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## On The Charts

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Branding Together
Bands Need More Help—A Blanket License—From Right Holders

BY SNOWY EVERITT

Innovative routes to market have been at the heart of discussions about the future of the recording industry for some time. The current obsession seems to be with free music.

Recent release activity from such forward-thinking, cash-rich players as Radiohead, Trent Reznor and Coldplay has prompted bands, label execs and consumers alike to ponder the question of free music distribution.

Inevitably there have been discussions about the negative impact of free music on artists’ revenue and livelihood. Most artists don’t have the stature and bank balances of Radiohead: Giving the odd track away might bring promotional benefits, but a whole album would be impractical. Most bands can’t afford to give away music, and more importantly, most labels won’t let them.

History has taught us that consumers will continue to find free music, even as sites are shut down and offenders prosecuted. Yet research shows that what consumers really want is free music from legal sources. Forrester Research’s February report “The End of the Music Industry As We Know It” found that 82% of American music fans with digital audio files on either a computer or portable player got them from their own CDs. Of the total number of audio files, 45% came from this source. Another Forrester report found that European users “would rather use official sites than download illegally, but they continue to download and share illegal music because they believe music online should be free.”

As an advising companies on music and content strategies and these shifts in consumer behavior, we understand that bands offer a solution. A brand subsidizing free music offerings makes it work for all parties—the artist, labels and publishers get paid, consumers get free music, and the brand gets credit—a win on all counts.

Labels and publishers are increasingly industry climate, the opportunity to squeeze a brand for a quick cash fix, however tempting, does not pave the way for a fruitful long-term relationship. Blanket agreements are promising rapid, cost-effective access to music for brands are theoretically possible. But the music industry is reluctant—or simply doesn’t have the mandate—to license music to explicitly branded digital platforms. And they are unable to offer global licensing or licensing for distributed digital environments like Facebook widgets. Pandora, Last.fm and music—all of which offer rights owners attractive revenue streams—all have struggled to implement workable deals.

There is an urgent need for a simple solution to this global problem. In order for the music industry to work more effectively with brands, a blanket license should exist that covers all artists, all recordings, all songs and all publishing rights on a global basis.

EMI Music Publishing and Universal Music Publishing are setting up their own organizations to ease this process—smart move, but until that time artists are missing out on potential revenue from this rich channel, something that we continually experience through our digital strategy work with such global brands as Bacardi.

Working together to devise a system that allows brands to license digital music in a way that suits their campaigns—i.e., one that is global, fast and fairly priced—is the ultimate solution, but this requires global commitment from labels, publishers, songwriters and societies. We’ve seen before how long the industry takes to adapt to new business models and we should be learning from this.

Aside from a missed revenue opportunity to earn money, there is another danger here. If the music industry does not move quickly to build free legal music solutions, consumers will find their own answers—and it won’t be one that benefits artists.

Snowy Everitt is a director at U.K.-based marketing, digital, content and talent management company Think Espionage.

FOR THE RECORD

In an article about Ne-Yo in the April 26 issue, the singer-songwriter was cited as a writer of Pretty Ricky hits because S. Smith was identified on Billboard’s charts as Shaffer “Ne-Yo” Smith. The abbreviation actually refers to Pretty Ricky member Spectacular Smith. Billboard’s chart archives have been corrected to give credit to the proper writer, instead of the start to each affected song’s chart run.

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SELLING ‘IDOL’

Fox Hits Big With Expanded iTunes Partnership

The monumental ratings of "American Idol" may have declined ever so slightly this year. But sales numbers at Apple's iTunes store following the just-concluded season make clear that public demand for "Idol"-related recordings is strong.

In the week ended May 25, "American Idol" winner David Cook had 11 songs on the Bill- board Hot 100 (see Happening Now, page 51) and 14 songs on the Hot Digital Songs tally, only one of which would have been available in prior years, and usu- ally not until at least 10 days after the show finale.

But the chart numbers don't stop there. Runner-up David Archuleta had three songs on both the Hot 100 and Hot Digital Songs, giving the "Idol" franchise 17 songs on the former list and 14 on the latter. Overall, "American Idol" acts have 17 songs on the Hot 100, including tunes from Jordin Sparks, Carrie Underwood and Daughtry.

In March, a deal put together among Fox Broadcasting, Fox Interactive Media, "Idol" producer 19 Entertainment and FremantleMedia North Amer- ica allowed iTunes to offer each week’s show performances for 99 cents per song, while videos could be purchased for $1.99. Each week’s performance was available until late May, when they were all pulled off the iTunes site.

However, during that time, iTunes and 19 Entertainment agreed not to report sales to Nielsen SoundScan because they didn’t want the charts to unduly influence voters. The week ending May 25 represents the first time the sales information has been released and included on the charts.

Cook’s "Time of My Life" came in at No. 3 with 236,000 scans on the Hot 100, while his version of "Dream Big" came in at No. 15 with 111,000 downloads, according to Niel- sen SoundScan. In total, the other Cook tracks available via Fremantle/19 collectively scanned nearly 806,000, or more than three times "The Time of My Life.”

In the meantime, "The Time of My Life" is generating plently of radio action, coming in as the No. 1 most-added song at hot AC and AC radio and No. 2 most-added at top 40 radio, pulling in more than 6 million listeners in less than a week without an official launch. Additionally, it was the biggest single premiere on AOL’s PopEater site this year, garnering more than 1 million streams in 24 hours.

While Cook’s "Dream Big" was issued via the Fremantle/19/ iTunes agreement, RCA was able to tap into that mechanism to fast-track the sale of a studio version of "The Time of My Life,” RCA senior VP of sales Kevin Twitchell says.

So after the completion of the Hawaiian broadcast of the May 21 show, the track was up for sale on iTunes at 3:20 a.m. ET May 22, after a frantic week filled with RCA staffers clear- ing business affairs hurdles and providing the information neces- sary for the iTunes ingestion process, Twitchell says.

The effort rewarded the companies with the eighth-best first-week digital sales tally and the best week for an "American Idol" winner since season two, when winner Ruben Studdard moved 286,000 physical singles of "Flying Without Wings" in the June 28, 2003, issue, and runner-up Clay Aiken sold 393,000 physical singles of "This Is the Night.”

By the weekend, "The Time of My Life" was also up on other digital merchants like Amazon, Napster and Rhapsody. But for the first time, RCA didn’t issue the song physically, nor will it.

In the current marketplace, issuing a physical single didn’t make sense, especially in light of the fact that there was only one new track, Twitchell says. But the digital success will set up a strong physical and digi- tal release in the fourth quar- ter, he adds.

Cook has signed a recording contract with 19 Recordings/RCA and is expected to release his debut album in the fall.

“Our reaction was just of huge excitement,” 19 Entertain- ment U.S. president Ian Price says on Cook’s sales success. "It reflects a strong winner and it reflects the success of Amer- ican Idol. It’s amazing.”

Price says 19 Entertainment founder Simon Fuller is in charge of negotiating the terms of the deal with iTunes, and it’s yet undecided if the rela- tionship between the digital music provider and the show will be expanded next year—or if this success means that 19 will venture into more digi- tal music and video opportun- ities. Representatives at Apple declined to comment.

Price notes that the way the show has brought music to the public for purchase has evolved during the seven seasons of "American Idol,” and he expects it to continue to do so. "We used to have compilation albums and the winning single,” he says. "Then we decided to record full-length versions of the songs . . . we want to keep our products really contempo- rary for fans of the show.”

Additional reporting by Antony Bruno and Silvio Petrakoungu

MALCOLM DEGROOT
The secret's out: MySpace Music Secret Shows are a hit. Social networking pioneer MySpace has managed to create covered buzz around its music program through the establishment of MySpace Secret Shows. The 150th of such shows will be Guns 'N Roses June 8 at Irving Plaza in New York.

Working with labels and artists, MySpace Music launched the Secret Shows franchise in January 2006 and has since hosted such acts as Rilo Kiley, Molky, Marion 5, the Killers, the Yeah Yeah Yeahs, Tanacious D, Lily Allen, Ice Cube, James Blunt and Ne-Yo in clubs and arenas around the world.

The concept is the brainchild of MySpace Music editor Isaac Walter, who wanted to attract fans to a MySpace profile where they could find out about promotional shows, with an urgent call to action.

"We have such a large social network we can pull from that we literally can go into any city and announce a show 48 hours in advance and fill an entire venue," Walter says. Admission to the shows is free.

If fans sign up as a "friend" of the Secret Show profile, "you'll get a bulletin in that says, "Tomorrow night, the Kooks in Portland [ Ore.] at Backspace, first come, first served. ," Walter says. "If you really want to see the show, you can go down and get in line."

Secret Shows is MySpace's most successful and longstanding music program to date, and the program with the most user interaction, Walter says. "Almost half a million kids have signed up for the Secret Shows profile and those kids are keeping the profile active, going in and requesting bands to play."

The primary Secret Shows endgame for MySpace, according to Walter, is to keep fans coming back and remaining active on MySpace Music. MySpace has also monetized the program in the past with Chilis as a sponsor, both online and at the actual event. In announcing Mobile is sponsoring the 150th show, and MySpace's sales team will continue to seek corporate partners.

"We're able to do something offline and engage an audience outside of MySpace, outside the computer itself," Walter says. To entice a band for a Secret Show, Walter will typically approach a label when a particular act is already on tour or has a timely album release. "Frequently we'll do it with a band that is already playing a much larger venue in the market, perhaps 1,000 or 2,000 capacity, and then try and get them to do a really small, intimate show where core fans will be able to come out and enjoy it," he says. "Kids who want to wait in line for hours on end, and the reward basically is the longer you're willing to wait, the more chance you have of getting in to see one of your favorite bands perform."

Bands play gratis in exchange for promotion on MySpace Music, and any costs are absorbed by the label as a marketing and promotion expense. "Chilis are really happy to get involved because obviously they get the bar [revenue], but they also get to say, 'Player played at my club.'" Walter adds.

MySpace has staged Secret Shows in 30 states and has launched the program in several other countries, including Australia, Germany, England, France, Spain, Italy, Canada and Japan. "Obviously the rest of the world hasn't caught up to how many shows I've done here in the U.S., but it's pretty amazing that we can launch a program like this on the Internet through one Web page and it becomes global," Walter says.

The shows are not typically webcast on MySpace due to technological challenges. "If [the technology] does become available, so that we can just set up a box and webcast the show for everybody to watch, I think it's pretty likely that we will, and I don't think the technology is too far off," Walter says. "But in the meantime, we're just focusing on the actual event itself to give the kids something to get excited about and remember MySpace."

The program has also developed cache with fans. "This is more of a curated series of concerts. It holds a certain respect for the act that is playing," Walter says. "If we do a show with Ice Cube or Guns 'N Roses and we do a show with a band you may not have heard of, like Karahian, for instance, you're more likely to want to go to this concert because you understand the bar for this series is pretty high."
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—ENTERTAINMENT WEEKLY

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“Will appeal strongly to fans of Norah Jones, Sade, Corinne Bailey Rae and others... but Ayo may be more soulful than any of them”
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PUBLISHING  BY SUSAN BUTLER

STARS ALIGNING

After Taking Itself Off The Market, Chrysalis Moves On

Three years after BMG Music Publishing attracted the highest price ever paid for publishing assets, valuations perhaps hit their low mark when Chrysalis Group went off the market last month after rejecting a cash offer that valued the company at about $205 million, well below the asking price of more than $340 million.

Whether the ongoing credit crunch or the downward shift in valuations of publishing assets—the core business of Chrysalis—played a featured role in an interruption to its business, bad timing was an undeniable culprit in the decision not to sell the company. But others have since aligned for Chrysalis executives to continue building one of the largest independent music companies on the planet.

The process revealed a number of things, one of which is that it is one of the worst times in recent history to sell a business," Chrysalis CEO Jeremy Lascelles said when the company terminated the sales process.

Since then, Billboard has observed an unusual occurrence. From the time Chrysalis went on the market at the end of 2000 until final bids were sent to the company in early April, current hits by Chrysalis artists and writers were essentially nonexistent. Then, as if the artists were waiting for the process to end, their hits began lighting up on the charts.

In April, the Raconteurs' "Consolers of the Lonely" entered Billboard's Top Modern Rock/Alternative Albums at No. 2, Top Rock Albums at No. 3 and the Billboard 200 at No. 7. The band's Brendan Benson is signed with Chrysalis.

Gnars Barkley's "The Odd Couple," with Chrysalis writer/producer Danger Mouse, entered Top Modern Rock/Alternative Albums at No. 2.

Hits by Chrysalis artist/writers include Estelle's "Shine," which entered the European Top 100 Albums chart at No. 26 in April and Top R&B/Hip-Hop Albums at No. 6 by May. Her single "American Boy" featuring Kanye West hit No. 3 on the European Hot 100 Singles and No. 1 on a U.K. singles chart at press time. In May, Portishead's "Third" entered Top Rock Albums at No. 2 and European Top 100 Albums at No. 7. Two weeks later, Peniston's "In Silico" entered European Top 100 Albums at No. 8. Wiley's single "Wearing My Rolex," which sampled 50% of the Chrysalis song "What Would We Do" by '90s dance group DSK, reached No. 2 on U.K. radio charts. Chris Brown's "With You," co-written by Chrysalis writer Johnta Austin, is moving up in the top 20 European Hot 100 Singles chart.

"It was as if the gods were passing judgment on the whole process," Lascelles says. "The share price is around $1.15 ($2.28) and $1.20 ($2.37). We have 67 million shares, which gives you a market cap of the business of about $80 million [$150 million]. We know that's not even half of what the business is worth. You do valuations of the music-publishing catalog as a multiple of NPS [net publisher's share, the amount the publisher retains after paying songwriters], not on its market cap. So there's a big discrepancy between the market capitalization of the company and the acknowledged value of the catalog."

It will likely take nine to 18 months for publishing revenue from the hits to appear in the company's earnings. Meanwhile, Lascelles is on a road trip meeting with Chrysalis employees around the world. They plan to get the company back on track.

MOBILE  BY ANTONY BRUNO

**Off-Deck & Out Of Control?**

Wireless Carriers Draw Fire For Service Charges

Legal pressure is mounting against U.S. wireless operators over their role in facilitating either false or misleading charges for mobile content—primarily ring tones. The resulting lawsuit threatens to stunt an area of potential growth for declining ringtone sales: so-called "off-deck" service providers.

The most recent development targets T-Mobile. The operator is being sued in California for adding charges stemming from subscription mobile content services Ringzaza and Fylicell to the bills of customers who claim they never authorized the charges.

Both services are what the mobile industry calls off-deck providers—companies that market to wireless customers outside the wireless operators' content menu. They advertise their content in magazines and on certain cable TV networks, which customers can buy via text messaging or mobile Web sites. The cost of the content is then added to the customer's phone bill via a billing arrangement with the operator.

The problem is that customers don't always realize what they are buying. Most off-deck content providers operate subscription services whereby members can download a set number of ringtones, wallpapers and games for a monthly fee, typically $10. They attract new customers by advertising free or deeply discounted ringtones, many of whom don't notice the subsequent extra recurring fee.

Such confusing marketing and billing practices are not new and have spawned numerous lawsuits against the individual providers engaging in such practices, mostly in Europe. A class action lawsuit is under way in Florida against such a provider—the U.S. arm of Italian content provider Buongiorno.

But recent developments put wireless operators in the cross hairs for their involvement in collecting the disputed charges, even though they play no role in marketing or distributing the content in question.

"I would call the situation borderline chronic," Multi-Media Intelligence analyst Frank Dixon says. "The whole problem has just been rampant."

While there isn't any hard data proving that these lawsuits and the problems they initiate have any direct effect on mobile content sales, Dixon says they're almost certainly contributing to the stalling mobile entertainment market.

"We're not seeing the adoption of mobile content like everyone would have liked, so obviously we can say there's some impact on the consumers," he says. "The secondary impact is that operators are getting more careful about how they get their market. They're putting up roadblocks for questionable practices, and they're making a concerted effort to push content through their own on-deck offerings."

Ultimately, that threatens the expansion of the off-deck space—the one area where mobile content sales are up. Total U.S. off-deck sales are expected to rival on-deck sales by the end of this year, according to research from Informa Telecoms & Media. For 2010, Informa projects off-deck sales will reach $5 billion versus $2.1 billion for on-deck sales.

This tightening rules comes as labels are entering the off-deck market. Island Def Jam teamed with Fylicell on i-JD Mobile, a monthly subscription service that lets fans download not only i-JD content, but content from any label that Fylicell networks with, as long as it is limited to all Universal Music Group companies.

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A New Age Idea

Jim Brickman's Brickhouse Direct Connects Older Fans With Key Artists

Jim Brickman is a composer, pianist, producer and radio host, long a new age and AC hitmaker. But out of late, his role as an Internet entrepreneur is getting the most attention.

Based in his hometown of Cleveland, Brickman is the man behind Brickhouse Direct, which provides a variety of social networking, fan club and fulfillment services for clients that include Michael W. Smith, Amy Grant, Dave Koz, Sandi Patty, Point of Grace, former Lone Star lead singer Richie McDonald, Universal Records South and Hidden Records.

Realizing early on in his career that record deals come and go but that an act's relationship with its fans can last a lifetime, Brickman began collecting information from his audience at concerts, at events, even from a chance meeting on an airplane. The strategy was "born out of survival," he says, explaining that he thought at the time, "This is how I'm going to protect my future—by my direct relationship with consumers." Brickman began to utilize his ever-growing database to let fans know when he would be performing in their city or had new product available. It was also a way to foster his relationship with his fans in a way that he calls "a precursor to social networking."

"Always felt that it was important to have a humanity between the artist and the audience," he continues. "Not so much that they should have your home phone number, but to continue a relationship that builds loyalty with your audience."

At Brickman's business acumen grew, he realized he was missing an opportunity by letting third-party providers sell his product and gather information he felt strongly about retaining, so he launched his own integrated store to handle music and merchandise. After putting the pieces in place to serve his own needs, and after hearing from fellow artists that were interested in applying his model to their businesses, Brickman decided to take on new clients.

"Music is everything to me, and I wanted to be able to get my friends and artists that I believe in to have long-term associations with their audience without having to be victimized by any big business interest," he says. "It's an artist-centric model that grew out of my friendships with people."

Now, the clients are seeing results. Greg Lucid of Lucid Artist Management works with Patty and McDonald and has tapped into Brickhouse Direct services for three years. Frustrated with other providers, Lucid moved his clients to Brickhouse and experienced a quick uptick.

"They increased my Web store sales by 65%," Lucid says. "They know how to market things and do things I hadn't thought about. They're the kings of capturing data."

One aspect of the service that differentiates it from others is that it engenders community among like-minded fans. Smith, for example, encourages fans to get involved in service projects. "It's his taking his brand and what he stands for and getting his fans engaged," says Brickman's brother Michael, who joined Brickhouse as president a few years ago. "We facilitate that over the Web."

Brickhouse director of client services Rod Flasbaur says adults use the Web differently than teens and that difference is reflected on the Web sites with which the company is involved. "They're researching value (and) value-added content," he says. "They want to contribute more to their inner circle and really get a group and community feeling rather than just being cool."

That means Brickhouse sites are "not as jazzy as some of the younger-leaning sites. They are very straightforward in terms of the presentation. We give them rich content, we make it easy to find things and make purchases," Flasbaur says. "We keep it simple."

Michael Brickman says building a lasting bond with fans is key. "They might buy a T-shirt, they might join a fan club, they might go on my cruise. If they do five or so of those things every year for five years, I'm building a revenue stream that is ongoing; there are multiple components to it, and it's long-term," he says. "The more people I add, the more people I can build into this loyal consumer over time. If I treat them right and talk to them in a way that makes sense to them, it becomes a long-term relationship."

He says that the strategy is also about "integrating the art into the lifestyle of the consumer. What does this demographic like to do? They like to travel, so (it's about) having a cruise based around music they enjoy or having fan clubs based around service projects or going out to dinner."

Jim Brickman puts those ideas into practice with tailored fan clubs like the new Brickman Piano Club, which targets fellow pianists among his fan base. On offer there are instructional webisodes, sheet music, message boards and the chance to perform with the artist during a show on his annual holiday tour later this year. Fans can also take the initiative to host Brickman piano workshops in their area, adding a face-to-face element to the experience.

"The beautiful thing about the digital world is that it allows you to have one-to-one marketing on a mass scale," Michael Brickman says. "They are accessing you, they are reaching you, and they are speaking to you nowhere else."

Together Again

Anthony Plots Fourth Juntos En Concierto Tour

Juntos en Concierto (Together in Concert), the multi-act Latin concert series led by salsa/pop star Marc Anthony, returns for its fourth consecutive year with a streamlined touring schedule and featured performers that will vary by market.

Instead of the 15-20 arena dates that have characterized the series since its inception, this year's edition will stop in only six markets, limited in part by Anthony's South American touring schedule. But each show, Anthony says, will feature different acts and will be tailored to each market.

"It's the perfect excuse to bring acts that you wouldn't necessarily find together in an arena setting with a spectacular production," Anthony says.

The tour's first stop will be an Anthony solo show July 26 at Los Angeles' Gibson Amphitheater, followed by multi-act shows in Chicago, New York, Miami, Houston and Irvine, Calif., through September.

Although contracts are still being negotiated and Anthony refused to elaborate on sources say there have been talks for performances with some Juntos alumni for individual shows.

The tour's original version, produced by Live Nation, was groundbreaking because it put three major Latin artists—Anthony, Chayanne and Alejandro Fernandez—together on one stage. According to Billboard Boxscore, 200,000 people attended 17 shows, which grossed $13.6 million.

The 2006 version of Juntos, with Italian icon Laura Pausini and grupero/pop star Marco Antonio Solis, saw financial services company ING (known for sponsoring major sporting events like the New York and Miami marathons) come in as name sponsor and again in 2007, when the Juntos tour featured Anthony with wife Jennifer Lopez. Those two treks grossed $7 million and $10 million, respectively.

To date, Live Nation senior VP of touring alliances Kate Ramos says, "It is the only show I know of where we can get multiple artists representing different genres and Hispanics across the board. And, she adds, it's unusual for a sponsor to find an act that embarks on a major tour every year.

With Juntos, Ramos says, ING can be assured of annual presence, which makes total marketing sense—they have continuity and strong presence every year.

Juntos is a departure for ING in that it is in major entertainment/music event and the only Latin-themed event it sponsors.

"The idea was really to engage the Hispanic community in a fashion that was fun, upbeat and relevant," ING VP of multicultural marketing Javier Paloma says. The multiple acts, he says, also afforded ING broad reach with a single event.

In addition, since last year, ING has asked Anthony to incorporate into Juntos support for its Run for Something Better program, which encourages children to run to fight obesity. The program now serves 13,000 children nationwide, up from 5,000 when it started three years ago.

As part of that alliance, Anthony taped public service announcements that will air as part of the promotion for Juntos and prior to the opening of each concert. In addition, $2 from each ticket sold will be given to Run for Something Better.

As for Anthony, he is currently recording three studio albums: a new tropical album, a Spanish ballad album and an English-language pop album in which he's collaborating with the likes of Billy Joel and Babyface.

"We are aiming to release them simultaneously by the end of the year," he says.
Veteran booking agent Dave Kirby, president of the Kirby Organization, has built his agency's reputation developing indie hard rock bands in a challenging environment. He founded TKO in 2005, and current clients include the Cult, Mudvayne, Hellyeah, Unwritten Law and, on a worldwide basis, the resurgent Buckcherry.

1. What are the challenges you face as an independent booking agency?
The main challenge is being able to develop new talent without having the luxury of the tour support budgets that were available the last 20-30 years. Since the adjustment in the recording side of our business, the first area money was removed from was international tour support. The second area of damage was domestic tour support.

2. What role did live performance play in the resurgence of Buckcherry?
Before "Crazy Bitch" took off at radio there was a large amount of groundwork done by the band's agent Andrew Goodfriend and Phillip Kovac at 10th Street, who worked very closely to develop the band's market. There was also a large amount of effort put into positioning the band with radio shows...which is very important because Buckcherry had to be brought back into the limelight. So by the time the single was at radio, the band had re-established itself to a degree. There were still a lot of naysayers. There is a tendency, unfortunately, in the music business to tear our young artists apart until they can't promote one another. But even there was a band that has gone out of their way not only to rebuild their career musically but also from a karma standpoint, this band has done all the right things.

3. What are the pros and cons of establishing value as a headliner versus key supporting slots or a multi-act tour like vans warped or CrueFest?
A great deal depends on where the band is in their career trajectory. If they are a brand-new band and you're trying to establish their name out there in the market, the name of the game is to put the band in front of as many people as possible, period. Once you get past that initial development stage, you need to be able to develop their career in terms of the moves you make. If you don't headline, it is difficult to establish the band's dollar value. However, the moment you headline in each particular market, you can very easily see the band is worth more to the people at this ticket price.

4. As an observer with acts on the bill, what's your final verdict on the free Ozzfest in 2007?
Ozzfest developed the careers of many, many bands in metal and hard rock. There isn't a metal band that has come along in the last 10 years that has been able to develop their career without playing Ozzfest.

5. What do you think of major labels trying to tap into the merchandising and/or touring business through so-called 360 deals?
The record companies...have been trying to figure out a way to get into other aspects of the music business. They see the revenue and they want the revenue, but what they don't see is the actual work that has to be put into earning that revenue.

Belmont graduates from here to everywhere.

20th Century Fox
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Sony Pictures
The Grammy Foundation
The View
United States Library of Congress

Belmont University
Nine Tips For Cracking A Campaign With Your Tunes

As an insider looking out, I would presume that the commonly perceived ways that we advertising folk find great music for our work is thought by an outsider to be a combination of vigilance, the highest level of creative thought, didactic and dynamic research, a well thought-out and unique strategy and an uncompromised Ayn Randian view of what the perfect, one and only unique track song that works with our concept, our visual, our persuasive poetic project.

In my personal experience, the above is the exception to the rule—in this highly collaborative medium, certain players have more say than others, and a harmonious connection with one can make or break you. Being one of the latter, I thought I’d share a few insider suggestions to those who hope to get their music into a campaign, a commercial and/or a branded piece of entertainment.

**CONS:**

- Of business and many times, a love.
- Befriend and schmooze the client, preferably a chief marketing officer: Being the ultimate decision on what will and won’t go “final,” the client on the ad side often is willing and able to take a friend’s track, get it to a pandering ad agency and urge that it use for its ad.
- **PROS:** It’s great to have access to the top, and often a CMO is a seasoned, sagacious source of solid direction and informing.

- **CONS:** Once said top gun is gone, all those whose heads you went over will most likely avoid you at all costs. Generally, the CMO for a brand shifts at an average of 2.1 years.

- **PROS:** Love, Befriend a chief creative officer/director: While most creative directors in advertising are uncompromising in their vision—and really do seek, with intensity, what is best musically for their work—others have been known to favor those people they have come up with in the business and have had fun times with in the studio.
- **CONS:** The great creative leaders in advertising take great pride in their musical choices.

- **CONS:** Many successful creative leaders have maintained the positions and survived their peers by delivering only what the clients dictate, and because of necessity, care little about the real musicality and even creativity of their work. And those who work with the same friends out of habit mostly spawn work that is stale and uninspired.

- **PROS:** Befriend/schmooze a chief creative office/director: While most creative directors in advertising are uncompromising in their vision—and really do seek, with intensity, what is best musically for their work—others have been known to favor those people they have come up with in the business and have had fun times with in the studio.
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- **PROS:** Befriend/schmooze an in-house ad agency music director: Speaking from experience, I have found that the above rarely happens when inclined to work with someone who understands my side of the business, can deliver music—original or existing—in a timely and efficient manner and pay attention to the brief direction that I’ve imparted. Many such sources exist, and new ones pop up out of old ones with consistency.

- **CONS:** PROS: At times, music directors are key players in the choice, vision and production of the ad’s soundtrack.
- **CONS:** At times, the music director is but a facilitator to the needs and voice of creatives and clients.

- **PROS:** Befriend/schmooze an ad editor: The process of getting an ad, whether via Avril or Final Cut Pro, takes days, if not weeks, and sitting in the editing suite is often meaningful time of bonding, collaboration—and repetitive listening and viewing. Many editors cut to tracks, and many times, creative clients fall in love with what they’ve been cutting to. We call this Demo or Temp Love when once that track, is tattooed into their cerebral cortex, for most people it’s very hard to like anything else. Additionally, editorial houses have their own musical business in-house, putting them at a great advantage.

- **CONS:** When the process of editing is wed to a great piece of music, the results can be groundbreaking.
- **CONS:** There is the house bench 2.0 or twice a decade. And, often those pieces the editor culls to are either too expensive to license and because everyone in the process wants that piece of music, they attempt to copy the track or do a sound-alike, and that never ends up being a positive scenario—from a creative or legal standpoint.

- **CONS:** Just imagine how many submissions these guys and gals get each week. As a music director, I know I get at least 250 CDs and digitally submitted tracks weekly.

- **CONS:** Don’t know true talent! Always want to encourage those who have skills to never give up, especially if they have a new voice or a new sound. In theory—and at times, in practice—advertisers need to break through the clutter and are always on the lookout for a great song to align themselves with.

- **PROS:** I’d like to believe that talent rises to the top. **CONS:** Even if your music is great—there are so many players in the approval matrix that the odds are tough to get a great piece all the way up the proverbial creative totem pole.

- **CONS:** There are so many music houses out there that the competition is super stiff.

- **PROS:** Music houses understand the process and intricacies of all the above and can guide a track through to air.

- **CONS:** There are so many music houses out there that the competition is super stiff.

South Africa’s Seether Will Be Featured On CMT Motorcycle Reality Show ‘Chopper Challenge’

Consider it the latest case of a band becoming a brand. When the producers of “Chopper Challenge” needed a brand to feature in an upcoming episode of the motorcycle-building reality show on CMT, they opted for a different approach from the cable and insurance companies they had already used.

Every week, the 10-episode prime-time series presents a different bike builder constructing a custom motorcycle that incorporates a brand into the vehicle design. Previous shows included the incredible Hulk, insurance company Geico and Time Warner Cable’s Road-Runner broadband service.

Now, Billboard has learned, “Chopper Challenge” will for the first time use a band as the featured brand during its June 4 episode. The band in question? South African post-grunge alternative act Seether.

In addition to having its image and logo appear on the episode’s custom bike, the band will gain further exposure through the playing of its songs “Fake It,” “Rise Above This” and “Remedy” during the show. The “Chopper Challenge” Web site will include a link to Seether’s Web site and the finished Seether bike will be donated to a charity of the band’s choosing. Band members will even appear in the episode to chat about motorcycles.

“Rise Above This” and “Fake It” are from Seether’s third album, 2007’s “Finding Beauty in Negative Spaces” (Wind-up Records), while “Remedy” is from its 2005 Wind-up set “Karma and Effect.” “Rise Above This” has sold 74,000 copies, according to Nielsen SoundScan. Also on CMT is Seether’s” MODERN ROCK chart for 14 weeks, peaking at No. 1.

Seether’s participation in “Chopper Challenge” came about after the show’s producers, V Entertainment Group, turned to music/entertainment marketing firm GMR for help in identifying an appropriate brand to make the focus of an episode, according to GMR VP of marketing Michael Paioletta.

“We put together a master list of artists—bands looking for exposure, bands looking to expand their audience and bands that are actual motorcycle enthusiasts,” Paioletta says.

From an initial group of about 25 candidates, GMR whittled down the list to a final few before choosing Seether.

“Seether kept referencing Kid Rock’s sensibility, how you’re known for one thing and then you expand your audience,” Paioletta says.

Seether manager Stu Sobol, of Beverly Hills, Calif., talent management agency the Firm, says the deal took about three months to put together. “It was mostly a scheduling issue figuring out where and when we can do it,” Sobol says.

V Entertainment Group pays CMT an undisclosed fee to air the show and then sells the advertising that appears during each episode. That advertising is sometimes tied to the brands featured in the show. For example, the Geico episode featured Geico ads, while the Hulk episode included ads for the forthcoming Universal Pictures movie about the famed Marvel Comics character. But “Chopper Challenge” won’t see Seether ads during the episode’s broadcast. Thirty-second spots were not part of the agreement.

“Most people don’t like to watch commercials and the brands know that,” Entertainment Group co-president Eric Harryman says. “My show allows the brands to preview their logos and mantras in a way that the public feels they’re entertained.”

Harryman says his show further exploits the intersection of the music and motorcycle fan bases by putting together a summer concert tour featuring a mix of country and noncountry acts, as well as the bikes built on the show.

While he says he has put out feelers to several acts he’d like to enlist for the tour, such as Keith Urban and Montgomery Gentry, none have yet to sign on.

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外资行对冲基金大量撤离中国，不仅是因为美国将中国列为“汇率操纵国”，还有对中国经济的长期看跌。外资行撤离会对中国金融市场产生深远影响，包括资本流动、货币汇率和利率等方面。外资行将继续密切关注中国市场的动态。
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For the #2 debut of "Il Trill" and two BET Awards nominations
Aussie Acts Hit U.K. In Search Of Success

LONDON—Australian acts are surfing a wave of U.K. success—but the ones making the biggest splash are those that have relocated to Britain.

In the Official U.K. Charts Co.’s listings published May 18, Aussies accounted for five of the top 50 albums, led by a No. 2 bow for drum’n’bass act Pendulum’s “In Silico” (Warner Bros). On the singles chart, there were four Australian artists in the top 20, with soul singer Sam Sparro’s “Black & Gold” (Island) up front at No. 6.

Pendulum and fellow charting artist Gabriella Cilmi have permanently relocated to London, while Sparro splits his time between the U.K. capital and Los Angeles—and execs increasingly advise artists to weigh the benefits of relocation.

“The only way to do it is to be there,” says Andy Kelly, director of Sydney-based management team Wintemenn & Goldstein, which steered the Vines and Jet to top 30 U.S. and U.K. success. “Neither the Vines nor Jet would have had the success they had outside Australia if either the band or management were based here.”

While neither acts nor management team relocated permanently, Kelly says both routinely spent periods of up to two years outside Australia—establishing a blueprint for success that Aussie acts remain keen to follow.

Sydney-based artist manager Jane Slingo says she’s bringing her unsigned pop protege, Amy B., to the United Kingdom because of the greater opportunities in London.

“It is possible to continue working from an Australian base with frequent commuting,” Slingo says. “But in reality, the talent you need to work with to become internationally successful will not take the artist seriously until they commit to relocation.”

Slingo says relocation costs compare favorably with those for commuting, while Ted Cockle, co-president of Cilmi and Sparro’s U.K. label, Island Records, says both artists’ British success has been directly linked to their constant availability. Island cites Cilmi’s December 2007 TV debut on BBC2’s “Later... With Jools Holland” as a key moment in her breakthrough.

“There’s been a concerted effort from management and us to get them some international success,” Cockle says. “And that also feeds back into their home market.”

Universal/Island is also in the third year of an arrangement with Australian label Modular, home to internationally successful artists like electronica act the Avalanches and rock band Wolfmother, both of whom remained based Down Under during their breakthroughs.

Sydney-based Modular managing director Steve Pavlovich says relocation should be a consideration, but isn’t essential in the Internet age.

“Niche acts might see the need to move to England, where the niche audience is larger,” he says.

But Cockle maintains Wolfmother’s U.K. success was restricted by its lack of availability.

The French Connection

France’s Festivals Landscape Gets A Boost

PARIS—The rapid expansion of the festival scene in recent years may have spread across Europe, but it largely bypassed the continent’s third-biggest music market, France. Now, a veteran of Belgium’s festival scene is trying to ensure the country catches up with its noisy neighbors.

The domestic festival business has never matched that of France’s neighbors—across the English Channel, festivals like Glastonbury, Reading and Leeds perennially attract major league acts, as does Pinkpop and Parkpop in the Netherlands; Rock Am Ring/Rock Im Park, Hurricane and Southside in Germany; and Benicassim and BBK Live in Spain.

But “there is big potential in France,” says Herman Schueremans, founder of long-established leading Belgian festival Rock Werchter and managing director of Live Nation Belgium.

Schueremans is taking his first steps into France via the Main Square Festival (July 4-6), launched in the northern town of Arras in 2004 by France Leduc, a former Booker at annual fest Les Eurockéennes.

The 25,000-capacity Main Square initially attracted such international headliners as Placebo (2004), Depeche Mode (2006) and Muse (2006). However, Leduc says it was impossible to interest major international artists last year, when French acts Air and Indochine headlined.

“With the increasing competition of new festivals [elsewhere], foreign artists now only perform at one or two in France,” he says.

Some 120 miles to the north, however, Rock Werchter was having little trouble attracting major names—including, in 2007, My Chemical Romance, Pearl Jam and Metallica—so Leduc approached Schueremans.

While the pair declines to spell out Schueremans’ involvement, he says that what began as consultancy is now close to co-production. And while Live Nation is not yet involved, Leduc does not rule out the possibility of a future tie-in.

The results have been immediately impressive: Main Square 2008 has been expanded from two days to three, and will welcome Radiohead, Mika, the Kooks, Underworld, Sigur Ros and the Chemical Brothers.

All six also play Rock Werchter (July 3-6); Schueremans says the proximity of the dates...
allows him to present the events as a package to artists. However, he adds, "a lot of work remains." Whereas almost 65% of Rock Werchter's 110,000 attendees last year purchased four-day tickets, Schueremans says, "Most of our sales in Arras are one-day tickets—people are still coming to see a band rather than to attend a festival!"

Leduc decided to disclose ticket sales, although Billboard understands Main Square is not yet sold out.

According to Radiohead manager Bryce Edge of Courtyard Management, the "twining" with Rock Werchter was a factor in choosing Main Square as the sole French festival stop on the band's summer tour. Main Square's other attraction, he adds, is simply that "it's a beautiful space."

Edge adds that Radiohead has played Les Eurockéennes and Rock en Seine in the past, and that "generally, the French festivals are good."

The French fest scene is dominated by a few established events, such as the annual three-day, 100,000-capacity Les Eurockéennes event in Belfort, Solidays at the Longchamps race track or Les Villes Charrues in Brittany, and while there are no industry-wide statistics, insiders agree there has been little recent growth in the sector.

Jules Frutos, head of French booker Alias and president of French live body Prodys, says French festivals are "small players" compared with other European countries.

One reason, he says, is a reluctance of promoters to commit similar amounts to French events that they might elsewhere, particularly in a country where alcohol or tobacco brands are barred from sponsorship deals.

"I've recently launched the festival Rock in India," says Salomon Hayot, CEO of booker Nous Productions and co-founder of Paris fest Rock en Seine. "What [sponsor]? Nokia invests there is incomparable with [how little] I can get here for Rock en Seine."


Schueremans and Leduc's ability to turn French and Belgian festivals has led some live players in France to privately express concern that artist fees will be increased in order for other events to compete.

"If you don't catch up with international standards, artists just don't come," Schueremans says.

Reflecting on the concerns about Schueremans' arrival, Edge says, "All the other French promoters are grumpy about it. Basically they don't like the competition."

However, "in a world of multinationals," he adds, "then it's modern life, and get on with it."

Additional reporting by Lars Brandle in London.

eight years. Now Clark, who is also minister for arts, culture and heritage, has announced that the government-funded NZ Music Industry Commission is to receive additional funding of $4.8 million New Zealand ($3.7 million) during the next four years to promote local music internationally and locally. Additional cash will go to the New Zealand Symphony Orchestra, publicly funded Radio New Zealand and New Zealand Music On Air. The latter is the government's main support vehicle for the music business and invests in various industry programs, including the funding of recordings. —John Ferguson

CHINESE COURT FINES ZHONGSOU

Zhongsou, one of China's leading Internet search engines, has been found guilty by the Hebei provincial government of infringing record company copyrights. Authorities at the Hebei government's Copyright Bureau have ordered the Beijing-based company to stop infringing immediately and pay the maximum penalty of 100,000 yuan ($13,358). They also confiscated three of Zhongsou's computer servers. The IFPI says this is the first time administrative penalties have been levied on a Chinese portal accused of infringing music copyrights. Zhongsou provides "deep links" to Web sites offering unauthorized music files. The IFPI lodged a complaint against Zhongsou with Hebei's Copyright Bureau in September 2007, which led to investigations resulting in the seizure of its servers in the city of Cangzhou. —Berwin Song

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JASRAC On The Rack?

Fair Trade Commission Raids Collecting Society Over Antitrust Concerns

TOKYO—Japanese authors' society JASRAC's de facto broadcast fee collection monopoly could be under threat after a raid on its headquarters by the Japanese government's Fair Trade Commission.

The FTC is not commenting publicly on the case, but Tokyo-based JASRAC says officials were seeking evidence that the society had violated anti-monopoly law by blocking other music copyright agencies' entry into the business through its blanket fee collection system. This allows TV and radio stations unlimited use of JASRAC-managed music copyrights for 1.5% of their annual broadcasting revenue.

JASRAC president Mamoru Kato says the April 23 raid caught him by surprise. "What on earth is the problem?" he asks, noting that the blanket system is similar to those in other major markets and was created in cooperation with broadcasters.

The FTC can take a number of steps in antitrust cases, including filing criminal charges or "administrative measures." The latter can include fines and/or orders to stop the alleged antitrust practices—including ordering a halt to the blanket license system. JASRAC says it understands that the FTC does not plan to file charges in this case.

JASRAC collected 26.6 billion yen ($255.4 million) in broadcast fees in the year ending March 31, up 4.1% on year on year and making up 23% of its total collections. The rest of the society's collections come from mechanical rights, karaoke, live performance and "interactive" (mobile/digital) fees.

As far back as March 2003, an FTC report noted the blanket system could prevent newcomers from entering the music copyright business, while in January 2006, a committee of the government's Cultural Affairs Agency also cited concerns about the system. But the arrangement between JASRAC and broadcasters remained unchanged.

One publishing source says the raid may have been triggered by a complaint from one of the privately owned collecting societies that sprung up after JASRAC lost its government-sanctioned monopoly on music copyright fee collection in 2001. No rival societies have yet gained a foothold in the broadcast fee collection business.

A label source says Tokyo-based music copyright agency E-License—Japan's second-largest music copyright agency, managing 17,800 songs compared with JASRAC's 7.2 million—tried unsuccessfully to enter the broadcasting fee business in 2006.

"E-License approached all the broadcasters, saying that if they wanted to use E-License-managed songs, they would have to pay a certain amount per song," the source says, adding that while broadcasters accepted in principle, they then balked at paying extra on top of their annual JASRAC fee. E-License president Akihito Mino declined to comment.

Broadcasters complain that the FTC only asked them about the blanket system after the raid took place.

"We don't agree with criticism of JASRAC's collection system," a spokesperson for the Tokyo-based Fuji TV network says. "The system is the result of a mutual agreement between JASRAC and the National Assn. of Commercial Broadcasters in Japan and is legally proper and correct."

Yui Arakawa, president of Tokyo-based music copyright agency Japan Rights Clearance, which manages some 5,000 songs, says he doesn't believe JASRAC has tried to shut out companies like his from the broadcast side of the business, although JRC limits its royalty collection services to mechanicals and mobile music content.

But he says the raid could wake up the Japanese industry to the need for systems that accurately track broadcasters' music use and ensure fair distribution of royalties, thereby letting other companies in.

"JRC will try hard to create such a system," he says. "The current system may not be the best," a publishing source says. "JASRAC should develop a collection method that will be as fair as possible to all copyright owners."
Behind The Numbers

Six Questions with Jorge Mejia

by Leila Cobo

For the ninth consecutive year, Sony/ATV Music Publishing won the publisher of the year award at El Premio ASCAP, which honors the writers and publishers of the most-performed songs of 2007, according to Billboard's airplay charts.

Heading the company's U.S. Latin and Latin-American operations is Jorge Mejia, who assumed his post in 2006, after nearly nine years with the company. Mejia, himself a composer/independent artist, spoke about the challenges and opportunities facing Latin music publishers.

1. **Obviously, your business has changed.** What has changed for the better is that publishers, more than ever, are thinking what they can do for the songwriter. Especially if the songwriter is an artist. I'm looking for ways to be a partner in tandem with the record label. We're thinking outside the box. For example, we have an artist called Allison out of Mexico, with whom we've developed a song with Sony BMG Mexico and Paco Rabanne. It was a concert series that initially was with one artist performing in Mexico. Please two or four artists performing in four territories. Paco Rabanne sponsors the artists so the commercials air on Sony television.

2. **In Latin America, labels are increasingly making deals to have songs and albums embedded in mobile phones. How big a part of your business are these deals?** It does not replace CD sales yet. It's on its way, though. In Brazil, we brokered a deal with Sony Ericsson for even the biggest hits of band Iota Quest [signed to Sony BMG Brazil] into mobile phones. So far, they've sold 420,000 handsets. The songs are controlled 100% by Sony/ATV, and such deals are the kind of thing we're looking to get more into. The next big thing most likely is download to mobile.

3. **Latin America is beleaguered by piracy. What are you doing differently in those markets?** At the end of the day, it's about the songs and the songwriter. It's about maximizing revenue, both in the U.S. and Latin America. There are challenges in Latin America, but we have other revenue streams. We have performances, and we have always been very aggressive about synchs and new sounds and edge. According to Nielsen SoundScan's 2007 year-end numbers, tropical sold more than rhythmic last year, and for the first 19 weeks of the year, sales have dropped by only 1.3%. While all Latin genres saw a jump in their digital albums sales for the first weeks of the year, the biggest was seen by regional Mexican, which went from 17,000 units in 2007 to 29,000 in 2008. It was following by tropical, which grew by nearly 7,000 units.

4. **You say things at Sony/ATV have changed since Marti Bandier came in as CEO. As far as Latin is concerned, what is this new vision he brings, and how are you applying it in the Latin realm?** Marti Bandier has brought tremendous energy and opportunity to our company: Leslie Stoller, the Famous catalog—which includes Shakira and other great songwriters—Diane Warren, the list goes on.

5. **Who is your publishing signing?** Sony/ATV Music Publishing, of course!

6. **Questions from 24/7 Latin news and analysis, see billboard.biz/Latin.**

EN ESPAÑOL! All the great Latin music coverage you've come to expect from Billboard—in Spanish! Billboardenespanol.com.

MOVISTAR GOES MOBILE

Movistar in Chile has introduced what it says are Latin America's first unlimited mobile music downloads. The catalog contains music from Universal and Warner for "dual delivery" to cell phones and computers for a fixed monthly rate of about $7.40, Alado Digital says. The digital-rights-management-protected tracks can only be accessed as long as users maintain their subscription, but individual mobile downloads can be purchased for about $2.10 each.

DEAL MEMO

Sony/ATV Music Publishing has signed worldwide co-publishing agreements with Juan Jose Hernandez, author of Giberto Santa Rosa's hit "Conteo Regresivo"; David Cabrera, Ricky Martin's live tour musical director; Baltazar Hinjosa, who has worked with Ximena Sarifina and Luis Fonzi; and Arthur Hanlon, an instrumental artist whose upcoming album on Universal Latin Music Entertainment includes duets with Ricardo Montaner and Mana's Sergio Vallin. Meanwhile, Universal Music Publishing Group has signed Ernesto Cortazar, whose credits include Grupo Montez de Durango's "Como En los Buenos Tiempos."

SI TO CHARLOTTE

Charlotte, N.C., is projected to have the largest percentage of growth in its Hispanic population among the top 30 media markets by the year 2013. Data from market research firm Latin Force and the U.S. Census Bureau show that Charlotte's Hispanic population will have grown 419% between 1990 and 2013. By comparison, New York, the nation's top media market, is expected to post a 59% increase in its Hispanic population during the same period.

MTV INVESTMENT

MTV Networks Latin America expects to invest $76 million in its Buenos Aires "creative hub" during the next five years. The Argentina expansion is part of the company's region-alization strategy, which includes the creation or movement of 200 positions to the city. —Ayala Ben-Yehuda

Sales of digital Latin albums are inching up even as overall Latin music sales have dropped, according to Nielsen SoundScan numbers for the first 19 weeks of the year.

The numbers are encouraging and discouraging. These days, no one expects music sales to grow. But for the first time in years, Latin music sales have dropped by a bigger margin—16.4% over last year—than the drop registered in overall sales (15.1%).

The good news: Considering everything else affecting the U.S. Latin market, there is certainly room for improvement.

The past 12 months have seen growing anti-immigrant sentiment along with highly publicized raids targeting illegal immigrants. Anecdotal evidence suggests such actions affect album sales and concert attendance.

Counterfeiting and physical piracy are also taking a substantial bite out of Latin sales. According to the RIAA's year-end music seizure data for 2007, an astronomical 39% of all seized product—or 14 million units—was Latin, a disproportionate amount for a genre whose legitimate sales are less than 10% of the market.

And finally, Universal's acquisition of Unvision Music Group, the dominant record label in the marketplace, leads to a hull in the market as the merger becomes finalized.

Despite these factors, regional Mexican music continues—overwhelmingly—to lead the market, accounting for 59.8% of all Latin music sold, compared with 57.7% this time last year. In comparison, pop represents 22.8% of the Latin market, tropical 9.3% and rhythmic (which includes reggaeton) only 8% for the first 19 weeks of the year.

If we look at percentage drops in sales, the biggest slump so far was registered by rhythmic, down 31.8% from the same time last year.

This is troubling. Rhythmic also saw a precipitous 43% drop according to the RIAA's 2007 year-end numbers. This suggests that while the genre's top names continue to outsell almost all else, there isn't a substantial number of artists providing an underlying base for the movement.

In contrast, the number of medium-selling and new regional Mexican acts continues to swell.

As for pop, most of the developing acts in the genre are tepid in sound and results. As with rhythmic, we seem to be surrounded by a few blockbusters and no mass of developing acts.

But tropical music, a genre dismissed as ailing just a couple of years ago, has recently shown signs of new life, with such acts as Aventura and Xtreme displaying fresh
Performance Gains

Hastings Has The Goods To Trump Competitors

In case you haven’t noticed, Hastings Entertainment is outperforming Trans World Entertainment. Borders Group and even Barnes & Noble. So what is the Amarillo, Texas-based merchant doing right?

First off, let’s look at the numbers.

In posting record first-quarter income for the quarter ended April 30, Hastings turned in its fifth consecutive quarter of earnings growth, with almost $3 million in net income, or 28 cents per diluted share, on sales of $131.9 million. That exceeded last year’s first quarter, when net income was $2.5 million, or 22 cents per diluted share, on $128 million.

In addition to its record earnings, Hastings turned in a 4.2% comparable-store sales increase, as every major product category posted improvement except for music, which was down 16%. More on the other product categories later.

Looking at operations, the company’s gross profit increased to 37.1% from the prior year’s ratio of 36.8%, while selling, general and administrative costs decreased to 31.1% from 33.1%, leaving a healthy four-percentage-point gap.

In contrast, a day later, on May 22, Trans World’s fiscal first-quarter results were announced, and the Albany, N.Y.-based chain lost $11.8 million, or 38 cents per diluted share, on sales of $232.6 million. That compares with the same quarter rom last year, which yielded a $9.1 million loss, or 29 cents per share, on sales of $286.3 million.

Sales were down 19% in a quarter-to-quarter comparison, which was mainly because of store closures but also due to a 6% comparable store decline.

Hastings & Noble reported a $2.2 million loss, or 4 cents per diluted share, on sales of $1.2 billion for the quarter ended May 3. The loss was slightly wider than the corresponding quarter in the prior year when the company recorded a net loss of $1.7 million, or 3 cents per diluted share, on sales of $1.2 billion.

Comparable-store sales decreased 1.5% for the quarter.

Borders lost $31.7 million, or 53 cents per share, on $660.7 million in sales in its fiscal third quarter ended May 3. Comparable store sales dropped 4.1%.

So how is Hastings outperforming the other chains?

For one, it has a longer history as a multimedia store—now the buzz word for record stores that want to survive—in that Hastings pioneered the concept when the company originated in 1968. Trans World started out as a music retailer, added video in early ‘90s and this decade began concentrating on evolving into a multimedia store. Borders and Barnes & Noble added music and video in the mid-’90s.

One reason why Hastings can turn in a positive comparable-store ratio versus the other merchants: It is outperforming them in music. Hastings was down 16% for its fiscal first quarter, versus the 23% decrease reported by Trans World and 25.8% for Borders.

As for the book chains, Hastings appears to have outperformed them in that category, with a 5.6% same-store increase in book sales. Borders was down 1.2%.

Hastings is also holding its own in movies, which were up 3.2% versus Trans World at 4.1%. But the other product categories are where Hastings is kicking some butt. For videogames the company posted a 29.8% same-store increase versus Trans World’s 11% increase.

Finally, Trans World includes electronics in a broad group that also contains accessories and trend merchandise, which rose 17%.

Hastings breaks out those categories on a same-store basis, with electronics up nearly 37%. Trends, which include accessories, was up nearly 37%. And it has another category Retail Track is willing to bet outperforms everyone else, and that’s consumables—i.e., soda, pop, gum—which posted a 12% increase.

Consumables—as well as the chain’s hardback cafe, which was up 14% on a comp-store basis—likely owe their vitality to yet another business that Hastings has that is emerging as a secret weapon. Hastings is the last combo chain—a Billboard term from the ‘80s and ‘90s—left in the industry that does video rental.

While analysts see video rental as a dead-end business—look at the hard time they give Blockbuster—Hastings’ video rental drives traffic to its stores and the category remains profitable. Rental, about 18% of the chain’s overall volume, posted a 1.8% comp-store gain and gives the company a 66% gross profit.

Yet another area where Hastings distinguishes itself is used product. The company doesn’t break out that category’s numbers, but Retail Track is willing to bet they are double that of Trans World, and the other two don’t even dabble in it. But used product is so valuable to Hastings that it’s part of the chain’s advertising campaign. “Buy, sell, trade [and] rent creates a new retailing synergy offering greater value and selection from a seamless assortment of new and used products, while monetizing our customers’ unwanted entertainment.” Hastings chairman/CEO John Marmaduke said in a statement.

That leaves Retail Track with two other advantages to mention that Hastings has over its competitors. All its stores are in tertiary markets, which means it enjoys much lower rents than most other chains. And finally, like the other merchants, it has its own Web site where it sells merchandise. But it also sells in the Amazon marketplace and looks to be one of the larger vendors in that arena.
A Day At The Met

'Small' Rights Are Looking 'Grand' To Warner/Chappell

The invitation was completely unexpected. While interviewing international opera star Placido Domingo recently, I felt compelled to apologize for attending the opera only a few times before. After all, the maestro not only devotes his life to sharing his performances around the world, but he serves as general director of the Los Angeles Opera and the Washington National Opera.

In response to my apology, Domingo invited me to his performance of "The First Emperor" at the New York Metropolitan Opera. Sitting in the third row near Academy Award-winning composer Tan Dun ("Crouching Tiger, Hidden Dragon") conducting the orchestra, the story came alive through the music and the voices. It seemed apropos that the rights in such musical productions are called "grand rights," while the rights in individual songs are called "small rights."

Very few people in the music industry seem to understand grand rights. Sean Flahaven teaches a course in grand rights at New York University. He defines them as rights in a collection of music for the show as a whole. The music is written for a specific show intended for a theatrical performance with design elements and a narrative structure.

For example, Tan Dun, through a collection of compositions, tells the tale of Emperor Qin, the first emperor of China who ordered the Great Wall to be built to keep out barbarians. While I am more accustomed to rock 'n' roll concerts, the story intrigued me.

In this tale, the emperor wants a musician he knew in childhood to compose an anthem to help unite the spirit of the country during a time of much bloodshed. The musician doesn't want to compose the song, however. The emperor's horses trampled the musician's mother to death.

The emperor's daughter, who was paralyzed after falling from her father's horse, sets about changing the musician's mind. She falls in love with the musician, who beds her. This miraculously cures her paralysis.

Although she can now walk, their healing love is bad news. The emperor had promised his daughter's hand in marriage to the general of his army. Her virginity is much more important than her ability to walk.

Eventually the daughter kills herself, the musician murders the general, the emperor kills the musician and the emperor gets stuck with an anthem that may divide rather than unite the country.

Composers like Tan Dun typically retain their grand rights rather than assign any portion of them to publishers. Licensing houses, like Music Theater International or the Rodgers & Hammerstein Organization, most often administer grand rights.

Flahaven says that licensing fees are generally calculated on the following formula: the number of performances multiplied by the size of the theater multiplied by the average ticket price. The licensing house retains 10% - 20% of the fee. Of the remaining balance composers often receive 60% and the original theatrical producer 40%.

Often the small rights in theatrical songs don't generate much revenue after the production is over. But Warner/Chappell Music is now eyeing theatrical composers and potential opportunities for their small rights.

Flahaven, who is also a writer, composer, conductor and arranger, has joined Warner/Chappell as the publisher's full-time VP of theater and standards repertoire.

"There are newer, emerging theater composers who have grown up listening to entirely different kinds of music than older composers," Flahaven says. "Their musical vocabulary is different, so the aesthetic that they're bringing to music theater is more pop- or rock-based than their predecessors."

Flahaven will manage Warner/Chappell's theater and standards catalogs, liaise with writers and their estates, find new theater writers and work closely with other departments to exploit small rights in the catalogs.

"Although musical theater is not automatically synonymous with popular music, there is a treasure trove of songs in any show," he says. "Small rights are very valuable. If we like and sign writers, we can exploit the songs for other uses—cover recordings by other artists, cast album deals, print, publishing, film and TV placements."

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

UPFRONT
Tunes They Can Use

Free Yr Radio Pays Off For Bands, Brands

Walk around any Urban Outfitters clothing store, and you’ll probably see plenty of boys who look like indie electronic artist White Williams—skinny and pale, decked out in tight jeans with a healthy dose of neon on top. But a few weeks ago, listeners of noncommercial WERS Boston were lucky enough to catch Williams in person, rocking out in the Harvard Square store.

The performance was sponsored by an effort called Free Yr Radio, which is jointly funded by Urban Outfitters and Toyota and benefits local independent radio stations. Only in its second season, the program has already attracted some big-name acts and drawn attention to the plight of many noncommercial stations. Free Yr Radio has also paid off not only for the benefiting stations but for both major brands. This summer will feature shows by such bands as !!!, Mudhoney and No Age.

"I started Free Yr Radio because I was working with both Toyota and Urban Outfitters, and I saw a good opportunity for them to partner up," says Kerry Murphy, a consultant at lifestyle branding firm 206. "The real challenge was to make the initiative special, we wanted to give genuine support to indie stations, not just pay lip service. Both of these brands resonate with an audience that listens to indie radio, and we thought this was a good opportunity to connect and provide a service to an indie music audience."

To that end, Free Yr Radio gives every station it partners with a package and requires nothing in return. The package includes the opportunity to have a live show at a local Urban Outfitters store produced for the station and the ability to collaborate on the booking of the show and use it as a means to promote the station. Toyota also chips in a Free Yr Radio that each station can give away however it sees fit. Finally, Free Yr Radio releases a compilation album of tracks from participating bands, the proceeds of which are donated to the stations.

For Urban Outfitters, the program has served as another way to connect to its core audience. "Urban Outfitters uses music as a vehicle to reach its customers. Urban Outfitters music promotions event director Dryw Scully says. "It's increased visibility for both the UO brand and Free Yr Radio by connecting with the core customers' commonality—love of music, pop culture and the latest trends."

Toyota spokesman Chad Harp says the program has had a positive impact on the Yaris marque. "I can't attribute it all to this one program, but our sales have been great," he says. "The online buzz around the vehicle has grown and it's just a really fun program. There is a big risk of offending people and looking like you are trying too hard when you do things like this, and Free Yr Radio allows young, cool people to find out about us in a positive way."

The ability to give away a car was certainly a positive for Steve Nelson, PD of Minneapolis-based noncommercial station MPR. "Having the car really helped us with our membership drive," he says. "We also did a show with them last year and we have a show with Yeasayer coming up in July. We don't have a huge marketing budget, so this is fantastic for us in terms of getting the word out."

Yeasayer guitarist Anand Wilder agrees that spreading the word about independent stations is important, now more than ever. "We are all about getting the singular visions of DJs out as much as possible," he says. "There is nothing worse than a station that plays the same five songs over and over."

Scully echoes this statement. "Independent radio is not pay-to-play, is not influenced by outside sources ... and is a shining example of an environment created for and by fans of music," he says. "DJs who get excited about bringing new music to their audiences will continue to push new sounds forward and inspire the listeners to discover something they might not have found on their own. Free Yr Radio does not worry about the pressure of revenues, chart positions, label kickbacks and advertisers."

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TO ADVERTISE, CONTACT: Cynthia Mellow 615.352.0265 cmellow@comcast.net Lee Ann Photoglo 615.383.1573 glaphotoglo@gmail.com

Frederic Fenucci 44.207.420.6075 ffenucci@eau.billboard.com

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Marketing Efforts For Apple's DRM-Free Competitors Remain Scarce

Amazon's (center) and Napster's (right) DRM-free services have run TV ads in the past, but Apple continues to trumpet their visibility with market-saturating clips like its latest featuring Coldplay (left).

When the major labels consider digital rights management-free licensing deals with digital retailers, they look for several attributes before signing on the dotted line.

Does the service have enough existing customers to make an impact? Is it willing to be flexible on pricing and business models? Will it invest in new technologies that enable new product offerings?

Of the three DRM-free services with major-label deals—Amazon, Napster and Wal-Mart—all meet the above criteria. However, noticeably lacking is a fourth requirement needed for the other three to have any impact—marketing.

The whole point of launching a DRM-free service is to offer music fans downloadable files that will work with the iPod. Competing with Apple for their attention is no small feat, considering the iPod by default connects to the iTunes music service when synched to a computer.

So why then are the leading MP3 stores being so quiet?

"It's not being promoted," Jupiter Research analyst David Card says. "In our surveys, if you ask people whether they like DRM-free music, they say yes. Does anybody know they can get DRM-free music and play it on their iPod? Not really, so I'd love to see them doing TV ads.

But TV ads aren't cheap, and Apple has saturated the airwaves with its now-iconic "iPod + iTunes" commercials. More than 100 separate ads have aired since the campaign began in October 2000 each featuring a different licensed singer—the last being Coldplay's "Viva la Vida." According to Nielsen Monitor Plus, Apple has spent more than $400 million on TV advertising alone since 2003, averaging more than $100 million per year during the last three years. And that estimate doesn't include the pervasive billboard and print advertising done by the company.

A company like Napster, with $11 million in revenue for 2007 compared with Apple's $24 billion, has little hope of competing on that scale. The company in years past was an aggressive advertiser, even buying an expensive (if forgettable) Super Bowl ad to hype its subscription model. But those free spending days are over.

"We're still trying to stay cash flow positive," GOO Christopher Allen says. "It's not a huge spend at this time."

The company just recently announced quarterly earnings that showed it had cut its losses by 50 percent, which is due to reducing spending on things like advertising. Napster's marketing strategy behind the new MP3 service is now tied to a public relations push and links on its main Web site.

Rivals Amazon and Wal-Mart don't have this problem. Amazon did $14.8 billion in revenue last year, while Wal-Mart blew them all away with $378 billion. Both could easily afford to market their digital music services as aggressively as Apple. They just don't.

After launching the service last September, Amazon's sole advertising campaign has focused on the Pepsi Stuff promotion—which gives Pepsi drinkers points redeemable for Amazon purchases of all sorts, not just music. That promotion kicked off with a well-placed Super Bowl ad featuring Justin Timberlake, but Amazon continues to recycle that same ad to this day.

To be fair, the Amazon service remains in beta mode. Officials are not discussing when it may emerge from beta nor whether a broader marketing effort may follow once that happens.

Wal-Mart is doing even less. The company doesn't have any advertising touting its digital music service, and in February the retailer lost the head of its digital media department and primary champion of the music service—Kevin Swint—in Apple, where he now heads its international movies and TV activities.

Wal-Mart's store is in the midst of a transition to a DRM-free model itself, and only recently added Warner Music Group (WMG) content. Sony BMG is the sole major label outstanding. So it's possible the company may have a fresh marketing strategy in mind when that occurs. Wal-Mart officials could not be reached for comment.

Individually, none are likely to come close to matching Apple's commitment to marketing digital music. But labels hope they collectively will increase the volume.

"It may look like any one additional retailer in and of itself is not going to change the game," WMG executive VP of digital strategy and business development Michael Nash says. "We do believe that when you have several groups, you're going to dramatically expand the routine messaging that's hitting the consumer."

This should include the involvement of the labels themselves, both individually and jointly through organizations like the RIAA. If the music industry wants to see strong competition to iTunes emerge from this DRM-free movement, they're going to have to help out.

On an individual label level, that includes making artists available for exclusive promotions and getting the message out to fans. Together, the industry through the RIAA needs to expand its current "don't steal" message with "buy here legally."

"The music industry definitely needs to more aggressively shift from traditional mass media marketing and more toward more targeted marketing focused on supporting the businesses of key partners," Nash says.

Because without some marketing help, all the flexibility in pricing, innovation around product bundling and customer potential won't mean much if no one's buying.

For 24/7 digital news and analysis, see billboard.biz/digital.
Since the Pump Audio sale, the firm hasn’t made any new investments in music. What’s holding you back?

I continue to look for great opportunities to invest in the music space. I think that it’s as bright now for interesting opportunities as it ever has been. I just think we’re looking for those things that have the right characteristics from an institutional perspective. I’m also very careful to distinguish between my personal interest and an institutional interest. When you look at institutional investing, especially at the venture level, you’re looking at desired returns, you’re looking at things that could be sustainable businesses, things that have characteristics where there are lots of potential acquirers of the company.

On the personal side, I think the stuff that we see is more interesting now than it has been in quite a long time, and I think as young entrepreneurs continue to push the envelope of bridging the gap between creators and consumers, you’re seeing more and more interesting initiatives that can be described as anything from pure applications to potential big businesses.

What does a startup need to demonstrate to you to pique your interest?

We like to see a little bit of traction and/or a commercial partnership or strategic partnership that creates some distance between a potential investment and its competitors. So, that’s the simple way, “Somehow, somewhere along the way you’ve bought a product or service from you and proven that what you’re providing has value.”

But the practical implication of that is really measured against a couple of key statistics. One is traffic numbers, whether that’s measured against page views or monthly unique. The ability to monetize those users is also critical. I would say 95% plus percent of the digital media opportunities today have a strong component of advertising. So what’s your strategy for selling advertising against your user base, and is your user base going to be big enough and broad enough and focused enough to attract a series of endemic or nonendemic advertisers?

Does providing free ad-supported access to music look like an appealing business model to you?

I think there’s a play in that field. I’m hesitant to say on the whole that’s the only way to go or that it’s a great way to go. I think the challenge that audio has in advertising is that you have to find a way to think about online music consumption more like you think about traditional broadcast radio. And the reason radio works, or worked for a very, very long time, is it had huge reach and a big audience, and the advertising was audio, so the advertising was delivered in a manner that was consistent with the way the people were consuming the media.

The way you consume online music is largely the way you would consume traditional radio. You listen to it. It’s a passive background experience on average. You’re not necessarily looking at advertising, whether it’s display advertising or video-based advertising on the site from which you’re getting your music.

And in a way that kind of distinguishes audio from, say, online video. Correct. Video is a very different opportunity because it’s a visual experience and you have to be actively engaged in viewing it as you consume the media. I think that if advertising and music are going to find a symbiotic way to live together in the online streaming space, I think you’re going to see things migrate more towards audio-oriented advertising that fits seamlessly into the audio stream. I see potential in things like much more call-to-action-driven advertising in the audio world. You could hear an ad after the Fergie song that’s an ad for the new Toyota FJ Cruiser and the call to action is, “Click here now to get $100 and sign up to test drive an FJ.”

The modus operandi at some music startups has been to launch a new application before locking up content deals, and then hope the major record labels agree to license their music back to them. What do you make of this kind of strategy?

You know, personally, I think it’s a double-edged sword. It would be very difficult for me to make an investment in a company that I knew was knowingly violating copyright law or statutes or norms. Having said that though, I fundamentally believe that the “ask-forgiveness-not-permission” strategy is a horrible strategy for execution and it’s a very crappy investment thesis for institutional investors. But on the other hand, I think the label strategy, which, on average feels a lot like, “Oh, you’re going to ask for forgiveness and not permission. I’m going to sue you for equity and advances,” isn’t a good strategy either. Because what happens in that case is you not only end up alienating your consumer base to some degree, but you also take investment dollars that should be going to customer acquisition, brand-building and business-building initiatives. You’re piling your coffers with advance dollars that, in the greater scheme of the record label business, make no sense whatsoever. And you’re taking an equity stake in a company that, by the time all four labels plus the independents have equity in it, they have no cash left. They’ve given away 25% or 30% of their business to a bunch of people who can’t play in the same sandbox, and you’re just living in the 1990s all over again.
From left: TAI ANDERSON (bass), DAVID CARR (drums), MARK LEE (lead guitar) and MAC POWELL (lead vocalist)
Third Day Keeps the Faith

A New, Hot Producer And Manager May Have Them Poised For Bigger Things, But These Christian Rock Icons Are Staying On Message

BY DEBORAH EVANS PRICE
PHOTOGRAPH BY DAVID McCLISTER
While the Georgia-based rockers could easily rest on their laurels, in the past year, Third Day decided to shake things up. After a decade with Nashville’s Creative Trust Management, it signed with Red Light, whose roster includes Dave Matthews Band, Alanis Morissette, Good Charlotte, Switchfoot and such country artists as Rodney Atkins and Phil Vassar. Earlier this year, after completing the new album, long-time guitarist Brad Avery exited the group. Third Day has opted not to replace him and instead of working with one of the Christian industry’s reliable stable of producers on the new project, it teamed with Howard Benson, well-known for his work with Hoochast, Daughtry, P.O.D. and Flyleaf, among others. That choice led to the band recording for the first time in Los Angeles instead of Atlanta.

“Contentment is something for your personal life,” drummer David Carr says. “But for our professional life together, I don’t know if that’s an appropriate feeling, ever.”

CH-CH-CHANGES

“Revelation” is the band’s first studio album since 2005’s “Wherever You Are.” Last year, it released a two-part career retrospective—“Chronology, Vol. 1” and “Vol. 2”—and it views “Revelation” as the beginning of a new chapter.

“It did get us out of our comfort zone,” lead vocalist/principal songwriter Mac Powell says of recording in L.A. “We really wanted to shake things up. We chose to work with Howard because of the past music that he had done. We loved those records and the vision he had for those albums. At the time, they weren’t easy decisions—to go somewhere else and to record with somebody different—but in hindsight, I’m so glad we did that.”

Benson says he wanted to work with Third Day because of the quality of Powell’s voice. “[The person] who really turned me on to Mac was Chris Daughtry,” Benson says. “I think Chris has one of the best voices in rock ‘n’ roll right now and he kept telling me how great Mac was. He was right.”

Benson, who is Jewish, says he enjoys working with Christian bands. “I personally like Christian artists because they believe in something,” he says. “As a producer for a lot of time, what you’re trying to do is find something that the artists believe in or something to be confident in. With a Christian artist, you know what that thing is. To me, it takes that part of it away and I don’t have to worry about that.”

He admits his different religious beliefs made for interesting conversation. “We talked about things that are beyond just making a record,” he says. “We discussed a lot of religious things in a creative way, and that comes out in the record because of the way I challenge them and they challenge me.”

Bassist Tai Anderson admits to being uncomfortable in the beginning. “It’s because I’ve ever been intimidated, working with a producer. In our world,” Anderson says referring to the Christian market, “we’ve been around for a while. We have our Grammys. We’re held in high esteem, but in his world, he couldn’t care less. But he wanted to work with us because he thought Mac was a great singer and he liked the material.”

The members of Third Day admit Benson drove them hard and challenged them, particularly when it came to crafting songs for the new project. In the end, they appreciated the experience. “I feel like we started more insecure than ever,” Anderson says.

Guitarist Mark Lee adds, “He came in and made us work hard and think really hard about how we’re doing this and what matters in the end.”

Benson also credits the band with creating moments in the studio that left him feeling inadequate. Flyleaf’s Lacey Mosley sings on the tracks “Born Again” and “i Run to You.” Benson says her collaboration with the band transcended an ordinary recording session.

“It was absolutely emotional,” he says. “I just had to leave the room, and I said to Mac, ‘You have to go out there, and you and her did this because you’re coming to God right now in front of my eyes. You guys handle it.’ It was one of those moments where as a producer, I just stepped back and watched it happen. She broke down and cried, and I was crying. It was really amazing, and you don’t get that in the studio very often. That’s why I wanted to work with these guys.”

“Revelation” also features Daughtry contributing vocals to “Slow Down” and pedal steel guitar virtuoso Robert Randolph adding his unique touch to the foot-stomping anthem “Otherside.” “The album is a musically adventurous collection, yet lyrically the band has never sounded more vulnerable, especially on tender ballads like ‘Born Again’ and ‘Let Me Love You’.”

“I wanted to remind people once again that there’s a reason that they are here on the planet,” Powell says. “That’s not necessarily the theme for the whole record, but I think there are quite a few songs that kind of lead to that idea. That’s really my heart and a big part of Third Day. We want to share with people that God gives them life for a reason and purpose. Enjoy life and live it to the fullest.”

Christian radio has enthusiastically received the first single, “Call My Name,” which is No. 2 on Top Christian Songs. “It’s so amazing the way he belts it out,” Carr says of Powell’s performance. “Everyone I’ve played it for totally agrees. They are blown away with the vocal performance and the passion behind the lyric.”

Lee says the band has already been performing several new songs in concert—“This Is Who I Am,” “Call My Name,” “Run to You.” “I’ll Always Be True” and “Otherside.” “When you have a new album you usually have to kind of massage the songs into the show because the fans don’t know the songs yet,” Lee says. “But it feels like we’ve been playing these songs for our careers. People are reacting just like we wanted them to. They are excited about the up-tempo songs and pay attention on the ballads, it’s been really encouraging for us.”

Provident Music Group president/CEO Terry A. Hemmings expects that to bode well for sales this summer. “One of the really great things about this band is their ability to reinvent themselves musically without abandoning the base,” he says.

As far as expanding that base by releasing a single to mainstream radio, Hemmings says the label doesn’t have any plans to do that.

Red Light Management’s Bruce Floto, who is based in the company’s Charlotteville, Va., office, says he’d like to explore that option in the future. “We’re starting to get inquiries already at Hot AC and pop radio,” he says in regards to “Call My Name.” “It’s an awesome record regardless of what genre it comes out in.”

A CULTURE CLASH?

Among the other big changes in the Third Day camp has been its switch to Red Light Management last year. “They did a wonderful job for us,” Powell says of the band’s longtime association with Creative Trust. “We just needed to make a change because we’ve been doing this for so long. I think the decisions that were made by us and other people were the same old things, and we knew for us to go to the next level or even to sustain where we’re at in today’s business, you have to grow.”

Third Day signed with Red Light after meeting with several companies. “So many people in the music business are operating out of fear right now because of sluggish album sales,” Anderson says. “Red Light Management operates from a larger perspective of fan interac-

The Power Of The Glory

Like many rock ‘n’ roll frontmen, Third Day’s Mac Powell has been known to occasionally explore a little extracurricular creative activity. He’s produced and/or co-written with such newcomers as 40 Days, Overflow, Hyper Static Union and Revive, but the side project nearest and dearest to his heart is “Glory Revealed: The Word of God in Worship.”

A collection of songs written from the scripture in the Bible, “Glory Revealed” features Powell, Steven Curtis Chapman, Backstreet Boy Brian Littrell, Trevor Morgan, Michael W. Smith and Casting Crowns’ Mark Hall, among others. The album was released last year and has sold slightly less than 25,000 copies, according to Nielsen SoundScan. “Glory Revealed” also won the Gospel Music Assn. Dove Award this year for special event album of the year, and the song “By Your Wounds” was nominated for the “Song of the Year.”

“I didn’t see that coming,” Powell says of the album’s success, “but it really encouraged us to do another one. Winning the two Dove Awards was just a huge encouragement to us to keep moving forward with sharing the Bible through songs. A lot of people want to be a part of the next one. It’s really quite a thing for me. When you have success with your normal job, it’s incredible, but then when you go to do a side project and have success too, there’s something special about it.”

The project has been a labor of love for Powell and friend David Nasser, an Iranian-born speaker/author who founded the ministry called Glory Revealed: How the Invisible God Makes Himself Known.” “It all started with the Holy Spirit putting in my heart a passion to call a generation back to God’s word,” Nasser says. “I believe that the project has in it great revelation and that God’s glory is revealed through the Bible, I really wanted to write about that, and I also wanted to see music come out of that for the church.”

Third Day Side Project A Hit

The album “Glory Revealed” also spawned a successful multi-artist tour that included Powell, Morgan, Littrell, Shane & Shane and Candis Pearson-Shelton. “All together it was maybe 30 shows, but we had a great time doing it,” Powell says.

He wants to rekindle that spirit when brings together singer/songwriters in June to work on the next “Glory Revealed” in a remote Georgi-a cabin. At press time, Shane & Shane, Morgan, Hall and Chris Daughtry were the only artists those slated to participate. Powell attributes the success of “Glory Revealed” to its uniqueness, “It’s different than anything else in our market right now,” he says. “From a music standpoint, as well as modern worship music, but at the same time, it was great to make a record that you can picture people sitting in their living room, playing this music and singing these songs together.”—DEP

www.americanradiohistory.com
Christian band. It can also make for some interesting moments of culture clash. Flohr, formerly RCA Records senior VP of A&R/digital development, has significant experience in mainstream rock music. When he and McStid- den served as panelists during the Gospel Music Week convention, Flohr bemoaned that he couldn't get a beer sponsorship for Third Day's upcoming tour, telling the crowd that they were used to "selling children. . . . er, uh, instead of beer." at mainstream rock shows. Attendees laughed at the gag.

"We're not going to put the band in any scenario that doesn't fit with the band's culture and their message," Flohr says. "So even though we might get an opportunity to do it, we pass. That's our take." He says he's enjoyed educating corporate America on the benefits of sponsoring Christian acts. "One thing that's so wonderful about the Christian marketplace is the loyalty of the fans," Flohr says. "It's a great conversation to have with corporate America when you say, 'if you support this, you will reap the benefits because their fans are so loyal.' A lot of times corporate America spends money with artists and they never really know if they got their value. With Third Day you can say, 'Look what happened at GMC when they spent money on a tour. Look at the e-mails fans sent in where they said, 'Thank you for supporting our band."

ENGAGING THE GOMERS

Bypassing into the loyalty of the Christian music fan is nothing new to Christian record labels, and expectations are high for Third Day's new release. "Overall, we are approaching the release of 'Revelation' as the biggest release in Christian music in 2008," Provident Music Group senior VP of marketing Ben Howard says. "It will be a great conversation to have with corporate America when they say, 'if you support this, you will reap the benefits because their fans are so loyal.' A lot of times corporate America spends money with artists and they never really know if they got their value. With Third Day you can say, 'Look what happened at GMC when they spent money on a tour. Look at the e-mails fans sent in where they said, 'Thank you for supporting our band."

That rush to the cash registers or digital sites will no doubt be led by an enthusiastic bunch that call themselves "Gomers." It's a moniker on the song "Gomer's Theme" on the band's 1997 album, "Conspiracy No. 5," which told the Biblical story of Hosea and his wife, Gomer.

"Third Day has always been one of the best artists in terms of communicating with the fans," Provident Music Group's Hemmings says. The Gomers have been a part of what they are doing for a long, long time, and I have always admired that.

To alert the Gomers about "Revelation," the label launched a presale campaign April 28. Fans who purchase the CD before street date will get a free T-shirt. "We are equipping Third Day fans to take the music to the world," Howard says. "We've created a Third Day widget that fans can embed within their MySpace profiles, Facebook profiles and blog sites—similar to how you'd embed a YouTube video. This flash application will have one new audio track each week—one at a time—for roughly 11 weeks.

Howard says the label is also planning promotions around the Music Builds tour featur- ing Third Day, Jars of Clay, Robert Randolph & the Family Band and Switchfoot (Billboard, May 3), which kicks off Aug. 21 in Detroit. "It's going to be a little different audience makeup from what a typical Third Day tour would be, and it's a good thing," Hemmings says. We're bringing in people to the fold. For the guys to be out with artists that they haven't been out with before, that's always a good experience.

Produced by Live Nation and Transparent Productions and booked by Jeff Gregg, a staff member again with Creative Artists Agency, the tour will hit 23 markets. MySpace is the exclusive online media partner. Participants are happy that the touring will also benefit a good cause. A portion of proceeds will benefit Habitat for Humanity, and plans call for the bands to lend a hand at construction sites.

"Our two favorite festivals are Parachute Music Festival in New Zealand and Soulfeast in New England," Anderson says. "Both of these festivals place the cultural emphasis of the festival on great music and mobilizing the audience towards tangibly putting their faith in action. We wanted to put together a tour that felt like the headliners of a four-day festival all in one night. We want our audience to leave inspired and inspired to find tangible ways to make a difference in their communities. As we would love to see the idea of this traveling festival-style tour continue, we knew that we would have to make a big statement with the first-year lineup.

As Third Day heads out on the road, it may be armed with new music and management, but at the core, fans can expect the same Third Day. "They will do the same thing they always do," Red Light's McSpadden says. "That's the thing about them: They don't change. It's the same message." Red Light's Flohr adds. "That's why they've been around for as long as they've been. It's because of consistency. We couldn't change them and we wouldn't want to. They've gotten to where they are because of the people that they are."

"We love where Third Day has been," Powell says. "We've had a great amount of success and a great time doing it, but we're even more excited about the future. We've gone through some big decisions in the past year-a-half, and we really feel like we've taken everything that we learned and now we're ready to put that into action."

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Fourteen Years Later, This Boston Quintet Is Still Making Women Cry

By Cortney Harding

New Kids Forever, Again!
On the set of NBC’s “Today” show, fans screeched the names of their favorites: “Joey!” “Jordan!” “Donnie!” The New Kids on the Block are trying their hand at a comeback. So far, all signs say go. • 60 hours before the “Today” show concert even started, and despite the rain, fans started lining up outside the studios at Rockefeller Plaza, hoping to catch a glimpse of the former teen idols. By the time the boy-band-turned-man-band took to a wet and slippery stage, the crowd had swelled to several thousand; mostly casually dressed women in their 20s and 30s who wept, sang along lustily and held doll-size versions of the band members aloft.

“The ‘Today’ show turned out to be a 90-minute infomercial for the band,” says Jared Paul of AGP, the New Kids’ manager. In the wake of the taping, sales of the first single from the band’s upcoming album, “Summertime,” debuted at No. 57 on the Billboard Hot 100 and sold 63,000 downloads in two weeks; New Kids’ digital and physical catalog sales also increased by 391%, according to Nielsen SoundScan. Results like this are not unheard of for the venerable morning show, which boasts a 22% average increase in sales for acts that appear as part of the summer concert series.

The fan anticipation for the reunion has been off the chart. According to BuzzMetrics, a Nielsen Online data source that measures buzz in social media across more than 78 million blogs and message boards, 193 million-plus messages posted on the Internet between Jan. 1 and May 16 (the day the New Kids’ segment aired on the morning show), buzz was highest after the “Today” show performance, with more than 13.3 million messages posted. In fact, “Today” had a greater buzz factor than when the word first broke of a reunion Jan. 27 and when CNN’s April 13 newscast revealed that all five original members would reunite (see graphic, below).

As for the “Today” show, it is pleased with the benefits of the performance. “There was a huge spike in viewership for adults ages 25-54, executive producer Jim Bell says. “I absolutely think this concert was part of the reason. It gave the show a lot of energy and created a big, live event feel.”

The New Kids concert was part of the Today Show Summer Concert Series, now in its 11th year. While Bell says he gets good feedback from viewers on the series, he adds, “I think the point with the concerts isn’t to necessarily target a demo. It’s about the aforementioned fun atmosphere and energy it gives the show. That can come from a contemporary act, like Rihanna or Chris Brown; the nostalgic, like Ne-Yo or a special reunion like [New Kids]. We’re like a radio dial—sometimes you find something new that your kids might be into and at other times you come across a familiar song you haven’t heard in a while. It’s about connecting.”

That connection has proved to be especially strong for fans of group—five Boston boys who exploded in the late ’80s and rivaled the charts into the early ’90s. “Hangin’ Tough” was certified platinum eight times over, and “Step by Step” went triple platinum. The band also had three No. 1 singles, and its members’ faces were slapped on everything from lunchboxes to sleeping bags. By 1994, however, the New Kids’ star had waned, and after their “Face the Music” album sold poorly, shifting only 138,000 copies, the boys called it quits.

In the intervening 14 years, the five members dabbed in solo albums, acting and real estate, and kept in touch as friends.

The decision to make 2008 their comeback year was based mostly on timing, according to Jordan Knight. “We were finally in a place where we could create the space in our lives to make music and go back on the road,” he says.

According to Joey McIntyre, Donnie Wahlberg was the driving force behind the initial reunion plans. “Donnie got us all together to work on a song called ‘Click Click Click,’ and something, well, clicked,” he says. “We all started to get really excited.”

As BuzzMetrics shows, when reunion news hit the Internet, fan support surged. “I did a lot of research, because some people were originally a little underwhelmed by the idea of a reunion,” manager Paul says. “They didn’t leave as stadium sellouts at the top of their game. But there was a genuine excitement among people who grew up with the New Kids. This type of reunion is something that all the boomer bands have done, and there just aren’t that many superstar acts in this generation that still resonate.”

Armed with the knowledge that a demand existed, Paul and the band went forward to find a way to release a new album. While AGP partner Irving Azoff’s success with the label-less Eagles was never far from their minds, the group members’ ulti-
RIGHT STUFF

New Kids scored nine top 10 hits in two years before their commercial fortunes turned.

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HANGIN' TOUGH

'90s Boy Band Take That Bounces Back Overseas

Taking the comeback trail has proved to be a profitable route for Take That, the U.K. all-male pop band formed in 1990 as a British counterpart to New Kids on the Block. Its success may prove the perfect road map.

Though Robbie Williams departed the quintet for a successful solo career in 1995 and the group officially disbanded a year later, the four remaining members—Gary Barlow, Howard Donald, Jason Orange and Mark Owen—remained in touch. The entire group reunited to take part in a TV documentary titled "Take That: For the Record" (Back2Back Productions), which aired on national channel ITV1 on Nov. 17, 2005, three days after the U.K. release of the group's "Ultimate Collection" (RCA).

The documentary drew 6 million viewers and helped propel the compilation to No. 2 on the Official U.K. Charts Co. (OCC) listing one week after its release. The album became the U.K.'s biggest seller of the year.

"I know some of you will roll your eyes at this, but whatever I have always loved the New Kids on the Block and they are now back! Wooooow! I just wanted to share my excitement with all of you! Joey McIntyre has always been my main man! I will be seeing them in concert in Houston, if anyone wants to join me. Go New Kids! Melinda, I know you are coming, too! We need to get our picture with all five of them. I will probably embarrass myself. Oh, wait, I am already doing that.....!"

Deanie
MySpace Blog, May 21

New Kids on the Block! New Kids on the Block! New Kids on the Block! New Kids on the Block! New Kids on the Block! I'm sorry, I just can't get over it. New exciting news to watch the New Kids on the Block talk about being back together on the "Today" show.

Smart Blog, April 5

APRIL 3
A reunion of all five original members is confirmed by CNN.com.
ArenaNetwork would like to thank Immersion Edutainment, The Creature Production Company, Insight Management, The Marketing Group, Davidson & Choy Publicity, Fader Higher, IVS Merchandise, the cast & crew, and the participating arenas who all helped make the 2007 - 08 Walking With Dinosaurs - The Live Experience North American Tour the truly unique event that it has become. This has been a special experience from patron to producer. Collectively over 1.3 million pairs of eyes have had the opportunity to look back in time 65 million years.

We anxiously await the millions to come.
Family tours rocking the arenas include Walking With Dinosaurs and, below, beloved Elmo in Sesame Street Live.

As ‘One-Day Vacations’ And Visual Treats, Family Shows Thrive
BY KEN TUCKER

Between mainstays like Sesame Street Live and newer runaway hits like Walking With Dinosaurs: The Live Experience, the family touring business in general continues to be solid. Lee Zeidman, senior VP/GM for Los Angeles venues Staples Center and Nokia Theatre, calls family shows “a very important piece of our business.” “The family business is still flourishing,” Global Spectrum VP of marketing Bob Schwartz says. “All the shows do well.”

continued on >>p32
While the Staples Center has hosted or will host the Ringling Brothers and Barnum & Bailey Circus, the Harlem Globetrotters, WWE, Disney on Ice, the X Games and, for the first time, the World Famous Lipizzaner Stallions, the Nokia Theatre, which opened in October 2007, just hosted its first family act, the Wiggles. Upcoming Nokia shows include Go Diego Go Live, Sesame Street Live, the Backyardigans and a Disney Live show.

"Between both venues we have a strong family show program," Zeidman says. "Family shows are a very important part of the programming mix that help sell our premier seats and help sell our suites. It'd be much tougher to sell a suite if we only had sporting events."

VEE Corp. has four Sesame Street shows on the road—three domestically and one internationally—after finishing a run with the Kidz Bop world tour earlier this year. (Kidz Bop Live, a smaller version of the show not affiliated with VEE, is still on the road, hitting fairs and festivals, as well as smaller venues.)

Another show, My Little Pony Live: The World’s Biggest Tea Party, finished a long run by closing out New York’s Madison Square Garden in April. VEE will have only Sesame Street shows on the road next season, with a new tour premiering in August.

While the Kidz Bop Live show suffered from a lack of brand recognition in some markets, VEE founder and president/CEO Vince Egan says Razor & Tie, the label behind the Kidz Bop brand, and his company were satisfied. "Some markets were great, some so-so. But that was like Sesame Street 28 years ago when I started the company. It's building the brand and it's true with any show that's put on today."

Egan says there are very few brands that have built rapport with audiences on a variety of levels. "Sesame's one. Disney, obviously, is one. The circus is obviously the oldest of all that.

But occasionally a show will establish itself more quickly, as with the successful Walking With Dinosaurs tour that launched last year in Australia and North America, based on the BBC documentary series that first aired in 1999 in the United Kingdom.

Creature Production Co. CEO/international producer Carmen Pavlovic says the wide exposure of the BBC show should help carry the live show globally. "It became apparent very early on that we had a global hit on our hands, a global brand," she says. "The reach of the BBC TV series was so wide that we had hoped it would have a broad international audience, and as the days go on we're more and more confident of that.

While today's family touring scene seems particularly crowded, Egan says there has always been competition in the market and cites the Ice Capades, the Ice Follies, circuses, the Masters of the Universe Power tour and a Yakabadoos tour as examples of shows he's seen through the years.

Egan doesn't believe the success of the Hannah Montana/Miley Cyrus tour, which sold out from coast to coast in 2007 and dominated the youth market, hurt his business. "For Sesame Street Live the audience range is 6-7. It's a show where parents—not that we don't get grandparents taking their grandkids—take their children and they go as a family unit."

Schwartz agrees. "Montana was more like a concert than a family show. The audience was a little older. And Global Spectrum VP of public relations Richman says family shows probably benefited from Montana. "Whenever you get people in the building it's a chance to update them on what else is coming. We had Hannah Montana in December and then two weeks later had High School Musical on Ice and sold out almost every performance."

While family shows used to rely on walk-up business, that's not true anymore, Schwartz says. "The Internet is having more and more of an impact on how our business is being done. Whether it's the Wiggles or Sesame Street, the Internet is creating new buying patterns. We used to rely on walk-up in most of our markets, but the Internet has taken a lot of advance business, so the walk-ups aren't there. But shows are still performing well."

"We're utilizing direct marketing through the Internet to break through the advertising clutter and to segmented our audience as much as possible," he continues. "Through the Internet and through database marketing, we know who's buying tickets, how many tickets and for what show they're buying tickets. It's really become the most effective form of advertising for our Global Spectrum marketing departments."

That said, the company still utilizes other media to spread the word. "You still need visibility," Schwartz says. "Most of the family show products are visual, so whether it's outdoor, television, cable, we still utilize them as much as we have in the past."

Richman believes family shows have become a destination, particularly in a soft economy. "As the economy changes and families aren't going on vacations as much, they're going on one-day vacations. A trip to an arena to see a family show is a one-day vacation. We've seen a lot of that in the recent end."

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**Family Shows Persevere During Economic Challenge**

Family shows are weathering the storm when it comes to high fuel costs and a falling economy, at least so far. "We have not been hurt by the economy when it comes to family shows," says Lee Zeidman, senior VP/GM for Los Angeles venues Staples Center and Nokia Theatre. "Family shows do a great job at pricing for their various markets and they do a great job at marketing their shows."

Brad Parsons, president of the Arena Network, which helped bring Walking With Dinosaurs: The Live Experience to North America, says gas prices don't seem to be a factor yet. "In terms of it affecting attendance right now it's not anything we've seen noticeably so far."

That said, Parsons says that what he calls the "dreaded R word"—recession—is under way. "Some people believe we're in it already, some people think it's coming, and some people think it's not going to come. I think we're already in it."

But he admits the effect of a recession on his business is tough to gauge. "There's no way that it's not affecting us somehow because people are having trouble buying food and stuff, so they're not going to be buying concert tickets and tickets to games and shows. But I don't know how much it is [affecting us]. I don't know if it's 2% or 30%."

"The good news is that things are still going well and we seem to be doing as well as we had been doing," Parsons continues. "The real test, frankly, is going to come this summer, because we started last summer with this particular show and it was still OK then—people weren't talking about recession and there weren't extraordinary fuel prices."

Carmen Pavlovic, CEO/international producer for Creature Production Co., which produces Walking With Dinosaurs, says the price of gas is definitely a concern with her tour. "We've got 67 people on the road, we've got 27 trucks; fuel prices have gone up in the U.S. quite dramatically. That affects our costs."

Whether or not to raise ticket prices is an ongoing discussion, she says. "Is it too much? Could we get a few dollars more? Will we alienate the public? Can people afford it? We try and be as flexible as possible."

VEE Corp. founder and president/CEO Vince Egan has a similar take. "We're operating anywhere from 15 to 18 52-foot tractor trailers," he says of the various Sesame Street shows the company produces. "Diesel fuel at this point is expensive. We're absorbing that."

Like Zeidman, Egan says a weak economy is not an issue. "Am I seeing a great fallout because of the economy? No. Am I seeing our expenses going up a little bit? Yeah, through fuel costs. Am I seeing any major change in our business? No. As a matter of fact, I think we're probably one of the more stable ones at this point. And that may be true in the entertainment business as a whole."

Egan believes ticket prices for his shows are a factor. "We've done the best we possibly can to keep our ticket prices affordable and not be raising them every year."

—Ken Tucker

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**FAMILY SHOWS**

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Ringling Bros. and Barnum & Bailey Circus

World Wrestling Entertainment

The Doodlebops Live

Harlem Globetrotters

Disney on Ice

The Wiggles

The World Famous Lipizzaner Stallions

Sesame Street Live

Walking with Dinosaurs

Go Diego Go Live

Stars on Ice

Shrine Circus

My Little Pony Live

Disney Live

Kidz Bop

AEG Facilities, AEG Ogden and our family of venues would like to thank all of you for the magic you create and the memories you leave behind.

www.americanradiohistory.com
This Torosaurus is not exactly the kind of pet you'd want to keep at home, but this power player from 65 million years ago is a big—really big—part of Walking With Dinosaurs.

Walking With Dinosaurs Tour Leaves Giant Footprint In Family Market  

BY KEN TUCKER

Look out, Barney. There's a new dinosaur on the family touring scene. Actually, there are several, arriving as Walking With Dinosaurs: The Live Experience stomped onto the Australian and North American touring radar in 2007. After launching in Australia early in the year, the show segued to North America last summer via a partnership with Arena Network, a consortium of nearly 50 arenas in the United States, Canada and Mexico. It quickly became one of the top five family shows of the last 12 months, according to figures reported to Billboard Boxscore.

A collaboration between BBC Worldwide and Creature Production Co., the show is based on acclaimed BBC documentary series "Walking With Dinosaurs," which first aired in 1999 in the United Kingdom and subsequently came to North America on the Discovery Channel.

The six-episode TV series is the most expensive documentary series ever made, according to the Guinness Book of World Records, and the tour is also an expensive proposition. Roughly $20 million has been spent thus far to create the dinosaurs and launch the tour.

The massive undertaking involves 27 53-foot tractor-trailers and 65 crew members, including lighting technicians, engineers, puppeteers, actors, sound people and carpenters. "We bring everything from the flooring to the rigging, to the lighting, sound and obviously the di-

continued on >p36
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Hoffman Estates, IL
nosaurs themselves," says resident director Cameron Wenn, who travels with the show and is charged with ensuring that the experience is consistent from city to city.

The show, which is limited to arenas that can host hockey games because of the floor space needed for the giant animatronic dinosaurs, generally travels on a Monday, loads in on a Tuesday, opens on a Wednesday and plays eight to 10 shows through Sunday.

The dinosaurs, which were built in Melbourne, include a 38-foot-tall brachiosaurus. "She's as tall as a three- to four-story building," Wenn says. Because of the brachiosaurus' height, venue ceilings have to be high enough to accommodate the show's lighting rig. "There are some venues where the rig would be hanging too low for the dinosaurs to clear their head," Wenn says, adding that it hasn't been an issue. "So far, so good. There seem to be plenty of settings around in this country to go for some time."

There are 15 dinosaurs in all, with 10 species represented, including a mother and daughter Tyrannosaurus Rex.

Wenn says one of the challenges of the show is "constantly being at the mercy of the technology." Aside from the two actors who share the role of the paleontologist/host, no other humans appear on stage. "We're at the mercy of a loose nut or a sheered-off bolt," he says, adding, "Fortunately we have a great team of people here who maintain the dinosaurs extremely well. They make sure that they're all checked every show and make sure that they work the same way every day.

The larger dinosaurs are operated by three people—a driver and two animatronic puppeteers, known as vooooloo operators, who control their movements. The lead voodoo operates all the body movements while the auxiliary voodoo operator handles the mouth, eyes and roaring.

Arena Network president Brad Parsons heard about the show from Bruce MacTaggart, whom he had met years earlier at an International Assn. of Assembly Managers convention. When MacTaggart, one of the show's producers, told him about plans for Walking With Dinosaurs, Parsons was intrigued. "I was just fascinated by it. I didn't really understand what they were talking about until they got into it. I went over and saw them building these things and they were just amazing." After a successful Australian run the dinosaurs were shipped to the States, where the tour kicked off in July 2007 at the Tacoma (Wash.) Dome.

The show works, Parsons says, because of the "wow" factor. "If you don't have some kind of 'wow' factor, you've got a problem, because that's the way you sustain an audience. They've done a very good job at doing that and also in being educational."

Global Spectrum VP of marketing Bob Schwartz says the show came to his company's venues in Philadelphia, Portland, Ore., and Amherst, Mass. "It was a lot of fun to promote, it was something new, and the show production was outstanding.

"It was a first-rate show," he adds. "To see those dinosaurs life-size, moving in the arena, was something I've never seen in my 20-odd years in the business."

Parsons says the biggest challenge is in marketing the show. "If you talked to any one of our marketing departments in the venues, they would tell you it's an extraordinary work project. But it's a good work project. It was well-received by the schools and by the community and in the end it was a happy ending, but this is not a show where you can just put it on sale and sell lots of tickets and be happy.

"Frankly I think it's harder than anything I've ever worked on, and I've been doing this for 32 years," he adds.

Creature Production Co./CEO/international producer Carmen Pavlovic agrees. "Communicating and explaining to the audience and getting them to understand the real scale of what it is they're about to see is probably one of our real challenges."

"You have the title, 'Walking With Dinosaurs,'" she says. "Oh, that sounds interesting. I know I like dinosaurs, but what is it? What will it mean? How will they do that?"

As the show continues across North America, "there's still a lot of markets we haven't played for the first time," Wenn says. "We do have intentions to return to certain markets, but at the moment we're still ticking off the ones that we haven't been to." "We would like to roll out the show in as many territories as soon as possible," Pavlovic says. "Obviously we wanted Australia, we've got the American tour going. I think that tour can sit in America for three to five years.

"We've got a second set [of dinosaurs] under way, and we're looking at plans for Europe and Asia and hopefully South America down the track as well," she says. "To be honest, people are beating down our door wanting to talk about the show and it coming to their territories."

Pavlovic believes there's a universal affection about dinosaurs that translates cultures. "That affection is born out of the fact that they were real and the show somehow makes you feel like you have the opportunity to step into a time machine and go back and have a little look. There's something about that that I think captures people's hearts and minds."
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Digital Watching

Arena Marketing Turns To New Technology

BY MITCHELL PETERS

Traditional forms of advertising still play a crucial role in marketing upcoming concerts and tours, but as the world continues to transition into digital and mobile methods of communication, new technologies will be a key topic of discussion at the Event and Arena Marketing Conference June 4-10 in Washington, D.C. “We’ve probably scaled more toward the digital aspect more and more each year,” says Kevin P畜牧, senior director of marketing and business development at Atlanta’s Philips Arena. “Our mass-media buying has probably dropped off 25%-35%, depending on the show.”

Indeed, the Internet and cell phones have presented new opportunities to concert promoters and arena officials, be it text-message alerts and e-mail blasts, social networking sites, banner ads, widgets, music-focused blogs and Web sites or begetting up a venue’s Web site with artist video and photo content. And while concertgoers still turn to newspapers, magazines, TV, billboards and radio to get updates on their favorite artists, mobile devices and the Internet have become the primary source for concert and tour information, according to many who work in the live entertainment space.

“One reason people don’t go to shows is because they didn’t know about it,” AEG Live senior director of interactive marketing Joyce Szudzik says. “The one reason they find out about shows is because they receive an e-mail. The Web is No. 2.”

As such, Los Angeles-based AEG Live, the second-largest concert promoter next to Live Nation, has a staff dedicated to mobile and digital initiatives. Overseen by Szudzik, the group builds Web sites for tours, festivals and venues under the AEG Live banner. As opposed to several years ago, artist managers and record labels now understand the importance of digital and mobile campaigns in relation to marketing concerts and tours. Szudzik says, “The budgets are starting to swing over there,” she says. “We’re starting to get a more equal proportion to radio, TV and print.”

Szudzik’s staff also provides arenas with artist photos, audio and video to promote on their in-house Web sites. For Bon Jovi’s recent North American trek, “we’ve been giving the arenas a tremendous amount of content, because in the online space it’s all about content these days,” she says. “We have 30-second videos and minutelong videos. If they can run video on their Web site, we give it to them. People love video.”

Philips Arena’s Preasht says the 18,000-capacity facility works in tandem with concert promoters for marketing campaigns, but also independently uses Web sites like MySpace, Facebook and YouTube to “create buzz” around concerts and upcoming events. Szudzik says, “Having a Facebook page for your venue is a good idea, so you can grow a community and talk about upcoming events. You can run contests in there that encourage them to go out on their own pages and talk about the show.”

New York’s Madison Square Garden is planning to take it a step further by building its own social-networking site. “We want to launch a social networking platform against our venues in general,” MSG Interactive senior VP/GM Scott Richman says. Along with the 20,000-seat Garden, venues under MSG Entertainment’s banner include Radio City Music Hall, Beacon Theatre, WaMu Theater at Madison Square Garden and the recently added Chicago Theatre.

The basic concept of MSG Entertainment’s social-networking site would be to allow concertgoers to “communicate with each other in advance to the event, during the event and post the event,” Richman says. “They’re sharing with each other the steps that lead to getting the ticket, where to meet before the show and where they’re sitting . . . to photos.”

continued on > p40

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STAYING ON MESSAGE

Four Tips For Concert E-Mail Marketing

**BUILD AND UTILIZE E-MAIL DATABASE**

“We know that people who open e-mails find out about shows,” AEG Live senior director of interactive marketing Joyce Szudzik says. “If [concertgoers] don’t get the e-mail, they don’t find out about shows. It’s all about getting the word out there via e-mail to let people know about shows.”

**DON’T SEND UNWANTED CONCERT ALERTS**

“The worst mistake you can make is filling e-mail boxes with messages that aren’t relevant to them,” Impact Mobile VP of entertainment development James Cannella says. “You’ll see people unsubscribing, and once you lose that consumer, you’ve lost a sale. So it’s better to keep it relevant and targeted to what they wanted in the first place.”

**ALLOW FANS TO OPT IN FOR ALERTS**

“We have a program (via ticketmaster.com) that allows consumers to request that when their favorite artist goes on sale, they get an SMS (short message service) notification of that,” says David Marcus, senior VP of marketing at Ticketmaster, which reaches 33 million North American concertgoers through weekly e-blasts. “That SMS has click-to-connect capability, so they can click a button and be connected to a Ticketmaster operator and buy tickets for the show.”

**CHOOSE THE RIGHT DAY FOR E-BLASTS**

“We found that Tuesday and Thursday are the stronger days to send out information,” says Kevin Preast, senior VP of marketing and business development at Atlanta’s Philips Arena. “We try to hit them in the midweek, because they seem to be more focused on the information we’re providing to them.”

—Mitchell Peters
YOU CAN BE 65 MILLION YEARS OLD AND STILL KNOCK THEM DEAD AT THE GATE.

67,296 tickets sold and a gross of $3,570,708. Our sincere thanks to the entire cast and crew of Walking With Dinosaurs for bringing this historic prehistoric event to HP Pavilion at San Jose.
The concept is pretty simple. Just because a show is for kids doesn't mean the parents have to suffer.

And, nothing against our pal Barney, but the music doesn't have to suck, either.

Enter the **Sippy Cups**, a San Francisco-based rock band targeted to kids and their rock-'n-roll parents. Booked by Marty Diamond at Paradigm, the act is gaining traction as an alternative touring family show.

The Sippy Cups are mostly the brainchild of Paul Godwin, who four years ago was running a successful music program in San Francisco for families with young kids. "We were doing a lot of that traditional kind of folk music that’s been done for kids since Pete Seeger, Ella Jenkins and Woody Guthrie, up to Dan Zanes and Laurie Berkner, really," Godwin says. Being ‘an old rock’n’roller that loves music from the late ‘60s and early ‘70s,” it occurred to Godwin that maybe there was another way to approach this.

San Francisco to bigger clubs, eventually into Great American Music Hall and Binion's, which are in the 500-700-dubbers," Godwin says. "We touched a nerve. There was an audience for parents with young kids who hadn't been out to a rock show in some time but wanted to get out there during the day, with their kids in tow."

The Sippy Cups signed with Diamond in the fall of 2006, with their first show at the House of Blues in Los Angeles. "We saw that House of Blues had the gospel brunch on Sundays, so how about a Saturday property for kids?" Godwin says. "Marty pitched it to Kevin Morrow [then a national club buyer for HOB, now president of Live Nation New York], and they went for it."

HOBs in Anaheim, Calif.; San Diego, Cleveland, and Dallas followed. Last year, more national touring was lined up, including stops at Lollapalooza in Chicago and the Austin City Limits Festival.

The Sippy Cups are a five-piece unit, with Godwin and Alison Levy on vocals and keyboards. On tour, Doug Nolan serves as juggler, aerialist and unicyclist, and plays such characters as a superhero or scientist.

"The parents will connect on the rock’n’roll level, but the kids will need something more, whether it's giant balloons, juggling or unicycling," Godwin says.

All shows are matinee, and the band generally flies in and out to dates.

"It's a little bit with some 5 or 6 p.m. pa-jama shows on a Friday night, but in general it's a Saturday-Sunday matinee market," Godwin says. In a music environment where traction can be difficult to come by, the Sippy Cups have taken hold quickly.

"Several of us have been in other bands, so we know how hard the business is, and this has seemed a little charmed," Godwin says, adding that looking up with Diamond was a critical component of the act's success.

"It was great that Marty was on the same wavelength," Godwin says. "He had a young kid and was looking for a band that was different than what was out there, so he clicked to our mission and music."

The Sippy Cups' first full-length CD, "Electric Storyland," was released in 2006 on their own Snacker Disc label, followed by the 2007 live concert DVD "Electric Storyland, Live at the Great American Music Hall."
WHAT MATTERS IN ASIA NOW

Five Top Trends Shaping A Dynamic Region

By STEVE McCLURE

Asia often has been a bellwether for the global music industry. The rise of the integrated 360-degree business model for artists? It happened here first. The dominance of music sales via cell phones? Ditto. Asian record labels are second to none in the ability to promote their artists via tie-ins with consumer products. And the industry in Asia long struggled with the plague of piracy before anyone heard of file-sharing. So what matters in Asia also matters to the global entertainment business.

In advance of Music Matters: The Asia Pacific Music Forum taking place June 3 in Hong Kong, Billboard asked five music industry leaders to comment on trends in five sectors shaping the music business in Asia.

PIRACY


"We went through the phase of physical piracy in Asia, but that's gone, because the physical market is gone," the Hong Kong-based executive says. The biggest threat to the region's music industry, Rutherford says, now comes from services like Chinese Web portal Baidu, which provide "deep links" to Web sites offering unauthorized music downloads.

"That's the piracy of the modern age," Rutherford says, adding that the refusal of such portals to come to terms with rightsholders leaves the music industry with no option but legal action.

"What disconcerts me is the complete lack of recognition from some of the businesses in the value chain that they should be paying for content," he says, claiming that 70% of Baidu's ad sales are directly related to its music-search function.

In China, he says, piracy has held back the growth of what should be a much bigger market.

Rutherford says he'd prefer to solve the piracy problem through education and more legal download services. In the meantime, legal action by international and local labels against such portals as Baidu and Yahoo China is making the business community more aware of content owners' rights, he says.

LIVE MUSIC

While Japan has long been part of the international concert tour circuit, it's only recently that such global superstars as Celine Dion and Eric Clapton have added the rest of Asia to their itineraries.

"Western artists see Asia as a huge and untapped market for their talents, but even the biggest acts are sometimes surprised at how much smaller their audience is here, despite enormous recognition and ticket and record sales in the West," says Jonathan Krane (above), president of Shanghai-based event promotions company Emma Entertainment. Meanwhile, Krane says, domestic acts from mainland China, Hong Kong and Taiwan are increasingly sophisticated, not only in their marketing and production but also in the way they do business.

Krane advises international artists to scale back their expectations somewhat and see touring in Asia as a way to build new fan bases. Ryoh Fair, CEO of London-based tour promoter Live Nation, says that international artists are starting to expand beyond Shanghai and Beijing into secondary cities.

Krane says other important factors in the Chinese touring market include the rapid growth of the sponsorship market and "dramatic" improvement of the country's venue infrastructure, due to the Olympics and other major events.

DIGITAL MUSIC

Sudhirun Sarronwala (above, right) is CEO of the digital music services provider and online music store Soundbuzz, where fans in Asia can shop for such artists as J.J. Lin, Fin Chueung and Sonu Nigam. He notes that Asia has experienced two "seismic shifts" in the way music is sold—with mobile playing a key role.

First, there's the fact that mobile music sales dwarf online music sales in the region. Now, Sarronwala says, it's increasingly clear that Asian music buyers want to "consume" songs but not "own" them.

They have countless sources to access and consume the music on demand—radio, TV, films, online services, mobile radio and streaming services," he says.

Sarronwala notes that in markets where full-length downloads have been available, streaming and/or music-on-demand services have quickly overtaken them in a short time span.

"What they are interested in owning, however," Sarronwala says, "is the 'snippet', the expression derivative' that allows them to use it in various ways from a ringtone to a ringback tone. While some consumers will always want full-track downloads, the vast majority will continue to seek and adapt new applications of mobile music that allow them to personalize or better still, express themselves," Sarronwala says.

"And given that mobile music is the super-dominant part of digital music, the creators, the artists and the service providers better sit up and take note of this reality."

MUSIC MARKETING

David McCaughan (below, right), Tokyo-based director of strategic planning at McCann Worldgroup Asia Pacific, says there are two key factors involved in music-related marketing in Asia.

One is using celebrities like pop idols to "embolden" a brand—common practice in such markets as Japan and South Korea.

"The use of celebrities is underappreciated in the West," McCaughan says. "People tend to think celebrities get used for lack of other marketing ideas."

But Asia's experience shows that's not necessarily so, McCaughan adds.

Marketers in the region understand that consumers identify on a long-term basis with the pop stars — and songs — that provided the soundtrack to the life-shaping experiences of their youth.

"Asia is a bit better in terms of an awareness of these things," he says.

The other crucial factor, McCaughan says, is that the fastest-growing demographic in all Asia countries is the postwar baby-boom generation.

"These are the people who are starting to retire, but we should remember that today's 35-year-old is part of the rock’n’roll generation," he says.

It's up to marketers to use music intelligently to reach this increasingly important demographic, McCaughan says. And often that means connecting with them through the music they loved in their youth, he adds.

MOBILE ENTERTAINMENT

The Asian mobile music market is poised to leapfrog the single-track-purchase phase and move to a business model offering unlimited, direct-to-device downloads, Omnifone Group CEO Rob Lewis (right) says.

In Japan, such artists as Utada Hikaru are already achieving hits on mobile platforms. Hikaru's single "Flavor of Life" was No. 2 on SoundScan Japan's 2007 year-end chart based on its success as a master ringtone, a ringtone and a full-track download.

Although the Asian music market faces such crucial challenges as piracy, Lewis says the region is the world's biggest music market in terms of long-term potential revenue due to the sheer size of its population. And, the London-based executive adds, the mobile sector will power that growth.

Mobile will continue to trump the PC-based download business for the simple reason that mobile users can download music when and where they like, Lewis says.

"If you had a choice between a car that you could refuel anywhere and one that you had to take to a gas station, which would you choose?" he asks by way of comparison.

Lewis expects such handset makers as Nokia and South Korea's LG Electronics—with whom Omnifone is launching its MusicStation Max service later this year—to lead the way in introducing new mobile music services in Asia.

"I'm sure we will see other manufacturers move into this market," Lewis says. "There's a great appetite for music here. And intermediaries such as ourselves can deliver legitimate, legal mobile music services."

What: The Asia Pacific Music Forum
Where: Grand Hyatt, Hong Kong
When: June 3-5
Web: musicmattersasia.com

Who: Executives from around the globe representing record companies, the live music sector, finance, mobile gaming, TV and more.

Keynote speakers: U2 manager Paul McGuinness; Leffetz, Letter publisher Bob Leffetz; Nettwerk Music CEO Terry McBride; Nokia executive VP Tero Ojanpera

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'BABY' LOVE

Florida Rapper Plies Builds On Sophomore Hit

Rapper Plies says he's plenty aware of the hip-hop marketplace's short attention span, which is why he's releasing his sophomore album, "Definition of Real," less than a year after his 2007 debut, "The Real Testament."

Due June 10 via Slip-N-Side/Atlantic, the new release is heralded by the single "Bust It Baby Part 2" featuring Ne-Yo. The track is No. 2 on Billboard's Hot R&B/Hip-Hop Songs chart after just 13 weeks, making it a clear summer hit.

"I strategically work with who I respect as a fellow artist," Plies says. "I met Ne-Yo in California and he told me how big a fan he was of my work and I told him the same about him. Then he blessed me with the 'Bust It Baby Part 2' chorus, which has been the quickest-growing record in my history. I can't thank him enough."

The new album also features guest turns by Trey Songz, the Dream, Keyshia Cole and J. Holiday and production by J.R. Rotem, Drumma Boy, BC, Midnight Black and DJ Nasty.

Born Algernon Washington, Plies was raised in Fort Myers, Fla. The MC was attending University of Southern Florida in the late '90s while his brother, Ronell "Big Gates" Levatte, was launching hip-hop label Big Gates, and soon found himself in front of the mic.

While struggling to teach one of Big Gates' artists the hook for a song, Plies recorded his own as a demonstration. But Levatte heard it and was impressed enough to offer Plies a deal. He soon broke through with mixtapes like "100% Real N'Ggga," which were sold hand-to-hand around Florida and garnered the attention of Slip-N-Slide Records CEO Ted Lucas. Lucas signed Plies in 2004 and two years later brokered a distribution deal with Atlantic for his albums.

Mainstream recognition came last summer with the single "Shawty" featuring T-Pain, which offered a radio-friendly hook more in the vein of R&B. The track reached No. 2 on No. 9 on the Hot R&B/Hip-Hop Songs and Billboard Hot 100 charts, respectively, while "The Real Testament" has sold 498,000 copies in the United States, according to Nielsen SoundScan.

A rap song almost reaching No. 1 is quite an accomplishment; Lil Wayne's "Lollipop" recently became the first rap song to reach No. 1 on Hot R&B/Hip-Hop Songs in almost a year. Hip-hop tracks represented only 14% of the top 10 songs on the Hot R&B/Hip-Hop Songs chart since January 2007.

And with another hit swiftly climbing the charts, Atlantic is shifting the Plies brand into high gear.

"'Bust It Baby Part 2' has grown a life of its own," product manager Dionne Harper says. "We're going to do a reality show branding the term, a clothing line and a calendar. It'll all be an extension of the 'Bust It Baby' movement and give people insight into Plies and his environment.

Last time around, Plies shot videos for eight songs, which were released every week shortly after "The Real Testament" hit stores. "100 Years" and "Rannin' My Momma Crazy" have collectively amassed more than 4 million plays on YouTube, and Plies' MySpace page, where fans can also view the clips, touts more than 35 million views. Another seven videos were recently shot to help introduce the new album.

"I don't want to spend $130,000 of my promotional budget on one video," says Plies, who now owns a stake in Big Gates Films, which shot his original clips. "I would rather use my own film company and put that money toward getting seven videos done for a little over $20,000 a pop."

As for the "'Bust It Baby"-themed reality show, the webisodes depict numerous women auditioning for a slot to compete for Plies' affection, akin to VH1's "Flavor of Love." The rapper is in talks with VH1 and Oprah Winfrey's Oxygen Network for distribution.

Mobile company partnerships are still being negotiated, as is the third single, which is slated to drop in the next several weeks.

But despite his success, Plies maintains he's viewing the entertainment business through wary eyes. "I never want to think this is the only thing I can do," Plies says.

"This career isn't life or death for me. I can honestly tell you that if this shit stops tomorrow, I could find something else to do and be successful."
Onwards & Upwards
The Fratellis Aim For Sophomore Success

FIFA '09 is already confirmed, but is confident the band will succeed in the States even without an iPod-sized boost. "Licensing can really serve to keep the band happening in the market when the band's not here," he adds.

The Fratellis plan to spend plenty of time stateside, however, with Lawler eagerly anticipating their return for five dates beginning June 11 at Boston's Paradise Rock Club, booked by William Morris Agency. A June appearance on "The Late Late Show With Craig Ferguson" has been confirmed, with more U.S. live shows and festival appearances in August/September, in addition to U.K. slots at Glastonbury and T in the Park.

Universal U.K. director of international marketing Chris Dwyer also anticipates strong sales in Holland, Germany, France and Japan—where the debut moved 140,000 copies, according to the label.

In the United Kingdom, where "Costello Music" has sold 1 million copies, according to the Official U.K. Charts Co., Island U.K. GM Jon Turner says the "Here We Stand" shipment will be upwards of 140,000, although he admits Coldplay's album, released three days later, is likely to hold them off No. 1. "There seems to be a really good appetite for the Fratellis coming back," he adds. "It's a modern, classic rock n' roll album."

The success of "Costello Music" and the U.K. top five single "Chelsea Dagger" helped the Fratellis win the 2007 BRIT Award for British breakthrough act. Lawler recalls how he chose that moment to outline his bold plan to then-Island U.K. president Nick Gatfield, who has since joined EMI.

"I went back to the table and—holding the BRIT Award—I told him I wanted to produce the second album myself," he says with a smile. "He said, 'Of course you can,' so I reminded him two days later. They gave us nothing but freedom."

Outernational Sounds
Thievery Corporation Hopes Tour Will Grow Branding Biz

For Washington, D.C., indie label ESL Music, home of electronic duo Thievery Corporation, a fruitful spate of licensing deals in the early 2000s was only the beginning of homing in on its target market.

"We had a list about 1,500 names long of people who had licensed music from us, plus some contacts we pulled out of books that we'd found," CFO Philip Hawken says. "We slapped mailing labels on some envelopes, put CDs inside and sent them off. And many people actually responded. They told us what they had heard and that they wanted to be able to use the music more."

The result was bigger and better partnerships with luxury brands that craved the ESL sound: a mélange of electronic instrumentation and down-tempo grooves, championed by label heads Rob Garza and Eric Hilton of Thievery Corporation. Jaguar commissioned an eight-CD series of curated music, which was then packaged in Jaguar-branded cases and placed in every new X-Class sold. Mandalay Bay Hotel & Casino in Las Vegas signed Thievery to a long-term deal, which encompasses the programming of all on-property music, exclusive CD sales in-room and DJ talent for the hotel's exclusive upstairs lounge. Licensing and partnerships now make up 40% of the nine-employee label's business, up from 20% six years ago.

"We worked that mailing list and tried to make some deeper relationships with a lot of folks off it," Hawken says. "It's really the backbone of our..."
THEVIEY CORPORATION

The album is “more up-tempo than previous Thiev-ery releases,” Hilton says, and features guest appearances from such artists as Fela Kuti and Chuck Brown. The duo is toying with unique ways to set up its release. “We’re entertaining different strategies right now, like the Raconteurs or Gnarls Barkley,” Hilton says. “We’re still trying to figure it out, but the spirit is to do it quicker and with different media.”

“Outernational” is how Thiev-ery likes to describe its style (“Not world music,” Hilton says), and also the name of the company it established expressly to provide its censors with fresh music. The tour is a way to bring the band to fuller life and extend ESL’s multiplatform marketing efforts.

“Obviously we want to go out and grow the tour,” Hawken says. “We want to do it year after year, and the way that will happen is bringing in some sponsors. Hopefully we can take it to 25 markets next year, 30 the year after that and so on.”

Thiev-ery doesn’t have any reservations about selling its music to vodka and luxury car companies. “A lot of indie bands sign to major labels, which to me is more like selling out,” Hilton says. “We own our own music and have control over it. We have the best record deal in the world. Nobody can make any decisions except me and Rob.”

“The most rewarding aspect of our career is the fact that we’ve managed to accomplish a lot and remain independent,” Garza says.

three Italian-language versions of Vanilla Sky’s English-language songs—has already appeared in 10 continental European markets. Universal Music Italy international exploitation manager Raffaele Viganò says other territories are finalizing summer release dates. Vanilla Sky is on the road in Europe until September. Viganò praises the band as “tireless tourers,” noting that “on May 11, they played in front of 200,000 people at a festival in Kiev.”

The Universal Music Publishing-signed band is booked by Milan-based Color Sound domestically and by various agencies in independent European markets.—Mark Worden

SMART KIDS

Roadrunner Records is best-known for its major league roster of hard rock/metal acts, but it’s now home to up-and-coming, pop-fueled, radio-friendly Welsh band Kids in Glass Houses.

The quartet’s debut album, “Smart Casual,” steeled May 26 in the United Kingdom, two weeks after the single “Give Me What I Want.”

“It’s accessible rock with a poppy edge,” singer Aled Phillips says, highlighting the major differences between the band and such labelmates as Slipknot and Machine Head. “Initially we were a little hesitant because we didn’t know how [Roadrunner would] market us, but they are very experienced.” Phillips says. “They’ve got massive bands and promote them all really well. We have a lot of say in the way we’re marketed, so it’s a really balanced relationship.”

The band’s 14-date U.K. tour booked through X-Ray (May 21–June 5) precedes festival appearances in Europe and Japan this summer. The album will be released in the United States in August, and will coincide with the band’s first U.S. shows, booked by the Agency. Kids in Glass Houses’ publishing is Copyright Control.

—Nichola Browne

RE-SIZED

U.K. act Roni Size/Reprazent introduced drum’n’bass to the mainstream when the act’s sophomore album, “New Forms” (Talkin’ Loud), went top 10 in Britain after winning the 1997 Mercury Music Prize. More than a decade later, Size and band are touring a re-vamped version of that break-through album on this summer’s European festival circuit.

Mercury U.K. released Size’s second take on the 1997 album in April as “New Forms 2.” It includes remixed versions of the original tracks plus current material. “At the time, I didn’t have the skills to give it everything I wanted to do,” Size says. The revamped, he adds, has given the album “a new coat of armor.”

U.S. plans for the album are not finalized, but Size’s Bristol-based manager Gerard Cantwell says that “over the coming months, Roni is [laying] with Reprazent all over Europe and DJing around the world.” Festival shows lined up include the United Kingdom’s Glastonbury, as well as Volt (Hungary), 5 Days Off (Netherlands) and Exit (Serbia). Size’s DJ’ing plans include a September 5Aires gig in the Czech Republic.

Cantwell says Size will release three albums during the next 12 months: a set of dance-floor material, a collection of recent collaborations and a new Reprazent album. —Kwaku

LATIN

HE’S GOT A WAY

Salsa Star Manuelle Flourishes On Own Label

Victor Manuelle is the first to admit that his way is not for everyone.

That way is on his own label, after 14 years with Sony BMG.

“Not every artist is an impresario, and I don’t presume to be one,” says Manuelle, one of salsa’s music brightest contemporary stars. “But you have to know when to make your move. My career is at its peak. There was no reason to wait.”

When Manuelle’s new studio album, “Soy,” streets June 10, it will do so on his own label, Kyavi. The album’s entire production, recording, pressing, design, marketing and promotion—including video—has been financed by Manuelle himself. Only distribution falls under Sony BMG (with whom he maintains an excellent relationship), which paid a small distribution advance.

For someone of Manuelle’s standing to shoulder sole financial responsibility for his recordings is rare in the music industry in general and the Latin genre in particular. But as a major artist with name recognition, Manuelle is in a unique artistic and economic position.

“Many people misunderstand,” he says, over lunch in Miami Beach, on the eve of receiving ASCAP’s Golden Note Award at the organization’s annual Latin Music Awards. “I live off my performances. The album is an additional element. The fact that I have control over my career and my development goes beyond breaking even and allows me to further expand my concert circuit.”

Manuelle’s move to independence has already been tested.

His last album under his Sony BMG contract was 2006’s “Decisione Unanime.” Fueled by pop versions of two singles, it has sold 88,000 copies in the United States, according to Nielsen SoundScan. Manuelle and Sony extended their deal to cover one more album, 2007’s “Live From Madison Square Garden,” which went on to sell 16,000 units.

Instead of renewing, Manuelle decided to record a Christmas album, “Navidad a Mi Estilo,” on his own label, via a distribution deal with Universal. “Navidad” sold well for a Latin holiday album in the United States—32,000 copies, according to Nielsen SoundScan—and a single, “Yo Traigo La Parranda,” went to No. 5 on the tropical airplay chart.

At that point, Manuelle said he was still open to returning to a major for his next album. But after contemplating various offers, he decided to go solo, recording an album that mixes his trademark romantic salsa with hardcore dance fare and some pop.

“Being in control is a totally different thing,” he says. “It sounds silly, but what finally made me decide was hearing a line you’ve heard 500,000 times—that the industry is doing badly. Now, my entire focus is on myself. My team works only for me.”

As it turns out, Manuelle is not doing anything that deviates much from what his label successfully did for 14 years. He recorded with the same band he’s been playing with for most of his career. His has a dedicated radio promotion team, including someone on staff. Their help, first single “Yo No Sé Perdonarme” debuted at No. 24 on the Hot Latin Songs chart and has risen to No. 22 in four weeks.

The track, penned by Luis Fonzi and Noel Scharjis, was also recorded in a pop version, to allow for play in multiple radio formats.

Press and marketing are handled by Creative Link, the independent company Manuelle has long used to work his albums in tandem with Sony BMG. His Puerto Rican office handles all bookings, which now run between 100 and 150 shows per year.

More than a decade on the tropical circuit has made Manuelle many friends he can lean on. Many costs, he says, are lowered simply by exchanging favors. And since the buck begins and ends with him, things happen quickly.

“Maybe in a year, I’ll realize I lost something,” he says. “Not now. I can do anything. In the end, the label represents the music. And who does the music? I do. Well, here I am.”
I could've gone down that three-minute hymn-like singalongs transform into ways been meanest, and oil costal experience, Berry born, band.

The New York junk and bassist Jesse Rogers & Berry, manager, The New York Yardy, busted Greg Jamie's gnarly on. From Rogers-Berry of their earliest are raw of something recordable. "Nowadays it's easy to overedit, so we are really big on keeping it spontaneous, keeping all the happy accidents!"

Broken Hymns" comes on the heels of the act's sophomore set, last year's "Head Home," released by Ernest Jenning Record Co. The album has moved 2,000 units in the United States, according to Nielsen SoundScan, with even more overseas, where the band has set up shop with City Sound for distribution in Europe. The band hopes to move even more copies of the forthcoming set with the help of a new label deal in the States.

New York-based band in center court of Marc Ecko's office—a literal basketball court—for one of the designer's private parties. Even with stars like Lil Kim and Sean "Diddy" Combs walking through the crowd, the band was a spectacle unto itself, costumed head to toe, donning makeup and bursting with its schizophrenic blend of psych rock, glam, hip-hop, funk and dance. "Marc's just really into art. He freaked out as he watched us," says Brian Jacobs, who sings opposite the group's other core songwriter David Tobias. The pair split songwriting and singing duties 50/50, a product of their friendship since third grade.

Apes & Androids never fail to pair entertainment with their art. Their live shows have been known to feature cheerleaders, smoke machines, cross-dressing, puppets, kazoo for audience members and full video and live reproductions of Michael Jackson’s video to "Thriller."

"When we perform, we're thinking about making it actual performance. Every time should be a unique experience. We want to transport everybody to a weird time and place and try to tailor the experience to the night," Jacobs says.

Along with keyboardist Morgan Z. Whirlie, percussionist Pablo Lopez and Andy Action, the act will paint its own shoulders. The duo takes it onto its own shoulders. The pair produced and recorded its self-released debut "Blood Moon," released in January, on their own—an impressive feat considering its girth (18 tracks) and the sheer density of the immaculate arrangements.
**ALBUMS**

**COUNTRY**

**JEWEL**
Perfectly Clear
Producers: Jewel, John Rich
Valory Music
Release Date: June 3

Jewel has been a pop chart fixture since 1995, but ever organically rooted to make her move to country a convincing transition, and the format has already embraced top 15 single “Stronger Woman.” Her seventh album and first full-length country project, Perfectly Clear, is not only persuasive, but down-home, old-school country. It’s not just the addition of steel guitar that sells Jewel’s passage, but the whole of her delivery and lyrical themes. Potential hits abound: Best are the searching, chug-along “I Do”; remorseful ballad “Everything Reminds Me of You”; the uptempo, playful “Rosey and Mick,” about a long-term imperfect relationship; and the mannered “Anyone but You,” which sounds like a Tammy Wynette classic. Jewel continues to surprise and inspire, and “Clear” is an ideal transition for the 34-year-old Texas dweller. —CT

**ROCK**

**WEEZER**
(No title) (The Red Album)
Producers: Rick Rubin, Jacknife Lee
DGC

Kicking off its newest album with its own ripped-off riff is the first of many acts of defiance present on this self-titled set, distinguished by its red cover. The intro chords of opener “Troublemaker” instantly evoke the similar intro to “The Good Life” from 1996’s “Pinkerton”; the snarkiness isn’t surprise from mastermind Rivers Cuomo, who has never particularly cared about anyone’s expectations. To wit: “Pork and Beans” is supposedly a response to the band being told by label bigwigs that the album lacked a hit single; and behold, it’s “No. 1” on the Rock four for four straight weeks. Elsewhere, Cuomo turns the mic over to the other three members of Weezer for a song each: the test: “Automatic,” sung by drummer Pat Wilson, unironically salutes the influence of Nirvana (“Heart Songs”) and marries fake crowd noise and piano to the thick power chords of “Great- est Man.” Rock on. —LW

**OPETH**
Watershed
Producers: Mikael Akerfeldt, Jens Bogren
Roadrunner
Release Date: June 3

Opeth’s U.S. profile is at a tipping point, as the Swedish progressive band is ready to break into the metal mainstream. It’s keeping playing its cards right. “Watershed” reaffirms the quintet’s style of transposing driving black metal with interlocking tender enough for children’s ears. The flite-tonged opener “Col” is positively rustic, with frontman Mikael Akerfeldt dueting with Natalie Lorich. Yet, even when pushing its heavier alter ego, the boundaries are blurring into each other. The determined riffs of “Heir Apparent” dissolve into lightly skipping guitar notes, and companion track “The Lotus Eater” winds through several jam incarnations that bring Opeth’s psychedelic ’60s influences to the fore. Then, sighing lament “Burden” picks up for the next decade, following traditional prog patterns from the ’70s. A substantial addition to the band’s catalog. —CT

**DISTURBED**
Indestructible
Producer: Disturbed
Reprise
Release Date: June 3

A motorcycle accident, a garage fire at his home and lots of romantic turmoil fuel Disturbed frontman David Draiman’s frustrations on this fierce, angry diatribe of a record. It dabbles in politics (“Enough,” the title track), rails against conformity (“Divide”) and, on the downright frightening single “Inside the Fire,” finds the singer grappling with a suicide solution that’s encouraged by Satan himself. The group backs it up with a forceful sonic fusillade that recalls Disturbed’s 2000 debut, “The Sickness,” while doing away with some of the melodic niceties that crept into “Ten Thousand Fists” and 2002’s “Believe,” right down to Draiman’s jungle animal vocals. It does, however, retain a taut, grooving sensibility that gives guitarist Dan Donegan plenty of room for heretofore unexplored heroics, from the spiraling lick of “Inside the Fire” to the razor attack of “The Night.” —GG

**LATIN**

**GRUPO FANTASMA**
Sonidos Gold
Producers: Adrian Quesada, Grupo Fantasma
Ane Sai Records/High Wire Music
Release Date: June 17

Playing with Prince at his two-month Las Vegas residency may be the ultimate stamp of approval for a backing band. But Austin-based orchestra Grupo Fantasma has its own artistic statement to make on this album of cumbias, Latin funk jams, tropical descargas and psychelia. Not surprisingly, the joy here is the live show-energy the band brings to a variety of Latin styles. One can almost picture brass-heavy opener “El Sabio Soy Yo” and modern grupero-styled “Levantate” being played in a cantina until they blast off in their own folkfused, genre-breaking directions. For those who enjoy distinguishable, hook-driven songs in addition to jam sessions, those catchy anchors are there, too, making “Sonidos Gold” accessible to more than just the cool heads. —ABY

**BLUES**

**PINETOP PERKINS**
Pinetop Perkins and Friends
Producer: Doug Nelson
Telearc

After 2005 concept album “The Forgotten Arm” was poorly received, Amy Mann is back to writing stand-alone pop songs, and lo and behold, they comprise her most compelling album to date. As a writer and performer of lovelorn, piano-and guitar-driven pop music, Mann stands with the best of her era. She can sum up universal relationship complications in three-minute, eminently hummable musical nuggets. Cases in point: smoldering love song “True Believer”; the earnest, string-laden ballad “It’s Over”; and “Columbus Avenue,” where a street serves as metaphor for an ex’s downfall. Plus, on album standout “Phoenix,” an elegantly turned melody accompanies a singer still working things out in her head as the highway takes her farther from a misguided love. —TC
SINGLES

YOUNG JEEZY FEATURING KANYE WEST
Put On (4:19)
Producers: Drumma Boy, Kanye West
Writers: J Jenkins, K. West
Publisher: not listed
Covhooly/Del Jam
Young Jeezy's launch single from third solo CD "The Recession" finds the Southern rapper taking up his city on synthesizers, a chair and propulsive beats, while maintaining his curious, longstanding tradition of rhyming words with themselves ("Call that bitch a bodyguard? Yeah, that's my bodyguard."). Kanye West cameo in full-on auto-tune mode with a verse that manages to be simultaneously hilarious and creepy: "When the Jesus pieces can't bring me peace/Yo, I need just at least, uh, one of Russell's pieces." Jeezy is a veteran of the charts—20 appearances at the R&B/hip-hop format, with the No. 1 "Soe Survivor" in 2005, and a featured guest spot this year in Usher's "Love In This Club." While this single doesn't have the same juice, Jeezy's name brand alone is sure to make this a summer radio staple. —KJH

THE VIRGINS
The Virgins
Producers: S*A*M and Sluggo
Release Date: June 3
A quartet of 20-somethings with artsy downtown pedigrees and refreshingly straightforward mainstream ambitions, the Virgins are ready to seduce tweens who've outgrown the Jonas Brothers. Their 2007 self-titled indie EP was a catchy, sleazy affair that made the makers of "Gossip Girl" snap up a full-episode soundtrack. On the band's major-label debut, the EP is retooled for maximum radio-friendliness by production team S*A*M and Sluggo and augmented with four new tracks. Echoes of the '90s dominate, from the Duran Duran disco of "Teen Lovers" and "Murder," to the power chords of a still-born Donald Cusmig's Elvis Costello inflection on "Love Is Colder Than Death." The lyrics nod to debauchery (Cocaine! One night stands! The F-word!) but the music is eschewed as a drill sergeant's boot. It all adds up to a guilty pleasure for those old enough to remember the '80s. —JMC

NEW & NOTEWORTHY

FLEET FOXES
Fleet Foxes
Producer: Phil Ek
Sub Pop
Release Date: June 3
One of the most valuable qualities of good music is its ability to transport you to a moment in your past, a place you'll never see or somewhere that doesn't exist. Thanks to their gloriously retro (and occasionally eerie) three-part harmonies, Seattle's Fleet Foxes accomplish all the above with their self-titled debut. Led by vocalist Robin Pecknold, those harmonies usher in a remote, parallel-universe America that lies far from the interstate—maybe somewhere in Appalachia—where contemptuous music sounds a lot like a doped-up daydream at church. Pecknold conjures the sedate, acoustic side of My Morning Jacket's Jim James, and the band traverses the same scenic waters as the "Lee Shaw" side of Crosby, Stills, Nash & Young with great effect. And on songs like "Oliver James," where Pecknold's voice dances on top of and glides along with the melody, the band makes it sound much easier than it is.—WO

EDICTS

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

At albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10030) or to the writers in the appropriate bureaus.

EDICTS

THE BILLBOARD

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REVIEW

MAROON 5 AND RIHANNA
If I Never See Your Face Again (3:27)
Producers: Mike Elizondo, Mark "Spice" Stewart
Writers: A. Levine, J. Valentine
Publisher: not listed
Octone/Ad
What may initially seem an odd pairing makes perfect sense at first listen. Maroon 5 has always hidden R&B under its pop/rock sheen, while Rihanna possesses a highly developed pop edge (recall "SO$," which sampled "Tainted Love"). The addition of her vocal on the fourth single from Maroon's year-old "It Won't Be Soon Before Long" brings notice to just how great this otherwise hidden album nugget is. The equally photogenic Levine and Rihanna trade off vocals that are as sexy on record as their energy is on the elegant, glammed-to-the-hilt video. At the heart of the song is a head-bopping chorus—as fine as any Maroon 5 chart triumphs—that chugs along at perfect pace for the summer season. "Never" is destined to hastily propel both acts back into the top 10.—CW

SCARLET JOHANSSON
Falling Down (3:59)
Producer: Dave Sitek
Writer: T. Waits
Publisher: not listed
Atco/Rhino
Plump red lips may seduce Hollywood, but they do not a music career make. The actress' debut album of Tom Waits covers, "Anywhere I Lay My Head," opens with the dark, tense "Falling Down" (from Waits' 1988 live album "Big Time"), some- what reminiscent of the storied Siouxie Sioux. David Bowie contributes a promi- nent background vocal to the mauldin track, produced by Beck and Nine Inch Nails collaborator Dave Sitek. Triple A may find the song beguiling, and the album debuts atop the Heatseekers chart this week. Crossover can be convincing; Take Minnie Driver. But Scarlet's true colors as a singer remain to be seen.—CT
Cook’s ‘Life’ Scores Big After ‘Idol’ Exposure

It’s the first time songs performed on “American Idol” have been made available for immediate download on iTunes—and the audience’s ability to make an instant gratification purchase has paid off handsomely for winner David Cook.

Cook’s “The Time of My Life,” first performed during the “American Idol” results show May 21, has since tallied 236,000 downloads, placing it at No. 1 on Billboard’s Hot Digital Songs chart and helping to land it at No. 3 on the Billboard Hot 100. (In terms of airplay, “Time” is No. 10 on the Adult Contemporary radio chart and is also getting spins at adult top 40 and CHR/top 40 stations.)

In fact, Cook has 14 songs from throughout the “American Idol” season on Hot Digital Songs, with “Dream Big” at No. 7 with 110,000 downloads and his version of U2’s “I Still Haven’t Found What I’m Looking For” at No. 9 with 98,000 downloads. All told, Cook sold 888,000 downloads of his songs in one week.

And now that the greuling weekly production cycle is over, will he miss the regular jolt of acetate commentary from Judge Simon Cowell?

“All the things that they said on-air, they repeated to me off-air,” he says. After Cook performed Ono: Lady Peace’s “Innocent” and, he says, “somehow made it through to the next round, I had a chance to talk to Simon. He goes (assumes British accent), ‘David, are you going to pull it together next week? It’s constructive criticism wrapped up in a tart little package.’ Cook shouldn’t feel too bad about that performance, though—it’s No. 69 on Hot Digital Songs with 21,000 downloads.

For most of June, Cook will focus on rehearsals for the American Idols Live tour, which features the top 10 finalists and runs almost three months. The trek begins July 1 in Glendale, Ariz., and wraps Sept. 13 in Tulsa, Okla.

“It’s going to be more of a mini-concert for everybody,” he says. “There will be some group numbers [and] some duets, but for the most part I think everybody gets to do at least three songs. I’ve always loved the idea of waking up in a different city every day, so be able to do that on this kind of scale is going to be an experience.”

And then, after the tour, comes the transition period from day-in and day-out “American Idol” mania to establishing a voice as a musician separate from the show.

“I looked out in this whole scenario because I knew going in what kind of artist I wanted to be and what kind of winter I was,” says Cook, whose 19 Recordings/RCA debut is due in the fall. “I don’t see myself straying too far from what I was doing before, which is kind of a rock vibe with some catchy pop choruses. The cool thing now is that I don’t have to worry about taking shortcuts. I have the resources to put together a record that I’m going to be proud of. I hope, for the rest of my life.”

HAPPENING NOW

MUSIC

BROADWAY ON THE RADIO

The high-profile success of System of a Down has proved beneficial for Scars on Broadway, the new hard rock band from SOAD guitarist/vocalist Daron Malakian and drummer John Dolmayan.

Scars on Broadway debuts at No. 35 on Billboard’s Modern Rock chart this week with “They Say,” the first single from the group’s self-titled album, due July 29 via Interscope.

“The (SOAD) fans are definitely digging,” BenVeniste, A&R, Pd Matt Spry says. “Most stations have had a history with System of a Down, so this is an important record for them. If they’re not on it yet, they should be.”

“‘They Say’ was first leaked March 28 on Scars on Broadway’s Web site. Three weeks before its launch, the band’s management team created buzz among fans by dispersing small pamphlets with lyrics and the date of the song’s online debut.

“We created all of this anticipation before we even leaked this song,” says David Benveniste of Velvet Hammer, which manages Scars on Broadway. After the song went live, “the servers crashed,” he adds.

Another big supporter is Los Angeles’ KROQ, which aired the song in conjunction with its online release. Positive reaction from the song led KROQ to book Scars on Broadway for its annual Wreenie Roast, held May 17 in Irvine, Calif.

“SOAD is one of the biggest bands for KROQ,” music director Lisa Wonden says. “So when [Malakian] started Scars on Broadway, we immediately started playing the song.”

Scars on Broadway’s upcoming 14-song album was financed by the band and produced by Malakian. After several months of label negotiations, the group signed with Interscope for a worldwide deal. “Interscope” will act as tentacles in a giant push for the band, but we’ve already set the direction,” BenVeniste says.

Part of that push has been a number of five performances, including the Coachella Valley Music & Arts Festival, an intimate benefit concert with Metallica at Los Angeles’ Wiltern Theatre, the Vickee Room and KFMY Day. After European festival dates in August, the band returns stateside for a possible support slot on Metallica’s upcoming tour, according to sources.

“I’m really looking forward to people hearing this band,” Malakian says. “I’m as confident as I’ve ever felt with anything else I’ve ever put out.”

—Mitchell Peters

BY ANN DONAHUE

STRIKE A ‘POSE’

After scoring the top-selling Latin album of 2007 with “El Cartel: The Big Boss” (El Cartel/Interscope), reggaeton star Daddy Yankee is beginning to pave the way for his next project with the track “Pose,” which debuts this week at No. 30 on Billboard’s Hot Latin Songs chart.

The twist? “Pose” is ostensibly the first single from “Talento de Barrio: El Soundtrack,” the soundtrack to Daddy Yankee’s upcoming film debut, “Talento de Barrio.”

Ostensibly because this past March another single, the movie’s theme song, “Somos Calle,” was released, but not to radio. Instead, “Somos Calle,” a more gritty, urban track, was worked online and on video channels.

“Pose,” in contrast, is more pop/dance than reggaeton and has quickly gained traction on stations nationwide. The song’s tone is in keeping with Daddy Yankee’s recent singles, including the similarly pop-friendly “Impe- cato,” although the artist says “Talento de Barrio” includes a wide array of musical styles.

The album is slated for release July 15 on the artist’s own El Cartel Records, with distribution by Universal Music Group Distribution via Machete Records. Unlike “El Cartel: The Big Boss,” “Talento” doesn’t include any English-language tracks, and it will not be released under Interscope. All promotion and marketing falls under El Cartel’s jurisdiction.

The album was produced by Eli “El Musico- ligo” and Menace and includes collaborations with such Puerto Rican acts as Tempo and Arcangel.

In turn, “Talento de Barrio” (Barrio Talent) the film, originally slated for release via Paramount, will now be released independently via separate distribution agreements in various countries. The movie, directed by Jose Ivan Santiago, is loosely based on Daddy Yankee’s life growing up in one of San Juan’s poorest neighborhoods.

Daddy Yankee stars as Edgar Dímero, a young man caught between the thug life of his barrio and his dream of becoming a reggaeon star. Other reggaeton acts that have minor roles in the movie include Gringo (of duo Baby Rasta & Gringo), Glory and producer Eddie Dee. —Leila Cobo

DADDY YANKEE

www.americanradiohistory.com
FROM RUSSIA WITH LOVE

Dima Bilan Is New Eurovision Champ

Russian pop singer Dima Bilan was the runaway winner of the 2008 Eurovision Song Contest—thanks to a little help from Team Timbaland.

Bilan—who came in second two years ago—stumbled at the May 24 event in Belgrade, Serbia, with his ballad “Believe,” produced and written by Bilan with Timbaland collaborator Jim Beanz.

“We are shattered. We’ve been on the road for eight days and eight nights without a single minute’s rest,” says Bilan’s international manager Sasha Tityanko, who also had a hand in the break-out success of Russian pop act T.A.T.u. “But it’s been a great achievement.”

Sierie Bakker, who heads the Eurovision Website as manager of communications for the Eurovision Song Contest, says Bilan has “great potential” for worldwide success. But the opportunity to立马ly cash in on the exposure from the Eurovision broadcast—which attracted roughly 105 million viewers and more than 8 million phone votes—seems to be going begging, with the track not yet available on the U.K. version of the iTunes Music Store.

Bilan’s Eurovision 2006 runner-up song, “Never Let You Go,” was the only track available there at press time. “Believe” is only available internationally on the official Eurovision album “Belgrade 2008—All the Songs From The Show” (ICM/EMI), sold out across Europe in May. But Tityanko remains unfazed, saying the track would be warmly received on its broad release through Universal in various Continental European markets and in the Americas beginning in June, with publishing on the tracks signed up by U.K.-based publisher Denis Ingoldsby. Universal and Warner Music are understood to be negotiating for the U.K. release.

Meanwhile, Bilan’s victory is expected to cement the artist’s superstar status in Russia. “Believe” hit stores in Eastern Europe May 26 through Moscow-based independent label Mistreria Zivka (Mystery of Sound), which has rights for Russian and the Commonwealth of Independent States. Mistreria Zivka commercial director Yevgeny Zhadinov now expects big sales for the album “Propit’ Pravil,” scheduled for release June 19.

“Sure, Bilan’s Eurovision victory will boost sales,” Zhadinov says. “The album was ready for release a few weeks ago, but according to Eurovision rules, the entry song was supposed to be unreleased, and we didn’t want to put out the album without the major hit.”

On the night of the contest, people gathered at cafés and restaurants in many Russian cities to watch the broadcast, taking to the streets to celebrate Bilan’s victory.

But Bilan seems to be setting his sights further afield. Timbaland himself “blessed” Bilan’s forthcoming 18-track album, Tityanko says, and gave his best production team to Dima.” Including Beanz, Ryan Tedder and David Sabina.

Latin producer Rudy Perez (Christina Aguilera, Julio Igle- sia) is also onboard for the project, which will be released in English and Spanish. Tityanko adds, with Nelly Parado appearing on a duet.

A staggered release for the unti- ted international sets will con- tinue through the summer, beginning in June.

Speaking immediately after the contest, Bilan dedicated the trophy to “the United States, to Jim Beanz the composer and to Timbaland’s produc- tion team.” He added that he anticipated “being busy for the next five years.” He is currently on a two- week European Winner’s Tour, organized by the Eu- ropean Broadcasting Union, and will return to Moscow in June to support the album release. Additional reporting by Vladimir Kazlov in Moscow and Tom Ferguson in London.

BRITS, GERMANS LOOK EAST IN ANGER

LONDON—The annual Eurovision Song Contest has long been viewed with good-hu- mored disdain by the British public as a festival of kitsch. But this year, mockery has turned to protest. Amid a media frenzy of complaints about block voting by Eastern European countries at the May 24 event, national newspaper the Daily Express claimed 98% of respondents to a telephone poll felt Britain should Quit the contest. The issue was even raised in Parliament.

Greece’s KALOMOIRA, left, got the most votes for an non-Easter countries, while the U.K.’s ANDY ABRAHAM, below, finished dead last.

Veteran broadcaster Terry Wogan, helming the BBC’s coverage, declared during the telecast that block voting was freezing out the United King- dom, claiming the joint last-place finish for Britain’s Andy Abraham’s “Even If” proved Eurovision is “no longer a music contest.” Such com- plaints were echoed in Ger- many, which shared last place on 14 points.

Those countries, plus France and Spain, automatically qual- ify for Eurovision finals as par- ent organization the European Broadcasting Union’s highest-paying subscribers. But Eastern European countries have won five of the last eight Eurovisions. The latest U.K. win came in 1997, while Germany’s sole victory was in 1982.

In total, 22 of the 43 coun- tries—51%—voting in this year’s final were from Eastern Europe. And almost 68% of the national votes cast for Russia’s Dima Bilan (184 out of 2727) came from the East; for second-place Ukraine, that figure was 60% (138 out of 230).

The highest-showing non- Eastern country was third-place Greece with 218 points for Kalo- moira’s “Secret Combination.”

“The current (Eurovision) climate is most certainly not in favor of Western European countries,” says David Rowell, a partner in Autonomy Music Group, which handles market- ing and management services for Abraham. Rowell wants a return to the voting system abandoned in the mid-90’s, with “demographically se- lected” jury, as opposed to phone voting.

Eurovision’s U.K. appeal certainly waned this year, with ratings down 18% from 2007 to 71 million viewers. And Abraham’s single on his own B-Line label entered at a lowly No. 67 on the Official U.K. Charts Co. listing for the week ending May 31. The Eurovision broadcast had not noticeably boosted sales by press time.

In Germany, public broad- casters’ association ARD’s entertainment coordinator Thomas Schneider insists there is no danger of the country ex- itting the contest, but adds, “We have to consider how we can improve everything next year.”

“As a Eurovision fan,” Rowell says, “I’d be saddened to see the U.K. exit, it’s great entertain- ment. I just doubt its validity as a music contest.” —Lars Brandle

Additional reporting by Tom Ferguson in London and Wolfgang Spahn in Hamburg.

THE AKON ASSIST

With its ultra-catchy hook written by R&B superstar Akon and a unique rap style splashed throughout, Kardinal Offishall’s “Dangerous” is poised to be- come an irresistible summer single.

The track is No. 51 with a ballet this week on the Billboard Hot 100 and debuts at No. 89 on Hot R&B/Hip- Hop Songs.

But it almost didn’t happen, inter- scope senior VP of A&R Shawn Holi- day says. Offishall, the stage name of Toronto-born James Harrow, put out a lone album for MCA, 2007’s “Quest for Fire: Firestarter Vol. 1,” but was dropped shortly afterward.

Holiday says Offishall’s earlier rapping may have been too edgy for his previous labels, but feels the artist has now honed his mix of commer- cial hooks and changing tastes in hip- hop. “I wanted to take a chance on him because I always thought he was ahead of his time,” Holiday says.

Offishall acknowledges he may not have been the most commercial of prospects in the past. “I’ve always been lurking around the edges, trying to find a place for what I do,” he says.

From Offishall’s perspective, his commercial opportunities increased after a meeting with Akon at a Cana- dian tour stop. That led to Offishall joining Akon on tour and working in a studio on the back of a tour bus. The beat that is the basis of “Dangerous” was handed off to a Vancouver show to Akon, who wrote its memo- rable chorus in minutes and presented it to Offishall to finish.

“I heard what he’d done with the piece of music and I knew it was a smash,” Offishall says. “What is great about working with Akon is that we use the same methods. It’s 90% about the vibe. And if the elements are there, it comes together quickly.”

Certainly the public and radio has been quick to pick up on “Dangerous,” Holiday says. The song has been quickly crossing over from urban stations to commercial radio, and a top 40 push is expected in coming weeks.

The track has already been an iTunes single of the week and has sold more than 76,000 downloads, according to Nielsen SoundScan. A second single is expected before the release of Off- ishall’s currently untitled album, due the second week of August.

“Kardinal told me, ‘Kardi, the industry has known about you, but it is time everyone knows about you.’” Offishall says. “‘Dangerous’ is sharpening the blade for the album, but the album will speak for itself.” —Robert Thompson
Album Chart Mimics TV Guide; 3 Doors Streaks

If you held any doubt that TV is the new radio, this issue’s charts could budge your thinking: as the final 2008 week of “American Idol” makes Billboard Hot 100 history for latest series winner David Cook at the same time the May 18 televised Academy of Country Music (ACM) Awards spurs action on the Billboard 200 and Top Country Albums, TV proves to be a handy A&R scout, too, as a figure from America’s other leading reality show starts her career as a recording artist ahead of that invigorating country field.

While it would be foolhardy to predict whether Cook will ultimately go the way of Chris Daughtry, who went from “Idol” also-ran to chart champ, or make a fast fade like earlier “Idol” rocker Bo Bice (new season winner certainly starts with a bang, see Between the Billboards, page 56). His 11 concurrent placements on the Billboard Hot 100 ranks behind only the Beatles’ haul of 14 songs in the April 11, 1964, issue.

Digital sales pace Cook’s feat and account for “Idol” runner-up David Archuleta’s three debuts on both the Hot 100 and Hot Digital Songs.

The show’s final week marked the first frame in which Apple’s iTunes allowed “Idol” contestant downloads to chart. The resulting 17 tracks that showed up on Hot Digital Songs, plus charting titles from “Idol” guests, account for 1.3 million downloads. Billboard 200 albums by Daughtry and acts that played the “Idol” close-out weekend generate a combined 134,000 copies.

Included in that honor roll: Carrie Underwood (Nos. 16 and 64), Donna Summer (No. 17), Jordin Sparks (No. 19), OneRepublic (No. 24), The Jonas Brothers (No. 47) and George Michael (No. 98).

That other big unscripted series, “Dancing With the Stars,” finds Julianne Hough trading her dancing shoes for a microphone as her self-titled debut makes a splash at No. 1 on Top Country Albums (see Between the Billboards, page 62).

Hough’s triumph in no way diminishes the impact generated by the CBS telecast of the ACM Awards, which stamp no less than 13 bullies on the Billboard 200. Among those who played the show, won a trophy or both, the best seller belongs to Taylor Swift (No. 12, 33,000), the largest unit gain to Underwood (No. 16, up 9,000 copies), and Rodney Atkins (No. 88, up 73%) has the best percentage spike.

DOWN ON TOP: As predicted here last week, 3 Doors Down earns its second straight chart-topper on the Billboard 200, as its self-titled set starts at No. 1 with 154,000 first-week sales. The band’s 2005 set, “Seventeen Days,” opened on top with 231,000 sold in the initial frame. Each of the band’s full-length albums reached the big chart’s top 10. Of five charting titles, only 2003 EP “Another 700 Miles” missed that mark, settling for a No. 21 peak.

FINE-TUNING: Digital-only albums enter the sales charts as a result of a new policy announced last issue. Starting at No. 152 on the Billboard 200, is the Cool Kids’ “The Bake Sale” (4,000 sold), one of five download-only titles to ink Top Heatseekers.

Two of those Heatseeker acts, Kaskade and Ladytron, also enter Top Electronic Albums.

The new rules also see digital sales from Dane Cook, Cas Haley and Kathy Freston enter, respectively, Top Comedy Albums. Top Reggae Albums and Top New Age Albums. Had the revision happened two months ago, violinst Janine Jansen’s iTunes-exclusive “Live Session: Bach” would have led Top Classical Albums when it started with 1,000 downloads.

On Hot Singles Sales, the inclusion of digital bundles allows Christian singer Francesca Battistelli to bow to No. 3 with slightly less than 1,000 sold for “I’m Letting Go.”

The policy adjustment also allows retail-exclusive singles to enter that chart, accounting for the No. 1 bow by the next Disney Channel powerhouse, “Camp Rock.” Available now only at Target, the show’s “We Rock” moves 11,000 units this frame.

Without radio play, those sales aren’t enough for the Walt Disney single to dent the Billboard Hot 100.

MARKET WATCH — A Weekly National Music Sales Report

Weekly Unit Sales

<table>
<thead>
<tr>
<th>Week</th>
<th>Album</th>
<th>Digital</th>
<th>Total</th>
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<tr>
<td>This Week</td>
<td>2,050,000</td>
<td>1,644,000</td>
<td>3,694,000</td>
</tr>
<tr>
<td>Last Week</td>
<td>7,433,000</td>
<td>1,844,000</td>
<td>9,277,000</td>
</tr>
<tr>
<td>Change</td>
<td>-3%</td>
<td>-1.7%</td>
<td>9.0%</td>
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Weekly Album Sales (Million Units)

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<thead>
<tr>
<th>Week</th>
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<th>2007</th>
<th>2008</th>
</tr>
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<tr>
<td>Over</td>
<td>10</td>
<td>20</td>
<td>30</td>
</tr>
<tr>
<td>15</td>
<td>25</td>
<td>30</td>
<td>35</td>
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</tbody>
</table>

For sales ending May 21, 2009. Figures are included from Billboard’s SoundScan charts. For complete Hot 100, see Scan of the Week on page 56. 

CD sales down 14.5% year to date, down 13.6% from year ago


CD sales:

<table>
<thead>
<tr>
<th>Year</th>
<th>Numerator</th>
<th>Denominator</th>
<th>Ratio</th>
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<tbody>
<tr>
<td>2006</td>
<td>166,176</td>
<td>138,723</td>
<td>1.22</td>
</tr>
<tr>
<td>2007</td>
<td>166,176</td>
<td>158,723</td>
<td>1.05</td>
</tr>
<tr>
<td>2008</td>
<td>166,176</td>
<td>148,723</td>
<td>1.13</td>
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Digital sales:

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<th>Denominator</th>
<th>Ratio</th>
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<tbody>
<tr>
<td>2006</td>
<td>166,176</td>
<td>138,723</td>
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</tr>
<tr>
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<td>158,723</td>
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<tr>
<td>2008</td>
<td>166,176</td>
<td>148,723</td>
<td>1.13</td>
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</tbody>
</table>

For sales ending May 21, 2009. Figures are included from Billboard’s SoundScan charts. For complete Hot 100, see Scan of the Week on page 56.

Year-To-Date Album Sales By Store Type

<table>
<thead>
<tr>
<th>Store Type</th>
<th>Numerator</th>
<th>Denominator</th>
<th>Ratio</th>
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<tr>
<td>Indies:</td>
<td>2006:</td>
<td>2007:</td>
<td>2008:</td>
</tr>
<tr>
<td>Chain:</td>
<td>2006:</td>
<td>2007:</td>
<td>2008:</td>
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For sales ending May 21, 2009. Figures are included from Billboard’s SoundScan charts. For complete Hot 100, see Scan of the Week on page 56.

For sales ending May 21, 2009. Figures are included from Billboard’s SoundScan charts. For complete Hot 100, see Scan of the Week on page 56.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Note</th>
<th>Distributing Label</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td><strong>NEW</strong></td>
<td><strong>1</strong></td>
<td><strong>R. B. B.</strong></td>
<td>3 Doors Down</td>
<td>3 Doors Down</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>2</strong></td>
<td><strong>JULIENNE HOUGH</strong></td>
<td>Julienne Hough</td>
<td>3 Doors Down</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>3</strong></td>
<td><strong>FRANK SINATRA</strong></td>
<td>Nothing But The Best</td>
<td>$3.99</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>4</strong></td>
<td><strong>DEATH CAB FOR CUTIE</strong></td>
<td>Narrow Stairs</td>
<td>$3.99</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>5</strong></td>
<td><strong>LEONA JACKSON</strong></td>
<td>Spirit</td>
<td>$3.99</td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>6</strong></td>
<td><strong>MARIAN CARY</strong></td>
<td>E-MC2</td>
<td>$3.99</td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>7</strong></td>
<td><strong>DUFFY</strong></td>
<td>Rockferry</td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>8</strong></td>
<td><strong>MADISON</strong></td>
<td>Hard Candy</td>
<td>$3.99</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>9</strong></td>
<td><strong>NEIL DIAMOND</strong></td>
<td>Home Before Dark</td>
<td>$3.99</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>10</strong></td>
<td><strong>JASON MRAZ</strong></td>
<td>We Sing. We Dance. We Steal Things.</td>
<td>$3.99</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>11</strong></td>
<td><strong>TAYLOR SWIFT</strong></td>
<td>Taylor Swift</td>
<td>$3.99</td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>12</strong></td>
<td><strong>TOBY KEITH</strong></td>
<td>35 Biggest Hits</td>
<td>$3.99</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>13</strong></td>
<td><strong>JESSE MCCARTNEY</strong></td>
<td>Departure</td>
<td>$3.99</td>
</tr>
</tbody>
</table>

**GREATEST HEARTSeken FLOBTS**

| **14** | **CARRIE UNDERWOOD** | Fight With Tools | $3.99 |
| **15** | **MARC PINTER** | Dreaming Out Loud | $3.99 |
| **16** | **COKIE CALLAGHAN** | Enjoy The Ride | $3.99 |
| **17** | **KID ROCK** | Rock N Roll Jesus | $3.99 |
| **18** | **JACK JOHNSON** | Sleep Through The Static | $3.99 |
| **19** | **GEORGE STRAIT** | Troubadour | $3.99 |
| **20** | **FOXBORO HOTTUBS** | Stop Drop And Roll | $3.99 |
| **21** | **ERIC BURDON & THE BIG MIDDLE** | The Ultimate Hits | $3.99 |
| **22** | **LYFE JENNINGS** | Lyle Change | $3.99 |
| **23** | **KEITH SWEAT** | Just Me | $3.99 |
| **24** | **SOUNTRACK** | The Chronicles Of Narnia: Prince Caspian | $3.99 |
| **25** | **COLE CARRIED** | Coco | $3.99 |
| **26** | **VARIOUS ARTISTS** | Disneymania 6: Music Stars Sing Disney... Their Way! | $3.99 |
| **27** | **JULIETTE STANDING** | Pocketful Of Sunshine | $3.99 |
| **28** | **JAMES GILL** | Sunset Man | $3.99 |
| **29** | **GARTH BROOKS** | The Ultimate Hits | $3.99 |
| **30** | **LYLE JENNINGS** | Lyle Change | $3.99 |
| **31** | **KEITH SWEAT** | Just Me | $3.99 |
| **32** | **SOUNTRACK** | Indiana Jones And The Kingdom Of The Crystal Skull | $3.99 |
| **33** | **DIERKS BENTLEY** | GREATEST HITS | $3.99 |
| **34** | **JOSH GROBAN** | Every Miles A Memory 2003-2008 | $3.99 |
| **35** | **GAVIN Degraw** | A New Day | $3.99 |
| **36** | **BRAD PAISEL** | 5th Gear | $3.99 |
| **37** | **MILEY CYRUS** | Hannah Montana: Miley Cyrus: The Best Of Both Worlds Concert (2 sides, 1 cover) | $3.99 |
| **38** | **TIM McGRAW** | GREATEST HITS: LIMITED EDITION | $3.99 |
| **39** | **JADY ANNE LEBLOND** | Lady Anebille | $3.99 |
| **40** | **JONAS BROTHERS** | Jonas Brothers | $3.99 |
| **41** | **CLAY Aiken** | On My Way Here | $3.99 |
| **42** | **MIRANDA LAMBERT** | Crazy Ex-Girlfriend | $3.99 |
| **43** | **ALICIA KEYS** | As I Am | $3.99 |

**THE BILLBOARD 200 ARTIST INDEX**

Go to www.billboard.biz for complete chart data
**HOT 100 AIRPLAY.**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Chart Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lollipops</td>
<td>Taylor Swift</td>
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<tr>
<td>Bleeding Love</td>
<td>Adele</td>
<td>18</td>
</tr>
<tr>
<td>No One</td>
<td>Bruno Mars</td>
<td>17</td>
</tr>
<tr>
<td>Every Day</td>
<td>Rihanna</td>
<td>16</td>
</tr>
<tr>
<td>Stop &amp; Stare</td>
<td>Taylor Swift</td>
<td>13</td>
</tr>
<tr>
<td>Apologize</td>
<td>Bruno Mars</td>
<td>12</td>
</tr>
<tr>
<td>Let Me Love You</td>
<td>H.E.R.</td>
<td>11</td>
</tr>
<tr>
<td>Sooner</td>
<td>Schoolboy Q</td>
<td>10</td>
</tr>
<tr>
<td>Party People</td>
<td>Diplo &amp; Ty Dolla $ign</td>
<td>9</td>
</tr>
<tr>
<td>It's Not My Time</td>
<td>Taylor Swift</td>
<td>8</td>
</tr>
<tr>
<td>Say</td>
<td>John Mayer</td>
<td>7</td>
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<tr>
<td>These Hard Times</td>
<td>Taylor Swift</td>
<td>6</td>
</tr>
<tr>
<td>Pocketful of Sunshine</td>
<td>2Pac</td>
<td>5</td>
</tr>
<tr>
<td>Love Don't Live Here</td>
<td>Bruno Mars</td>
<td>4</td>
</tr>
<tr>
<td>I Saw God Today</td>
<td>Bruno Mars</td>
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<tr>
<td>Last Name</td>
<td>Lorde</td>
<td>2</td>
</tr>
<tr>
<td>Don't Stop the Music</td>
<td>Bruno Mars</td>
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**HOT DIGITAL SONGS.**

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<tr>
<td>The Time of My Life</td>
<td>Lorde</td>
<td>1</td>
</tr>
<tr>
<td>Like a Bow</td>
<td>Taylor Swift</td>
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</tr>
<tr>
<td>Viva La Vida</td>
<td>The Band Perry</td>
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<tr>
<td>Bleeding Love</td>
<td>Adele</td>
<td>1</td>
</tr>
<tr>
<td>Pocketful of Sunshine</td>
<td>2Pac</td>
<td>2</td>
</tr>
<tr>
<td>Dream Big</td>
<td>Beer Run</td>
<td>3</td>
</tr>
<tr>
<td>4 Minutes</td>
<td>Thrice</td>
<td>4</td>
</tr>
<tr>
<td>I Still Don't Find What I'm Looking For</td>
<td>David Guetta</td>
<td>5</td>
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<tr>
<td>No Air</td>
<td>John Mayer</td>
<td>6</td>
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<tr>
<td>In the End</td>
<td>MacBook</td>
<td>7</td>
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<tr>
<td>I Kissed a Girl</td>
<td>Taylor Swift</td>
<td>8</td>
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<tr>
<td>The World I Know</td>
<td>South Africa</td>
<td>9</td>
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<td>Sexy Can I</td>
<td>Taylor Swift</td>
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<tr>
<td>Girls Like You</td>
<td>Katy Perry</td>
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<td>It's Not My Time</td>
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<td>Forever</td>
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<td>Apologize</td>
<td>Bruno Mars</td>
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<td>All I Want</td>
<td>Taylor Swift</td>
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<td>Dangers</td>
<td>Taylor Swift</td>
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**ADULT TOP 40.**

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<th>Chart Peak</th>
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<tr>
<td>Bleeding Love</td>
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<td>1</td>
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<tr>
<td>Love Song</td>
<td>Taylor Swift</td>
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<td>Black Country</td>
<td>Kacey Musgraves</td>
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<tr>
<td>Love Song</td>
<td>Taylor Swift</td>
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</tr>
<tr>
<td>Just Like Never Again</td>
<td>Taylor Swift</td>
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<tr>
<td>The Way That I Love You</td>
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<tr>
<td>I'm Your Girl</td>
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<td>Never Knew Your Face</td>
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<td>Realize</td>
<td>Taylor Swift</td>
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<td>Party People</td>
<td>Diplo &amp; Ty Dolla $ign</td>
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<tr>
<td>It's Not My Time</td>
<td>Taylor Swift</td>
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<td>Say</td>
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<td>Pocketful of Sunshine</td>
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<td>4 Minutes</td>
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<td>Let It Be</td>
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<td>Get Silly</td>
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**MODERN ROCK.**

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<tbody>
<tr>
<td>Don't Let the Sun Go Down on Me</td>
<td>David Archuleta</td>
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<tr>
<td>Say</td>
<td>A$AP Rocky</td>
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<tr>
<td>In This Moment</td>
<td>Jack Johnson</td>
<td>3</td>
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<tr>
<td>Always Be My Baby</td>
<td>Jack Johnson</td>
<td>4</td>
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<td>How to Love You</td>
<td>Jack Johnson</td>
<td>5</td>
</tr>
<tr>
<td>Stop &amp; Stare</td>
<td>Taylor Swift</td>
<td>6</td>
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<tr>
<td>Hello</td>
<td>Jack Johnson</td>
<td>7</td>
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<tr>
<td>Don't Stop the Music</td>
<td>Taylor Swift</td>
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<tr>
<td>Low</td>
<td>Jack Johnson</td>
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<tr>
<td>The Music of the Night</td>
<td>Taylor Swift</td>
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<tr>
<td>Collide</td>
<td>Jack Johnson</td>
<td>11</td>
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<td>Love in This Club</td>
<td>Taylor Swift</td>
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<tr>
<td>Handlebars</td>
<td>Jack Johnson</td>
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<td>A Milli</td>
<td>Lorde</td>
<td>14</td>
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<tr>
<td>All the Things You Need</td>
<td>Taylor Swift</td>
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<td>Close Up</td>
<td>Jack Johnson</td>
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<tr>
<td>Move Shake Drop Remix</td>
<td>Taylor Swift</td>
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<td>There's Nothin</td>
<td>Taylor Swift</td>
<td>18</td>
</tr>
<tr>
<td>I'm Alive</td>
<td>Taylor Swift</td>
<td>19</td>
</tr>
<tr>
<td>You're Gonna Miss This</td>
<td>Taylor Swift</td>
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### Top R&B/Hip-Hop Albums

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<td>50 CENT</td>
<td>In Da Club</td>
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<td>The Elephant in the Room</td>
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<td>ERYKAH BADU</td>
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**BETWEEN THE BULLETCS**

Bun B draws reference from various artists' catalogs, highlighting the dynamic interplay between Houston hip-hop and the broader R&B/Hip-Hop landscape. His latest release, "II Trill," showcases his continual influence and keeps fans engaged in the ever-evolving cultural tapestry of Houston music.
## HIT PREDICTOR

**ARTIST**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label/Song</th>
<th>Chart Rank</th>
<th>Score</th>
<th>Note</th>
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<td>93.9</td>
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<td>MCA NASHVILLE</td>
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<td><strong>HOME</strong></td>
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**COUNTRY**

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<th>Chart Rank</th>
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<tr>
<td><strong>A GUY WALKED IN MY DRESS</strong></td>
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<td>25</td>
<td>53</td>
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</tbody>
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**Note:** The chart includes the top 25 songs, with a note indicating the chart rank and score. Each song has a label/song associated with it. The chart follows the Hot Country Songs format, providing a clear view of the current chart positions. The artists and their respective labels are listed, and the scores indicate the chart performance. The chart is updated regularly, reflecting the latest in the music industry. For more information, visit Billboard's website or Radio & Records. 

---

**Hot Country Songs: Top 25**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label/Song</th>
<th>Chart Rank</th>
<th>Score</th>
<th>Note</th>
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<tbody>
<tr>
<td><strong>A GUY WALKED IN MY DRESS</strong></td>
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**Country Update:**

Visit www.radioandrecords.com to sign up for your daily Country Radio Blast. 

---

**Billboard Country Songs**

Check out the top 25 songs on the Billboard Country Songs chart and see where your favorite artists are performing. The chart updates weekly, providing the latest in country music. For more details, visit Billboard.com.
**HOT LATIN SONGS**

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<td>Noches de San Juan</td>
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**LATIN AIRPLAY**

**POP**

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<td>&quot;Kiss the Rain&quot;</td>
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### Canada Billboard Canadian Hot 100

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<td>&quot;My Heart Will Go On&quot;</td>
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<tr>
<td>2</td>
<td>Mariah Carey</td>
<td>&quot;The Prayer&quot;</td>
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</tr>
<tr>
<td>3</td>
<td>Whitney Houston</td>
<td>&quot;When You Believe&quot;</td>
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### Australia

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<tr>
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<td>Taylor Swift</td>
<td>&quot;You Belong With Me&quot;</td>
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<td>Australia</td>
<td>Adele</td>
<td>&quot;Someone Like You&quot;</td>
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<tr>
<td>1</td>
<td>Enrico Montesano</td>
<td>&quot;Non ci saranno più&quot;</td>
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<tr>
<td>2</td>
<td>Il Divo</td>
<td>&quot;My Heart Will Go On&quot;</td>
<td>Sony Music Entertainment</td>
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<tr>
<td>3</td>
<td>Laura Pausini</td>
<td>&quot;Non ci saranno più&quot;</td>
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### Spain Singles

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<tr>
<td>1</td>
<td>Shakira</td>
<td>&quot;Hips Don't Lie&quot;</td>
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<td>Coldplay</td>
<td>&quot;Yellow&quot;</td>
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<td>3</td>
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<td>&quot;Umbrella&quot;</td>
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<tr>
<td>1</td>
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<td>&quot;Candle in the Wind&quot;</td>
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<td>&quot;Dancing Queen&quot;</td>
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<tr>
<td>1</td>
<td>A-ha</td>
<td>&quot;Take on Me&quot;</td>
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<td>Mariah Carey</td>
<td>&quot;We Belong Together&quot;</td>
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<td>U2</td>
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<tr>
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<td>&quot;Don't Tell Me&quot;</td>
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<td>Britney Spears</td>
<td>&quot;Toxic&quot;</td>
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<td>&quot;Umbrella&quot;</td>
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### Austria Singles

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<tr>
<td>1</td>
<td>Hans Albers</td>
<td>&quot;Ich bin ein Berliner&quot;</td>
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<td>Andreas Gabalier</td>
<td>&quot;Ich hab' dich lieb&quot;</td>
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<td>Mondo Grosso</td>
<td>&quot;Zwischen Ost und West&quot;</td>
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Data for week of June 7, 2008

Go to www.billboard.biz for complete chart data
## EUROCHARTS

### SINGLE SALES

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<td>New York City</td>
<td>Astral</td>
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<tr>
<td>4</td>
<td>F1 - La Roca</td>
<td>No Stress</td>
<td>BMG/Epic</td>
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<tr>
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<td>Summer Love</td>
<td>Mercury/Polygram</td>
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<td>Heartbreaker</td>
<td>Polydor</td>
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<tr>
<td>8</td>
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<td>The Black &amp; Gold</td>
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<td>F1 - La Roca</td>
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### ALBUMS

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<td>Rockferry</td>
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### RADIO AIRPLAY

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<td>16</td>
<td>Air Command</td>
<td>Careless</td>
<td>16</td>
</tr>
</tbody>
</table>

Data for week of JUNE 7, 2008 | For chart reprints call 646.654.4633
**Radio Airplay Singles Charts**

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of play with Arbitron listener data. The exceptions are the Rhythm and Rock, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

### Recurrent Rules
- Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts if they have been on the Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and R&B/Hip-Hop Airplay charts simultaneously if they have been on the Pop Hot 100 for more than 30 weeks and rank below No. 50. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still getting enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 50. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 60 in audience and detections. Song pairs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 30. If they have been on the chart for more than 30 weeks and rank below No. 60, they are removed from the chart. Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (Dec. 20 for Rhythm and Rock and Modern Rock) or if they have been on the chart for more than 30 weeks and rank below No. 10.

### Singles Sales Charts
- The top selling singles compiled from a national sample of retail store, mass merchant, and Internet sales reports by Nielsen SoundScan. The Mark and Nielsen SoundScan. For R&B/hip-hop Singles Sales, sales data is compiled from a national subset panel of over 40,000 retail/R&B stores by Nielsen SoundScan.

### Configuration
- **CD Single available**
- **Digital Download available**
- **DVD Single available**

### Hit Predictor
- Indicates the eminence in the field status in particular format based on research data provided by Promospek. Songs are teased online by Promospek using multiple formats and a national sample of carefully prepared music consumers. The songs are rated on a 1-10 scale. Final results are based on weighted averages. Songs with a score of 65 or more (25 or more for country) are judged to have a Potential, although that forecast number is not necessarily based on the strength of available music. For a complete and updated list of current songs with the potential, commentary, comments and more, please visit [www.billboard.com](http://www.billboard.com).
Comedy/hip-hop trio Hot Stylyz, the first group signed to rapper Yung Joc's Swagg imprint, laughs all the way to No. 28 on the Hot R&B/Hip-Hop Songs chart with debut single "Lookin' Boy." Find out more about Hot Stylyz at billboard.com/breaking.

Go to billboard.com/breaking to discover developing artists making their inaugural chart runs each week.

Data for week of JUNE 7, 2008. For chart reprints call 664.654.4633.

**TOP HEATSEEKERS**

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<thead>
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<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; SUB-LABEL / DISTRIBUTING LABEL (PRICE)</th>
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<tr>
<td>SCARLETT JOHANSSON</td>
<td>Anywhere I Lay My Head</td>
<td>Universal Republic (13.98)</td>
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<td>SAVING ABEL</td>
<td>Saving Abel</td>
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<td>MASON JENNINGS</td>
<td>In The Ever</td>
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<td>MGMT</td>
<td>Oracular Spectacular</td>
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<td>THE SKYLINE DRIVE</td>
<td>We Started Nothing</td>
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<td>THE COOL KIDS</td>
<td>The Bake Sale</td>
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<td>A SKYLIT DRIVE</td>
<td>Wows And The Concept Of Breathing</td>
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<td>ISLANDS</td>
<td>Arm's Way</td>
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<td>BOOYAH</td>
<td>Strobile Seduction</td>
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<td>FRAYTHER BOY</td>
<td>De Key</td>
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<td>Coming To Terms</td>
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<td>Majores Quentos</td>
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<td>For Emma, Forever Ago</td>
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<td>BONNIE &quot;PRINCE&quot; BILLY</td>
<td>Lie Down In The Light</td>
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<td>THE BLACK ANGELS</td>
<td>The Formula</td>
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<td>ESPERANZA SPALDING</td>
<td>Directions To See A Ghost</td>
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**TASTEMAKERS**

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<td>HARK (5.98)</td>
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<td>BANSHEE (000)</td>
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<td>FLOBOTS</td>
<td>ALL THINGS UNIVERSAL, NOTOLOGY 225/000</td>
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<td>QUFFY</td>
<td>KENDON 007 (007)</td>
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<td>FOXBORO HOT TUBS</td>
<td>ANGEL THERAPY/FOXBO 007/000</td>
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<td>CANDY DRIVER 007 (007)</td>
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<td>INAKOMA/ROOTS 007 (007)</td>
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<td>THE EYES HAVE IT (999)</td>
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<td>PLOT OF THE CONCHORDS (999)</td>
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<td>THE NAVIGATOR 007 (007)</td>
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**REGIONAL HEATSEEKER #1s**

**MOUNTAIN**

- Five Finger Death Punch: The Way Of The Fist
- Mason Jennings: In The Ever
- Stick To Your Guns: Comes From The Heart
- Boonza: Keep It Up
- Saving Abel: Saving Abel
- Grave Plot: Put Thailand
- A Skylit Drive: Wake And The Concept Of Breathing
- Scarlett Johansson: Anywhere I Lay My Head
- The Cost Kids: You Bake Sale
- Another Black Day: Another Black Day

**MID ATLANTIC**

- The Wonder & Buckshot Hit: The Formula
- Scarlett Johansson: Anywhere I Lay My Head
- The Ting Tings: We Started Nothing
- MGMT: Oracular Spectacular
- El Chaval: Yo Na Cañete
- The Cool Kids: The Base Sale
- Mates Of State: Ro-Arrange Us
- A Skylit Drive: Wake And The Concept Of Breathing
- Kid In The Hall: The In Crowd
- Five Finger Death Punch: The Way Of The Fist

**PROGRESS REPORT**

Metro Station, "Metro Station"
As the band's single "Shake It" climbs 71-64 on Hot 100 Airplay, the act's album rises 120-99 on the Billboard 200, thus graduating from the Heatseekers chart. The set, released in September, has its best sales week yet, shifting nearly 7,000.
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RECORD COMPANIES: BMG Label Group names Dan Zucker executive VP of business and legal affairs. He was executive VP of business and legal affairs at Zomba Label Group.
Zomba Gospel promotes Mark Michel to VP of national sales, Damon Williams to senior director of marketing and Tamar Poole to promotions representative. Michel was senior director, Williams was director, and Poole was promotions coordinator.
Italian major labels representative body FIMI names Enzo Mazza president. He is also president of the country's anti-piracy organization FPI.
Provident Music Group elevates Amy O’Neal to digital operations coordinator in the company’s production department and ups Alison Larkin to senior staff accountant.
O’Neal was a part-time production assistant, and Larkin was a staff accountant.

PUBLISHING: Stage Three Music names Sara Kapuchinski creative director. She was director of A&R at Chrysalis Music Group USA.
BMI promotes Porfirio Piña to senior director of Latin music. He was director.
Chrysalis Music Group taps JR Lindsey as creative director of urban A&R. He was A&R scout at BMG Music Publishing.
TOURING: The Artists Organization taps Rich Schefer to oversee touring, tour marketing and work on day-to-day management of the company’s roster. He was a manager at Hoffman Entertainment.

MEDIA: MTV Networks Music and Logo Group’s Program Enterprises division appoints Nancy Bennett to the newly created position of senior VP of creative and content development. She was Logo VP of creative and multiplatform.
RELATED FIELDS: Rocket Science/Adrenaline Music Group appoints Bob Catania senior VP of promotion and Jimmy Fay VP of promotion. Catania was senior VP of promotion and marketing at Chime Records, and Fay was regional promotional manager at Geffen/Interscope Records.

GOOD WORKS

TYRELL GIVES BACK IN WIFE’S HONOR
Proceeds from an all-star version of “What the World Needs Now is Love,” which is featured on “Back to Bacharach,” the forthcoming album by singer/songwriter Steve Tyrell, will be donated to the National Colorectal Cancer Research Alliance. The song is in remembrance of Tyrell’s wife and music collaborator, Stephanie, who passed away five years ago from colon cancer. “Every cent that this recording will ever earn from any source will go 100% to the NCCRA,” says Tyrell, who was married to Stephanie for 25 years.

Along with Tyrell, the track—originally composed by Burt Bacharach, with lyrics by Hal David—features guest appearances by Rod Stewart, James Taylor, Martina McBride and Dionne Warwick. “The artists have donated their services and Koch will be giving a pro-rated share of the album’s profits to the NCCRA,” Koch Records VP of jazz/adult Chuck Mitchell says.

“Back to Bacharach,” a collection of Bacharach/David songs that Tyrell has been recording since 2002, will be available June 24 via New Design Records/Koch.

INSIDE TRACK

CRASH AND BURN

The Germs biopic “What We Do Is Secret” will hit U.S. theaters in August thanks to a newly signed distribution deal with Peace Arch Entertainment.
Track has learned. Screenings will be held in New York (Aug. 8), Chicago (Aug. 15) and Los Angeles (Aug. 23).

Co-writer/director Rodger Grossman spent 10 years trying to get the movie made, ultimately convincing the mother of late Germs frontman Darby Crash to give her approval. Actor Shane West portrays Crash, who died of a heroin overdose at age 22 in 1980.

The other actors who play the Germs’ members were taught to play instruments by Pat Smear, the band’s original guitarist and music producer on the film, and their recordings were used in the movie. The surviving members of the band actually toured with West as lead singer in recent years.

For Peace Arch, “Secret” joins a growing U.S. theatrical releases such as the sports drama “Goal II” and “The Go-Getter,” starring Zooey Deschanel and Jena Malone.

BELLE OF THE BALL
A&R veteran Teresa LaBarbera Whites, who worked closely with Destiny’s Child and Jessica Simpson at Sony BMG, has launched her own imprint, BellaSonic, with Jive/Zomba. The first signing is Amie Miriello, whose debut, “I Came Around,” is due Sept. 2. Songs were produced by Rob Wells, David Hodges and Mitch Allan, while the material was co-written by Miriello with band member Jay Dmuchowski.
2008 BMI Pop and Film/TV Awards

BMI held its 56th annual Pop Awards and Film/TV Awards ceremonies May 20-21 in Los Angeles at the Beverly Wilshire Hotel. Daryl Hall and John Oates were named 2008 BMI icons at the Pop Awards, while Polow Da Don was named songwriter of the year. Hinder's ubiquitous "Lips of an Angel" garnered song of the year honors and BMI-Blackwood Music was named publisher of the year. At the Film/TV Awards, composer Christopher Young won the Richard Kirk Award for significant contributions to film and TV music. Peter Golub was honored with the Classic Contribution Award for his direction of the the Sundance Institute's Film Composers Lab. The Pop Awards were hosted by BMI president/CEO Del Bryant and BMI VP/GM-Los Angeles Barbara Cane, while Bryant and VP of film/TV relations Doreen Ringer Ross hosted the Film/TV Awards. Photos: Courtesy of Lester Cohen/WireImage.com unless otherwise noted.
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