56 NUMBER ONE SINGLES

32 PLATINUM ALBUMS

COUNTRY MUSIC HALL OF FAME MEMBER

COUNTRY ALBUM OF THE YEAR

Congratulations, George.
No wonder they call you "King"
ATTENTION INDIE MUSICIANS! THE IMWS IS NOW ACCEPTING ENTRIES.

IT'S YOUR TIME TO SHINE.

In 2008, the IMWS will award over $250,000 in cash and prizes to independent musicians. No matter where you live, you are eligible to enter now!

Whatever your act is... we've showcased your style of music.

Deadline for entries is May 14, 2008

2008 Showcases in LOS ANGELES, ATLANTA, CHICAGO, and NEW YORK CITY.

VISIT www.discardmakers.com/08billboard TO ENTER, READ THE RULES AND REGULATIONS, FIND OUT ABOUT PAST SHOWCASES, SEE PHOTOS, AND LEARN ALL ABOUT THE GREAT IMWS PRIZE PACKAGE. CAN'T GET ONLINE? CALL 1-888-800-5796 FOR MORE INFO.
THEATER TWEETERS
CONCERTS
CASH IN
AT THE
MOVIES
>P.27

DEF JAMMED
LIFE AFTER
JAY-Z FOR
THE ROOTS
>P.41

POPPING THE BUBLÉ
SHELTON
COUNTRY
COVER
CONNECTS
>P.47

A SING AND A PRAYER
NEWS FROM
GOSPEL'S
BIGGEST
WEEK
>P.9

AUTODIDACT
'GRAND THEFT'
CHANGES
THE MUSIC
GAME
>P.10

EXCLUSIVE ANALYSIS
THE EUROPEAN
COMMISSION'S
SONY-BMG REPORT
>P.22

BOXXED OUT
Landing On Your Feet
When Layoffs Hit
>P.24

MAY 3, 2008
www.billboard.com
www.billboard.biz

CHART HEAT
LIL WAYNE,
LADY
ANTEBELLUM,
MILEY
CYRUS
>P.50
NORTH AMERICA
Shows: 24
Cities: 18
Gross: $30,787,393

THANKS TO
Emma, Geri, Mel B, Melanie C, Victoria
Simon Fuller
Nicki Chapman & Everyone at 19 Entertainment
Jeff Frasco & CAA

NOW THAT'S GIRL POWER!

We're proud to have been part of it

www.americanradiohistory.com
UPFRONT
7 WAX ON, WAX OFF Retailers see mixed results from Record Store Day.
8 On The Road
9 Digital Entertainment
10 Retail Track
11 Latin
12 The Indies
13 Global
14 Legal Matters
15 Q&A: Robert Kraft

FEATURES
24 THE BIG BOUNCE
With sales in continued decline and EMI cutting 1,000-plus jobs, a special report on how to discover new life after layoffs.

27 CINEMATIC FOR THE PEOPLE
Want to sell more tickets for your sold-out arena show? Reach live markets where you’re unable to tour? Your friendly, neighborhood cinema can help.

31 BAND OF BROTHERS
The Neville Brothers celebrate three decades as the first family of funk.

37 WELCOMING THE WORLD
South Africa’s industry grows and looks forward to global spotlight.

MUSIC
41 ‘DOWN’ BUT NOT OUT
Mainstream success remains elusive, but the Roots keep rapping.
42 Global Pulse
43 6 Questions: Clay Aiken
44 Now Hear This
45 Reviews
47 Happening Now

IN EVERY ISSUE
6 Opinion
49 Over The Counter
49 Market Watch
50 Charts
67 Marketplace
68 Mileposts
69 Executive Turntable, Backbeat, Inside Track
The New Nashville

The Digital Future Has Come To Protect For Country Music

BY JAY FRANK

In Nashville, the conventional wisdom has been that radio is the most important vehicle to success. It’s so pervasive that I’ve never seen more artists than radio at awards shows than I do in country music. But as important as radio is, I do believe history books will likely show April as the month that equation changed for country artists. Supporting evidence includes:

- Lady Antebellum has been on the top five across all genres with the most noticeable awareness spike occurring right when online marketing went into high gear.
- Lady Antebellum also debuted in the top five across all genres after a highly extensive, yearlong viral online campaign.
- The CMT Music Awards have had a far larger impact on digital sales than physical with several tracks showing triple-digit percentage growth.

To be fair, Otto and Lady Antebellum are also doing well at radio, but video, online and mobile can definitely take credit for their involvement in making these huge debuts possible. That some of Nashville’s biggest successes in 2008 have a balanced scale of traditional and new marketing highlights a paradigm shift that hadn’t previously existed.

At this year’s Leadership Music Digital Summit, held April 22 in Nashville, the conversation was different from years past. Where previous summits focused on preparing for the digital future, this year was all about digital’s prominence and growth potential.

The sea change started with Taylor Swift. What at first looked like an online anomaly to many has now ballooned to one of the biggest debuts in any genre in the past two years. Her impact on the format has brought not only younger fans to country music, but also older fans online. Just the overall buzz factor from her success has now made it comfortable for country fans to go online.

What that means for Nashville is that a new way of thinking is no longer avoidable. Multiplatform marketing is now essential if one expects stardom and the revenue that follows. This also means giving the fans who use these platforms what they want. Videos are a must, as the majority of albums without them fail to penetrate substantial sales figures.

Fans must be consistently nurtured, which means six months per single may quickly become the kiss of death. Swift has a single on the country chart, another on the pop chart and a third at video channels and online. All three are in the top 10 at iTunes.

Taylor Swift has a single on the country chart, another on the pop chart and a third at video channels and online. All three are in the top 10 at iTunes because her fan base is constantly fed this new material and they support it. The music also has to be on radio, TV, online, satellite, mobile, video on demand and anywhere sound can come out of a speaker. While some record companies still negotiate deals for certain platforms, it is clear this tactic leaves growth and revenue behind. The stars of tomorrow need to be placed everywhere because the audience expects it.

The change is spreading throughout all aspects of Nashville. For the first time next month, the Academy of Country Music will allow viewers to vote on the prestigious entertainer of the year honor at its annual awards show. In this age of “American Idol” type-voting, this may not seem like a big deal, but for Nashville it is. Based on the early buzz this ACM vote has created around the nominated artists, it appears to be a welcome change in which fans are eagerly waiting to participate.

Ultimately, that’s always what country music has done best: reach out to fans. The upcoming Country Music Assn. Music Fest is the longest-running event of its kind, and an artist being accessible to the fans is part of Nashville’s DNA. The end result will be a rapid rise in the next 12 months as such new stars as Otto and Lady Antebellum (along with others in the wings) bring country music front and center again among genres much like Garth Brooks did in the early ‘90s. It may be too right now to see Swift being as important to country’s evolution as Brooks was, but she will, albeit from a very different path.

April is definitely the start of the next big wave in Nashville, and the wave will be happening digitally.

Jay Frank is CMT senior VP of music strategy. He is also program chairman for the Leadership Music Digital Summit and sits on the Academy of Country Music board of directors.

NASHVILLE 2.0

For a special report on Nashville’s embrace of the digital age, go to billboard.com/backissues and snap up the March 22 issue.

WRITE US. Share your feedback with Billboard readers around the world. Send correspondence to letters@billboard.com. Include name, title, address and phone number for verification.
Retailers See Results From Record Store Day, But Will They Last?

Perhaps the image that best sums up Record Store Day is this: Black Keys frontman Dan Auerbach Dj'ing an afternoon set at Manhattan’s Other Music, with two iPods set atop silent turntables. While the shop was crowded and the register lines were long, Auerbach’s small visual statement seemed monumental. Even on Record Store Day, the record had been supplanted.

It’s too early to tell whether Record Store Day—an organized push on April 19 to get customers to support their local music store—will have any sort of lasting effect or that the event was merely an extra Christmas in April. According to Nielsen SoundScan, indie sales were up 1.6% from the same week last year, while chain sales were down 28.8% from last year. Overall, album sales were down 8.1% for the week.

Some indie retailers in certain cities did see their numbers move substantially on Record Store Day. In the San Francisco-Oakland-San Jose, Calif., area, sales were up 12% compared with the prior week, probably due in part to Metallica playing an in-store and signing albums at Raspallín’s in Mountain View, Calif., an event that drew 400 people.

In Philadelphia, sales rose 13% compared with last week; at AKA Music, the presence of performers such as Homeblitz, members of the Spinband, Pepi Ginsberg and a member of Dr. Dog kept shoppers coming in, with manager Mia Jaffe saying the store doubled its business on Record Store Day.

The presence of Dresden Doll Amanda Collins painting her underwear at Newbury Comics helped to move the needle in Boston, where chain sales were up 4% compared with the week before.

Jason Nickey, owner of Landlocked Records in Bloomington, Ind., says he sold a typical day’s worth of merchandise in an hour. At Sound Fix Records in Brooklyn, fans lined up at 7 a.m. to catch a live in-store performance by Regina Spektor; events coordinator Tammy Hart says sales probably doubled. (Hart also reports that the nearby pizza shop told her it was one of the best days it had ever had.)

Nashville store Grimey’s reported a 400% increase over what it would take in on a usual Saturday, with owner Doyle Davis saying, “It was far and away the highest gross we’ve ever had and beat our previous single-day record by almost 25%.”

Not everyone shared in the wealth, however. Despite big events at Criminal Records, independent record store sales in Atlanta were down 18% compared with the previous week.

And it appears as though the potential to continue the momentum is mixed. Hart reports an uptick in shoppers since Record Store Day, and Lee Wolfson, owner of Vinyl Fever in Tampa, Fla., says, “Sales have been good; I’m thinking that Record Store Day gave us a little push. It’s been above average.”

But many more stores reported that Record Store Day has not led to a big increase in sales or shoppers. Deana Costanza, manager of Lake Shore Record Exchange in Rochester, N.Y., says business has been busier than usual, “but I don’t know if it’s because of the nice weather or Record Store Day.” Pat O’Connor, owner of Toronto’s Toronto Clash Records, says, “They’ve been OK, but I can’t say that a lot of it is carryover. But I can’t say it’s not either. It’s hard to say, I was hoping the carryover would be greater.”

And if the event is to recur in 2009, retailers have some suggestions. “We’re an independently owned shop in San Francisco, in a working-class, multicultural neighborhood,” says Joe Lambert, who co-owns San Francisco’s Creative Music, and who says his sales were flat April 19. “I don’t think they reached out to stores like ours. I think they covered the larger-box stores. As far as value-added product, there was no uniformity. In relation to urban music, they didn’t do anything worthwhile.”

Additional reporting by Ed Christian and Leah Kaufman.
UPFRONT

ALL MIXED UP

Legal Questions Surround Charting Mixtapes

On Billboard's April 26 chart, no fewer than seven mixtapes ranked on Top R&B/Hip-Hop Albums, five of which contained unlicensed music from Lil Wayne, T-Pain, Young Jeezy, Rick Ross and Rocko.

That's more, according to the labels and managers who represent these artists, none of these CDs were sanctioned, including titles “We the Best,” “Lil Wayne and Birdman Present: Happy Father’s Day” and “The Hitmen Presents T-Pain: The Midas Touch Man.”

Fifteen months since mixtape pioneer DJ Drama's Jan. 16, 2007, arrest for racketeering, has the mixtape business returned to its shady roots?

“I don't think it went away—it has gone underground,” says Rob Scarcello, senior VP of sales at Koch Entertainment Distribution. “Is it making its second or third pass at the mainstream? There's still huge demand for it.”

Drama and his partner, DJ Don Cannon, were arrested on felony charges under the Racketeering Influenced and Corrupt Organizations Act but never formally charged. (Drama tells Billboard he believes his name is cleared.) The RIAA raid resulted in the reported seizure of mixtape CDs, office computers, recording equipment and four cars.

The company's assets were also frozen. As a result, the business of mixtapes, which were routinely used in the marketing campaigns for hip-hop albums, faced new scrutiny while retailers, DJs, artists and labels contemplated how to promote new music without breaking the law.

Universal Music Group tried to satisfy the market with a legal series called “Legal Squad Mixtapes,” the best-selling title of which has sold 14,000 units in the United States, according to Nielsen SoundScan. But according to a Universal source, the company's laborious clearance process slowed the releases, negating the mixtape's purpose as a rapid music source.

Instead, many DJs either released product quickly or via free online downloads like 2007's “Mick Boogie and Little Brother's “And Justice for All.”

Chart-wise, it's not abnormal to see two or three mixtapes on Top R&B/Hip-Hop Albums; two mixtapes hit the charts the week prior to and following the RIAA raid. However, as 2007 progressed, seven mixtapes had climbed onto the R&B/Hip-Hop Albums chart by October.

One of the companies partially responsible for the new charting boom is RBC Records, a Los Angeles-based indie label and distributor. RBC released “We the Best” and “The Hitmen Presents T-Pain: The Midas Touch Man” – both distributed by Koch—which feature unlicensed versions of songs from Universal and Zomba artists. They have collectively sold 13,000 units in the United States, according to Nielsen SoundScan.

RBC is even selling an apparently unlicensed brand name ("We the Best") widely popularized by DJ Khalied, whose album name is also distributed by Koch, (Koch declined comment on this subject. RBC declined all comment for this article.)

"It’s not legal," Universal VP of marketing Karyn Byrum says. "We’re extremely unhappy about it. We never clear mixtapes, especially if the artist or label aren't making money."

Wayne's upcoming Cash Money/Universal album, “The Carter III,” has been delayed several times because of heavy bootlegging and now Universal is feverishly trying to plug the holes.

"I actually just saw "We the Best" on iTunes," Lil Wayne's manager Cortez Bryant says. "I called my attorney yesterday to get to the bottom of it, then I walked into Best Buy and saw another mixtape, 'Dedication 2,' that we put out for free. "And although high-profile artists like 50 Cent and Ludacris tell Billboard that protecting each illegal mixtape is a waste of time and money, Bryant says he is pursuing legal action to stop the release of those tapes.

"Mixtapes put Wayne where he is in his career," Bryant says. "But right now, it's confusing the consumer. They're thirsty for music so they go out and buy. They don't know what to believe. I can't believe these companies are so bold."

Additional reporting by Ed Christman and Mariel Conception.

A Twist of Lime

Beer Companies Drink Up Music To Promote New Products

On a mild evening in mid-April inside New York's Maritime Hotel's North Cabana, the members of Yacht are spastically fisting themselves about in front of a crowd of indie-label types and their fans, advertising salespeople and Anheuser-Busch executives who have flown in from the St. Louis headquarters to witness the event.

As waiters circulate the lime-green club with shrimp, barbecue ribs and the star of the evening, Bud Light Lime, the crowd sings up the music of Yacht, an electroclon duo made up of Jona Bechtolt and Claire Evans. It's one of several events in such cities as Los Angeles and Chicago leading up to the national release of Bud Light Lime on April 28, a new Mexican-style beer in the vein of Corona Extra. While Bud Light Lime takes its cues from Mexican culture, the majority of its $35 million launch will be directed at fans of indie rock, electronica and dance music.

It's the latest interlude in the campaign to market flavored beers in close alliance with music. Bud Light Lime joins a crowded field of established beers including Miller Chill, which was introduced last year by Anheuser-Busch rival SABMiller. Miller Chill, flavored with lime and a hint of salt, saw sales of $40 million with a Latin-themed campaign last year dubbed "Viva Refreshment."

For the national campaign for Bud Light Lime, the company is taping multi-genre performer Santogold for the music in its advertisements. A remix of her song "Lights Out," as well as the ringtone, will be released exclusively online for free April 28 on budlightlime.com.

In addition, a CD sampler, with up to 18 tracks, will be released the first week of June to tastemakers and music blogs. Tentatively titled "Bud Light Lime + Fader Presents," it will feature existing music from such indie labels as Dtown Records. Anheuser-Busch also is affiliated with No.Bud Light Lime's potential appeal to the Latin market. Its Hispanic agency, LatinWorks, is working on spots that focus on people enjoying Bud Light Lime in such outdoor settings as rooftops and pool parties while "Yo Marco El Minuto" by Spanish hip-hop artist Mala Rodriguez plays.

"It definitely has a Latino segment but we're not trying to say it's about any one demographic. It's a beer for everyone," Bud Light brand manager Ryan Moore says. The competition, of course, is responding. The week before Bud Light Lime's launch, Miller Chill debuted a new campaign from New York's Saatchi and Saatchi that positions the beer as having a Latin flavor by featuring the music of Brazilian singer Curumin.

In one of the spots a young man at a dance club has a Miller Chill placed before him. As the song "Guinebro" by Cuban rumin begins to play, a chill spreads throughout the hot club. The frozen parts of the floor stop at the feet of a dancing woman who gratefully looks for the source of the cooling effect, and once she spots him, she gives him a come-hither look.

"Miller Chill hits the sweet spot of premiumization and Latinization that's happening in the U.S.," Miller director of emerging brands Sharon McLennahan says. "It has a broad appeal to a broad base of consumers but also is able to sit in a super-premium space with regards to pricing."

SABMiller, as is the custom in the ultra-competitive beer industry, was unable to resist tweaking its rival's own flavor. In its version, it sees as copying Miller Chill.

"We're flattered by Bud Light coming out with a knockoff," McLennahan says. "We've been looking at the right time to bring this out and this was it," Anheuser-Busch VP of brand management Keith Levy says.
TOBYMAC, CASTING CROWNS TOP DOVES

Diversity reigned as seasoned veterans and industry newcomers shared honors at the 59th annual GMA Dove Awards. Casting Crowns, tobyMac, Natalie Grant and Chris Tomlin were among the evening's top winners at an event that recognized the wide range of genres under the Christian/gospel music umbrella. The show aired live April 23 on the Gospel Music Channel from Nashville's Grand Ole Opry, with GodTube streaming the pre-telecast portion of the awards.

TobyMac received the artist of the year Dove, an honor he won in 1996 as a member of pioneering trio group. In a category generally dominated by pop acts or worship leaders, tobyMac's win elevated the Christian hip-hop/rock genre. "I hope it opens the door for diversity in our industry," he says. "We are a diverse industry, but I think we could be more diverse." TobyMac also won rock/contemporary album of the year for "Portable Sounds," and his hit "Boomin'" was named shortform video of the year. "I didn't expect it," he told Billboard backstage, clutching his flock of Doves. "I'm blessed." Casting Crowns frontman Mark Hall won four accolades, and the Georgia-based band picked up three Doves, including its fourth consecutive win in the group of the year category. Hall and co-writer Bernie Herms won song of the year honors for "East to West." Skillet, Trim-the-5:7: Austin's Bridge and Group One Crew were all first-time Dove recipients. "I was just shocked," Skillet frontman John Cooper told Billboard backstage. "We didn't even write a speech." Among the veteran acts to enjoy a resurgence this year was Point of Grace, which netted the country recorded song Dove for "How You Live (Turn Up the Music)." The single is being worked to mainstream country radio stations, a first for the female pop foursome. Cindy Morgan, who took home the best new artist Dove 15 years ago, wrote the song. During this year's Doves, she was named songwriter of the year.

The American Bible Society served as the presenting sponsor for the Doves, which were part of the Gospel Music Assn.'s annual GMA Music Week convention.

---

CHRISTIAN

The Open Road

GMA Week Spotlights Mainstream-Targeting Christian Tour

It's always an intriguing intersection of commerce and ministry as the faithful gather for the annual Gospel Music Assn.'s Music Week convention and Dove Awards show. Held April 19-23 in downtown Nashville, GMA Music Week attracts artists, record company execs, promoters, managers and other industry personnel representing the diverse ranks of Christian/gospel music from rap to country to rock.

Though always concerned with catering to the core church audience, dialogue at this year's convention centered on expanding the genre's reach further into the mainstream. "All churches have their revival week, where they relucot and bring someone into to speak," Third Day frontman Mac Powell says. "That's what I look at GMA Week as. It's a week where we all come together, reminding each other why we do this, encouraging each other and hopefully learning how we can reach outside of the door of the church to encourage people with our music and our message."

Powell and his band will play a major role in spreading the message as they embark on the Music Builds tour with Switchfoot, Jars of Clay and Robert Randolph & The Family Band. News of the trek was the big buzz during GMA Week, and attendees got a little taste when Third Day, Jars and Switchfoot provided a preview April 21 at Nashville's Wildhorse Saloon.

"We've been talking for two or three years about Third Day branding their own festival or doing something that would be different," says Creative Artists Agency's Jeff Gregg, the band's longtime booking agent. "Then when they joined Red Light for management, those conversations accelerated. Then when Red Light signed Switchfoot—the two bands had toured together 10 years ago on a theater and church tour—we thought, 'These are two bands we can put together,' and we started brainstorming from that."

The shed tour kicks off Aug. 21 in Detroit and concludes Oct. 12 in Denver. Produced by Live Nation and Transparent Productions, the outing will hit 23 cities and will also include a side stage featuring up-and-coming acts.

MySpace will be the exclusive online media partner.

Powell sees this tour attracting Christians and nonbelievers. "Hopefully the church and people who listen to Christian music are going to be big supporters of the tour," he says. "But I think because of the lineup, it's going to be a little bit more friendly to people outside of the church as well. It's not going to be a normal Christian music festival."

A portion of the proceeds from the shows will benefit Habitat for Humanity affiliates in tour cities. Artists on the tour will collectively donate $1 to charity from every ticket sold. Money will also be raised from ticket auctions, event packages and special merchandise items. Plans even call for band members to grab tools and help build some of the Habitat houses in tour markets.

"More than just playing music, this is something that's going to reach a community and change the communities that we go and play for," Powell says. "That's what really gives us a huge reason to do it, [in addition to] just making great music together."

---

SLOWLY UNFOLDING

EMI Restructuring Gains Clarity, Week by Week

The EMI restructuring will be one of the most ambitious reworkings of a major music company yet seen by the industry.

So far a small amount of the expected 2,000 job cuts have taken place at EMI's Christian Music Group (billboard.biz, April 2) and, most recently in the radio promotion department at the Capitol/ Virgin company (billboard.biz, April 23). The latter saw at least eight promotional staffers let go including Virgin Records VP of promotion Dave Reynolds and Virgin director of promotion operations Jordan Rosenblatt. Meanwhile, CMG executive VP of promotion Greg Thompson was tapped to lead promotion efforts across all labels in the United States, with the exception of EMI Christian.

These moves only hint at what's to come. When all is said and done, EMI will have three centralized groups, divided by function, instead of by label and region, sources say.

The company is centralizing all marketing, sales, catalog and digital forces under a global music services group. The purpose of peeling away these functions from the labels was to have a smaller head count but allow for more efficiencies. In the traditional music business, if one label was hot and another cold, or if one had a heavy release schedule and the other didn't, it became a resource allocation challenge.

A support services group will round up EMI's back-end functions such as finance, legal, royalties, human resources and IT. Driving the music will be a centralized global A&R labels group, to be headed by Nick Gafield. In some cases labels will remain intact, like EMI Latin and EMI CMG. But other A&R labels will be more of a regional specialist, instead of reporting to specific labels like EMI Nashville, Blue Note, Virgin, Capitol or Astralwerks.

There will still be heads of territories to help with regional coordination. Colin Finkstein, for example, was named president of North America April 17. If remains unclear if Thompson will be placed under the music services group or will report into the A&R/labels group.

For a special report on surviving a layoff, see "The Big Bounce" on page 24.
AUTO FOCUS

As ‘Grand Theft Auto’ Rewrites Gaming History, The Music Biz Gains Big

When the highly anticipated videogame “Grand Theft Auto IV” hits retail shelves April 29, it will immediately make videogame and music history on several levels.

First, it will have the largest soundtrack of any videogame. Second, it will be the first game that lets players tag songs in the soundtrack for subsequent purchase online. And should it meet early sales forecasts, it could break single-day and opening-week records, not to mention potentially becoming the best-selling game of all time.

Taken together, these feats make “GTA IV” the most important videogame release for the music industry since “Rock Band” and “Guitar Hero II” on promotional and financial levels.

While the latter two games are unique in that they use music as the central gameplay element—allowing gamers to play along to the included songs using special instruments/ controllers—“GTA IV” is a more traditional game, but still one in which music plays an important role.

The more sophisticated that videogames get in terms of storyline and presentation, the more important music becomes to setting that tone, and the music industry is demanding higher licensing fees as a result.

More so than most videogames, the “GTA” crime series has used music to establish the tone for each installment’s storyline, setting and era. The plot for “Grand Theft Auto: Vice City” was set in a Miami-like city circa 1985, featuring a soundtrack of ’80s classics straight out of “Miami Vice.” “Grand Theft Auto: San Andreas” fast-forwarded to the late ’90s, in a setting resembling South Central Los Angeles and with a hip-hop-heavy soundtrack to match.

“GTA IV” brings the franchise back to its roots—Liberty City, a fictionalized version of New York—this time in present day. While the developers spent more than three years visually capturing the neighborhoods and people that inhabit this surrogate city, Rockstar Games music supervisor Ivan Pavlovich and his crew spent the last year-and-a-half compiling the soundtrack that brings it to life, contacting more than 2,000 entities across four continents to secure the necessary music rights.

“We’ve really paid attention to what goes on in New York City and I think we really captured the music of the entire city, from different ethnic and social groups in different tastes of music,” says Pavlovich, who once owned now-defunct Chicago indie label Guidance Recordings.

Music in the “GTA” series is split between several radio stations organized by genre, which gamers choose when they enter one of the many vehicles that serve as the primary gameplay experience. Each station is like a mini soundtrack of its own, allowing gamers to tune to their favorite time every time they enter a new car.

To help accurately reflect New York’s diverse music scene, Pavlovich enlisted the help of several area DJs to produce or act as hosts for the stations.

Fans of dance/electronica have Electrochoc, hosted by Francois “K” Kevorkian. Punk fans have Liberty City Hardcore hosted by Murphy’s Law vocalist Jimmy Gestapo. Nigerian artist Femi Kuti spins international funk on FBM, while Ukrainian superstar Ruslana hosts the Vladivostok FM channel of Eastern European pop music.

Massive label owner/producer Bobby Konders, who hosts a reggae channel in the game, went through the trouble of flying to Jamaica and reviving several existing songs by the original artists to add shout-outs that refer to fictional-in-game locations. And DJ Green Lantern produced an entire station with all-original songs exclusive to the game rather than licensing existing tracks (see 6 Questions, opposite page).

Although Rockstar won’t disclose the exact number of tracks before the game is released, Pavlovich says it will “far exceed” the last installment of the series—“GTA: San Andreas”—which holds the current record for most songs in a soundtrack at 156. “GTA IV” features a record 16 music-based stations that generally hold 10-15 songs each. So expect more than 200 songs in the new “GTA” title.

A soundtrack of that size carries a hefty price. According to sources close to the deals, Rockstar is paying as much as $5,000 per composition and another $5,000 per master recording per track. If that deal applied to all songs, Rockstar’s soundtrack budget may exceed $2 million.

That’s welcome news to a music industry that has long struggled to convert videogame licensing from a source of mere promotion to one of actual profit. According to Cynthia Sexton, senior VP of strategic marketing and licensing for EMI Music North America, label negotiations with videogame developers have “changed dramatically” in recent years.

“It’s changed from videogames as a great way to expose our artists to where music is integral to the game and they’re actually willing to compensate us,” says Sexton. “Now that the purse strings have been loosened up somewhat, we can dig a little deeper into our catalog to get interest from artists who may not have been interested before to get involved.”

When it comes to more music-driven games like “Guitar Hero” and “Rock Band,” publishers of hit songs are successfully demanding per-unit royalties instead of flat per-song rates. According to one publisher licensing music for both, rates range from a penny to 4 cents of each game sold, as well as 20% of the net proceeds from new songs that gamers can download that weren’t included in the original game.

However, Pavlovich estimates only about 15% of the “GTA IV” soundtrack consists of recognizable hits like the Who’s “The Seeker.” The bulk of the music is original compositions with deep cuts and rarities like the Skatt Bros.’ “Walk the Night,” Jean Michel Jarre’s “Oxygene Pt. 4” and Calle 13’s “Arete’Ve-Te’.

Those holding rights to these tracks are far more interested in the promotional opportunities that “GTA IV” brings than the upfront cost.

“Reggae and dancehall is kind of underground,” Konders says. “It isn’t really mainstream, so this is great exposure. It’s a whole new audience. … Brooklyn and the Bronx are different than Cleveland or Idaho or Dallas. But there are kids out there that like to see and hear new things.”

The popular franchise is a massive distribution platform. All past installments combined have sold more than 70 million units worldwide, and 32 million in the United States alone, according to NPD Group.

“GTA IV” is on track to continue that momentum. Videogame retailer GameStop won’t divulge preorder numbers, but says it was tracking slightly behind that of “GTA III” last year, which reached slightly more than 1.2 million per month before its September release. Early projections peg first-week sales at about 6 million copies, with as many as 13 million by the end of the year in the States alone.

“It will probably be not only the most significant entry in the series’ history, which is saying something considering how well the franchise has done,” GameSpot editor-in-chief Ricardo Torres says, “but also a landmark for this generation of consoles.”

What’s more, in an industry first, “GTA IV” includes a feature that allows players to tag any song in the soundtrack for later purchase on Amazon. Each tagged song is added to a custom playlist that gamers registered with the Rockstar Social Club social networking service will then find waiting for them on the Amazon site.

Rockstar has tried to capitalize on its soundtracks in the past, with mixed success. The soundtrack to “GTA: San Andreas”—which was released as a two-disc compilation and a $50 eight-disc boxed set—moved 13,000 units, respectively, according to Nielsen SoundScan.

The deal with Amazon, however, allows for single-song sales and is the first time that the industry will be able to track the direct cause-and-effect relationship between including a song on the soundtrack and its subsequent sale.

The result could affect future videogame soundtrack licensing negotiations. The partnership with Amazon didn’t play a role in the current soundtrack, as the functionality was not added until after the soundtrack was largely finalized. But industry sources say they’ll be watching the results closely now that it’s available.

“It’s difficult for me to say we’re going to give ‘GTA’ a better deal on a synch because we hope we’re going to get sales,” Sexton says. “None of these things have been proven yet. As they are proven, maybe we’ll look at things different going forward.”

Additional reporting by Susan Butler.
DJ Green Lantern produced a custom radio station for Rockstar Games’ “Grand Theft Auto IV,” which comes out April 29. Rather than simply stringing together a group of licensed tracks, the New York DJ, producer and label owner developed about 10 new songs. Billboard caught up with him to learn more.

1. **How did you get involved in the “GTA” soundtrack?**

They reached out sometime last year when they were putting together the in-game radio shows. They wanted me to do what I do with making songs and mixing them up as a DJ and producer. They got a couple of people over there that are really in tune to what’s going on and they understand I both play music as a DJ and also make music. So they had the idea to give me my own show and create all brand-new music so it could be a first.

2. **Why did you want to be involved?**

Three words—“Grand Theft Auto.” It’s just a no-brainer. It’s such a big platform, first of all, [and] the chance to do something that’s a first. It’s based in a New York-type setting, so I can use my artist relationships and go make songs for this particular mood that I’m trying to achieve.

3. **Did you go about it differently than any other mixtape or radio show?**

Yeah. There’s a lot of clearance issues with these types of things. So, No. 1, no samples. If you use a sample, you might as well give it all away. I have relationships with huge artists who didn’t want to be a part of the videogame.

4. **So what are you trying to achieve with the “GTA” radio station?**

Definitely to break some new music. I have a few new artists that are signed to me that I put in there. At this stage of the game I have to go to that next level and promote my stuff. And also to give the people the artists they love on top of that. You have to balance all that out. But really what’s about is stepping into the world of music supervision and doing something for arguably the biggest title of the game world and see what else I can do next. The next step would probably be me being hands-on and either developing something for a game or just developing a game period. We’ll see what comes along. I’ve got a few offers I’m feeling out just from the publicity I’ve received from this.

5. **How does producing music for videogames compare with the other activities you have?**

The 12 million people that are probably buying this—that’s a big difference. I’m always interested in branching out. I got new artists I’m working with. I’m always open for anything changing and challenging. [And] I can’t let videogame music production take over because I have a lot of responsibilities, but it’s something I’m definitely going to carve out more time for. We’re living in a new age. It’s not all about record sales anymore. In this day and age you really have to understand that people are consuming certain things and videogames are one of them.

6. **Where else can we hear these new tracks?**

Look out for the soundtrack [release]. It’s music from and inspired by “GTA IV” mixed by me and featuring both the in-game songs and eight new songs that weren’t in the game. It’s all exclusive and it’s all produced by me. It’s coming out in conjunction with Rockstar on May 19. We’re working it out right now. The game is being used to almost advertise it.
VP Records Acquires Greensleeves And Creates A Reggae Powerhouse

The acquisition of U.K. based reggae imprint Greensleeves by New York's VP Records adds an international reach to the world's largest independent reggae label at a time when sales are slipping. VP obtained Greensleeves for $6.2 million in February from Zest Music, a publicly owned company, two years after Zest bought the label from founders Chris Cracknell and Chris Sedgewick for nearly $6 million. Zest chief executive Steve Weltman says he never intended "a turnaround sale," but the label's CD sales declined by 30% in the United States and the company's digital sales couldn't offset the deficit.

"Following preliminary discussions with Chris and Randy Chin (CEO and president, respectively, of VP Records), "they made a formal offer," Weltman says, "and our shareholders decided that selling Greensleeves would be in Zest's best interests." Included in VP's purchase is the Greensleeves album catalog, featuring more than 400 titles by such hitmakers as Shaggy, Shabba Ranks and Yellowman, as well as Greensleeves Publishing, which administers more than 12,000 songs. Cracknell and Sedgewick founded Greensleeves Records in 1977 as a means of satisfying the demand for Jamaican imports in their London record shop. VP Records, meanwhile, is a family-owned company that developed from Randy's Record Mart, established in 1962 in Kingston, Jamaica, by Vincent and Patricia Chin. Chris and Randy's parents. The Chins migrated to New York's Queens where they set up VP Records as a Jamaican music retail/distribution outfit in 1979 with the VP label launched in 1993. From that time on, VP and Greensleeves have been reggae's principal labels, often competing to license the same tracks or sign the genre's most successful artists.

VP owner Randy Chin says that "Greensleeves will continue as a freestanding, fully operational label with its own A&R staff and release schedule." Greensleeves Publishing will also remain distinctive from VP's smaller publishing arm. VP says Greensleeves was established five years ago. "Greensleeves will maintain its identity, but what will be combined are some of the back-office functions," Chin continues. "Greensleeves had a relatively small U.S. office, so we are going to be doing a lot of the marketing here. On the U.K. side, our staff now works in the Greensleeves offices. We are trying to consolidate distribution where it makes sense, because consolidation is an overall part of what is happening in the industry, not just with VP." Despite the necessary clustering mandated by a shrinking marketplace, many within the Jamaican music fraternity are nonetheless troubled by a single company's possession of reggae's two biggest labels. "It is uncomfortable having the strongest options available for reggae in one location," says George Golding, a Kingston-based entertainment consultant and former manager of such top-flight reggae acts as Third World and Anthony B. "If Greensleeves can remain autonomous in their signings, that would shine a little light on the situation, but decisions about budgets that go along with promoting an artist and albums will undoubtedly come from the same head office."

By contrast, Greensleeves director of A&R Dan Kuster—who remains with the merged entity—says VP's recent initiative as a bright spot in an otherwise bleak musical landscape. "VP's decision to heavily reinvest in reggae, given the current state of the industry, shows their commitment to the music," he says. "It is encouraging that they see a future in the music at a time when a lot of people don't."
Dealt A Full House
Kenny Chesney Plays His Cards Right For Poets & Pirates Tour

Summer came several weeks early in Nashville when I recently had the opportunity to check out the final rehearsal of Kenny Chesney’s 2008 Poets & Pirates Tour at the Sommet Center. Even aside from the novelty of watching a fully produced (and I do mean produced) concert in a 20,000-seat arena with only a handful of people in attendance, it’s a hell of a show.

Without divulging details of the concert, suffice it to say that Chesney makes an impressive entrance before rippling through an up-tempo performance. Light on ballads and high on energy, the nearly two-hour romp is powered by Chesney and his big ol’ band, which features a full-blow horn section this time out.

Chesney is known for putting big bucks into his show, and clearly these horns didn’t come cheap. The four piece section is led by sax legend Jim Horn, known for his work on classic songs by U2, the Rolling Stones’ “Goats Head Soup” and Jackson Browne’s definitive live album “Running on Empty,” as well as being part of such infamous live touchstones as the Mad Dogs & Englishmen tour and the Concert for Bangladesh. Also onboard with Chesney are trumpeters Steve Herrman and Scott Ducaj and Chris Dunn on trombone.

The tour, sponsored by Corona Extra, began April 18-19 at the Mohegan Sun Arena in Uncasville, Conn. LeAnn Rimes is opening all shows, with Brooks & Dunn, Gary Allan, Luke Bryan and Sammy Hagar joining the stadium shows in various configurations. Local bands also will open shows (billboard.biz, March 27).

Before he’s done with Poets & Pirates, we’ll be well into football season, with Chesney having played 14 stadiums as well as a mix of arenas and amphitheaters among the 34 dates. The expansive staging travels on 15 trucks as part of an overall production fleet of 30 semis (another 10 for the stadium concerts). Twenty-eight coaches move the band and crew.

The set’s primary Daktronics video screen, which extends the length of the stage, is a thing of beauty, and is augmented by smaller screens above and beside the stage. The modular system, with a curved hanging system developed by Screenworks, adapts to stadiums, arenas and amphitheaters, and every screen can be programmed independently of the others. A masterpiece of gear—deemed “the Control Freak”—has been built to coordinate all the video cues, effects, lights, cameras and action.

For this particular arena configuration, two cameramen were hoisted some 100 feet to catch action, which is displayed in the clearest, sharpest concert video I’ve ever seen. Each of the matrix panels represents the cutting edge of video technology that’s just hitting the marketplace, At 48 feet wide and 13 feet high, every single pixel counts.

Beyond the video that captures the action onstage, the preprogrammed video is also creative and well-conceptualized, and throughout this final rehearsal Chesney frequently checked out the screens to make sure everything was per his vision of the presentation. Chesney is very hands-on in what his show looks and sounds like.

Sales are off to a typically Chesney-esque start, and not just in traditional country music strongholds. Take New England, for instance: the July 26 date at Gillette Stadium in Foxboro, Mass., is already sold out, as were the tour openers in Uncasville. “This is the first time we’ve ever played Kenny at the Mohegan Sun after a few years of sellouts at the Dodge Music Center [formerly the Meadows],” Live Nation Connecticut chairman Jimmy Koplik says (and often referred to as Mr. Connecticut). “Both shows at Mohegan Sun sold right out, so Kenny continues to play to full houses in Connecticut.”

In each of the five previous years, Chesney has played to more than 1 million people, an unprecedented feat in country music, and extremely rare in any genre. Since 2002, Chesney has grossed well more than $100 million and moved nearly 7 million tickets.

As ever, Chesney is managed and booked by Clint Higham and Dale Morris, and his tours are promoted and produced in North America by Louis Messina at TMG-AEG Live. “Once again Kenny is the biggest show on the road,” says Messina, who is sometimes referred to as “Kenny’s Boy.” “Once again, Kenny outdid himself. We are the traveling summer-time party, and I can’t wait.”

THE NEDERLANDER ORGANIZATION
A preeminent concert promotion, theatrical production and venue operations firm based in Los Angeles, is currently interviewing for the position of Controller.

QUALIFICATIONS AND REQUIRED SKILLS:
• Ten years of experience in the accounting field
• Concert or Theatre industry experience preferred
• Other live event entertainment experience a must; CPA designation a plus
• Proficiency in GAAP accounting; significant experience in ability to manage and create budgets & plans, and report results
• Strong analytical and communication skills
• Must be extremely proficient in Excel, and have experience with Windows based accounting systems

JOB DUTIES:
• Reports to VP - Finance
• Monthly and annual close of multiple venues and entities
• Monthly and annual consolidation of multiple corporate entities
• Analyze monthly and annual results and generation of reports to management
• Analytical review of results and trends of key performance indicators
• Annual planning, budgeting and forecasting
• Accounting system improvements, automation, and controls
• Coordination with outside auditors on financial statements and tax returns

SALARY AND BENEFITS:
A competitive executive compensation package including participation in an annual bonus plan, insurance benefits, 401(k) and flex spending programs.

Email resume and salary history to: Apply@Nederlander.com Re: Controller
Window Shopping

Format By Format, Release Schedules Try To Control What The Music Biz Still Can

It used to be so easy. When the entertainment industry had control over its distribution, back before piracy set in, there was this notion of a "release window." It allowed the film industry to rake in billions by carefully orchestrating exactly where its content was consumed and via what format. Movies appeared first in theaters, then on DVD, premium cable and finally network TV, with domestic and international releases interspersed among them.

It's something the music industry has long hoped to replicate. But in a sort of cosmic joke, the dawn of digital entertainment gave the music industry a host of new products to sell beyond the CD—such as ringtunes, ringback tones, videogame downloads and digital downloads—and digital piracy to render the "windowing" effort powerless.

"In a perfect world, we would be able to execute more of a windowing strategy," Zomba/Jive Records senior VP of marketing and digital media Jeff Dodes says. "But when we plan a strategy and then the track leaks...what strategy do we really have? That happens to us fairly often.

Once a track leaks, that's it. No more control. The result? Everyone scrambles to make money where they can, as fast as they can, on whatever format holds the most potential at the time. That's what led Gnars Barkley and The Raccoon Bros to rush-release albums in physical and digital formats rather than build demand with an early single.

But that doesn't stop the industry from trying. Despite the chaos, there are islands of sanity where a savvy label can still manage the staged release of music.

"Sometimes there are more controllable than other things," Jupiter Research music analyst David Card says.

Take CDs. The physical release is one of the few music products that is solely under the label's control; in some cases staggering a physical album's release after its digital debut can help regain some lost ground. Rhoades found success debuting its "In Rainbows" album as a digital download months before releasing the physical CD, and the latter still became a No. 1 seller. Many indie and emerging acts are following similar strategies.

Even Columbia Records is embracing the concept with the release of U.K. songwriter Adele's U.S. debut, "19." Things get trickier with digital products, particularly downloads. Conventional wisdom says that barring the occasional iTunes exclusive, the best bet is to make the album available everywhere the moment the first single is serviced to radio.

"When you go to radio, you may as well make it available everywhere," Dodes says. "Because essentially, it will be.

But with more unconventional products—videogames and mobile—controlling the release window might still be an option.

Ringtones for some time were considered a piracy-free product, and as such have been one of the few controllable early-release formats. It's now common to re-release ringtones before the full album is released. They not only spur sales, but also act as a test product to determine whether the label is pushing the right single.

At one point, labels tried releasing singles as ringtones before aiming for radio airplay—sort of like a tease for a film. But once it became clear that radio drives ringtone sales, the practice changed.

"If they haven't heard the song," Dodes says, "people aren't going to buy a ringtone—even from an artist they know.

The mobile attention is now moving to ringback tones. Ringtones are no longer a controllable as they once were, now that fans can create customized ringtones from their personal music collection. Ringbacks are a network-based application, and therefore cannot be similarly replicated.

Videogames are a newer area of opportunity. Games like "Rock Band" and "Guitar Hero" let users buy and download new songs to play with the game. Because developers must program these downloads to work with the game, piracy is not as big an issue, and distribution can be controlled.

One new tactic involves using games as an early-release platform. Motley Crue and Def Leppard have already released new songs exclusively through "Rock Band" and "Guitar Hero," respectively.

Some wonder if videogames would prove more effective as a late-stage release platform instead, much like how ringtones were once offered too early in the release-window schedule.

"Isn't the whole point of the game to play stuff you're familiar with?" Card asks. "If you're actually trying to build demand for a song, this should be in a later window.

To be sure, experimentation will be key to the industry's attempts at replicating the movie release-window strategy. But in the digital age, time is of the essence.

"The film industry had 50 years to figure this out," Card says. "The music industry has no time whatsoever.

---

HDTV GETS SMART

Further proving that the computer and entertainment worlds are colliding, computer manufacturer Hewlett-Packard has released a new line of Internet-connected HDTVs.

The MediaSmart TV series now features Microsoft's Media Center Extender feature, which allows users to access media from not only the Internet but also their home PCs, including photos, videos and yes, music. In addition to on-demand access to videos from providers like CinemaNow, the TV has direct access to internet radio stations via Live365. The software aggregates all available content into a common interface that users can then select using the included remote control.

The MediaSmart TV line is available now, starting at around $1,900, depending on the retailer.

---

BITS & BRIEFS

PARTNER 2 PARTNER

Comcast is taking something of a "if you can't beat 'em, join 'em" approach to its peer-to-peer problems by partnering with PandoNet to create an industry-wide "P2P Bill of Rights and Responsibilities." The intent is to engage Internet service providers, P2P companies, content providers and consumer advocates in an effort to outline P2P users' rights as to what methods ISPs can use to manage bandwidth.

Comcast drew the ire of customers and regulators last year when it began the wholesale blocking of P2P traffic via the BitTorrent protocol, which affected legal and illegal content traffic. The company has since adopted technology from Pando that aims to use P2P networks to ease Internet congestion.

GAME SHOWS

BET Networks has reached an agreement with Microsoft's Xbox 360 division to sell programming through the Xbox Live Marketplace. Such shows as "College Hill" and "American Gangster" and "Comic View" are now available for download on the game console. The premiere episode of "Iron Ring" is featured as a free download for a limited time.

"PRINCESS," PERSONALIZED

Fans of the 1987 classic film "The Princess Bride" can now vie for a chance to compose a new title theme song for the coming videogame version of the movie. Contestants can download and remix the original theme song components via ACIDplanet.com, which is hosting the contest, and submit their creations through May 22. The winning entry will be selected by the game's developer, Worldwide Biggies.

HOT RINGMASTERS

May 2008
Retail Track

ED CHRISTMAN echristman@billboard.com

Store To Store

A Tour Of A Host Of Record Store Days

For me, Record Store Day (April 19) started out with oversleeping—hey, I went to see the Misfits at Warsaw in Greenpoint, Brooklyn, the night before. By 10:30 a.m., I left Astoria and headed across the George Washington Bridge. The day was beautiful, which led me to ruminate that the weather could hurt business.

Since it appeared on the Record Store Day Web site, Record King in Hackensack, N.J., had drawn the curiosity of coalition retailers around the country. The site says the store carries a half million 45s, which I can now attest appeared to be true. The walls of the narrow, 150-foot-long store were lined with 45s, spaced out, like a library. Where the walls were open, the design on them conveyed a nice feel, even a signature look, for a record store. Like most used stores it also had a few thousand CDs and the same again in vinyl albums—it’s too cluttered. Worth a trip, if you are a singles junkie.

As I expected, it was too early for any Record Store Day action—the store is holding a big event next month, but had nothing planned for April 19—so I headed back to the city to shoot down to J&R Music World in lower Manhattan. One problem: Most in-store performances were between noon and 3 p.m., so it was hard to catch more than a few artists at a couple of stores.

When I reached J&R, I saw a small mob outside the store, and it looked like a three-card monte game was going on. But when I got closer, everyone was clutching CDs from a table filled with—I later learn—free promos. Danielle Cotton, a modern-day blues/soul rock artist, had already begun playing, and sounded good to boot. The store was busy and about 40 people were watching the performance, but here again, the nice weather appeared to have kept most people outdoors. During the performance, I checked out the vinyl section and saw that I could get a free Universal Music vinyl sampler with any purchase of a “new” Universal vinyl album. I searched the vinyl but alas either Universal’s or J&R’s idea of what’s new and should be available in vinyl didn’t align with my musical tastes, so I didn’t score the sampler. After Cotton finished, I pre-ordered her album “Rare Child” for May 20 and got a download card too. I headed out for Long Island but made the mistake of taking the Belt Parkway to the South-ern State, which turns a 40-minute ride into a 90-minute one. As I arrived at CD Island in Rockville Centre, 2 p.m., in-store performer Cass Dillon and his posse were leaving. But a purple van was outside for top 40 station WBLI, and balloons—a promotional table and a small crowd outside the door made the place look happening.

Inside, Billboard associate chart production manager Alex Vitoulis introduced me to owner Doug Machow, who said this is the first time his store had held in-store performances. About 30 people were there for Dillon, and a new crowd was arriving for the next performance. It turned out the crowd were radio contest winners, here to meet Amber Rose Marie, a dance artist who was the next performer. Her manager, Catherine LaPorte of Katz Entertainment, said 300 fans text-messaged the radio station to compete for 20 slots to attend a private pizza party with Marie. “Kids are used to getting their music from iTunes, but we got a large text response, which shows the need for a campaign like Record Store Day,” LaPorte said. “The fans still want to connect with their artists and new music, and they can do that at record stores.”

It was after 4 p.m. when I headed out to Looney Tunes in West Babylon, Long Island, and I was sure I missed the 3 p.m. in-store reading from the autobiography of hardcore singer John Joseph of Cro-Mags. But Joseph was still there autographing books and shooting the breeze with customers and owner Karl Groeger Jr. “He was only supposed to be here for about half an hour, but he did a reading and started telling some great stores and he wound up staying for an hour-and-a-half.” Groeger said.

However, the day ended on a gloomy note. Showing how vibrant his business is, Groeger said that he’d just bought the entire inventory of Slipped Disc in Valley Stream, Long Island, and on April 21 he headed over there with a tractor trailer to empty out the store. Thus, April 19 was the first—and last—Record Store Day in the 25-year history of Slipped Disc.
Making Waves On Air
Latin Shock Jocks Give Promoters Pause

Among the promotional tasks that artists undertake to get their music played on the radio is making the rounds of the highly rated Latin radio morning show circuit, where on many programs, content is raucous and hosts like to push the envelope with their guests.

At that point, publicists and promoters have to decide if submitting their acts to live, uncensored grilling is worth it.

The issue arose during the "Morning Radio in the Post-Imus Era," panel during Billboard's Latin Music Conference, when Enrique Santos, co-host of Univision's popular "El Show de Enrique y Joe," told of how RBD member Christian gave them the finger after a testy, on-air interview.

"They would never do that if we were a TV show and they were on-camera," Santos said.

In turn, an audience member chastised the pair for delivering blow-by blows to Christian during the show. But if artists don't like the heat, Santos asked, why are they visiting a show like his in the first place?

Because, promoters and publicists say, such shows' ratings are too high for their artists to bypass, and therein lies the problem.

"Not going to the morning shows—particularly in a city like New York, where their ratings are so high—unless almost not having promoted there," independent publicist Mayna Nevaraz says.

Nevaraz deals with the possibility of conflict by preparing her acts—which include Daddy Yankee, DLG and Alexes & Fido—for each host.

"As a publicist, I have to feel certain that my artist is ready for any question, whatever it may be. If they're not, I prefer not to take them."

The trick, one radio promoter says, is having a good relationship with radio hosts. "I can say to them, 'Man, if you're out of line, I'll leave with my artist,' " he says. "But I'm the one who intercedes and I'm the one who gets blamed, not the artist."

But absent these kinds of relationships, promoters desperate for airplay have to be prepared to face the consequences, many say.

"You do the impossible for that song to play, and it's not the same to send a press kit," says one publicist who also has worked in promotion.

Issues arise mostly for reggaeton and tropical acts, given that those formats are the ones that tend to air the racier morning shows. Taking pop acts to such programs, the promoter says, is often a risk. "Pop acts who have issues, I prefer not to take them to those shows," she says.

As for telling hosts to refrain from asking certain personal questions—that's the loss of death. "It's a way of having them precisely ask that," she says.

Nevaraz pre-empts this situation by specifically preparing her acts for certain questions. After all, issues arise when guests get testy, not when they're accommodating.

And while artists would often prefer to just talk about music, as public figures they simply have to be prepared to answer personal questions. "The artists come to the show and they pretend to talk about those things nobody gives a crap about," says Luis Jimenez of Univision's "The Luis Jimenez Show." "We want to know how you like to spend your vacation, or what's the craziest thing a fan has ever done to you. Things like that."

Cousins on Camera
Geffen pop duo Pima J, whose Spanish translation of Alicia Keys’ "No One" became an online video hit, recently kicked off a series of online vignettes at holamun2.com. The vignettes, which feature the songstresses’ adventures in Spain, are just one of many promotions SBS has planned for the duo.

"We have partners, including MySpace, Gigadaten and others, but we also have websites that our music is presented in," says Ceriani. "So we're generating our own virality, and I think that's really the way to go in the future."
Driving Licenses

Quango Sets A Branding Example

Riddle me this: What’s the fastest way to get millions of people to hear tracks from a record that has sold only 31,000 copies? A clue: It includes stalking runways and city streets in expensive pumps, and yet actually makes the label and the band money.

While the name Bittersweet might not be on the tip of everyone’s tongues, its music is certainly infiltrating plenty of ears. The duo, both former members of Supreme Beings of Leisure, has provided the music for such films as “The Devil Wears Prada” and specials like the Victoria’s Secret Fashion Show, as well as the theme song for NBC show “Lipstick Jungle.” But the trip-hop act didn’t score all these placements on its own, much of its success is due to the work of its label, Quango Records.

The Los Angeles-based outfit, which was founded in 1993 by DJ Bruno Guez, has been a leader in the licensing game. At a time when many labels are just dipping their toes into the synch pool, Quango has been splashing around in the deep end for almost 15 years, creating lifestyle branding partnerships and placement opportunities for its acts.

“At this point, I’d say our revenues are split pretty evenly three ways,” Guez says. “About a third is from record sales, a third is from synch licensing income, and a third is from branding partnerships. I expect our licensing income to become an even bigger part of the pie in the next few years.”

“Quango really gets it in terms of licensing,” NBC director of music supervision and licensing Stacy Wallen-McCarthy says. “They have been very proactive and open-minded in a climate when many labels are starting late and having to play catch-up.”

Guez credits the lifestyle branding business for the creation of the label. “I was working as a DJ and [hotelier/Islad Records exec] Chris Blackwell asked me to make some mixes and curate the music for his hotels. I worked with him at Island for four years, and signed Zero 7 shortly after all the indie labels were released in 1997. Zero 7 were the first band where we started doing synchs early and then we went from there.”

For Guez, licensing also goes far beyond collecting a check and enjoying hearing his bands on TV. “We have been proactive in turning synchs into digital marketing opportunities,” he says. “For instance, we create a custom landing page online for each track, and then we work on search engine optimization, so when people search for ‘Lipstick Jungle’ theme song, the first page that comes up is our page. People can enter their e-mail addresses to get a 30-second clip of the song, and then we have their info to create a one-on-one relationship going forward.”

Building one-on-one relationships between clients and brands has proved another money maker for Quango. Rudy Manheim, who manages the Oliver Peoples eyeglasses store in L.A., says Quango was “totally ahead of the curve in terms of licensing and music and stores.”

“They really understand branding and get that music is part of the retail experience,” Manheim says. “They get our vibe—we have a high-end, exclusive clientele, and they want a certain type of music to become an even bigger part of the pie in the next few years.”

“Quango really gets it in terms of licensing,” NBC director of music supervision and licensing Stacy Wallen-McCarthy says. “They have been very proactive and open-minded in a climate when many labels are starting late and having to play catch-up.”

Guez credits the lifestyle branding business for the creation of the label. “I was working as a DJ and [hotelier/Islad Records exec] Chris Blackwell asked me to make some mixes and curate the music for his hotels. I worked with him at Island for four years, and signed Zero 7 shortly after all the indie labels were released in 1997. Zero 7 were the first band where we started doing synchs early and then we went from there.”

For Guez, licensing also goes far beyond collecting a check and enjoying hearing his bands on TV. “We have been proactive in turning synchs into digital marketing opportunities,” he says. “For instance, we create a custom landing page online for each track, and then we work on search engine optimization, so when people search for ‘Lipstick Jungle’ theme song, the first page that comes up is our page. People can enter their e-mail addresses to get a 30-second clip of the song, and then we have their info to create a one-on-one relationship going forward.”

Building one-on-one relationships between clients and brands has proved another money maker for Quango. Rudy Manheim, who manages the Oliver Peoples eyeglasses store in L.A., says Quango was “totally ahead of the curve in terms of creating relationships between music and stores.”

“They really understand branding and get that music is part of the retail experience,” Manheim says. “They get our vibe—we have a high-end, exclusive clientele, and they want a certain type of sonic experience when they are shopping. It can hurt a store when the music and the product don’t match up.”

“We describe ourselves as ‘creating music for brands,’” Guez says. “But we want the musicians to be part of the experience. For the new Bittersweet record, which comes out on May 17, we are doing a co-promotion with Starbucks and iTunes. We’ll have the record playing and on sale in 10,000 Starbucks stores, and then they will direct people to iTunes and to the physical copies of the disc for sale at the store.”

“I still want to sell records, but the future is in licensing,” Guez adds. “My goal is to use my curatorial skills to build both my label as a brand and develop a reputation as someone who can create a soundtrack for a brand.”
Throttled
Canadian ISPs Cut P2P, Torrent Download Speeds

TORONTO—Two Canadian Internet service providers (ISPs) have been cutting network speeds for peer-to-peer (P2P) and torrent use—but the music business says the move is insufficient to affect digital piracy.

The issue of "throttling" has captured media attention in recent weeks after Bell Canada—the country's largest telecommunications company with more than 2 million high-speed Internet subscribers—and rival Rogers Communications admitted to the practice.

Bell says it cuts speeds to P2P services because they take significant bandwidth and slow network speeds for other users. One industry insider says 95% of traffic on most Canadian networks is created by less than 10% of users, the majority of those are downloading music and movies. Bell says it is only reducing speeds during peak evening hours, a claim widely disputed in the blogosphere, where many contend the services have been permanently slowed.

The issue has proved controversial with consumers and supporters of "Net neutrality," the concept that the Internet should be largely unregulated. While some in the industry quietly welcome the move, others consider it evidence that the ISPs could be doing more to fight piracy.

"These Internet companies built their businesses on the back of unauthorized music use," says Michael McCarty, EMI Music Publishing Canada president. "But I'm less interested in having a public policy debate over the issue. Just let our songwriters write to get paid for the music being stolen on these networks."

File-sharing has been hotly contested in Canada in recent years. The Canadian Recording Industry Assn. blames it for a slump in the retail value of recorded music from $1.3 billion Canadian ($900.3 million) in 1999 to just $703.7 million ($603.9 million) in 2006. Legal digital sales have struggled to take off, although the market has experienced significant uplift in 2008 (Billboard, March 29).

Taanta Gupta, VP of communications at Toronto-based Rogers, which claims 1.45 million subscribers, says the company's decision to slow P2P applications was not determined by the content being transferred, but done solely to increase network speeds for other users. Rogers allocates less bandwidth to P2P and torrents by using software that recognizes unique characteristics in data packets and then limits uploading speeds. Rogers says it doesn't attempt to determine if files may violate copyright law—but both ISPs stress legal downloading services, like iTunes Canada and Puretracks, are unaffected by throttling.

While ISP customer contracts prohibit copyright infringement, they have long claimed they do not track files moved over their networks. Now, one entertainment industry source says throttling demonstrates that ISPs know exactly what is being transferred on their networks.

"The only reason they are against [P2P] now," the source says, "is because it clogging up legitimate use of their networks."

McCarty says Rogers limitations would have been the first step toward getting ISPs to take action against the transfer of copyrighted content on their networks—something already in the works in the United Kingdom and France.

And David Neale, senior VP of consumer product solutions at Vancouver-based ISP Telus (which has 1.18 million subscribers), agrees it's time for an ISP/entertainment business dialogue, even though Telus does not currently slow any services.

"In effect what we've had is epidemic shoplifting of entertainment media," he says. "We need to remind people that someone created what others are taking for free and getting pleasure from."

In the meantime, however, the industry does not plan to try and push frustrated file-sharers to legal services—and Puretracks, owned by Bell, says it has not seen any significant increase in sales because of throttling.

"All this has done," Puretracks CEO Andrew Zeigler says, "is make free take a little longer."

THE PROMISED (ZEA)LAND?
Government Funding Helps Kiwi Acts Seek International Success

AUCKLAND, New Zealand—New Zealand artists are flourishing at home with government support—but international breakthroughs remain hard to come by.

Since 2000, the national government has invested around $30 million New Zealand ($24 million) in a range of music initiatives designed to establish a vibrant domestic business and introduce Kiwi music to the biggest possible international audience.

The schemes have yet to deliver a new Crowded House—the country's best-known music export to date. But associate minister of arts, culture and heritage Judith Tizard is confident the framework is in place for local acts to thrive on the global scene.

"The sense we have is that we are now considered an interesting—but small—part of the international scene," Tizard says. "But there are real champions who are welcoming us back and there is now a much clearer export and career path for our artists."

Domestically, many execs say initiatives put in place by successive Labour coalition governments have helped transform the local music scene. The main vehicle for government support has been New Zealand On Air, which has helped fund more than 130 albums. NZOA says those albums—from artists ranging from successful rock act OpShop to rapper Scribe—have spawned 263 singles, 24 of which made the New Zealand airplay top 40. Meanwhile, NZOA-funded albums broke the 1 million sales mark in November 2007.

NZOA has recently dedicated its efforts toward getting more New Zealand music onto commercial radio, but the agency's latest project focuses on international radio promotion campaigns, carried out by such companies as Los Angeles-based A&R Worldwide.

The government also funds the New Zealand Music Industry Commission, whose programs include Outward Sound, in which acts receive financial support for touring or housing themselves in an international market, so far around 80 acts/labels have received grants.

However, true international success has proved much harder to achieve. While supporters point to Outward Sound/NZOA-supported artists like soul singer Hollie Smith, alt-rocker the Brunettes and singer/songwriter Bic Runga making inroads in other markets, others note that rocker the Datsuns—whoself-titled debut hit the top 20 in 2002 in the United Kingdom—did not receive government support until after they were established.

JAPANESE MARKET SLUMPS
Japanese recorded-music market turned in a poor performance in the first quarter, with international repertoire's market share growing by a strong 7.3%...

U.K. NIXES TICKETING REGULATION
The British government will not introduce strict regulation of the secondary ticketing sector, but has called upon the concert industry to collectively clean up its own act. In a response to a Parliamentary select committee report on ticket touting, the...
New Zealand has been aching for years to get something away in a big way internationally," he says. "There are actors who have made headway here, let's pour gasoline on them and see what we can do."

Crowded House's Neil Finn and veteran promoter/musician Gray Bartlett are among those to publicly express doubts about "unrealistic expectations" for international success.

"I would be unhappy if kids didn't have stars in their eyes," Tizard says. "If we want to create industry, we have to export. And if we are to get these export industries, the government has to be involved because most (New Zealand) firms are too small to do the marketing and sales work required.

Adam Holt, managing director of Universal Music New Zealand and president of the Recording Industry Assn. of New Zealand, says the funding initiatives have been an "enormous success," helping to minimize the risk when it comes to launching a new artist. Ben Howe, owner of indie Arch Hill Records—which received Outward Sound support for U.S./Australian tours by singer/songwriter David Kilgour—believes such programs are invaluable.

There are more bands touring and achieving levels of success than ever before," he says. "Back in the 1980s and '90s a New Zealand band going overseas was major news, but not anymore."

---

FRESH KIWI

Three New Zealand Bands Tipped For International Success

**BROOKE FRASER**

**Hometown:** Wellington

**Forthcoming release:** "Alber-tine" (Wood and Bone/Red-eye), May 27 in the United States

**Booking agent:** Paradigm Agency, New York (United States); Brent Eccles Entertainment, Auckland (New Zealand); Harbour Agency, Sydney (Australia)

Singer/songwriter Fraser has long been a priority for Sony BMG in New Zealand, but her first U.S. release, "Al-bertine"—No. 8 in the 2007 year-end New Zealand charts—will be through an indie. The U.S. launch, supported by a June tour, has been backed with funding from Outward Sound and, while she is being positioned broadly in the AC market, Redeye will also look to tap the Chinese audience.

**CUT OFF YOUR HANDS**

**Hometown:** Auckland

**Forthcoming release:** As-yet-untitled debut due in September, via 679 Recordings (United Kingdom) and Speak'n'Spell Records (New Zealand/Australia)

**Booking agent:** Flowerbooking, Chicago (United States); Primary Talent, London (United Kingdom); Pavement, Sydney (Australia)

Another beneficiary of Outward Sound, this pop-punk outfit hit the international scene at South by Southwest 2006. It has released two EPs and is recording its debut album with producer Bernard Butler. Melbourne-based manager David Penge says Outward Sound "makes a huge difference in breaking a band from New Zealand. But you have to show that you have the international contacts and a plan."

Penge says a U.S. deal is imminent.

**FAT FREDDYS DROP**

**Hometown:** Wellington

**Forthcoming release:** "The Camel" (The Drop), due May/June in New Zealand and the United Kingdom

**Booking agent:** Nicole Duckworth, Wellington (New Zealand), Kartel Creative, London (International)

This dub/soul juggernaut has largely eschewed the usual funding mechanisms and built a strong international following on the back of its live shows. Self-released debut "Based on a True Story" was the biggest-selling New Zealand album of 2006 and spent more than 100 weeks in the top 40. Currently on a European tour, the band is coy about when the new album will emerge, but new single "The Camel" features guest vocals from British soul singer Alice Russell.

---

government says it is "now looking to event organ-izers, promoters and their ticket agents to work to-gether to find new ways of making sure that tickets are properly distributed without fans routinely pay- ing over the odds." The government adds that these changes can happen "without the burden of new regulation" but suggests that a voluntary agree- ment be drawn up identifying selected "crown jew-els"—sporting and cultural events that will not be sold on the secondary market. —Lars Brandle

---

**MAMA ADDS ANGEL**

London-based venue operator MAMA Group has acquired dance music festival specialist Angel Music Group. The acquisition bolsters MAMA's festival portfolio, which already includes investments in the Lovebox Weekender in London, Surfstock in Cornwall and the Great Escape in Brighton. MAMA has entered a conditional agreement to purchase 70% of the entire issued share capital and Angel from chairman/CEO Neil Moffitt. The payment will comprise £2 million ($3.9 million) in cash and the rest in MAMA shares, with a further £2 million ($2.4 million) payable subject to profit targets up to July 2008. Angel Music Group owns the rights to UK festival Global Gathering (along with N-Gaeyta Holdings) as well as Welsh dance music festival Escape into the Park. —Andre Paine

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

---

LONDON—To sponsor or not to sponsor, that is the question.

While a new breed of mainstream cor-porate sponsors move into the U.K. festi-val business, some promoters are predicting a backlash against the spon-sorship of live events.

The United Kingdom's largest telco, BT, is the new primary sponsor of the Isle of Wight festival, and General Motors-owned automaker Vauxhall has moved into festi-val's with its Corsa brand to co-produce and sponsor Bandstand, a new dual-site indoor fest from the team behind Festival.

And Sky TV, the coun-try's biggest satellite- TV operator, is the lead sponsor at Hampton Court Palace Festival.

"This is a good example of showing that Sky can offer something not normally associated with it, something beyond the actual programs," says Sky TV director of customer rela-tionships Christian Cull, who worked with talent agency IMG (U.K.) to forge the partnership.

"Ten years ago, it was a new thing for brands to get involved in music festivals," says Joani "Snowy" Everett, director at London-based Think Espionage, a market-ing agency whose clients include Bacardi and Universal Music. "But these days, both sides need to think more. Brand owners cannot just slap their logos onto events. They have to think more about personalizing the fans' experience, making their brand relevant, because young consumers can smell a marketing campaign miles away."

Festival sponsorships can be worth £30,000-£250,000 ($60,000-$498,000) to pro-moters, according to live music sources. But Simon Lewis, Live Nation's London-based president of international marketing par-tnerships, says that its four-year partnership with mobile operator O2 at London's O2 Wireless festival is about more than money.

"A good sponsor can make a festival, while a half-baked one can have a negative impact," he says. "We're constantly getting calls from companies, some of whom are competitors of our current sponsors. But we are working with the current ones because it works for us rather than with an inappropriate one offering more money."

Ben Turner, director of artist-management firm Graphite Media and co-organizer of Bandstand, says that a key factor for working with Vauxhall was that the carmaker gave it control over the festival's artwork, including the Corsa logo. "They understand that partnerships in the modern world mean total integration," he says.

But as these big-ticket companies move into the field, some promoters are turning against sponsorships. Vince Power, one of the pioneers of festival sponsorship when he served as head of Medialrudder Music Group (MMG), re-enters the business this summer with a new U.K. festival, A Day at the Hop Farm, which will shun corporate branding.

"Festivals like Glastonbury, Reading and Leeds are a great target for sponsors," Power says. "But branding doesn't always benefit the customer. If it's something sold you can give them, that'd be OK, but [not] ramming it down their throats. Like Car-ling—every bit of spare fence would have Carling Weekend plastered on it."

This year Reading and Leeds will be without a title sponsor for the first time in nine years, after Festival Republic (for-merly MMG) managing director Melvin Benn ended the association with the Car-ling beer brand.

I wanted to reclaim the name "Reading and Leeds Festival," and return to the roots of the festival," he says. "In fairness to Car-ling, it was never a hindrance. But while golfers would be more than happy to stand next to a Volvo car in a Volvo-sponsored event, musicians are less willing to com- mit to such an endorsement.

"As they see everyone doing it, more and more companies will want to sponsor live events, like a default mecha-nism," Everett says. "But we say, "Don't do it, unless it is relevant and comple-ments your other activities."

"And we ask the festival organizers, "How badly do you want the money?" "

Additional reporting by Tom Ferguson.
Sony-BMG Report Reveals Details Of Digital Pricing, But Royalties And Revenue Remain Murky

Never before has anyone been able to learn details about all the major labels' confidential agreements with the top digital services and mobile operators. But now, the European Commission’s (EC) competition unit has released the public version of its decision approving—for the second time—the Sony-BMG merger. This report is unlike any other because it follows the most in-depth government investigation of the record industry in the history of recorded music, and it reveals digital pricing information in the European Union long held secret.

THE INVESTIGATION

All of this may never have come to light had a European court in 2006 not “annulled” the EC’s first decision in 2004 approving the merger. Since the court specifically condemned the written decision for not explaining sufficient reasons for approval, the EC's competition unit, led by commissioner Neelie Kroes, undertook another investigation. Not only was it unprecedented in terms of thoroughness, but the unit reviewed the digital market that had grown substantially from 2004 to 2007. Worldwide digital sales grew from 2% to 15% of the total recorded music market in those years. Although the EC only reviewed the European Union, the business deals are likely similar to ones in other territories.

The competition unit investigated all major labels, many indie labels and dozens of digital services. Major-label groups not part of the merger had to provide data from an average of 11 million sales transactions throughout the EU during a five-year period. All the majors also had to provide a detailed analysis of online and mobile sales from each of more than a dozen EU countries broken down by repertoire, format, digital service and other factors (Billboard, Dec. 22).

The unit had to determine whether the merger would create or strengthen a “collective dominant position” in the digital or physical distribution markets. In making this determination, the investigators had to figure out if reducing the number of majors from five to four could “facilitate coordination”—create conditions where it would be easier for two or more companies to come to an understanding on how they deal with competitors and customers (e.g., fix prices) in a given market, reduce the buying power of its customers (e.g., withhold content from some services) and thwart competition.

While the decision covers the physical and digital recorded-music markets separately, discussion of the emerging digital market is particularly revealing.

Among other things, the unit conducted an “in-depth investigation of the contracts” that all majors have with at least 10 of the most important digital-music service providers (generally five online services and five mobile operators) in each of the five largest EU countries that were in effect in 2004-07. It also reviewed similar contracts in each of the 10 smaller countries where total digital sales were below €10 million ($12.6 million) in 2006.

Digital market details: The investigation revealed that the majors have provided about 85% of the digital content in the EU. Even so, there is a “level playing field” among majors and independent in the digital market, the decision says. With the existence of third-party aggregators and the number of digital distributors, the majors enjoy easier access to the market and other conditions similar to those enjoyed by the majors.

The decision noted as a positive that Apple is willing to pay Indies wholesale prices that are close to those of the majors despite their limited number of chart hits.

In terms of revenue, major labels earned 49%-60% of their digital revenue from master ringtones and mobile track downloads.

Contract terms: In 2004-07, the agreements became more diverse and more complex. The contract terms and pricing structures are often customized to reflect the market position of the digital retailer and how much the label values the services that the digital company provides.

Each of the majors’ deals vary with each of the digital business models that exist in the online and mobile markets. These models include subscription, streaming and advertising-supported services.

There are different pricing conditions, discount structures, user conditions, digital rights management restrictions and other contractual conditions. In each of the major’s contracts, the way the label shares revenue or marketing costs is also significantly different from one another.

Pricing schemes: Unlike the physical market, there aren’t any published wholesale prices to dealers (PPD) in the digital market.

Since 2005, mobile wholesale prices have been increasingly differentiated on the basis of the volume sold. Prices change significantly depending on the operator and the country in which it operates. But even within the same country, each major applies different rates to different mobile providers.

Reviewing several mobile contracts, the investigative unit found that when prices set by two major labels are similar with the same mobile operator, there is always at least one major—and not always the same major—that shows “considerable price difference,” the decision states. Rarely does a mobile operator have a similar price from three majors.

In the online market, download wholesale prices vary per format (e.g., single track, album or bundled content). They also differentiate prices based on standard, mid-price and premium content as well as front-line or catalog music. These categories don’t necessarily coincide with music that is placed in a similar category in the physical market.

Even though the majority of tracks and albums fall into the “standard” category, there are significant differences in wholesale price and other contract conditions applied by each major per digital provider in each country.

“This results in a different combination of the four majors’ wholesale prices for virtually every music service provider,” the decision states. For example, the wholesale prices charged to iTunes are in the lower tier of the wholesale price range. And wholesale prices have been undercut by different majors in several countries.

In fact, “wholesale price differences applied by the majors to a given music service provider can vary significantly—up to 30%—and these differences also fluctuate over time.”

For example, the wholesale or lower prices to customers depending on whether the contract is in the first half of its term or the second half.

Prices may also vary based on the recording’s length, genre, local or international origin, timing of release and other factors.

Other pricing structures include discounts and volume-related prices as well as two-tiered structures, like the greater of a minimum price or a percentage of the retail price.

Discounts include introductory discounts, volume discounts and rebates. Sometimes the discounts are linked to objectives like sales volumes or revenue. Other times the discounts are linked to behavior, like promotional activities and positioning on the operator’s Web site.

New retailers may also get price reductions, like a reduced wholesale price or a major agreeing to pay the value-added tax or publishing royalties for the service during some introductory period of time.

Pricing may also be related to the volume of sales, with one price for the first 10,000 downloads and another price for the next 10,000 during a specified time frame.

Finally, and perhaps most enlightening, is that even though Apple only typically retains 30% of the retail price to cover all of its costs, iTunes—aside from iPod sales—is itself profitable.

PREDICTIONS IN WAKE OF REPORT

Overall, the version of the report available to the public highlights the dichotomy between artist expectations and competition law. While specifics in the study are kept to a minimum, enough industry practices are divulged in its 339 pages that allow some predictions to be made.

Royalties remain opaque: First, recording artists may never truly have transparent royalty accounting. The labels’ wholesale prices charged for digital and mobile distribution must not be transparent if the companies want to avoid violating antitrust laws. The more complex they make their pricing models, the less able they are to ever fix prices and thwart competition.

This could create an immense challenge for artists who audit the labels, especially when the labels’ deals with digital and mobile services are made on a catalog basis rather than a per-artist basis.

No clarification of digital revenue: No one outside a major label can estimate how much revenue that label receives from digital sales. The digital pricing structures and other contractual terms, which are all confidential, are too complex. As a result, any market-share analysis based on unit sales will likely be misleading relative to actual revenue earned from the digital marketplace.

ILLUSTRATION BY BRIAN STAUFFER

BEHIND THE CURTAIN

www.americanradiohistory.com
Robert Kraft

For years, the soundtrack business was a sleepy corner of the industry—except for the occasional standout hit, most compilation soundtracks seemed irrelevant. But of late, a reawakening has occurred, and Robert Kraft, as president of Fox Music, has been on the front lines.

Kraft, who released two albums as a solo artist and two as part of a band, Robert Kraft & the Ivory Coast, was nominated for the 1993 Academy Award for best song alongside Arne Glimcher for “Beautiful Maria of My Soul” from “The Mambo Kings.”

He has been an executive on the Fox lot for almost 15 years, supervising the music for all of the studio’s projects on the film and side, including “Moulin Rouge!” “Walk the Line” and “Titanic;” for TV, he oversees the music for “24,” “Family Guy” and “The Simpsons,” among others.

It’s a career that has survived the ups and downs of the music industry, but the recent resurgence in his soundtracks has even taken him by surprise. What does he suspect is the secret to soundtrack success? Two words: Singing chipmunks.

You’ve seen the soundtracks to “Once,” “Juno” and “Alvin & the Chipmunks” take off in recent weeks. Is there some common thread that links these movies that has made them successful? This is a world where if I told you six months ago we’d have three gold records for soundtracks or that “Juno” would be a No. 1 soundtrack—every aspect of it is sort of startling and surprising, considering that soundtracks have been an incredibly moribund product for a couple of years. I think “Once” is the most obvious in many ways, in that it’s a musical film, there are songs performed, it won the Academy Award for best song—even though it’s a tiny film, made for $160,000 and [with] no real obvious record company kind of play.

“Juno”? Unless there’s an enormous Moldy Peaches audience lurking—a scary huge audience that no one’s realized—that one is mind-blowing on every level to me. This is the most eclectic mix of music. I don’t know if there are people out there just desperate for a Sonic Youth cover of a Carpenters song. I would have been thrilled if “Juno” had sold 35,000 units and people said, “What a cool soundtrack!” The fact that it sold 40,000, Alicia Keys and Mary J. Blige one week and went to No. 1 and is currently on its way to 700,000 records sold? It was No. 1 at iTunes for five weeks. When I’m asked why “Juno” went to No. 1—my answer is unprintable.

What the fuck? Yeah, I say. “Fuck if I know.” That’s what I normally say. I don’t know how Billboard feels about that answer [laughs].

We’re pretty low-key here, so you might get it in.

I don’t know what to answer except that when the movie is great, which that movie was, when the music is incredibly interesting [and] character-filled, maybe there’s an audience out there that still longs for that. In stead of all those soundtracks I used to make where I would crowbar bopping rock bands into chase scenes. Nothing is obvious anymore. I can tell you a story I used to tell. When I didn’t have “Alvin,” “Oh, maybe we’ll get a sweet kids’ record out of it.” Although [the film’s producer] Ross Bagdasarian Jr., to his credit, kept saying, “You realize that we’ve sold—whatever it is—60 million Alvin records worldwide since 1958?” And I’d say, “Well, it’s a different market, it’s a different universe.” And yet, it keeps going. This is the first time Alvin has been in the top five since 1958. Maybe “Alvin” is somewhere between all those obvious soundtrack reasons—songs on camera, groovy music that people dig, and maybe “Alvin” also could be taking a page out of the Miley Cyrus/ Jonas Brothers [fan base], playing to that audience.

Do you think this is—not to be little—it—a lucky streak? Yes. I’m not going to belittle it. [laughs] If I was going to do a seminar on film music in 2008, I would say that if you have a compilation soundtrack album, of which there are too many, you run the risk of the audience cherry picking their favorite song. We found that out with “The Devil Wears Prada,” a beautiful movie, great music throughout—U2, Madonna—and it turns out people would go to iTunes and pick out the KT Tunstall song that they liked or the Madonna cover that they liked. I think if there’s any kind of meta theory it’s to make fresh, original music that’s unique to the movie and plays well in the movie and people will want to go listen to it again and have a souvenier. It’s kind of like the first rule of soundtracks, and it’s been forgotten.

So if you’re on a roll, what other project do you have coming up that could attract some soundtrack buzz? I get calls from record executives asking me something I haven’t been asked for probably five years: “What do you have coming?”

What do you tell directors who come in with the anticipation of making a movie that cleans up at the box office and a soundtrack that cleans up on the charts? I don’t know how many meetings I’ve had with directors, where they bring up. “And it’ll make such a cool soundtrack!” And I’ve just said, “It just won’t happen. Now it’s much harder.” The great news is it means that everyone in my shop can be as creative as possible. There’s no following the old rules—we see what we can find that is unique that hasn’t been released a thousand times.

How hard is that? My new thing is in—songs in a television commercial. There are very few songs that I can find anymore that somebody doesn’t say, “Oh, isn’t that in the Gesso commercial? or “I think Kentucky Fried Chicken is using that Rolling Stones song.” I mean, there’s nothing left. In fact, certain songs we put in the movies now, people say, “Is there a TV on in the room [in that scene]?” Instead of believing that it’s on the radio that’s playing. The song is so associated with the Jaguar commercial or the Apple commercial. It’s terrible.
"It worked very well for us," Genesis manager Tony Smith says. "It has huge potential, the more cinemas that get their digital set-ups right.

The Düsseldorf event happened as a result of the September 2005 launch of the Queen and Paul Rodgers DVD "Return of the Champions" (Hollywood Records). Vue played the DVD at a selection of its cinemas under the "Larger Than Live" banner.

"Once we'd decided there was an opportunity, I made a call to Tony Smith," London-based Vue sales and marketing director Mark de Quervain says. "And we spent four to five months planning this live broadcast.

To further test the boundaries of the technology, Genesis' high-quality digital vision and 5.1 surround sound audio was mixed live by the band's producer, Nick Davis.

"We had no infrastructure. This was the first satellite broadcast we did," de Quervain says. "So we installed satellite dishes on the cinemas, we engaged a satellite company, got all the decisions then, we had to train projectionists on how to synchronize sound with vision when it comes off the satellite. We tested the hell out of it, so when we did the live event it looked and sounded truly amazing.

Cinecasting, Smith says, is a great opportunity for acts that don't want to play many live dates.

Attendance for Genesis' U.K. cinema screenings topped 8,000, with venues ranging from 50% capacity to sellouts, according to Smith.

"In terms of revenue earned, it wasn't a factor for us. It was more a promotional value," says Smith, who will use the knowledge gained from the Düsseldorf project when the band takes part in a cinecast Q&A at the end of May, in support of a DVD documenting the 2007 tour.

British alternative rock trio Muse used this kind of campaign in March to promote its CD/DVD package "HAARP" (Helium 3/Warner Bros). Footage from the band's June 16-17, 2007, Wembley Stadium shows, documented on "HAARP," was cinecast to 21 Vue theaters, attracting a near sellout across participating multiplexes.

"Fans want new experiences," Smith says. "So we just went to the concerts," Muse manager Anthony Addis says. "This is one way of doing it. And it worked, which was a great plus for us.

True, the box office revenue generated wasn't cause anyone to drop their popcorn just yet. Tickets for the Muse screenings cost just £10 ($19), comparable to the price of a movie in Britain, and a fraction of what the band would command for a live show — tickets for the actual Wembley gig cost £37.50 ($74). But many cinegoers would have been relieved that live experience, and indications are that they will revisit. In addition, according to Vue's survey of guests as they leave the theaters, many will also pay for other products.

"Our research shows that almost everyone who goes to these events will buy the DVD or the Blu-ray, and an album, even though they've seen it," de Quervain says. "So we're actually increasing the ancillary revenues.

Exposure from the premiere certainly seemed to help push the featured attraction: "HAARP" shot to No. 2 opening on the Official U.K. Charts Co. (OCC) albums list, shipping silver (60,000) in the process. The Stones also made a No. 2 debut with its double-CD "Shine a Light" (Polydor/Universal) on the OCC's April 13 chart, selling more than 23,000 copies.

"Because we've got a limited number of sites and seats at the moment, the money is (ok)," de Quervain says. "This is about exposure, outreach, marketing and giving people a great experience."

Without a template to work from, cinecast deals are stuck on a case-by-case basis. With Muse, Vue took 100% of the box office, generating up to £30,000 ($59,000) in revenue. Others, like the Genesis cinecast, saw revenue split 50/50 between the chain and the band.

"For Warners we estimated the media value to be in excess of £100,000 ($200,000) for the cinema promotion alone, and in addition they received the use of our Leicester Square site for a premiere event," Vue new business manager James Dobbin says.

"Warners didn't have a big marketing budget so this was a clever way of achieving coverage for next to no cost. They were really happy with it and we're talking to them about different artists from their portfolio.

"Other marquee acts that have made the transition from the stage to silver screen for cinecast events include David Bowie, David Gilmour, Kylie Minogue and Take That. Many in the industry are confident cinecasting could have a golden future. EMG executive chairman Guy Hands—whose Terra Firma company owns Europe's Odeon/UCI cinema chain—has already announced his intention to explore synergies between the two businesses.

Julie Borchard Young has watched the evolution of cinecasting from up close. A former Sony Music executive, she was involved in a promotional event built around Bowie's "Reality" (ISO/Columbia) album in September 2003. Bowie's concert at Riverside Studios in Hammersmith, West London, was digitally simulcast in 3-DTS digital surround sound into cinemas in the United Kingdom, Denmark, France, Germany, Italy, Norway, Poland, Sweden and Switzerland.

Borchard Young and her husband Robert—co-executive producers on the Bowie project—have since tackled a slew of grand projects through their New York-based company BY Experience, including two Gilmour satellite-fed events from London in September 2007, which captured the range of cinecast possibilities: a live performance, Q&A session and playback of Gilmour's "Remember That Night" DVD. BY Experience delivered the events live across Europe, the United States and Canada.

"What I recognized as a record company exec was, particularly for superstar artists, there's a need to reach a number of markets around the globe but in limited time," Borchard Young says. "That's where this event concept was born from. A special event—particularly the launch of a DVD, CD or tour—gives all the parties involved in making any of those pieces come to life, a rallying point around which to promote and market the artist.

This emerging business is crossing into other markets. In Britain, Vue is experimenting with stand-up comedy and sport cinecasts, while BY Experience, which oversees the distribution of the Metropolitan Opera live to theaters on both sides of the Atlantic, has achieved some jaw-dropping results with its "The Met Live in HD" series is expanding from six transmissions last year to eight in 2008 (see story, page 29).

While the cinecast infrastructure is still in its infancy, the numbers in Europe are starting to stack up, with an estimated 150 venues equipped to handle satellite-fed, 1-D digital broadcasts.

The Vue chain's 62 U.K. cinemas are fully equipped, with an average 240 seat capacity, meaning a total capacity of 14,880 seats. And with tickets ranging from £10 to £25 ($20-$54), a middle-priced stub has a potential gross income worth £233,000 ($425,000), if all its cinemas participate and sell out. Put simply, one cinema chain in one market can handle an arena-sized sellout for people who can't get to the gig.

The United States, meanwhile, is home to 4,600 digital screens that can provide the highest resolution for simulcast events, according to Patrick Corcoran, director of media and research with the National Alliance of Theater Owners, the lobbying organization for the major exhibitors. He also says that there are an additional 20,000 that could still show simulcast events, although not at the best resolution available.

"It will be taking off as there is more penetration of digital cinema," he says, and "as it becomes more eco-

"THERE'S BUCKS TO BE MADE, BUT IT WOULD BE A MISTAKE IF
EVERYTHING IS THROWN OUT THERE.'

—JULIE BORCHARD-YOUNG, BY EXPERIENCE
When I think of The Neville Brothers, what comes to mind is a well put together family. They love each other not only as musicians, but as a family.

They play music with love for all of us that listen, and show us what music and love are all about.

So, I say love to them.

Happy 30th.

A Big Fan,
B.B. King
When the last spit of Abita beer has been squeezed from a tap in the Jazz Fest 2008 food court, New Orleans will get back to its roots—celebrating the close of another Jazz Fest with the Neville Brothers, there to mark their 30 years as a band. "The Neville Brothers are not just local heroes," says Scott Aiges, director of programs for the New Orleans Jazz & Heritage Foundation, the group that sponsors the festival. "They're an institution. They've been the closing act on the biggest stage at Jazz Fest for as long as I can remember." Indeed, for as long as they can remember, the Neville Brothers have been laying down the funk all over town. Even before they got together as a band, Art Neville says, "we were always the Neville Brothers. That was one of the biggest things we had."
It all started one Friday the 13th in 1977, when 13 musicians from the 13th Ward—four of them surnamed Neville—took to the stage at a new club in uptown New Orleans called Tipitina's and proceeded to bring the house down.

Tipitina's talent buyer Bill Taylor was 7 at the time, but he's heard enough stories about the debut that he feels like he was there. "It was literally just this neighborhood joint that got to introduce the Nevilles to the world," he says.

Going back, one could say it all really started with a band Art formed called the Hawkettes, whose 1954 version of "Mardi Gras Mambo" quickly became a New Orleans classic. Eventually, that group evolved into the Meters, which Taylor calls "one of the greatest jam bands of all time, and one of the greatest bands of all time."

Aaron Neville, who had a prolific regional career in the early '60s, had his breakout hit with "Tell It Like It Is" in 1965, although he was never paid for it because the label folded soon thereafter. He also joined the Hawkettes, and then the Meters.

Charles Neville, who had also played with both bands, was touring the country with various jazz groups, building a name for himself in that community as one of the most gifted sax players around. And baby brother Cyril—whom all the brothers refer to as "the James Brown of the group"—joined the Meters after watching it all go down, gathering inspiration from what he now calls "the family business."

After years of watching his talented nephews build their careers together and separately, the Nevilles' uncle George Landry (aka Chief Jolly of the Wild Tchupriotulas Mardi Gras Indian tribe) got members of the Meters together with the rest of the brothers for the record called "The Wild Tchupriotulas."

Although the Nevilles originally teamed for the project only to grant their uncle's wish, they had so much fun making that record that they kept going. "That night there was 1977," Art recalls. "We decided after that, after he died, that's when we got together as the Neville Brothers."

Building on a backbone of soul, jazz, funk and blues, the brothers started forming their own sound. Art had already earned the nickname "Papa Funk" through his decades of music around town.

While each of the brothers names his own personal influences—from the Clovers to Fats Domino to Papa Funk himself—it is the city of New Orleans that has been, perhaps, the greatest influence on the group. In a town full of legendary music families like the Marsalises, the Nevilles developed a sound and energy that has come not only to reflect that of the city, but also to define it. "New Orleans nurtured us from the cradle," Aaron says. "As young as 5 or 6 years old, we started second lining [a music and dance procession through the streets, where anyone can join]. New Orleans had a pulse. There was nowhere else. People walk to it, they talk to it. We're all lucky to have been raised where we grew up."

Taylor believes the relationship between the brothers and their hometown is one of mutual appreciation. "What happens [in New Orleans], you get a lot of jamming going on here, a lot of sitting in. Someone will show up to somebody else's gig. There's a lot of cross-pollination, and there's a canon of songs that everybody knows that you can call upon with any musician—"Big Chief," "Hey Pocky Way," "Hko Kko." A lot of those developed out of Neville Brothers groove. The younger generation is well-versed in those. All their songs now are firmly embedded in New Orleans."

Aiges takes the relationship between the Neville Brothers and New Orleans one step further. "What kind of impact did Bob Marley have on Jamaica?" he asks. "It's kind of like that."

Even as the Nevilles forged their own path in the industry, their various side projects continued to attract attention: Aaron developed a successful solo career, eventually recording four gold- and three platinum-selling albums. Cyril developed the Wetlands All Stars with Tab Benoit, Anders Osborne and other notable New Orleans artists. Art contributed to recordings by Dr. John and Paul McCartney, among others, while Charles maintained his place in the jazz and blues community, having toured with everyone from Ray Charles to B.B. King.

With all their side projects in full swing, though, the brothers have always maintained their ties to the family band. After 12 years as the Neville Brothers, in 1989, they got together with producer Daniel Lanois to record "Yellow Moon."

"We recorded some demos in my apartment that went well," Lanois says. "It all seemed natural and easy, so we carried on with a full album production in my newly rented building on St. Charles Street, not far from Valence Street where the Nevilles were living at the time. It was a completely renegade setup, essentially a recording studio in a road case."

"I went to many people's houses searching for hidden songs," he continues. "I even rummaged through old Meters rehearsal cassette recordings. Aaron is a prolific lyricist. He had two thick books of lyrics. . . . In fact, the song 'Yellow Moon' came..."
Here's to 30 years of bringing second line funk to the world.

Sincerely,

Kent Sorrell & all at Elevation Group, Inc.
Shannon Chabaud & all at Shannon Chabaud, CPA
Craig Hayes, Esq. & all at Zumwalt, Almon & Hayes, PLLC
Tipitina's Foundation congratulates
The Neville -
our brothers in music, culture, and love for New Orleans

www.tipitinasfoundation.org

On behalf of The Coff Professional Organ Co.,
it's staff and many friends,
we wish to congratulate you as part of this testimonial
to your great and influential career.

Just like the mighty Hammond B3 Organ, you are both icons
with staying power because you are the real deal!!

It's been our privilege to be in a small technical way,
be part of your storied musical career.

God bless you and your family and as always... stay funky, man!!

Goff Professional & The Goff Organ Co. Inc.

from >>p2
out of one of those books.

While "Yellow Moon" took five years to go
gold, it's the album most of the Nevilles, and
most of those around them, consider their best
effort to date.

By then, however, they had already estab-
lished themselves as a musical force. Four years
in a row, in the late '70s, they played shows with the
Grateful Dead on New Year's Eve—an ex-
perience they all remember as one of their fa-
vorite performances. "Those were some serious
gigs," Art says. "I didn't know how much it
would impact us before, but then when I saw the
type of crowd and how many fans were
there, I knew something was taking place."

Notable shows, collaborations, hit records
and side projects aside, the Neville Brothers'
most notable accomplishment is, arguably, per-
severing 30 years in an ever-changing industry.

In a business wroth with constant change,
demanding that artists stay on the road for long
intervals, it would have made sense that a band
like the Neville Brothers had split up long ago.

Cyril suggests that it's because they're a family
that has gotten them through the tough times.

"If we hadn't been a family, those other bands
wouldn't allow us to do the personal stuff while
we're touring with them."

Aaron's fond of the run they've had as a fam-
ily band. "We've got CDs from back in those
days," he says. "We can sit down and listen to
where we came from and all the steps along the
journey... those were our growing up days."

Now, after 30 years in an industry focused on
commercial appeal and record sales, the Nevilles,
like so many other artists from the old school,
have to change the way they make a living. They've
recently signed a distribution deal with Vagrant
Records in Los Angeles and are looking to re-
lease their album "Walking Through the Shadow
of Life" on their own. (EMI originally released it
in 2004.) In March, they recorded a 10-song
album, "Return to New Orleans," that will be re-
leased digitally this spring. They're also planning
a tour with fellow New Orleanian Dr. John.

For four brothers whose careers have lasted
this long, touring the country and playing their
best songs well into their later years is the only
way of life that makes sense. "It says something
that we've stayed together this long," the group's
patriarch Art says. "I mean, we're brothers. A lot
of things have happened. Mom and Dad... a
lot of people we cared for have passed away. But,
at the end of the day, we're still brothers.

For additional stories on the Neville
Brothers, go to billboard.com/neville.

SWEET HOME
NEW ORLEANS

SCATTERED BY HURRICANE KATRINA,
THE NEVILLES JOIN EFFORTS TO REBUILD THEIR CITY

Until Hurricane Katrina swept through New
Orleans in 2005, leaving devastation and
massive flooding in its wake, the Neville
Brothers had spent their whole lives living
in the Crescent City. Now, like so many of
the city's musical families and, for that mat-
er, nonmusical families, they've been scat-
tered to various parts of the country—Aaron
in New York, Charles in Boston, Cyril
in Austin. Only Art has been able to maintain
his local residence, even though he hasn't
moved back into his house yet.

"Unfortunately," he says, "we have a
house we still can't live in down here. We
live down the street from it. I've been here
all the time and I don't see too much
progress. The French Quarter and places
they wanted to keep going for the tourism,
that part is slowly coming back. But, as far
as the places that I knew when I was a young
person, they're not back and they probably
never will come back.

"If you've got money, you can come back,"
he says, "in the poor areas, those poor people
will never come back again. At least, I don't
think they ever will.

Since the storm, Cyril has worn out the en-
gine in his van driving back and forth to help
out with the cleanup and check on his home-
town. The brothers joined with the Tipitina's
Foundation and other artists to record "Goin'
Home: A Tribute to Fat's Domino," where all
proceeds help local musicians. They've do-
ated tracks to "From the Big Apple to the Big
Easy" and other benefit albums, and have
donated the proceeds from recent releases
to the cleanup effort.

Most of all, they're all holding out hope for
the city they love. Cyril says, "New Orleans is
going to always be a beautiful city to live in.
It will always have historical significance to
the country and to the world." - Kim Ruehl

SUBSCRIBE TODAY!

...More music.
...More technology.
...More industry trend-spotting.
...More forecasting.
...More stars.
...More charts.
MORE BUZZ

Call: 1.800.562.2706
Online: www.billboard.biz/subscribe

www.billboard.com
www.billboard.biz

THE NEVILLE BROTHERS and METERS members perform at the Hurricane Katrina benefit
concert From the Big Apple to the Big Easy Sept. 20, 2005, in New York.
WE PROUDLY CONGRATULATE OUR CLIENTS

THE NEVILLE BROTHERS
THE FIRST FAMILY OF NEW ORLEANS' MUSIC

ON THEIR 30TH ANNIVERSARY

"CAN'T STOP THE FUNK"

NEW YORK BEVERLY HILLS LONDON NASHVILLE MIAMI BEACH SHANGHAI
JOIN OVER 500 OF TODAY'S TOP COMPOSERS, DIRECTORS, RECORD LABEL, ADVERTISING, GAMING, STUDIO, NETWORK AND PUBLISHING EXECUTIVES AS WELL AS THE BEST MUSIC SUPERVISORS IN THE BUSINESS, TO DISCUSS THE EVOLVING ROLE OF MUSIC IN FILM AND TELEVISION.

PAST MUSIC SUPERVISOR PARTICIPANTS INCLUDE:

- Jason Alexander, Music Supervisor, Hit the Ground Running
- Simone Beryacar, Head of Music Department, The Ant Farm
- John Bissell, Music Supervisor, Moonlight Music
- PJ Bloom, Music Supervisor, Neophonic
- Gary Calamar, Music Supervisor, GO Music Services
- Rudy Chung, Music Supervisor, Hit the Ground Running
- Maureen Crowe, Music Supervisor, GTM
- Omar Herrera, Music Supervisor, Zoo Street Music
- Jon Ernst, Music Supervisor, MTV’s “Laguna Beach” & “The Hills”
- Arlene Fishbach, President, Arlene Fishbach Enterprises
- Thomas Golubic, Music Supervisor, Super Music Vision
- Richard Glasser, Executive In Charge of Music, Music Publishing / Supervision, Yari Film Group
- Joel C. High, President, Creative Control Entertainment
- John Houlihan, President & Music Supervisor, Houlihan Film Music
- Lynnette Jenkins, Music Supervisor, Urbaniti Productions
- Barbara Jordan, President, Heavy Artists
- Dan Korobkin, Owner, Downright Music, LLC
- Matt Kierschl, Music Supervisor, Quiet on the Set, Inc.
- Eryan Klean, Music Supervisor, Neophonic
- Kier Lehman, Music Supervisor, Hit the Ground Running
- Jonathan McHugh, Music Supervisor, SongStew Entertainment
- Julia Michels, Music Supervisor, Format
- Howard Paar, Music Supervisor, EMoto Music
- Alexandra Patsavas, Owner, Music Supervisor, Chop Shop Music
- Frankie Pine, Music Supervisor, Whirly Girl Music
- Rebecca Rienks, Senior Creative Director, Creative Control
- David Ries, Music Supervisor, Discovery
- Aileen Schneider, VP, Music Supervision, NBC Universal TV
- Tony Scudellari, VP, TV Music, Sony Pictures Entertainment
- Drew Sherrod, Music Supervisor, Ignition Creative
- Bo Sibley, Music Supervisor, Urbaniti Productions
- Dawn Soles, Music Supervisor, Working Music
- Matthew Tolhurst, Music Supervisor, Bly & Associates
- Tom Wolfe, Music Supervisor
- Allison Wright Clark, Music Supervisor

Don't miss in-depth panel sessions on hot industry topics, live artist performances, roundtable discussions, networking cocktail receptions, and much more.

BRING YOUR MUSIC TO THE MASSES!

REGISTER BY AUGUST 14! EARLY BIRD RATE $349 WWW.BILLBOARDEVENTS.COM

www.americanradiohistory.com
WELCOMING THE WORLD

South Africa's music industry again experienced growth in 2007—but is facing tough challenges. That's the picture painted by industry leaders in advance of the 14th annual South African Music Awards (SAMA)—the flagship event of the Recording Industry of South Africa (RISA)—which will take place May 3 in Sun City, outside Johannesburg. This year's gathering takes place in a broader context. In two years, South Africa will host the 2010 FIFA World Cup, one of the world's highest-profile sporting events. And the music industry hopes to capitalize on that attention.

RISA says its membership has risen from 440 to 807 thanks to the proliferation of new indie labels, while a new player—the Assn. of Independent Record Cos. (AIRCO)—has also entered the market. But RISA chairman Ivan Haarburger, who is also CEO of Warner Music Gallo Africa, says that, despite South Africa's status as one of the few expanding global music markets, physical and digital piracy remain a key challenge for the industry. RISA recently appointed a digital expert to track, monitor and advise on piracy in this domain.

“We are taking the threat seriously even though the digital download market here is not as advanced,” Haarburger says.

With entertainment retail also booming (Billboard, Feb. 9), Irving Schlosberg, chairman of RISA's SAMA committee and EMI managing director, says innovative strategies have to be deployed to keep "retailers focused on music."

“We have to look for ways to use the digital environment to drive consumers into stores because that is where our primary income streams from right now," he says.

In the absence of iTunes or any other strong digital retailer, physical CD and music DVD sales remain vital to majors and indies.

According to the RISA, total industry physical sales rose from 996 million rand ($124 million) in 2006 to 1.02 billion rand ($127 million) in 2007. Unlike the previous year, South African music sales took a blow, falling from 456 million rand ($57 million) in 2006 to 442 million rand ($55 million) in 2007—a drop of 2.9%.

Strong growth came in the international repertoire CD market and the South African and international DVD market. The former rose in value from 540 million rand ($67 million) in 2006 to 578 million rand ($72 million) last year, while DVDs grew from 1 million units to 1.2 million for international repertoire and from 1.1 million to 1.2 million for domestic fare.

Arthur Goldstuck, CEO of Johannesburg-based technology research company World Wide Worx, cautions that even when digital makes an impact, it will not replicate models forged elsewhere.

"The models that are going to enhance the health of the music industry in South Africa are going to require different approaches to the rest of the world," he says. "Parent companies are going to have to understand that they can't tell the colonies what to do. It allowed to innovate, digital distribution of music, especially through mobile phones, could become a very profitable business throughout the continent."

Warner Music's Haarburger says that although the mobile...
market is starting to look healthier, income is slow in coming because of disputes over digital royalty rates, causing frustration for artists and songwriters.

“IT has become a great challenge for publishers to ensure that the new ways of distribution and consumption of music still comply with copyright and that authors remain adequately remunerated,” says Arnold Mabunda, chairman of the National Organization for Reproduction Rights in Music.

In 2007, RISA established the South African Music Performance Rights Assn. This society of sound-recordings rights holders will collect and distribute royalties to RISA members for public broadcast, although the long-awaited implementation of “needletime” (a take for play) collection is delayed. The matter is due to go before the Copyright Tribunal in the next month, nearly six years after the legislation was proposed.

In the interim, SAMPRRA is licensing 40 major commercial users of music and has established a Johannesburg-based infrastructure to run the licensing, collection and distribution.

The board member Anton Stella notes that “needletime.” TV and radio airplay and digital and mobile formats are “key issues facing the independent labels at the moment.”

For many businesses in the country, crime and rolling blackouts remain pressing issues but, despite such fears, the live scene is flourishing.

Promoter Josh Georgiou, managing director of Johannesburg-based 206 Productions and co-owner of the city’s 88 Lounge, says indie rock and pop bands like Desmond & the Tutus, the Dirty Skirts, the Black Holes and City Bowl Mixers have difficulty getting mainstream radio play or press attention.

“They need to do this through hard slog, gigging relentlessly and spreading the word through MySpace and Facebook,” he says. “It’s making for a much better and [more] diverse range of live acts than we’ve had in a long time.”

The real positive aspect of the business lately has been the increased tours we are seeing from international acts,” Haarburger says. “We notice a spike in sales when someone like Michael Bublé performs, and Muse’s appearance at My Coke Fest was a great way to get increased radio play.”

**Six South African Acts Looking To Break Out In 2008**

**GOLDFISH**

Hometown: Cape Town
Current release: “Perceptions of Pacha”
Label: Sony BMG Africa (South Africa), Pacha Records (rest of world)
Management: Afterhours Entertainment, Cape Town

Since Goldfish’s self-released 2006 debut, “Caught in the Loop” which also scored a UK release through Black Mango Music and a Japanese one via Rumbling Records, Dominik Peters and David Poole have gone from the underground to a deal with Spain’s lifestyle dance brand Pacha for their second album. This year the duo has notched several key international live dates, including the Winter Dance Conference in Miami and the dance festival scene in Ibiza, Spain.

**BLK JKS**

Hometown: Johannesburg
Current release: “Mystery EP” (out in May)
Label: self-released
Management: Wunderkind Management, New York

Young black men playing adventurous rock is not new but Blk Jks has scored the “black rock band” tag. Inspired by Jimi Hendrix and Placebo, the four sone made enough noise with songs like “Lakeside” to record the new EP at Hendrix’s Electric Lady Studios in New York with Brandon Curtis of rock act The Secret Machines. The band recently graced the cover of Fader magazine’s Africa issue.

**HARRIS TWEED**

Hometown: Johannesburg
Current release: “The Younger”, new album due in July
Label: Just Music
Management: self-managed

Harris Tweed’s video “Live Under the Pillows” has been nominated for best global chart DVD at the May 3 South Africa Music Awards. The duo of Cherilyn MacNeil and Darryl Torr has also gained attention at the South by Southwest festival in Austin. Now they are working on their second album in Johannesburg with producer Brent Knopf of Portland, Ore., alternative rock band Menomena. MacNeil’s whimsical indie/folk songs have earned Harris Tweed a loyal fan base, and debut album “The Younger” is one of Just Music’s most consistent sellers.

**THE PARLOTONES**

Hometown: Johannesburg
Current release: “A World Next Door to Yours”
Label: Sovereign Entertainment
Management: Sovereign Entertainment, Randburg (South Africa), Primary International, London (United Kingdom)

The Parlotones hope to repeat their 2006 South Africa Music Award best rock album win (for debut “Radiocontrolledrobot”) at the May 3 event with “A World Next Door to Yours.” Offering further evidence that this four-piece has emerged as South Africa’s premier indie-rock act, in 2007, the band played numerous shows in Europe, and this year it has a full slate of international gigs, including Switzerland’s BScene Festival and support slots for the Wombats in Germany and Ocean Colour Scene in the United Kingdom.

**INERSHA**

Hometown: Johannesburg
Current release: “The One Day Always Missed”, new album due mid-2008
Label: Electromode Records
Management: Paul Speirs, Johannesburg
Inersha’s hard rock offering comes with an emo twist; and the quartet is set on spreading its wings with a new album produced in Los Angeles by Jeff Blue (Linkin Park, Limp Bizkit) that will be shipped to labels by New York-based lawyer Jeremy Rosen. A feature on the live music scene since forming in 2004, Inersha has scored several college radio hits and is eying another with “Get Down,” a recent collaboration with hip-hop act Teargas.
OPEN DOORS

EXPERIENCE THE BUZZ: SOUTH AFRICA

Touring Biz Boosted By Global Acts

South Africa's touring market is flourishing with an increasing number of major international artists including the market in their global tour schedules.

The first three months of 2008 saw the likes of Celine Dion, Elton John, Chris Cornell, Good Charlotte and 30 Seconds to Mars play in South Africa. And Counting Crows, James Blunt, Babyface, 50 Cent and G-Unit, and Akon are all due in the second quarter.

"Europe and the U.S. seem to have reached critical mass," says John Langford, COO of Cape Town-based Big Concerts International. "And we are part of a second tier that includes South America, the United Arab Emirates of Dubai and Southeast Asia. Our rapidly growing middle class has an appetite for live music across all genres, and we have strong support from sponsors, which helps keep ticket prices down."

The 2008 edition of Big Concerts' one-day My Coke Fest, featuring Muse and Korn, drew 35,000 fans in Johannesburg and 18,000 in Cape Town, while in December the company hosted Michael Buble, whose second, five-date visit sold out.

Live Nation is reported to be interested in buying Big Concerts, while Center Stage Management, based in the city of Dubai in the United Arab Emirates, has invested in its own venue, the Blues Room, and will mount the first Urban Music Festival in April in Cape Town and Johannesburg, headlined by Akon. Center Stage VP of operations Sipho Dlamini says South Africa is part of its growth strategy.

"We are able to negotiate better deals if we can offer artists dates in [the emirate] Dubai and South Africa," he says.

Meanwhile, Johannesburg-based Showtime Management is bringing 50 Cent and G-Unit to South Africa in May for two dates, with a Joe Jackson theater tour due in June.

"Other African countries are becoming stops-offs, but many of the shows there involve rich patrons throwing money at a show staged by inexperienced promoters, whereas we have a sustainable business here," Showtime partner Tony Feldman says.

Feldman says a lack of decent venues slows hamper the market, but promoter Josh Georgiou, managing director of Johannesburg-based 206 Productions and co-owner of the city's 88 Lounge, says things are improving.

"We offer a platform for South African artists to showcase more alternative music and have extended that into the international scene," he says.

"José Gonzalez has played here, and we are bringing out Howard Marks for a spoken-word tour. It's exciting that we are able to work in more specialized markets."

At the other end of the scale, festivals are also expanding.

"We are really enthusiastic about the role South Africa will start playing in the international network of events," says Carel Hoffmann, owner of Pretoria-based Oppikoppi Productions, which stages the Oppikoppi Not-Quite-Easter Festival.

"There are initiatives in place to try and crystallize the loose standing networks of partners into a more concrete circuit," Hoffmann says.

"We have a vibrancy that visiting artists tell us has disappeared in established markets. And... he qualify, "we have lions."

Nick "Peanut" Baines of Kaiser Chiefs, who played at My Coke Fest, confirms that bands are attracted to South Africa's exotic appeal.

"We are aware that not many artists like ourselves get a chance to play here," Baines says.

"It's amazing."

— Diane Coetzee

A growing middle class has an appetite for live music across all genres.

Moshito 08
Africa's premier music conference & exhibition
Newtown Cultural Precinct
Johannesburg
South Africa
10 - 13 September 2008
For more info visit www.moshito.co.za
Music will play a key role in the 2010 FIFA World Cup South Africa, according to local organizing committee spokeswoman Tumi Makgabo. "Music always plays a role in events in South Africa and will provide part of the overall entertainment offered to visitors here in 2010," she says. "Then of course there is the matter of the official 2010 song, which Sony has the right to produce."

In 2005, Sony Corp. inked a groundbreaking deal with FIFA that runs from 2007 to 2014, giving it a broad array of rights at FIFA events that will involve integral sectors of the Sony group including music. At this stage Sony BMG is revealing little of its plans, but others in the market are laying the groundwork for the event.

Yolisa Phahle, GM of Channel O, a Pan-African satellite music channel, says it is basing its plans on research showing a significant crossover appeal from music into local soccer. In the buildup to 2010, Channel O is set to provide pre-match, halftime and post-match stadium entertainment for upcoming Premier Soccer League matches.

"We will be looking for ways to ensure that fans converging on South Africa for 2010 don't leave without experiencing the very best of what South Africa has to offer in terms of local music," Phahle says. Many believe the live arena presents the most opportunities for the music business outside Sony BMG's representatives here. Sipho Dlamini, VP of operations at Dubai-based Center Stage Management, says the company is positioning itself as a premier entertainment producer in anticipation of 2010.

Center Stage purchased Johannesburg venue the Blues Room in August 2007 as part of its efforts to offer soccer fans a range of entertainment, "everything from comedy to intimate music shows," Dlamini says.

The 2010 World Cup runs June 11-July 11, with games in Cape Town, Durban, Johannesburg, Manguang/Bloemfontein, Nelson Mandela Bay/Port Elizabeth, Nelspruit, Polokwane, Rustenburg and Tshwane/Pretoria. Live music is expected to be featured in all of those locations. — Diane Coetzee

There is significant crossover appeal from music to local soccer.

EXPERIENCE THE BUZZ

Develop greater brand awareness and showcase your featured editorial from this industry respected publication.

Event Collateral Media Kits Direct Mail
Online Marketing Recruiting Packages Presentations

800.290.5460 | billboard@theYGSGroup.com www.theYGSGroup.com/reprints

The YGS Group is the authorized provider of custom reprint products from BILLBOARD.
'Down,' But Not Out
Mainstream Success Remains Elusive, But The Roots Keep Rapping

After seven studio albums, the Roots are embracing their awkwardness on "Rising Down," according to drummer Ahmir "Black Thought" Thompson.

Despite a decade of critical acclaim, the Philadelphia hip-hop collective has never sold more than 900,000 units of any album (with 1999's "Things Fall Apart"), according to Nielsen SoundScan, and it has never reached higher than No. 11 on Billboard's Hot R&B/Hip-Hop Songs chart (with "You Got Me" featuring Erykah Badu, also in 1999). The Roots' albums remain relatively low-key and underground.

"We've tried the radio songs, with 'Break You Off' and 'Don't Say Nothing,' and we've got shit for those songs," Thompson says.

Then-label president Jay-Z wooed the Roots to Def Jam in the first place, and Thompson admits he was their direct line into the company. However, since Jay-Z's departure last December, things have been a bit more difficult. And in an effort to please Def Jam executives with a radio single, Thompson says the group presented the pop-leaning "Birthday Girl" featuring Fall Out Boy's Patrick Stump. Label staffers praised the track, but fans

Thompson admits, "I thought 'Birthday Girl' was actually clever," Thompson says. Ultimately, the single doesn't sync with the dark chords of "Rising Down." Tracks like "The Show" featuring Common and "I Will Not Apologize" featuring Talib Kweli, Yahoo! and Diz Riz convey the group's sober tone: tine organ melodies, snaking drums and indignant lyrics. To boot, the set is book-ended by a 1994 conversation where the members vent their frustration about not garnering the attention they expected from MCA. Thompson says the snippets show that their Def Jam predicament isn't the first time the Roots have "been mired in some sort of label battle."

As a result, "Birthday Girl" was relegated to an iTunes-only release and stripped from the U.S. version of the album.

"I thought 'Birthday Girl' was actually clever," Thompson says. Ultimately, the single doesn't sync with the dark chords of "Rising Down." Tracks like "The Show" featuring Common and "I Will Not Apologize" featuring Talib Kweli, Yahoo! and Diz Riz convey the group's sober tone: tine organ melodies, snaking drums and indignant lyrics. To boot, the set is book-ended by a 1994 conversation where the members vent their frustration about not garnering the attention they expected from MCA. Thompson says the snippets show that their Def Jam predicament isn't the first time the Roots have "been mired in some sort of label battle."

At a time, it was safe to be the Roots," he says. "Now as each album goes by, the risk of annihilation becomes closer and closer. That's why this album is almost our defining moment."

And although the Roots' albums still perform relatively well (2004's "The Tipping Point" has shifted 428,000 copies, while 2006's "Game Theory" fell off to 204,000), Thompson says the group operates far below the radar of Island Def Jam chairman Antonio "L.A." Reid.

"He has no idea that 'Birthday Girl' isn't even on the album," Thompson says. "They don't know we shot the 'Rising Down' video. They just know they approved an [electronic press kit] budget."

Reid had no comment at press time. However, Def Jam marketing director Eric Holley says plenty of initiatives are in the pipeline to promote "Rising Down."

"We're doing a viral campaign with six videos," Holley says. "Each video debuts on Okayplayer.com and we've introduced new photos, footage and music on the Web site each week since Feb. 22. Rik Gdeens shot the first four clips, and will shoot the upcoming ones for "Singing Man," featuring Erykah Badu in an on-camera role, and "Rising Down."

The Roots are also going mobile with AT&T, which shot an April live performance that will be available for phone streaming on a date to be announced. Users will be able to chomp sound baxes from the audio stream into ring tones.

The group has already released Comedy Central's "The Colbert Report" and "The Jon Stewart-hosted "A Night of Too Many Stars," and will perform "Rising Up" April 28 with Chistine Michele and new Aditya/Interscope rapper Wale on "Late Show With David Letterman." An appearance on Nickelodeon's "Gabella Gabba" is penciled in for May 26.

Long revered as one of the most accomplished live hip-hop acts, the Roots will hit the road May 4 with Badu for a 22-date North American tour. While on the road, Thompson will hold listening sessions in each city to maintain the marketplace presence of "Rising Down."

"The luxury we have with the Roots is that they already have an established fan base," Holley says. "Marketing opportunities like Jon Stewart come to us."

And while the group may have dropped its best chance for a crossover hit in "Birthday Girl," Thompson says the Roots' history still counts for something. "If someone asked me, 'Do you want to release two albums and sell over 2 million copies, or do you want a 20-year career but none of your records will sell over 500,000 units?' that's a tough question. But, looking back, I wouldn't change a thing."
Leap Of Faith
R&B Star Belle Makes Gospel Debut

When well-known artists record an album in a genre different from the one for which they're known, it can often feel a bit forced. But for R&B chanteuse Regina Belle, a pastor's wife who has long been an outspoken believer, the move seems so obvious that it begs the question: Why didn't she take this leap of faith before?

"God says the time is right," says Belle. whose Love Forever Shines streets May 13 on Pandemonium Records/Walker Davis Entertainment, with distribution from Fontana. "He's transitioning me to do a work for Him. It was opportune."

Belle is known for such R&B hits as "Baby Come To Me," "This Is Love," "Make It Like It Was" and "A Whole New World," a duet with Peabo Bryson from the Disney film "Aladdin." However, gospel music has always been part of the New Jersey native's life. She grew up singing in church and is minister of musical New Shield of Faith Ministries in Atlanta, where her husband of 17 years, John S. Battle III, is senior pastor.

Belle wrote the bulk of the album and tried out some of the new music on her home congregation before recording at Love Forever Shines." One song, "Come Into This Place," is "seven or eighty years old," according to Belle, who wrote it during a choir rehearsal.

The new album's first single, "God Is Good," is garnering radio attention, with "most requested status" at stations in Atlanta, Philadelphia and Charlotte, N.C., according to Pandemonium founder/CEO Ruben Rodriguez.

"There's nothing like this on the radio and that's one of the things that I loved—the fact that it was so traditional," he says, adding that the track is also being serviced to mainstream AC and urban stations.

Belle and Rodriguez previously worked together during Belle's tenure on Columbia, where he was senior VP at the label. "One of the key factors is that I had to be able to work with somebody who knew how to work the record and I knew Ruben from way back when," Belle says. "He's passionate about everything he puts his hands on. So when he said he'd come onboard, it was a real simple[decision]."

Walker Davis VP Chris Walker produced 12 of the album's seven cuts on the remaining cuts produced by Belle's brother, Bernard, who helmed "God Is Good" and "Good To Be Loved." Melvin Williams of the Williams Brothers contributes vocals to both songs.

In the future, Belle says she plans to continue to record gospel and mainstream R&B projects, but for now is focused on promoting, "Love Forever Shines." "We'll be going into churches for nine consecutive Sundays," Rodriguez says of a trek that began April 20 in Dallas and will continue to Philadelphia, Indianapolis, Charlotte, N.C., Houston, Oakland, Calif., and other cities. The trek will include branches with the pastors in those markets. The tour is sponsored by black-oriented search engine Roshemove.com.

"In every one of these markets, we'll be going in there physically herself to do TV, radio and to do press and retail on those Mondays," Rodriguez says. "She's going to be calling radio stations around the country doing phoner and she'll be calling retailers. She's going to be working very hard."
Seventies flashbacks aside, Donna Summer is not Rod Stewart.

"When my record company (Burgundy/Sony BMG) came to me about two years ago, they wanted me to do oldies, what Rod Stewart was doing. They said, 'Well, we don't know what market you'd be at in this point, and we don't know if we could get you into the mainstream market anymore.' " Sumner says.

"That was a valid point, but I didn't feel it was necessarily the truth."

So Summer played the label "Be Myself Again," a new song she co-wrote with Lester Mendez (Shakira, Santana) and Wayne Hector, inspired by James Blunt. "I was thinking to myself, 'I would love to do a song like 'You're Beautiful,' where I don't sing very many lyrics, where there is just the simplicity of a broken heart, no frills,' " she says. The lyrics sketch a life lived in the public eye, lamenting the resulting loss of self. ("I gave everything to play the game/My soul fell apart at the seams.") And at the bridge, when Summer opens up that throaty, yet crystal-clear voice, as familiar to millions as the sound of running water, it's a moment.

"They never mentioned that oldies thing again," Sumner says. "Not once."

It took Summer 17 years to release a follow-up to 1991's "Mistaken Identity." Not that she was taking it easy. The 59-year-old mother to three daughters, two of whom are "in the business"; wife of 27 years to musician Bruce Sudano; and grandma, not to mention painter, amateur interior designer and consistent touring artist (she was at home in Nashville a total of eight short weeks last year).

But the diva—who is estimated to have sold 130 million albums worldwide—is also a consummate songwriter, and that was what finally pushed her back to the studio.

"I've been extremely blessed, and I am obviously aware of it. That was one of the reasons I felt that I shouldn't even bother to be out there again, because there are so many people who haven't even had a chance yet, and it just clutters up the market," she says.

"But at some point, I just got bored. There were songs that were in me, and the little head kept popping up. I felt like, 'You know what, I'm supposed to do this.' "

Out May 20, "Crayons" brings the unmistakable Summer sound into the 2000s, with the help of a slew of off-the-minute writers and producers, including Greg Kurstin (J. Allen, Pink), Danielle Brisebois (Natasha Bedingfield, New Radicals), JR Rotem (Sean Kingston, Rihanna) and Evan Bogart, who co-wrote Rihanna's "SOS." Bogart is the son of Casablanca Records head Neil Bogart, who discovered and nurtured Summer before succumbing to cancer in 1982, at the age of 39. Working with the younger Bogart, who "looks just like his dad," was "interesting and very joyful," Sumner says.

Bogart's two tracks, "The Queen is Back" and "Mr. Music," wear their modern influences—Rihanna, Ciara—on their sleeves, but don't betray what made Summer great in the first place.

"She's still got it," Bogart says. "Her voice is so powerful; she still has that Donna diva swagger. I knew she wanted to stay away from most of the disco elements. She really wanted to come into today's sound. It was finding a compromise—that's a Donna Summer kind of melody, what's a

Donna Summer kind of concept—and melding them with today's melodies and concepts.

The rest of the material genre-hops without leaving the pop realm. First single "Stomp Your Feet" rocks a big room like a hipper Celine Dion anthem; the Latin-flavored "Driving Down Brazil" has a breezy, windows-down pulse; and "I'm a Fire," the lones electronic dance entry, has "a mellow softness to it that makes it sound unlike a thumping typical dance tune," Sumner says. And definitely unlike disco.

"I think her old fans are going to be really excited to hear ['Crayons']. And I definitely think she'll be pulling in new people," Bogart says. "This isn't what Donna Summer sounds like, this sounds like something new."

Summer will hit the road starting in July.

During its six previous seasons, TV juggernaut "American Idol" has launched countless music careers—but the caveat is maintaining staying power. Season-two runner-up Clay Aiken continues to trump the odds. His third RCA album, "On My Way Here," due May 6, follows his 2003 double-platinum debut, "Measure of a Man:"

2004's platinum "Merry Christmas With Love;" and 2006 gold covers album "A Thousand Different Ways." In May, he'll wrap a five-month Broadway stint in the Tony Award-lauded musical comedy "Spamalot."

On the new album, his first of original material since "Measure," Aiken worked with Grammy Award-winning producer Kim S. (Sting, Chris Botti). The singer talks about the road ahead and his journey to this point.

You call "On My Way Here" a thematic reflection on life lessons, a sort of road map of your last five years. What do you hope listeners will take from the collection?

When [executive producer] James Foster and I came across the song "On My Way Here," written by OneRepublic's Ryan Tedder, I really connected to it lyrically. It sums up how the experiences we go through make us who we are. As I'm knocking on the door to 30—and it's knocking hard—this decade has been about figuring out who I am. That's the tone for the album; they're all about things I've learned or universal lessons.

Once we had that road map and knew what we were looking for, the songs started falling in our laps. In the past, I'd sing about dog food and sunshine, as long as it was catchy and had a great melody, so it's the first time I've paid close attention to lyrics. I'm not Alicia Keys or Norah Jones when it comes to artistic lyrics, but I like what these songs are saying—and they're still pretty.

Knowing that we probably weren't going to get radio made the process even easier, so we just made an album that is me—songs written for me or whose meaning I connected with. And songs that I sing well.

"The Real Me" was written by Natalie Grant, who comes from the Christian world but is popular at AC. Her songs tend to explore life's challenges and offer a positive spin.

We first looked at that song as one of four originals on the last album. The thing I love so much about "The Real Me" is that when I listened to it, I thought, 'It's about God.' Jaymes heard a romantic song. Other people think it's about their mom. Everyone is able to take their own message.

Natalie was kind enough to change a little bit of the lyric so that it fits my life even better.

You've managed to achieve success, as you noted, without a lot of radio support.

You have 32,000 friends on MySpace. What vehicles are you looking at to help get the word out, particularly in the digital frontier?

The record label surprised me by saying they think this record is radio-friendly. Maybe that came as a result of not trying so hard, but we don't count on it. Look, some people that come from "Idol" are meant for radio—Kelly Clarkson, Carrie Underwood. I think they'd been successful at some point without the show. I'm a TV star. That's where I came from, so that's where I look to spread the word. I do blog in places and we've got the Web site, but a lot of the digital thing is aimed at teenagers. TV is just as big as digital, and it's always been my best vehicle.

Will you tour again to support the record?

I haven't had two days off since October, so I'm not just going to worry about a tour right now. This time, we're going to let things sit, see how the album does and put it together when and if it's right.

"Spamalot" is pretty silly. Your public persona is not. Why did you choose to make your Broadway debut with this show? And are you funny?

That's pretty much the only way. We had offers from other shows and I'd looked at doing Broadway for years, but I wanted something totally different. I was drawn to this because it was a way to branch out. And [director] Mike Nichols—who is so talented and another reason I wanted to do "Spamalot"—made it pretty clear to me at the start. "Clay is not funny. The script is funny." So I play it pretty dry and it seems to have worked. I've had a great time and worked with a lot of really talented people, who have become my family in New York.

You probably knew this was coming: Even though you're onstage at night, have you caught any of this season's "American Idol"?

I watched the season with Carrie Underwood, but I haven't seen a lot of the show since. Listen, I am emphatic that I will always be appreciative of "Idol"—it gave me this opportunity. I know that—but I love to graduate to high school. Just because I went to high school doesn't mean I still go back to watch the team's football games.

www.americanradiohistory.com
THE ALL-FOR-NOTS
Contact: producers Kathleen Grace, kathleen@dinosauriorama.com, and Thom Woodley, thom@dinosauriorama.com

The All-for-Nots seem like your average indie-rock band: They tour the East Coast in an old van, equipped with a clueless but optimistic manager, all the while engaging in a slew of conflicts both internally and with each other.

The only catch is that they’re not a real band, per se. They’re actors who play music.

Would-be indie-rock darlings the All-for-Nots—“fan” refer to them as AFN—are the invention of film producers Kathleen Grace and Thom Woodley, founders of Dinosaur Diorama Productions and co-creators of Web series “The Burg.” The band and its music are featured in “The All-for-Nots” online series that chronicles the Brooklyn-based quintet’s scripted mishaps on the road, revealing the cast’s quirky, ironic and even pretentious tendencies.

Grace and Woodley’s concept for “The All-for-Nots” is now backed by former Walt Disney CEO Michael Eisner, whose production company Vuguru is behind the series. Eisner also brought in major advertisers to sponsor the episode chronicling the band’s travails. It’s not coincidence that the All-for-Nots “Tour” in a Chrysler brand vehicle. Every time the band makes travel arrangements, it’s completed through Expedia.

“It’s a very different experience for us now that we’ve got product placement and advertising,” Grace says.

The series is distributed on the Web through Veoh, YouTube, Bebo and other online channels. Verizon Wireless distributes the show in a mobile-capacity on VCast, while Vuguru has partnered with Handie TV to bring the series to TV.

Each member of the cast is a triple-threat actor/comedian/musician, though the majority of the music is written by Woodley, who also plays the angst-ridden keyboardist, and other composers. “When we started, we weren’t sure we would have a band that couldn’t do anything but pretend to play music,” Woodley says. “But everyone in the band is very dedicated to making it as real as it can be.”

—Leah Kauffman

CHANA
Contact: myspace.com/chana-musica

Chana Tavarez first landed in a recording studio seven years ago as a winner of the WB network's girl-group competition “Pop Stars.” It’s a gig quite different from her current one as a rising Latin alternative singer/songwriter, but Tavarez's engaging live performances owe something to her TV experience.

Signed as a songwriter to SESAC and Warner/Chappell, the Los Angeles-based Tavarez self-released her debut EP, “Manos Arriba,” in March. The Dominik-Amer...
Fans of Lil Mama’s incessant “Lip Gloss” have been waiting nearly a year for the release of her debut album—and wond...
**JAZZ**

JASON MILES & DJ LOGIC

Producers: Jason Miles, DJ Logic

Shanachie

Release Date: April 29

Producer/keyboard wiz Jason Miles and DJ Logic are the chief conspirators on this innovative, genre-crafting project that also features Meshell Ndegeocello, Cyro Baptista, Vernon Reid, Christian Scott, Bernie Worrell and Kari Denson. There's quite a sonic variety in these 11 tracks. Opener "A Jam 4 Joe" is emblematic of the album's eclecticism. Miles and Logic are joined by Ndegeocello, Reid, Baptista and Indian vocalist Falku on a tribute to the late Joe Zawinul that's at once up tempo and ethereal, jazz-infused with a hint of South Asia. "Quo Vadis"/"Wanna Dance With You" offers a heavily syncopated chill vibe with a vocal by Vanessa Falabella that's more insinuating than sung. And "Exotic Thoughts" is a delirious, lazy funk-jazz tone animated by the extended interplay between Scott's trumpet and Denson's sax—PVV

**CHRISTIAN**

MATT MAHER

Empty & Beautiful

Producers: Jeff Thomas, Matt Maher, Ed Cash

Essential

Release Date: April 8

Matt Maher's major-label debut is an impressive effort that marries his musicianship, evocative vocals and heartfelt songwriting into a compelling collection of songs. He opens with "Your Grace Is Enough," a soaring worship anthem previously recorded by Chris Tomlin. "Look Like a Fool" is a high-spirited number about serving God with total abandon. On "As It Is in Heaven," Maher delivers a potent musical version of the Lord's Prayer, while the title track is a thoughtful ballad that's a perfect showcase for Maher's earnest vocals. A thoroughly satisfying album from one of the most passionate voices to emerge in Christian music this year.—DEP

**NEW & NOTEWORTHY**

NEWTON FAULKNER

Hand Built by Robots

Producers: Andy McDermott, Mike Spencer

Aware/Columbia

Release Date: April 29

Already a pop star in the United Kingdom, Newton Faulkner has a soulful, love-the-'90s croon. He crafts catchy, acoustic-based songs that showcase his distinctive guitar style, a wild mix of fingerpicking, tapping and slapping. His debut album is a confident, impressively kaleidoscopic effort featuring simple, Jack Johnson-y beach tunes ("People Should Smile More"), yearning post-grunge ballads ("Uncomfortably Instrumental") and virtuosic instrumental. The breezy "Dream Catch Me," a huge radio smash in Britain, has already garnered airplay stateside, and "I Need Something" could be the gospel version of a lost Gotye/Autolycus, outtake. Sure, Faulkner is not the first melancholic man-with-guitar to cover Massive Attack's "Teardrop," but he drums the beat on the body of his instrument, showing us that, while his music is full of echoes, he's going his own way.—SP

**POP**

FALL OUT BOY FEATURING JOHN MAYER

Beef It (3:48)

Producer: Patrick Stump Writer: M. Jackson

Publisher: Majic, BMI

Fueled by Ramen/IDJMG

We figured Pete Wentz and company had a crush on Michael Jackson when last year's post-emo blockbuster "Infinity On High" opened with a song called "Thriller" and surprised with clever shots of soul and R&B. Fall Out Boy's cover of "Beef It" boasts massive, 3-D guitars that lock in a dark and delicious nu-metal groove. Singer Patrick Stump, who also produced, delivers a flawless vocal, hinting at long teenage hours spent with Jacko, while John Mayer's shredding solo proves a worthy echo of Eddie Van Halen's legendary original take.—SP

**COUNTRY**

JULIANNE HOUGH

That Song in My Head (3:13)

Producer: David Malloy

Writers: J. Collins W. Mobley, T. Martin

Publishers: various

Mercury

Few new artists approach their debut release with such a large fan base already in place. As a two-time champion on ABC-TV's popular "Dancing With The Stars," Julianne Hough's beauty, poise, dance skills and effervescent personality have already earned a devoted legion of admirers. Anyone skeptical about her ability to make the leap from dancefloor to country charts will be silenced by the delicious uptempo "That Song in My Head." Hough has an impressive voice, marked by a sweet tone and warm texture; one listen and its title will become a self-fulfilling prophecy. Look for her career to kick into high gear this summer, with her plum opening spot on Brad Paisley's tour.—DEP

**RAP**

ICE CUBE

Gangsta Rap Made Me Do It (4:45)

Producer: Maestro

Writer: Q. Jackson

Brooks Tone Lench Mob

For two decades, Ice Cube has balanced social consciousness and hard-core swagger. So it's fitting that he now defends the music he helped create by responding to criticism. First, Cube suggests that the same politicians who attack the music are responsible for the crack epidemic that plagued the hip-hop generation. He then references everyone from Don Imus to Oprah Winfrey, and how ignorance about hip-hop culture has made rap a scapegoat for the world's troubles. By saying, "Gangsta rap made me do it," Cube insists that it clearly didn't. While aficionados will be eager to hear his return, perhaps more importantly, they need to—SIR

**ALANIS MORISSETTE**

Underneath (4:07)

Producer: Guy Sigsworth

Writers: A. Morissette, G. Sigsworth

Publishers: Szeretlek/Universal-MGB/Sigason/Universal Polygram, ASCAP

Warner Bros./Maverick

The Lithia era of female singer/songwriters is 10 years gone, and its earnest princesses no longer reign with PIDs. This hasn't stopped Alanis Morissette from consistently producing laudable fare that radio could offer a little more respect to—the hit streak of "Jagged Little Pill" was no accident. Take new single "Underneath," in which Morissette comfortably plunges into the pop end of the diving pool, tucking away her rock guitars for a breezy song that's nearly frolicking, if not for her lyric about how problems that start in the home can expand and affect the rest of the globe. Her smooth command of vocals is apparent in the verses, if only producer Guy Sigsworth had her drop them a notch to keep from becoming shrill at the choruses. Still, the song remains a potential hit for springtime: musically lightweight and singalong-ready.—CT

**MARK RONSON FEATURING AMY WINEHOUSE**

 Valerie (3:39)

Producer: Mark Ronson

Writers: Payne, McCabe, Harding, Chowdury, Pritchard

Publisher: EMI Blackwood, BMI

Valerie/RCA

It's a bummer that following ubiquitous hit "Rehab" and multiple Grammy Award wins, Amy Winehouse appears relegated back to triple A radio. "You Know I'm No Good" was recently releascd to top 40 (the original predeces- sor to "Rehab") in hopes that American radio would catch up to her true potential ... and promptly ignored. Are FM pop radio PDs truly that narrow? Meanwhile, 2008 Grammy-lauded producer Mark Ronson collaborated with the old-soul singer for "Valerie" (not Steve Winwood's 1987 hit), complete with all sorts of classic instruments, relentless syncopation and loose delivery from our tabloid heroine. In the United Kingdom and numerous other countries, it's her biggest hit. Pop radio here is signing on—ever so slowly. Imagine if RCA added T-Ray to the track; it'd be top 10 in a second. Thankfully, they're holding out here for the real heroes.—CT

**LEGENDARY DIS**

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CRITICS' CHOICE: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles reviews to Chuck Taylor (both at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

CRITICS' CHOICE: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles reviews to Chuck Taylor (both at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.
SHELTON ON THE MOVE WITH BUBLÉ COVER

Country star Blake Shelton owes his latest hit to two fellow stars: girlfriend Miranda Lambert and pop star Michael Bublé. Shelton's version of "Home," a song Bublé took to No. 1 on Billboard's Hot AC chart in 2005, jumps 20-16 this week on Hot Country Songs.

Shelton says he found the song "quite accidentally." Miranda loaded my iPod for me and she slipped it in with a group of other songs. When I heard it I was like, 'What is this? I didn't give her this one.' Then I looked to see who was singing it and kept listening," he recalls. "I loved it. I started singing it around, added it to my live show and here we are—it's now on my album.

Carol Hughes, assistant PD/music director for country KFDI/Wichita, Kan., says she first heard Shelton's version of the song at a Warner Bros. luncheon during Country Music Assn. Awards week last November in Nashville. "He played it acoustically and I was absolutely blown away," she says. "I did know the original version, but there was something in the way Blake sang it that just gave me goose bumps."

After getting similar reactions from other programmers, Warner Bros. decided to have Shelton record the song and ship it to radio, even though the label was two singles into his most recent album, "Pure BS," which was released in March 2007 and has sold 270,000 copies in the United States, according to Nielsen SoundScan. "Don't Make Me" peaked at No. 12 on Hot Country Songs in June 2007, and "The More I Drink" stopped at No. 19 in December.

When the song became available for airplay, KFDI and other stations immediately jumped onboard. "It's a great song and our listeners love it," Hughes says, noting that Lambert adds harmony vocals to the song. "I think Miranda's voice blends so well with Blake's. She really adds a lot to the song." "Home" was released commercially as part of the Wal-Mart exclusive "Blake Shelton Collector's Edition," a set that also includes the hits "Austin," "Oh! Red," "Nobody but Me" and "Some Beach." On May 6, Warner Bros. will release "Pure BS Deluxe Edition," which in addition to last year's album's original tracks will also include "Home" and two bonus cuts.

Shelton says he can relate to the song for the same reason Bublé wrote it. "I travel a lot—and I'm fortunate as a singer to get to do what I do—but sometimes I just want to go home," he says. "I get to missing my house, my land, my family, everything that makes home 'home.'"

Despite his traditional country lean, Shelton says he wasn't concerned about covering a pop song. "The first time I heard 'Home' I felt it was more country than pop and I think it fits well in the country format," he says. Shelton had never met the Canadian-born singer before, but during a visit backstage at Bublé's March 13 Nashville concert, he invited Shelton to perform the song with him onstage.

R. KELLY: 'PLAY IT AGAIN'

Leave it to R. Kelly to come up with a song about something as innocuous as a woman braiding hair. But given the success he's crafted out of subjects stemming from seemingly innocent one-night stand (the 22-page "Trapped in the Closet") to a popular Chicago dance craze ("Step in the Name of Love"), the early buzz on "Hair Braider" isn't surprising.

Despite a protected-year fight against child pornography charges, Kelly hasn't missed a step musically. In 2007, he scored three top 10 singles on the Hot R&B/Hip-Hop Songs chart either as a singer or writer/producer: "Go Getta" with Young Jeezy, "I'm a Flirt" with T.I. and T-Pain and "Same Girl" featuring Usher. Notching the top debut at No. 59 on Hot R&B/Hip-Hop Songs (week of April 26), the sensual, vocoder-accented "Hair Braider" climbs one spot this week. His remix of Mariah Carey's hit, "Touch My Body," was also recently released.

"This is an era that's sort of defined almost by the lack of consistency," Jive Records senior VP of urban marketing and promotion Larry Khan says. "Producers have come and gone over the last 15 years, but Robert's musical compass is second to none. He's a studio rat who possesses a sixth sense about what's hot."

With his May 9 trial date approaching, Kelly isn't doing any interviews. But he is said to be planning a summer release for his next album, "12 Play: Fourth Quarter" (Billboard.biz, April 17). His most recent album, 2007's "Double Up," has sold 935,000 copies in the United States, according to Nielsen SoundScan.

Pressed for further details about the new album, Khan says only that the label is working the single and a formal release date has not been set. A video for the second single, "I Be" (a remix of "Touch My Body"), was shot last month in Chicago by director Malcolm Jones.

Khan is certain about one thing, however. "There have been many industry and media people who have bet against Robert," he says. "But I don't have enough fingers and toes to count how many times they've been wrong."

—Gail Mitchell
All In The Family
Trace Cyrus’ Band Follows The Chart Success Of Sis And Dad

There are plenty of old expressions about “the family that rocks together stays together,” but rock band Metro Station might be responsible for creating a new take on it. The family that climbs the pop charts together, stays together: If vocalist/guitarist Trace Cyrus’ name seems familiar, it’s probably because you’ve heard of his sister, a young singer named Miley, or perhaps his dad, Billy Ray.

For his part, though, the Metro Station Cyrus would prefer to focus on his own band and the success it has had crossing over to and climbing the pop radio charts. Its second single, “Shake It,” is No. 74 on the Billboard Hot 100, up 14 spots in the last week. Metro Station’s self-titled record, which was released in September 2007, has sold 45,000 copies, according to Nielsen SoundScan.

“It was very important for us to build a ground-swell of support before we took the song to pop radio,” Columbia senior VP of pop promotion Lee Lesnier says. “Our plan was to get solid sales numbers, build a base at alternative radio and keep the band on the road before we released ‘Shake It.’ Lesnier also found it helpful to have the backing of a few influential DJs who were willing to play the song first: “Jeff Kapugi at [CHR/top 40] WHT in [Washington] D.C. and Kid Kelly at [top 40 channel] Sirius Hits 1 were instrumental in championing the song,” he says.

As the song climbed the charts, the marketing effort also was in high gear: “We’ve been working this record for almost a year,” Columbia VP of marketing Donnie Lombardi says. “We spent a lot of time online, engaging the alternative and punk kids, because we felt it was important to image the band online. As a result, the fans have really connected with the band and the song. ‘Shake It’ has generated tons of fan-generated videos on YouTube, and we’re leaving them up, because it really reflects how this band can connect with fans.”

“‘Shake It’ was actually the last song we put on the album,” Cyrus says. “It’s really taken off and become a fan favorite. Thank God we ended up putting it on there.”

Emily By Cortney Harding

DRIVING FORCE
Ghostface Killah, 45 King Get Released By Scion Label

The latest releases from Ghostface Killah and 45 King will come courtesy of Scion A/V, the record label from Japanese carmaker Toyota.

The singles and their remixes — by DJ Mehdi and Yuksek, among others — are available on scion.com. Promotional copies of Ghostface Killah’s single will be distributed at Scion-sponsored online giveaways starting May 6, while Toyota says 45 King’s work will be presented May 13 to such digital retailers as iTunes, Beatport.com and Turntablelab.com.

Iris Distribution is handling the servicing to digital outlets — but Jeri Yoshizu, sales promotion manager for the Scion brand, notes that there is no guarantee that retailers will take on the tracks. “You can’t force someone to sell something they don’t like,” she says.

Working in the tracks’ favor is that Scion seeded them to tastemakers at events like the Winter Music Conference and South by Southwest earlier this year. In addition, Scion maintains a list of about 900 DJs who received copies. That seeding appears to have paid off, with international DJ Pete Tong recently playing the DJ Mehdi remix of Ghostface Killah’s “Charlie Brown” on his “Essential Mix” show on BBC Radio 1.

While Ghostface wasn’t given restrictions on what he could record, his song had to be sanitized a bit — proficiency was fuzzed out — before Scion would put its imprimatur on it. “We had to clean up all the tracks — there’s no explicit versions planned because we’re a car company,” Yoshizu says. “We’re not going to limit ourselves to the ‘XXX’ satellite radio shows. My angle is to never go there.”

Scion typically turns to artists who have a previous relationship with, be it through tours the car company puts on or compilations it releases. (To date, the car company has released 21 free compilations with such acts as DJ Shadow, Digital Underground and Sharon Jones & the Dap-Kings.)

Other acts Scion is looking to work with include, but have not finalized agreements with as of yet, are DJ Premier, Brand Nubian and EPMD.

—Kamau High

STRAIT TALK
Country Icon Keeps Cruising Atop The Charts

At age 55, and 27 years after he first debuted on Billboard’s Hot Country Songs chart with “Unwound,” George Strait is as relevant at country radio as he ever was. Strait’s latest single, “I Saw God Today,” reaches No. 1 this week, becoming his 43rd chart-topper (see Between the Bulletins, page 59).

As if that weren’t enough, just two weeks ago, in Billboard’s April 19 issue, Strait topped the Top Country Albums chart for the 22nd time, more than any other country act. The MCA Nashville set “Troubadour” sold 166,000 copies its first week and has tallied 264,000 thus far, according to Nielsen SoundScan. The set was co-produced by Tony Brown and Strait.

Radio insiders say Strait’s single speaks to the country core.

WKXW Bristol, Va., PD Bill Hayg says the single has been an audience favorite from the first handful of spins on air: “KEMPS Seattle music director Tony Thomas has a similar take. “We added ‘I Saw God Today’ as soon as we got it,” he says. “Our listeners consistently tell me, ‘George can do no wrong,’ and that kind of loyalty combined with a great song is pretty potent.”

“As Dirty Harry said, ‘A man’s got to know his limitations,’” and George has always had a great sense of what will work for him,” Thomas adds.

Meanwhile, WKIS Miami PD Ken Boesen says there are a number of reasons why Strait has had long-term success. “At the top of the list is song selection. He’s consistently released songs that have reinforced the George Strait brand. He has always been in an ‘limited supply’, that is, access to George has always been limited and he’s a really good guy. In country music, we know that matters.” Thomas agrees. “There aren’t many real country icons out there anymore, and listeners clearly love that there’s a Texas cowboy good guy out there who won’t ever let them down,” he says.

KMPH Seattle PD Becky Brenner believes Strait’s success is due to an “amazing voice combined with mystery and passion. All of his music has stayed true to his character and his standards are high.”

—Ken Tucker
**Over the Counter**

GEOFF MAYFIELD gmayfield@billboard.com

---

**Carey Rallies Her Biggest Opening Week Yet**

Professional teams sometimes host nostalgic nights with throwback uniforms of days gone by. This week, Mariah Carey stages her own turn-back-the-clock game, mounting a mighty first-week sum that is reminiscent of the music industry's simpler days.

The start of 463,000 copies for "E-MC²," not only marks the largest sales week of 2008, it also represents Carey's biggest first-week total in an 18-year career that now includes six No. 1 albums.

Despite a toppy-turn climate where album sales erode from year to year and such acts as Radiohead and Nine Inch Nails challenge traditional release strategies, Carey proves that the old tried-and-true model can still work, provided you bring music that connects with the consumer. And, she does it with a sales sum that would have ranked the chart in even the healthiest of years.

No pre-retail digital window. No name-your-own-price. No thumbing her nose at the conventional label structure.

Quaint as short basketball shorts or flannel baseball uniforms are, Carey's latest triumph instead relies on such traditional fundamentals as a big radio hit and a talked-about video for lead single "Touch My Body," which peaked at No. 2 on Hot 100 Airplay. And a full-court media press had Carey make repeat visits to "American Idol" (the "I-Did-Gives-Back" special April 9 and a special guest slot April 15), along with a release-week trip to "The Oprah Winfrey Show" and March 15 performances on "Saturday Night Live."

Moreover, one gets the sense that Carey won't be content to bask in the glory of this first-week splash. Second single " Bye Bye" enters the Billboard Hot 100 at No. 23 this week and as Billboard goes to press, she's booked for April 25 stops on "Good Morning America" and "Live With Regis and Kelly" and a weekend appearance on VH1's "Top 20 Video Countdown." Her "SNL" episode will rerun May 3 on NBC.

Carey's post-release strategy recalls her 2005 comeback triumph "The Encounter of Mimi," which propelled from behind to become the best-selling album of the year after gaining a million-unit head start to 50 Cent's "The Massacre." After starting at 404,000 copies, "Mimi" went on to tally 5.8 million copies, with 5 million of those sold by the end of '05.

If she uses the same playbook that she followed that year, it won't be surprising if some sort of special edition of the new album hits stores during the fourth quarter.

In a climate where digital copying continues to erode the pace of album sales down 16% from this point of 2007—the intriguing question will be, how many units can Carey wring out of "E-MC²"?

You figure this album will be clockful of radio hits and that she and Island Def Jam will work to keep it viable during the long haul. If it ends up falling short of "Mimi" numbers, you'll be able to chalk it up to the state of the market rather than lack of effort.

Despite a new album from Ashlee Simpson, whose first two sets each bowed at No. 1, Carey looks good to hold court next issue. Nielsen SoundScan's Building Chart had Carey at 62,000 through April 22, easily leading last week's champ, Leona Lewis, with 20,000 and Simpson with 16,000.

**Buckle Up:** Once dubbed "flameworthy" but more lately nicknamed "Buckles," the CMT Music Awards affects sales no matter what you call them.

As a class, acts with full-length performances on the show saw album sales gain by more than 6%, with even larger increases in digital album downloads. Leader of the CMT pack is LeAnn Rimes, who re-enters the Billboard 200 at No. 178 on a 22% gain, the largest percentage uptick among the show's players, including 55% in album downloads. She is one of seven show performers who had digital album gains of 20% or more.

Highest-ranked among CMA's acts on the chart is Taylor Swift, who re-enters the top 10 on a 13% gain (13-10). Swift also has the award show's highest standing on Hot Digital Songs (50-30, up 21%). Her "Picture to Burn" is one of nine performed songs to gain more than 20% from the prior week.
The table below contains information about various artists and their albums, including sales data and album titles. The data is presented in a structured format with columns for Artist, Title, Sales, and more.

### THE BILLBOARD 200 ARTIST INDEX

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARIAN CAREY</td>
<td>E=MC2</td>
</tr>
<tr>
<td>LEONA LEWIS</td>
<td>Spirit</td>
</tr>
<tr>
<td>HANNAH MONTANA</td>
<td>Meet Me In Montana</td>
</tr>
<tr>
<td>LADY ANTEBELLUM</td>
<td>On The Border</td>
</tr>
<tr>
<td>THE BLACK KEYS</td>
<td>El Camino</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>Troubadour</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Alvin And The Chipmunks</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>Taylor Swift</td>
</tr>
<tr>
<td>RICK ROSS</td>
<td>B Pillz (feat. 2 Chainz)</td>
</tr>
<tr>
<td>JAMES OTTO</td>
<td>Sunset Man</td>
</tr>
<tr>
<td>JACKSON BROWNE</td>
<td>Sleep Through The Static</td>
</tr>
<tr>
<td>DANNY KANE</td>
<td>Welcome To The Dollhouse</td>
</tr>
<tr>
<td>R.E.M.</td>
<td>Accelerate</td>
</tr>
<tr>
<td>TAYLOR SWIFT</td>
<td>Fearless</td>
</tr>
<tr>
<td>JORDIN SPARKS</td>
<td>T. O. S. (feat. Yung Joc)</td>
</tr>
<tr>
<td>THICKE</td>
<td>The Alchemy Index, Vol. 3 &amp; 4: Air &amp; Earth</td>
</tr>
<tr>
<td>LINDSAY VON KOREN</td>
<td>Stay</td>
</tr>
<tr>
<td>ZAC BROWN BAND</td>
<td>The Story Of My Life</td>
</tr>
<tr>
<td>CHILDREN OF BODOM</td>
<td>Blooddrunk</td>
</tr>
<tr>
<td>THE NAKED BROTHERS BAND</td>
<td>I Don't Want To Go To School (Soundtrack)</td>
</tr>
<tr>
<td>JONAS BROTHERS</td>
<td>The Dream</td>
</tr>
<tr>
<td>PANIC AT THE DISCO</td>
<td>Pretty Odd</td>
</tr>
<tr>
<td>COLTLE CALLAT</td>
<td>Coco</td>
</tr>
<tr>
<td>TRISTAN PRETTYMAN</td>
<td>Heto X</td>
</tr>
<tr>
<td>THE RACCONTRES</td>
<td>Considers Of The Lonely</td>
</tr>
<tr>
<td>COUNTING CROWS</td>
<td>Saturday Nights &amp; Sunday Mornings</td>
</tr>
<tr>
<td>ALICIA KEYS</td>
<td>As I Am</td>
</tr>
<tr>
<td>FLO RIDA</td>
<td>Only One (feat. T-Pain &amp; Flo Rida)</td>
</tr>
<tr>
<td>CARRIE UNDERWOOD</td>
<td>Carnival Ride</td>
</tr>
<tr>
<td>ALAN JACKSON</td>
<td>Good Time</td>
</tr>
<tr>
<td>MILEY CYRUS</td>
<td>Hannah Montana 2 (Soundtrack) Meet Mickey Cyrus</td>
</tr>
<tr>
<td>MARY J. BLIGE</td>
<td>All I Feel</td>
</tr>
<tr>
<td>SNOOP DOGG</td>
<td>Ego Trippin'</td>
</tr>
<tr>
<td>CHRIS BROWN</td>
<td>Exclusive</td>
</tr>
<tr>
<td>AMY WINEHOUSE</td>
<td>Back To Black</td>
</tr>
<tr>
<td>KEISHIA COLE</td>
<td>Just Like You</td>
</tr>
<tr>
<td>THE KOOKS</td>
<td>Kork</td>
</tr>
<tr>
<td>TRINA</td>
<td>Still Da Baddest</td>
</tr>
<tr>
<td>LINKIN PARK</td>
<td>Minutes To Midnight</td>
</tr>
<tr>
<td>MO D.</td>
<td>When Angels &amp; Serpents Dance</td>
</tr>
<tr>
<td>DARK LOTUS</td>
<td>The Opal Cake Brotherhood</td>
</tr>
<tr>
<td>MICHAEL BUBLE</td>
<td>Call Me Irresponsible</td>
</tr>
<tr>
<td>SUGARLAND</td>
<td>Enjoy The Ride</td>
</tr>
<tr>
<td>TRACE ADKINS</td>
<td>American Man: Greatest Hits Volume II</td>
</tr>
<tr>
<td>NINE INCH NAILS</td>
<td>Ghosts I–IV</td>
</tr>
<tr>
<td>GARTH BROOKS</td>
<td>The Ultimate Hits (Digi-pak)</td>
</tr>
</tbody>
</table>

### THE BILLBOARD 200 ARTIST INDEX

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DONNIE MAC</td>
<td>Trouble (feat. Flo Rida &amp; Travie McArthur)</td>
</tr>
<tr>
<td>KEITH URBAN</td>
<td>Little Miss Sunshines</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td>On The Floor (feat. Pitbull)</td>
</tr>
<tr>
<td>KESHA</td>
<td>Your Love Is My Drug (Live at American Idol)</td>
</tr>
<tr>
<td>MIKA</td>
<td>Leather And Lace (Live)</td>
</tr>
<tr>
<td>LADY ANTEBELLUM</td>
<td>On The Border</td>
</tr>
<tr>
<td>THE BLACK KEYS</td>
<td>El Camino</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>Troubadour</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Alvin And The Chipmunks</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>Taylor Swift</td>
</tr>
<tr>
<td>JORDIN SPARKS</td>
<td>T. O. S. (feat. Yung Joc)</td>
</tr>
<tr>
<td>THICKE</td>
<td>The Alchemy Index, Vol. 3 &amp; 4: Air &amp; Earth</td>
</tr>
<tr>
<td>LINDSAY VON KOREN</td>
<td>Stay</td>
</tr>
<tr>
<td>ZAC BROWN BAND</td>
<td>The Story Of My Life</td>
</tr>
<tr>
<td>CHILDREN OF BODOM</td>
<td>Blooddrunk</td>
</tr>
<tr>
<td>THE NAKED BROTHERS BAND</td>
<td>I Don't Want To Go To School (Soundtrack)</td>
</tr>
<tr>
<td>JONAS BROTHERS</td>
<td>The Dream</td>
</tr>
<tr>
<td>PANIC AT THE DISCO</td>
<td>Pretty Odd</td>
</tr>
<tr>
<td>COLTLE CALLAT</td>
<td>Coco</td>
</tr>
<tr>
<td>TRISTAN PRETTYMAN</td>
<td>Heto X</td>
</tr>
<tr>
<td>THE RACCONTRES</td>
<td>Considers Of The Lonely</td>
</tr>
<tr>
<td>COUNTING CROWS</td>
<td>Saturday Nights &amp; Sunday Mornings</td>
</tr>
<tr>
<td>ALICIA KEYS</td>
<td>As I Am</td>
</tr>
<tr>
<td>FLO RIDA</td>
<td>Only One (feat. T-Pain &amp; Flo Rida)</td>
</tr>
<tr>
<td>CARRIE UNDERWOOD</td>
<td>Carnival Ride</td>
</tr>
<tr>
<td>ALAN JACKSON</td>
<td>Good Time</td>
</tr>
<tr>
<td>MILEY CYRUS</td>
<td>Hannah Montana 2 (Soundtrack) Meet Mickey Cyrus</td>
</tr>
<tr>
<td>MARY J. BLIGE</td>
<td>All I Feel</td>
</tr>
<tr>
<td>SNOOP DOGG</td>
<td>Ego Trippin'</td>
</tr>
<tr>
<td>CHRIS BROWN</td>
<td>Exclusive</td>
</tr>
<tr>
<td>AMY WINEHOUSE</td>
<td>Back To Black</td>
</tr>
<tr>
<td>KEISHIA COLE</td>
<td>Just Like You</td>
</tr>
<tr>
<td>THE KOOKS</td>
<td>Kork</td>
</tr>
<tr>
<td>TRINA</td>
<td>Still Da Baddest</td>
</tr>
<tr>
<td>LINKIN PARK</td>
<td>Minutes To Midnight</td>
</tr>
<tr>
<td>MO D.</td>
<td>When Angels &amp; Serpents Dance</td>
</tr>
<tr>
<td>DARK LOTUS</td>
<td>The Opal Cake Brotherhood</td>
</tr>
<tr>
<td>MICHAEL BUBLE</td>
<td>Call Me Irresponsible</td>
</tr>
<tr>
<td>SUGARLAND</td>
<td>Enjoy The Ride</td>
</tr>
<tr>
<td>TRACE ADKINS</td>
<td>American Man: Greatest Hits Volume II</td>
</tr>
<tr>
<td>NINE INCH NAILS</td>
<td>Ghosts I–IV</td>
</tr>
<tr>
<td>GARTH BROOKS</td>
<td>The Ultimate Hits (Digi-pak)</td>
</tr>
</tbody>
</table>

### THE BILLBOARD 200 ARTIST INDEX

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DONNIE MAC</td>
<td>Trouble (feat. Flo Rida &amp; Travie McArthur)</td>
</tr>
<tr>
<td>KEITH URBAN</td>
<td>Little Miss Sunshines</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td>On The Floor (feat. Pitbull)</td>
</tr>
<tr>
<td>KESHA</td>
<td>Your Love Is My Drug (Live at American Idol)</td>
</tr>
<tr>
<td>MIKA</td>
<td>Leather And Lace (Live)</td>
</tr>
<tr>
<td>LADY ANTEBELLUM</td>
<td>On The Border</td>
</tr>
<tr>
<td>THE BLACK KEYS</td>
<td>El Camino</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>Troubadour</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Alvin And The Chipmunks</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>Taylor Swift</td>
</tr>
<tr>
<td>JORDIN SPARKS</td>
<td>T. O. S. (feat. Yung Joc)</td>
</tr>
<tr>
<td>THICKE</td>
<td>The Alchemy Index, Vol. 3 &amp; 4: Air &amp; Earth</td>
</tr>
<tr>
<td>LINDSAY VON KOREN</td>
<td>Stay</td>
</tr>
<tr>
<td>ZAC BROWN BAND</td>
<td>The Story Of My Life</td>
</tr>
<tr>
<td>CHILDREN OF BODOM</td>
<td>Blooddrunk</td>
</tr>
<tr>
<td>THE NAKED BROTHERS BAND</td>
<td>I Don't Want To Go To School (Soundtrack)</td>
</tr>
<tr>
<td>JONAS BROTHERS</td>
<td>The Dream</td>
</tr>
<tr>
<td>PANIC AT THE DISCO</td>
<td>Pretty Odd</td>
</tr>
<tr>
<td>COLTLE CALLAT</td>
<td>Coco</td>
</tr>
<tr>
<td>TRISTAN PRETTYMAN</td>
<td>Heto X</td>
</tr>
<tr>
<td>THE RACCONTRES</td>
<td>Considers Of The Lonely</td>
</tr>
<tr>
<td>COUNTING CROWS</td>
<td>Saturday Nights &amp; Sunday Mornings</td>
</tr>
<tr>
<td>ALICIA KEYS</td>
<td>As I Am</td>
</tr>
<tr>
<td>FLO RIDA</td>
<td>Only One (feat. T-Pain &amp; Flo Rida)</td>
</tr>
<tr>
<td>CARRIE UNDERWOOD</td>
<td>Carnival Ride</td>
</tr>
<tr>
<td>ALAN JACKSON</td>
<td>Good Time</td>
</tr>
<tr>
<td>MILEY CYRUS</td>
<td>Hannah Montana 2 (Soundtrack) Meet Mickey Cyrus</td>
</tr>
<tr>
<td>MARY J. BLIGE</td>
<td>All I Feel</td>
</tr>
<tr>
<td>SNOOP DOGG</td>
<td>Ego Trippin'</td>
</tr>
<tr>
<td>CHRIS BROWN</td>
<td>Exclusive</td>
</tr>
<tr>
<td>AMY WINEHOUSE</td>
<td>Back To Black</td>
</tr>
<tr>
<td>KEISHIA COLE</td>
<td>Just Like You</td>
</tr>
<tr>
<td>THE KOOKS</td>
<td>Kork</td>
</tr>
<tr>
<td>TRINA</td>
<td>Still Da Baddest</td>
</tr>
<tr>
<td>LINKIN PARK</td>
<td>Minutes To Midnight</td>
</tr>
<tr>
<td>MO D.</td>
<td>When Angels &amp; Serpents Dance</td>
</tr>
<tr>
<td>DARK LOTUS</td>
<td>The Opal Cake Brotherhood</td>
</tr>
<tr>
<td>MICHAEL BUBLE</td>
<td>Call Me Irresponsible</td>
</tr>
<tr>
<td>SUGARLAND</td>
<td>Enjoy The Ride</td>
</tr>
<tr>
<td>TRACE ADKINS</td>
<td>American Man: Greatest Hits Volume II</td>
</tr>
<tr>
<td>NINE INCH NAILS</td>
<td>Ghosts I–IV</td>
</tr>
<tr>
<td>GARTH BROOKS</td>
<td>The Ultimate Hits (Digi-pak)</td>
</tr>
</tbody>
</table>
**Top Music Videos**

<table>
<thead>
<tr>
<th>Title</th>
<th>Legend</th>
<th>Number</th>
<th>AIRPLAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE ADVENTURES OF MIMI</td>
<td>POP/R&amp;B</td>
<td>1</td>
<td>33</td>
</tr>
<tr>
<td>ROCK OF AGES</td>
<td>ROCK</td>
<td>2</td>
<td>32</td>
</tr>
<tr>
<td>LIVE IN LAS VEGAS: A NEW DAY</td>
<td>POP/R&amp;B</td>
<td>3</td>
<td>31</td>
</tr>
<tr>
<td>LIVE IN PHILADELPHIA</td>
<td>ROCK</td>
<td>4</td>
<td>30</td>
</tr>
<tr>
<td>HOW TO BE A MEGASTAR!</td>
<td>R&amp;B</td>
<td>5</td>
<td>29</td>
</tr>
<tr>
<td>LIVE FROM PHILADELPHIA</td>
<td>ROCK</td>
<td>6</td>
<td>28</td>
</tr>
<tr>
<td>THE BEYONCE EXPERIENCE: LIVE</td>
<td>R&amp;B</td>
<td>7</td>
<td>27</td>
</tr>
<tr>
<td>FAREWELL I TOUR LIVE FROM MELBOURNE</td>
<td>R&amp;B</td>
<td>8</td>
<td>26</td>
</tr>
<tr>
<td>FUTURESEX/LOVESEX: LIVE AT MADISON SQUARE GARDEN</td>
<td>R&amp;B</td>
<td>9</td>
<td>25</td>
</tr>
<tr>
<td>CELTIC THUNDER: THE SHOW</td>
<td>ROCK</td>
<td>10</td>
<td>24</td>
</tr>
<tr>
<td>CROSSROADS GUITAR FESTIVAL 2007</td>
<td>ROCK</td>
<td>11</td>
<td>23</td>
</tr>
<tr>
<td>ORAL FIXATION</td>
<td>R&amp;B</td>
<td>12</td>
<td>22</td>
</tr>
<tr>
<td>DAMAGED</td>
<td>ROCK</td>
<td>13</td>
<td>21</td>
</tr>
<tr>
<td>LIVE IN LAS VEGAS: 50TH ANNIVERSARY REUNION CONCERT</td>
<td>R&amp;B</td>
<td>14</td>
<td>20</td>
</tr>
<tr>
<td>REMEMBER THAT NIGHT: LIVE AT THE ROYAL ALBERT HALL</td>
<td>R&amp;B</td>
<td>15</td>
<td>19</td>
</tr>
<tr>
<td>ALIVE: MUSIC/DANCE</td>
<td>ROCK</td>
<td>16</td>
<td>18</td>
</tr>
<tr>
<td>MTV UNPLUGGED IN NEW YORK</td>
<td>R&amp;B</td>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td>A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND</td>
<td>R&amp;B</td>
<td>18</td>
<td>16</td>
</tr>
<tr>
<td>IN WONDERLAND</td>
<td>ROCK</td>
<td>19</td>
<td>15</td>
</tr>
<tr>
<td>LIVE AFTER DEATH</td>
<td>R&amp;B</td>
<td>20</td>
<td>14</td>
</tr>
<tr>
<td>PLUG ME IN</td>
<td>ROCK</td>
<td>21</td>
<td>13</td>
</tr>
<tr>
<td>THE ULTIMATE VIDEO COLLECTION</td>
<td>ROCK</td>
<td>22</td>
<td>12</td>
</tr>
</tbody>
</table>

**HOT SINGLES SALES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Legend</th>
<th>Number</th>
<th>AIRPLAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>WRITTEN IN THE STARS</td>
<td>POP/R&amp;B</td>
<td>1</td>
<td>33</td>
</tr>
<tr>
<td>SHINE</td>
<td>POP/R&amp;B</td>
<td>2</td>
<td>32</td>
</tr>
<tr>
<td>TOP OF THE WORLD</td>
<td>ROCK</td>
<td>3</td>
<td>31</td>
</tr>
<tr>
<td>EVERY DAY I'M FANCY</td>
<td>POP/R&amp;B</td>
<td>4</td>
<td>30</td>
</tr>
<tr>
<td>BECAUSE I LOVE YOU</td>
<td>POP/R&amp;B</td>
<td>5</td>
<td>29</td>
</tr>
<tr>
<td>CAN'T HELP MYSELF</td>
<td>POP/R&amp;B</td>
<td>6</td>
<td>28</td>
</tr>
<tr>
<td>IT DON'T MATTER TO ME</td>
<td>POP/R&amp;B</td>
<td>7</td>
<td>27</td>
</tr>
<tr>
<td>THE LIFE</td>
<td>POP/R&amp;B</td>
<td>8</td>
<td>26</td>
</tr>
<tr>
<td>TIE MY SCARF</td>
<td>POP/R&amp;B</td>
<td>9</td>
<td>25</td>
</tr>
<tr>
<td>WHEN YOU LOOK IN MY EYES</td>
<td>POP/R&amp;B</td>
<td>10</td>
<td>24</td>
</tr>
</tbody>
</table>

**VIDEO MONITOR**

<table>
<thead>
<tr>
<th>Title</th>
<th>Legend</th>
<th>Number</th>
<th>AIRPLAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>MTV</td>
<td>ROCK</td>
<td>1</td>
<td>33</td>
</tr>
<tr>
<td>BET</td>
<td>R&amp;B</td>
<td>2</td>
<td>32</td>
</tr>
<tr>
<td>MuchMusic Canada</td>
<td>ROCK</td>
<td>3</td>
<td>31</td>
</tr>
</tbody>
</table>

**MuchMusic Canada**

<table>
<thead>
<tr>
<th>Title</th>
<th>Legend</th>
<th>Number</th>
<th>AIRPLAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Usher feat. Young Jeezy</td>
<td>R&amp;B</td>
<td>1</td>
<td>33</td>
</tr>
<tr>
<td>Leona Lewis</td>
<td>POP/R&amp;B</td>
<td>2</td>
<td>32</td>
</tr>
<tr>
<td>Nelly feat. P. Diddy &amp; The-Dream</td>
<td>R&amp;B</td>
<td>3</td>
<td>31</td>
</tr>
<tr>
<td>Faith Hill feat. Tim McGraw</td>
<td>POP/R&amp;B</td>
<td>4</td>
<td>30</td>
</tr>
<tr>
<td>Britney Spears</td>
<td>POP/R&amp;B</td>
<td>5</td>
<td>29</td>
</tr>
<tr>
<td>Christina Aguilera</td>
<td>POP/R&amp;B</td>
<td>6</td>
<td>28</td>
</tr>
<tr>
<td>久</td>
<td>POP/R&amp;B</td>
<td>7</td>
<td>27</td>
</tr>
<tr>
<td>Avril Lavigne</td>
<td>ROCK</td>
<td>8</td>
<td>26</td>
</tr>
<tr>
<td>Madonna feat. Justin Timberlake</td>
<td>R&amp;B</td>
<td>9</td>
<td>25</td>
</tr>
<tr>
<td>John Legend</td>
<td>R&amp;B</td>
<td>10</td>
<td>24</td>
</tr>
<tr>
<td>Dido</td>
<td>POP/R&amp;B</td>
<td>11</td>
<td>23</td>
</tr>
<tr>
<td>Daughtry</td>
<td>ROCK</td>
<td>12</td>
<td>22</td>
</tr>
<tr>
<td>Ray J &amp; Yung Berg</td>
<td>R&amp;B</td>
<td>13</td>
<td>21</td>
</tr>
<tr>
<td>John Legend</td>
<td>R&amp;B</td>
<td>14</td>
<td>20</td>
</tr>
<tr>
<td>John Legend</td>
<td>R&amp;B</td>
<td>15</td>
<td>19</td>
</tr>
<tr>
<td>John Legend</td>
<td>R&amp;B</td>
<td>16</td>
<td>18</td>
</tr>
<tr>
<td>John Legend</td>
<td>R&amp;B</td>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td>John Legend</td>
<td>R&amp;B</td>
<td>18</td>
<td>16</td>
</tr>
<tr>
<td>John Legend</td>
<td>R&amp;B</td>
<td>19</td>
<td>15</td>
</tr>
<tr>
<td>John Legend</td>
<td>R&amp;B</td>
<td>20</td>
<td>14</td>
</tr>
</tbody>
</table>

**Hot Videos Clips**

<table>
<thead>
<tr>
<th>Title</th>
<th>Legend</th>
<th>Number</th>
<th>AIRPLAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>MTV</td>
<td>ROCK</td>
<td>1</td>
<td>33</td>
</tr>
<tr>
<td>BET</td>
<td>R&amp;B</td>
<td>2</td>
<td>32</td>
</tr>
<tr>
<td>MuchMusic Canada</td>
<td>ROCK</td>
<td>3</td>
<td>31</td>
</tr>
</tbody>
</table>

**MuchMusic Canada**

<table>
<thead>
<tr>
<th>Title</th>
<th>Legend</th>
<th>Number</th>
<th>AIRPLAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Usher feat. Young Jeezy</td>
<td>R&amp;B</td>
<td>1</td>
<td>33</td>
</tr>
<tr>
<td>Leona Lewis</td>
<td>POP/R&amp;B</td>
<td>2</td>
<td>32</td>
</tr>
<tr>
<td>Nelly feat. P. Diddy &amp; The-Dream</td>
<td>R&amp;B</td>
<td>3</td>
<td>31</td>
</tr>
<tr>
<td>Faith Hill feat. Tim McGraw</td>
<td>POP/R&amp;B</td>
<td>4</td>
<td>30</td>
</tr>
<tr>
<td>Britney Spears</td>
<td>POP/R&amp;B</td>
<td>5</td>
<td>29</td>
</tr>
<tr>
<td>Christina Aguilera</td>
<td>POP/R&amp;B</td>
<td>6</td>
<td>28</td>
</tr>
<tr>
<td>久</td>
<td>POP/R&amp;B</td>
<td>7</td>
<td>27</td>
</tr>
<tr>
<td>Avril Lavigne</td>
<td>ROCK</td>
<td>8</td>
<td>26</td>
</tr>
<tr>
<td>Madonna feat. Justin Timberlake</td>
<td>R&amp;B</td>
<td>9</td>
<td>25</td>
</tr>
<tr>
<td>John Legend</td>
<td>R&amp;B</td>
<td>10</td>
<td>24</td>
</tr>
<tr>
<td>Dido</td>
<td>POP/R&amp;B</td>
<td>11</td>
<td>23</td>
</tr>
<tr>
<td>Daughtry</td>
<td>ROCK</td>
<td>12</td>
<td>22</td>
</tr>
<tr>
<td>Ray J &amp; Yung Berg</td>
<td>R&amp;B</td>
<td>13</td>
<td>21</td>
</tr>
<tr>
<td>John Legend</td>
<td>R&amp;B</td>
<td>14</td>
<td>20</td>
</tr>
<tr>
<td>John Legend</td>
<td>R&amp;B</td>
<td>15</td>
<td>19</td>
</tr>
<tr>
<td>John Legend</td>
<td>R&amp;B</td>
<td>16</td>
<td>18</td>
</tr>
<tr>
<td>John Legend</td>
<td>R&amp;B</td>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td>John Legend</td>
<td>R&amp;B</td>
<td>18</td>
<td>16</td>
</tr>
<tr>
<td>John Legend</td>
<td>R&amp;B</td>
<td>19</td>
<td>15</td>
</tr>
<tr>
<td>John Legend</td>
<td>R&amp;B</td>
<td>20</td>
<td>14</td>
</tr>
</tbody>
</table>

**Hot Videos Clips**

<table>
<thead>
<tr>
<th>Title</th>
<th>Legend</th>
<th>Number</th>
<th>AIRPLAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>MTV</td>
<td>ROCK</td>
<td>1</td>
<td>33</td>
</tr>
<tr>
<td>BET</td>
<td>R&amp;B</td>
<td>2</td>
<td>32</td>
</tr>
<tr>
<td>MuchMusic Canada</td>
<td>ROCK</td>
<td>3</td>
<td>31</td>
</tr>
</tbody>
</table>
SALES DATA

MARIAN CAREY

RICK ROSS

DAY26

VARIOUS ARTISTS

SHI DAI BADDEAST

MARY J. BLIGE

RAY J

DANIYANE KANE

SNOOP DOGG

MARVIN SAPP

SWAYHO LO

CHRIS BROWN

NEW YORK DOLHS

LUPE FIASCO

MARIO

ROCKO

LEDISI

CECE WIMANS

JAY-Z

VIVEKA LOCH

AMY WINEHOUSE

Rihanna

J. HOLIDAY

KANYE WEST

MARCUS MILLES

Trey Songz

JILL SCOTT

TROY BOY TELLM

CHRISTIE MICHIE

KIRK FRANKLIN

JIM JONES

MARIAH CAREY

T-PAIN

AARON CARTER

2PAC

AMIR

AYO

LIL WAYNE

SPICE GIRLS

BIRDMAN

ANGIE STONE

GUCCI MANE

ELEPHANT MAN

FLO RIDA

Larenne Curren

MELODY

Kanye West

Kendrick Lamar

B.o.B.

JEFF HAYAEO

STEVE RAY VAUGHAN & FRIENDS

SHIEH S. LOUHY

AMY WINEHOUSE

Rihanna

ARMS

LIVE AT WAREHOUSE 6

SOULJA BOY TELLM

CRAMIC

I Am

Go

Thy Kingdom Come

American Gangster

Silverback Gorilla

Back To Black

Good Girl Gone Bad

Back Of My Lac

Graduation

The Elephant In The Room

The Real Testament

Trey Day

The Real Thing: Words And Sounds Vol. 3

soulboytelecom

I Am

The Fight Of My Life

History In The Making

Undeniable

Live From Philadelphia

We The Best

Do It Big

The Art Of Love & War Back To The Traphouse

Let's Get Physical

Tyler Perry's Meet The Browns

Greatest Rapper Alive

Sean Kingston

M.I. Yang
<table>
<thead>
<tr>
<th>Chart Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;I Saw God Today&quot;</td>
<td>George Strait</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>2</td>
<td>&quot;You're Gonna Miss This&quot;</td>
<td>Tim McGraw</td>
<td>Big Machine</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Picture to Burn&quot;</td>
<td>Taylor Swift</td>
<td>RCA Records</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Love is a Beautiful Thing&quot;</td>
<td>James Otto</td>
<td>RCA Records</td>
</tr>
<tr>
<td>5</td>
<td>&quot;I'm Still A Guy&quot;</td>
<td>Chris Cagle</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Every Day&quot;</td>
<td>Rascal Flats</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>7</td>
<td>&quot;What Kinda Gone&quot;</td>
<td>Chris Young</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>8</td>
<td>&quot;I Don't Live Here&quot;</td>
<td>Lady Antebellum</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Last Name&quot;</td>
<td>Taylor Swift</td>
<td>RCA Records</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Better As A Memory&quot;</td>
<td>Emily West</td>
<td>Curb Records</td>
</tr>
<tr>
<td>11</td>
<td>&quot;Back When&quot;</td>
<td>Miranda Lambert</td>
<td>Victoria</td>
</tr>
<tr>
<td>13</td>
<td>&quot;That Song In My Head&quot;</td>
<td>Julianne Hough</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>14</td>
<td>&quot;Kenny Chesney&quot;</td>
<td>Kenny Chesney</td>
<td>BNA Records</td>
</tr>
</tbody>
</table>

**HOT COUNTRY SONGS**

**ARTIST/TITLE/SUMMARY**

<table>
<thead>
<tr>
<th>Number</th>
<th>COUNTRY</th>
<th>ARTIST/TITLE/SUMMARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>STRAIGHT</td>
<td>BLAKE SHENNEN &quot;Trying To Stop Your Leaving&quot; (Columbia)</td>
</tr>
<tr>
<td>2</td>
<td>JAMES OTTO</td>
<td>JAMES OTTO &quot;Just Got Started Loving You&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>3</td>
<td>TAYLOR SWIFT</td>
<td>TAYLOR SWIFT &quot;Picture To Burn&quot; (Big Machine)</td>
</tr>
<tr>
<td>4</td>
<td>SHARON MILLER &amp; BROTHERS</td>
<td>BROTHERS MILLER &quot;Still And Once Again&quot; (MCA)</td>
</tr>
<tr>
<td>5</td>
<td>BRAD PYLLE</td>
<td>BRAD PYLLE &quot;I'm Still A Guy&quot; (MCA)</td>
</tr>
<tr>
<td>6</td>
<td>RASCAL FLATS</td>
<td>RASCAL FLATS &quot;Love Is A Beautiful Thing&quot; (Capitol Nashville)</td>
</tr>
<tr>
<td>7</td>
<td>CARRIE UNDERWOOD</td>
<td>CARRIE UNDERWOOD &quot;Last Name&quot; (Mercury Nashville)</td>
</tr>
<tr>
<td>8</td>
<td>KENNY CHESNEY</td>
<td>KENNY CHESNEY &quot;Better As A Memory&quot; (BNA)</td>
</tr>
</tbody>
</table>

**ANTEPERSPECTIVE**

**ARTIST/TITLE/GENRE**

<table>
<thead>
<tr>
<th>Number</th>
<th>COUNTRY</th>
<th>ARTIST/TITLE/GENRE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>STRAIGHT</td>
<td>BLAKE SHENNEN &quot;Trying To Stop Your Leaving&quot; (Columbia)</td>
</tr>
<tr>
<td>2</td>
<td>JAMES OTTO</td>
<td>JAMES OTTO &quot;Just Got Started Loving You&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>3</td>
<td>TAYLOR SWIFT</td>
<td>TAYLOR SWIFT &quot;Picture To Burn&quot; (Big Machine)</td>
</tr>
<tr>
<td>4</td>
<td>SHARON MILLER &amp; BROTHERS</td>
<td>BROTHERS MILLER &quot;Still And Once Again&quot; (MCA)</td>
</tr>
<tr>
<td>5</td>
<td>BRAD PYLLE</td>
<td>BRAD PYLLE &quot;I'm Still A Guy&quot; (MCA)</td>
</tr>
<tr>
<td>6</td>
<td>RASCAL FLATS</td>
<td>RASCAL FLATS &quot;Love Is A Beautiful Thing&quot; (Capitol Nashville)</td>
</tr>
<tr>
<td>7</td>
<td>CARRIE UNDERWOOD</td>
<td>CARRIE UNDERWOOD &quot;Last Name&quot; (Mercury Nashville)</td>
</tr>
<tr>
<td>8</td>
<td>KENNY CHESNEY</td>
<td>KENNY CHESNEY &quot;Better As A Memory&quot; (BNA)</td>
</tr>
</tbody>
</table>

**BEST I'M GOING TO STAY AND BE TRUE TO MYSELF**

**ARTIST/TITLE/GENRE**

<table>
<thead>
<tr>
<th>Number</th>
<th>COUNTRY</th>
<th>ARTIST/TITLE/GENRE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>STRAIGHT</td>
<td>BLAKE SHENNEN &quot;Trying To Stop Your Leaving&quot; (Columbia)</td>
</tr>
<tr>
<td>2</td>
<td>JAMES OTTO</td>
<td>JAMES OTTO &quot;Just Got Started Loving You&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>3</td>
<td>TAYLOR SWIFT</td>
<td>TAYLOR SWIFT &quot;Picture To Burn&quot; (Big Machine)</td>
</tr>
<tr>
<td>4</td>
<td>SHARON MILLER &amp; BROTHERS</td>
<td>BROTHERS MILLER &quot;Still And Once Again&quot; (MCA)</td>
</tr>
<tr>
<td>5</td>
<td>BRAD PYLLE</td>
<td>BRAD PYLLE &quot;I'm Still A Guy&quot; (MCA)</td>
</tr>
<tr>
<td>6</td>
<td>RASCAL FLATS</td>
<td>RASCAL FLATS &quot;Love Is A Beautiful Thing&quot; (Capitol Nashville)</td>
</tr>
<tr>
<td>7</td>
<td>CARRIE UNDERWOOD</td>
<td>CARRIE UNDERWOOD &quot;Last Name&quot; (Mercury Nashville)</td>
</tr>
<tr>
<td>8</td>
<td>KENNY CHESNEY</td>
<td>KENNY CHESNEY &quot;Better As A Memory&quot; (BNA)</td>
</tr>
</tbody>
</table>

**BEST I'M GONNA BE TRUE TO THE WAY I FEEL**

**ARTIST/TITLE/GENRE**

<table>
<thead>
<tr>
<th>Number</th>
<th>COUNTRY</th>
<th>ARTIST/TITLE/GENRE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>STRAIGHT</td>
<td>BLAKE SHENNEN &quot;Trying To Stop Your Leaving&quot; (Columbia)</td>
</tr>
<tr>
<td>2</td>
<td>JAMES OTTO</td>
<td>JAMES OTTO &quot;Just Got Started Loving You&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>3</td>
<td>TAYLOR SWIFT</td>
<td>TAYLOR SWIFT &quot;Picture To Burn&quot; (Big Machine)</td>
</tr>
<tr>
<td>4</td>
<td>SHARON MILLER &amp; BROTHERS</td>
<td>BROTHERS MILLER &quot;Still And Once Again&quot; (MCA)</td>
</tr>
<tr>
<td>5</td>
<td>BRAD PYLLE</td>
<td>BRAD PYLLE &quot;I'm Still A Guy&quot; (MCA)</td>
</tr>
<tr>
<td>6</td>
<td>RASCAL FLATS</td>
<td>RASCAL FLATS &quot;Love Is A Beautiful Thing&quot; (Capitol Nashville)</td>
</tr>
<tr>
<td>7</td>
<td>CARRIE UNDERWOOD</td>
<td>CARRIE UNDERWOOD &quot;Last Name&quot; (Mercury Nashville)</td>
</tr>
<tr>
<td>8</td>
<td>KENNY CHESNEY</td>
<td>KENNY CHESNEY &quot;Better As A Memory&quot; (BNA)</td>
</tr>
</tbody>
</table>

**BEST I'M GONNA BE TRUE TO THE WAY IT FEELS**

**ARTIST/TITLE/GENRE**

<table>
<thead>
<tr>
<th>Number</th>
<th>COUNTRY</th>
<th>ARTIST/TITLE/GENRE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>STRAIGHT</td>
<td>BLAKE SHENNEN &quot;Trying To Stop Your Leaving&quot; (Columbia)</td>
</tr>
<tr>
<td>2</td>
<td>JAMES OTTO</td>
<td>JAMES OTTO &quot;Just Got Started Loving You&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>3</td>
<td>TAYLOR SWIFT</td>
<td>TAYLOR SWIFT &quot;Picture To Burn&quot; (Big Machine)</td>
</tr>
<tr>
<td>4</td>
<td>SHARON MILLER &amp; BROTHERS</td>
<td>BROTHERS MILLER &quot;Still And Once Again&quot; (MCA)</td>
</tr>
<tr>
<td>5</td>
<td>BRAD PYLLE</td>
<td>BRAD PYLLE &quot;I'm Still A Guy&quot; (MCA)</td>
</tr>
<tr>
<td>6</td>
<td>RASCAL FLATS</td>
<td>RASCAL FLATS &quot;Love Is A Beautiful Thing&quot; (Capitol Nashville)</td>
</tr>
<tr>
<td>7</td>
<td>CARRIE UNDERWOOD</td>
<td>CARRIE UNDERWOOD &quot;Last Name&quot; (Mercury Nashville)</td>
</tr>
<tr>
<td>8</td>
<td>KENNY CHESNEY</td>
<td>KENNY CHESNEY &quot;Better As A Memory&quot; (BNA)</td>
</tr>
</tbody>
</table>
HOT LATIN SONGS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>RUMBO AL SUR</td>
<td>Los Tigres Del Norte</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>TE AMO</td>
<td>Los Horoscopos de Durango</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>CALABRIA 2008</td>
<td>Enriquillo</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>NO ME DIGAS QUE NO</td>
<td>Xtreme</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>COMO EN LOS BUENOS TIEMPOS</td>
<td>Grupo Montez De Durango</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>INOLVIDABLE</td>
<td>Jenni Rivera</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>S.O.R.P.</td>
<td>Hector Acosta</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>DE QUE ME PRESUMES</td>
<td>Lupillo Rivera</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>ME MUERO</td>
<td>Diana Reyes</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>PERMITAME</td>
<td>Tony Dize</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>TAL VECIÒ</td>
<td>Ponza</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>AMIGA POR FAVOR</td>
<td>Fernandez</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>LLEGASTE TU</td>
<td>Jesse &amp; Joy</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>AMOR MORTAL</td>
<td>Los Inquisidores Del Norte</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>DON'T STOP THE MUSIC</td>
<td>Rihanna</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>COMO UN LOBO</td>
<td>Miguel Bose Featuring Bomba Bosa</td>
<td>16</td>
</tr>
</tbody>
</table>

Two songs authored by La Celina were listed for the week, their label at No. 45 and No. 46 by Fernandez.

HOT LATIN ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>AYER HAY Y SIEMPRE</td>
<td>Los Horoscopos de Durango</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>K.O.B. LIVE</td>
<td>Aventura</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>TACO DE SIERRA</td>
<td>El Trono De Sierra</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>LOS TUCANES DE Tijuana</td>
<td>Los Tucanes De Tijuana</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>LOS TEMERARIOS</td>
<td>Los Temerarios</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>BRONCO</td>
<td>Los Bunk's</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>VARIOS ARTISTES</td>
<td>Varios Artistas</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>ALACRANES MUSICAL</td>
<td>Alacranes Musical</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>ALEJANDRO FERNANDEZ</td>
<td>Alejandro Fernandez</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>RICARDO ALMAÑA</td>
<td>Ricardo Almáñez</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>VARIOUS ARTISTES</td>
<td>Varios Artistas</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>EL TRONO DE MEXICO</td>
<td>El Trono</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>LA AUTORIDAD DE LA SIERRA</td>
<td>La Autoridad</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>EL PATIO DE SINTRA</td>
<td>El Patio</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>LOS TIGRES DEL NORTE</td>
<td>Los Tigres del Norte</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>VARIOUS ARTISTES</td>
<td>Varios Artistas</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>DIFERENTES</td>
<td>Diferentes</td>
<td>17</td>
</tr>
</tbody>
</table>

Data for week of MAY 3, 2008 | CHARTS LEGEND on Page 64

Go to www.billboard.com for complete chart data
**Latin Airplay**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Me&quot;</td>
<td>Miguel Acevedo feat. Roma Boys</td>
<td>RCA</td>
</tr>
<tr>
<td>&quot;El Padrino&quot;</td>
<td>Jimmy R. Walker</td>
<td>KAPP</td>
</tr>
<tr>
<td>&quot;Es&quot;</td>
<td>Miranda Lambert</td>
<td>EMI/Virgin</td>
</tr>
<tr>
<td>&quot;Me Voy a Por Ti&quot;</td>
<td>Jesus Alberto</td>
<td>RCA</td>
</tr>
<tr>
<td>&quot;Mis Anxiedades&quot;</td>
<td>Mambo King</td>
<td>Sony BMG Masterworks</td>
</tr>
<tr>
<td>&quot;Lo Que Me Pides&quot;</td>
<td>Nelly</td>
<td>Sony BMG Masterworks</td>
</tr>
<tr>
<td>&quot;La Vida de un Polaco&quot;</td>
<td>MexicanAmerican</td>
<td>Sony BMG Masterworks</td>
</tr>
<tr>
<td>&quot;Amor&quot;</td>
<td>Raymix</td>
<td>Sony BMG Masterworks</td>
</tr>
<tr>
<td>&quot;Derrama&quot;</td>
<td>Grupo Barrio</td>
<td>Sony BMG Masterworks</td>
</tr>
</tbody>
</table>

**Latin Albums**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Enamora Tu&quot;</td>
<td>J. Chameleón</td>
<td>Sony BMG Masterworks</td>
</tr>
<tr>
<td>&quot;Lo Que Me Pides&quot;</td>
<td>Nelly</td>
<td>Sony BMG Masterworks</td>
</tr>
<tr>
<td>&quot;Mis Anxiedades&quot;</td>
<td>Mambo King</td>
<td>Sony BMG Masterworks</td>
</tr>
<tr>
<td>&quot;Derrama&quot;</td>
<td>Grupo Barrio</td>
<td>Sony BMG Masterworks</td>
</tr>
<tr>
<td>&quot;Amor&quot;</td>
<td>Raymix</td>
<td>Sony BMG Masterworks</td>
</tr>
<tr>
<td>&quot;Derrama&quot;</td>
<td>Grupo Barrio</td>
<td>Sony BMG Masterworks</td>
</tr>
<tr>
<td>&quot;Amor&quot;</td>
<td>Raymix</td>
<td>Sony BMG Masterworks</td>
</tr>
<tr>
<td>&quot;La Vida de un Polaco&quot;</td>
<td>MexicanAmerican</td>
<td>Sony BMG Masterworks</td>
</tr>
<tr>
<td>&quot;El Padrino&quot;</td>
<td>Jimmy R. Walker</td>
<td>KAPP</td>
</tr>
<tr>
<td>&quot;Es&quot;</td>
<td>Miranda Lambert</td>
<td>EMI/Virgin</td>
</tr>
<tr>
<td>&quot;Me Voy a Por Ti&quot;</td>
<td>Jesus Alberto</td>
<td>RCA</td>
</tr>
</tbody>
</table>

**Regional Mexican**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Sobrevivir&quot;</td>
<td>Banda El Recodo</td>
<td>Sony BMG Masterworks</td>
</tr>
<tr>
<td>&quot;Sobrevivir&quot;</td>
<td>Banda El Recodo</td>
<td>Sony BMG Masterworks</td>
</tr>
<tr>
<td>&quot;Sobrevivir&quot;</td>
<td>Banda El Recodo</td>
<td>Sony BMG Masterworks</td>
</tr>
<tr>
<td>&quot;Sobrevivir&quot;</td>
<td>Banda El Recodo</td>
<td>Sony BMG Masterworks</td>
</tr>
<tr>
<td>&quot;Sobrevivir&quot;</td>
<td>Banda El Recodo</td>
<td>Sony BMG Masterworks</td>
</tr>
</tbody>
</table>

**Regional Mexican**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Sobrevivir&quot;</td>
<td>Banda El Recodo</td>
<td>Sony BMG Masterworks</td>
</tr>
<tr>
<td>&quot;Sobrevivir&quot;</td>
<td>Banda El Recodo</td>
<td>Sony BMG Masterworks</td>
</tr>
<tr>
<td>&quot;Sobrevivir&quot;</td>
<td>Banda El Recodo</td>
<td>Sony BMG Masterworks</td>
</tr>
<tr>
<td>&quot;Sobrevivir&quot;</td>
<td>Banda El Recodo</td>
<td>Sony BMG Masterworks</td>
</tr>
<tr>
<td>&quot;Sobrevivir&quot;</td>
<td>Banda El Recodo</td>
<td>Sony BMG Masterworks</td>
</tr>
</tbody>
</table>

Data for week of May 3, 2008 | For chart reprints call 646.654.4633

Go to www.billboard.biz for complete chart data | 61
## Japan Hits of the Week

### Albums

**1.** MY
**2.** YUZU
**3.** PENFUE
**4.** HIKARU UTADA
**5.** YOSHIKAWA

### Singles

**1.** JENNIE LET ME LOVE YOU
**2.** HERO
**3.** DUFFY
**4.** MARY BLACK

## United Kingdom

### Albums

**1.** UDO LINDENBERG
**2.** AMY WINEHOUSE
**3.** ADRIANA LEWIS
**4.** SCOUTING FOR GIRLS
**5.** LEONARD COHEN

### Singles

**1.** NO AIR
**2.** TOUCH MY BODY
**3.** DUDDY
**4.** 4 MINUTES
**5.** CALL ME BY YOUR NAME

## Germany

### Albums

**1.** UDO LINDENBERG
**2.** AMY WINEHOUSE
**3.** ADRIANA LEWIS
**4.** SCOUTING FOR GIRLS
**5.** LEONARD COHEN

### Singles

**1.** NO AIR
**2.** TOUCH MY BODY
**3.** DUDDY
**4.** 4 MINUTES
**5.** CALL ME BY YOUR NAME

## France

### Albums

**1.** FRANCIS CABREL
**2.** DUFFY
**3.** AMY WINEHOUSE
**4.** ALAIN BASHUNG
**5.** MARIA CAREY

### Singles

**1.** NO AIR
**2.** TOUCH MY BODY
**3.** DUDDY
**4.** 4 MINUTES
**5.** CALL ME BY YOUR NAME

## Canada

### Albums

**1.** MARIAH CAREY
**2.** LEONARD COHEN
**3.** SCOUTING FOR GIRLS
**4.** ADRIANA LEWIS
**5.** K. D. LANG

### Singles

**1.** NO AIR
**2.** TOUCH MY BODY
**3.** DUDDY
**4.** 4 MINUTES
**5.** CALL ME BY YOUR NAME

## Spain

### Albums

**1.** EL CANTO DEL LOCO
**2.** DUFFY
**3.** MICHEL BODE
**4.** AMY WINEHOUSE
**5.** SOPHIE E. LION

### Singles

**1.** NO AIR
**2.** TOUCH MY BODY
**3.** DUDDY
**4.** 4 MINUTES
**5.** CALL ME BY YOUR NAME

## Ireland

### Albums

**1.** GALWAY GIRL
**2.** THE KOOKS
**3.** DUFFY
**4.** EROS RAMAZZOTTI
**5.** DUFFY

### Singles

**1.** MARY BLACK
**2.** DUFFY
**3.** R.E.M.
**4.** THE KOOKS
**5.** DUFFY

## Mexico

### Albums

**1.** VICENTE FERNANDEZ
**2.** ENRIQUE IGLESIAS
**3.** MICHAEL JACKSON
**4.** TIMBREZ
**5.** JOSÉ BROTHERS

### Singles

**1.** NO AIR
**2.** TOUCH MY BODY
**3.** DUDDY
**4.** 4 MINUTES
**5.** CALL ME BY YOUR NAME

## New Zealand

### Albums

**1.** GEORGE SHEER
**2.** DUFFY
**3.** R.E.M.
**4.** THE KOOKS
**5.** DUFFY

### Singles

**1.** MARY BLACK
**2.** DUFFY
**3.** GEOF SEVERIL
**4.** THE KOOKS
**5.** DUFFY

## Flanders

### Albums

**1.** GEORGE SHEER
**2.** DUFFY
**3.** R.E.M.
**4.** THE KOOKS
**5.** DUFFY

### Singles

**1.** MARY BLACK
**2.** DUFFY
**3.** GEOF SEVERIL
**4.** THE KOOKS
**5.** DUFFY
TOP HEATSEEKERS

1. JAMES MCMURTRY - Saturdays = Youth
2. THE BLUES BROTHERS - ThrillMix Presents: Dance Anthems 2
3. WE THE KINGS - Gods Of The Earth
4. TAPES - Tapes 'N Tapes
5. DAVE KEEGAN - Inevitable Collapse In The Presence Of Conviction
6. TEDDY BRENT - Fashionable
7. JASON NEVINS - ThrillMix Presents: Dance Anthems 2
8. THE SWORD - Gods Of The Earth
9. JASON NEVINS - ThrillMix Presents: Dance Anthems 2
10. WE THE KINGS - Gods Of The Earth

TASTEMAKERS

1. TEDDY BRENT - Fridays = Youth
2. THE BLACK KEYS - Saturday = Youth
3. MARCIANTHA CAREY - Saturday = Youth
4. R.E.M. - Tuesday = Youth
5. THE RACONTEURS - Saturday = Youth
6. GNARLS BARKLEY - Tuesday = Youth
7. JAMES MCMURTRY - Saturday = Youth
8. THIRCE - Wednesday = Youth
9. NICK CAVE & THE BAD SEEDS - Wednesday = Youth
10. CHILDREN OF BODOM - Wednesday = Youth
11. NINE INCH NAILS - Friday = Youth
12. THE BREEDERS - Thursday = Youth
13. LEONA LEWIS - Friday = Youth
14. DARK LOTUS - Sunday = Youth

REGIONAL HEATSEEKER #1s

A Long Way From Tupelo
Paul Thorn

FASHIONABLE

Teddy Brent

Just Us Kids
James MCMurty

Saturdays = Youth

MB3

REGIONAL HEATSEEKER #1s

A Long Way From Tupelo
Paul Thorn

FASHIONABLE

Teddy Brent

Just Us Kids
James MCMurty

Saturdays = Youth

MB3

PROGRESS REPORT

Saving Abel, "Saving Abel"

Band's album launches 19-13 on Top Heatseekers with a 23% gain, selling 30,000 of its best sales week yet. It is powered by the act's hit single "Addicted," which has shifted 43,000 digital downloads and moves 29-24 on Modern Rock.
READY TO RECORD? HOW ABOUT SOME FREE HELP? Contact us today and we’ll send you your FREE Master Tape Guide that’s full of great recording tips and tricks. (866) 677-7911 www.discmakers.com/bb

CD/DVD Store For Sale

FOR SALE!
Fabulous 99 & 50 seat multi-use theatre turnkey ready! Plays, readings, lectures, film festivals, music, drama & showcases. Rear screen projection, lighting. Serious inquiries only. Thomas Duckett: 323-630-8591

ADOPTIVE & FOSTER PARENTS NEEDED! There are over 119,000 children in the U.S. waiting for a home, especially African American and Hispanic children! Help keep siblings together! Training & Financial Support Provided. Info Meeting May 10th 10 am - Noon Children’s Bureau Magnolia Place 1910 Magnolia Avenue, Los Angeles 90007 (800) 730-3833 www.billboard.org

SOUNDWRIGHTERS
www.songwriting.net

FOR SALE
In-House CD • DVD • VINYL MANUFACTURING
300 CD Package: $775.00
1000 CD Package: $1199.00
D.J. 12” VINYL PROMO 100 12” VINYL $799.00 Additional IP: $1.30 each
500 12” VINYL $1,279.00 Includes: $750.00
1000 12” VINYL $1,889.00 Includes: $2,199.00 F.O.B. Los Angeles
TEST PRESSINGS • 3 COLOR LABELS (Some background) • SLEEVE SHOP • QUICK TURN AROUND
Rainbo Records, Manufactoring Corporation
8960 Eton Ave., Canoga Park, CA 91306 • 818-752-1322 Fax: (818) 280-1101
www.rainborecords.com
info@rainborecords.com

BUY DIRECT AND SAVE! While other people are raising their prices, we are stacking ours. Major label CDs, cassettes and LPs as low as $50. Your choice from the most extensive listings possible. For free catalog call (909) 950-4600. Fax (909) 860-3747 or write Scopello Music, Inc. P.O. Box 4 Tustin, N.J. 08610-0020 email: scopello@cs.com

TALENT
NEW LABEL LOOKING FOR NEW ARTISTS AND SONGWRITERS FOR PRODUCTION, R&B, ROCK, and POP. Send publicity package with photos and demo CD to: Brian Barr, 1129 Sunset Drive, Pittston, PA. 18640.

MANAGEMENT WANTED
ESTABLISHED ARTIST with unique music and ties to the environment seeks management for sponsorship and overall career development. Contact: junkman@junkmusic.org

USE BILLBOARD MAGAZINE TO GET NATIONAL EXPOSURE

Billboard Classifieds Covers Everything

DUPLICATION
REPLICATION
VINYL PRESSING
CD-ROM SERVICES
DVD SERVICES FOR SALE
PROMOTION & MARKETING SERVICES
MUSIC DISTRIBUTORS
AUCTIONS
RECORDING STUDIOS
REAL ESTATE
INVESTORS WANTED
STORES FOR SALE

EQUIPMENT FOR SALE
STORE SUPPLIES
FIXTURES
CD STORAGE CABINETS
DISPLAY UNITS
PUBLICITY PHOTOS
INTERNET/WEBSITE SERVICES
BUSINESS SERVICES
MUSIC INSTRUCTION
BUSINESS OPPORTUNITIES
COMPUTER/SOFTWARE
MUSIC MERCHANDISE

T-SHIRTS
EMPLOYMENT SERVICES
PROFESSIONAL SERVICES
DJ SERVICES
FINANCIAL SERVICES
LEGAL SERVICES
ROYALTY AUDITING
TAX PREPARATION
BANKRUPTCY SALE
COLLECTIBLE PUBLICATIONS
TALENT SONGWRITERS
SONGS FOR SALE
DEALERS WANTED
RETAILERS WANTED
WANTED TO BUY
CONCERT INFO
VENUES
NOTICES/ANNOUNCEMENTS
VIDEO
MUSIC VIDEO
POSITION WANTED
LISTENING STATIONS FOR LEASE

For print and online contact Jeff Serrette: 800-223-7524 or jserrette@billboard.com // For Help Wanted postings in print and online contact Benjamin Alcoff: 646-654-5416 or Ben.Alcoff@nielsen.com
Danny Federici, 58

Danny Federici, 58, keyboardist for Bruce Springsteen & the E Street Band, died April 17 in New York after fighting melanoma for three years.

Federici first met Springsteen in 1969, and they began performing together in 1969 in the band Child. For years, the pair played together in several Jersey Shore bands, including Steel Mill, Dr. Zoom and the Sonic Boom. Federici quickly became an important force in the E Street Band, providing a famed accordion solo to “4th of July, Asbury Park (Sandy)” and organ solos on “Kitty’s Back,” “Prove It All Night,” “Hungry Heart” and “You’re Missing.”

Federici took a leave from the E Street Band’s tour last November, returning only for a brief appearance during a March 20 show in Indianapolis. Aside from his work with the E Street Band, Federici released two solo soft jazz albums. He also guested on projects by fellow E Streeter Steven Van Zandt, Joan Armatrading and Graham Parker.

DEATHS

Girl, Ruby Katherine Morgan (Ruby Kate), to Brad and Kimberly Morgan, April 5 in Athens, Ga. Father is drummer in the Drive-By Truckers. Mother is lead singer of Kimberly Morgan & the Everlovin’ Band.

Jim Bonk, 60, an ex-Marine who helped build the Camelot chain into one of the world’s top music retailers, died April 5 in Canton, Ohio, after a long battle with cancer. Bonk spent his entire business career at the Canton-based Camelot, signing on in 1968, shortly after returning home from Vietnam. He helped grow the chain to 364 stores before financial firm Investcorp bought it for $385 million in a 1993 leveraged buyout.

After the sale to Investcorp, Bonk became president of the chain, but the high-interest payments to service the heavy debt used in financing the acquisition, coupled with a vicious price war in 1996, forced the chain into bankruptcy. Although the company successfully reorganized and emerged from Chapter 11, it was subsequently sold to Trans World Entertainment in 1999.

In addition to his role at Camelot, Bonk served as president of NARM in 1992. NARM Scholarship Foundation executive director Pat Daly says the organization is establishing a Jim Bonk Memorial Scholarship that will be officially announced at the 2008 convention.

Bonk is survived by his wife, Linda; and two brothers, Bill and Tom.

Jerry C. Mangalos, 57, music business executive, died of complications due to double pneumonia March 21 in Los Angeles. After moving to Los Angeles, Mangalos started his career working for Casablanca Records, making his way up to personal assistant to Neil Bogart. With Bogart, Mangalos switched to Boardwalk Records in 1979 and later spent 19 years at Arista as director of operations of the West Coast office until it closed.

During his years with Arista, Mangalos worked with such acts as Aretha Franklin, Whitney Houston, Kenny G., Milli Vanilli, the Grateful Dead, Barry Manilow, Ace of Base, Dionne Warwick, the Thompson Twins, Brooks & Dunn, Alan Jackson and Air Supply.

Jim Price, 42, a 20-year veteran of the music industry, died April 14 in Tamarac, Fla., after a two-year struggle with cancer.

For the last 16 years, Price worked at Alliance Entertainment Corp., mostly as director of purchasing. Prior to his tenure at AEC, he was store director at Peaches in Fort Lauderdale, Fla. While at AEC, he was known for his love of sports, the University of Miami Hurricanes, alternative rock and folk music, Wilco in particular.

Price is survived by his wife, Mimi; mother, Barbara; and sisters, Janet and Julie. The family requests that in lieu of flowers, donations be made in his name to the University of Miami’s Sylvester Comprehensive Cancer Center or the American Cancer Society.

Carl Evans Jr., 53, founder/keyboardist of smooth jazz group Fattburger, died of complications from diabetes April 10 in San Diego.

San Diego-based Fattburger was established in 1984, mixing funk, blues, pop and Latin influences. Two years later, the band, which included guitarist Evan Marks, bassist Mark Hunter, drummer Kevin Koch, saxophonist Hollis Gentry and percussionist Tommy Aros, released its hit debut album, “One of a Kind.”

Evans also performed with such artists as Barry White, Stevie Wonder and Cannonball Adderley. He is survived by two children, Rachel and Carl III.

Robert Michael Reed, aka Syke Dyke of Trouble Funk, 50, died of pancreatic cancer April 13.

Beginning in 1977, Reed provided vocals for many of Trouble Funk’s songs, popularizing the sub-genre “go-go” in the process. In addition to hits like “Drop the Bomb” and go-go anthem “Hey Fellas,” Trouble Funk also starred on a remix of Julian Cope’s “World Shut Your Mouth.”

Want chart history on your favorite band?

Billboard Research Can Answer Your Questions, Plus More:

• Complete Array of Research Packages for singles and/or albums from Hot 100, Billboard 200, R&B, Rap, Country, Gospel, Christian, Dance, Latin, Rock, Adult Contemporary, Jazz, and Classical

• Chart & Article Copies

• Chart History reports by Artist / Title / Label / Writer / Producer

• Customized Recaps and Research available

FOR CUSTOMIZED RESEARCH, CONTACT RESEARCH@BILLBOARD.COM OR 646-654-4833.

TO ORDER CHART PACKAGES, GO TO WWW.BILLBOARD.COM/RESEARCH
EXECUTIVE TURNTABLE
Send submissions to: exec@billboard.com

RECORD COMPANIES: Koch Records promotes Marleny Dominguez to urban label director. She was manager, Universal Music Group Nashville promotes Katherine Beakes to director of finance and Melissa McAllister to manager of marketing for Mercury and MCA Nashville. Beakes was manager of finance, and McAllister was coordinator.

PUBLISHING: Warner/Chappell Music Benelux names Arno van Berkum as managing director. He was GM.

Kobalt Music Group names Bob Bortnick senior VP of creative. He was senior VP of A&R at Warner/Chappell Music.

Peermusic names Angie Ruiz creative manager for Hispanic advertising markets. She was Latin music coordinator/executive assistant in the film/TV division at Universal Music Enterprises.

BMI promotes Joey Mercado to director of Latin writer/publisher relations and media licensing. He was manager for Latin markets and media licensing.

TOURING: The Agency Group ups Dave Kaplan and Tim Borr to VPs. They were agents and will continue to oversee the touring careers of their respective artist rosters.

International Creative Management associates Sandy Hall to manager of corporate communications. She was senior account executive at PR/marketing agency Rose Group.

Live Nation appoints John Drury GM of London's Wembley Arena, effective in May. He currently leads Live Nation U.K.'s venue bookings team.

DIGITAL: Independent Online Distribution Alliance taps Ted Kartzman as VP of client services. He was director of independent labels business at digital music service Rhapsody.

RELATED FIELDS: Audio and video entertainment company Shout Factory names Kristie Vogel director of promotion and Paul Rocha product manager. Vogel was VP of radio promotion at Compadre Records, and Rocha was label manager at Gigantic Music.

2008 CMT MUSIC AWARDS
Koteca thanks and Camp Underwood noted CMT/MTV Networks execs on the 2008 CMT Music Awards red carpet before the show aired live April 14 from the Curb Event Center at Belmont University in Nashville. Underwood and Rascal Flatts were both performers at the show.

FANS, BANDS AND BRANDS
At a recent New York University Music Business alumni event, Billboard's editorial director Tamara Conniff moderated a panel titled "Fans, Bands and Brands: Live Music Saves the Industry.

INSIDE TRACK
HOWDY DOIN'
Among the many projects one might expect from country duo Brooks & Dunn, a debut novel, "The Adventures of Slim and Howdy," probably wouldn't top the list.

"It's not on our annual schedule, I'll put it that way," Kix Brooks tells Track. But after a few albums, Brooks & Dunn had created their alter egos, Slim (Dunn) and Howdy (Brooks). Eventually there was talk of maybe doing a short-story Christmas book, but nothing ever came to fruition.

"We could never get our hands around it, and finally William Morris came and said, 'Let's just do a book,' " Brooks says. "We talked to several different writers and kind of landed on Bill Fitzhugh because we're not novelists, even though I feel like we did come up with a couple of good characters. And we didn't want them to be 'Dukes of Hazzard.'" He laughed. "We wanted them to be kind of 'Butch Cassidy and the Sundance Kid,' but not too heavy, but at the same time (with) a good sense of humor."

While "The Adventures of Slim and Howdy" is due May 12 via Center Street, the rocking country duo is focusing on its music this spring. The act just released its latest single, "Put a Girl in It," which is its third release from its 2007 effort, "Cowboy Town."

"We've probably got another year's worth of music off of this album," Brooks says. "We have half a dozen studio deals with [Kenny] Chesney, but staying in August we're going to tour with ZZ Top for like 28 shows."

MORE BUSINESS
MARKETING: CMT and the American Country Music Foundation launch the AEVM/CMT Music Education Fund to benefit the CMT/MTV Networks education initiative that goes underprivileged youngsters football tuition from Premier League and Football League clubs. Music nights have also been developed as part of Kicks, and the youngers in this picture (in front) have produced their own CD as part of Manchester City's Kick's program. They performed for assembled members of Parliament and the media, after which pop singer Shayne Ward ended the night with an acoustic performance. Standing, from left, are Kasabian's Chris Edwards, member of Parliament for Manchester Ayleen McCarthy, Ward, Kasabian's Tim Beyhan, Culture Minister Andy Burnham, Fulham and England Under 19 footballer Elliot Omozolu, R&B singer/Songwriter Craig David, Jamie Hartman of the band Ben's Brother and BPI chief executive Geoff Taylor.

INSIDE TRACK
HOWDY DOIN'
Among the many projects one might expect from country duo Brooks & Dunn, a debut novel, "The Adventures of Slim and Howdy," probably wouldn't top the list.

"It's not on our annual schedule, I'll put that way," Kix Brooks tells Track. But after a few albums, Brooks & Dunn had created their alter egos, Slim (Dunn) and Howdy (Brooks). Eventually there was talk of maybe doing a short-story Christmas book, but nothing ever came to fruition.

"We could never get our hands around it, and finally William Morris came and said, 'Let's just do a book,' " Brooks says. "We talked to several different writers and kind of landed on Bill Fitzhugh because we're not novelists, even though I feel like we did come up with a couple of good characters. And we didn't want them to be 'Dukes of Hazzard.'" He laughed. "We wanted them to be kind of 'Butch Cassidy and the Sundance Kid,' but not too heavy, but at the same time (with) a good sense of humor."

While "The Adventures of Slim and Howdy" is due May 12 via Center Street, the rocking country duo is focusing on its music this spring. The act just released its latest single, "Put a Girl in It," which is its third release from its 2007 effort, "Cowboy Town."

"We've probably got another year's worth of music off of this album," Brooks says. "We have half a dozen studio deals with [Kenny] Chesney, but staying in August we're going to tour with ZZ Top for like 28 shows."

MORE BUSINESS
MARKETING: CMT and the American Country Music Foundation launch the AEVM/CMT Music Education Fund to benefit the CMT/MTV Networks education initiative that goes underprivileged youngsters football tuition from Premier League and Football League clubs. Music nights have also been developed as part of Kicks, and the youngers in this picture (in front) have produced their own CD as part of Manchester City's Kick's program. They performed for assembled members of Parliament and the media, after which pop singer Shayne Ward ended the night with an acoustic performance. Standing, from left, are Kasabian's Chris Edwards, member of Parliament for Manchester Ayleen McCarthy, Ward, Kasabian's Tim Beyhan, Culture Minister Andy Burnham, Fulham and England Under 19 footballer Elliot Omozolu, R&B singer/Songwriter Craig David, Jamie Hartman of the band Ben's Brother and BPI chief executive Geoff Taylor.

INSIDE TRACK
HOWDY DOIN'
Among the many projects one might expect from country duo Brooks & Dunn, a debut novel, "The Adventures of Slim and Howdy," probably wouldn't top the list.

"It's not on our annual schedule, I'll put that way," Kix Brooks tells Track. But after a few albums, Brooks & Dunn had created their alter egos, Slim (Dunn) and Howdy (Brooks). Eventually there was talk of maybe doing a short-story Christmas book, but nothing ever came to fruition.

"We could never get our hands around it, and finally William Morris came and said, 'Let's just do a book,' " Brooks says. "We talked to several different writers and kind of landed on Bill Fitzhugh because we're not novelists, even though I feel like we did come up with a couple of good characters. And we didn't want them to be 'Dukes of Hazzard.'" He laughed. "We wanted them to be kind of 'Butch Cassidy and the Sundance Kid,' but not too heavy, but at the same time (with) a good sense of humor."

While "The Adventures of Slim and Howdy" is due May 12 via Center Street, the rocking country duo is focusing on its music this spring. The act just released its latest single, "Put a Girl in It," which is its third release from its 2007 effort, "Cowboy Town."

"We've probably got another year's worth of music off of this album," Brooks says. "We have half a dozen studio deals with [Kenny] Chesney, but staying in August we're going to tour with ZZ Top for like 28 shows."

MORE BUSINESS
MARKETING: CMT and the American Country Music Foundation launch the AEVM/CMT Music Education Fund to benefit the CMT/MTV Networks education initiative that goes underprivileged youngsters football tuition from Premier League and Football League clubs. Music nights have also been developed as part of Kicks, and the youngers in this picture (in front) have produced their own CD as part of Manchester City's Kick's program. They performed for assembled members of Parliament and the media, after which pop singer Shayne Ward ended the night with an acoustic performance. Standing, from left, are Kasabian's Chris Edwards, member of Parliament for Manchester Ayleen McCarthy, Ward, Kasabian's Tim Beyhan, Culture Minister Andy Burnham, Fulham and England Under 19 footballer Elliot Omozolu, R&B singer/Songwriter Craig David, Jamie Hartman of the band Ben's Brother and BPI chief executive Geoff Taylor.
ASCAP 'I CREATE MUSIC' WEEK

ASCAP hosted a week of activities April 6-12 in Los Angeles to celebrate the voice of the music creator. The schedule included the 13th annual ASCAP Foundation/Disney Musical Theatre Workshop, Stephen Schwartz's Hollywood Walk of Fame ceremony and reception, the 25th annual ASCAP Pop Music Awards, ASCAP's General Annual Membership Meeting and the third annual ASCAP "I Create Music" Expo, a three-day national conference dedicated to songwriting and composing.

The Pop Music Awards, held April 9 at the Kodak Theatre, honored the songwriters and publishers of ASCAP's most performed pop songs of 2007. Timbaland was named songwriter of the year, "Big Girls Don't Cry," written by Fergie and Toby Gad, and "The Sweet Escape," written by Gwen Stefani, Akon and Giorgio Tuinfort, tied for song of the year, and EMI Music Publishing picked up the publisher of the year title.

ASCAP's Golden Note Award was presented to Lionel Richie and Steve Miller, and Sara Bareilles received the ASCAP Vanguard Award.

The "I Create Music" Expo, held April 10-12 at the Renaissance Hollywood Hotel, featured interviews with Jon Bon Jovi and Richie Sambora, Jackson Browne and Miller; master classes with Desmond Child and Mary Chapin Carpenter; and an array of panels, workshops, song critiques, product displays and technology demonstrations.

A Bill of Rights for Songwriters and Composers was unveiled during the annual membership meeting, developed by ASCAP to reinforce need for creative rights to be protected by corporations and the government. In just a few days, more than 500 signatures were collected on the document.

From left: ASCAP president/CEO John LoFrumento, ASCAP executive VP/director of membership Todd Brabec, Golden Note Award honoree Steve Miller and ASCAP CEO John LoFrumento.
Join today's most successful promoters, agents, managers, venue operators, sponsors, digital executives, merchandising companies and production professionals at this premier concert industry event. Don't miss your chance to network with the best in the touring business!

**Billboard 5th ANNUAL TOURING CONFERENCE & AWARDS**

Register Today! $399 Earlybird Rate

Registration: 646.654.4600  
Sponsorships: 646.654.4648  
Roosevelt Hotel: 212.661.9600  
www.americanradiohistory.com
CITY OF HOPE'S MUSIC AND ENTERTAINMENT INDUSTRY

presents

THE THIRD ANNUAL

ROAST

Honoring

JASON FLOM
Chairman and Chief Executive Officer
Capitol Music Group

ON THE MENU

MASTER OF CEREMONIES
Comedian Jeffrey Ross

ROASTERS*
Lenny Beer, Editor, Hits Magazine
Fat Joe, Terror Squad Artist and Multimedia Entertainer
Dee Snider, Vocalist, Twisted Sister
Charlie Walk, President, Epic Records

Featuring a Special Musical Performance
by Singer/Songwriter Jill Sobule

Wednesday, May 21, 2008
Tavern on the Green
New York

For more information, please contact
Mary Carlzen at 213-241-7328.

*Roasters are subject to change

Proceeds to benefit City of Hope

www.cityofhope.org/music/roast