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UPFRONT
9 DID THE EARTH MOVE? Billboard's global team reports on the aftermath of Live Earth.
16 Latin
17 The Indies
18 Digital Entertainment
20 Global
22 Making The
Brand, Retail
Track, The
Publishers Place
23 Garage Rock
24 On The Road
25 Q&A: Jermaine Dupri

FEATURES
26 BEAUTIFUL AND THE BEAT Can James Blunt's follow-up match his debut's gargantuan global success?
30 MAKING THE BANDS Can an MTV series still create a music career?
33 URBAN SONGWRITERS TO WATCH 10 musical minds behind the hottest hits and artists.

MUSIC
37 THE NEXT ADVENTURE After solo successes, Rilo Kiley's members regroup for Warner Bros. debut.
38 Higher
Ground, Global Pulse
39 Rhythm &
Blues
40 Nashville
Scene, Classical
Score
42 Reviews

IN EVERY ISSUE
6 Opinion
45 Over The
Counter
45 Market Watch
46 Charts
63 Marketplace
64 Mileposts
65 Executive
66 Backbeat,
Inside Track

ON THE COVER: James Blunt photographed by Andrew Zuin.

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White Spaces And White Noise
Why The Concert Industry Is At Risk

BY MAUREEN DROONEY

Most of you have probably experienced something like this: You're at a concert, it's sounding great and you're grooving to the music, when suddenly, the vocalist's beautiful voice is interrupted by an ugly burst of static. As sometimes happens, another wireless unit came within range of the singer's microphone, and the interference impaired an otherwise flawless performance.

A frustration for the sound engineers. An annoyance for the audience. But if some have their way in Washington, D.C., this is just a tiny sample of a very big problem that the live concert business may face in the near future, when every BlackBerry in the audience has the potential to disrupt a musical performance.

Currently, wireless concert technologies—such as microphones, in-ear monitors and wireless instrument transmitters—utilize unlicensed segments of the wireless spectrum of local analog TV stations. When the transition to digital TV is complete in 2009, the FCC plans to reallocate this spectrum for other uses, such as for public safety. So far, so good.

But lobbying efforts by consumer electronic device manufacturers are pressuring Congress and the FCC to allow new, unlicensed devices ranging from PDAs to garage door openers into this spectrum—a scenario that has the potential to wreak havoc on the wireless concert technologies that have been in use for more than 30 years. And this wouldn't just affect concerts. Broadway shows, sporting events, political conventions, even churches could be affected. (Not that we check our Blackberries in church, of course.)

Three bills in Congress would force the FCC to expedite the entrance of the potentially interfering devices into the marketplace (for the policy folks, that's S.234, S.337 and H.R. 1362). If passed, any of these bills would force the FCC to allow the unlicensed devices into the spectrum in just a little more than a year.

The Recording Academy's Producers & Engineers Wing is part of a broad coalition that includes manufacturers, music organizations, sports leagues and many others asking only for one simple request: more time. To test, to study the impact and time to provide a technology solution that will allow all of us to co-exist and work in the spectrum efficiently.

Congress shouldn't rush the FCC to act before proper testing is complete. Right now, the best solution to confront this rush is, well, Rush—as in Rep. Bobby Rush, D-Ill., who has introduced H.R. 1362 that would protect the current technologies. Most important, the Rush bill requires many of the new devices to certify through independent testing that they will not cause interference of the existing technologies that our industry—and the fans—rely on.

Advocacy representatives from the Recording Academy have spent time at Capitol Hill with other members of the coalition to help educate members of Congress about this important issue. In addition to lobbying in Washington, D.C., the academy briefed officials from Congress and the FCC in February in Los Angeles. As the Staples Center was being prepared for the 49th annual Grammy Awards, the delegation from D.C. had an opportunity to see firsthand how much the concert industry relies on wireless technologies.

The education effort for policymakers continues. But as I speak to producers, engineers and other music professionals throughout the country, I've come to realize that we must educate our own industry as well. This issue is simply too narrow the radar of most music professionals.

DROONEY

And if we don't act on our own behalf, Congress most certainly will not.

I encourage the music industries to learn more about this topic. And if you agree that wireless concert technologies should be protected, there's an easy way to ask your legislators to support Rush's bill. All you have to do is set down your BlackBerry, go to grammym.com/wireless and with a few clicks, send an e-mail directly to Congress. The academy's Washington, D.C., office will even hand deliver a copy of your message to the key policymakers.

Producers and engineers take pride in providing the highest-quality sound to the artists and fans they serve. Let's not allow any interference in their important mission.

Maureen Drooney is executive director of the Recording Academy's Producers & Engineers Wing.
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**COURT DENIES WEBCASTERS’ PETITION**

A federal court has denied a petition to delay the July 15 due date of 2006 royalty payments that Internet radio outlets are required to pay. SoundExchange under the new rates that the Copyright Royalty Board set May 1. However, the decision does not affect the pending appeal or ongoing negotiations between the parties.

**SENATOR WANTS ACTION FROM RADIO HEADS**

Sen. Russ Feingold, D-Wis., has sent a two-page letter to the heads of the four largest radio groups strongly requesting an update on the companies’ actions to enforce anti-payola policies agreed to in April. As of press time, CBS Radio had not received the letter; a Citadel lawyer believes the letter was sent to the company’s Las Vegas office and expects a response in due course; and Clear Channel and Entercom did not respond to queries.

**MUSICNET EXPANDS SCOPE, REBRANDS**

MusicNet has unveiled a plan to expand its content and technology portfolio to include music videos, TV and film—changing its name to MediaNet Digital in the process. The company’s back-end technology and licensed content is used by such services as Yahoo! Music and Microsoft’s Zune, among several others.

**AL GORE DECLARES GLOBAL EVENT**

Al Gore has declared it “the largest global entertainment event in history.”

And with eight main gigs taking place on six continents, broadcast in more than 100 countries and featuring hundreds of artists, the sheer scale of Live Earth was certainly impressive.

But beyond such numbers, was the event judged a success one week on? Did it achieve its principle aim of raising awareness of climate change? Did the concerts’ own green credentials match up to the rhetoric onstage? And, judged purely as entertainment events, did the concerts work?

In short, did Live Earth rock the world? Billboard’s global team reports on the aftermath of “the greatest show on planet Earth, for planet Earth.”

**SAVE THE FUTURE**

Jermaine Dupri’s new life at Island Urban

**Nicholas Said**

Aussie Stadium in Moore Park, Sydney; Below, AL GORE with JON BON JOVI; Backstage at Giants Stadium in New Jersey.

**TOURING | B. GLOBAL TEAM**

**Did The Earth Move?**

**KT TUNSTALL**

(also) Backstage at Giants Stadium; DRUM CAFE performing with DANNY K. (below) in Johannesburg.

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LET'S GET LOGISTICAL
Live Earth As A Live Event

Organizers say the two biggest paid for Live Earth concerts—Giants Stadium in East Rutherford, N.J., and Wembley Stadium in London—were huge successes, both at the box office and in logistical terms.

The London show, which featured acts including Metallica and Madonna, came off "as close to perfect as we could have wished for," says Stuart Galbraith, managing director of Live Nation U.K., which produced the Wembley show.

Meanwhile, at the Giants Stadium show where performers included the Police and Kanye West, Live Nation New York president Bruce Moran says he "was not sure it could have come off any better." Giants Stadium was an official sellout at $2,000 tickets, with Wembley likewise at $2,000.

Technical hitches at the two shows were minimal. Unlike Live 8 London, which over-ran by more than an hour, the Wembley show finished on time, despite being 25 minutes behind schedule at one point.

The only technical problem evident to the London crowd was when a satellite link-up to Al Gore's speech failed, prompting actress Thandie Newton to quip, "I've always wanted to stand in front of 2 billion people with nothing to say."

Live Earth Sydney also sold out, with 45,000 fans paying to see Crowded House's comeback.

"Things went seamlessly," says Mark Pope, managing director of Mark Pope Management, which organized the Australian event along with Michael Chugg Entertainment and IMC Agency.

Things did not run quite so smoothly elsewhere, however. The event struggled in South Africa, where even a last-minute change of venue to the 18,000-capacity Coca-Cola Dome in Johannesburg failed to attract more than 10,000 fans. John Langford, CEO of Cape Town-based organizer Big Concerts, attributes this to cold winter weather and negative advertising pressure. Germany also failed to capture concertgoers' imagination, with just 31,500 fans in the 45,000-capacity HSH Nordbank Arena in Hamburg. Sources cite the recent tours by many of the German acts on the bill as the reason.

In Shanghai, a thunderstorm caused problems, shutting out headline acts Sarah Brightman's micro phone and causing a 10-minute delay. In Tokyo, organizers had to halt Linkin Park's headlining set for almost 15 minutes after a potentially dangerous crush at the front of the stage.

Rio de Janeiro, where the concert was free, drew the biggest crowd: 400,000, but up to Copacabana Beach to see artists including Lenny Kravitz, although this was much less than the estimated 1.3 million who attended the Rolling Stones' free concert there in 2006.

MERCY ME
(The Event Continues)
Live Earth As A Green Event

Live Earth organizers were always aware of the potential hypocrisy involved in staging a global rock concert against climate change. On the day itself, they strived to make the event as green as possible.

"We went to extraordinary lengths to make this a much more eco-friendly concert experience," Moran says. At Giants Stadium, producers used biodiesel fuel for all generators and Shuttl buses. "We had over 10,000 attendees use mass transit," Moran says, "I recognize in other places 20% of the audience doesn't sound like a lot but at Giants Stadium, that's really incredible." In the end, Moran thinks Live Earth in Japan, Rio was at or near carbon neutrality, a benchmark also achieved in London, organizers say.

"The whole stadium is brand-new, it has low-energy light bulbs in it, the all power supplied to the stadium was from renewable sources," Galbraith says. "He did run on biodiesel. But having said that, the trucks that carried the gear there were all burnin diesel."

Perhaps more important, Live Earth has changed the way Live Nation U.K. will operate going forward. "This event has certainly been the catalyst for us changing how we do business," Galbraith says. "To the point where this week we're actually appointing an environmental compliance director."

Running on biodiesel almost caused problems in Sydney, where supply ran out near the end of Crowded House's set. The stage lost its lights and the band finished its last few songs in darkness. "We're making a statement," frontman Neil Finn quipped, "We're saving power."

Sydney organizers say their event will come out carbon neutral, with approximately 20 cubic meters of trash recycled, while an estimated 50% of concertgoers took advantage of the free public transport included in the ticket price.

Joseph Malik, VP of business development at green event expert Seven Stars, says, "Live Earth Shanghai was the first green rock concert in China. He claims 90% of trash was diverted to recycling or compost—although some observers criticized the choice of venue: Oriental Pearl Tower, famous for its multitude of flashing lights.

In South Africa, however, biodiesel was not available. "We had to use the Coca-Cola Dome's usual supply of electricity," says Langford, who stresses that all carbon emissions will be offset once they have been calculated.

Green data for the Rio show are not yet available.

WAKE-UP CALL
Live Earth As An Awareness-Raising Event

Ultimately, Live Earth will be judged by how well it helped the green cause enter the public consciousness. On that score, Live Earth founder/producer Kevin Wall calls it successful. "Live Earth has established a deep foundation for the ongoing campaign that will continue to move people to help solve the climate crisis," he said in a statement.

This is supported by the results of U.K.-based Lightspeed Research's "Live Earth—Was It Worth the Energy?" study, which polled 600 Americans, 200 Britons and 200 Australians in the 18- to 45-year-old demographic. Of those watching the event, 61% of Americans, 51% of Australians and 36% of Britons said Live Earth would encourage them to go green.

Live Earth was chasing a global audience of 2 billion, but given TV viewing figures, it seems unlikely to hit that target. Its biggest likely audience was online, where official online partner MSN says it has served more than 30 million live and on-demand streams of the concerts since they took place, a record for an entertainment show.

But TV viewers around the world found the event a turnoff. In the United Kingdom, where the concert followed two previous weekends of live music broadcasts (Glastonbury Festival and the Concert for Diana), it drew a disappointing peak viewership of 4.5 million viewers—less than one-third of the Diana concert audience. In the United States, NBC's peak-time broadcast drew just 2.7 million viewers, according to Nielsen Media Research. This made it the lowest-rated of the four major networks between 8 p.m. and 11 p.m. However, 19 million people tuned in to watch at least six minutes of the telecast on NBC and cable channels. In Germany, Live Earth peaked at 1.6 million viewers; by comparison, 5 million watched Live 8 there in 2005.

No other TV viewing figures are yet available, but all the concerts achieved blanket media coverage in their own territory—although not all of it was positive.

In the United Kingdom, pre-event criticism came from everyone from Arctic Monkeys to Live Aid architect Bob Geldof, and while the tabloid press was supportive, The Telegraph dubbed Live Earth "a dead loss."

But according to Live Nation's Galbraith, for this cause, there really is no such thing as bad publicity. "As long as somebody's talking about the issue, whether they are agreeing with it or disagreeing with it, [Live Earth has] done its job," he says. "It has raised the profile of global warming."

Reporting Team: Wolfgang Spahr in Hamburg; Diane Coetzer in Johannesburg; Lars Brandle, Juliana Koranteng and Mark Sutherland in London; Ray Waddell in Nashville; Tom Gomes in Rio de Janeiro; Rebecca Catching in Shanghai; Christie Ellenor in Sydney; and Steve McClure in Tokyo.
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Welcome To The Family

Universal Bolsters China Foothold with New Deals

LONDON—Universal Music Group’s (UMG) mission to build a formidable Chinese creative business is beginning to bear fruit.

Billboard can reveal that the music major has signed several deals to bring a wealth of contemporary, young Chinese-language talent onto its books.

“We have to build up a large roster of Mandarin music,” Universal Music Group International (UMG) Asia Pacific president Max Hole says. “These deals represent two very exciting producers of Mandarin-language music who are wanting to work with us.”

UMG has forged an exclusive license arrangement with Dong Music to develop and promote the recently launched Beijing label’s artist roster throughout the mainland and to the world. Separately, UMG has renewed its relationship with Linfair Records, the Taiwan-based label founded in 1961. The earlier establishment of a Universal “creative hub” in Beijing (Billboard, April 21) has played an important role in the development, note executives who forged the deals.

Universal Music China GM Catherine Leung says that the “masterminds” behind both labels, Linfair chairman Denver Chang and Dong Music founder Zhang Ya Dong, “have a proven track record in creating new music trends.”

Leung points to Chang’s success breaking Mavis Fan, a pop idol who unlocked the teen/kids market in Taiwan 15 years ago. Dong, meanwhile, is a leading local composer/producer who has worked with many of China’s top artists and helped star Faye Wong develop her signature sound. Hole adds, “We are as much investing in their talent as the artists that they bring.”

Leung singles out Dong Music pop/rock bands Fruity Vitamin C and Future Bicycle as likely future stars. Dong also has the likes of singer Zhang Shi Di and model/singer Chang Chun Xiao on its roster.

Lинфair’s talent stable features highly tipped singers Fan Fan and Claire Kuo, plus singer/actress Angela Chang—a regional star to watch out for,” according to Leung.

UMG will distribute and sell Linfair’s Mandarin-language works in the world’s most populous market, continuing distributing its catalog in Taiwan and market, distribute and sell in Hong Kong, India, Indonesia, Malaysia, Singapore, the Philippines and Thailand.

Hole is encouraged by the long-term prospects for a genuine international music breakthrough from China. “We’ve got a long way to go before we can cross this into the English-language world,” he says. “But there are some unique and remarkable artists. You never know until you try.”
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Freedom Songs

After Eight Years Behind Bars, Could Jah Cure Be Reggae's Next Superstar?

While incarcerated in a Jamaican prison, reggae singer Jah Cure's career has grown drastically. He's recorded some of his finest music in his cell's makeshift studio, and he's earned several No. 1 records on various international reggae charts.

On July 28, the 27-year-old artist, born Sektorrie Alcock, will be released after serving eight years of a 15-year sentence for two counts of rape, robbery and illegal possession of a firearm. And wheels are in motion to shift his career into higher gear as soon as he's out from behind bars.

Jah Cure's empowering lyrics and hauntingly plaintive vocals positioned him at the threshold of a very promising career when, in November 1998, he was identified as one of two alleged attackers who forced two women into a car at gunpoint, drove them to a remote Montego Bay locale and raped them.

But since his sentencing on April 16, 1999, Jah Cure's imprisonment has become a cause célèbre throughout the reggae industry. Widespread belief in his innocence is based on the lack of a jury trial and the exclusion of the rape kit (vaginal swabs and other biological material collected from the victim) as trial evidence. In the end, good behavior in prison made him eligible for early release.

In Jamaica, "Free Jah Cure" became a familiar query, punctuating many reggae artists' performances. Others, though, bristle at the widespread championing of a convicted rapist, particularly after reading the victim's anguished account of events, as published in the Jamaica Gleaner newspaper in 2005. "While begging for my life with a gun pointed at my head I began resisting him and I remember him saying, 'Hey, go, we'll tell yuh and yuh will live.'"

"As a woman, I initially had doubts about continuing to air Jah Cure's work especially after reading that his victim felt further victimized each time she heard his music," says Pat McKay, reggae programmer for Sirius Satellite Radio. "But in his time away Jah Cure has built a U.S. fan base beyond the core and our audience, overall unaware of his circumstances, responds positively to his voice and message."

With his freedom just weeks away and a hit, "Sticky," topping the BBC 1 Xtra reggae charts for the week ending July 5, Jah Cure is prepared for the impending adjustment to the requisite demands made on a successful artist's schedule. "Thinking about the love that is out there fills me with joy, and I can't wait to meet my fans all over the world," says the singer, who has steadfastly maintained his innocence, during a recent conversation at the Tower Street Adult Correctional Center, Jamaica's maximum security facility. "It's natural to feel bitter but I try to stay focused on positive things like my music. This will be a new chapter, and I am looking forward to becoming a better artist, putting all that I have learned into my music."

So far, Jah Cure's stateside sales have been minimal—his biggest album, 2005's "Freedom Blues," has moved 10,000 units in the United States, according to Nielsen SoundScan. But that could change soon. Jah Cure's management team, Allison Huntie and Delhart "Delta" Drummond, will implement several strategies to transform his convicted-criminal status into a successful musical career.

A new album, "My Life," is scheduled for release by year's end on Drummond's Miami/Jamaica-based Danger Zone label. The title track, an acoustic, tenderly sung account of the singer's observations on life, will be released worldwide July 28. A few U.S. majors have expressed interest in the project. "Jah Cure has made a lot of great songs, but it is not a simple decision to put him out," says Mr. Morgan (aka Morgan Lieberthal), an Atlantic Records A&R rep and president of Caribbean-focused Atlantic subsidiary Rye King. "He is going to be continually faced with the question of guilt or innocence, so we would like to have discussions with him and see where his head is in terms of moving forward."

A major step forward arrives with Jah Cure's much-anticipated return to the Jamaican stage. He will headline his own freedom celebration/cultural reggae extravaganza Curefest Oct. 12-14 at James Bond Beach in the Jamaican fishing village Oracabessa, presented by Jah Cure Promotions, Danger Zone and U.S.-based Brass Gate Promotions. However, the singer's initial post-imprisonment performance will take place Aug. 12 at the Reggae Sundance Festival in the Netherlands.

"I wasn't considering having him appear anywhere before Curefest but I thought the Curefest is a very liberal place and it would be a good look," Huntie says. "I have great hopes for his career. The music that he created in a prison studio is fantastic, so what will he do when he is in a real studio and working with great musicians?"

The emotive vocals and lyrical introspection that characterize Jah Cure's recordings during the past few years, including the 2005 Jamaican No. 1 singles "Longing For" and "True Reflection"—both featured on VP Records' "True Reflection," a Jah Cure hits compilation scheduled for release July 31—indicate the former teenage inmate has matured into an enlightened adult who is ready to share his observations with an expanding fan base.

"I will use Curefest to make a statement to the world," he says as a prison guard signals that it is time for him to return to his cell. "I feel good about everything. There's nothing like freedom of the mind, and I was free long before the date I will be freed."

Hawaiian Releases Scale The Charts

Hawaiian music suffered a blow earlier this year with the death of Don Ho, but strong debuts by three new Hawaiian albums this month suggest that the music is recovering quite nicely.

"Wonderful World," the newest posthumous release from the late Island "Iz" Kamakawiwo'ole, debuted last week at No. 44 on the Billboard 200, the highest debut by a Hawaiian music album, and now stands at No. 72. The CD, which sold 17,000 copies in its first week, according to Nielsen SoundScan, is also now in its second week at No. 1 on the Top World Albums chart.

Additionally, Grammy Award-nominated singer Raiatea Helm's new album, "Hawaiian Blossom," entered Top World Albums at No. 5 and the Heatseekers chart at No. 38 last week and is now at No. 8 on Top World Albums. And Honolulu-born singer/actress Tia Carrere's new album, "Hawaiiana," recently spent a week at No. 13 on Top World Albums.

Is this the beginning of a Hawaiian invasion?

"We certainly hope so," says Leah Bernstein, president of Honolulu-based Mountain Apple, which distributes the Kamakawiwo'ole and Raiatea discs. "Iz opened the door, and now lots of other musicians are riding the wave." Bernstein traces the buzz to a late-'90s eToys spot that featured Kamakawiwo'ole's ukulele-and-voice version of "Somehow Over the Rainbow," a tune the label has since licensed to numerous TV shows and movies, including "ER" and "Finding Forrester." (According to Nielsen SoundScan, this version of "Somehow Over the Rainbow," has racked up 783,000 digital sales.) "In this complicated day and age, when you come across a simple song that makes you feel good, it catches your attention," Bernstein says. "It allows you to think for a minute, 'Hey, maybe the world isn't so bad.'"

Increasing sales of Kamakawiwo'ole's last two albums prepared Mountain Apple for the demand on "Wonderful World," which pairs previously unreleased Kamakawiwo'ole vocals with new orchestral backing tracks. "We had tens of thousands of CDs on palettes in different warehouses across America," Bernstein says.

The question now is how to extend Kamakawiwo'ole's mainstream penetration: Bernstein sees the vault of unreleased Kamakawiwo'ole recordings is nearly empty. Licensing, she says, is the most likely route. "In the last two weeks we've licensed Iz's music for a bank in Hungary and an Italian mineral water. There are still millions and millions of people who haven't discovered him yet."

783K

Digital sales for Israel "Iz" Kamakawiwo'ole's "Somehow Over the Rainbow"
Maroon 5 For The Long Run
Live Nation Partners With Band Through Summer 2008

Live Nation is now the live Maroon 5 business. And not just for one tour.

Billboard has learned that the promoter has cut a deal to not only produce Maroon 5’s 28-city fall arena tour, but both parties have also committed to a full-blown Live Nation amphitheater tour for summer 2008. Maroon 5 will play at least 60 shows under the Live Nation banner by the end of next year.

The deal follows previous statements by Live Nation CEO Michael Rapino that he wants to extend the life of the relationship between artist and promoter beyond one show or tour.

At a time when the touring industry is focusing on developing more arena-level headliners, many think Maroon 5 might fit the bill. “They are uniquely poised at this point in their career to be a huge force in the industry for years to come,” says Jason Garner, president of North American music for Live Nation. “This is what everyone has said they would like to see—the promoter taking a step in the direction of helping to grow an artist’s career. We think we’ve come into this partnership at exactly the right time.”

Buying into multiple tours motivates Live Nation to promote the band beyond a given show or run of dates. “It’s brilliant for the artist and management because they really have us incentivized not just to do a great job on the tour at hand, but to continue to work through the downturn to make sure that Maroon 5 is as visible as possible and (that) we’re thinking toward the future,” Garner says.

Maroon 5 manager Jordan Feldsten of Career Artist Management says, “We are really excited to be working with Live Nation to promote the tour over the next year and a half. Using one promoter throughout all of North America gives us a great opportunity to nationally market and brand Maroon 5.”

The band’s fall “It Won’t Be Soon Before Long” tour, announced last week at the Live Nation-owned House of Blues in Los Angeles, begins Sept. 29 at the Palace of Auburn Hills (Mich.) with the Hives as support. “We brought our PR assets to the table, we used our database to drive the Web site we launched virally, we have a national TV campaign brought to bear by our alliances group by using in-venue signage in the amphitheaters,” Garner says.

How the signage is being used is a unique concept: It will promote the TNT network in Live Nation sheds this summer in exchange for TV time to promote a Maroon 5 fall arena tour.

Though Garner declined to comment on financial aspects of the tour, it is believed that outside of its longevity, the deal is fairly typical in that it’s a standard minimum guarantee versus a back-end percentage deal.

Additional promotional aspects by Live Nation include Maroon 5 webisodes on livenation.com, promotion on video screens at the company’s 11 House of Blues clubs in December when the band is not on the road, promotion in 49 Live Nation sheds for the arena tour and data are marketing to 27 million opt-ins during the next year.

“It really is taking the promoter relationship with the artists and giving it the twist that we’re 100% incentivized to promote this band, whether they’re on tour or not, whatever venue they’re in,” Garner says. “We want to continue to see Maroon 5 grow because we have multiple tours we have to continue to think about how to promote.

“These relationships never work when it’s just about, ‘How can the promoter tie the artist up just to make more money?’ ” Garner adds. “It always has to start with, ‘How can we really provide great service and great value to this band?’ ”
The Latin Lag

Genre Sales Plummet In First Half Of 2007

Validating long-expressed pronouncements of doom and gloom from many in the Latin music community, Nielsen SoundScan reports that, for the first time since 2001, Latin music sales have declined. According to SoundScan sales, data of Latin music albums (defined as albums with 51% Spanish-language content) for the first six months of 2007 stood at 16.1 million units. That’s a 13% drop from the 18.5 million Latin albums sold during the first half of 2006.

Overall CD sales are down 19.3% from the same point last year.

At first blush, those numbers may not raise eyebrows. After all, haven’t all music sales been declining during the past few years?

Not for Latin. According to SoundScan, and, as Latin Novelties has reported repeatedly through the years, Latin music sales have been steadily rising since at least 2001. Even in 2006, a notoriously difficult year for the music industry, Latin music sales stood at 37.7 million units, an all-time high for the genre, and up from the 35.9 million units sold in 2006.

In contrast, this first half has been disastrous. For example, the top Latin album for the first half of 2007 is Jennifer Lopez’s “Como Ana Una Mujer,” which has scanned 163,000 copies. For 2006, the top-selling title was Daddy Yankee’s “Barrio Fino: En Directo,” with 380,000 copies scanned. For 2005, Daddy Yankee was again on top with 525,700 sold for “Barrio Fino.”

In fact, the combined sales of the top five Latin albums so far this year are 726,000 units—down from more than 1 million in 2006.

**TOP-SELLING LATIN ALBUMS 2007**

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**TOP-SELLING LATIN ALBUMS 2006**

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**A SEMESTER OF SLIPPAGE**

Combined sales of the top five Latin albums so far this year are 726,000 units—down from more than 1 million in 2006.

**Family Matters**

Slain Banda Star’s Relatives Keep Musical Flame Alive

Seven months after Valentín Elizalde’s death, the slain banda star’s relatives are keeping the dynasty going with their own work.

On July 3, Universal Music Latino released “Mi Ultima Bohemia... En Vivo,” a collection of songs Elizalde recorded live at the grave of his father, El Gallo Elizalde. It debuts at No. 13 on Billboard’s Top Latin Albums chart.

The only survivor of the November shooting that killed the 27-year-old Elizalde was his cousin, producer/bandleader Fausto “El Tano” Castro Elizalde.

The latter’s “Dejado a Ti” with La Banda Guasaveña has sold 21,000 copies in the United States since its April release, according to Nielsen SoundScan.

“Obviously it’s a big push, the fact that it’s Valentín’s band. But we believe the band carries its own weight with its leader,” says Stemex VP of A&R, Marketing Daniel Osuna, whose profit-share label with Universal Latino has La Banda Guasaveña signed for four albums.

Far from trying to take the band on its own path, “we want to continue with [Valentín’s] legacy, God willing, for many years with the band and keep doing shows and albums in his honor,” El Tano Elizalde says.

The late singer’s girlfriend Natalie Fernandez (and archival footage of Elizalde) appear in the video for the single “Solo Un Sueño.” Fernandez joined El Tano and Elizalde’s brother Francisco “El Chico” on “El Show de Cristina” May 7 to discuss the murder.

El Chico followed May 22 with his own album of songs, many of them previously recorded by his brother, on Universal Latino. With accompaniment by La Banda Guasaveña, the album “De Un Elizalde Para Un Elizalde” has sold 9,000 copies statewide. In contrast, Jesus “Flaco” Elizalde’s “Corazón de Acero” on Fonovisa, which was released April 3, does not cover material from his late brother.

“Over time, what will make him stay or be successful is that he will be himself,” Fonovisa VP/GM Alfonso Larriva says. An emphasis on tributes “will pigeonhole the artist... He’ll always be linked to the tragedy.”

“Corazon de Acero” has sold 6,000 copies in the States, more than El Flaco’s previous efforts combined.

La Tricolor radio network PD Napo Sanchez says Valentín Elizalde’s younger siblings previously focused on working Mexico’s Pacific Coast. But now there’s an effort “to internationalize their careers. They’re just barely starting.”

—Ayala Ben-Yehuda

EN LA RED: For 24/7 coverage of the Latin music world, Billboard has partnered with MSN. For a complete round-up in Spanish, go to Billboard.Latino.msn.com.

"LEAN" AND "MEAN"

Latin Novelty Song A Hit At Digital, Mobile

Latin crossover novelty hits have come and gone, but unlike “Macarena” or “Rico Suave,” Don’t ask Kilo’s “Lean Like a Cholo” has grown a boost from the online and mobile space.

To date, the song has sold 173,000 downloads, according to Nielsen SoundScan, and 62,000 ringtones, according to Nielsen RingScan.

The mostly English-language dance track with a jumpy synth beat debuted on No. 29 on Billboard’s Latin Rhythm airplay chart the week of April 1. It peaked at No. 8 on Latin Rhythm and at No. 11 on the July 7 Rhythmic Top 40 chart.

A Spanish remix hit iTunes July 1.

The video, complete with an “elbows up, side to side” dance demonstration featuring regional Mexican star Lupillo Rivera and former Easy-E manager Jerry Heller, has garnered more than 1.9 million views on YouTube. The video is also packaged on a DVD with Down aka Kilo’s album “Definition of an Exe” on Silent Giant/Machete.

The rapper (real name Juan Martinez) says he was inspired by the success of Young Dro’s “Shoulder Lean” and Terror Squad’s “Lean Back” to make a Latin club anthem in a similar vein. “It’s a dance we’ve been doing back in the zoo suit days,” he says. “It’s real old, and no one has ever done a song about it.”

Jerry Pulles, music director/assistant PD at bilingual station KXOL (Latin 96.3) Los Angeles, says that when he first heard the song, he thought it was just a parody of Latin rap.

“Then I saw the video and said, ‘Wow, this is for real, but it’s hilarious.”’ he says. “It really convinced me that it was our lifestyle. It was something cool and fun and lighthearted, and something we should probably play.”

—AFT
A New Kind Of Indie

Caroline Blurring Boundaries After Recent Cutbacks At EMI

The lines between indies and majors keep blurring, and EMI-owned Caroline Music will further muddy the boundaries.

It's fitting, as it was Caroline Records that turned upstream into a trend when the Smashing Pumpkins jumped to Virgin. But even as majors have invested heavily in indie labels (see Sub Pop, Roadrunner, Ferret) and tour-ventures with Vibe and Atlantic have walked an indie/major tightrope, the major-owned independent distributors have traditionally played up their independence.

That began to change when Universal Music Group launched Fontana in 2005 and bragged of the distributor's relationship with its parent company. Today, RED regularly takes on projects from Sony BMG, and the Alternative Distribution Alliance has its own Warner-run initiative with Independent Label Group unit.

Caroline seems to be going one step further. Recent cutbacks at EMI saw Caroline eliminating much of its sales force and Caroline-distributed product now goes through the major's distribution pipeline, EMI Music Marketing (EMM) (Billboard, May 12).

"Are we a major or an indie? I don't know," says Bill Hein, who oversees Caroline Music, home to Caroline Distribution, the recently relaunched Caroline Records and Astralwerks.

"We're working with independent labels and providing distribution services for them, so in that sense we work closely with the independent community. But it's the same sales force that sells Beatles and Rolling Stones records. It's a hybrid."

That could be a cause for alarm with some. Caroline's third party indie include rock label Century Media, hip-hop imprint Def Jux and electronic-focused Warp. Will a major-label sales repacce as much about an experimental act like Battles, whose Warp debut, 'Mirrored,' has sold 13,000 units in the United States, according to Nielsen SoundScan, when a new Korn record comes out?

"These days you have to go for every sale," Hein says. "No one turns up their nose at a sale, and every sale is a good thing. We're seeing some sales bumps with some of the labels, but I want to get through a few more street dates before I call it an unqualified success."

Hein points to labels like Def Jux and Warp as having solid summers, and looking ahead to a strong fall, with new titles from Aesop Rock (Def Jux), Carvin (Warp) and电子-hip-hop band Nappy Roots.

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How To Define A Hit
Digital Music Tracking Will Soon Affect Billboard Charts

In an effort to reflect the growing importance of digitally measured music sales, Billboard’s charts and the RIAA’s certification programs have incorporated the medium in different ways.

At present, both include a la carte sales of single tracks and full-song downloads from a number of sources, including iTunes and various mobile music services. Full-length album downloads in digital format count toward most of Billboard’s various album charts as well as in the RIAA’s gold and platinum album certification process.

Downloads for single tracks have their own chart (Hot Digital Songs) as well as their own RIAA certification. Digital singles also play heavily into The Billboard Hot 100—to the point where the chart’s formula is being adjusted to better factor the growth of the digital market since they first began having an impact on the charts in February 2005.

The need to track such digital music metrics becomes clearer by the year. Recent Nielsen SoundScan figures show digital tracks sales increased 48.5% during the first half of this year over the same period last year, compared with a 19.3% drop in CD sales. And to be sure, digital sales are having a noticeable effect on chart positioning. For the week of June 19, for instance, Timbaland’s “Make Me Better” shot from No. 40 on the Hot 100 to No. 18 after the track’s digital sales doubled. There is more to measuring the digital reach of a given song beyond the pay-per-download model, and incorporating additional digital metrics is something that those providing the data and those compiling it are actively trying to achieve. There are Internet radio stations to be measured, subscription- and demand-based music downloads are counted and even on-demand music video streams to account for. There is a growing debate over adding ringtone sales to the mix above and beyond the current practice of measuring them separately. Some sources even advocate measuring peer-to-peer (P2P) downloads as another way to gauge music’s popularity. Starting with measuring a la carte sales makes sense because that is where the bulk of digital music activity is taking place. But by no means is it the end. Billboard has been working with Nielsen BDS for more than a year now to add streaming music data to the charts. But collecting the data from the various service providers has been a challenge. Many of the services offering Internet radio streams or subscription music downloads have not provided traffic data in a manner that is timely and accurate enough to justify inclusion in the charts.

That could change soon. This week Yahoo is unveiling its own certification program based on how many songs a player receives on its various services. Called Turning Purple—based on the purple Yahoo Music logo—the program will recognize tracks that receive 10 million “plays” (lasting 60 seconds or more) via on-demand streams from Yahoo Music Unlimited and the Yahoo video service, as well as those streamed via the Launchcast Internet radio feeds and custom radio playlists.

Yahoo Music head Ian Rogers says the company will in a matter of weeks begin providing this information to Nielsen’s data collection process in hopes it will soon make way onto the Billboard charts. Incorporating the data will take some time, as the chart gurus determine how to appropriately weigh music downloaded on a subscription plan or streamed online compared to music purchased a la carte.

For instance, in the revamped Hot 100 formula, one digital track purchase will be worth 1,000 radio audience impressions, and on-demand music and music videos are added to the chart, that data will approximate the audience of a small radio network. What about ringtones? One could argue that paying $2.50 for a ringtone is just as much of a measure of its popularity as downloading the full track from iTunes. But it’s not quite that easy. First, there is hardly a consensus among record labels on that point. Second, while most U.S. wireless operators are reporting ringtone sales data to the Nielsen RingScan service, not all are on-board. Finally, not all ringtones are available to purchase at the same time the song is available on radio and at download retailers. The lag in availability can skew chart results if late ringtones come to market after radio play and digital sales have peaked.

Tracking P2P downloads, meanwhile, is a much dicier matter. With about 1 billion tracks downloaded from P2P networks per month, according to BigChampagne, tracking what’s downloaded could be a telling statistic. But aside from the politics involved with monitoring what the labels consider theft, there is also the matter of effectively auditing the traffic reported on P2P networks, many of which operate underground specifically to avoid detection and accountability.

Chalk it up to a industry still in the early stages of a massive format upheaval. The fact is that music is primarily purchased in physical form and listened to via terrestrial radio. As the balance shifts to, so will the tracking.
Mobile Entertainment Live! (formerly MECCA) brings together the best and brightest from the wireless and entertainment industries to debate and discuss the barriers separating the mobile world from the rest of the digital universe. Find out what the future will hold for the mobile entertainment business at this one-day conference - the official mobile entertainment event of CTIA-The Wireless Association, guided by Billboard’s global editorial team and an advisory board on industry experts.

Don’t miss your chance to be part of this unique event featuring interactive interviews with key industry influencers, a full exhibit floor, and structured networking opportunities!

Oct 22, 2007 • Moscone Center • San Francisco

Mobile Entertainment Live!
LEEDS UNITED

Kaiser Chiefs Spark City Revival

LEEDS, United Kingdom—In Victorian times, the northern U.K. city of Leeds was renowned for its textiles industry. In 2007, it’s making a name for itself by producing a stream of successful alternative rock bands.

It began with local lads Kaiser Chiefs, who sell T-shirts that proudly declare, “Everything is brilliant in Leeds.” But while they scored consecutive U.K. No. 1 albums and boast album sales in excess of 2.3 million in Britain alone, according to the Official U.K. Charts Co. (OCC), they haven’t forgotten their roots.

Instead, they have gleefully given a leg-up to other Leeds bands, taking the Pigeon Detectives and the Cribs on tour with them in the last two years. Both bands have recently enjoyed albums of their own—Pigeon Detectives’ debut “Wait for Me” (Dance to the Radio) crashed in at No. 3, while the Cribs’ third set, “Men’s Needs, Women’s Needs, Whatever” (Wichita), reached No. 13.

Meanwhile, the U.K. music press is tout- ing bands like Dead Disco (Fierce Panda), the Sunshine Underground (City Rockers), Hadouken (Atlantic) and Forward Russia (DTTR) as names to watch.

“Even before Kaisers, there was a scene,” Cribs frontman Ryan Jarman says. “The Kaisers blew that up on a national level. People get bored with stuff being from London. Often the small towns are good for more original music.”

The city has spawned occasional cult acts, including 1970s post-punk band Gang of Four and 1980s gothic rockers the Sisters of Mercy. Yet throughout the 1990s, Leeds was forced to play second fiddle to resurgent northern rivals Manchester and Liverpool.

“Leeds has always had a massive DIY scene of essentially uncommercial music,” says Forward Russia guitarist Samuel “Whisky” Nicholas, who is also founder and head of A&R of Pigeon Detectives’ Leeds-based label DTTR. “Since Kaiser Chiefs, the very real possibility of reaching a bigger audience has meant that bands have developed themselves more.”

Nicholls also points to the growth of a local support network. New independent imprints, including DTTR, Dead Young Records and Bad Sneakers—all established in the last two years—mean up-and-coming artists no longer have to rely on being discovered by a national label.

“Many also note that, five years ago, only one venue in Leeds—the 500-capacity Cockpit—was regularly putting on shows. Now there are eight, ranging from the 425-capacity Faversham to Leeds University’s 2,100-capacity Refectory. “Leeds needed another venue,” says Ash Kollakowski, local promoter and owner of the Bad Sneakers label. “The Cockpit was full up, you could only have seven gigs a week. Now you’ve got eight venues putting on about 24 different bands per night.”

Another key factor has been Leeds’ expanding student population—traditionally U.K. students are big consumers of alternative rock. According to Leeds city council, there are 45,000 students in the city for the 2006-07 academic year, out of a total population of around 700,000, almost double the number recorded a decade earlier.

The presence of two major festivals is also a draw for music fans. The 30,000-capacity O2 Wireless, which enjoyed its second Leeds edition in June, largely had the Kaisers as headliners, while the 70,000-capacity northern leg of the Carling Weekend Reading and Leeds festivals, established in Leeds in 1999, now boast a stage purely for local bands.

Mean Fiddler’s Neil Pengelly, who books the Carling Weekend, says the second site was chosen for practical reasons. “Geographically, Leeds is really accessible,” he says. “But over the last few years, there have been bands from Leeds and from [nearly] Sheffield, and it’s become their festival.”

Kollakowski says with a grin, “There’s no need to go to London nowadays. The Pigeon Detectives, the Kaisers and the Cribs have all made successful careers, but they’re still in Leeds. That says everything.”

The Carling Weekend Leeds Festival now boasts a stage purely for local bands. Inset: THE PIGEON DETECTIVES

GLOBAL NEWSLINE

>>> U.K. ALBUMS MARKET SLUMPS IN FIRST HALF ’07

U.K. physical CD sales slipped by 10% during the first half of 2007, according to over-the-counter sales figures reported by the BPI. CD album sales declined to 57.9 million units during the first six months, the Official U.K. Charts Co. data reveals. This led to a combined (physical and digital) albums decline of 7.7% to 60.2 million units in the first six months, compared with 65.2 million units in the first half of 2006. However, sales of digital and compilation albums rose to partly compensate the drop-off.

Digital sales surpassed 100,000 units per week during that period, a sign that they “are starting to have a real impact on the albums market,” the BPI report stated.

Downloadable sales rose 49.5% to 56.4 million units.

—Juliana Koranteng

>>> BRAZIL MOVE FOR RICHARD OGDEN MANAGEMENT

Richard Ogden is relocating his European artist management and live music firm from London to Sao Paulo, Brazil.

Effective Aug. 1, Ogden, the former manager of Paul McCartney, and his wife and business partner, Telma, will migrate Richard Ogden Management to South America.

ROM will maintain an office in the United

GLOBAL BY MARK WORDEN

The Big Chill

Wind Awards Rub Italian indies The Wrong Way

MILAN—The organizers of Italy’s Wind Music Awards are adamant that the show will return next year, despite a first edition that caused a huge row with Italy’s independent labels.

The awards, held June 6 in Rome, were heavily criticized by PMI, Italy’s main indie representative body, and others in the sector for “excluding independent artists.” That leaves the prospects for resurrecting an “official” industry-wide Italian awards ceremony along the lines of the BRITs or the Grammys increasingly remote.

Nevertheless, Ferdinando Salzano, managing director of Friends & Partners, the Milan-based agency that organized the Wind Music Awards and the last official Italian Music Awards show in 2003, says he was delighted with the event, broadcast June 14 on the Italia Uno network. Praising the “impressive lineup,” which attracted big-name Italian stars like Ligabue, Tiziano Ferro, Zucchero, Nek, Claudio Baglioni and Antonello Venditti, Salzano states that the TV audience “reached over 4 million viewers with a share of 33%, which Italy Uno considers good.”

“I’m due to be meeting them next week to start planning next year’s event,” he says.

Italy Uno and sponsor Wind—an Italian cell phone service provider—declined to comment on their future intentions. But Enzo Maizza, president of labels body FIMI, who attended the event, says he is sure it will continue. “It provided an enjoyable entertainment spectacle, and it adds an extra something to the calendar,” Maizza says.

The indies, however, remain unhappy. Awards were given out for having sold more than 150,000 albums, but critics say sales information was provided by the labels rather than being certified, with confusion surrounding the qualifying period and whether sales figures were for Italy only.

Only one winner, Sugar’s Elisa, was signed to an indie, Mario Limongelli, president of indie umbrella group PMI, which broke away from FIMI in 2003, says, “We were offered by the fact that Salzano didn’t contact us and we complained to” FIPi chairman/CEO John Kennedy.

Others went further in their protest. Claudia Mori (wife and manager of veteran Italian singer Adriano Celentano), Dori Ghezzi (widow of legendary singer/songwriter Fabrizio de André) and Sugar president Caterina Cassells wrote a joint letter to Italy’s leading national daily newspaper, Corriere Della Sera, in which they criticized the exclusion of the indies, the lack of transparency regarding the sales figures and the use of the labels rather than being certified, with confusion surrounding the qualifying period and whether sales figures were for Italy only.

Kingdom, staffed by Tom Favilla, and will continue working with its existing consultancy clients in Europe, including MJM Music, City Concerts in Russia and Espelho de Cultura in Portugal.

ROM launched in August 2000 with financial backing from German concert promoter Deutsche Entertainment AG. Two years later, Ogden bought back DEAG’s stake. In recent

SANGALO

BY MICKEY NOONAN
of a sponsor. But with Mozza stating there are "no plans to stage another official awards event," the Wind Music Awards may remain the best bet for uniting the warring factions, despite that Italian awards shows do not appear to boost sales in the way they do in other territories.

Angelo Leone, a section head in the music department at Milan’s F.NAC store, says, "I didn't see any effect on sales from the awards." Italian music is holding up these days, but the artists that have seen a pickup in recent weeks, such as Biagio Antonacci and Laura Pausini, have done so because of their stadium concerts.

Salzano says he is keen to pacify the indies, suggesting a new section for albums that are "creatively successful," rather than just big sellers. But Lipman and siren, "If Salzano or anyone else wants to do this again, then they cannot exclude us. The show needs an official academy which votes for artists in each category. That was in place in 2003."

Giordano Sangiorgi, president of Audiacop, which represents Italy’s smaller independent labels, says he would work with the majors on an event, but adds, "The indices, who are excluded from airplay and so much else in this country, deserve to have their own separate event."

...years, ROM and its clients have promoted or produced shows for the likes of Rod Stewart and David Gilmour as well as the debut European tour of Brazilian star Ivete Sangalo.

—Lars Brandile

>>>MAMA PLAYS MEAN FIDDLER WITH TUNE.FM

Media and marketing firm MAMA Group has approached Mean Fiddler Music Group with a provisional offer to buy six of the live-music firm’s London venues.

The sites include the iconic Jazz Cafe, Garage, G.A.Y. and the Borderline venues, but a sale of the Astoria in central London in not in the cards.

"We consider the offer to be positive and are currently awaiting confirmation of that offer being confirmed before a final decision is to be taken. We anticipate the offer to be formalized in early August," Mean Fiddler managing director Melvin Bennett says.

Bennett adds that "absolutely no redundancies" will occur should the offer be accepted.

Earlier this year, Mean Fiddler agreed to sell its London Forum venue to MAMA for £1 million ($1.9 million). —Lars Brandile

>>>SONY BMG STRIKES TUNE.FM

Sony Music Entertainment is the third major label to sign an international content deal with Tune.fm, the U.K.-based online music-recommendation service.

Last.fm subscribers can now listen to Sony BMG tracks and then buy downloadable versions via such online music stores as Amazon and 7digital.

EMI Music Group and Warner Music Group had already reached agreements clearing their acts’ recordings to be streamed on Last.fm’s Web site. Works handled by such online-musyc aggregators as the Orchard and the Independent Online Distribution Alliance are also available for use on Last.fm.

Last.fm made headlines recently when CBS bought it for £141 million (284 million).

—Juliana Koranteng

>>>LIVE NATION, PEPSI TOAST NEW PARTNERSHIP

Live Nation has signed a three-year sponsorship, supply partnership and royalty rights deal with soft-drink giant PepsiCo.

The agreement covers such Live Nation U.K. live-music events as the O2 Wireless Festival, Hard Rock’s Hyde Park Calling, the Download Festival and the Sputnik Presents Global Gathering.

The poring rights, expected to yield re-frashments for more than 5.2 million people, include Live Nation-managed and owned city-center venues in the United Kingdom like London’s Dominion Theatre and the Manchester Apollo.

As part of the arrangement, the Pepsi Web site will host commitments offering Live Nation tickets as prizes.

—Juliana Koranteng

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

“British repertoire is significant in America, as American repertoire is important in the U.K.,” SoundExchange executive director John Simson says. “I expect the value of our reciprocal agreements to continue to grow.”

Simson didn’t put a financial figure on the relationship, but is optimistic that the U.S. terrestrial radio campaign will succeed. "We know it will be difficult," he says, "but the timing is right and long overdue."

"Their problem is greater than anyone else’s," Nevrkla says of SoundExchange, "because there’s never been a culture of collective licensing [in the States] on the part of the record companies and artists. But if radio stations had to pay even a reasonable rate for every sound recording they play, what an income stream that would be."

Additional reporting by Susan Butler in New York and Tom Ferguson and Lars Brandile in London.
The Publishers Place

SUSAN BUTLER sbutter@billboard.com

Restructuring Warner/Chappell

Executive Appointments Point To Synch, Digital Strategies

For the first time in at least two decades, the heads of every major music publisher are reorganizing their companies. The reason for the shakeup is simple. During the last six months, new chairmen/CEOs have taken control of Warner/Chappell Music, EMI Music Publishing and Sony/ATV Music, while BMG Music Publishing has become part of Universal Music Publishing Group.

At Warner/Chappell, the first major change in its chief executive, chairman/CEO Dave Johnson has begun focusing and coordinating the publisher’s departments for a synchronized, digital future through recent executive appointments, changing roles and new hires.

Interestingly, Johnson has brought in a record guy with extensive movie soundtrack experience to head up the publisher’s creative, A&R and synchronization efforts in the United States. Glen Brunman is now executive VP/lead of creative (U.S.). As executive VP of Sony Music Soundtrax, Brunman was most recently in charge of soundtracks for all Sony labels. During the past 15 years, he worked on more than 200 soundtrack albums, including "Dreamgirls," "Titanic," "Forrest Gump," "Philadelphia" and "Garden State." In the 1970s, he was a label publicist and worked on breakthrough albums for Bruce Springsteen, Billy Joel, Michael Jackson and others.

"Glen is the new guy in music publishing, but not new to the music business," Johnson says. "Because of the particular world he operates in for so many years —the intersection of the music business and the film business—he had dealt with an extraordinarily wide range of creative and business people ranging from new artists to the most established artists, record labels —just owned by his employer, but with other labels as well—and the whole range of motion picture producers, Hollywood..."
can be the coach."
And if anyone thinks Solomon has mellowed, don’t get him started on where he believes the music industry went wrong.

“How do we get kids re-energized to buy records?” he asks. “No one in the industry will face that question. We just have to have something that kids will come in and buy on a regular basis.”

SHIFTING SECTORS: At the midyear mark, the nontraditional sector—a category that combines download sales by stores like iTunes with online CD sales by merchants like Amazon, retailers like Starbucks, TV shows like Lost, and concert hall sales—remains the only growth sector in the United States. Nielsen Sound Scan figures show nontraditional sales increasing to 19.7 million scans in the first six months of 2007, up 30.6% from the corresponding period a year earlier. Those sales now comprise 17.3% of all album sales, up from 15.1% in the first six months of 2006, nontraditional sales rose 11.2% of all albums.

But despite nontraditional stores’ upswing, mass merchants like Wal-Mart and Target are still the most popular places to buy CDs. In fact, 2007 marks the first time since the early days of the record industry that mass merchants have led the retail sector. This quarter, mass merchants widened their market-share lead as hit garr rereleasing 82.2 million album scans, compared with 38.4% of album sales vs. 86.3 million scans or 37.5% of album sales, for chains like Trans World Entertainment, Best Buy, Barnes & Noble, Newbury Comics and Gray Whale.

Not everything is coming up roses for mass merchants, though, as the sector still outpaces the overall industry’s decline. In the first six months of 2007, the sector suffered an 18.1% drop. Wal-Mart, the U.S. industry’s 15.1% dip. Breaking the sector out by quarter, album sales at mass merchants declined 17.8% in the first quarter and 18.5% in the second.

In its most recent fiscal results, Händelman Co.—a rack-jobber that services a number of Wal-Mart and Kmart stores—notes that its sales are down because of a reduction in CD inventory in stores. Some executives suggest that the sector’s sales have likely also suffered from country music’s weak first-half release schedule.

Country’s strongest sellers so far this year are Carrie Underwood’s “Some Hearts,” released in November 2005, and Rascal Flatts’ “Me and My Gang,” which came out in April 2006.

“In country down because the mass merchants are hurting, or are those stores down because of the weak release schedule? It’s hard to tell,” says UMG Nashville executive VP of sales, marketing and new media Ben Kline.

“Either way, both sides of the ledger are hurting.”

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

As the slowest of us start to realize there will be no getting out of this permanently bad economy, it is hard to say whether the new era has begun yet. We will begin to see the last vestiges of reason, logic, pride, quality and dignity fly out the window.

Of course few of us will notice since most of the things that have been systematically compromised, trivialized and marginalized by our corporate elite, and Lord knows our government, for quite some time and live on in our culture exclusively in disparate groups that by now must resemble religious cults and pitifully handicapped social niches.

The latest evidence of this sad loss of logic, pride and integrity comes in the form of a feverish obsession by virtually everyone to make all those greedy, evil radio stations pay for the privilege of playing our precious records.

How dare they.

The free dance is over, buddy, it’s time to pay the piper.

It’s perfectly obvious that this has been the problem with the record industry all along. Too much damn airplay.

And now that we’ve figured out that radio is the enemy, we’re going to need a spokesman to voice our feelings and calm the outraged millions of customers who are angry and embarrassed at having been hoodwinked into foolishly buying records simply because they heard the song on the radio. And ladies and gentlemen—right on cue—he’s here.

University of Texas at Dallas economics professor Stan Liebowitz, who argues that radio “acts as a substitute for music sales. If they weren’t listening to the radio in their cars,” he opines, “they might buy more CDs.”

What else is he teaching those lucky kids in Dallas? That those sales out the window are the real keys to the greening of America?

With all due respect, professor, why will everyone be buying these CDs, or downloading or whatever? Because they like the artwork?

We have talked about, right here, the new ways people hear music and its significance especially for young bands: ads, videogames, TV, movies, ringtones, car horns, whatever.

But can any sane human being think that all can ever replace a great radio station?

Could it be that the professor has forgotten, or is too young to know, that there would be no record industry without radio?

Does anyone think it’s a coincidence that ever since radio has been playing less and less new music, new music sales have gone down? And now we want to make it tax profitable for radio to support new music?

I am a songwriter and a performer and I own record companies and publishing companies and I do not believe radio should pay anything to anyone. And I mean every kind of radio.

Let me go further and say anyone performing a song on TV or in a movie in a concert context shouldn’t have to ask permission to do it or pay anyone either.


But radio stations and concert performers shouldn’t have to pay for promoting our music and helping us sell it. Radio is the greatest thing that ever happened to us all, not counting Les Paul picking up his guitar—which also worked out quite well.

The record industry, the publishers and our government should be doing everything possible to help radio, old and new, and start treating it like the national treasure it is instead of trying to kill the golden goose that’s carried everyone for 60 years.

And as for economics professors, how about you spend some time figuring out why the value of the dollar is worthless and leave the music stuff to us?

See you on the radio.

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COOLEST GARAGE SONGS

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COOLEST GARAGE ALBUMS

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*New York-based WICKED COOL RECORDS is created and headed by Little Steven Van Zandt.

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Loud And Proud

Sounds Of The Underground Boosts A Black-Sheep Genre

There’s something about the gentle strains of the Goths who love a warm evening breeze that signals summer is here.

Sounds of the Underground (SOTU), the annual pilgrimage of niche hard rock bands, is out again. Presented by Hot Topic, the lineup boasts Gwar, Shadows Fall, Chimaira, Every Time I Die. Job for a Cowboy, Necro, Darkest Hour, Amon Amarth, the Ascension, the Devil Wears Prada, Heavy Heavy Low. The number Twelve Looks Like You, This Is Hell, 2 Cents and, yes, Goths worldwide.

As ever, the tour is managed by principals Paul Conroy and Carl Severson of Ferret Music, Tim Borch of the Agency Group and Larry Mazur of Entertainment Service Group. What these guys do, basically, is provide a platform for bands that must tour to connect with fans, because radio and TV are pretty much out of the question.

“Ozzfest pays a little attention to some of these bands. Warped pays a little attention to some of them, and some of them nobody pays attention,” Borch says. “We’re waving the flag for these bands, and we’re getting somewhere with it. It wouldn’t hang it all on this tour as the reason that’s happening, but it’s another strong component, along with these labels and managers that are passionately behind them.”

For sure, no one’s getting rich on SOTU. Borch says the tour has yet to fund itself in the black. In short, every cent is coming on the chin in the interest of artist development and supporting this midsize metal tour.

Live Nation is on board as producer this year, filling a role that House of Blues handled in the past. So Borch and his partners have managed to keep the attention of national promoters. Talent buyer Kelly Kapp is leading the charge on the Live Nation side of the band. Kapp has a background working with Ozzfest and Family Values.

The Live Nation team has had an immediate impact on SOTU by increasing sponsorship involvement. Label partners are Metal Blade Records, Prosthetic Records, Trustkill Records and the Syndicate, and tour sponsors in addition to Hot Topic are Epic Records, Blaze, the Jukin, Manhunt 2, Porevcum, AOL Radio, Reverberate magazine, Lamboquest and Full Metal Jacket.

Kapp says up-and-coming bands in the genre like Job for a Cowboy, the Devil Wears Prada and Never the More make SOTU attractive to bands like Hot Topic.

“They’ve done a really good job picking out bands that kids in Hot Topic want to see. They feel like it’s their summer tour,” Kapp says.

“There are Hot Topic band signings at every tour stop. Kids have the opportunity to meet every band on the bill.”

SOTU averaged less than 3,000 people per show last year, even though in some cases it was booked into much larger venues. That’s one of the reasons Borch and company “pulled in the reins” a little this year and booked generally smaller rooms. “Our focus this year was to keep the brand alive with some level of damage control,” he says. “We didn’t want to go out and sell it to the same size venues we have in the past and just crush promoters.”

That said, ticket counts early on are satisfactory in most cases and better than expected in others, propelled by a strong presence with direct-to-fan site Artist Arena and through Live Nation.com. Special guests in certain markets are providing steam.

“In New Jersey we’ve got Testament making a one-off appearance with All That Remains, we’ve got live shows from Down at The Massey Hall and Ozzfest for all the kids. It’s a big year for us,” Kapp says.

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For more information on the upcoming tour, please visit the official website.
THE BILLBOARD

Jermaine Dupri

The man has worked with many acts, including Mariah Carey and Dem Franchize Boyz. His latest signing, Jason Fox, is a YouTube phenomenon.

First things first—what are your plans for Island Urban?
I'm going to continue what I've been doing: bring new, young, and fresh talent to the label. I want to re-create what Hiram Hicks had when he ran Island Records separately from the Def Jam brand. Artists like Dru Hill and Ron Isley made Island's urban music more of its own situation. The kids want to be on Def Jam. It's like when I'd sign somebody to Virgin and they'd want to be on So So Def. It's the branding that they recognize. However, So So Def artists feel differently to me.

What's different about a So So Def act and an Island Urban act?
Johtna Austin and Jagged Edge are So So Def. The So So Def artists are more in tune with my life and want to be a part of Jermaine Dupri at all times. You've got artists that want to create their own thing and their own movement. They've got their own production company and already have their thing going, so that doesn't really lend itself to being molded. At So So Def, we create the momentum around you. The Def Jam artist Sterling Simms is going to become a So So Def artist. He's a nice, cool kid that we could definitely groom in the right direction.

How will you build the Island Urban brand?
We're just going to put out records, and most importantly, create hype with the records. Once the records are released and people start recognizing the records, then I'll begin doing the parties and building the brand that way. But right now it's all about the music.

What are your first releases?
I've got a bunch of releases coming up on Island Urban. One of our first is Jason Fox with the song "Aunt Jackie," which is out now. Johtna Austin's single "Video" featuring DJ Unk is also out now, along with Jagged Edge's "Put a Little Umb" featuring Ashanti. I got them off of Columbia Records and signed them to Island Urban. Hot Dollar also has his first record called "Streets on Lock." Both Hot Dollar and Johtna's albums are coming out Aug. 21, and Jagged Edge's album is due Aug. 28.

Now that you're part of Mariah Carey's label, have your responsibilities with her upcoming project increased?
No. I'm doing the exact same thing I did before. But I do get to hear more music from the other producers beforehand. Last time, I just went into the studio and did what I did. Now, it's a little bit more A&R work. We're working on her album right now.

Is there a tentative album release date and title?
I want to say the week of Thanksgiving. And no album title yet, though I'm sure she's got it already.

When you're signing artists, are you more intensely focusing on hip-hop or R&B?
I don't really have an agenda in that way. I'm hoping that I can kill on both sides. I'm coming with a lot of R&B records and have more R&B records coming right now than I do rap.

Has Janet Jackson been officially added to Island Urban?
She's on Island, but it's more or less [Antonio] "L.A." Reid's project. I let him deal with that on a day-to-day basis. He's going to A&R that project, too. Janet's record is one that he's wanted to do for a long time. He's very passionate about it.

Does he have plans to partner Jackson with her original production team, Jimmy Jam & Terry Lewis?
I don't really know what he's got in mind at this point. His past record isn't so bashful so I'm going to let him do whatever he's going to do. I'm going to do Mariah, and we're going to make it seem like we're in competition to see who's going to have the biggest album of the year.

You signed Jason Fox to a singles deal. Why?
That's all he had, so we hope to sell a shitload of ringtones and have it be one of the most popular records of the year.

What drew you to him?
Jason Fox created this dance called the "Aunt Jackie." I was drawn to him because the kids in Atlanta are creating their own buzz. There's a kid called Soulja Boy, and he's signed to Mr. Colpark. He's got over a million hits on his MySpace page and a song in Atlanta called "Crank Dat." It's a new dance that all these kids are doing, but I'm like, "Where the fuck are they seeing this dance?" There's no video on TV, yet it's big.

These kids aren't paying attention to the charts. If it's big to them, it's huge in their mind. When they go in these teen clubs, these are the records they want to hear and the dances they want to do. So I saw Jason Fox and the Hood Presidents, it reminded me of the same thing going on in Atlanta. People keep trying to separate these cities, to make them so different. The sound is different, but attitude and the atmosphere is the same. The kids are just trying to find their own thing, and Jason Fox is representing Harlem.

The So So Def artists are more in tune with my life and want to be a part of Jermaine Dupri at all times.
BEAUTIFUL AND THE BEAT
Can James Blunt’s Follow-Up Match His Debut’s Gargantuan Global Success?
By Michael Paoletta Photograph by Andrew Zaeh
James Blunt spent the better part of 2006 living and working in Ibiza, Spain, one of the Balearic Islands in the Mediterranean Sea. Known for its nonstop summer dance parties, Ibiza is not the first destination that comes to mind when thinking of the mellow British singer/songwriter. Blunt’s breakthrough debut, “Back to Bedlam”—released in 2004 in the United Kingdom and one year later in the United States, where it has sold 2.6 million copies, according to Nielsen SoundScan—was anything but dance music. In fact, its smash hit, “You’re Beautiful,” could have passed for a 1970s AM radio staple. But there was Blunt, last summer, making the scene like a veteran of the club community. “You go to Space in nine in the morning, and you carry on till nine in the evening,” Blunt says with a smile. “I’m a healthy clubgoer.”

Following a day—or night—of clubbing, Blunt would “head back to mine”: to his secluded home “away up in the hills.” It was there, with a piano and guitar at his side, that he wrote many of the songs that appear on his second Custard/Atlantic album, “All the Lost Souls,” due Sept. 18 (one day earlier internationally).

According to Blunt, the album’s lead single, the propulsive, anemic “1973,” which makes its world-wide radio debut July 23 (the digital download and accompanying video will be available at iTunes Aug. 7), was inspired by all that dancing and hanging out in Ibiza.

Blunt stayed in Ibiza beyond the summer season. But during the winter, when the tourists and partiers were nowhere to be found on the island, Blunt describes his routine as “alone and secluded—living like a monk.”

It proved to be an amazing experience. “I hadn’t been alone for three years,” he says. “I’d been sleeping on a tour bus with 12 people. So, it was a real moment to stop and have a look around, to realize what had gone on in my life and find a sense of calm.”

He was also able to free himself of competing with the success of his debut album. “There’s no way I’m going to sell 11 million copies” of the new album, he says, citing his debut’s global sales figure. “That album was a moment and I’m happy for that, but I’m certainly not going to try to emulate it in any sort of way.

Once upon a time—back before he embarked on a career in the music industry—Blunt had greatly different issues to confront.

The son of a colonel, Blunt (whose real surname is Blount) served as an officer in the British army—a stint that included NATO’s peacekeeping force in Kosovo. He exited the army in 2002, swapping his gun for a guitar.

As a struggling musician armed with a demo, Blunt caught the attention of Twenty-First Artists and EMI Music Publishing, which signed him to management and publishing deals, respectively.

“Around the end of 2002, songwriter/producer Linda Perry was in London,” Blunt says. “She had a label to label as a fan—with hopes of hearing some new music that would excite her. ‘But I was pretty much disappointed,’ she recalls. That is, until she stopped by the offices of EMI Music Publishing, where she heard Blunt’s demos.

At the time, Blunt didn’t have a label deal. In Perry, EMI saw a potential collaborator for Blunt. She had other things in mind: “I said, ‘He doesn’t need a collaborator—he needs a record label.’” Days later, I was having dinner with James and told him I wanted to sign him to my label [Custard].”

First forward to South by Southwest in 2003, where Blunt performed at a showcase in a hotel room at the Crowne Plaza Hotel. Perry was one of about 20 people in the room. Within days, Blunt and Perry had done a deal.

“Bedlam” went on to spend nine weeks at No. 1 in the United Kingdom. “You’re Beautiful” was the third single and wound up topping the charts for five weeks. By the end of 2005, “Bedlam” was the biggest-selling album of the year in the United Kingdom.

Eventually, “Bedlam” topped the album charts in 16 territories around the world, and was No. 1 on the European Top 100 Albums tally for more than two months. In the United States, “You’re Beautiful” topped The Billboard Hot 100 in the March 11, 2006, issue. In the process, Blunt became the first British artist to achieve that feat since Elton John’s “Candle in the Wind 1997.”

So without question, “All the Lost Souls” is a fourth-quarter (and beyond) priority for Atlantic Records. “James is coming off 11 million sold worldwide of his debut,” Atlantic president Julie Greenwald says. “He’s super important. We see him as a career artist and an important singer/songwriter.”

But this time out, Atlantic won’t be able to micro-manage the new release geographically, as it did with the debut. “With the first album, James was an unknown artist, so we had the time and luxury to market and promote it in each territory,” says Blunt’s manager, Todd Interland of Twenty-First Artists. “Now, we are setting up a global campaign.”

In the States, with the new album, Target and Wal-Mart will each sell exclusive CD/DVD collections, while Target will also pre-sell tickets for Blunt’s tour early next year. Atlantic will initially seed “1973” at adult top 40 and triple-A radio before servicing mainstream top 40. Beginning July 23, Verizon Wireless will exclusively offer the full digital download of the track for two weeks. On the radio front, it already has some influential fans.

“The mark of a true superstar is following a huge hit with a song that takes the artist to a whole new level,”

James Blunt (above, performing July 7 in London at Live Earth) turned to outside writers like Mark Batson and Max Martin to enrich his new songs.

The British Bonanza

U.K. Talent Makes Inroads In The U.S.

After a long run of limited visibility on the Billboard charts—in spring 2002, for the first time in almost 40 years there were no U.K. acts on The Billboard Hot 100 for two consecutive issues—U.K. talent has made a major comeback during the past few years. Beyond James Blunt, here are some of the top U.K. acts hitting it big stateside:

**ARCTIC MONKEYS**

After storming the U.K. charts with their ramshackle debut, these lads from Sheffield made significantly more inroads here with the recent “Favourite Worst Nightmare.” The album debuted at a career-best No. 7 on The Billboard 200 and has shifted 110,000 units, according to Nielsen SoundScan, despite limited touring and airplay.

**KING TUNSTALL**

This Scottish singer/songwriter was a complete unknown in the States with the release of her 2006 debut, “Eye to the Telescope,” but such singles as “Black Horse & The Cherry Tree” made her a quick fixture on AC radio. The album has gone on to sell 11 million copies. Sophomore project “Drastic Fantastic” is due Sept. 18 via Virgin.

**KEANE**

Keane’s mellowness, piano-dominated folk rock and Coldplay wave to the upper reaches of the charts in recent years.

Last year’s “Under the Iron Sea” debuted at a career-high No. 4 on The Billboard 200 and has shifted 342,000 units, while 2004’s “Hopes and Fears” is at 944,000.

**NATASHA BEDINGFIELD**

Her 2005 Epic debut, “Unwritten,” was a surprise stateside hit thanks to radio-faves like the title track and “These Words,” which propelled sales to 811,000 copies. The artist’s next project, “N.B.,” is slated to arrive in the States in October.

**LILY ALLEN**

A sugary-sweet voice and a back-girl attitude—what’s not to love? The 21-year-old’s Capitol debut, “Alright, Still,” arrived amid mega-hype but has shown commercial staying power, peaking at No. 20 on The Billboard 200 and selling 344,000 units.

**AMY WINEHOUSE**

Over-the-top behavior, bouffant hairstyles and a dynamite voice landed this soul siren’s flashy breakout, “Back to Black,” at No. 6 on The Billboard 200. Thanks to hits singles “Rehab” and “You Know I’m No Good,” the album has moved 759,000 copies since March and is poised for a big summer.

**SNOW PATROL**

This group rose from obscurity with 2004’s “Final Straw,” which scraped its way to No. 2 status on the back of the arena ballad “Run.” After building a loyal U.S. base with constant touring, the group’s 2006 album “Eyes Open” raised its U.S. profile exponentially, with sales now at 1 million copies.

—Jill Menze
That Synch King Feeling

Licensing-Wise, James Blunt Leaves No Song Unturned

Wher it comes to sync licenses, James Blunt is no slouch. Nearly every song from his debut album, “Back to Bedlam,” has been featured—more than once—in TV shows, films, promo/trailer spots and ad campaigns. Indeed, his songs resonate with many in Hollywood and on Madison Avenue.

“Today” senior producer Melissa Lonner—responsible for all talent/entertainment bookings—credits this to Blunt’s voice and story-telling. “His songs are about falling in and out of love, about wanting to be pursued and yearning for another, about breaking up and feeling sad,” Lonner says. “His songs are a soap opera. Everyone can relate.”

The following list details, “Bedlam” track by “Bedlam” track, each song’s synch licenses.

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If people hear other songs and not just the ones on the radio, they’ll approach the album as a whole.

—James Blunt

Despite his enormous success at home, Blunt has come in for a mauling for the acerbic British press, which has targeted the troubadour for his high-pitched singing voice, his nonconfrontational music and his well-to-do background. The criticism has been so harsh that Coldplay frontman Chris Martin called for a media truce during the 2006 BRIT Awards.

Blunt’s name has even entered the vernacular in Britain, although not in a flattering context. To be called “a James Blunt” is an x-rated slur. (Replace the first two letters of Blunt’s last name with the third letter of the alphabet.) To his credit, Blunt has made light of it. He is purported to have said, “John F. Kennedy got an airport named after him. I got my favorite part of the female anatomy.” During a video tribute to his manager at the Music Managers Roll of Honour in London earlier this year, a jovial Blunt introduced himself as “James Cunt.”

Never taking himself or his newfound superstar status too seriously also helped Blunt see his new songs on “All the Lost Souls” to fruition. Once ensconced with his band and “Bedlam” producer Tom Rothrock at Con- way Studio in Los Angeles to rehearse the songs (prior to bunkering down in Rothrock’s studio for the actual recording process), the artist began a running joke that lasted throughout the practice sessions.

Each day, as the band arrived at Conway, Blunt or one of his bandmates would press the buzzer and, like clockwork, the receptionist would ask, “Who’s there?”

Laughing, Blunt says the response was always the same: “Hey, we’re the James Blunt Band and we’re here to create soft-rock history.” Keyboardist Paul Beaud, guita- rist Ben Castle, bassist Malcolm Moore and drum- mer Karl Brazil, who had toured with Blunt for the past two-and-a-half years, played and recorded the 10 songs as a unit, together and live. “There was strong desire to capture that live-band feel that was so prevalent in the ’70s,” Blunt says. The recording process was in direct contrast to that of “Bedlam,” which Blunt made with studio musicians and then over dubbed many of the instruments himself.

Upon arriving at Conway on the final day of rehearsals, Blunt pressed the buzzer to gain entry and said, “We’re the James Blunt Band. What are we here to do?” Without missing a beat, the receptionist said, “You’re here to create soft-rock history.” Retelling this story, Blunt cannot help but laugh: “She totally got it.”

Now, Blunt will step back and hope his fans will stay with him the second time around. “I’m really excited to see the development from an album that was naive and honest and charming in its own way,” he says, “to an album that is a bit deeper, a bit richer in its approach.”

Additional reporting by Lars Brandle in London.
Can An MTV SERIES Still Create A Music Career? 

BY BRIAN GARRITY

When Bamboo Shoots recently made their national TV debut on “Late Night With Conan O’Brien,” they were an obscure booking, even by the standards of a show that specializes in spotlighting lesser-known acts. The band, which plays a funky, South Asian/Indian-influenced variation of pop-emo, didn’t have an album, had never been on a label, claimed fewer than 3,000 MySpace friends and had never performed in front of a crowd larger than a few hundred people. But they had a backer that most bands with such a thin résumé do not: MTV. In mid-May, Bamboo Shoots were named the winner of a discover-the-best-unsigned-college-band contest from MTV Networks’ mtvU—selected from a mixture of fan voting online at mtvu.com and vetting by executives at MTV and Epic Records. And, in a Cinderella turn, the quintet with ties to Middlesex County College in New Jersey, found themselves thrashing about in front of the “Late Night” cameras just days later.

“These kids come on and I invite them over to the couch afterwards and they’re high-fiving each other, they’re just jumping off the couches they’re so excited,” O’Brien says.

The gig was part of a prize package worth more than $1 million that also included a recording contract with Epic and a substantial promotional commitment from MTV once the album came out.

The mtvU promotion, called Best Music on Campus, (BMOC) is just one of a number of reality band initiatives MTV Networks has in the works for emerging acts across its channels. Other recent and pending projects:

“Making the Band 4.” Now airing on flagship channel MTV, season four of the Sean “Diddy” Combs-lensed fronted series “Making the Band” features the hip-hop impresario looking for the best male performers to shape into a new chart-topping act. An album is set to follow through Bad Boy/Atlantic.

Menudo. After trolling malls across America and Puerto Rico for months, casting has wrapped on a reboot of the 1980s Puerto Rican boy band franchise that launched Ricky Martin’s career. The show, which will document the development of the new five-person Latin-infused R&B group, is set to air on MTV Tr3s later this year. MTV and Reveille, the production company from NBC Entertainment chief Ben Silverman, are producing. An album is set to follow through Epic Records.

Band in a Bubble. In a much-publicized move, the members of pop-punk act Cartel at the end of May sealed themselves inside a huge transparent bubble on a New York pier and dedicated themselves to making their self-titled sophomore album for Epic Records during a 20-day span. Fans visiting the bubble could witness the band in action, and MTV cameras captured the whole thing for an accompanying reality show on MTV2. First-run episodes of the series wrapped in June. The network is now putting together a rollout strategy for the video for the first single.

To be sure, band-making shows are just one of a variety of ways MTV approaches music promotion and programming (see story, below). But the current surge in discover-the-next-great-artist series comes as reality TV subgenre—long a strong suit for the Viacom-owned network—has become increasingly crowded with competitors.

“American Idol” has become the gold standard in launching new music careers and is dominating TV ratings in the process.

VIRAL VOTING

Online Services Search For Stars

MTV and “American Idol” are hardly alone in their searches for “the next big thing.” A growing number of Web services are getting in on the act as well.

A new breed of online services that merge the viral video aspects of YouTube, the social networking elements of MySpace and the voting angle of “Idol” are looking to raise the bar on fan-driven A&R.

Leading the pack is New York-based startup MusicNation.com. The company, which runs discover-the-best-unsigned-band contests through its sites, has raised more than $5 million in private equity funding from Greylock Partners and Point Judith Capital and claims Epic Records as a minority stake holder in the venture.

MusicNation recently wrapped its first series of contests searching for the best pop, rock and urban acts. One winner was chosen from each of the three categories and received a recording contract with Epic along with a segment on Clear Channel Radio’s original online video series “Stripped” and an endorsement deal from guitar maker Gibson. The winners—Kid Deposit Triumph (rock), Yolanda Ruiz (pop) and T-Max (urban)—were selected from a mix of fan voting and a panel of industry judges. Epic president Charlie Walk and producer Jonathan "J.R." Rotem helped judge the pop category; Joel and Benji Madden of Good Charlotte, and Grammy Award-nominated producer Howard Benson served as rock judges; and Nelly, the Game and Jive Records president of urban music Mark Pitts contributed to the urban judging.
Meanwhile, a glut of other networks and shows are getting into the act too. Witness everyone from the CBS "Early Show" to online programming initiatives like MusicNation and OurStage (see story, below) all trying to find "undiscovered artists," often with the help of viewer voting.

"Right now the public is interested in these reality shows," MTV president Christina Norman says, "It's important for us to keep stretching the definition of what that genre is."

MTV VP of music and talent Amy Doyle says the appeal of such programs is clear: "The audience wants a voice. They want to be credited for their choices among music, they want to feel empowered."

As the service moves to its second "season," the judges and prize packages are bit more modest. Major label presidents and multiplatinum artists aren't participating in the judging this time out. And winners will be signed jointly to Epic and Original Signal Recordings, Music Nation's label arm that is able to sign artists independently and in conjunction with Epic.

MusicNation co-founder/CEO Daniel Klaus says the point of the celebrity judges was to help drive awareness for the site, which now claims 450,000 unique visitors per month. He adds that the core appeal of the service is the same regardless of who is judging. "It's not so much about the fans being pushed music anymore," he says. "Fans are helping create stars."

A similar concept is behind OurStage.com. The site, which launched in March and claims more than 103,000 unique visitors per month, allows artists to upload music and videos that are later voted on by fans. Along with performance slots at various live music events like Bonnaroo and the CMJ Music Marathon, monthly winners are awarded with cash prizes up to $5,000. New prizes to be awarded this month include stage appearances at Bumbershoot in Seattle, CMJ and the Starbucks Music Maker competition. The company isn't yet giving away label deals, but plans to do so later this year.

"We're getting close to a point where you can give the tools to the crowd where they can make a decision on an artist out of the gate, rather than an artist having to wait and hold their breath for that decision until after they have cut and released an album," OurStage CEO Ben Campbell says. "The big test for services like OurStage and MusicNation will be whether an online version of 'American Idol' can actually yield a star. For all the hype surrounding such sites as YouTube and Myspace, these destinations are good at generating buzz and traffic for unsigned acts, but have yet to 'break' a star act in the way MTV or 'Idol' has."

Klaus says a blended approach is ultimately required. "There is no question that community-based A&R is one element of the future of the record business. It helps bring artists to the forefront," he says. "But for artists to really cross over into the big time they still need more traditional marketing offline."

Still, MTV is attempting to largely retain its role as a "curator" for new music rather than turn over the A&R process to the public in its reality initiatives. Besides BMOC, the new programs are as focused on the artist development process, not fan voting.

"It's all in the making-the-hand genre, but the path to being made are all very different," Norman says.

Beyond "Idol," MTV remains one of the few outlets with a proven track record of launching successful careers from reality shows that take an insider's look at the music-making and star development process.

Ashlee Simpson's 2004 debut "Autobiography," subject of MTV series "The Ashlee Simpson Show," has sold more than 2.9 million copies, according to Nielsen SoundScan. And Daniel Kanke, the last "Making the Band" creation from Combs, has sold more than 900,000 copies of its self-titled 2006 debut.

"The model works. And I think as long as it does, we'll find a way to keep doing it," Doyle says. "What we hear a lot from our audience is the more they get to see behind the scenes and know the story and access to artists, the more they commit to that artist."

Yet it doesn't always result in a home run. Cheyenne Kimball's 2006 Epic/Daylight debut "The Time Has Come" sold 129,000 copies following the run of her self-titled reality series on MTV.

Just how much fans commit to this latest wave of made-for-MTV acts remains to be seen.

Albums are yet to be made for Menudo and the "Making the Band" casts. And Cartel's album is still on the way. "Lose It," the first single from the new Cartel album, has sold more than 9,000 downloads in its first two weeks.

Meanwhile, in the case of Bamboo Shoots, MTV execs are hoping the early buzz of the "Late Night" appearance will carry over once the band actually has a record to promote.

MTV GM Stephen Friedman says the point of the launch is to set the stage for what hopefully is a long-term relationship with the band.

"You do this stuff because you want the talent to resonate with the audience," Norman adds. "Sometimes you have incredible successes and sometimes things don't play out the way you like them to. For us it's providing a variety of opportunities for the pop-loving fan, the rock-loving fan, the Latin music fan..." O’Brien thinks nontraditional methods for breaking bands are a necessary experiment.

"None of us really knows where television or music is going in the next 10 years, so you have to try things. There might be some version of this that happens more often in the future," he says.

And, in the meantime, he'll be keeping an eye on Bamboo Shoots' development in the mean time.

"If this works I'll be all over them," he says. "And if it doesn't go well, I will distance myself so quickly."
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In an industry that thrives on what's new, the question of who's got next is a constant refrain. And in covering the music business, Billboard sings along with that chorus. Thus, welcome to our second annual Urban Songwriters to Watch. The inaugural edition of this special supplement (Billboard, July 1, 2006) presented a stellar lineup of songwriter/producers: Karan Wonder, Johna Austin, Carl & Dre, Dre & Vidal, Sean Garrett, Harold Lilly Jr., Bryan-Michael Cox, Ne-Yo, the Clutch and Tim & Bob. Austin and Cox won a Grammy Award earlier this year for Mary J. Blige's "Be Without You," while Ne-Yo became a first-time Grammy nominee.

Recently, Garrett and Austin were named songwriters of the year by BMI (for pop) and ASCAP (rhythm & soul), respectively. This year's 10 to watch is an equally talented lineup, culled from input provided by key publishing executives and other chart experts. The process also revealed an exciting plus: a new pool of bubbling talent—encompassing the Runners, Kendrick Dean, L Roc, Lenny Berej, Kristal Oliver and Kenil Wilson—to watch during the next year. In the meantime, read on.

**AKON**

Akon is an established artist, thanks to two multiplatinum albums ("Konvicted" and "Trouble"), plus a string of hits including "Don't Matter," "I Wanna Love You," "Smack That," "Lonely" and "Soul Survivor." He has also become an in-demand songwriter/producer. His collaboration with Gwen Stefani on her Billboard Hot 100 No. 2 hit, "The Sweet Escape," was just a hint of things to come.

Akon has credits on two current chart clinicians: T-Pain's "Bartender" and Bone Thugs-N-Harmony's "I Tried." He has also locked time with a virtual who's who of artists: Mario, Whitney Houston, Nelly, Snoop Dogg, Nicole Scherzinger and David Banner. And that's not counting artists he's grooming under his own label auspices. Besides T-Pain, his roster includes TLC founding member Rozonda "Chilli" Thomas and newcomers Brick and Lace, Rock City and Ray L.

Noting that melodies and originality are what set him apart from other writers/producers, Akon advises aspiring songwriters to "come up with their own style. You do that and you blow up faster—and you last longer."

**MARK BATSON**

As a youngster in Brooklyn, N.Y., Mark Batson learned to play classical as well as jazz and gospel. To this day he still draws inspiration from something he grasped early on: Music is one thing, "It's not separate," he says. "I learned how to respect everything equally, whether it's classical, country, R&B, hip-hop or whatever." That comfort level has led him down an intriguing path: working with India.Arie, Anthony Hamilton, 50 Cent and Dr. Dre, to Seal, Maroon 5, Gwen Stefani and Dave Matthews.

In addition to Matthews and Hamilton, Batson's current studio schedule lists sessions with Alicia Keys ("She's on fire, a grown woman singer"), James Bluett ("People are sleeping on him") and Dr. Dre. "People don't understand his level of perfection," Batson says, referring to Dr.'s long-awaited "Detox" album. "His work is on the level of a Ferrari... "This year's Gardiner of pop," says, he's a perfect fit with Akon. Batson's wish list: Stevie Wonder, Bon Jovi and Wu-Tang Clan's RZA.
NATE 'DANJAHANDZ' HILLS
As a protege of Timbaland, Nate "Danjahandz" Hills has helped write six No. 1 singles on the pop and R&B/hip-hop charts, including Justin Timberlake's "My Love" and Nelly Furtado's "Promiscuous." A few months ago, SESAC presented Hills with its prestigious songwriter-of-the-year award. And Epic Records president Charlie Walk goes so far as to call him "this generation's Quincy Jones."

Hills, who cut his musical teeth producing rapper Lloyd Banks' "I'm So Fly," is now keeping track of a calendar that includes appointments with a diverse clientele: Duran Duran, Mariah Carey, Ashlee Simpson, T.I., Madonna and Britney Spears.

With plans to establish his own label, Hills credits his Virginia stomping grounds as the reason for his success. "In Virginia we're eclectic," he says. "We take elements from everywhere and put them together. Being bored leaves you with nothing else to do but create something extraordinary."

TERIUS 'DREAM' NASH
Terius "Dream" Nash put his stamp on summer 2007 with reggae-turned-pop star Rihanna's infectiously hooked "Umbrella." The guitar-laden electronic beat—flushed out by Nash's lyrics about loyalty and selflessness—was originally written for Britney Spears. Having written the hook for Yung JoJo's single "Coffee Shop," Nash is moving forward on record deals with Nicole Scherzinger and Mary J. Blige, plus newcomers J. Holiday and Lucy Walsh, daughter of Eagles member Joe Walsh. He's also putting the finishing touches on an album for his wife, R&B songstress Nivea.

The Atlanta native swears he can tell if he has a hit song within 10 minutes of writing it and is glad '80s pop is back in vogue. "It's like telling a story," Nash says. "When I'm writing, it's more about feeling. Typing up the lyrics is nice and all, but it's really about the melody and letting your feelings project where the melody goes."

MAKEBA RIDDICK
Baltimore-bred Makeba Riddick scored her first major hit at the tender age of 20 with Jennifer Lopez's "All I Have." The 2002 song, featuring an assist by LL Cool J, peaked at No. 1 on the Billboard Hot 100 for five weeks and earned the fledgling songwriter an ASCAP pop award. "I was so young that I didn't even know what that meant," the 26-year-old says. A year later, the hot commodity signed with Sean "Diddy" Combs' Bad Boy/EMI Music Publishing.

She has since written for DaNity Kane, Fantasia, Jessica Simpson and another female superstar. Beyoncé: Riddick co-wrote the "Dreamgirls" star's 2006 crossover hit, "Déjà Vu." The song later earned two Grammy nominations while the album that spawned it, "B'Day," won the 2006 Grammy for best contemporary R&B album. In addition to starting her own publishing company, Riddick hopes to work with Mary J. Blige and Madonna.

LIL' RONNIE
The music industry became acquainted with Lil' Ronnie (born Ronnie Jackson) when Ruben Studdard crooned his way to an R&B hit with Ronnie's "Sorry 2004." The Kansas City, Mo., native initially signed with Jermaine Dupri's So So Def before moving to Los Angeles. Once there, he hooked up with production aces The Underdogs and made the Studdard connection.

Not one to sit around, Ronnie relocated to Atlanta two years ago. The move proved fortuitous. He co-wrote two of this year's biggest R&B hits for R. Kelly and Bow Wow ("I'm a Flirt") plus Kelly and Usher ("Same Girl"). His writing credits include Jamie Foxx, Omarion, Mario and Monica.

Ronnie pegs his success to the public's thirst for reality. "Reality TV has taken over, and my sound is for the reality generation. As with 'Same Girl,' which is a true story, most of my songs are about everyday things that happen to people but they're scared to talk about them. I do real music that talks about something."

TANK
The Atlanta native works with her home town's Def Jam before moving to New York, where she hooked up with the Wu-Tang Clan's Raekwon. With more than 70 cuts to her credit, Tank has worked with such hot artists as P. Diddy, Ludacris and 50 Cent.

When Tank's debut album, "This Bitch Don't Need You," debuted at No. 1, Billboard readers caught up with Tank's progress at the Black Music Awards, where she took home the new artist award. With her second album due to come out in November, Tank has dropped "Sex, Love & Pain," her first single.

T-PAIN
Falheem "T-Pain" Najm's first hit, 2005's "I'm in Luv Wit a Strippe," was just the warm-up for his latest chart-topper, "Buy U a Drank (Shawty Snappin')." The ditty, which features Zapp frontman Roger Troutman's trademark vocoder and Atlanta's snap craze, claimed No. 1 on the Hot R&B/Hip-Hop Songs chart and The Billboard Hot 100. Now a growing number of artists in the R&B/hip-hop and pop communities are scrambling for a piece of T-lahasser F'ann's electronic soul.

In the last two years, he has penned hooks for Chris Brown, Brandy, Mary J. Blige, Mary J. Blige, Mario, Duck, Sean Paul, Mike Jones, Trey Songz, Fabolous, Lil' Wayne, Paul Wall and R. Kelly. T-Pain also co-wrote and appears on another crossover summer hit, "I'm a Flirt." When it comes to describing his songwriting philosophy, a fra: k T-Pain says, "If you go pop, you're going to sell. But if you don't go pop, you ain't going to sell, a motherfucking thing."

WILLIAM
He was born William James Adams Jr. in Los Angeles. But fans know him best as will.i.am, a founding member of the Black Eyed Peas. Still a driving force behind the group's ongoing success, will.i.am has widened his writing and producing scope during the last several years. In 2006 alone, his creative imprint was heard on recordings by Sergio Mendes, Busta Rhymes, Diddy, Peas colleague Fergie, the Pussycat Dolls, Justin Timberlake, Ciara and Nas.

Under his self-titled label with Geffen, will.i.am wrote and produced Macy Gray's 2007 return, "Big." Other 2007 collaborations include Chris Brown, Amerie, Rihanna, Nicole Scherzinger, Hilary Duff, Lil' Wayne, Common and Lupe Fiasco. Not to mention working on what could turn out to be the comeback of all comebacks: Michael Jackson's new album. "Man, he still sings like a bird," will.i.am said at billboard.com earlier this year. "He could go anywhere. We have a real opportunity to do something here. It's either going to be really big or nobody's going to care. Ain't no middle ground on this one."
THE ONE TO WATCH!

NATE "DANJA" HILLS

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- Gave It To Me/ Timbaland Feat. Nelly Furtado & Justin Timberlake / Mosley/Blackground/Interscope
- If Everyone Cared/ Nickelback / Roadrunner/Lava/Atlantic
- The Cowboy In Me/ Tim McGraw / Curb
- U - Ur Hand/ Pink / LaFace/Zomba
- Underneath Your Clothes/ Shakira / Epic
- Walk Away/ Paula DeAnda Feat. The DEY / Arista/RMG
- Wave On Wave/ Pat Green / Republic/Universal South
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- Coming Undone/ Korn / Virgin
- Find Out Who Your Friends Are/ Tracy Lawrence / Rocky Comfort/COS
- Get It Shavy/ Lloyd / The Inc./Universal Motown
- High Maintenance Woman/ Toby Keith / Show Dog Nashville
- Home/ Daughtry / RCA/RMG
- I Tried/ Bone Thugs-N-Harmony Feat. Akon / Full Surface/Interscope
- I'm A Flint/ R. Kelly or Bow Wow / Columbia/Jive/Zomba
- Kryptonite/ Purple Ribbon All-Stars / Purple Ribbon/Virgin's
- Like A Boy/ Ciara / LaFace/Zomba
- Make My Wonder/ Maroon 5 / A&M/Octone/Interscope
- Moments/ Emerson Drive / Mistas/New Revolution
- Outta My System/ Bow Wow Feat. T-Pain & Johnta Austin / Columbia
- Party Like A Rockstar/ Shop Boyz / OnDeck/Universal Republic
- Pop, Lock & Drop It/ Nelly/Island/Atlantic
- Rock Yo Hips/ Crime Mob Feat. Lil Scrappy / Crunk/Ge Up/Reprise
- Summer Love/ Justin Timberlake / Jive/Zomba
- Umbrella/ Rihanna Feat. Jay-Z / SRR/Def Jam/IDJMG
- What I've Done/ Linkin Park / Warner Bros.

**50,000 SPINS**
- A Different World/ Burney Covington / Lyric Street
- Antes De Que Te Vayas/ Marco Antonio Solis / Fonovisa
- Beautiful Girls/ Seal Kingston / Beluga Heights/Epic/Kcch
- Big Girls Don't Cry/ Fergie / Interscope
- Eres Mi Religion/ Mana / Warner Latina
- Everything/ Buckcherry / Eleven Seven/Atlantic/Lava
- Hey There Delilah/ Plain White T's / Hollywood
- I Told You So/ Keith Urban / Capitol Nashville
- Johnny Cash/ Jason Aldean / Broken Bow
- Lost In This Moment/ Big & Rich / Warner Bros./RWN
- Made To Love/ TobyMac / Forefront/EMI CMG
- Never Again/ Kelly Clarkson / RCA/RMG
- Open Skies/ David Crowder Band / Sixsteps/Sparrow/EMI CMG
- Teardrops On My Guitar/ Taylor Swift / Big Machine
- The Woman In My Life/ Phil Vassar / Arista Nashville
- Thinks Fr Th Mins/ Fall Out Boy /Fuel Ed By Raman/Island/IDJMG
- U Got That Love (Call It A Night)/ Gerald Levert / Elektra/Atlantic
- When I See U/ Furtas / J/RMG
- Wipe Me Down/ Ll Boosie Feat. Foxx & Webley Trie / Asylum/Atlantic
- Your Love Oh Lord (Psalm 36)/ Third Day / Essential/PLG
THE NEXT ADVENTURE

After Solo Successes, Rilo Kiley’s Members Regroup For Warner Bros. Debut

After a year-plus hiatus during which Rilo Kiley’s principal members both pursued solo careers, the Los Angeles-based indie pop quartet is returning to business Aug. 27 with its major-label debut, “Under the Blacklight.” Well, sort of.

“People keep calling it our ‘major-label debut,’ but I think [2004’s] ‘More Adventurous’ was that,” frontwoman Jenny Lewis says. And in some respects, she’s right. “Blacklight” marks Rilo Kiley’s first effort on Warner Bros. proper, whereas “More Adventurous” was released on the band’s own Brute/Beaute imprint before the major upstreamed it.

However you tag it, “More Adventurous” was the band’s third full-length, is its biggest release to date. It has sold 177,000 copies in the United States, according to Nielsen SoundScan, and cracked The Billboard 200 at No. 161.

Just as noteworthy was the success Lewis met with her solo debut, the country- and soul-flavored “Rabbit Fur Coat,” recorded with the Watson Twins and released on pal Conor Oberst’s indie label Team Love in January 2006. The album has shifted 112,000 and peaked at No. 88 on The Billboard 200.

Warner Bros. marketing director Brant Weil says Lewis’ solo run, as well as Blake Sennett’s work with his side band the Electrelane, have stoked awareness for Rilo Kiley’s upcoming release. “The solo projects have kept Rilo in the public’s eye during a time when most bands fade back a bit,” he says.

As for greater expectations this time around thanks to the group’s heightened profile, Weil notes that Rilo Kiley has “grown to their current status, so any pressure is a product of what they have achieved on their own.”

For Rilo Kiley, which is Lewis (vocals/guitar), Sennett (vocals/guitar), Pierre de Reeder (bass) and Jason Boesel (drums), that road started in 2001 with its Barsuk debut, “Take Cills and Landings.” The band then relocated to Omaha, Neb.-based Saddle Creek Records for 2003’s “The Execution of All Things” before finding a home within Warner Bros. Although each album improved upon its predecessor, the band remained chiefly within its lo-fi, hook-driven pop confines, occasionally dipping into fuzzed-out guitar numbers or acoustic-based folk tunes.

On “Blacklight,” there are hints of what Rilo Kiley excelled at in the past. But those anticipating too much familiarity are in for a few surprises.

The album touches on everything from glistening disco (“Breakin’ Up”) to Spanish-sung choruses (“Dejalo”) and ’60s-inspired surf vibe (“Smoke Detector”). Lyrically, much of the material is devoted to Hollywood’s dark underworld, as Lewis references topics like the porn industry and cyber dating.

When Rilo Kiley recorded “More Adventurous,” “we were in a completely different place musically,” Lewis says of the shift in sound. “We wanted to try something new. I think in working with two new producers [Jason Lader and Mike Elizondo], that brought out different aspects of our band, sonically.”

Sennett adds, “We’ve done a lot of crying for a long time, and it was time to dance.”

One of the most notable departures is first single “Moneymaker,” which bounces along like a sleazier, funkier version of Heart and has an accompanying 12-minute video featuring risqué footage of Hollywood sex workers auditioning for jobs. The clip hit the Internet July 1 as the first piece of the promo campaign. The second single, “Silver Lining,” is the band’s at its most accessible; it will be at radio by the end of the month.

Indie stores, which still attract the bulk of Rilo Kiley’s fan base, are the label’s primary retail target. Select retailers (particularly those that sold “Rabbit Fur Coat”) will have exclusives like a special 7-inch vinyl single, a poster or vinyl copies that also contain the CD.

“I don’t want you to make the fans buy the record three times to get different items,” Brant says of the decision to promote heavily in one market. “It’s been a very loyal fan base, and I don’t want to take advantage of that fact.”

Coalition of Independent Music Stores president Don Van Cleave notes that anything attached to Lewis’ name is a strong selling point. “A new Rilo Kiley release is always a good thing,” he says. “We have done quite well with anything connected to Jenny Lewis, and I’m sure we will all rally behind this new effort.”

A supporting European tour will commence in August, with a U.S. trek lined up for September and October. But even with Rilo Kiley back on the front burner, Lewis and Sennett are continuing to work on solo material.

“Right now we just want to put this record out and then see where those next songs fit in,” Sennett says. “There’s probably [future] projects there that we don’t even know about. We just write a lot of songs. We’re restless individuals.”
Behind The Wheelies
Farris Opens Up About Faith On 'Salvation'

Who would have thought that the former frontman for the Screamin' CheetaH Wheelies would release the most-talked-about gospel album of the summer? With his INO Records debut "Salvation in Light," Mike Farris is generating quite a buzz. Never have I had so many people pitching me on an artist, and I'm not talking just about his people. Retailers, TV executives, other journalists and an array of music-loving folks have called, e-mailed or shoved a CD in my hand.

This guy lives up to the hype. "Salvation in Light" pulsates with energy, passion and unbridled soul. "I had the concept way back in 2000," Farris says of the collection, which combines his potent originals alongside such classic spirituals as "Can't No Grave Hold My Body Down" and "Oh Mary Don't You Weep." "You stop trying so hard to do something and just go back to doing exactly what you're built to do, and the whole world just relaxes around you."

Farris formed the Wheelies in 1991. The band recorded two albums for Atlantic and one for Capricorn as well as three live indie albums. Through the years Farris struggled with drug and alcohol addiction that nearly killed him.

Once sober, he began writing new music and re-discovering his appreciation for old spirituals, which led to the new record. "Musically it's more soul-driven and groove-oriented, and that's what's always has moved me," he says. "Lyrically, it's discussing spiritual struggle. I've always been a spiritual-minded person, but it's never been an easy thing for me."

Farris recorded the project in the same Nashville studio where Jack White produced Loretta Lynn's Grammy Award-winning "Van Lear Rose" album. "We get to this house and the house looks exactly like this music sounds in my head," he says of Eric McConnell's studio. "My biggest reference of point for the actual sound of the room was like what Ry Cooder did with Buena Vista Social Club. To me, the room had become an instrument unto itself with those sessions. We captured that room sound and once we did that, we were off and running. It's the record that I've always wanted to make in every way."

People are taking notice. "You can hear in his voice he truly feels and believes in the message," says Brian Smith, VP of store operations for Marietta, Ga.-based Value Music Concepts. "It is a glorious example of a performer coming face to face with what they were born to sing and making the album of their career."

Farris' live show is generating as many raves as his album. "I have been at this music-selling thing for 27 years, seen a lot of shows, been fed a lot of hype and never had an artist give more of themselves to a performance than what I witnessed Mike deliver live in concert," Smith says. "This is a record that needs to be heard and a show that needs to be seen. The audience for this should be wide."

ROCKY MOUNTAIN HIGH:
One of the biggest events in Christian music, the Gospel Music Assn.'s Music in the Rockies takes place July 29-Aug. 4 in Estes Park, Colo. Michael W. Smith, Rebecca St. James, Brian Littrell, the Crab Family, Sandi Patty, Mark Schultz, Natalie Grant and Rush of Fools are among the acts participating in the annual training camp for artists, songwriters and worship leaders. Music in the Rockies has long served as a valuable A&R source for the Christian industry. ...
“It looked pretty convincing,” says Bracegirdle, who powerless to take action, was forced to scrap the official release.

Now, Chicane is trying to rebound with a self-financed, rock-influenced fourth album, “Somersault” (Modena, distributed by Absolute Music), out July 23 in the United Kingdom. “I’ve invested close to $400,000 so far, raised by selling my Ferrari and remortgaging the house,” Bracegirdle says, “I’ve always played live with a sizable group of musicians, but now I’m financing everything myself. It is a challenge. The group and crew cost $6,000 per show.”

Bracegirdle proved his hitmaking touch is still there when the album’s lead single, “Stoned in Love” featuring Tom Jones, peaked in May in the United Kingdom at No. 7. But he determined not to sign another label deal, with his manager John Kavanagh seeking further investment from corporate sponsors.

“For the moment we’re concentrating on the U.K. market,” Kavanagh says. “The U.S. is our next target. But we are looking to get Nick’s music placed in a TV series or advertising campaign before we release a record there.”

Chicane has struggled for success in the States, with career album sales totaling 71,000, according to Nielsen SoundScan. But Bracegirdle may yet have the last laugh on the nation that caused him so much piracy-related trouble.

“Ironically, Russia is fast becoming a good market for Chicane,” he says with a laugh. “We’ve been there more than four times already this year.”

RHYTHM & BLUES

Something To ‘Talk About’

New Film Spotlights Early Days Of Urban Radio

Radio One architect Cathy Hughes’ dream of a black-owned radio chain took root at Washington, D.C., news/talker WOL. But the AM outlet had earlier left a significant imprint, thanks to Ralph Waldo “Pete” Greene Jr. and Dewey Hughes.

The pair’s largely unknown chapter in urban radio history during the civil rights era provides the storyline for the Focus Features film “Talk to Me” (July 13). Don Cheadle stars as hard-drinking, sharp-dressing ex-Greene, a D.C. native who looks at his way into a music-and-talk morning gig at WOL. Greene’s humorous, tell-it-like-it-is persona bumps heads with streetwise but politically correct peer Dewey (Chiwetel Ejiofor) and station owner E.G. Sonderling (portrayed by Martin Sheen).

Greene and Dewey developed a unique style and rhythm during which Greene passionately advocated social reform and racial pride — and gave voice to a previously silent constituency.

A unifying yet calming force for two decades in “Chocolate City,” Greene later took his activist act to TV via co-host stints on local show “Where It’s At” and his own public access program. “Pete’s Washington,” featuring his signature opening tag line: “Adjust the color of your television.”

Dewey, with then-wife Cathy, acquired WOL in 1980. Divorcing soon after, Dewey, whose station share was purchased by Cathy, relocated to Los Angeles, where he now resides. Greene, who influenced such local DJs as current Sirius Satellite Radio personality Howard Stern (a guest several times on Greene’s TV show), died of cancer in 1994.

Directed by Kasi Lemmons (“Eve’s Bayou”) and co-starring Tariq P. Henson and Mike Epps, among others, “Talk to Me” is an illuminating film on several fronts. There is the bond between Hughes and Greene: Each possessed something in his character that the other needed to succeed in his respective pursuits. But it wasn’t a use-then-discard type of friendship. It was forged from a deep-rooted love and respect that eventually helped them repair a painful rift.

Then there’s the historical snapshot of black radio and its potential, engaging mix of community service and entertainment. It was a pre-syndication, pre-satellite world back then, inhabited by individually styled personalities who were just as popular as the artists whose music they played because of their innate ability to relate to their audiences.

Greene wasn’t the only popular personality at WOL. There was the conservative Sunny Jim Kelsey (Vondie Curtis Hall) and flamboyant smooth talker “Nighthawk” Bob Terry (Cedric the Entertainer).

Equally popular and community-oriented counterparts were stationed in other major markets like New York’s Frankie Crocker and Hal Jackson, Philadelphia’s Georgie Woods and Los Angeles’ Magnificent Montague.

“That’s what made what we called ‘Negro radio’ then,” recalls now-Las Vegas-based Montague, who notes Sonderling gave many black DJs their breaks at WOL and other stations. “We were preachers, leaders, the people’s jockeys...just as big as movie stars.”

The movie also sheds light on a period percolating to the dual rhythms of a newly heightened social consciousness and vibrant soul music. Scored by frequent Spike Lee collaborator Terence Blanchard, the film sports an Atlantic soundtrack that features such era-defining flashbacks as “Time Has Come Today,” “Say It Loud—I’m Black and I’m Proud” “Compared to What” and “A Change Is Gonna Come.”

“Talk To Me” mirrors a black America that is sadly fighting many of the same issues. But it also shows a sometimes complacent hip-hop generation what raising one’s voice can do.

Grown People

His U.S. promotional visit this month includes a July 16 performance on NBC’s “Late Night” with Conan O’Brien. “The BBC filmed a June 7 show at London’s St. Luke’s Church for future U.K. TV broadcast on digital channel BBC4.”

“I don’t think I’ll ever be a mainstream artist (again) because of the way my records are,” Lowe says. “I really like the band made feel that’s on them, and that makes the general public nervous—they’re used to a certain polish. But the people who get it, really get it.”

—Paul Sexton

TWANG TIME: The Twang is very much the thing for U.K. alternative rock fans right now.

Based in Birmingham, the band’s debut “Love It When I Feel Like This,” released June 4 by B-Unique/Polydor, crashed the Official U.K. Charts Co. albums survey at No. 3. Its rowdy mix of Oasis-style guitars and Streets-style lyricism sold more than 15,000 units in its first week, according to the OCC.

“We just wanted to make a good record and we have,” vocalist Phil Etheridge says. “I’d have signed to anyone just to be able to get on the road. B-Unique felt right.”

The band signed to the label for the world except North America and is talking to U.S. labels about a deal. In the meantime, it’s concentrating on the international festival circuit, with high-profile slots booked at the Glastonbury and Reading/Leeds Festivals (United Kingdom), Oxegen (Ireland), Summercize (Spain) and Summersonic (Japan). A full U.K. tour is scheduled for October/November, booked by London-based International Talent Booking. The band is published by Warner/Chappell.

—Mark Suterland

MAXIMUM PEZZALL: Champagne corks were popping at Warner Music Italy in early June when pop vocalist Max Pezzali’s latest album “Time Out! but No. 1 on the FIMI chart in the week after its May 25 release, giving Warner the top five chart slots. “I don’t know whether that’s the first time this happened to a label in Italy,” Warner Music Italy president/CEO Massimo Giuliano says, “but it was certainly the first time for us.”

“Time Out!” is Pezzali’s first original studio album in three years. According to Warner, his 2005 compilation “Tuttorom” has shipped 250,000 units. Giuliano says the new set is already halfway toward hitting its 160,000-unit target.

Pezzali has been an established chart artist in Italy since 1992, when he debuted as half of pop duo B.B.G., which enjoyed such hits as “Sei un Mito” and “Hanno Ucciso l’Uomo Ragno.” He is published by D.J.’s Gang; booking is through Live Nation/Milan’s office.

—Mark Worden

www.americanradiohistory.com
The Write Stuff
Editors Aim To Join Coldplay, R.E.M. In Big Leagues

Editors frontman Tom Smith contemplates the huge anticipation surrounding the British band's imminent sophomore set, "An End Has a Start," and shivers. "I get nervous thinking about it," he says.

No one else around the band seems concerned, however. Editors' debut, "The Back Room," was a slow-burn success in the United Kingdom after its bow in 2005. Released on the independent Kitchenware label at home and licensed to PIAS for Europe and Sony BMG for the rest of the world, it's BPI-certified platinum, with total British shipments of 450,000, according to Rob Whitaker, who co-manages the band for Zoot Music.

Whitaker says expectations for the follow-up—released June 25 in the United Kingdom, two days after a high-profile appearance at the Glastonbury Festival, and set to bow July 17 in the United States—are even higher.

"The shipment on the new record is Sony's biggest of the year" in the United Kingdom, he says. "They're looking at about 170,000." That's in contrast to the steady progress of "The Back Room," which earned comparisons to gloomy post-punk bands Joy Division and Echo & the Bunnymen, spawned several hit singles and was nominated for the 2006 Nationwide Mercury Prize.

"The first record did fairly well at the beginning, but we built a fan base over two years of touring," Smith says. "The record climbed back up the [U.K.] chart months after we initially released it. So because of that, now there's this weight of anticipation for this next record."

Since its U.S. release in March 2005 via Fader/Epic, "The Back Room" has sold 47,000 units, according to Nielsen SoundScan—a performance that Epic VP of marketing Scott Carter describes as "very respectable," predicting that the follow-up will "break them through in the States."

First single "Smokers Outside the Hospita- l Doors" was serviced to college radio and specialty shows at the start of June, and became the band's first commercially available single June 26 in the States, with a three-
Hand grenades," a boozey take on love gone wrong that boasts a bluesy piano part, veers into Ray Charles territory.

"We had a great album from start to finish, which is rare these days, so press was the critical launching pad" for marketing the release, New West VP of marketing and operations Herb Agner says. "We're using a nationwide major-market tour to solidify local flavor. The fans online to Jason's and New West's Web sites for special offers and give Jason the chance to visit radio and TV." In slightly more than a month, he says, Isbell's MySpace profile has grown "from zero to 124,000 plays."

Though a variety of musicians contribute to "Sirens," Isbell is touring this summer with the Muscle Shoals-based 400 Unit, which is now his full-time backing band. The set list includes "Sirens" material and Isbell-penned DBT classics like "Fool" and "Decoration Day."

"It still feel like those songs are fairly fresh," he says. "I'm not like I played them for 20 years with the Truckers and got tired of doing them."

Since "Southern Rock Opera" in 2002, according to Nielsen SoundScan, the Truckers have topped the 70,000 sales mark with every release except their most recent, 2006's "Blessing and a Curse," which came close at 68,000—a dip, nonetheless, from the 88,000 their top seller "Dirty South" sold in 2004. But as for why he left a successful band with such a passionate following, Isbell says, "I don't talk about it much. I could give you the stock answer I've given everybody, but it's basically a personal thing between us and them. It's not something I could possibly explain in the course of anything less than six months of setting..."

It's clear, though, that the challenges of touring added fuel to the fire of a rather strange dynamic anyway. Isbell was at the time married to DBT bassist Shonna Tucker, who remains a member of the band. "A lot of things happened over the course of all of us being roommates for that long, under those conditions," Isbell says. "I still feel real close to them. I still talk to them, we still get along most of the time. It's possible we may play together again in the future, but right now it's really important for me to do this."

While Isbell's songs, vocals and guitar playing were often featured in DBT, he rarely took the frontman role. Now, "If people are going to be entertained, they're going to be looking at me for it," he says. "I don't mind that. I don't know if I'd have been ready for it five or six years ago, but I feel like I'm ready for it now."
You Oughta Know Knows

How VH1’s Artist Discovery Program Makes A Difference

At this point, if VH1 says “you oughta know,” you probably should.

The cable TV channel’s You Oughta Know artist discovery program has an outstanding hit-to-miss ratio, having identified stars like Amy Winehouse and Corinne Bailey Rae long before most radio stations and propelling already-building acts like the Fray and KT Tunstall to greater heights.

Even YOK acts that have thus far seen more modest results by mainstream standards—up-and-comers like Rocco DeLuca & The Burden, for instance—can be classified as YOK program successes, as most of their sales and street buzz have flowed directly from VH1’s floodgates. According to VH1 executive VP of talent and music programming Rick Krim, there is no magic formula for making the right choices. “There are no hard, fast rules, and a lot of the decision is based on that intangible feeling that an artist just screams VH1.”

The original YOK program, which was always artist-focused, started in 2004 and lived only online. At that time, VH1 also had a song-focused program called “Inside Track” that relied solely on video/song. YOK found such good traction online that, in 2005, it expanded into a multiphase plan, making “Inside Track” obsolete.

The YOK branding package includes not only intense, long-term video play on VH1, but also promo spots, news pieces, inclusion in the channel’s video countdown show and a live performance hosted on VH1.com.

Thus far, 21 acts have been featured—each one, at the time, deemed by VH1 to be new to the channel’s core demo. “An artist can sell a couple of hundred thousand records and still be unknown to our audience,” he says, “but we always want them to hear of that artist from us first.”

There is one other commonality among all the acts VH1 has chosen: a dedicated show of support from the backing label.

“Before we make a final decision, we like to talk to the label and see the details of the marketing plan,” Krim says. “We need a clear sense of everything they’re going to do to support an act so we don’t end up out there hanging on our own.”

The labels are only too happy to push hard to earn their acts the YOK spotlight.

“It’s become such an important stamp to have, especially early on,” Sony BMG VP of marketing Greg Linn says. “To be able to add to an artist’s one-sheet that they are a You Oughta Know artist—whether you’re pitching writers or TV supervisors or radio stations or Web portals—is something that is taken very seriously.”

In fact, execs from all the majors were unanimous in singing the program’s praises. Warner Bros. senior director of video promotion Liz Lewis says she was “gunning for You Oughta Know when Regina [Spektor’s] album first came out. We had seen what it had done for KT and Corinne and we knew we had to get it, and I can’t say enough about the results. It had an instantaneous affect on record sales, it helped with radio, and it had a tremendous impact on her ability to fill bigger rooms. It was definitely the catalyst for the success we’ve had.”

Universal Republic president Monte Lipman says the effect of YOK on Hinder was “massive,” even though the band wasn’t added until almost a year after its debut album dropped. “There were already signs that ‘Lips of an Angel’ would be a big hit single, but when they got You Oughta Know coverage, it took them to the next level.”

Sony BMG senior VP of digital media promotion and TV programming Greg Fisher believes You Oughta Know is so powerful because “it has a range of visibility that is unmatched. The frequency with which your video runs and all the branding—on the graphics on the video, the interview they wrap it with, the promo spots—it all allows you to cut through the clutter,” he says. “And the support VH1 gives their You Oughta Know artists is staggering. The video for Mat [Kearney’s] ‘Nothing Left to Lose’ was in rotation for 45 weeks.”

Krim says YOK “is being bombarded constantly from all sides with new artists to be considered,” but he’s not complaining. “It’s nice to be wanted, and we’re still selective. No one cares more about our batting average than we do.”

Only one indie act has thus far made the YOK cut—Ironworks band Rocco DeLuca & the Burden. But Krim says he would “love to find a couple more of those, because those are great stories. As long as it’s the right artist and the label is equipped to support it, we’re open to it.”

Ironworks founder Jade Cole is grateful for that receptiveness. “In a world where it’s become almost impossible to break a new act, this is one of those few windows that can really make a difference. It’s really refreshing to have a platform like this looking beyond the majors.”

But the majors are equally thankful. “We have to deal with gatekeepers every day,” Linn says. “Anything that gives us an opportunity to get them to take a second listen is welcome, especially when you’ve got the track record You Oughta Know does.”

GRADUATING CLASS

Since the start of 2006, VH1 has featured 15 acts in its You Oughta Know program. What follows is a chronological list of those acts, with information on their most recent release, including title, Billboard 200 chart peak and total sales through June 24, according to Nielsen SoundScan.

2006

KT Tunstall “Eye to the Telescope”—No. 33 on The Billboard 200; 11 million
The Fray “How to Save a Life”—No. 14; 21 million
Daniel Powter “Daniel Powter”—No. 9; 564,000
Corinne Bailey Rae “Corinne Bailey Rae”—No. 4; 1.6 million
Snow Patrol “Eyes Open”—No. 27; 1 million
Hinder “Extreme Behavior”—No. 6; 2.4 million
Mat Kearney “Nothing Left to Lose”—No. 109; 253,000
Regina Spektor “Begin to Hope”—No. 20; 419,000
Augustana “All the Stars and Boulevards”—No. 96; 269,000

2007

Rocco DeLuca & the Burden “I Trust You to Kill Me”—No. 177; 85,000
The Feeling “Two Weeks Stop and Home”—has not charted on The Billboard 200; 15,000
Amy Winehouse “Back to Black”—No. 6; 696,000
Paolo Nutini “These Streets”—No. 48; 114,000
Brandi Carlile “The Story”—No. 41; 102,000
A Fine Frenzy “One Cell in the Sea”—street July 17
THE BILLBOARD REVIEWS

ALBUMS

ROCK

YELLOWCARD
Paper Walls
Producer: Neal Avron
Capitol
Release Date: July 17
At the start of “Paper Walls,” Ryan Key sings, “We’ve been here many times before.” No kidding. How many times have we witnessed the melodic punk/emo band’s rise from the independent ranks to major-label debut glory and the subsequent slump of the more creatively ambitious follow-up? That makes “Paper Walls’” a reiteration, with Yellowcard re-embracing the fast and furious adenoidal-voiced anthemry of “The Take-down,” “Fighting,” “Light Up the Sky” and “Five Becomes Four.” It’s prototypical Warped tour rock—but, to be fair, at the top level of that particular realm, with thoughtful lyrics and tightly crafted guitar arrangements. It may not win the band a trip back to the lucrative side of 2003’s “Ocean Avenue,” but “Paper Walls” definitely houses a band that will make its best shot to get there. —GG

THE MAGIC NUMBERS
Those the Brokes
Producers: various
Capitol

THE CHEMICAL BROTHERS
We are the Night
Producers: The Chemical Brothers
Astralwerks
Release Date: July 17
On the Magic Numbers’ self-titled debut, the London-based quartet was lauded for its charming, 60’s-in- spired folk-pop-chock full of catchy hooks and radio-ready choruses. This sophomore set likewise has moments of indelible pop bliss, but too often veers off track with unnecessary long songs and dull arrangements. Such songs as “Slow Down (The Way It Goes)” and the hit, midtempo “Let Somebody in” fade quickly from memory, and the breezy chorus of “Keep It in the Pocket” doesn’t quite deliver. The bouncy and harmony-rich “This Is a Song” and the spirited “Take a Chance” find the Magic Numbers at the top of their game, and “Undecided” is a groovy, soulful departure that hints at where the band is capable of going.—JM

ROONEY
Calling the World
Producer: John Fields
Cherrytree/Geffen
Release Date: July 17
Rooney picked the right season to release its sophomore set. This collection of lightweight pop-rock tunes about girls is well-aligned with the hot summer months. The summer of what year, however, is another matter. The stacked, powerhouse harmonies on “Don’t Come Around Again” brings to mind Journey’s “Any Way You Want It” and its ilk, while the guitar licks on “Paralyzed” could have come from Billy Squier and the synths-and-strut of “All in Your Head” start like the Cars and give way to Weezer’s “Say It Ain’t So.” Lead single “When Did Your Heart Go Missing?” is big and catchy and the star- tlingly raw “Help Me Find My Way” helps things along, but there aren’t enough original ideas here to know if Rooney can shine as a relevant, modern rock band.—KH

SUSANNE VEGA
Beauty & Crime
Producer: Jimmy Hogarth
Blue Note
Release Date: July 17
Hi “Beauty & Crime,” Suzanne—

Vega’s love letter to New York was a touristic publication, it would be a pamphlet you’d refer to regularly. At 34 minutes, it is a compact set of observations, anecdotes and sentimental reminiscences. It’s trim rather than hurried, does not waste a note and, because of that, may be the best of Vega’s seven studio albums. She’s seldom sounded more buoyant than she does on the opening “Zephyr & I” or as unself-consciously rocking as she does on “Frank & Ava” (that would be Sinatra and Gardner), with KT Tunstall adding backing vocals to both. The aptly titled “Unbound” brings mid- town dance club with Greenwich Village coffee shop, while horns lend a jazzy touch to “New York Is a Woman.” Vega is hardly the first performer to mine Manhattan for thematic inspiration, but she’s managed to make more out of it than most. —GG

Minnie Driver
Seascapes
Producer: Marc “Doc” Dauer
Rounder
Release Date: July 17
Minnie Driver, who was signed to a recording contract before ever writing a song, as an Academy Award-nominated actress, returns here with the follow-up to her well-received 2004 debut “Everything I’ve Got In My Pocket.” The overall template is calm, quiet, organic and acoustic, an ideal accompaniment to Sunday sunsets and merlot. Lead single “Beloved,” featuring Ryan Adams on guitar, is as ideal as any cut among the dozen here—all of which Driver wrote—as a midtempo ode to lasting love. Other songs also reflect on ups and downs of relationships, highlighted by the moody tale of betrayal “Mockingbird,” the countrified “How to Be Good” and the introspective “Coming Back to Life.” As a whole, a triple A triumph with appeal to adults looking for a message inside their music.—CT

LATIN

TOÑO ROSARIO
A Tu Gusto
Producers: Toño Rosario, Ysrael Casado
Universal Music Latino
Release Date: June 26
Rosario blends old and new on an album that’s versatile, but within the clearly marked scope of merengue. Rosario’s trademark is his laid-back vocals, which hold as much boldness as sly mischief in them. It works—for him—even when put to use in novelty songs like “Who Said,” a set of whispered phrases over a repetitive, danceable beat. Beyond this track, the arrangements here are often rich and complex. On “El A Sabé,” the tempo switches from rapid, merengue 4/4 to a quicker double beat adorned with rippling horns. Covers of well-known pop tracks, including Franco de Vita’s “Tu de Qué Vas” and “Vivir Asi Es Morir de Amor,” hint at the original balad form with light touch such as a hint of strings or a female chorus that gives new shade to the beat.—LC

MEAT PUPPETS
Rise to Your Knees
Producers: Curt Kirkwood, Adrian
Astralwerks
Release Date: July 17
In the first time in 12 years, the Meat Puppets’ new album is a collaboration between brothers Curt and Cris Kirkwood, who formed the band in 1980 and built an indie-rock legacy on a drug- gym blend of punk rock and Americana. Singer/guitarist Curt welcomes his sibling back to the fold (after a decade of addiction battles and personal tragedy) with some killer songs. “On the Rise” is a triumphant pop song featuring the appropriate line “how much salvation can my stomach stand?” “Enemy Love Song,” a bouncy, ethereal soft rocker, also speaks of recovery from turmoil. And “New Leaf” boasts some impressive riffing around its lazily anthemic chorus. Even without original drummer Derrick Bostrom, the Meat Puppets’ magic is evident. The focused, yet relaxed, music throughout this album is among the best the band has ever made.—TC

Wives” and the Dwight Yoakam and Miller-penned “It Only Hurts When I Cry” are among the other standouts. Top notch, too, goes to Malo’s absolutely outstanding big band romp through Hank Williams’ “Cold, Cold Heart.” —PWW

CHARLES MINGUS
SEXTEL WITH ERIC DOLPHY
Cornell 1964
Producers: Sue Mingus, Michael Cuscuna
Blue Note
Release Date: July 17
More than 40 years after it was put to tape, this double-disc live set is finally seeing the light of day. Better late than never, especially given the monumental performance turned in by the Mingus Sextet on this occasion. A 31-minute version of “Meditations” and another half-hour tour de force on “Fables of Faubus” are remarkably powerful tracks. Also noteworthy is the band’s first recording of Billy Strayhorn’s “Take the ‘A’ Train” and a thoroughly compelling, wildly inventive rendition of Duke Ellington’s “Sophisti- cated Lady,” featuring some gorgeous keyboard work by Jaki Byard. “Cornell ’64” also includes the concert debut of Mingus’ intriguing, idiosyncratic “Orange Was the Color of Her Dress, Then Blue Silk.” This is the Mingus Sextet at the apex of its brief yet astonishing collaboration.—PWW

JAZZ

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JULY 21, 2007 • www.billboard.biz • 43

www.americanradiohistory.com
•-new & noteworthy editors

an end has a start
producer: jacklind lee fader/epix
release date: july 17

in the united kingdom, where this rec-
ord shot straight to no. 1, ed-
itors are current bearers of the “new coldplay” title-
one that has weighed heavily on many a britrock con-
tender since chris martin and company went super-
 nova. but with this sopho-
more set representing a giant leap forward from their
platinum-certified, mercury prize-nominated debut “the back room,” plus a growing reputation as a great live act, the birmingham-based band looks more likely than ever to live up to the tag. from the bleakly anemic

britcritics’ choice # a new release, regardless of chart-potential, highly recommended for musical merit.

all albums commercially available
in the united states are eligible.

this album review copies to jonathan cole and single releases copies to chuck taylor (from at billboard, 770 broadway, sixth floor, new york, n.Y. 10003) or to the writers in the appropriate bureau.

wold
various artists
the inspiring new sounds of rio de janeiro
producer: emmanuel zunz

verge
release date: july 17

verge records founder emmanuel zunz has
pulled together a zingy collection here, with
songs of the label artists buzzing buzz in the rio
scene. one of the best is movimento na rua, led
by liricista and mc samuca. the act’s three-line (“sólo los nunca más” “periferia de jah” and “realidade”)
dabbles in everything from rock to reggae to drum’n’bass and hip-hop. elsewhere, gabriel
mora offers samba-jazz on “brasa,” a filial crofts rio-
centric rap on “camila” and “tremenda caloirea,” and
b’negao and os seteletes de frequencia rap to a samba-
funk beat on “vivavivaviva.”

new & noteworthy editors

an end has a start
producer: jacklind lee fader/epix
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funk beat on “vivavivaviva.”

new & noteworthy editors

an end has a start
producer: jacklind lee fader/epix
release date: july 17

in the united kingdom, where this rec-
ord shot straight to no. 1, ed-
itors are current bearers of the “new coldplay” title-
one that has weighed heavily on many a britrock con-
tender since chris martin and company went super-
 nova. but with this sopho-
more set representing a giant leap forward from their
platinum-certified, mercury prize-nominated debut “the back room,” plus a growing reputation as a great live act, the birmingham-based band looks more likely than ever to live up to the tag. from the bleakly anemic

britcritics’ choice # a new release, regardless of chart-potential, highly recommended for musical merit.

all albums commercially available
in the united states are eligible.

this album review copies to jonathan cole and single releases copies to chuck taylor (from at billboard, 770 broadway, sixth floor, new york, n.Y. 10003) or to the writers in the appropriate bureau.

world
various artists
the inspiring new sounds of rio de janeiro
producer: emmanuel zunz

verge
release date: july 17

verge records founder emmanuel zunz has
pulled together a zingy collection here, with
songs of the label artists buzzing buzz in the rio
scene. one of the best is movimento na rua, led
by liricista and mc samuca. the act’s three-line (“sólo los nunca más” “periferia de jah” and “realidade”)
dabbles in everything from rock to reggae to drum’n’bass and hip-hop. elsewhere, gabriel
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b’negao and os seteletes de frequencia rap to a samba-
funk beat on “vivavivaviva.”
New T.I. Triumph Extends Album Rally In Top 10

A second straight John: at No. 1 on the Billboard 200 for rapper T.I. continues not only his personal streak but also a healthy industry trend playing out in the big chart's penthouse.

"T.I. vs. T.I.P." begins with 68,000 copies, the year’s second-largest sum and the biggest since the latest Linkin Park album began with 623,000 in the June 2 issue. This also marks the biggest total by a rap album since Thanksgiving week 2006, when Jay Z’s "Kings of Carats" opened at 880,000.

About 15 months ago, T.I. rang the Billboard 200's bell with "King," which began with 527,000, the third-largest week by any album during the first half of 2006. T.I.'s new one also represents his third No. 1 on Top R&B/Hip-Hop Albums.

More significant than his personal achievement, the rapper’s arrival marks the third straight week — and the fourth time in the last six weeks — that the No. 1 album sold more than the chart topper of the comparable 2006 frame. And, in each of those six weeks, the volume in the top 10 beat that of the same week in the prior year.

So, even though we’ve yet to see a 2007 sell more albums than its 2006 counterpart, the year-to-date gap has narrowed during that six-week stretch, from a deficit of 16.6% in the frame that ended May 27, to 14.7%. In that same span, the gap for current albums has narrowed from 19% to 16.6%.

As was the case when T.I. released "King" in March 2006, his sales muscle is hardly confined to album units. The new set’s lead track, "Big Things Poppin’ (Do It)," has moved 379,000 master ringtones (9.8 on Hot Ring; Masters at billboard.biz, 49,000 for the week) and has tallied another 107,000 full-length downloads (11.8 on Hot Digital Songs). Depending on how well he holds up in week two, "Vs." could be the first No. 1 in two months to hold court a second frame, although the Smashing Pumpkins’ comeback album, expected to start at around 140,000, is also a contender.

LET FREEDOM RING: With Independence Day stuck right in the middle of the tracking week, several patriotic songs, or ones that prominently mention "U.S.A." in its lyrics, post handsome digital spikes. Among the ones that more than double their prior-week sales: Ray Charles’ "America the Beautiful" (up 224%), Lee Greenwood’s "God Bless the U.S.A." (266%), Bruce Springsteen’s "Born in the U.S.A." (155%), John Mellencamp’s "R.O.C.K. in the U.S.A." (188%), James Brown’s "Living in America" (171%) and Neil Diamond’s "America" (117%).

None of them grow enough to reach Hot Digital Songs. For the week, the biggest of the bunch is Greenwood’s song, tracking 10,000 copies, about 5% of its digital sales to date.

Springsteen’s "Born" ring almost 5,000 for the frame.

LIKE A CANDLE: In the next issue, we’ll learn what impact the environmentally themed Live Earth concert, which were covered on msn.com and NBC Universal’s various networks, will have on U.S. music sales. In the meantime, we can take a look at the spikes that followed the Concert for Diana, the commemorative July 1 event staged by sons Prince William and Prince Harry that paid tribute to Princess Diana on the 10th anniversary of her death.

As one might expect, Elton John gets conspicuous benefit. His latest hits album, "Rocket Man: Number Ones," marches 88-74 on The Billboard 200, up 23%. That marks the chart’s biggest increase since it hit the chart 15 weeks ago, and 10,000 copies is its biggest total in 10 frames.

John’s biggest-selling digital track for the week, "Tiny Dancer," clocks 5,000 sales, an increase of about 1,000.

Other: Billboard 200 beneficiaries from that event include Fergie (12-, 11, up 16%), Nelly Furtado (63-50, 23%), Joss Stone (65-63, 4%) and Lily Allen (87-80, 13%). Allen was seen on VH1’s coverage but not on NBC’s recap special.

The NBC broadcast was the sixth highest-rated show of the week in households, drawing an estimated 8.8 million viewers.

---
GARY ALLAN 145 BEASTIE ADRENALINE MUSICAL 30 SECONDS ON THE CD 17 15 35

Legend of rules and explanations.

Hannah Montana 2 (Soundtrack)/Miley Cyrus 135

Because band stops in U.S. and Canada tour office in its first seven days. The album began at No. 2 on Top Soundtracks chart with sales of 12,800.

After hand played CBS "The Late Show" July 3, its album from the Cut's biggest percent-

age gain, up 39.

New artist starts with 10,000 with 19% of that total coming from digital retailers. Set was priced at $5.99 at the iTunes Store.

I'm Not Dead

Various Artists

Wana Wop Tour 2007 Tour Compilation

Israel "IZ" Kamakawiwo'ole

Wonderful World

Eat Me, Drink Me

Rocket Man: Number Ones

Love, Pain & The Whole Crazy Thing

A Hundred Miles Or More: A Collection

Ain't Nothin'

Bucky Covington

How To Save A Life

Plain White T's

The Last Song

Eva Orginals

Lies For The Liars

Luvanmusiq

Street Love

The Paranormal Sessions

Notebook Paper

Sky Blue Sky

Tool Music

As Cruel As School Children

The Essential Paul Simon

Te Y'a A Guefier

Waking Up Laughing

Wild Hope

If You're Going Through Hell

Special Occasion

The Definition Of K: Pick Of The Litter

Go to www.billboard.biz for complete chart data

Data for week of July 21, 2007 | CHARTS LEGEND on Page 60

www.americanradiohistory.com
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label(s)</th>
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<tbody>
<tr>
<td>1</td>
<td>Umbrella</td>
<td>Jason Derulo</td>
<td>Island/Paradigm/Interscope</td>
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<td>2</td>
<td>Hot 98</td>
<td>Mark Ronson</td>
<td>D.A.M./Interscope</td>
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<tr>
<td>3</td>
<td>2422</td>
<td>Janelle Monae</td>
<td>Atlantic</td>
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<td>4</td>
<td>Party Like a Rockstar</td>
<td>Drake</td>
<td>Young Money/RCA</td>
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<td>5</td>
<td>Big Girls Don't Cry</td>
<td>Psy</td>
<td>YMCMB</td>
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<tr>
<td>6</td>
<td>Make Me Better</td>
<td>Nicki Minaj</td>
<td>Young Money/RCA</td>
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<td>7</td>
<td>Summer Love</td>
<td>T.I.</td>
<td>Grand Hustle/Atlantic</td>
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<td>8</td>
<td>Make Me Wonder</td>
<td>Megan Thee Stallion</td>
<td>RCA/RMG</td>
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<td>9</td>
<td>Home</td>
<td>Future</td>
<td>Interscope</td>
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<tr>
<td>10</td>
<td>Bartender</td>
<td>Kevin Gates</td>
<td>RCA/RMG</td>
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#### ADULT TOP 40

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist(s)</th>
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<tr>
<td>1</td>
<td>Don't Stop Believin'</td>
<td>Journey</td>
<td>MCA</td>
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<tr>
<td>2</td>
<td>Home</td>
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<td>Make Me Wonder</td>
<td>Megan Thee Stallion</td>
<td>RCA/RMG</td>
</tr>
<tr>
<td>4</td>
<td>Time of Your Life</td>
<td>Jason Derulo</td>
<td>Island/Paradigm/Interscope</td>
</tr>
<tr>
<td>5</td>
<td>Every Little Thing</td>
<td>The Fray</td>
<td>Virgin</td>
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#### ADULT CONTEMPORARY

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist(s)</th>
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<td>1</td>
<td>Don't Stop Believin'</td>
<td>Journey</td>
<td>MCA</td>
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<tr>
<td>2</td>
<td>Better Than I Ever Been</td>
<td>Linkin Park</td>
<td>Warner Bros</td>
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<tr>
<td>3</td>
<td>Until You Love Me</td>
<td>Rob Thomas</td>
<td>Warner Bros</td>
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<tr>
<td>4</td>
<td>What a Man</td>
<td>Blake Shelton</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>5</td>
<td>Change Your Mind</td>
<td>Blake Shelton</td>
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#### HOT DIGITAL SONGS

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<th>Rank</th>
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<tbody>
<tr>
<td>1</td>
<td>Shut Up and Drive</td>
<td>Rihanna</td>
<td>SRV/Legacy</td>
</tr>
<tr>
<td>2</td>
<td>Potential Breakup Song</td>
<td>Jason Derulo</td>
<td>Island/Paradigm/Interscope</td>
</tr>
<tr>
<td>3</td>
<td>The Great Escape</td>
<td>Daft Punk</td>
<td>Interscope</td>
</tr>
<tr>
<td>4</td>
<td>Get It Shawty</td>
<td>Jason Derulo</td>
<td>Island/Paradigm/Interscope</td>
</tr>
<tr>
<td>5</td>
<td>Never Wanted Nothing More</td>
<td>Daft Punk</td>
<td>Interscope</td>
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</table>

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<table>
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<tr>
<th>Rank</th>
<th>Title</th>
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<td>Interscope</td>
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Data for week of July 21, 2007 | For chart reprints call 646.654.4633 | Go to www.billboard.biz for complete chart data | 49 |
### POP 100 AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Weeks &amp; Notes</th>
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### HOT SINGLES SALES

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<td>[Artist 9]</td>
</tr>
<tr>
<td>[Title 10]</td>
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</tbody>
</table>

### HITPREDICTOR

- [See chart legend for rules and explanations.](https://www.billboard.com/charts/hot-100)
- Yellow indicates recently added titles.
- Red indicates new releases.

### POP 100 AIRPLAY

- [Owen Stephen](https://www.billboard.com/charts/hot-100)
- [Shut Up](https://www.billboard.com/charts/hot-100)
- [Drive Time](https://www.billboard.com/charts/hot-100)
- [Tower](https://www.billboard.com/charts/hot-100)
- [Time](https://www.billboard.com/charts/hot-100)
- [Love](https://www.billboard.com/charts/hot-100)
- [On My Way](https://www.billboard.com/charts/hot-100)
- [Don't Matter](https://www.billboard.com/charts/hot-100)
- [What I've Done](https://www.billboard.com/charts/hot-100)
- [Because of You](https://www.billboard.com/charts/hot-100)

### ADULT TOP 40

- [Boys](https://www.billboard.com/charts/adult-top-40)
- [Girls](https://www.billboard.com/charts/adult-top-40)
- [The Last Dance](https://www.billboard.com/charts/adult-top-40)
- [Me](https://www.billboard.com/charts/adult-top-40)
- [Everything](https://www.billboard.com/charts/adult-top-40)
- [Loves Me](https://www.billboard.com/charts/adult-top-40)
- [Loves Me Not](https://www.billboard.com/charts/adult-top-40)
- [Loves You](https://www.billboard.com/charts/adult-top-40)
- [Loves You Too](https://www.billboard.com/charts/adult-top-40)
- [Loves You With All My Heart](https://www.billboard.com/charts/adult-top-40)

### ADULT CONTEMPORARY

- [Dreams](https://www.billboard.com/charts/adult-contemporary)
- [Loves Me](https://www.billboard.com/charts/adult-contemporary)
- [Loves Me Not](https://www.billboard.com/charts/adult-contemporary)
- [Loves You](https://www.billboard.com/charts/adult-contemporary)
- [Loves You Too](https://www.billboard.com/charts/adult-contemporary)
- [Loves You With All My Heart](https://www.billboard.com/charts/adult-contemporary)
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- [Loves You With All My Heart](https://www.billboard.com/charts/adult-contemporary)
- [Loves You With All My Heart](https://www.billboard.com/charts/adult-contemporary)

### MODERN ROCK

- [Three Days Grace](https://www.billboard.com/charts/modern-rock)
- [Never Too Late](https://www.billboard.com/charts/modern-rock)
- [The Builders Club](https://www.billboard.com/charts/modern-rock)
- [Teenage Wasteland](https://www.billboard.com/charts/modern-rock)
- [The Last Dance](https://www.billboard.com/charts/modern-rock)
- [My Blackbird](https://www.billboard.com/charts/modern-rock)
- [The Ticket](https://www.billboard.com/charts/modern-rock)
- [If Everyone Cared](https://www.billboard.com/charts/modern-rock)

**Data for week of July 21, 2007**

**CHARTS LEGEND**

- **NEW ENTRY**: New song entered the chart.
- **NEW PEAK**: New peak position for a song.
- **HIGH RPM**: High refresh period for a song.
- **LOW RPM**: Low refresh period for a song.
- **STAY**: Song has been on the chart for a while.
- **RETURN**: Song has returned to the chart.

**Adaline 2007**: The chart is a collection of songs that made it to the top 100 on the Billboard Hot 100 chart for the week of July 21, 2007. It includes songs that were new entries, new peaks, high refresh, low refresh, and returns. The chart is divided into sections for Pop, Adult Contemporary, and Modern Rock genres. The chart legend provides additional information for the songs, such as new entries, new peaks, high refresh, and returns.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>JOHN LEGEND</td>
<td>FULL CIRCLE</td>
<td>Def Jam/Universal</td>
<td>$16.99</td>
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<tr>
<td>LIL WAYNE</td>
<td>T.H.E.</td>
<td>Cash Money/Tha Tomboy</td>
<td>$16.99</td>
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<tr>
<td>MYA</td>
<td>IT GIRL</td>
<td>Bad Boy Records/Intersound Music</td>
<td>$17.98</td>
</tr>
<tr>
<td>T.I.</td>
<td>T.I. vs TLP</td>
<td>Atlantic</td>
<td>$17.99</td>
</tr>
<tr>
<td>T.I.</td>
<td>DADDY'S LITTLE GIRL</td>
<td>Atlantic</td>
<td>$16.99</td>
</tr>
<tr>
<td>Va. Kelly</td>
<td>Girl Next Door</td>
<td>MMG</td>
<td>$18.99</td>
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**Data for week of July 21, 2007 | For chart reprints call 614.654.4633**

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**TOP REGGAE ALBUMS**

<table>
<thead>
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<th>ARTIST</th>
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<th>Label</th>
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<tr>
<td>COLLIE BUDDZ</td>
<td>Authorized Mixtape</td>
<td>Siren</td>
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<td>LIL' YOUNG</td>
<td>YOUNG JEEZY PRESENTS U.S.D.A.</td>
<td>Def Jam/Universal</td>
<td>$14.98</td>
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<tr>
<td>BARRY WHITE</td>
<td>SOUL/SOUL</td>
<td>Virgin</td>
<td>$17.99</td>
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<tr>
<td>BUDDY GUY</td>
<td>THE LION'S LAMENT</td>
<td>Telarc/Universal</td>
<td>$16.99</td>
</tr>
<tr>
<td>DAVEY JONES</td>
<td>FROM KING TO KING</td>
<td>Sire Records</td>
<td>$16.99</td>
</tr>
<tr>
<td>KAREL</td>
<td>BEST OF LIGHT</td>
<td>Polydor / Universal</td>
<td>$18.99</td>
</tr>
<tr>
<td>LAURYN HILL</td>
<td>WANDA</td>
<td>Virgin</td>
<td>$17.99</td>
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<tr>
<td>LADY GAGA</td>
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<td>RCA/Capitol Records</td>
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<tr>
<td>LIL' WAYNE</td>
<td>TWERK OR WE'RE DEAD</td>
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<td>Universal</td>
<td>$17.99</td>
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<td>MAYA BEKKER</td>
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**ROWLAND GETS FASTER STARTER**

While T.I. rode his third No. 1 on Top R&B/hip-hop Albums after street-date leaks caused an early debut, Kelly Rowland's sophomore album collects the Hot Shot Debut medal at No. 2. "Ms. Kelly" cruised through 82,000 copies, good for No. 6 on The Billboard 200, beating opening sales of 77,000 for her "Simply Deep" in 2002. Rowland's single, "Like This," featuring Eve, peaked at No. 7 on Hot R&B/Hip-Hop Songs in June, her first top 10 as a lead artist. Including her career with Destiny's Child and guest turns on singles by Nelly and Tia. Rowland now owns a dozen top 10s on that chart. Ms. Kelly "was priced at $9.99 at Circuit City and K-Mart, while a special premium edition went for $16.99 at Best Buy."

—Raphael George
**TOP LATIN SONGS**

<table>
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<th>Title</th>
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<th>Label</th>
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**TOP LATIN ALBUMS**

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**Data for week of July 21, 2007 | CHARTS LEGEND ON PAGE 50**
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Data for week of July 21, 2007 | For chart reprints call 646.553.4633

Go to www.billboard.biz for complete chart data | 57
### Japan Albums

| #1 | GREEEEEN | CDE-0102 | UNIVERSAL |
| #2 | NAME AMURO | 20TH ANNIVERSARY | YOUR NAME IS HERE |
| #3 | THE GAZETTE | SNACK BAR! | KING |
| #4 | VARIOUS ARTISTS | RED EMERY BALLS | SUMMER |
| #5 | KOBUKURO | ALWAYS BEST | FIRST LTD EDITION | JAMBER |
| #6 | LOVE PSYCHEDELICO | VIVA UNIVERSAL STUDIOS | FAVOURITE |
| #7 | KURU | BACH MOTETS | HYPER |
| #8 | ZARD | GOLDEN BEST | 10TH ANNIVERSARY | EDITION |

### United Kingdom Albums

| #1 | THE CHEMICAL BROTHERS | WE ARE THE NIGHT | EPIC |
| #2 | BON JOVI | LOST HIGHWAY | EMI |
| #3 | CROWDED HOUSE | THE TRAVELLING WILBURYS COLLECTION | WARSAW |
| #4 | EDINBURGH | MACHINES OF THE BLUE ORCHID | A&M |
| #5 | ROBERT SMITH | I'M NOT DEAD | LONDON |
| #6 | AMY WINEHOUSE | BACK TO BLACK | ISLAND |
| #7 | KELLY CLARKSON | MY SWEET LORD | RCA |
| #8 | RIHANNA | SWEETIE PIE | CAPITOL |

### Germany Albums

| #1 | MARK MEDLOCK | MR. LOUEN | VOGUE |
| #2 | BON JOVI | LOST HIGHWAY | EMI |
| #3 | LINKIN PARK | SACRED | WARNER BROS. |
| #4 | RIHANNA | BANG BANG | BMG |
| #5 | HELÈNE FISCHER | AMOR GITANO | INTERNATIONAL |
| #6 | NELLY FURTADO | WHEN I'M GONE | PARLOPHONE |

### Australia Albums

| #1 | MICHAEL BUBLE | CALL ME PROVINCIAL | CAPITOL |
| #2 | CROWDED HOUSE | TIME TO SAY GOODBYE | EMI |
| #3 | TRAVELING WILBURYS | THE TRAVELLING WILBURYS COLLECTION | WARNER BROS. |
| #4 | VELVET REVOLVER | LOVING YOU | MERCURY |
| #5 | KELLY CLARKSON | MICHAEL BUBLE | WARNER BROS. |
| #6 | NELLY FURTADO | WHAT I'VE DONE | REALM |
| #7 | FERGIE | BEAUTIFUL | BAD |
| #8 | ANISH GURUNG | SONG | RCA |
| #9 | RIHANNA | BANG BANG | BMG |
| #10 | BON JOVI | BANG BANG | BMG |

### Canada Albums

| #1 | BON JOVI | LOST HIGHWAY | EMI |
| #2 | VELVET REVOLVER | LOVING YOU | MERCURY |
| #3 | CROWDED HOUSE | TIME TO SAY GOODBYE | EMI |
| #4 | BON JOVI | LOST HIGHWAY | EMI |
| #5 | KELLY CLARKSON | MICHAEL BUBLE | WARNER BROS. |
| #6 | NELLY FURTADO | WHAT I'VE DONE | REALM |
| #7 | FERGIE | BEAUTIFUL | BAD |
| #8 | ANISH GURUNG | SONG | RCA |
| #9 | RIHANNA | BANG BANG | BMG |
| #10 | BON JOVI | BANG BANG | BMG |

### Italy Albums

| #1 | MIGUEL BOSE | NAPOLI | SONY |
| #2 | NEGRARO | LA FESTIVAL | SONY |
| #3 | CLAUDIO BAGLIONI | IT'S A MAD WORLD | SONY |
| #4 | GIACCO ANTIGNAGLIO | VOYAGE | SONY |
| #5 | FINLEY | ADVENTURE | SONY |
| #6 | THE CHEMICAL BROTHERS | WE ARE THE NIGHT | BMG |
| #7 | LINKIN PARK | REIGN IN BLOOD | BMG |
| #8 | MICHAEL BUBLE | CALL ME PROVINCIAL | CAPITOL |
| #9 | MAX PEZZALI | TIME OUT | SONY |

### Spain Albums

| #1 | ALBERTO FERNANDEZ | EL MAESTRO | SONY |
| #2 | ADRIAN LORENZO | SÓLO | SONY |
| #3 | LAMAR | LOS AMANTES DEL SABADO | SONY |
| #4 | KIKO ?>< | NO MÁS | SONY |
| #5 | DAVID BISBAL | PREMIO DE PLATA | SONY |
| #6 | MÚCHACHITO BOMBO INFIERNO | BOMBO INFIERNO | SONY |
| #7 | MANA | AMA | SONY |
| #8 | TREY SANTOS | DÍNASTIA | SONY |
| #9 | RIHANNA | BANG BANG | BMG |
| #10 | BON JOVI | BANG BANG | BMG |

### Mexico Albums

| #1 | MIKE JONES | MIKE JONES | SONY |
| #2 | ALEJANDRO FERNANDEZ | EL MAESTRO | SONY |
| #3 | ALBERTO FERNANDEZ | EL MAESTRO | SONY |
| #4 | LOS AMANTES DEL SABADO | NO MÁS | SONY |
| #5 | DAVID BISBAL | PREMIO DE PLATA | SONY |
| #6 | MÚCHACHITO BOMBO INFIERNO | BOMBO INFIERNO | SONY |
| #7 | MANA | AMA | SONY |
| #8 | TREY SANTOS | DÍNASTIA | SONY |
| #9 | RIHANNA | BANG BANG | BMG |
| #10 | BON JOVI | BANG BANG | BMG |

### Switzerland Singles

| #1 | UMBRELLA | BANG BANG | BMG |
| #2 | RELAX THE EASY | TIME TO SAY GOODBYE | EMI |
| #3 | YOU CAN GET IT | BANG BANG | BMG |
| #4 | MR. PRESIDENT | BANG BANG | BMG |
| #5 | MICHAEL BUBLE | CALL ME PROVINCIAL | CAPITOL |
| #6 | STEVE (DE LA DEAD MAMA'S) | BANG BANG | BMG |

### Finland Singles

| #1 | HEIKEKSI EN SULLE RUPIA | JOHN DEERE | MCA |
| #2 | FAITHLESS | BANG BANG | BMG |
| #3 | TYYTÖ TYKKÄÄ | BANG BANG | BMG |
| #4 | MORFINISIVET | BANG BANG | BMG |
| #5 | KUMITALOJUNA | BANG BANG | BMG |
| #6 | ARNI KOVYRANNEN | BANG BANG | BMG |
| #7 | RELAX THE EASY | TIME TO SAY GOODBYE | EMI |
| #8 | YOU CAN GET IT | BANG BANG | BMG |
| #9 | MR. PRESIDENT | BANG BANG | BMG |
| #10 | MICHAEL BUBLE | CALL ME PROVINCIAL | CAPITOL |

### Poland Albums

| #1 | CALLES PRODUCTIONS | NOSAVEL | SONY |
| #2 | VARIOUS ARTISTS | BANG BANG | BMG |
| #3 | VARIOUS ARTISTS | BANG BANG | BMG |
| #4 | VARIOUS ARTISTS | BANG BANG | BMG |
| #5 | VARIOUS ARTISTS | BANG BANG | BMG |
| #6 | VARIOUS ARTISTS | BANG BANG | BMG |
| #7 | VARIOUS ARTISTS | BANG BANG | BMG |
| #8 | VARIOUS ARTISTS | BANG BANG | BMG |
| #9 | VARIOUS ARTISTS | BANG BANG | BMG |
| #10 | VARIOUS ARTISTS | BANG BANG | BMG |

### Hungary Albums

| #1 | MINDEN | BANG BANG | BMG |
| #2 | HOP | BANG BANG | BMG |
| #3 | MÁGYARORSZÁG | BANG BANG | BMG |
| #4 | NOTHING LIKE THE ORIGINAL | BANG BANG | BMG |
| #5 | ÉVÉK | BANG BANG | BMG |

### Poland Singles

| #1 | CALLES PRODUCTIONS | BANG BANG | BMG |
| #2 | VARIOUS ARTISTS | BANG BANG | BMG |
| #3 | VARIOUS ARTISTS | BANG BANG | BMG |
| #4 | VARIOUS ARTISTS | BANG BANG | BMG |
| #5 | VARIOUS ARTISTS | BANG BANG | BMG |
| #6 | VARIOUS ARTISTS | BANG BANG | BMG |
| #7 | VARIOUS ARTISTS | BANG BANG | BMG |
| #8 | VARIOUS ARTISTS | BANG BANG | BMG |
| #9 | VARIOUS ARTISTS | BANG BANG | BMG |
| #10 | VARIOUS ARTISTS | BANG BANG | BMG |
**EUROCHARTS**

### SINGLECHARTS SALES

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>First Week</th>
<th>Weeks on Top</th>
<th>Peak Position</th>
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<tr>
<td>1</td>
<td>Bon Jovi</td>
<td>Livin' on a Prayer</td>
<td>Island</td>
<td>1986</td>
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<td>14</td>
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<td>2</td>
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<td>Wanted On Broadway</td>
<td>Island</td>
<td>1986</td>
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<td>You Give Love a Bad Name</td>
<td>Island</td>
<td>1986</td>
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<tr>
<td>5</td>
<td>Babyface</td>
<td>Every Time You Break My Heart</td>
<td>Arista</td>
<td>2000</td>
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### ALBUMS

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<th>Week</th>
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<th>Title</th>
<th>Label</th>
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<th>Weeks on Top</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>1</td>
<td>Michael Jackson</td>
<td>Thriller</td>
<td>Epic</td>
<td>1983</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>Whitney Houston</td>
<td>Whitney</td>
<td>Arista</td>
<td>1987</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>Whitney Houston</td>
<td>The Bodyguard</td>
<td>Arista</td>
<td>1992</td>
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### RADIO AIRPLAY

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<tr>
<th>Week</th>
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<th>Title</th>
<th>Week</th>
<th>Chart Position</th>
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<tr>
<td>1</td>
<td>Michael Jackson</td>
<td>Thriller</td>
<td>1983</td>
<td>1</td>
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<tr>
<td>2</td>
<td>Whitney Houston</td>
<td>Whitney</td>
<td>1987</td>
<td>2</td>
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<tr>
<td>3</td>
<td>Whitney Houston</td>
<td>The Bodyguard</td>
<td>1992</td>
<td>3</td>
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</table>

Data for week of July 21, 2007 | For chart reprints call 646.654.4633 | Go to www.billboard.com for complete chart data | 59
### Album Charts

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of merchants that specialize in these genres.

#### Single Charts

Singles can be removed from the Billboard Hot 100 for various reasons:
- Sales, which are ranked by the Billboard Hot 100 (Gold).
- If they have been on the chart for more than 24 weeks and rank below No. 20. Songs are removed from the Adult Contemporary chart after they have been on the chart for more than 24 weeks and rank below No. 10. Songs are removed from the Mainstream Rock chart if they have been on the chart for more than 12 weeks and rank below No. 20.
- Albums (Gold).
- If they have been on the chart for more than 12 weeks and rank below No. 10, or if they have been on the chart for more than 24 weeks and rank below No. 5. Songs are removed from the Adult Contemporary chart after they have been on the chart for more than 20 weeks and rank below No. 10. Songs are removed from the Mainstream Rock chart if they have been on the chart for more than 12 weeks and rank below No. 20. Songs are removed from the Adult Contemporary chart after they have been on the chart for more than 12 weeks and rank below No. 10.
- If they have been on the chart for more than 12 weeks and rank below No. 20.

#### RIAA Certification Levels

- Album certifications: Silver (50,000 units sold), Gold (100,000 units sold), Platinum (500,000 units sold), 2x Platinum (1,000,000 units sold), 3x Platinum (1,500,000 units sold), 4x Platinum (2,000,000 units sold), 5x Platinum (2,500,000 units sold), 6x Platinum (3,000,000 units sold), 7x Platinum (3,500,000 units sold), 8x Platinum (4,000,000 units sold), 9x Platinum (4,500,000 units sold), 10x Platinum (5,000,000 units sold), 11x Platinum (5,500,000 units sold), 12x Platinum (6,000,000 units sold), 13x Platinum (6,500,000 units sold), 14x Platinum (7,000,000 units sold), 15x Platinum (7,500,000 units sold).
- Single certifications: Silver (100,000 units sold), Gold (200,000 units sold), Platinum (500,000 units sold), 2x Platinum (1,000,000 units sold), 3x Platinum (1,500,000 units sold), 4x Platinum (2,000,000 units sold), 5x Platinum (2,500,000 units sold), 6x Platinum (3,000,000 units sold), 7x Platinum (3,500,000 units sold), 8x Platinum (4,000,000 units sold), 9x Platinum (4,500,000 units sold), 10x Platinum (5,000,000 units sold), 11x Platinum (5,500,000 units sold), 12x Platinum (6,000,000 units sold), 13x Platinum (6,500,000 units sold), 14x Platinum (7,000,000 units sold), 15x Platinum (7,500,000 units sold).

#### Chart Weeks

- **No. 1:** The highest position on the chart.
- **No. 17:** First week on the chart.
- **No. 2:** Last week on the chart.

#### Internet

The Internet charts are based on data provided by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of merchants that specialize in these genres.
<table>
<thead>
<tr>
<th>SONGS</th>
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<td>W</td>
<td>X</td>
</tr>
<tr>
<td>Y</td>
<td>Z</td>
</tr>
</tbody>
</table>

**Charts for the Week of July 21, 2007**

Go to www.billboard.biz for complete chart data.
HELP WANTED

VICTORY RECORDS

DIRECTOR OF MUSIC PUBLISHING

Another Victory Inc. is seeking a Director of Music Publishing to run its operations. The ideal candidate will have a minimum of 3-5 years expertise in music publishing administration along with the ability to creatively and successfully exploit our catalog and maximize copyright revenues.

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Latin hip hop Indie record label - Grammy award winning producer, distribution deal in place, seeks 250k for record launch. The artist performed to a televised worldwide audience on June 30th at the Miss Dominican beauty pageant and was very well received!

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Boots Randolph, 80

Boots Randolph, 80, Nashville saxophonist and session musician, died July 3 after he was taken off his respirator at Skyline Medical Center in Nashville. He had been in a coma since June 25, the result of a cerebral hemorrhage.

Born in Kentucky, Randolph was best-known for his 1963 hit "Yakety Sax," co-written by guitarist James Rich. The song gained an immense following when it later became the theme song for "The Benny Hill Show.

In addition to his solo work, Randolph was also an accomplished session musician. He played an integral role in countless recordings, including Elvis Presley’s "Return to Sender," Roy Orbison’s "Oh, Pretty Woman" and Brenda Lee’s "Rockin' Around the Christmas Tree."

Randolph is survived by his wife of 59 years, Dee Randolph; a son, Randy Randolph; and a daughter, Linda O’Neal.

John Pike, 23, drummer for Ra Ra Riot, was found dead June 3 in an area of coastal water near Fairhaven, Mass. Ra Ra Riot was just about to begin an East Coast tour with Tokyo Police Club, the band’s self-titled debut EP is slated for release July 10 via Rebel Group. Pike, a 2006 magna cum laude Syracuse University graduate, had gone missing during a house party the night of June 3. The cause of death appears to be drowning, but autopsies results are still pending. There has been no determination of foul play.

Stack Bundles, 24, rapper and member of Dipset/Brydgang, was found dead from a gun shot to the head and neck June 11 in front of his home in Queens, N.Y.

Bundles, whose real name was Rayquon Elliot, gained fans as a member of DJ Clue’s Desert Storm Family and through his work on several DJ mixtapes. He signed with Jim Jones’ Brydgand Records in 2006.

Brydgand manager Yandy Smith says, "Stack Bundles was a joy to be around, charming, very intelligent, compassionate and concerned about the upliftment and enrichment of his community and the people in it."

The case is under investigation and so far no arrests have been made.

Johnny Frigo, 90, jazz violinist/ bassist, died July 4 in Chicago from cancer.

Born on Chicago’s South Side, Frigo played bass in the U.S. Coast Guard band during World War II, and toured with clarinetist Jimmy Dorsey and his orchestra. Frigo wrote a jazz standard, "Detour Ahead," recorded by Billie Holiday and Sarah Vaughan, among others. In his late 60s and early 70s, Frigo focused his attention on a jazz violin career, appearing twice on "The Tonight Show With Johnny Carson."

He is survived by his wife, Britney Brown; a son; and a younger sister, Aurora Bray.
EXECUTIVE TURNTABLE
Send submissions to: exec@billboard.com

RECORD COMPANIES: Koch Entertainment elevates Gerald Moss to VP of marketing and Bill Kennedy to VP of West Coast sales. Moss was director of East Coast sales, and Kennedy was director of West Coast sales.
Universal Music Group International promotes Sandy Monteiro to senior VP of Universal Music Southeast Asia. He retains his current posts as Universal Music Southeast Asia VP of digital and Universal Music Malaysia managing director.

PUBLISHING: Veteran music publishers Martha Irwin and Mike Molinar announce the formation of Nashville-based Ellevation Music Publishing. The pair will share in creative and management responsibilities, and will both have the titles of creative principal/GM.

DISTRIBUTION: Universal Music Group Distribution appoints Adam Flick to VP of marketing/digital and Laura Saez to VP of sales/digital. Flick was VP of marketing at Universal Music Mobile, Saez was VP of digital strategy and sales at Rhino Entertainment.
Super D taps Tim Hinsley as GM. He was president at the Lumberjack Mordam Music Group.

TOURING: United Center in Chicago names Shelly Schultz director of entertainment. He is a co-founder of Trident Media Group and serves as president of TMG Artists Agency.
Live Nation appoints Riley O'Connor chairman of Live Nation Canada. He was senior VP of talent at House of Blues Concerts Canada.

MEDIA: Telemundo Network Broadcast Operations names Ken Wilkey senior VP. He was senior VP of technology at NBC and Telemundo TV stations.
MTV Networks Africa appoints Alex Okosi senior VP/managing director. He was VP/GM.
MTV TrS names Michael Galbe VP of music and talent. He was senior international director at Jive Records.

—Edited by Mitchell Peters

GOOD WORKS

MUSIC IS OUR WAY OF LIFE
Former President Bill Clinton and Sen. Hillary Rodham Clinton, D-N.Y., will be honored at the VH1 Save the Music Foundation's 10th-anniversary gala, to be held Sept. 20 at Lincoln Center in New York. The Clintons—along with VH1 Save the Music founder John Sykes, Mariah Carey and music products association NAMM—are being celebrated for their support of the foundation's mission. John Mayer, Roger Waters and Jon Bon Jovi will perform at the fund-raiser, to be hosted by Maria Menounos. Tim Gunn of "Project Runway" will play the role of auction MC. For more info, go to vh1.com.

DISPATCH USES WEB TO RAISE FUNDS
Roots/rock band Dispatch will release recordings from Dispatch Zimbabwe, its three-night benefit at New York's Madison Square Garden. Music from the July 13-15 sold-out shows will be available via the Boston trio's Snocap MyStore on its MySpace page. Money raised from concert ticket sales and Snocap downloads will be donated to the Dispatch Foundation's efforts to fight disease, famine and social injustice in Zimbabwe. The concerts are being recorded by AEG Network Live and Dispatch for broadband, TV, wireless, DVD and other outlets.

BACKBEAT

Catching a break at last month's Bonnaroo Festival in Manchester, Tenn., are, from left, current TV's "Daily Fix" host Douglas Zabirano, the Flaming Lips' Wayne Coyne, "Daily Fix" talent booker Daves Toussaint and "Daily Fix" executive producer Alex Simmons.

The release of Bobby Shnuck's "Destination Moon: A Tribute to CNSC's "Washington" was celebrated June 20 at the New York home of former GM. Shnuck and his wife, with a help provided from the artists, The Dixie set debuted at No. 3 on Billboard's Top Box-Art Albums chart. Top box-art album in 2005 was "Rolling Stone" correspondent Michael Poutte. Jr., and Chuck Taylor.

Univision Spotlighting Solís in TV Special

UNIVISION SPOTLIGHTING SOLÍS IN TV SPECIAL

MEXICAN STARR Marco Antonio Solís will be feted in a Univision network special to be shot July 26 at Miami's Bank United Center. The show will air in September as part of a series of specials produced by Univision to celebrate the Latin Grammy Awards. Last year, the network shot a general music special. This marks the first time the network will focus the show on a single artist. Solís, one of the top-selling artists in the Latino music world, is as well-known a performer as he is a songwriter and producer. He has penned some of the most-coveted Latin songs of all time. Acts confirm they are far to perform on the special include Olga Tañón, Tito Nieves and Asa.

KICK OFF THE JAMS

At last month's Bonnaroo festival in Tennessee, Ben Harper took part in a once-in-a-lifetime collaboration alongside the Roots' Ahmir "Questlove" Thompson and Led Zeppelin's John Paul Jones. The impromptu trio played a set of Marvin Gaye, Stevie Wonder and—yes—Led Zeppelin that has already taken on legendary status. (Web sleuths will often find it titled "Superjam."

"When I got the call, I couldn't have been more excited," Harper tells Track. "I can't speak for them, but speaking for me, it felt like something special. I felt very connected to that musical moment." The feeling was mutual from the lucky crowd on hand that night. "I've gotten [comments] on that from more corners of my life than I can even tell you," he says. "I'd strike that up again if people were willing. I'd be thrilled."

From left: JOHN PAUL JONES, BEN HARPER and QUESTLOVE.

INSIDE TRACK

From our Combustion: We've got a new trim on our trim. For years, it was "The Show." Now it's "The Show: A Musical Journey That'll ROCK You." The "A" has been added to "Rock the World," and "The Show" is now "The Show: An Interactive Rock the World Experience." This, we're told, is because "The Show" is now a "live" musical experience.

Inside Track

In Xanadu With Olivia

Sure, new Broadway extravaganza "Xanadu" features a muse as its lead character—but on opening night July 10 at the Helen Hayes Theatre in New York, the ultimate muse could be found sitting in prime orchestra seats at the sold-out show. None other than Olivia Newton-John, who starred in the less-than-blockbuster 1980 film of the same name, attended the musical's premiere. After a triumphant standing ovation at curtain call, Newton-John joined the cast onstage.

Through the new production, which is high on camp and consistently large on laughs, Newton-John heartily chuckled along, even with occasional lighthearted jokes made at her expense. At one point, lead character Kira, played by Kerry Butler (assuming Newton-John's role), spontaneously decides to use an Australian accent.

Joining Newton-John in the audience was John Farrar, who wrote the majority of the artist's hits through the years, including "Magic" and "Suddenly," both part of the Broadway score. Sharing scoring duties with Farrar is ELO's Jeff Lynne, responsible for "I'm Alive," "All Over the World" and "Xanadu."

Based on opening-night mania, it appears that this tree around, it's "Xana-do!"

Former Cars frontman and songwriter/producer Ric Ocasek has formed the band, Ocasek. Celebrating the signing of UMG's offices, from left, are UMG executive VP of operations/FOO Mike Sammon, UMG chairman/CEO David Ronks - Ocasek, UMG executive VP of A&R, Linda Newmark, UMG director of business affairs Michael Redford and OK Management's Brian Higgins.

Nearly 300 people attended the Entertainment AIDS Alliance's fifth annual Wine & Wisdom event June 21 at the Skirball Cultural Center in Los Angeles. Aside from donations, seated at the auction, the event included a silent auction and a live auction for a trip to Australia. From left are EAA board member Valerie Kourtitz of Mirage Productions, Dr. Judith Cumber of the University of California Los Angeles' Glendale AIDS Research and Education Center and EAA board member Vicki Greenleaf (Greenleaf & Associates), Barbara Jaffe (Union Station Media), Eric Crawford (Nelson VideoScan) and Murali Kollu (Webber Shandwick).
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3rd consecutive year (2005-2007)

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#1 CABLE AWARDS SHOW
Among adults 18-34 CY 07-to-date (2007 thru 6-25-07)

#1 BET TELECAST IN NETWORK HISTORY
Among: Blk viewers, Blks 18-49, Blks 35+ & Blk teens

Source: Nielsen Media Research via BET Market Research; FOOTNOTE 1) Measurement: 12/26/05-06/26/2007; Claim based upon Live + Same Day P2+ Impressions for BET vs. Award Ceremony Type Code-cable programs only (NPower). FOOTNOTE 2) Measurement 12/27/04-06/26/07; Claim based upon Live + Same Day Black P2+ Impressions for BET vs. Award Ceremony Type Code-broadcast and cable programs (NPower). FOOTNOTE 3) Measurement 12/29/02-6/26/07; Claim based upon Live + Same Day Black P18-34 Impressions for BET vs. Award Ceremony Type Code-broadcast and cable programs (NPower). FOOTNOTE 4) Measurement 01/01/07-6/26/07; Claim based upon Live + Same Day Black P18-34 Impressions for BET vs. Award Ceremony Type Code-broadcast and cable programs (NPower). FOOTNOTE 5) Measurement 12/26/07-6/26/07; Claim based upon BET Network Live + Same Day among the following Black Impressions: P2+ (NPower), P18-49, P35+, & P12-17 (NPower), and BET Network Live Data among the following Impressions: P2+, P18-49, P35+ & P12-17 (StarMedia). Note: Data is Live +SD where applicable. Further qualifications available upon request.