HOST 12TH ANNUAL LATIN GRAMMY AWARDS
BY JUSTINO ÁGUILA

The 12th annual Latin Grammy Awards will air live from the Mandalay Bay Resort & Casino in Las Vegas on Nov. 10 on the Univision network. Broadcast in Spanish since the show moved to Univision in 2005, the event is one of the network’s most highly rated programs, according to the Latin Recording Academy.

Las Vegas’ role as host of the show is part of an agreement among the academy, Univision, the Mandalay Bay Events Center and the Las Vegas Convention and Visitors Authority. The awards show will be held at the Mandalay Bay through 2012.

Puerto Rican duo Calle 13 has set a record with 10 nominations this year, and Shakira will be honored as Person of the Year. Lifetime achievement honors will be presented to Mexican-American songstress Linda Ronstadt, Puerto Rican singer/guitarist Jose Feliciano, Brazilian crooner Gal Costa, Argentine ensemble Los Luthiers, Afro-Uruguayan percussionist Ruben Rada and the late Colombian salsa singer/songwriter Joe Arroyo, who died in July.

The trustees’ awards will be bestowed on songwriter/producer Manuel Alejandro, Mexican arranger/musician Jesus “Chucho” Ferrer and Ray Sarnos, known as “El Maestro” of the mambo sound.

The Latin Grammys are presented in 46 categories for albums and songs that are recorded at least 51% in Spanish or Portuguese and released between July 1, 2010, and June 30, 2011. The prizes recognize recordings from around the globe that fulfill the language eligibility requirements.

This special feature highlights nominations in key categories including best new artist, producer of the year and song of the year.

Shakira: Person Of The Year

Recognized for her artistic, philanthropic achievements
BY JUSTINO ÁGUILA

Known as a prolific singer/songwriter and a champion of children’s well-being, Shakira has been named the Latin Recording Academy’s 2011 Person of the Year for her artistic and philanthropic achievements.

The youngest artist to receive the recognition, Shakira, 34, joins a roster of previously honored recording artists that includes Carlos Santana, Gloria Estefan and Ricky Martin.

Shakira’s gala tribute on Nov. 9 is being held one day before the Latin Grammy Awards at the Mandalay Bay Convention Center in Las Vegas. She’s also nominated in three categories, including album of the year. A native of Colombia, Shakira has combined rock, Latin and Mediterranean influences in her music. In 1996, her album Pies Descalzos produced the hits “Estoy Aquí” and “Se Quiere... Se Mata.”

She continued to gain fans with other offerings like Donde Estan los Ladrones in 1998 followed by Shakira: MTV Unplugged, which earned Shakira her first Grammy for best Latin pop album and two trophies at the 2000 Latin Grammys.


“La Tortura” set a chart record by spending 25 weeks atop Billboard’s Hot Latin Songs chart, one of nine No. 1s on the list for Shakira. The singer has also had five chart-toppers on Top Latin Albums, including her most recent, Sale el Sol, which spent 12 weeks at No. 1. Shakira’s album sales stand at 9.3 million units, according to Nielsen SoundScan.

Shakira, at 18, founded the Pies Descalzos Foundation, a charity created to support the academic needs of underprivileged children. Also, the singer has continued helping children around the world through benefit concerts and other charitable work.

“We are honored to pay homage to this dynamic, socially conscious woman whose illustrious career has touched so many people around the world,” Latin Recording Academy president/CEO Gabriel Abaroa Jr. says.
Behind The Ballots

LOOKING AT HOW LATIN LABELS VIE FOR GRAMMYS

BY LEILA COBO

When ballots for the mainstream Grammy Awards are announced by the Recording Academy, voters immediately get a flurry of emails and postcards from supportive record companies labeled "for your consideration," urging academy members to vote for a specific artist or recording.

The academy doesn't prohibit such solicitations through postal mail, email or advertisements. But it does state that neither the Grammy logo nor specific information about award categories should be included in those solicitations.

The Latin Recording Academy offers the same guidelines to those seeking support for Latin Grammy nominees. Those guidelines affect how Latin music companies, managers and publicists pursue nominations and votes.

The process begins with the first round of voting for the nominations, when the academy sends ballots and a list of all submitted and screened recordings to voters.

"We sent out a list of all our submissions to everyone we knew," one label's marketing director says. But direct calls to action aren't the only way to raise awareness.

"We always make sure the right people, especially in the artistic community, hear the music," says Tomas Cookman, president of indie Nacional Records, which received five nominations.

"It's hard to say who the "right people" are, as the Latin Recording Academy has many members and because finalists for many of the categories—including the main ones like album, record and song of the year—are decided by a small voting committee and not by the voters are large. So many in search of a Latin Grammy cast a wide net.

Christian Castro, for example, had never garnered a Latin Grammy nomination before. This year, his label and management felt strongly that his album, Viva el Principe (Universal)—an homage to legendary Mexican singer Jose Jose produced by Rafael Perez Botija, Jose Jose's original producer—merited a nomination.

"We designed his tour precisely during the voting period to remind everybody about this great album," Castro's manager Walter Kolm says. Viva el Principe was nominated in the best male pop album category, which isn't selected by committee but by voters at large.

Despite the best intentions and the most massive exposure, however, some recordings don't receive the expected number of nominations.

A case in point is Don Omar, whose worldwide smash hit, "Danza Kuduro" (featuring Lucenzo), was nominated for best urban song (which receives general voting) but not for song of the year (which is by committee), despite the fact that it's been the longest-running No. 1 on Billboard's Hot Latin Songs chart in the past year and has even topped airplay charts in Spain.

"If anything Don Omar was not deliberate, then I must state that the various "populacion" members of the committee have taken themselves far too seriously," Don Omar's manager Adam Torres wrote in a letter to Billboard. "In my humble opinion, they disregarded the purpose of the song's creative process and ultimate intent, which I believe is to touch and impact as many people as possible with music. So it's jolting to me to have seen some of the names, titles and number of nominations for some of the selections when I have not seen, heard or felt the impact of them in many places throughout the world."

Regardless of how nominations are garnered, once they're announced, publicists get to work.

"All publicists create a very detailed promotional plan," says Nevarez Communications' Mayna Nevarez, whose clients include Castro and Daddy Yankee. "The moment they're nominated we sent out press releases, we talk about the album with the dailies, do TV interviews, mention the nominations repeatedly."

So do labels. Select-O-Hits publishes ads (in Billboard, among others) and runs retail promotions to spur sales. Sales bumps, president Johnny Phillips says, are biggest when artists perform, but are still seen with nominations.

The outreach. Nevarez adds, goes beyond the United States. In Latin America, the press gives the Latin Grammy nominations a lot of relevance. It really opens the door, especially with new artists.

"Is getting a Latin Grammy nomination or award a sure-fire route to increased sales? Everyone agrees that it isn't—but it certainly helps.

"It's part of that brand equity we speak about so much," one major-label executive says. "It's a very positive thing. But it doesn't [make or break] a career. I've had many acts get multiple nominations and nothing much happens."

Nacional's Cookman adds, "In the end, being able to say, 'I got two Latin Grammy nominations'—people look at you differently. For a media-savvy artist it's an amazing thing, because people pay attention to it. It's an eye-grabber on your press release."

The Newcomers

Best new artist nominees arrive from multiple cultures

BY JUSTINO ÁGUILA

This year's contenders for the best new artist Latin Grammy Award originate from Brazil, Puerto Rico, Spain, Italy and Uruguay. But each qualifies for a nomination in this category because his or her released recordings are based on albums that "first establish their identity to the public as performers," according to the Latin Recording Academy.

PABLO ALBORAN

The self-titled album on EMI Music from Spanish-born Pablo Alboran features romantic and moving pop ballads. The crooner's lyrics and voice shines when performing his songs in an acoustic arrangement, showcasing his flamenco-inspired music with a raspy voice that has inspired millions of viewers to check him out on YouTube. His performances stand out with the simplicity of just his voice and the light strumming of his guitar.

MAX CAPOTE

Born in a region of Uruguay that's riddled with gangs and drug trafficking, Max Capote's love of rock'n'roll began as a child when he found he could escape the troubles around him by listening to a local radio show called "Golden Hits." It was how he discovered such artists as Chuck Berry, Little Richard and Jerry Lee Lewis. With a nomination for his Opus Musica album Chicle, the singer-songwriter brings a heartwarming, whimsical vibe to his music. He effortlessly meshes several genres from lounge to bolero and a '50s sensibility. Add Capote's visual style of a trademark suit, tie and shades to the mix and his pop-inspired melodies stand out in a fresh, hip and cool way.

PAULA FERNANDEZ

The popularity of Brazil's country music, known as sertanejo, continues to thrive and songstress Paula Fernandes is keeping the tradition of the music alive on her album Paula Fernandes Ao Vivo (Universal Music Brazil), which is also in the running for best sertanejo album. The singer-songwriter has been performing since she was a child. Now with a high profile in her native country the entertainer is set on bringing her music to new audiences.

IL VOLO

Hailing from Italy, classical crossover trio Il Volo recently played its first North American tour and performed in more than a dozen cities. The teenage threesome—Piero Barone, Ignazio Boschetto and Gianluca Ginoble—were first seen on Italian talent show "TI Luccico Uno Concorde" in 2009 and are now focused on attracting an international following. Live Nation, in association with Geffen Records, released the act's Italian- and English-language album and presented its recent tour Universal Music Latino released the Spanish version of the album, which qualified the group for this nomination.

SIE7E

David Rodriguez, better-known as Sie7e, left a well-paying advertising agency job in Puerto Rico only a few years ago to pursue his dream of writing and singing music. The gamble paid off. First, Sie7e self-released the independent album La Buena Vida; its success led to a deal in June with Warner Music Latina, which released new set Mucha Cosa Buena, which earned him this nomination. The new album features. featuring endearing lyrics and fast-moving rhythmic compositions set in batucada, samba and salsa. It spent six weeks on Billboard's Top Latin Albums chart and peaked at No. 17.
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Premier Producers

Versatile veterans are competing for the prize
BY JUSTINO ÁGUILA

The bar has been set high for the Latin Grammy nominees in the category of producer of the year. The field features five veteran and versatile producers who have worked with some of the best-selling artists in Latin music.

RAFAEL ARCAUTE
He's no stranger to the Latin Grammys and this year Rafael Arcaute returns with a nod for his work with multiple nominee Calle 13. The Argentine producer has achieved a distinctive career by working with such rock and alternative music acts as Diego Torres, Fito Paez and Alberto Spinetta. This year he's nominated for his work on Calle 13's Entren los Que Quieren, which peaked at No. 6 on Billboard's Top Latin Albums chart and has sold 57,000 units, according to Nielsen SoundScan.

AUREO BAQUEIRO
Mexican-born Aureo Baqueiro has had a thriving career producing the work of many well-known artists including Alejandro Fernandez. The prolific producer is being recognized for six projects that earned him a spot among his highly regarded colleagues. Those albums are Leonel Garcia's Tu, Benny Ibarra's La Marcha de la Vida, Alex Jorge y Lena's self-titled album, Ha'As's A Tiempo, Paty Cantu's Afortunadamente No Eres Tu and Fernandez's Dos Mundos Revolucion En Vivo.

DESMOND CHILD
One of the busiest producers in the business straddling an impressive mix of genres, Desmond Child said recently that he challenges artists by pushing them away from their comfort zones, which isn't always an easy transition. That said, the results continue to speak volumes as the producer and co-writer of Ricky Martin's Musica + Alma + Sexo finds a top spot among his peers. The CD debuted at No. 1 on Top Latin Albums, spending two weeks atop the tally.

ISIDRO INFANTE
Puerto Rico-born pianist/arranger Isidro Infante has worked with some of the biggest names in the business including Tito Puente, Celia Cruz and Johnny Pacheco. Previously nominated for dozens of Grammy Awards, the producer this year has received a Latin Grammy nomination for Salsa: Un Homenaje A el Gran Combo, which peaked at No. 3 on Top Latin Albums.

GUSTAVO SANTAOALLA
A previous winner of both Grammy and Academy Awards, Gustavo Santaoalla returns to the ranks of nominees with several projects including Supervielle's Reverie, Antonio Carmona's De Noche and Gustavo Galindo's Entre la Ciudad y el Mar, which peaked at No. 14 on Latin Pop Albums. Born in El Palmar, Argentina, the producer began his career in the late '60s with Arco Iris, the band he co-founded. His cinematic scores have been heard in such films as "Brokeback Mountain" and "Babel," both of which earned an Oscar for best original music score.

At The Creation

Writers honored with song of the year nominations
BY JUSTINO ÁGUILA

The song of the year category recognizes the earliest stage in the creative process that leads to a successful record. This Latin Grammy is given exclusively to the songwriter, unlike record of the year, which goes to the recording artist and producer. In the case of this year's nominees, all the artists either wrote or co-wrote the music.

'A DONDE VAMOS A PARAR'
Writer: Marco Antonio Solis
Hitmaker Marco Antonio Solis has become one of Latin music's most recognized singer/songwriters with a career spanning several decades. Once the lead singer of Los Bukis, he has gone on to write successful songs for himself and other artists. His nomination is for "A Donde Vamos A Parar," which stays within his romantic style. It's from his album En Total Plenitud, a 12-track set with carefully crafted songs complete with string instruments. The album showcases his ability to orchestrate fresh melodies for lovers and the broken-hearted alike.

'LATINOAMERICA'
Writers: Rafael Arcaute, Calle 13
Calle 13 enters this year's Latin Grammys with 10 nominations. The pair known as Residente and Visibante return to the awards with recognition for song of the year thanks to their album Entren los Que Quieren. It was produced by Argentine producer Rafael Arcaute, who through the years has made a name for himself by collaborating with alternative acts.

'LO MEJOR DE MI VIDA ERES TU'
Writers: Eric Bazilian, Claudia Brant, Andreas Carlsson, Desmond Child, Ricky Martin
Five songwriters collaborated on the nominated track from Ricky Martin's album Musica + Alma + Sexo. The single, featuring Natalia Jimenez, stayed at No. 1 for two weeks on the Hot Latin Songs chart and sold more than 130,000 units, according to Nielsen SoundScan. Co-writer Desmond Child, who produced Martin's album, is up for producer of the year as well.

'QUE EL SONETO NOS TOME POR SOPRESA'
Writer: Jorge Drexler
Uruguayan musician Jorge Drexler returns to the Latin Grammys with the song "Que el Soneto Nos Tome Por Sorpresa," which is featured in the film "Lope." The singer/songwriter has worked with such artists as Shakra, Maria Rita and Victor Manuel. Now he returns to the ranks of Latin Grammy nominees with a tenderly written ballad.

'SOLAMENTE TU'
Writer: Pablo Alboran
Also nominated in the best new artist category, Spain's Pablo Alboran is a contender for song of the year as writer of "Solamente Tu." The singer/songwriter's soulful ballads with flamenco and acoustic combinations only add to his well-crafted harmonies and lyrics about life and love.
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(Homenaje A Los Rumberos)
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• Best Engineered Album

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Jonas’ delivery and production are both informed by his background as a member of the Jonas Brothers. The group’s journey to solo success began with a series of EPs and singles, each introducing a different facet of Jonas’ musical personality. The first single, “Fastlife” (due Oct. 4), is a sharp departure from the group’s pop/rock sound, featuring a dubstep-infused beat and electric vocals. This track showcases Jonas’ ability to infuse his signature style with a new level of depth and intensity.

Jonas’ solo approach is evident in his choice of collaborators, who include producers like Max Martin and Shellback, known for their work with artists like Ariana Grande and Taylor Swift. These partnerships have allowed Jonas to explore a range of sounds, from pop to electronic, without losing the essence of his own sound.

In addition to his solo work, Jonas continues to support his former band mates, sharing the stage with them on select dates of their “Happiness Begins” tour. This balance between his solo journey and his support for the Jonas Brothers highlights Jonas’ ability to navigate the music industry with integrity and grace.

Jonas’ dedication to his craft is evident in his live performances, where he interacts directly with his fans, sharing stories and insights into his creative process. This connection with his audience is a testament to his ability to build a loyal fan base through both his music and his personal brand.

As Jonas’ career continues to evolve, his dedication to his craft and his commitment to his fans are likely to propel him forward, making him a force to be reckoned with in the music industry.

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**Joe Jonas grows up his sound on solo debut. Women swoon.**

Joe Jonas

**Fastlife**

Joe Jonas

**“Fastlife”**

Joe Jonas

**Jonas’ delivery and production are both informed by his background as a member of the Jonas Brothers.**

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**ON THE COVER**

Joe Jonas

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Banner year: Bon Iver added four North American dates to the back end of his fall tour, wrapping a huge 2011 before a hometown crowd at Madison, Wisc. Orpheum Theatre on Dec. 10. “For the Chicago play, we’ve selected the UIC Pavilion, which is a larger arena-style venue,” management says. “We’re hoping that this show, an introduction to a step we may need to take in 2012 in playing larger capacities worldwide...” Swing good: Thanks to what he called “an overzealous promoter,” Frank Ocean’s first solo dates—New Orleans (House of Blues, Nov. 5), New York (Bowery Ballroom, Nov. 6), Los Angeles (El Rey Theatre, Nov. 15)—were hist. online, prompting Ocean to announce on his Tumblr three European stops: Paris, London and Amsterdam... Protest rock. Two days after a planned after-show performance at All Tomorrow’s Parties in Asbury Park, N.J., Neutral Milk Hotel icon Jeff Mangum popped up again on Oct. 4 at the Occupy Wall Street march in Manhattan, playing solo among a crowd of protesters. Only his seventh live performance in the past 10 years, it came days after rumors of a Rudolphine protest set were squashed.... A few years later: Eleven years after backing out of the Super Bowl's halftime show, Madonna is reportedly set to perform at the Feb. 5 event in Indianapolis, though published Liz Rosenberg wouldn't confirm or deny. In 2000, Madonna did say she'd be open to giving it another go... Get well. Adele canceled 10 U.S. dates starting Oct. 7 after doctors suggested she seek an "extended rest period" for her ailing voice... Game on: Foo Fighters will headline the closing ceremonies of BlizzCon 2011, an annual gaming convention set for Oct. 21-22 at the Anaheim (Calif.) Convention Center. It's already sold out, though fans can win tickets to the event by purchasing a "virtual ticket." Dave Grohl quipped, "We're pretty sure... music historians will look back at BlizzCon 2011 as the start of the video game’s long and illustrious career." Noted! —Chris Payne

ROBUCK

MUSIC

INDIE ROCK

BY REGGIE UGWU

Future Islands venture into the unknown with ‘On the Water’

Samuel T. Herring is starting to get nervous. His band, the Baltimore–North Carolina trio Future Islands, is on the verge of releasing its third and most high-profile album—On the Water—due Oct. 11 from Thrill Jockey Records.

“I leaked the other day, yes, yesterday, I think, and the mixed reviews are already starting to come in,” Herring says two weeks before street date. “I guess I’ve been waiting on the mixed reviews.”

It’s taken the singer and his band—which includes bassist William Casdorph and keyboardist Gerrit Welmers—a long time to get to the point where anyone cared enough about their music to publish a review in the first place. Now that they’ve crossed that threshold, and delivered an album that probably no one, not even themselves, expected, the anticipation is starting to take its toll.

Last summer’s In Evening Air was the breakthrough. The band’s second full-length, LP since forming in 2006, In Evening Air struck listeners with its asest deconstruction of new wave sentimentalism. And then there was Herring’s voice, which by that point had evolved into a ragged, theatrical howl—a turbulent mixture of Vincent Price, ‘70s Bowie and Michael Crawford as the Phantom of the Opera. Thrill Jockey signed the band after hearing In Evening Air in near-final form.

“[Future Islands] have the rare ability to capture your 100% absolute attention,” labeled spokesmen David Halstead says. “It’s more than just a good beat and a catchy baseline.”

The band toured almost constantly in support of In Evening Air, opening for Okkervil River and Titus Andronicus and playing Los Angeles’ raucous Fuck Yeah! Festival. Future Islands earned a growing army of ardent supporters in part due to Herring’s unsettling stage persona, which involves him singing with throat-shredding sincerity, arching his back while gazing wide-eyed into the audience, thrusting his fists into the air and, occasionally, pantomiming interactions with a phantom presence. He’s also been known to break into tears.

“The songs come from a passionate place, so it’s easy for me to be passionate onstage,” Herring says. “I have had people who absolutely were in love [with our show] and I’ve had people who were just really terrified by me. Honestly it’s a weird thing to deal with in art, but I want our audience to know this is real. These are real stories. There’s a lot of pain and anger and sadness and truth in them.”

Halstead says the live show has been instrumental in turning casual Future Islands listeners into true believers.

“Every show we do is filled with one or two people who’ve never heard of us and then at the end of the show, they’re like ‘Oh my God, my life will never be the same as of now,’” Halstead says.

In the past year-and-a-half, Peter Gabriel has taken something of a sleighhammer to a batch of music both his own and others’. Working with producer John Metcalfe, Gabriel first reinterpreted songs by David Bowie, Paul Simon, Arcade Fire and others for his 2010 release Scratch My Back (Real World/Virgin), which peaked at No. 26 on the Billboard 200. Gabriel then invited those same actors to take their shot at his own catalog for the companion project IV/Scratch Yours (which currently only exists online). Now, his tour supporting Scratch My Back has yielded New Blood, a set of orchestral versions of 13 of his songs with some new partners—Ane Brun in place of Kate Bush on “Don’t Give Up” and daughter Melanie Gabriel on “Don’t Give Up,” a string quartet imbient piece called “A Quiet Moment” that serves as a segue between the main album and a bonus track of “Salisbury Hill.” New Blood, again created with Metcalfe, arrives Oct. 10 through Real World/Virgin, with a companion video, “New Blood Live in London,” coming Oct. 25 on DVD, Blu-ray and 3D.

1. After doing Scratch My Back, what led you to approach orchestral versions of your own material for New Blood?

This was an accidental project in the sense that it fell out of Scratch My Back. When I took it on the road, there was about an hour’s worth of material and I wanted to play at least two hours. So we started looking at what else I could do, and then it was an obvious thought to try doing some orchestral arrangements from my material. And in applying to my stuff, it really felt like it was reinvigorating some of those songs in a way that really got me going; and I thought, “Oh, we better record this.”

2. What was the arrangement process like?

Obviously we were applying John Metcalfe’s ears and intelligence as well as my ideas. We started off together and I explained what I was looking for, and then John would come back with some first drafts. Occasionally, such as on Bowie’s “Heroes” on the Scratch My Back project, they sounded perfect to me, but more often it would go two, three, four times back and forth and I would point things out that I thought could be better or suggest some alternative harmonic ideas. In the end, the moods felt defined in some ways, and also the vocals and the lyrics—you hear them better in these arrangements than in my original arrangements.

3. Did “Don’t Give Up” take on a different character or meaning for you by having different duet partners? Yes, I think so. That’s probably one of the most covered, if not the most covered song I’ve written. There’s been quite a few other versions by other artists, and of course Kate is very much in people’s minds when they hear that song. So it’s tough for any singer to come in and take it on, and Ane did a wonderful job and really made it her own.

4. Is there anything more being done with the I’ll Scratch Yours component? Well, out of the 12 artists covered on Scratch My Back we’ve had six tracks back, and there’s really outstanding things there. Some of the artists who originally hoped to be part of this just aren’t going to be able to come through, so we’re looking at getting three or four other artists who have sort of done my stuff in one form or another in order to get to an album’s worth. And I know you don’t have to do an album any longer; you can do songs by song, but I still like the album format.

5. But aren’t you also the perfect candidate to embrace more short-term, download-friendly types of projects, too? I’ve got no problem with the songs being cut up and distributed separately, but I really would miss the opportunity to put them together and sequence them and have them tell the story as a single, unified body of work rather than just a succession of bits and pieces. That’s still the way I’d like to work.

6. Do you see yourself continuing to pursue the orchestral, deconstructed approach of Scratch My Back and New Blood?

I would like to roll it to a halt. We have a short tour in November, and that may be the end of it. I’m itching to get back to writing and to generating some new stuff, and I will review some of the many tracks that are in the can in some states of completion. There’s a lot of material, but...
COUNTRY  
BY DEBORAH EVANS PRICE

TEEN DREAM

‘American Idol’ runner-up Lauren Alaina follows winner Scotty McCreery’s lead

“Before I was on ‘American Idol,’ I thought it would be so easy,” says Lauren Alaina, the “American Idol” season 10 runner-up. “It was so shocking to me how much hard work I had to put into it. I’m so glad it wasn’t as easy as I expected because it prepared me—I feel like no matter what comes at me, I’ll be able to handle it.”

Now, the 16-year-old Georgia native is preparing to release her debut album, Wildflower, Oct. 11 through 19/Interscope/Mercury Nashville. It was recorded during the summer while Alaina was on the American Idols Live! tour. “I was singing at night and waking up and recording my album,” she says. “(Producers) Byron Gallimore and Jon Nite were the mainstay of the group. They’d fly to wherever I was and we’d do it there.” Recording sessions took place in cities including Chicago, Atlanta and Nashville. “I was really lucky because there were good studios around,” Alaina says. “We would just drive over to the studio and get to business.”

In selecting songs, the high school junior, who plans to take classes online this year, kept her fan base in mind by picking material that was age- and lyrically appropriate. “I have adult fans too, but I feel like five adults would respect me more for singing songs that are appropriate for my age than singing grown-up songs,” she says.

She says the title track was a perfect fit. “That’s my personality, I’m a wildflower.” And the lead single, “Like My Mother Does,” is also autobiographical. “I fell in love with it because me and my mom are best friends,” she says of the song, which peaked at No. 2 on Billboard’s Country Digital Songs chart and is No. 19 this week on Hot Country Songs. “We do pretty much everything together… My mom and I have always been so close, but being on ‘American Idol,’ I feel like it brought us even closer.”

Alaina, who’s been writing songs since she was 9, co-wrote “Funny Thing About Love” with Brett James and Luke Laird. “We actually wrote another song first and then we just started randomly jamming and came up with the music, then I started spitting out words for it,” she says. “We put together a chorus and then I called them four or five days later and we finished the song.”

The album also includes a tune by one of Alaina’s heroes, Carrie Underwood, who co-wrote “Eighteen Inches” with Kelley Lovelace and Ashley Gorley. In June, 19/Interscope/Mercury Nashville released the American Idol Season 10 Highlights: Lauren Alaina EP exclusively to Walmart with what fans’ appetites (the project peaked at No. 6 on Top Country Albums), and Wildflower has been promoted through a presale campaign on Alaina’s website (laurenalainofficial.com) and postcards announcing the street date that were handed out during the American Idols Live! tour. Additional support will come from advertising at radio, TV and print outlets.

In a strategic move by the labels involved, the debut album from “American Idol” winner Scotty McCreery, Clear As Day, arrived Oct. 4 (also on 19/Interscope/Mercury Nashville), one week before Wildflower.

“They do share a fan base together by nature of sharing the ‘American Idol’ experience together,” Universal Music Group Nashville VP of marketing Tom Lord says of Alaina and McCreery. “This allows us to message both releases to the fan base, so people going to retail to buy one will see the other positioned at retail at the same time.”

“We went one week apart from each other so that they can each have their own street date,” Lord adds, “and so that they wouldn’t be competing with each other for similar media buy dates in the same week.”

“It’s really cool that our careers are being laid out around the same time,” Alaina says of McCreery. “We went through this whole experience together. That’s a bond we don’t have with any one else.”

Love Jones

Industry vet Andre Harrell revives a genre mainstay with first Harrell Records signing, Hamilton Park

Whatever happened to R&B vocal groups? Sure, there have been a few sightings along the way—comeback attempts by established acts like Jagged Edge and Dru Hill, TV-bred newcomers (Day26, Brutha) and would-be stars waiting in the wings prepping for another run (Electric Red, RichGirl). But it’s been years since an R&B group, once a mainstay of the genre, has really hit big. That may soon change as two new male acts look to breathe life back into the group dynamic.

Two weeks ago, the debut album by ten-piece Mindless Behavior (Billboard, Dec. 4, 2010), #1 Girl (Streamline/Conjunction/Interscope), shot to No. 7 on the Billboard 200. The group’s second single, “Mrs. Right” (featuring Diggy), has entered the top 20 on Hot R&B/Hip-Hop Songs, and #1 Girl is now No. 27 with sales of $5,000, according to Nielsen SoundScan.

Next up: fellow foursome Hamilton Park, the first act signed by industry veteran Andre Harrell to his new Atlantic-distributed label, Harrell Records. The group’s first single, “Thing Called Us,” is No. 57 on Hot R&B/Hip-Hop Songs and a self-titled EP arrives Oct. 11.

If there’s one thing Harrell, founder of Uptown Records (Mary J. Blige, Heavy D) is bullish on, it’s Hamilton Park’s ability to go the distance. “I’ve got a track record with groups,” says Harrell, whose resume includes game-changers Guy and Jesus. “I know what to look for, what makes sense from a record standpoint. Hamilton Park had the group thing down when I met them. All they needed was a tweak or two.”

Harrell first met Hamilton Park—Anthony, Mr. Marcus Lee, Chris Voise and Royce P—last year when he staged the Superstar Soul Search in partnership with Radio One in Atlanta. Although the high school grads missed the registration deadline for the competition, word of their talent reached Harrell, prompting him to meet the group, which is managed by Atlantic Southeast regional manager Yancey Richardson and Don “Frame” Howard through their L7 Entertainment. Hamilton Park was invited to perform the national anthem for the Soul Search finals, and it wasn’t long before the act was in New York singing for Atlantic executives.

“We’re modeling ourselves off the old patterns of what groups were,” Lee says, noting that the group has been together for five years, polishing its vocal prowess in church choirs and camaraderie skills on the basketball courts of Atlanta’s Hamilton Park Recreation Center. “We’ve watched other groups break up after rushing to a destination without understanding what it takes, the ups and downs. We’re no choirboys; we’ve made mistakes. But when you stay prayed up, you can work through things.”

Hamilton Park possesses a down-home, Southern soulfulness. In addition to the love-saillled single “Thing Called Us,” the group’s six-song EP features early viral buzz track “Computer Love” and a contemporary take on the Guy classic “Peek of My Love.”

The collection is all in keeping with the group’s chivalry’s-don’t-die philosophy. “We’re connos- uers—our end-all, be-all goal isn’t just to get in the bed,” Anthony says. “It’s about heartfelt communication from a mature young man’s perspective about love, relationships, sadness and happiness.”

“All of my groups have had a strong male attitude,” Harrell adds. “I liked the fact that Hamilton Park are church boys and athletes, yet kind of street.”

A preorder campaign for the EP includes an exclusive deluxe CD bundle containing a T-shirt and rubber wrist band with the group’s logo plus instant access to the extended version of the single’s video. Deluxe CD purchasers will also receive access to a preorder pass allowing them to unlock exclusive content—detailed profiles of each member—during a four-week period leading up to the EP’s release.

Hamilton Park will get a chance to showcase its wares as one of the featured acts on the 22-date Scram Tour: The Next Generation. Launching Sept. 30 in Augusta, Ga., and wrapping Nov. 20 in Richmond, Va., the trek’s lineup includes Mindless Behavior, Diggy Simmons, Jacob Latimore, the OMG Girls and special guests the New Boyz.

“This whole generation is missing love on the radio,” Harrell says. “Hamilton Park can bring back that emotional energy.”

Four’s top:

HAMPTON PARK

R&B  
BY GAIL MITCHELL

Love Jones

Industry vet Andre Harrell revives a genre mainstay with first Harrell Records signing, Hamilton Park
ALBUMS

POP

DEMI LOVATO
Unbroken
Producers: various
Hollywood Records
Release Date: Sept. 20
A product of the same Disney Channel star factory that created Miley Cyrus, Selena Gomez and the Jonas Brothers, Demi Lovato veered dramatically off-script last year when she left a tour with the Jonases to enter rehab for cutting and eating disorders. But if you expected Lovato to brush that unsavoiriness under the rug on her third studio album, Unbroken, think again—the set is surprisingly frank examination of Lovato’s recent troubles. By Mouse House standards, it’s practically on par with Hole’s 1994 album, Live Through This. “Would it make you feel better to watch me while I bleed?” she asks in “Skyscraper,” a Toby Gad-produced ballad. Later, in the song “For the Love of a Daughter,” which Lovato co-wrote with the Academy Is’ lead singer William Beckett, she begs a parent to “put the bottle down.” Unbroken offsets the heaviness with some lighter fare, most appealingly in the form of “All Night Long,” the killer Timbaland/Missy Elliot club jam that opens the album. But Lovato pulls remarkably few punches here.—MW

COUNTRY

LADY ANTEBELLUM
Own the Night
Producer: Paul Worley
Capitol Nashville
Release Date: Sept. 13
After the success of its first two albums, and especially 2010’s Need You Now, one might expect Lady Antebellum to kick up its heels a little on its third release. Not quite. The trio is selling subtlety on Own the Night, a decidedly gentle and even dour affair dominated by songs about lost love (curiously since Lady A lady Hillary Scott recently announced her marriage engagement) and string-laden ballads clearly aimed at the heartstrings tugged by the Need You Now title track. The tune “Just a Kiss” in particular follows that same mold, with Scott and Charles Kelley trading vocals and a big, lush bridge that sweeps the track into a dramatic crescendo. There’s a lot more where that came from in “Wanted You More,” “As You Turn Away” and “Heart of the World.” Elsewhere, “Cold As Stone” has a slight Celtic flavor and “Friday Night” is the set’s lone out-and-out rocker. There’s a great deal of craft and melodic sophistication at work here, but in raising one bar Lady A has lost some of the breezy fun that marked its earlier work.—GG

ROCK

DREAM THEATER
A Dramatic Turn of Events
Producer: John Petrucci
Roadrunner Records
Release Date: Sept. 13
Dream Theater fans have been anxiously awaiting the band’s new album, A Dramatic Turn of Events. With co-founder and drummer Mike Portnoy unexpectedly departing the group last year, the question of who would follow in his iconic shoes has loomed large. But new drummer Mike Mangini takes his place behind the kit like business as usual. Dream Theater has wisely turned the shakeup into a new (and needed) change of direction. The epic songs and nonstop time changes remain, but the band sounds fresher and looser than it has in ages. The group’s members are clearly enjoying a rediscovered melodicism and experimentation in their songwriting. Dream Theater digs in with impressive might into twisting, hook-hearty journeys like “Bridges in the Sky,” “Breaking All Illusions” and “Outcry,” yet also softens into a vulnerability never heard before on songs like “Far From Heaven” and “Beneath the Surface” (the latter a heartbreak story of lovers too immobilized by pain to reach out to each other). Fans, rejoice: The spirit carries on, very much intact.—CT

SOUNDBACK

PEARL JAM
Pearl Jam Twenty
Producer: Pearl Jam
Columbia Records
Release Date: Sept. 20
Pearl Jam hasn’t been shy about digging into its archives in the years running up to its current 20th-anniversary bonanza. But with Cameron Crowe’s career-spanning documentary “Pearl Jam Twenty” in theaters worldwide, the famously rock-friendly director did what any fan with such unprecedented access to the band’s vaults would—he made the soundtrack an epic mixtape, complete with his own extensive liner notes. The two-disc, 29-song effort takes choice live musical moments from the film (“Alive,” from the band’s third show ever, in 1990 Seattle; a stirring 2010 “Better Man” singalong from New York’s Madison Square Garden) and rolls them up with previously unreleased demos and instrumentals (1991’s sweet “Acoustic #1,” featuring frontman Eddie Vedder’s big voice front and center; Mike McCready’s guitar-only take on 1998’s “Given to Fly”) that capture the veteran act’s songwriting process through the years. For hardcore fans, there’s much here to love and dissect. For the more casual listener, it’s an engaging musical portrait of the first 20 years of a great American rock band.—JL
FOSTER THE PEOPLE
Helena Beat (4:35)
Producer: Greg Kurstin
Writer: M. Foster
Publisher: Smirnoff Coffee and Tea Music Publishing (BMI)
Startime/Columbia
With indie crossover MGMT shying away from the dancefloor on its recent material, up-and-coming Los Angeles rock band Foster the People continues to pick up the slack with "Helena Beat," the second single off debut set Torches. Like the surprise hit "Pumped Up Kicks," "Helena Beat" pairs some moderately disturbing lyrics ("I tie my hands up to the chair so I don't fall that way") with a light-hearted beat, half-daring listeners to rethink what they're dancing to. Frontman Mark Foster and the band could probably stand back off the studio tracks a bit—the high-pitched falsetto vocals of the "Kicks" chorus run the entire song here. And although "Helena Beat" lacks the earworm quality of its predecessor, the song finds its own identity as a more fleshed-out synth-rock track.—CP

DANCE/ELECTRONICA
NERO
Promises (Skrillex Remix) (4:28)
Producers: Joe Ray, Dan Stephens, Alana Watson, Sonny Moore
Writers: J. Ray, D. Stephens, A. Watson, S. Moore
Publishers: EMI/EMI/Copyright Control/MTA Records
For those unfamiliar with the format, the "Promises" remix is a bit of a head-butt: After one verse and chorus, a sweet, unsuspecting vocal gets attacked by the sonic equivalent of dinosaurs with laser beams attached to their heads. That’s the essential effect when Skrillex gets his hands on a track like "Promises" by U.K. electronic outfit Nero. Skrillex strips the original "Promises" of its turbocharged breakbeats, isolates the vocal and allows it to fly almost a cappella for a spell. Then he unloads an explosive bass drop on top, complete with harmonic synths, machine drones and high-pitched screeches that have become signature features of fans’ radar. The result is a dubstep style. Out of context, the shift sounds abrupt—but on a nightclub dancefloor or under a tent at a festival, it’s pure adrenaline.—KM

FLORENCE & THE MACHINE
What the Water Gave Me (5:32)
Producer: Paul Epworth
Writers: F. Welch, F. White
Publisher: not listed
Universal Island
"What the Water Gave Me," the first songs from Florence & the Machine’s sophomore album, Ceremonials, sounds like nothing else on mainstream radio. However, like the band’s surprise crossover hit, “Dog Days Are Over,” there’s a familiar structure in place that makes the choruses hit hard—and pop fans hit the replay button. After building up for more than three minutes, frontwoman Florence Welch brings wailing over the amalgamation of her Machine’s harps and percussion. The lyrics (“Be the overflow/Pockets full of stones”) eerily allude to Virginia Woolf’s drowning, while the songs shares its title with an abstract Frida Khalo painting. Clearly, Florence & the Machine are trying to inject some culture into their comeback single—luckily for the listener, the unstoppable hook is all the group really needed to stave off a sophomore slump.—JB

COLDPLAY
Paradise (4:38)
Producers: Markus Davis, Daniel Green, Rik Simpson
Writer: Coldplay
Publishers: various
Capitol
Boiling strings, rattling synthesizers, basis-heavy beats—has Coldplay made a Kanye West record? Not exactly, but "Paradise," the new single from the group’s upcoming fifth studio album, Mylo Xyloto, does bring a few new ideas to the table. For the lightweight chorus, Chris Martin dangles the title word ("Para-paradise") like a squirming fish on a hook. The rest of the lyrics aren’t much more descriptive—Martin sings about a girl wanting to escape into her own dreams amid a bleak landscape—but Coldplay’s main appeal has never been its lyrical content. Musically, "Paradise" suggests a massive budget, with Will Champion’s hard-hitting percussion sounding particularly lavish. Rock fans who couldn’t get behind Viva La Vida or Death and All His Friends probably won’t appreciate "Paradise," but the track is another slice of warm-hug ecstasy for those who’ve been onboard since "Yellow."—BR

POP
KELLY CLARKSON
Mr. Know It All (3:53)
Producers: Brian Kennedy, Esther Dean
Writers: B. Seals, E. Dean, B. James, D. Jones
Publishers: various
S/19/RCA
After painting with darker tones on 2007’s uneven My December, Kelly Clarkson triumphantly returned to bubble-gum pop-rock with 2009’s All I Ever Wanted. While "Mr. Know It All," the lead single off Clarkson’s up-coming Stronger, features some nasty gobs at a ex-boyfriend, the singer is clearly staying put in a sunny, upbeat sound. Unlike "Never Again," the bombastic breakup single from My December; "Mr. Know It All" pairs Clarkson’s frustration with an upbeat arrangement that’s awash in gentle guitar chords and twinkling piano. The song floats between the righteous declarations ("You like to bring me down, don’t you?/Well, I ain’t going down") of the verses before arriving at the phrase, "You don’t know a thing about me," in the hook. Clarkson has handled this subject with more intensity in the past, but "Mr. Know It All" presents her as a more tempered, mature artist before her fifth full-length is released.—JL

REVIEWED BY MATT MELO AND JEFF BERGER
From Grief To Glory

Brit singer James Morrison turns personal loss into No. 1 album; Starbucks tie-in launches phase two of campaign

T he past few years have been a tumultuous, life-changing period for British singer/songwriter James Morrison. It started with the birth of his first child, Elise. Then, roughly 12 months ago, his father, a struggling alcoholic, died, leaving the artist inexpressible. “It was a very emotionally charged period of time,” says the candid 27-year-old, who channelled his experiences, joy and grief into his third studio set. The Awakening.

“Without losing my dad, this album wouldn’t have been the record that it is,” says Morrison, who’s signed to Island Records/Universal and published by Sony/ATV Music Publishing. “To write about something so personal but not have it feel like I’m giving too much away…that’s a delicate thing to deal with, and I feel like I’ve done it with a sense of dignity and tact. I’ve made an album that I feel really proud of, and it has really connected with people.”

Landing Morrison the second No. 1 album of his career, The Awakening debuted atop the U.K. albums chart, with first-week sales of 62,000 units, according to the Official Charts Co. His first No. 1 was his 2006 debut, Undiscovered, followed by 2008’s sophomore set Songs for You, Truths for Me, which peaked at No. 3. The BRIT Award-winning artist, who scored a Europe-wide smash in 2008 with the single “Broken Strings”—an emotive duet with Nelly Furtado—has posted total worldwide record sales of 5 million, according to Island.

“James has one of the best soul voices in the U.K., if not the world,” Island Records U.K. GM Jon Turner says. He credits Morrison’s maturity as an artist as the key force behind the singer’s third successive hit album. “I haven’t broken the mold musically,” Morrison adds. “but I feel I’ve broken the mold for myself as an artist. I wanted to move away from the poppy side of things a bit. This time I felt that I had the confidence to be the artist that I wanted to be and not worry about success.”

To launch The Awakening, key radio executives were invited to Island’s London offices in July to hear an exclusive album playback, introduced by Morrison. That personal touch “really galvanized support and got people on board,” Turner says. Lead single “I Won’t Let You Go” received strong backing from regional radio stations across the United Kingdom, many of which began playing the track five weeks early. The soulful rock-pop ballad, which debuted at No. 5 on the U.K. singles chart on Sept. 25, has also been placed in regular daily rotation by the two leading national networks: top 40 station BBC Radio 1 and AC-formatted BBC Radio 2. “It’s only a certain type of artist that can play on both those stations,” Turner says. Also driving albums, he adds, was a street-week performance on the BBC 2 TV show “Laer…With Jools Holland.”

The second phase of what Island envisions as a yearlong campaign is getting under way. Commencing Oct. 9 with an in-store concert at its flagship London store, Starbucks will launch a nationwide promotional campaign through which customers can download one Awakening track from iTunes for free. To maintain sales during the holiday season, second single “Up,” a duet with British singer Jesse J, will be released in the United Kingdom on Dec. 5. Morrison will embark on a six-date U.K. heading tour in November. That will be followed by a wider national trek in January and February, booked by London-based Creative Artists Agency. A U.S. run of five dates will also take place in early 2012, according to Island, although details haven’t yet been announced. The Awakening is slated for domestic release in March or April through Universal Republic.

“I’m going to go over there and sing my ass off,” Morrison says of his U.S. plans. “Hopefully they’ll love it—I’ll sell some records and have a hit in America.”
Making It In America
High-profile synchs, key TV appearances, and tour slots—including Florence & the Machine—get the ball rolling for Grouplove

Approximately 19 months before the Sept. 13 release of its full-length debut, Never Trust a Happy Song (Canvasback Music/Atlantic), Los Angeles-based rock quintet Grouplove ironically survived by licensing its song “Getaway Car” to HBO’s “How to Make It in America.” Seven months later, the CW Network caught wind of the band and licensed its catchy tune “Colours” for an episode of “90210.” “It wasn’t a lot of money,” Grouplove frontman Christian Zucconi recalls, “but it was enough to cover our rent and let us work thirty day jobs while we got the band up and running.”

Those TV synchs, along with early support from such music websites as the Hype Machine and NME, have helped Grouplove earn an opening slot for Florence & the Machine, a co-headlining tour with Foster the People, key festival bookings, late night TV appearances, and a chart-climber in “Colours.” The single moves 21-19 in its ninth week on Billboard’s Alternative airplay chart and has sold 37,000 downloads, according to Nielsen SoundScan. Its video has garnered 365,000 views on YouTube. Never Trust a Happy Song debuted at No. 4 on Heatseekers Albums and has sold 6,000 copies.

Alternative WSUN-FM Tampa, Fla., is one of Grouplove’s chief radio supporters. The station has played “Colours” 561 times through Oct. 2, according to Nielsen BDS.

“I wanted WSUN to be the first modern rock station to play it,” WSUN PD Michael Sharkey says, “and the response has been very positive. People want to hear something that sounds unique without being weird.”

Ben Berger co-manages Grouplove with his brother Nicky Berger as Berger Management. The initial promotional push began with the Jan 25 release of a self-titled EP, which has sold 11,000 copies, according to SoundScan. The band’s profile quickly grew following the placement of “Colours” on key music blogs, which sparked additional touring opportunities. Each day during the month leading up to the release of Never Trust a Happy Song, the band posted fresh content on its website, ranging from videoclips from the road to drawings by Grouplove vocalist/keyboardest Hannah Hooper.

“This was effective,” Berger says, “because what we wanted to get across is that they’re five friends having the best time doing what they’ve always wanted to do.”

Grouplove—whose other members include Andrew Wessen (vocals/guitar), Sean Gadd (vocals/bass) and Sean Rabin (drums/producer)—formed in 2009 after the bandmates randomly met a year earlier at an artist colony in Greece. The quintet made its national TV debut in late March on NBC’s “Late Call With Carson Daly.” “Late Call” music producer/booking Davis Powers says he booked the band immediately after it opened for Florence & the Machine at Los Angeles’ Wiifer a few months prior. “I didn’t really know about them until I saw that show,” Powers says.

“Last Call” taped Grouplove during its headlining concert at Los Angeles’ 500-capacity Troubadour earlier this year. “It made the perfect scenario to give them their TV debut,” Powers adds.

Since then, Grouplove has embarked on its own headlining North American club tour and played such festivals as Chicago’s Lollapalooza and England’s Reading and Leeds. Its music has also been licensed to HBO’s “Entourage,” a Chevron ad and the videogames “Madden NFL 12” and “FIFA 12.” “The act performed on ‘Conan’ in late September and is scheduled to appear on “Late Show With David Letterman” in November. In the coming months Grouplove will tour Europe and Australia, perform at a number of U.S. holiday radio show concerts and play a mix of headlining shows and opening slots in North American early next year.

BALANCING ACT
RCA newcomer Cady Groves spices her pop with a little spunk

In the music video for Cady Groves’ debut single, “This Little Girl,” the pint-sized pop singer enlists binoculars and various hiding spots to watch her boyfriend canoodling with another girl behind her back. Eventually, she duct-tapes the guy to a wall in her apartment. “This little girl is capable of murder, because you hurt her,” Groves sings.

The seething sentiment doesn’t exactly match the sunny pop-rock arrangement of “This Little Girl.” But the single is catching on—the video counts 48,000 views on Vevo since its Sept. 26 debut—while unveling the spunky 22-year-old Oklahoma native’s real-life heartbreak story. After signing to RCA Records in May 2010 and moving to California, Groves became romantically involved with one of the songwriters working on her debut album. That is, until she discovered he had a secret girlfriend.

Devastated, Groves scrapped all the material she had previously written and decided to start anew. “It was hard to even write at that point,” she says. “I just wanted everyone to leave me alone, to hide away. What was great was the label saying, ‘We understand what’s going on, but we see something that you can’t see. There’s a silver lining in you writing right now.’”

So Groves pressed on and delivered an album set for early 2012 that balances her anger and natural poise: “This Little Girl” and “Your Window” are full of vitriol, while “We’re the Shit” is a loving shout-out to her fans. RCA senior VP of marketing Aaron Borns says the upcoming promo campaign will involve amplifying Groves’ natural pop appeal without keeping her pissed-off lyrics at the forefront.

“It’s coming from a genuine place,” Borns says. “Even if some of the subject matter isn’t as light as the sound of the songs may allude to initially, that only makes it more interesting for people.”

“This Little Girl” will continue being pushed to top 40 formats, with Groves spending the rest of the year doing promotional radio tours and attending press events. Borns says the main marketing focus is the song’s video, which features a cameo by country star “The Voice” coach Blake Shelton. Groves says she got in touch with him through Twitter, where the two initially bonded over “being crazy funny and inappropriate.”

Shelton (@blakeshelton) has since helped promote Groves on the social platform and posted links to the “Girl” video for his 705,000 followers.

Groves, who has 32,000 followers (@cady-groves), tweets dozens of times per day and often laces her musings with profanity. Though she may look like an innocent teenybopper, the singer/songwriter wants to be taken seriously as an adult talent.

“I get enough crap for looking younger than I am,” she says. “That’s not what I’m going for.”

—Jason Lipshutz

TURNING THE TABLES
Erik Arbores, 14-year-old Dutch science whiz, also on way to becoming a chart-topping DJ

Very young faces are nothing new in pop music. But a 14-year-old chart-topping DJ? That might be a first.

Meet Erik Arbores. The science whiz, Katy Perry fan, budding pianist and DJ/producer is signed to one of the world’s biggest dance labels, superstar DJ Armin van Buuren’s Armada.

Arbores’ first release, the three-track EP Take It, was released worldwide on Sept. 26 and quickly shot to the top of the Dutch iTunes chart. One of its trance-y tracks, “Bliss,” entered the overall Dutch charts at No. 20 and recently debuted on American radio on DJ Austin Kramer’s “Fresh Friday” show on SiriusXM’s dance-dedicated BPM channel.

Arbores is a prodigy in more than just music. He skipped four grades in his native Holland and is attending the Delf University of Technology, where he’s studying physics. “Understanding the structure of science helps with understanding melody and rhythm,” he says. “And the creativity required in music helps with thinking outside the box in science, which is often how new insights are discovered.”

For Armada co-owner/director Maykel Piron, Arbores symbolizes a new age. “When I was 14, I snuck into clubs,” he says. “But these days, videoclips and music are all over the Internet. So kids can get a taste of what’s going on. And music production tools are more accessible.”

Armad is planning a full-filt U.S. dance radio promotion campaign behind Take it. In the meantime, the label is building Arbores’ online footprint with an introductory YouTube video and new Facebook page.

Arbores hopes to pursue a career as an international DJ, like mentor van Buuren. “I’m remembering creating my own mixtapes and trying to produce my first few tracks at 14,” van Buuren recalls. “None of that sounded as high-profile as Erik’s stuff. The future holds a great career in music for him.”

—Ken Mason
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- Dealers Wanted
- Retailers Wanted

Wanted to Buy

- Concert Info
- Venues
- Notices/Announcements
- Video
- Music Video
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- For Lease
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- Education Opportunity
- Help Wanted
- Mastering

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J.Cole’s ‘Story’ Starts At No. 1 On Billboard 200

Just one week after 85-year-old Tony Bennett grabbed his first No. 1 album on the Billboard 200 with Duets II, another artist nets his first No. 1—but he’s a little younger.

Rapper J. Cole, 26, bows in the No. 1 slot with Cole World: The Sideline Story, selling 218,000 copies, according to Nielsen SoundScan.

It’s the Roc Nation/Columbia artist’s first album and marks the first time a solo artist’s debut effort has entered at No. 1 since May 14, 2010. That week, B.o.B started at No. 1 with The Adventures of Bobby Ray with 84,000. (For more on B.o.B this week, see page 54.)

Cole’s launch is the highest sales week for any act’s debut chart effort since Nicki Minaj’s Pink Friday started with 375,000 at No. 2 on Dec. 11, 2010.

With Cole’s fellow Columbia act Adele and Bennett at Nos. 3 and 4, respectively, it marks the first time an imprint has locked down three of the top four since Columbia itself did so on the Jan. 8 chart.

REISSUE MANIA: Just outside the top 10 on the Billboard 200 this week, Pink Floyd’s reissue of The Dark Side of the Moon re-enters at No. 12 with 26,000 sold (up 3,607%). The act released 14 of its albums last week and a boxed set collecting all of the newly refurbished titles. Dark Side got the glossiest redevelopment, as it was available in expanded versions dubbed “Experience” and “Immersion.” Each came equipped with bonus live tracks and assorted out-takes, with the lavish “Immersion” edition carrying a list price of $10.

Dark Side continues to hold the record for the most weeks on the chart on the Billboard 200, with 781 nonconsecutive frames on the tally. It first debuted on the chart upon its release in 1973 and eventually peaked at No. 1. It was a fixture on the chart from its initial release until 1988. The album returned to the list in late 2009 after we revised chart eligibility rules regarding older releases. It was last on the chart, previous to this week, on July 9, when it ranked at No. 74.

Five more Pink Floyd titles dot the Billboard 200: The Wall (No. 48; 10,000), Wish You Were Here (No. 71; 7,000), Animals (No. 83; 6,000), Meddle (No. 174; 1,000) and the Discovery Studio Box Set (No. 175, 3,000). Combined, the 14 reissued studio albums sold 67,000 copies, with the least popular being More. The week previous, they moved just 3,000. More was originally released in 1969, but was reissued in 1973 as Dark Side was beginning its mammoth chart run.

Another classic No. 1 album, but of a more recent vintage, also makes a big gain this week: Nirvana’s Nevermind bounds 146-13 with 25,000 (up 647%). The jump is owed to the 1991 set’s 20th anniversary reissue packages that dropped last week.

The original album’s sales have been merged with all the newly reissued versions of the set, save for a “super deluxe” package, which charts separately at No. 131 (4,000). Among the “super” set’s 70 tracks are many live or alternative versions of Nevermind’s original track list, including a whopping 22 songs that weren’t on the album. Because it had such an expansive amount of additional songs, it’s treated as a unique entity on our charts.

MARKET WATCH

A Weekly National Music Sales Report

Weekly Unit Sales

<table>
<thead>
<tr>
<th>Week</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Week</td>
<td>5,570,000</td>
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<tr>
<td>Last Week</td>
<td>5,282,000</td>
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<table>
<thead>
<tr>
<th>Change</th>
<th>5.5%</th>
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<tr>
<th>Year-To-Date</th>
<th>321,013,000</th>
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<tr>
<td>Digital</td>
<td>228,490,000</td>
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<tr>
<td>Streams</td>
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<td>Sales</td>
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<tr>
<th>Units</th>
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<tr>
<td>Digital</td>
<td>221.1 million</td>
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<td>Total</td>
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<th>SALES BY ALBUM FORMAT</th>
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<tr>
<td>CD</td>
<td>197,170,000</td>
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<td>Vinyl</td>
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<td>Other</td>
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<tr>
<td>Digital</td>
<td>74,145,000</td>
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<tr>
<td>Sales</td>
<td>2,726,000</td>
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<tr>
<td>Other</td>
<td>52,000</td>
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<th>Chains</th>
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<tr>
<td>Indies</td>
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<td>Non-traditional</td>
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<tr>
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<td>74,145,000</td>
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| Other | 52,000 

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<td>235,684,000</td>
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<table>
<thead>
<tr>
<th>Change</th>
<th>34%</th>
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| Chart Beat every week at billboard.com/chartbeat. | Billboard.com | 49 | Go to www.billboard.biz for complete chart data |
# Billboard 200 Chart

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Sales Data</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>OCT 15 2011</td>
<td><strong>J. COLE</strong></td>
<td><strong>Colec World: The Sideline Story</strong></td>
<td>Neighbou...</td>
<td>$16.98</td>
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<tr>
<td>OCT 15 2011</td>
<td><strong>Foster The People</strong></td>
<td><strong>Torches</strong></td>
<td>74,000</td>
<td>$19.99</td>
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<tr>
<td>OCT 15 2011</td>
<td><strong>George Strait</strong></td>
<td><strong>Here For A Good Time</strong></td>
<td>90,000</td>
<td>$15.99</td>
</tr>
<tr>
<td>OCT 15 2011</td>
<td><strong>Various Artists</strong></td>
<td><strong>NOW 9</strong></td>
<td>40,000</td>
<td>$11.99</td>
</tr>
<tr>
<td>OCT 15 2011</td>
<td><strong>Luke Bryan</strong></td>
<td><strong>Tailgates &amp; Tanlines</strong></td>
<td>25,000</td>
<td>$15.99</td>
</tr>
<tr>
<td>OCT 15 2011</td>
<td><strong>Halfway</strong></td>
<td><strong>River Blue</strong></td>
<td>30,000</td>
<td>$9.99</td>
</tr>
<tr>
<td>OCT 15 2011</td>
<td><strong>Jason Aldean</strong></td>
<td><strong>My Kinda Party</strong></td>
<td>20,000</td>
<td>$16.98</td>
</tr>
<tr>
<td>OCT 15 2011</td>
<td><strong>Taylor Swift</strong></td>
<td><strong>Red</strong></td>
<td>100,000</td>
<td>$11.99</td>
</tr>
<tr>
<td>OCT 15 2011</td>
<td><strong>Eric Church</strong></td>
<td><strong>The Devil Don't Care</strong></td>
<td>60,000</td>
<td>$11.99</td>
</tr>
<tr>
<td>OCT 15 2011</td>
<td><strong>Farmhouse</strong></td>
<td><strong>The Farmer's Wife</strong></td>
<td>20,000</td>
<td>$10.99</td>
</tr>
<tr>
<td>OCT 15 2011</td>
<td><strong>Kacey Musgraves</strong></td>
<td><strong>Same Trailer Different Horse</strong></td>
<td>40,000</td>
<td>$11.99</td>
</tr>
<tr>
<td>OCT 15 2011</td>
<td><strong>Jill Scott</strong></td>
<td><strong>Very Best of Jill Scott</strong></td>
<td>20,000</td>
<td>$11.99</td>
</tr>
<tr>
<td>OCT 15 2011</td>
<td><strong>Jennifer Hudson</strong></td>
<td><strong>JHUD</strong></td>
<td>10,000</td>
<td>$11.99</td>
</tr>
</tbody>
</table>

The Billboard 200 chart ranks the best-selling albums in the United States, based on physical and digital sales, streaming, and album-equivalent units. The chart is published weekly by Billboard magazine. The chart is based on information provided by Nielsen SoundScan, which collects sales data from a network of more than 1,500 retail outlets.
The Billboard 200
Fans could download dubstep artist Excision's annual Shambala mix album—released Sept. 28—to “Waking” his Facebook page, so it's no surprise that he gained 10,000 Facebook fans last week. In fact, he's risen 32-19 on Uncharted.

Rising 48-10 on the Social 50 chart, Drake's Jumos thanks to the recent debut of the music video for his single "Headlines." Since bowing Oct. 1, it has accumulated nearly 4 million YouTube views, raising its overall profile views from 10,000 to 2,000 during the tracking week. In addition, he gained 70,000 Facebook fans last week.

For complete chart data, visit Go to www.billboard.biz.
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>WEEKS AT NO. 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MOVES LIKE JAGGER</td>
<td>Miley Cyrus (Frances Bean Cobain X)</td>
<td>RCA/Columbia</td>
<td>8</td>
</tr>
<tr>
<td>2</td>
<td>GIVE ME ALL YOUR LOVE</td>
<td>T.I. (feat. Young Thug &amp; T-Pain)</td>
<td>Cash Money/Atlantic</td>
<td>6</td>
</tr>
<tr>
<td>3</td>
<td>KEEP IT REAL</td>
<td>Tyga (feat. Trey Songz)</td>
<td>Young Money/Young Thug</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>GET TO KNOW YOU</td>
<td>The Weeknd (feat. Daft Punk)</td>
<td>XO/ Legislators</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>DON'T WORRY 'BOUT A THING</td>
<td>Lenny Kravitz</td>
<td>Sony Music</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>YOUR FAVORITE THING</td>
<td>Sia</td>
<td>Epic Records</td>
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### HOT DIGITAL SONGS

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<tr>
<th>#</th>
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<th>LABEL</th>
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<td>STRANGE CLOUDS</td>
<td>Coldplay</td>
<td>Parlophone/Universal Music Group</td>
<td>13</td>
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<tr>
<td>2</td>
<td>Bette</td>
<td>Taylor Swift</td>
<td>Big Machine/Mercury</td>
<td>8</td>
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<tr>
<td>3</td>
<td>BLACK &amp; WHITE</td>
<td>Black Eyed Peas</td>
<td>Interscope</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>THE EDGE OF GLORY</td>
<td>Rihanna</td>
<td>Def Jam</td>
<td>6</td>
</tr>
<tr>
<td>5</td>
<td>BETTER WITH THE LIGHTS OFF</td>
<td>Pitbull (feat. Fe ATL)</td>
<td>Republic/Atlantic</td>
<td>5</td>
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### COUNTRY

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<td>MY HEART Ain't MINE</td>
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<td>Warner Bros.</td>
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<td>Capitol Nashville</td>
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<td>Atlantic/Blackbird/Big Machine</td>
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<td>Arista-EMI/Columbia</td>
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### ROCK

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<td>Katy Perry</td>
<td>RCA</td>
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<td>Party Rock Anthem</td>
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<td>Atlantic</td>
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<td>4</td>
<td>This Love</td>
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<td>Leona Lewis</td>
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### Heritage Rock

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### Hot Country Songs

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<tr>
<td>1</td>
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<td>Rodney Atkins</td>
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<tr>
<td>2</td>
<td>&quot;Take A Back Road&quot;</td>
<td>George Strait</td>
<td>2</td>
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<tr>
<td>3</td>
<td>&quot;Cold Beer Can't Fix Heartbreak&quot;</td>
<td>Jake Owen</td>
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<tr>
<td>4</td>
<td>&quot;Long Hot Summer&quot;</td>
<td>Keith Urban</td>
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<tr>
<td>5</td>
<td>&quot;Gave Me You&quot;</td>
<td>Taylor Swift</td>
<td>5</td>
<td>15 Oct 2011</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Here For A Good Time&quot;</td>
<td>George Strait</td>
<td>6</td>
<td>15 Oct 2011</td>
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<tr>
<td>7</td>
<td>&quot;Barefoot Blue Jean Night&quot;</td>
<td>Trace Adkins</td>
<td>7</td>
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<tr>
<td>8</td>
<td>&quot;Crazy Girl&quot;</td>
<td>Kenny Chesney, Grace Potter</td>
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<td>9</td>
<td>&quot;Baggage Claim&quot;</td>
<td>Miranda Lambert</td>
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<td>&quot;Country Must Be Country Wide&quot;</td>
<td>Brandy Gilbert</td>
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<td>11</td>
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<td>Lady Antebellum</td>
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<td>15 Oct 2011</td>
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<td>12</td>
<td>&quot;I Got You&quot;</td>
<td>Thompson Square</td>
<td>12</td>
<td>15 Oct 2011</td>
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<tr>
<td>13</td>
<td>&quot;Greatest Tattoos on This Town (Love those Lettered Up Sides)&quot;</td>
<td>Jason Aldean</td>
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<td>&quot;Easy&quot;</td>
<td>Rascal Flatts, featuring Natacha Bedingfield</td>
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<td>15</td>
<td>&quot;One More Drinkin' Song&quot;</td>
<td>Jeno Venn County</td>
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<td>16</td>
<td>&quot;Love You Don't Love Me&quot;</td>
<td>Chris Cagle</td>
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<td>17</td>
<td>&quot;Drinkin' In My Arms&quot;</td>
<td>Eric Church</td>
<td>17</td>
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<td>18</td>
<td>&quot;All My Life&quot;</td>
<td>The Band Perry</td>
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<tr>
<td>19</td>
<td>&quot;Fish&quot;</td>
<td>Craig Campbell</td>
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<td>20</td>
<td>&quot;Sassy&quot;</td>
<td>Hank Williams, Jr.</td>
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<td>22</td>
<td>&quot;Red River Blue&quot;</td>
<td>Zac Brown Band</td>
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<td>23</td>
<td>&quot;Keep Me In Mind&quot;</td>
<td>The Band Perry</td>
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<td>24</td>
<td>&quot;I'm Up Here&quot;</td>
<td>Tim McGraw</td>
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<td>26</td>
<td>&quot;Beer&quot;</td>
<td>Blake Shelton</td>
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<td>27</td>
<td>&quot;Ooh Foolish Heart&quot;</td>
<td>Chuck Wicks</td>
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<td>28</td>
<td>&quot;Dirt Road&quot;</td>
<td>Pardison Fontaine</td>
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<td>30</td>
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<td>Thompson Square</td>
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<td>31</td>
<td>&quot;Don't Get It Twisted&quot;</td>
<td>Randy Houser</td>
<td>31</td>
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<tr>
<td>32</td>
<td>&quot;She's Gotta Be&quot;</td>
<td>Prince Roy</td>
<td>32</td>
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### Top Country Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Price</th>
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<tr>
<td>1</td>
<td>&quot;Church/The Night&quot;</td>
<td>Jason Aldean</td>
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<td>Jason Aldean</td>
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<td>3</td>
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<td>Brantley Gilbert</td>
<td>J&amp;R Medicine Man</td>
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<td>4</td>
<td>&quot;Here For A Good Time&quot;</td>
<td>George Strait</td>
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<td>&quot;Taillights &amp; Tanlines&quot;</td>
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### Bluegrass Albums

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<td>Average Joe's</td>
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<td>3</td>
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<td>Prince Roy</td>
<td>J&amp;R Medicine Man</td>
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<td>Curb</td>
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<tr>
<td>6</td>
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<td>Prince Roy</td>
<td>J&amp;R Medicine Man</td>
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### Between The Bullets

**KEITH'S A 'MADE' MAN**

Toby Keith logs his 20th leader on Hot Country Songs, as "Made in America" becomes the Oklahoma native's first entry two years, following his return atop the chart with "American Ride" in October 2009. Keith competed with five official singles between his prior and current No. 1 songs, achieving his best rank during that frame with "Cryin' For Me," which stopped at No. 6 in February 2010. His stack of No. 1s includes six straight between March 2001 and December 2002. The new song introduces Keith's 15th studio set, Clancy's Tavern, due Oct. 24.
J. Cole isn’t the only rapper from North Carolina making some noise on Top R&B/Hip-Hop Albums at Greensboro native Phonte, formerly of the trio Little Brother and duo the Foreign Exchange, debuts his first solo album, Charity Starts at Home, at No. 9. The project sold just south of 8,000 units, according to Nielsen SoundScan. Previous to this set, Phonte had five other charted works as a member of Little Brother, with bandmates Rapper Big Pooh and 9th Wonder. In addition, he had two Billboard-charted projects as half of the Foreign Exchange with Dutch producer Nicolay.

Neither group reached the top 10 with any of its albums. Meanwhile, 9th Wonder debuts at No. 12 with The Wonder Years.

—Karimah Santiago
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Formats</th>
<th>Sales Data</th>
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<th>Critical Acclaim</th>
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**BETWEEN THE BULLETS**

*PITBULL’S HISTORIC ‘RAIN’*

Pitbull makes Hot Latin Songs history at "Rain Over Me" shoots to No. 1 and "Give Me Everything" holds at No. 2, giving the chart its first occurrence where both titles are in English. He’s the fourth artist to accomplish the feat of holding the top two spots following iTunes. Alejandro Fernandez and Selena. This is Pitbull's second No. 1 on the survey. "Rain" also tops Tropical Songs, giving Mr. N.O.'s first No. 1 and featured artist Marc Anthony has 20th. —Kehlani Santiago
**EURO**

**DIGITAL SONGS**

<table>
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<tr>
<th>No.</th>
<th>Artist</th>
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<td>1</td>
<td>Move Like Jagger</td>
<td>Stoic City ft. Christina Aguilera</td>
<td>Universal</td>
<td>October 15, 2011</td>
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<tr>
<td>2</td>
<td>Someone Like You</td>
<td>Adele</td>
<td>XL/Columbia</td>
<td>October 15, 2011</td>
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<tr>
<td>3</td>
<td>Somebody That I Used To Know</td>
<td>Gotye ft. KI$$</td>
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**JAPAN**

**BILLBOARD JAPAN HOT 100**

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**GERMANY**

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**UNITED KINGDOM**

**DIGITAL SONGS**

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**FRANCE**

**DIGITAL SONGS**

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Data for week of October 15, 2011 | For chart reprints call 212.493.4023 | Go to www.billboard.biz for complete chart information | 63
On Sept. 22, B&I group Mindless Behavior took over Universal CityWalk's new 5 Towers outdoor concert venue in Hollywood for its album release party. The fan frenzy for the group that has been sweeping the globe and shutting down stadiums has provided a sales boost to the group's new release, which has sold 10,000 units in its first two weeks, according to Nielsen SoundScan. From left: group producers Nakia Gifford, Phantom, T-Pain and Ray May Creative Management Group owner Kenneth Grear, and the group's Roc Royal and Prodigy. **PHOTO: JESSE GRAND/UNIVERSAL CITYWALK'S TOWERS**
B.o.B. Natasha Bedingfield and Far East Movement were the headliners at Myspace's Amp'd Up concert on Oct. 3 in New York—but the name on everyone's lips was Justin Timberlake. Myspace's new creative director (Billboard.biz, June 29) held a private reception for marketers and ad agencies at Radio City Music Hall's Roxy Suite prior to the Advertising Week concert—co-sponsored by Billboard.com and Advertising Week—but the closest he got to the Best Buy Theater stage was a brief hang with B.o.B in the stage-right VIP section during Far East Movement's energetic opening set. He checked out shortly after. PHOTOS: FERNANDO LEON/PICUREGROUP

UPPER LEFT: Myspace senior director of music marketing Roslynn Coburn/Cabana (far left) and the hostess, posing with (from left) SuckaMak's DJ Wonder, Myspace production manager Randy Nang and the Cardinal Agency's DJ DB.

UPPER RIGHT: Far East Movement and its team pal around backstage after the group's riveting set that pumped up the crowd for the rest of the night. From left, band drummer JT; executive manager Christopher Franco; musical director Kennoy, the group's DJ Virman; media director/PM member Denyo "DJ Denley" Kim; the group's J. Spill; Key Nish and Prospers; and band manager/Stampede Management partner Russell Redsteads.

CENTER LEFT: No other company has the rights Myspace has," said Tim Vanderhook (left), who along with brother Chris (center) is co-CEO of Myspace. "Nobody has the relationship we have with the four major labels, the catalog of 26,000 independent artists, and 52 million songs." Here, the pair further their relationship with Grammy Award-nominated artist B.o.B. PHOTO: COURTESY OF MYSPACE

CENTER RIGHT: The trifecta of party planners (from left): Billboard editorial director Bill Werde, Myspace senior director of music marketing Roslynn Coburn and Advertising Week executive director Matt Stickleman put together the kickoff bash to end all kickoff parties.

LOWER LEFT: Natasha Bedingfield and her team hang out behind the scenes following hit the stage from left: DAS Communications president and Bedingfield manager William Deretta; D.A.S. CEO David Sonenberg; Bedingfield and D.A.S. manager Jason Richardson.

MYSPACE, BILLBOARD GET AMP'D UP FOR ADVERTISING WEEK

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