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LATIN MARKET SHARE NUMBERS

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REGIONAL MEXICAN
Three-day summit features Jenni Rivera, the Billboard QA & Premios Premusma presented by Promociones Unidos with performances by Diana Reyes, Pablo Montero, Alacranes and others. More at billboardevents.com.

MOBILE ENTERTAINMENT LIVE
This conference offers interactive interviews with industry influencers, a full exhibit floor, networking opportunities and a live performance by Josh Kelley at the Bash. For more, go to billboardevents.com.

Blogs
MOBILE BEAT
Our music-fan army is blogging (and shooting photos) from the front row all summer. Check out the uproar at billboard.com/mobilebeat.
Pay For Play

A Performance Royalty For Radio Is Long Overdue

BY IRVING AZOFF, JAY COOPER, ESQ.; AND SIMON RENSHAW

As any good artist rep knows, for every performer making a living through music, there are thousands of singers, musicians, session musicians and background singers barely getting by. Yet, there is a question about the inherent value of an artist’s performance and the value of an artist’s work. This is the fundamental point in the growing debate over full performance right for artists.

The consumption of music is at an all-time high, yet for a very small portion of that consumption—the radio performances of the artists’ work—those performers are not paid.

The United States is one of the few countries that do not pay performers a full performance right—a royalty—when their music is broadcast on the AM and FM dials. It does not take the undersigned (two managers and a lawyer) to explain that the music community as a whole has a substantial vested interest in the outcome of this effort.

For decades, over-the-air radio has received special treatment. While Internet, satellite and cable broadcasters all pay a full performance right, “corporate radio” has a free pass to play music without paying a single penny for the content of their business—a massive corporate radio loophole.

We all know that no one listens to radio for the commercials.

Radio chooses and plays music to attract listeners, who in turn, attract advertisers who, as a result of the amount of listeners, pay radio a lot of money for that access. Thus, corporate radio has built its success on the backs of singers, musicians and background singers and musicians, but are unwilling to pay for the use of their performances.

Radio will tell you it “promotes” music—but don’t believe it. It plays music that it knows will get listeners. Radio calls paying for artists’ performances a “tax.” Should we be calling payment to performers for their work a tax, or are they like the rest of the working community, in that they should be paid fair compensation for their endeavors—in this case, a creative endeavor?

Creation of a full performance right would compensate the performers, background singers, studio musicians and copyright holders for the talent and hard work that brings music to life.

Today, the United States finds itself in the company of China, North Korea, Rwanda, the Congo and many other less-than-stellar countries that do not pay a performance right. In fact, all of Europe, Canada, Australia and Japan, which do pay a performance right, withhold royalty payments to American performers to protest the lack of payments made to foreign artists when their material is broadcast in the United States. Thus, the hours of practice and endless studio sessions that introduce America to the new world.

Despite the odds, the hard work and huddles, occasionally songs reach the American public and find a place in the internal soundtrack that people carry with them as they go about their lives.

No one doubts a good performer’s talent and skill, yet corporate radio does not want to pay for it. In fact, hundreds of thousands of artists—many from years ago—the same artists that laid the foundation for today’s hits—are forced to tour into their 70s because it’s their sole source of income. All the while, corporate radio makes billions of dollars playing their hits.

It’s time for the United States to join the global industry standard and provide a full performance right for performed broadcasts over the air. Congress is poised to make a decision that will dramatically affect our artists’ careers.

The Recording Artists’ Coalition has joined with others in the music community—including AFM, AFTRA, America’s Coalition of Independent Music, Music Managers Forum, the Recording Academy, the RIAA and SoundExchange—to form the musicFIRST (Fairness in Radio Starting Today) coalition (musicfirstcoalition.org). With the support of more than 150 founding artists, musicFIRST is the voice that will ensure that aspiring performers, local musicians, background singers and well known artists are fairly compensated for their music whenever and wherever it is played.

MusicFIRST is mobilizing the music business to join forces and engage in a conversation with policymakers, industry leaders and industry insiders. We have been well-received, but we cannot move forward unless we are.

We must ensure that we have a fair and level playing field in the United States—as it exists in other countries—by achieving a full performance right for all artists.

Irrving Azoff, Jay Cooper, Esq., and Simon Renshaw are board members of the Recording Artists’ Coalition. For more information, see recordingartistscoalition.com.

WRITE US: Share your feedback with Billboard readers around the world. Send correspondence to letters@billboard.com.
Selling Yourself

Are Fan And Band Sites The New Record Stores?

Record labels big and small are working toward the goal of turning every social network profile into a digital music storefront. Their ultimate objective is an environment where music fans could stream their favorite music from their personal Web pages and post a "buy" button next to each track. If every site's visitor could, with the click of a button, place that same buy button on his or her own site as well, every fan could become a point of purchase and a channel for promotion.

By sidling up to the social networking scene, labels hope to grasp a digital download market that is not yet making up for falling CD sales. However, despite their popularity, it's hard to say whether social networks can translate their promotional prowess into sales. At first blush, it seems like a slam-dunk. Social networks are enormously popular, with MySpace counting 70 million active monthly users alone. Adding to their sheer size is their ability to instantly connect like-minded users based on shared interests, location or real-life associations. These "friends" can virally pass along content from one to another quickly and easily by simply sharing a small bit of code—called a widget—between individuals.

For instance, artists on MySpace often allow fans to post a stream of their latest single to their individual profiles. More than 9 million fans have posted Fall Out Boy's "A Little Less "Sixteen Candles," a Little More "Touch Me" to their respective sites.

Leading the charge is SnoCap. The company's MyStore service enables artists to sell tracks from their MySpace pages, and the new Spread the Word feature allows fans to copy the store to their own blogs, Web pages and virtually any other Internet presence. CEO Rusty Rueff compares it to a distribution network of vending machines.

The system has been adopted by major labels Warner Music Group (WMG) and EMI Music, allowing their acts to sell music directly from their Web sites and MySpace pages, and for fans to do the same.

The model is a far cry from the traditional digital retail model, where fans must visit dedicated online retailers like iTunes to find and purchase digital music.

"It just completely decentralizes it," EMI head of digital Barney Wragg says. "Obviously you can place a buy button on iTunes and any other retailer. But this is a real easy way for us to do something specifically for that artist."

However, the model is not without challenges. For starters, social networks have yet not proved themselves as significant retail outlets. Even MySpace president Tom Anderson thinks members are more likely to merely hang out on such online communities rather than shop for music.

"The music-buying experience is different from what you do on MySpace," he told South by Southwest attendees during a panel in March. "We're not investing a ton of energy in that. It's not a big part of our business."

Instead social networks will likely be limited to impulse purchases—a source of incremental revenue for sure but hardly likely to give iTunes a run for its money.

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**UPFRONT**

The RAMONES documentary 'End of the Century,' from Cugat Inc., is one of the film titles available via IODA.

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**FILM FOCUS**

### Indie Music Distributors Branch Out Into Video

Digital music distributors that have focused on independent music are setting their sights on a new type of content: video.

For the last several years, the Independent Online Distribution Alliance, the Orchard and other aggregators were focused on acquiring distribution rights for independent and unsigned artists looking to place their songs on iTunes and similar digital music services.

With that grab now behind them—at least in the United States—the Orchard and IODA have taken steps this month to broaden their respective portfolios into video. The Orchard's merger with Digital Music Group brought it 4,000 hours of video footage, while rival IODA began building its video strategy in-house by licensing content from a handful of independent filmmakers.

"While there will always be some improvement and growth in [music distribution], it's pretty mature," IODA CEO Kevin Arnold says. "[The] video market is still quite a bit behind music. It's still very young. There is a need for the same types of services."

Today, most video content tends toward either top-line releases from major studios and TV networks or user-generated fare. As they have done with music, IODA and the Orchard plan to acquire the content needed to flesh out their partners' video offerings to include independent and catalog titles currently either missing or hard to find.

"It's going to be an aggregation of a lot of niche offerings that together make something interesting," Orchard CEO Greg Scholl says. "It's important to develop more of a channel offering, particularly in the mobile market, and have those arrows in the quiver."

Over time, these aggregators hope to bundle their music and video assets in ways that may provide promotional opportunities to their indie-artist clients. For instance, an online movie rental service could make a film's soundtrack available as a separate download or let users stream the songs from the site.

"There's a lot of opportunity for creativity and new ideas regarding the marketing of that kind of content," Arnold says. "We definitely see opportunities to package music video, perhaps a music download as a free giveaway or a bundled item that might be given away with the film."

Neither IODA nor the Orchard believe their video assets will generate any meaningful revenue for at least another year or two. Arnold says revenue from the new video business will likely remain less than 10% for immediate future.

Internet and mobile video, at this point, are not as user-friendly as an experience as digital and mobile music. Visual images often appear fragmented and are frequently plagued by pauses caused by long load times. However, this is expected to change as Internet and mobile networks grow in sophistication.

Already, 75% of active home internets are connected via broadband networks, up from 65% last year, according Nielsen/Net Ratings. And according to Comscore, 75% of active U.S. Internet users stream video in a given month.

Mobile usage is growing as well. Data tracking firm Telephia (which is owned by Bill board parent company Nielsen) says mobile TV video subscriptions revenue increased 198% to $146 million in first-quarter 2007. By comparison, mobile music revenue (including ring tones, ringback tones and full songs) generated $239 million for the same quarter.

Parks Associates predicts U.S. Internet video revenue will total more than $7 billion by 2010 while mobile video will generate more than $500 million by that same time.

"There's not a lot of money from digital sales of content yet," Scholl says. "But the time is now to gain a strong position in that channel."

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**RETAIL**

By Ed Christman and Jonathan Cohen

### Starbucks Steers Stores’ Stance

Traditional Retailers Begin To Accept Coffee Chain As Hear Music Signs Joni Mitchell

With each new project it brings to market, Starbucks continues to quell the traditional music retail sector’s initial hostile reaction to its 2004 incarnation into selling front-line CDs.

Hot on the heels of Starbucks’ Paul McCartney album, retailers are welcoming news of its Hear Music imprint signing Joni Mitchell (billboard.com, July 25).

Her new album, “Shine,” will be released Sept. 25 through the coffee chain’s stores as well as traditional outlets.

"While I had mixed thoughts about the competition to our core customers, anything that brings attention to music the way they do, it benefits all of us," Baker & Taylor VP of music Steve Hawkins says. "Plus, [Starbucks] are not loss-leaders. I am a fan of anybody who helps the music industry."

Mike Dreese, CEO of Newbury Comics in Newton, Mass., says, "It’s fabulous to see great marketers market music, regardless of how old the artists are. Paul is no longer a superstar in terms of unit sales, but if Starbucks is doing for Paul McCartney what they did for [developing act] Antigone Rising, this is good."

Since its June 5 release, McCartney’s "Memory Almost Full" has scanned 468,000 units, according to Nielsen SoundScan. While the exact number of Starbucks’ "Memory" sales are not available, 56% of sales are from nontraditional stores, with the Seattle merchant presumably contributing most of these.

Meanwhile, Mitchell’s signing with Starbucks represents an about-face for the artist, who had grown increasingly frustrated with the music industry. Her last album, "Travelogue," has scanned about 72,000 units.

Mitchell's work with Starbucks on a 2005 "Artist’s Choice" compilation helped encourage her to not throw in the towel on the industry just yet. "Joni acknowledged back in 2005 that not only was she very, very impressed with our commitment to music and our customers’ love of music, but that [the compilation] really helped to re-energize her passion for music," Starbucks Entertainment president Kim Lombard says. "As we continue to have discussions with respect to this new album, it is obvious to us that she’s back, in a big way."

Lombard adds that "Shine" is the album that Mitchell "fans" have been waiting for. This is true Joni—she is almost the return of her as a storyteller."

The release includes nine new songs plus a new version of Mitchell’s "Big Yellow Taxi." The album is part of a series of new work from the artist, including a ballet based on her music, "The Fiddler and the Drum," and a visual art exhibit that opens in the fall in New York.

Hear Music launched as a joint venture between Concord Music Group and Starbucks in June with the release of McCartney’s "Memory Almost Full," but had its origins with the two companies’ collaboration on Ray Charles’ "Genius Loves Company" album in 2004. Concord handles marketing, promotion and distribution outside Starbucks.

Initially, traditional music retailers were disturbed by reports that Starbucks was making money on every copy of "Genius" sold. Their hostility toward Starbucks accelerated when labels granted the store exclusive window to sell albums like Alana Morrisette’s acoustic reworking of "Jagged Little Pill" and Bob Dylan’s "Live at the Gaslight." But two years have past since Starbucks’ last exclusive window arrangement, which undoubtedly plays into the good will some traditional merchants now exhibit toward the chain.

Lombard’s bigger concern, though, is how artists feel about the chain. "Paul was very pleased with the commitment we displayed toward really generating excitement around the launch of ‘Memory Almost Full,’" he says. "As we move forward with Joni, you’ll see that same level of commitment."
IN LOVING MEMORY OF A MUSIC INDUSTRY GIANT

DON ARDEN
JANUARY 4, 1926 – JULY 21, 2007

DON ARDEN WAS LARGER THAN LIFE
AND WAS BORN WITH AN INCREDIBLE PASSION FOR MUSIC
HE WILL BE MISSED

www.americanradiohistory.com
HOOPLA OVER HARRY

The New Potter Book Lures Customers Into Record Stores

Bookstores all over the world have been celebrating a party out of bounds, but Harry Pot-
ter's magic is so powerful that it's even been bringing traffic into record stores.

"Harry Potter and the Deathly Hallows" sold a mind-
blowing 8.3 million copies on July 21, its first day of avail-
ability, according to its publisher. Scholastic. Amazon claimed 1.4 million U.S. pre-
orders and 2.2 million world-
wide. Borders Books & Music says it sold 1.2 million copies on the first day, while Barnes & Noble says it sold 1.9 mil-
lion on July 21 and 22.

And though selling books doesn't generally tend to be the first thing on the mind of broad entertainment stores and other retailers, that seems to be working in their favor from a profit-margin stand-
point. A waitress at Sparrow Bar in Astoria, N.Y., who says she bought her copy of the new Potter book at Best Buy to avoid the madness going on in book-
stores, was far from alone.

"It seemed like the whole world stopped and revolved around Harry Potter," says Steve Harrick, VP of music at Charlotte, N.C.-based Baker & Taylor, the large wholesaler that specializes in books. "It was a great story for us, and many of our music accounts carried the book."

At Newbury Comics in New-
town, Mass., director of pur-
chasing Carl Mello says that the chain's sales of the seventh and final Potter title would have placed the book at No. 8 on his store's CD best-sellers list and No. 1 on the DVD list.

"Potter is a cultural phe-
nomenon, and it's a powerful brand that ties in with other product areas," Mello says. Newbury Comics stocked the book in all 27 of its stores, but its biggest seller was the outlet in Harvard Square, where "everyone was dressed up as witches and warlocks. It was absolute madness out there." Midnight sales on release date—a marketing strategy pi-
oneered by the record indus-
try nearly two decades ago—were once again the order of the day with Harry Potter, as practically every chain that car-
rried the book opened at 12:01 Saturday morning.

"All of our stores ran mid-
night sales," Hastings Enter-
tainment CFO Dan Crow says. "One of our stores was having so much hoopla and decorations around the event that the local TV channel de-
cided to do a live remote from our store instead of its initial plan of filming one of our competitor's stores."

Hastings Entertainment, a 151-store multimedia chain based in Amarillo, Texas, sold 80,000 units on opening day, 10% ahead of the July 16, 2005, release of "Harry Potter and the Half-Blood Prince." Like most merchants, Hast-
ings says the release as a way to do cross-merchandising, with its trend category up 70%, thanks to Potter-related goods. Cow reports. He also says new book releases were up 100% over last year and even used books were up way. But for his chain, at least, the Potter excitement didn't translate into an increase in overall music sales, Cow says.

In addition to Hastings, Value Music and the Virgin Megastore chain report in-
creased sales in other mer-
chandise, thanks to Potter. Along with strong book sales we also did extremely well with our Harry Potter apparel line," Virgin Enter-
tainment Group North America VP of product Kevin Milligan says.

"I'm not sure that message is going to go down particularly well with a lot of our European neighbors. A different tack might be required, focusing on the artists and their being rewarded for creative endeavors." The EC launched a review of the EU’s term of protection rules in 2004, as part of a wider reform of European copyright legislation. When the EC began, its initial assessment was that extending terms was unnecessary and, three years on, meager progress has been made as the review has be-
come mired in bureaucracy. "There will be nothing before 2008," an EC internal market spokesperson says.

Music lawyer Paddy Gardner of Eversheds, whose practice counts Elton John, U2 and Apple Corps among its clients, notes that Beatles recordings will begin to fall into the public do-
main in 2012. He says lobbyists will increasingly need to lend on campaigning artists like Who frontman Roger Daltrey.

"The argument to date has been, 'Let's follow what's hap-
pened in the U.S.,'" he says, referring to an extension of the period of protection statewide. "I'm not sure that message is going to go down particularly well with a lot of our European neighbors. A different tack might be required, focusing on the artists and their being rewarded for creative endeavors."

The EC's decision to extend protection rules in 2004, as part of a wider reform of European copyright legislation. When the EC began, its initial assessment was that extending terms was unnecessary and, three years on, meager progress has been made as the review has be-
come mired in bureaucracy. "There will be nothing before 2009," an EC internal market spokesperson says. The industry also has to persuade skeptical EU internal market commissioner Charlie McCreevy, who last year an-
gered the artistic community when he pushed for an end to copyright levies on recording media and equipment. But Moore says delays within the EC could actually help the U.K. cause.

"By the time this issue gets to the Council of Ministers, Gordon Brown could be gone as prime minister and replaced by [Conservative Party leader] David Cameron," she says. "And Cameron has already said he is ready to support an extension."
Swift’s Un-Swift Climb

After 39 Weeks, Teenage Artist Finally Tops Country Chart

It may have taken her 39 weeks, but Taylor Swift has finally ascended to the summit of Billboard's Top Country Albums chart with her self-titled debut. The 17-year-old Big Machine signee can be counted among the youngest artists to earn that particular accolade (joining performers like LeAnn Rimes, who was only 13 when "Blue" topped out), but her feat also distinguishes her in another regard: her rapid ascent to the top.

The last time it took any artist so long to reach the pinnacle of the Top Country Albums tally was when the Dixie Chicks' major-label debut, "Fly," climbed to No. 1 in 1999 after 51 weeks on the chart. Prior to that, George Strait needed to wait 40 weeks before "Pure Country"—the soundtrack to his movie debut—reached the summit.

"Everything depended on grassroots traction and build for Taylor," says Big Machine president/CEO Scott Borchetta, who signed the singer/songwriter when she was 15. "We wanted her to be viral, and she was—particularly with the younger, internet-savvy crowd. We wanted 100 million impressions of her and her songs before we even considered going to radio."

By the time the label released "Taylor Swift" last November, she had scored an early music video deal with Great American Country. And for her hit "Tim McGraw." And to date, she's tallied 20.9 million impressions on MySpace. Sales got an extra boost during the busy Christmas season, with a No. 1 Top Country Albums debut, and the album never dropped lower than No. 16.

So we are proud when artists who perform here go on to big things in the industry."

"I look for artists who can really rock the Sumfest crowd," says Neil 'Diamond' Edwards, an A&R executive at VP Records. The label's most recent project, dancehall artist Mavado's debut, "Gangsta for Life/The Symphony for Life," is No. 7 this week on Billboard's Top Reggae Albums chart and features the morbid hit "Dying," currently in rotation on R&B/hip-hop WQHT (Hot 97) New York. "If an artist can move an audience that has been standing on their feet for hours," Edwards says, "they can move a crowd anywhere."

Mavado's commanding renditions of his wildly popular blood-splattered musical exploits (he has topped Jamaican charts several times in the past year) moved the audience to approvingly light butter tarts and ignite firecrackers throughout his set. But the crowd's most rapturous response was reserved for his heartfelt rendition of "Born and Raised," accompanied by a choir.

The all-embracing presentation of Jamaican music's various strains—from righteous Rastafarian roots rock to dancehall's gangster posturing—coupled with the overwhelming house-court advantage of celebrating reggae in the land where it was created, have helped sustain Sumfest's reputation, its sponsors say. "Jamaica recognizes that reggae is now established worldwide, but we refuse to relinquish the title of the world's No. 1 reggae event," says Basil Smith, director of the Jamaica Tourism Board, another Sumfest sponsor. "If another festival reaches this size and stature, we will make ours bigger and better because we will not relinquish that lock on reggae."
Let's Talk About Mex

Billboard Regional Mexican Summit Back For Second Year

Jenni Rivera, Diana Reyes and Grupo Montez de Durango leader Josué Terrazas are among the stars who are confirmed to speak at Billboard's Regional Mexican Summit, taking place Oct. 1-3 at the Universal Hilton in Los Angeles.

The summit, now in its second year, will focus on themes that affect the regional Mexican music industry, the top-selling subgenre of Latin music in the United States.

A series of live showcases will take place throughout the summit, including performances by Voces del Rancho, Pablo Montero and Mazizo Musical.

The event will culminate with the first Premios Premiurn Awards, presented by concert promotion association Promotores Unidos. Confirmed performers for the awards, taking place Oct. 1 at the Gibson Amphitheatre, include Montez de Durango, Alarcenes Musical, El Chapo de Sinaloa and Conjunto Primavera.

While the inaugural edition of the summit—the only music conference in the world dedicated to regional Mexican music—provided an overview of the genre and its main issues, this second installment takes a progressive look at its short- and long-term possibilities.

Radio will, naturally, be a topic of discussion, but this year's summit also recognizes that the Latin music industry in general and the regional Mexican music industry in particular are evolving, and applying the same business models is no longer viable.

To that effect, panel discussions will turn to new sources of revenue and promotion and new retail and pricing models. Among the topics to be discussed are digital and mobile marketing and sales, branding and licensing possibilities, the role of radio hosts in shaping opinion and making hits, and an in-depth discussion with a leading music industry executive.

A special Nielsen BDS presentation will serve as a guide to how best to take advantage of the data and services provided by the country's premier radio monitoring system, while the Latin Recording Academy Award membership, entry and nominating processes.

Billboard launched the Regional Mexican Summit last year in recognition of the genre's importance and unique needs. Nearly 1,000 executives, artists, concert promoters, new-media experts and others attended the two-day event, which complements the annual Billboard Latin Music Conference.

For more information on the summit, including registration and accommodations, go to billboardevents.com.

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Shares Stay Stable

Univision Music Group Holds On To Biggest Slice Of The Latin Pie

Sales have dipped but proportions remain relatively stable within the Latin music market for the first six months of 2007.

According to Nielsen SoundScan, the leading Latin label in the market remains Univision Music Group, whose holdings include Univision Records, Fonovisa and Disa. All told, the three labels—which have separate marketing and promotion departments but share a sales team—have 36.24% of the total U.S. Latin marketplace, up from 31.91% for the same period in 2006.

As has been the case for several years, Sony BMG Norte was the runner-up in market share, with 19.48% of the Latin marketplace, a slight dip compared with the 20.62% registered in 2006.

In third place is Universal Music Latino, which registered almost two percentage points of growth, going from 13.01% in 2006 to 15.03% in 2007.

EMI Music Marketing, whose total market share dipped from 9% in 2006 to 6.66% in 2007, and WEA, which slightly increased its percentage from 3.75% to 4.91%.

Univision's performance was widely anticipated.

Although none of the top five albums of the year so far fell under its realm, the label group, run by Jose Behar, has consistently had a handful of titles in the top 10 of the Top Latin Albums sales chart since the beginning of the year.

This week, for example, four of the top 10 titles on the chart, including chart-toppers Grupo Montez de Durango's "Agarrase," are Univision Music Group titles. Further down the chart, eight out of the top 20 albums are Univision titles.

Of course, Univision has amply dominated the Latin marketplace for the past four years. But the same token, its main genre—regional Mexican—has been disproportionately affected by outside factors, namely immigration unrest and economic concerns.

Univision has responded with aggressive retail and marketing strategies, augmented by the addition of radio, live performances and TV campaigns, that have led buyers to stores in far greater numbers than the competition.

Out of eight No. 1 debuts on the Latin sales chart this year so far, half are Univision acts, including newcomer Los Creadores.

Regional Mexican has also served Universal Music Latino well. The label has a surge in market share thanks in part to the success of its regional Mexican roster, notably Valentin Elizalde, whose sales rose in the wake of his death. But other regional artists like Diana Reyes, also with reggaeton successes Lunes Tunas and Rakin & Ken-Y, have also improved the label's standing.

Universal's fortunes should keep rising this year with the fourth-quarter release of Juanes' new album, as should those of sister label Machete, which will release the live album by Don Omar and a new studio set by Wisin & Yandel.

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VYING FOR VIÑA

Authors, composers and performers from around the world are invited to enter the musical competition portion of the 2008 Viña del Mar International Song Festival, taking place Feb. 20-25. The event, now entering its 49th year, is the longest-running and most prestigious music fest in Latin America and typically showcases more than 20 top Latin and mainstream acts in a four-day series of performances at the seaside resort city of Viña del Mar, Chile.

This year's songwriting contest will accept 10 songs, one from Chile and nine other countries. All songs must be original and may have been published, edited and/or disseminated since March 1. The deadline for submissions is Sept. 28. A departure from previous years, where individual countries submitted their competing song, this year all songs will be chosen from among a panel of judges in Chile. The author and/or composer of the winning song will receive a cash prize of $50,000, and its performer will receive $10,000.

The artist winning the prize for best performance will receive $7,000. For more on requirements and the festival, go to canalin3.cl, festivaleiva.cl or tvn.cl. The Viña del Mar Festival is produced by the city of Viña, Chile's Universidad Catolica and TV channels Canal 13 and TVN.

MUSIC FOR MEGA

Cuban singer Aliberto Rodríguez has created a musical theme for MSBS-Mega TV (channel 22), the Miami TV station owned by Spanish Broadcasting System. The campaign, whose slogan is "La Mega Se Pega" (The Mega Sticks), will be used to promote all of La Mega's original shows. Rodriguez, who wrote the La Mega theme, will also appear in spots promoting the station. She is not currently promoting an album of her own.
Die, Greedy Swine! Die! Die!

When we last tuned in, pun intended, our stalwart record companies had completely given up on the idea of actually making great records people might want to buy, and had instead decided to charge radio stations for having the audacity to broadcast their records over the airwaves willfully so that even the unwashed unsubscribed could hear them.

Now it’s the rights societies turn to go after those thieving huckleberries who run nightclubs, coffee shops, restaurants and hair salons.

And don’t think for a minute you sneaking, sniveling dentists are safe either. It’ll take more than laughing gas to save your ass.

The license fee in Australian nightclubs playing records just went from 7 Australian cents per customer to $1.05—and if there is dancing, from 20 cents to $3.07 per person.

Just in case you’re thinking that might bode well for live music, think again, my friend. Performance rights organizations are now going after coffee shops where folk duos play to 50 people.

In Canada the Society of Composers, Authors and Music Publishers is going after barbers, hairdressers and, yes, dentists who play music of any kind that their customers can hear.

Have you had enough yet? OK, just one more, then we can all go back to denial.

A restaurant in Florida was contacted by a company that said it had to pay a license fee for music or it would be fined.

“But we don’t play music,” the convivial scoundrel claimed.

“You broadcast ‘Monday Night Football’ don’t you?” our protector and savour asked.

“Yeah, so what?”

“We own the rights to Hank Williams Jr’s ‘Are You Ready for Some Football,’ and you’re broadcasting it.”

Long pause. Looking for the Candid Camera, no doubt.

“I’ll tell you what,” the former New Jerseyan restaurant guy says. “Next Monday, when Hank comes on, I’ll turn the sound down.”

Click.

See you on the radio.
MORE STORES

Widgets Sell Music On Your Web Site

Having struck deals with EMI Music, Warner Music Group and MySpace, Snocap's MyStore program is quickly becoming the leading provider of digital music storefronts for social networking sites (see story, page 5).

But it is hardly alone. A number of smaller technology providers and music communities are carving out their own niche by offering a wider range of features designed to bring even more discovery capabilities into the picture.

While each have different functionalities, they also share a common trait—all of them are Web widgets. Widgets are small applications that act like little Web sites within a Web site, offering all the elements of a stand-alone Web site but designed for a specific purpose: in this case, selling music.

The real power of widgets is that they can easily be copied, shared and dragged-and-dropped into most any social network profile, personal Web site or blog. And the result, in this case, is a viral, mass-produced storefront that is the polar opposite of the traditional retail sales model. Rather than asking all users to converge on a single point of sale (such as iTunes), widgets distribute the point of sale throughout the Internet.

—Antony Bruno

HOOOOKA

It's a model the Barenaked Ladies know well. No stranger to the concept of virally spreading its work online, the Canadian act not only was one of the first bands to adopt Snocap's MyStore service, it also jumped at the chance to create a portable digital music store with Indie911's Hooooka service when it launched in March.

Indie911 began as an Internet radio station in 2004 and in November 2005 morphed into a music-based social network dedicated to independent acts. The Hooooka app lets any artist with an Indie911 profile sell music and videos directly to fans in unprotected formats.

But unlike other sites offering a similar service, it cuts fans in on the action. Anyone posting a Hooooka widget gets 10% from each purchase made through it. Indie911 takes 20%, and the artist gets the rest. Prices are mandated at 99 cents per song.

It also lets users customize their Hooookas. Rather than posting three different widgets for three different bands, users can fill their Hooooka with an album they want (like a playlist) and still make money selling each track. Fans can also fill the application with their own photo slide show. Plus, a chat feature lets fans simultaneously view an artist's Hooooka as they chat with each other from different locations.

REVERBATION

Newer to the game is ReverbNation—a music social networking site that went live in October. The site lets fans view artist profiles, stream music and videos, and watch upcoming concerts. It also uses a version of Snocap's MyStore technology to let artists sell their music from the ReverbNation service.

The company has had a MySpace widget for some time that allows fans to stream ReverbNation artists' music and view their tour schedule, but not purchase anything. Earlier this month, however, it debuted a My Band feature built on the Facebook platform that extends all the features of the ReverbNation network to Facebook profiles, including streaming and selling music.

Participating artists can use the application to post and sell an unlimited number of songs, provide tour dates and sell tickets from their Facebook profiles. Fans can then post the same application on their own Facebook profiles.

Any of the 20,000 artists already using ReverbNation can pull their existing information from ReverbNation into the Facebook application. New users have to fill out a profile from scratch.

The company does not take any extra commission from what Snocap already charges for selling individual songs. But it does take 50% of any revenue from advertising on artists' ReverbNation profiles, which may appear on the My Band widget soon.

NIMBIT

Nimbit, another recent entrant, provides independent and unsigned artists with a variety of Internet tools to sell and promote their music and merchandise. In June, it launched the Nimbit Online Merch Table, a marketing widget designed specifically for independent artists who want to work outside the label structure.

Like Hooooka and ReverbNation, Nimbit allows artists and fans to sell full songs in MP3 format. But it also lets them sell tickets to upcoming shows from an event calendar, as well as merchandise and CDs. Fans can use the widget to join the artists' mailing lists and view their blog and photos.

Artists can set their own per-track prices, but there is a 49-cent minimum charge. They keep 90% of all sales. Additionally, costs for using the widget range from free for the most basic version to $25 per month for extra management, hosting and technology services.

It may be too early to measure how effective these widgets will be in driving additional sales. But with such major online retailers as Amazon, Wal-Mart and eBay also designing similar "distributed commerce" applications to join in the game, it's an easy guess that the strategy is not going away soon.
Purple Brain
The Covermount Is Only Prince’s Latest Marketing Coup

Normally, I am in the thick of things when artists or labels get into a spitting contest with music retailers or visa versa. But how much fun have I had watching this Prince CD/newspaper giveaway story from the sidelines?

This was a hoot all the way through. It had everything: high-profile threats (the artist formally in record stores), ridiculous threats (retailers switching to environmental advocates about the CD becoming landfill waste), betrayal (HMV joining the chorus of U.K. retailers that initially denounced the move and then stocking the album, I mean newspaper, after all) and Pontius Pilate (Sony BMG shrewdly deciding not to distribute the album to U.K. retailers and then wisely hightailing it for the hills).

Oh, and it produced a boatload of publicity for Prince, which I suspect was the point in the first place. In case you missed it, his new album, “Planet Earth,” represents the first time a major star has given away a new studio album as a coveumount on a newspaper—in this case, the Sunday version of the Daily Mail. That U.K. paper usually sells 2.4 million copies, but the one with Prince sold 3 million.

You can call him Prince or the artist formerly known as Prince or the symbol formerly known as the artist or whatever you want, but I consider him the artist who thinks about business. And while I may not agree with his thinking, I certainly respect it. This isn’t the first time Prince has upset the apple cart.

In 1997, about 18 months after he’d got his symbol on and began playing with Warner Bros.’ head, he started to get under retail’s skin. He was the first major artist to bypass retail to embrace the Internet when he initially sold his three-CD “Crystal Ball” set from a Prince Web site. While Prince never revealed how it did in sales, it probably didn’t do so well, since that was the early days of the Internet mail-order business. But his next move showed Prince was just getting warmed up. In an apparent attempt to salvage sales for “Crystal Ball,” in 1998, he sold a four-CD version of the album one-way (i.e., no returns) to Best Buy. The chain appeared to have it exclusively, except for Prince’s requirement that it sell the album to independents in markets where it didn’t have stores.

But before the consumer electronic chain could stock it, Musicland and Blockbuster cut their own deals and started selling it first. Then Prince further distributed that album through the now-defunct M.S. Distributing. After all that maneuvering, “Crystal Ball” has sold 111,000 copies, according to Nielsen SoundScan, which didn’t track the initial Internet sales.

After that, Prince kept selling to the beat of his own drum. His next studio album, “NewPower Soul,” with 214,000 scans, also came out on his own NPG label and through an independent distributor. But the one after that, “Rave Un2 the Joy Fantastic,” with 487,000 scans, was delivered through NPG/Arista.

Prince then went back to indie distribution in 2001 for “The Rainbow Children,” which scanned 158,000 units, and delivered two stopgap projects—an instrumental album and a live album—each scanning 30,000 units.

In 2004, even though Prince signed with Sony Music Entertainment, he found yet another way to challenge the status quo. He gave away a white-sleeve version of “Musicology” to every fan who attended his sold-out tour, while people going to stores got a full-package version.

That approach pissed off retail—because it lost sales to the giveaway—and labels—which argued that a concert giveaway shouldn’t be counted as sales for the charts. In the end, “Musicology,” scanned 2 million units, about half from store sales, so retail didn’t fare too bad on that deal. His follow-up, “3121,” went through Universal Republic and scanned 524,000 units.

And now “Planet Earth” is out July 24 state-side, although I hear the British version is already on eBay for $5. Thanks to the U.K. brouhaha, at least people know it’s out. Apparently it’s being distributed traditionally in the States—but with Prince, you never know. Still, whatever he does, I hope American merchants don’t make the mistake of their British counterparts. All that whining didn’t play well in the press.

Looking at his track record, Prince remakes the business model every few years. So retail should get ready for something new to come down the pike from him eventually. Retailers figure that he owes them because they supported him in his early days. But Prince probably figures he’s paid them by providing multiplatinum sales throughout his career.
What Was And What Might Be Again

How A Led Zeppelin Reunion Tour Could Erase The Record Books

It would be big. Potentially one of the biggest ever.

I’m talking, of course, about the increased chatter regarding a Led Zeppelin reunion tour for 2008 featuring founding members Robert Plant on vocals, Jimmy Page on guitar, and John Paul Jones on bass, with Jason Bonham, son of the late Zep drummer John Bonham, manning the skins.

There has been no announcement that this tour is going to happen, and Plant has publicly denied it will take place. Billboard in general and myself in particular aren’t usually in the rumor business. But this thing is starting to take on a certain air of reality. Maybe it’s a proposed tribute to late producer/recording mogul Ahmet Ertegun tentatively set for November at London’s O2 Arena, and Zeppelin’s purported performance there. Maybe it’s talk that AEG and Rolling Stones promoter Michael Cohl’s CPI have already put in offers for a Zep tour. (Neither would comment.) Maybe it’s just wishful thinking.

For years, a Led Zeppelin tour, or the closest thing to it in the absence of John Bonham, has been considered the holy grail of the touring world. With the Police having recouped tremendous success in 2007 and the core Pink Floyd quartet staging that one brilliant performance at Live 8 in 2005, two of the biggest names have come to pass. Given that the reunions of the Beatles, the Clash and the Ramones cannot ever happen without a sausage, that leaves Led Zeppelin as the biggest thing left that could happen with any degree of credibility.

Plant and Page toured arenas together in the mid ’90s. With a killer backing band, the pair reported $31.4 million from 63 shows that drew 1,028,678 people. That was enough to make Plant/Page the seventh-grossing tour of the year at a time when the Rolling Stones, the Grateful Dead and the Eagles were all touring stadiums.

And remember, 1995 was the cusp of exploding ticket prices. A ticket price higher than $100 was rare; the Stones topped out most dates at $50 that year, the Dead were $33.50 tops and the Eagles had shattered the glass ceiling but were still mostly less than $100. Tickets for the Plant/Page show I attended at the (now shuttered) Pyramid in Memphis topped out at $32.50, with Rusted Root opening.

While the days of coast-to-coast stadium tours appear to be behind us, a Led Zeppelin tour, particularly if Cohl is the helm, will undoubtedly play scattered stadiums in North America and probably all stadiums in Europe. The tour would most likely be a creative “mix and match” route similar to what the Stones have done recently and what TNA International president Arthur Fogel has done with the Police this year.

So let’s be conservative and say Led Zeppelin averages $225 per ticket, with top seats at a Stones-esque $450 and a low end at $75. It’s a big production, so you get an arena capacity of about 15,000 max. Say 5,000 tickets at $75, 5,000 at $200, 3,000 at $300 and 2,000 at $450. For the sake of discussion. That comes to a gross of $3.2 million one night.

Suddenly those 1,028,678 headbangers Plant and Page played to in 1995 generate a gross of $231,452,530 in 2008. From those 63 shows the average gross is now $3.7 million, compared with slightly less than $500,000 per night then.

Given the status the tour would have and what it would take to get these guys out on the road, it’s not unreasonable to assume the guarantee would be in the $3 million-per-night range. The merch numbers would be astronomical, $15 per head or better, so that brings in another $15.4 million minimum, with online sales bringing in plenty more. Plus, there no doubt would be some serious live DVD possibilities, not to mention there’s talk of a new compilation release, and catalog sales at large would receive a terrific boost. Let’s not forget VIP and fan club packages, and a high seven-figure sponsorship deal. And, hey, while we’re at it, let’s get them in the studio to record some new material under the Zep brand.

Now that’s big.
Summer Of Loud

With So Many Hard Rock Package Tours This Season, Can A Slayer/Manson Co-Bill Beat The Heat?

One thing concertgoers won't find a shortage of this summer is hard-rock package tours. Indeed, with stiff competition from such heavyweights as Ozzfest (Ozzy Osbourne, Lamb of God, Hatebreed), Family Values (Korn, Evanescence) and Sounds of the Underground (GWAR, Chimaira, Shadows Fall), whether or not the market sustains a Marilyn Manson/Slayer co-bill amphitheater trek remains to be seen.

With a ticket price ranging from $25 to $55, none of the 25 North American Manson/Slayer dates were sold out at press time, but ticket sales are "strong," according to Slayer manager Rick Sales with Sanctuary Group. The co-bill launched July 25 in West Palm Beach, Fla., and wraps Sept. 1 in San Antonio. Bleeding Through has been tapped as support.

The package finds Manson touring North America for the first time since 2004, when the shock-rocker grossed $24 million for 26 dates, according to Billboard Boxscore. Earlier this year, Slayer toured the United States and Canada, grossing $1.2 million for 17 shows. For the current tour, Manson will be out in support of his June 5 Interscope release, "Eat Me, Drink Me," which has sold 170,000 copies in the States, according to Nielsen SoundScan. Slayer, meanwhile, will be promoting a reissue of last summer's "Christ Illusion," which peaked at No. 5 on The Billboard 200 and has sold 169,000 copies.

Rick Franks, president of Live Nation Detroit, which is hosting Manson/Slayer Aug. 11 at Clarkston's, Mich.'s, 12,000-seat DTE Energy Music Theatre, hopes to sell about 8,000 tickets, but doesn't anticipate the tour will sell to capacity each night. "They're playing a lot of the larger venues, so I don't know how many places they're going to do 20,000 people," Franks says. "But what we see is that everyone is going to make money. Their business is ahead of where they were last time for both bands."

Although Ozzfest rolls through DTE weeks after Manson and Slayer, Franks doesn't believe the closeness in proximity will have any effect on ticket sales. "There are a lot of choices every summer, and the consumer is ready for it," he says. "The consumer looks at it as an opportunity to see a lot of bands." Last year, Ozzfest ($18.2 million), Family Values ($6.2 million) and Sounds of the Underground ($1.3 million) grossed a combined total of $26.2 million from 70 concerts, according to Billboard Boxscore.

Though he admits that the pairing of Manson and Slayer is a bit "left-of-field," and that both acts are capable of headlining their own shows, "it's the way to go," Sales says. "If you can make an event with your artist," the manager says, "you're going to see a better result."
GLOBAL WARNING

LONDON—Extreme weather has battered the European festival circuit like never before this summer, leading to an abnormal number of cancelations and incidents—and growing fears of a big rise in event insurance rates.

"After the drama of this year—and there have been quite a lot of cancelations—the insurers will review their positions," says Bob Taylor, co-founder of multinational insurance broker Roberton Taylor. "They will take a longer look at the long-distance weather forecasts, not that it tells us anything these days."

Among the worst affected outdoor events was Germany's Southside Festival, which suffered a fatality when gales struck, while the Heineken Jammin' Festival in Italy was abandoned due to a huge storm.

Even the resilient British circuit, no stranger to rain at the best of times, has been badly hit. Wales' inaugural Flam Festival and Oxfordshire's Truck Festival were postponed after heavy rain rendered the sites unsuitable, while Bristol's long-running Ashton Court Festival and Wales' Wakestock were abandoned halfway through due to bad weather.

Taylor's firm has worked with many of Europe's biggest open-air shows this year, including Live Earth and the Concert for Diana at London's Wembley Stadium, Hyde Park Calling and the Glastonbury Festival.

"A lot of [festival organizers] have over the years chosen not to insure, because they've never really had a problem," Taylor says. "But this year has been a real awakening for a lot of them. I think there will be a much better take-up rate next year."

European live-music executives are still counting the costs of extreme weather hitting the normally sun-drenched festival circuit.

Powerful winds led to the death of a paramedic and the serious injury of another man in the prelude to the June 22-24 Southside Festival in Germany's Neushausen, Baden-Württemberg, when a tent pole flung into the air by the storm hit their vehicle.

"It was truly a freak accident," says Andreas Sengelbusch, head of the festival department at Hamburg-based promoter Scorpio.

The three-day festival, which attracted more than 45,000 visitors, canceled the program on its tent stage, but went ahead with two other open-air stages.

"We are still in discussions with our insurers," Sengelbusch says. "This was in essence a 'force majeure' incident."

A week earlier, Italy's leading rock event, the Heineken Jammin' Festival, suffered 90 mph gales that felled eight speakers and lighting towers June 15, injuring at least 30 concertgoers.

The Italian festival, which was halfway through day two of its four-day program, was immediately canceled. Some 170,000 ticket holders, who paid €40 ($55) each to see acts including My Chemical Romance, Linkin Park, the Killers and local legend Vasco Rossi, were reimbursed.

Robert de Luca of Milan Concerti, the festival's promoter, says the eventual damage bill was likely to be in excess of €9 million ($12.4 million). "The insurers are paying up, although "premiums will doubtless be higher in the future," he says.

Melvin Benn, managing director of the United Kingdom's Mean Fiddler Music Group (MFMG), admits such large-scale accidents have been all too common this year.

"We had a big tent come down a week before the audience arrived for [boutique festi-
val] Latitude," he says. "This year, certainly the weather has had an impact."

Like all MFMG events, which include the Reading and Leeds festivals and the perennially rain-hit Glastonbury, Latitude was insured.

"Big-event insurance is no different to any other insurance," Benn says. "The more claims you have, the bigger the premiums go. The reality is, the industry is still quite small in terms of the claims that it makes."

Most festival organizers remain unconvinced that global warming will make such incidents a more regular occurrence.

"There's no question that this has been a unique and unusual year," Benn says. "But I don't think there's sufficient data or regularity to say it's permanent."

Across the Atlantic, American fests remain largely unaffected.

"We haven't seen a lot of 'global warming stuff' affecting weather [insurance] rates," says James Chippendale, president of Dallas-based CSI Entertainment Insurance. "Certain areas of the country and the world are more expensive during volatile times of the season, such as hurricane season, but that has always been the case."

Additional reporting by Wolfgang Spahr in Hamburg, Mark Wordin in Milan and Ray Waddell in Nashville.

Under Pressure

Chinese Mobile Biz Scrambles To Secure Content

BEIJING—Players are scrambling for position in China's fast-growing mobile music market after a regulatory crackdown cut into content aggregators' business models.

The changes were drawn up by the Ministry of Information and Industry, as well as major mobile carriers, to address widespread overbilling of consumers. But even leg- it service providers (SPs)—which is how content aggregators are referred to in China—have been hit hard.

Insiders estimate thousands of smaller SPs have gone under in the year since the changes came in, while those that survive have suffered steadily falling earnings and stock prices.

"SPs will continue to be pressured from both ends," says Mark Natkin, managing director of Beijing-based market research and consulting firm Marbridge Consulting.

"Downstream, the mobile operators will launch their own competing value-added services, and upstream the content providers will demand a bigger piece of the pie."

Operator China Mobile, with an estimated 65% share of China's vast mobile market, recently established a central music platform, which Natkin says "allows more direct deals with content providers, cutting out the wireless value-added service providers."

The prize is a slice of China's burgeoning wireless value-added services (WVAS) market, with mobile music considered by many to be the only viable model for establishing a legit Chinese market.

Despite the problems in the sector, mainland Chinese consumers spent $1.5 billion in 2006 on mobile-delivered music products—mainly ringtones and "color" ringback tones (CR)—according to William Bao Bean, chairman of China Mobile and Softbank China and India Holdings.

According to Liu Bin, new media sector analyst at Beijing-based OTR Consulting, gov-

ment-owned China Mobile's CR sales totaled 6.8 billion yuan ($900 million) in 2006, up 97% from 2005. He predicts the carrier's 2007 CR revenue will again rise by 90%.

Meanwhile, a January report by San Francisco-based financial services firm WR Hambrecht and Co. said the new regulations caused SPs' revenue to
HURRY UP AND WAIT

Italian Biz Fumes At Stalled Music Bill

MILAN—Italy’s beleaguered music industry is facing up to the fact that the long-awaited Music Bill—which was to contain several pieces of music-friendly legislation—may never make it onto the statute books.

The bill was expected to have been put to a vote by mid-2007, but there is still no sign of it on the parliamentary timetable, a situation that Enzo Mazza, president of the majors’ representative body FIMI, describes as “unsustainable. We’ve been lobbying for years.”

“I’ve heard a lot of words about the Music Bill,” says Luigi Barion, president of AFI, one of Italy’s three indie representative bodies, “but have seen very little in the way of actual deeds.”

The Italian industry has invested much time and effort since 2000 in lobbying for legislation to help shore up its declining business. According to the IFPI, Italian trade revenue from recorded music fell by more than 10% in 2006 to €306.4 million ($383 million), the fourth successive year of decline.

Proposed features of the bill included the setting up of a French-style export office; a series of tax breaks on money invested by labels in first and second albums by new artists; a formal definition of music as a form of “culture,” rather than just industrial production (which would lead to lower sales taxes); giving videocassettes the same tax treatment as “short movies”; and financial incentives for the digitisation of labels’ catalogues.

Optimism grew when Romano Prodi’s centre-left coalition narrowly defeated Silvio Berlusconi’s centre-right alliance in the May 2006 general election. Berlusconi’s government had failed to deliver on the Music Bill during its five years in office, while the centre-left is generally considered more “music industry-friendly.”

The Tavola Della Musica (Music Round Table)—an umbrella group consisting of FIMI, AFI, indie groups PMI and Audiocoop, and live music organization Assomusica—had a series of meetings with government officials earlier this year, and new government tax incentives for new artists were subsequently included in the 2007 budget (Billboard, Jan. 20) but remained a key component of the bill, as those measures apply only for the length of the 2007 budget rather than being permanently on the statute book.

Some elements of the Italian music business remain optimistic. Audiocoop president Giordano Sangiorgi insists the bill is “not dead yet,” noting that it retains an official parliamentary sponsor in the form of Andrea Colasio, member of parliament for the centre-left government coalition.

Colasio says he is “cautiously optimistic” that he will be able to present his bill to the Culture Commission “before the summer recess or else in September.” He adds, “I expect the whole process will take up to six months.”

Asked why Italy’s politicians had so far failed to pass the bill, he replies, “Because this is an archaic country where politicians and vested interests fail to appreciate the significance of culture.”

But many in the music industry are already resigned to moving on.

“We need to start looking at a Plan B for getting individual measures passed,” Mazza says, while Barion declares the need to “think about measures that aren’t even in the bill.”

“For indicts like us,” he says, “the real drama is the lack of TV and radio access for new acts which, as Marco Biondi has shown, can still sell records. We also need airplay quotas for local product.”

Barion says he and Limongelli recently met with collecting society SIAE president Giorgio Assumma to discuss lobbying state-owned broadcaster RAI for such measures.

“That’s the sort of thing we need to do,” he says. “Let’s face it—people have been talking about the Music Bill for as long as I can remember.”
Taking It To The Max
How Can Advertisers, Labels Make The Most Of Their Partnerships?

The synergy between advertising and music was the focus of a symposium held July 18 at Digi- tas in Chicago. Presented by the Chicago Advertising Federation and Billboard, and moderated by Billboard executive editor/associate publisher Tamara Conniff, the panel discussion explored the ins and outs of marrying band and brand with such industry leaders as Comma Music artist liaison/executive producer Bonny Dolan, Grey Worldwide senior VP/director of music Josh Rabinowitz, Primary Wave Music partner Gregg Hamerschlag and DDB Chicago music producer Gabe McDonough.

To further explore their thoughts and ideas presented during the panel, we invited the four of them to participate in a round-table discussion. So, for those who couldn't make it to Chicago, here are Dolan, Rabinowitz, Hamerschlag and McDonough—in their own words.

When it comes to ad agencies, record labels and music publishers working together, what has most changed in the past couple of years?

Bonny Dolan: The very fact that they are working together. A couple of years ago, ad agencies, publishers and record labels didn't speak the same language. Now at least they are aware of each other's agenda.

Gregg Hamerschlag: It seems that the agency's role as a gatekeeper has increased in importance, based on declining record sales and the importance of music placement in other distribution channels.

Gabe McDonough: It's interesting how certain brands have partnered vigorously with very specific segments of the music community. For example, Scion has a big presence at live events like South by Southwest and was visible at the Pitchfork Festival, and the Red Bull Music Academy has hosted discussions by seriously respected and deep dance music icons like DJ Harvey.

What most surprised you about the panel discussion? Any topic—or lack thereof—that particularly resonated with you?

Dolan: The enthusiasm of the community to engage in conversation about this very topic.

Hamerschlag: I was surprised by how everyone was very committed with the fact that the record industry is very much a dying industry. I agree that it's dying, but it ain't dead and buried, and there are some clever people still involved in it who can make shit happen.

McDonough: The shifting roles of brands as the new "purveyor" of music is an important topic and one that will get a lot of attention over the next couple of years.

McDonough: Licensing music seems a much more affordable and negotiable prospect now more than ever before. All parties seem willing to make unconventional deals if necessary and look at the arrangement more as a partnership than a payday.

How are exclusive downloads of musical artists spiking return on investment for advertisers?

Rabinowitz: The brands are soon to be bigger players in the music consumption market. I'd love for them to take a more active role in the production of original full-length tracks.

McDonough: The great thing about downloads is how accurately brands can track the impressions that their content is making.

What are the best ways for labels, music publishers and ad agencies to collectively move forward?

Dolan: There needs to be some standards and guidelines. The inefficiencies, of course, can create opportunities for someone like myself. But the danger is that someone, at some point, will get exploited.

Rabinowitz: The point of a proper and effective intersection of the labels, publishers and advertisers is on the not too distant horizon. Hopefully, the actual music, as opposed to the commodity of the music, will be king again.

McDonough: Each party needs to play to their real strengths and offer those strengths to the other players in the spirit of an affordable partnership. A&R is a tough job, and labels and publishers have a history of doing that well. Ad agencies are crack marketers. Both industries are in need of new ways of looking at their business, so they need to be open to ideas from their partners—even if those ideas are outside of their traditional business models.

Digital Disputes
Copyright Tribunal Finally Sets U.K. Online Rates

The two-year fight in the United Kingdom over digital royalty rates is nearing an end, and there’s no clear winner. The last parties standing in the contentious copyright proceeding have each won a little and lost a little in terms of new online and mobile royalty rates for compositions.

The proceeding began in 2005 when labels’ group the BPI, four mobile network operators (T-Mobile, O2, Orange) and several music service providers determined that the online and mobile license rates offered by the U.K. mechanical and performance rights group, the MCPS-PKR Alliance, were unacceptable. They referred the dispute to the Copyright Tribunal made up of a judge and two lay persons who would hold hearings and resolve the dispute.

Last fall, the BPI, mobile operators and several music services (Apple, Napster, MusicNet, Sony) entered settlement agreements on rates, which were set as a percentage of “gross revenue,” but with stipulated minimum amounts. This left AOL, RealNetworks and Yahoo to fight primarily over webcasting rates. Apple and the mobile operators only participated in the hearing to argue over how to define gross revenue. Silicon Valley–based AOL, a partner with Weil Gotshal & Manges, served as lead counsel for the services.

Entering a settlement with many of the parties proved to be a good move for the Alliance, whose legal team included lead solicitor Cindy Leslie, a partner with Denton Wilde Sapte in London. The tribunal explained that the legal standard for setting the rates required it to determine what a reasonable buyer would pay a reasonable seller for the particular rights—and that a recent commercial agreement, like the settlement, provided evidence of that price.

The tribunal adopted the three categories for webcasting set out in the agreements: pure webcasting (i.e., the user can’t personalize playlists, premium or interactive webcasting (i.e., basically anything other than pure webcasting); and special webcasting (i.e., a premium or interactive service where more than 50% of the content is by a single artist or band). The tri- butal then adopted a 6.5% of gross revenue rate for premium or interactive webcasting with certain “but no less than” minimums, and an 8% rate for special webcasting, also with certain minimums.

Since AOL, Yahoo and RealNetworks were not part of the settlement negotiations, they did not adopt the 6.5% rate for pure webcasting. If they had been, the tribunal reasoned, the pure rates would likely have been lower. So it set the rate at 5.75% but no less than £0.20 ($0.41) per subscriber per month for subscription services or £0.055 ($0.11) per song for non-subscription services.

Interestingly, the per-song minimum is the same rate as that offered by the United Kingdom’s PPL for the right to webcast sound recordings. In the United States, labels typically argue that royalty rates for sound recordings should be much higher than for compositions, arguing that labels take much more risk and invest more money for recordings. Although the tribunal did not specifically state that it was setting the minimum rate the same as the PPL rate, it did write that in the past, the tribunal had held that the types of rights in sound recordings and in com-
Primary Wave Music Publishing made its first big splash in the publishing world when it acquired 50% of Kurt Cobain's Nirvana publishing catalog for a reported $50 million early last year. News of the deal swept through the industry: There was a new publisher on the block.

Just who were these guys who wooed Courtney Love, Cobain's widow, into selling the rights to them? They were five guys, most from record companies, with a love of music, an entrepreneurial spirit and some heavy financial backers. They noticed there just weren't very many publishers with marketing savvy or geared strictly to market songs.

Larry Mestel, one of the five founding partners, is the former COO/GM of Virgin Records and has held top executive spots with Arista Records and Island Entertainment Group.

Mestel teamed with Gregg Hamerschlag, a branding and licensing expert; Randy Miller, former senior marketing exec with Jive, Sire, MCA and RCA; Justin Shukat, former senior marketing exec with Arista and Epic; and Devin Lasker, former senior sales exec with Virgin and Arista. Plainfield Asset Management originally backed the company, with Credit Suisse later coming onboard. Allen & Co. often advises on deals.

Now, Billboard has learned that the publisher has made another hot deal. Primary Wave has acquired a significant interest in Lamont Dozier's writer's share of about 200 songs, including hits like Diana Ross & the Supremes' "Where Did Our Love Go," "Stop in the Name of Love" and "You Can't Hurry Love"; Marvin Gaye's "How Sweet It Is (To Be Loved By You)"; and the Four Tops' "Baby I Need Your Loving." The company now touts about 6,000 titles.

Primary Wave appears to be making a lot of deals acquiring songwriter's "writer's share" of performance income rather than acquiring copyright interests. Why?

Most of the deals are publishing deals where we own or control the copyrights, some are for the writers' shares. But I believe it's basically the same income stream. If a publisher makes a dollar of revenue, the writer makes a dollar of revenue. We think it's simply a very good investment.

What is the Primary Wave business model?

The vision is to acquire incredible copyrights by iconic writers, like Kurt Cobain, Maurice White, Hall & Oates. What we do is a little bit different from most publishers. Our plan is to be in business with the writer or the artist, so we almost never acquire 100% of any catalog that we're looking at. We acquire 25%, 50% or 75% because we want the artist to look back and not say, "I sold it at too inexpensive a price."

I want them to look back and say, "Wow, we had a great partner, and not only did they increase the value, but they increased the value for the songwriter's." Are they or their representatives working closely with you on marketing plans?

Absolutely. Before we buy a catalog, we present a marketing plan to every writer, every artist, every heir of a catalog. We tell them exactly what we intend to do, and we work closely with them to implement a plan. Even though we, in many cases, have the right to exploit songs, we want them to be exploited, we always, before we agree to a synchronization request or a particular marketing opportunity, have a conversation with the writer and the artist to make sure it's something that they feel would be beneficial for their copyrights.

By definition, a publisher owns or controls copyrights. When you acquire a writer's share, there is no ownership or control. I hear people say that you're just buying a revenue stream, not really building a publishing company. How would you respond?

I love the fact that some people don't understand writer's share and that it's taboo. As I said, if a synchronization license comes in, or a mechanical comes in and the publisher gets a dollar, the writer gets a dollar. I think you're going to see a lot more publishers acquiring writers' shares in the future.

That's going to make a lot of songwriter catalog drops. Yeah, but I think ultimately it's beneficial for the writer. Take Maurice White. One of the reasons he was so interested in Primary Wave is because he realized how aggressive we are at marketing. And the publisher that controls those songs is a fantastic publisher, but let's face it, they have a million copyrights they have to concentrate on. I have the same number of creative staffing focusing on 6,000 copyrights. So just logically speaking, we're going to be able to devote much more time and attention to marketing great songs than any of the majors are, and that's why we've been able to acquire these amazing copyrights and writers' shares.

Is there a particular type of songwriter catalog that attracts you?

Yes, songs that have proven to be historically consistent, amazing songs that are soundtracks of people's lives. We really want songs and writers that are at the absolute top end of each genre of music.

There have been some publishers bidding on catalogs who claim that you are bidding up the prices. Since you have a record company background, you value them too high, which pushes up the prices for everyone. Could that be true?

The fallacy is that we're paying the highest price in the marketplace. I don't mind having that reputation because we're not bringing in their deals. But the reality is, we're closing deals because of the effort we're putting in and the results we're getting in marketing. If other publishers don't feel the value is appropriate, then they shouldn't put in a bid. And each and every catalog of the 15 catalogs we have purchased in the 15 months we've been in business is now up in earnings. Not one is down in earnings. I buy based on what my team feels are undervalued assets. I think a lot of these assets are very undervalued.

How is your administration set up?

We administer through various companies. Wixen (Music Publishing) does most of the catalogs that we buy that don't have administration attached to them.

If you were to describe Primary Wave in terms of having a personality unique from other publishers' personalities, how would you describe your company?

Our artists view us as a true partner. We want a different type of relationship than most music companies have with us and artists. We really want to be known as an artist-friendly company, like everyone does, but we truly are one. The one difference between us and most publishers is that we live to market songs. We don't administer; we use administrators who are good at collecting. So we are a company that is designed and set up to live every day to generate revenue for our artists and our songs.

Our plan is to be in business with the writer or the artist, so we almost never acquire 100% of any catalog that we're looking at.
Fresh From The Tabloids And Back On Firm Michigan Soil, Kid Rock Aims To Regain His Format-Defying Sales Standing With An Archetypal American Album

BY GARY GRAFF
PHOTOGRAPH BY CLAY PATRICK McBRIDE
As "Rock'n Roll Jesus," the first song—and potential title track—of his new album cranks over the speakers in his suburban Detroit studio, Kid Rock, sporting a plain white T-shirt, jeans, flip-flops and a Miller High Life baseball cap sitting backward on his head, pulls a stogie from a small desktop humidifier, fires it up and listens with a satisfied grin. • Rock’s relation is easy to understand. He’s been working on the album, he says, for three years, since not long after the release of his last studio set, 2003’s platinum “Kid Rock.” “Other shit” got in the way—such as his four-month, multiple-ceremony marriage to Pamela Anderson that made him table fodder last year and “threw a wrench in the program” in making the album.

He took it to the zero-hour—writing new lyrics and recording new vocals even after he and co-producer Rob Cavallo mixed the 11 tracks in mid-July—but he’s finally done. The album, Rock’s sixth under the Atlantic umbrella and ninth overall, is due Oct. 9, with the hard-rocking first single, “So Hot,” shipping to rock radio in early August.

Some decisions are still being made—the title, the cover art, surveying a wealth of media opportunities to promote the album. The potential of a "Rock’n Roll Jesus" title makes some around him uneasy, but a typically cavalier Rock simply says, “Good. Rock’n-roll’s supposed to piss people off.” At press time, Atlantic was also considering the title "Amen.”

Whatever happens, it’s clear that in the coming months the Devil Without a Cause now has one—to let the world know Kid Rock is back, as American badass as ever, and ready to dominate the rock, pop and country landscapes the same way he did in the late ‘90s, as well as Atlantic, as he set out to reverse the declining sales he’s experienced since his 1998 breakthrough "Devil Without a Cause,” which has sold nearly 9 million copies, according to Nielsen SoundScan, and particularly the 29% drop between 2001’s “Cocky” (4.9 million, mostly on the strength of the late hit “Picture”) and “Kid Rock” (1.3 million).

Rock figures the best way to correct that course was to "really deliver… and make just a great album” and then go out and be, well, Kid Rock: to inhabit the outsized, Early Mornin’ Stoned Pimp persona that’s long been engaging enough to keep a high profile regardless of record sales or chart positions.

“I don’t think you can do anything more powerful than either play live or play the record for people and hopefully create as much hype as the iPhone,” says Rock, a Romeo, Mich., native whose real name is Bob Ritchie. “So I want to go out and talk as much as I can and hype it up as big as I can, ‘cause I think I have a good enough product. It can stand up to it.”

And this time he feels he has a label partner that can stand beside him, providing the kind of extensive and intensive push that his last couple of albums were missing. “I really wanted to set this one up,” Rock says. “I don’t think I’ve ever really done that yet. Before it was like, ‘Well, we’ll give you a million dollars, nonrecurrable, if you get it out by this date.’ ‘Well, OK.’”

Atlantic’s campaign for Rock began in June, when label president Julie Greenwald came to Michigan to hear what Rock had. He subsequently made a five-song snippets sampler that she played for a company meeting in Minneapolis in early July, where she says staffers were “losing their minds.”

“Everybody had their own favorite—the rock record, the pop record, the AC—depending on where they worked,” Greenwald recalls. “Every department was like, ‘Holy shit…’ He gave us a record! People were like, ‘The music is so good, and there’s so many different ways to go with this album.’ It was one of the best playbacks I ever did in a marketing meeting.”

Atlantic chairman/CEO Craig Kallman notes that in the wake of "Picture,” which crossed over to AC and country radio in 2002, Rock remains an artist with potential appeal to multiple formats (see chart, page 23).

Kallman says. “He’s made an album that you listen to and you hear incredible songs for rock radio, great songs for pop radio, you hear records for hot AC and you hear records that can work for country.”

“Kid Rock’s a rarity in today’s music marketplace. He kind of defies categorization and boundaries consistently through the records he’s made. That’s a great kind of artist to work with.”

Rock, who started as a DJ/ MC in the metro Detroit area and released his first album, “Grits Sandwiches for Breakfast,” in 1990, has been pursuing the "punk rock, hip-hop, Southern rock” blend that landed him as Atlantic, a role he’s proud to play.

Sales charts, however, were never on the brain. “The Motown-influenced "Roll On’s" rolls alongside the power ballad "Miss Understood" and the Crescent City-flavored "New Orleans" (co-written with pal David Allen Coe), while “All Summer Long” entertainingly mashes up elements of Warren Zevon’s "Werewolves of Louisiana" and Lynyrd Skynyrd’s "Sweet Home Alabama”—with the latter group’s Billy Powell on piano.

Other players on the album include Rock’s Twisted Brown Truck Band—the core of which has been together more than 10 years—as well as members of such Detroit rock outfits as Sponge, Was (Not Was) and Robert Bradley’s Blackwater Surprise, along with Nashville heavyweights like Paul Franklin and Aubrey Haynie, as well as the Fisk Jubilee Singers for choir parts. The album ends with “Half Your Age,” a sly country kissoff to Anderson. When it reaches the chorus’ closing line about finding a younger girl who’s "twice as hot," Rock throws his arms up and offers an exultant high five.

"I think people expect it," he says with a shrug and smile, tapping on the cigar. "It’d be stupid to pretend that it didn’t happen and not say anything." Overall, Rock—who’s dedicating the album to his late friend, Atlantic co-founder Ahmet Ertegun—hopes the effect is "like going to church drunk on Saturday night. It defines America: if you just had to play one American rock album for somebody, this would be it.” He and his collaborators—including longtime friend Uncle Kracker, current Twisted Brown Truck Band hype man Paradise and Detroit guitarist Marlon Young—wrote "toms" of songs for the album, and Rock acknowledges feeling a different kind of creative charge for this outing.

The goal this time, he says, was to refine things by taking more time in crafting the songs (though he proudly notes that many of the recorded performances were first takes) and writing lyrics that ran deeper than partying, pimping and chest-pounding pride—although those are still, too. Rock recalls that Grammy Award producer of the year and Columbia Records co-chairman Rick Rubin, who was helping with the album for a while in 2006, urged him to write material that was "relevant." "I said to him, ‘We know you’re fuckin’ Kid Rock. You said it 80 million times on every other record. Let’s move on.’"

In that regard there’s pointed social commentary in such songs as "Amen" and "When You Love Someone,” a greater detail in the storytelling in "Miss Understood," a more innocent kind of sentimentality than Rock’s presented before in "All Summer Long." He says, “This time I thought that I could step up and maybe be a major player. I tried to put myself on the level of all these people that I really look up to and love, like the Skynryds and (Bob) Segers of the world and just really tried to write in that mode but still be me.

"It was a little bit of pressure, but I’m good under pressure. I mean, I have money. I have all the other shit. So that becomes out of play all of a sudden. I really love music, so I wanted to make something that really sounds good.”

And that, he adds, is one of the reasons rap takes a back seat on the new album.

“ ‘I’ve just really been into melody and lyrics and songwriting,” says Rock, who nevertheless is hoping to do a full-scale hip-hop collaboration with the Rev. Joseph "Run" Simmons of Run-D.M.C. “Writing a rap, to me, is easy. I could write a rap like that,” he says, snapping his fingers. “But writing songs and melodies and shit that’s hopefully going to stick around for 30, 40 years is fucking hard.”

Cavallo, a hitmaker for Green Day and the Goo Goo Dolls, was introduced to Rock by Kallman. He says he could feel the artist’s desire to grow from their first meeting this year in Malibu. "He wanted to make a little bit more of a mature record that’s a little more ambitious," says Cavallo, who spent four months flying in for weekend sessions in Clarkson—where Rock returned from California after divorcing Anderson.

“You’re going to hear some deeper themes running through this record—that was one of the things that got me so excited about it. He’s had a lot of things happen in his life. It was time for him to write something that was both important to him and felt important to music fans—especially coming from this stylistic place that’s so unique, that combination of country and hip-hop and rock.”

Cavallo played no small part in polishing the songs and the sound, according to Rock, who had never collaborated with a major producer before.

"He really got how to work with me,” Rock says. "He’s a very talented guitar player, piano player; he actually sits down, hands-on— ‘Here’s the harmony note’—and stuff like that, which I thought was really good.

“He stepped in and did what Kracker usually does, just sit there and talk about music and have fun and talk about what we should be doing.”

The songs kept coming in—"All Summer Long" arrived less than a month before the album was mastered—and Rock admits that it took some ultimatums to convince him to wrap things up.

"Like going to church drunk on Saturday night—the album defines America."
ROCK SLIDE

Atlantic will attempt to reverse a steady sales decline with Kid Rock's new album. At right, his performance on The Billboard 200.

“Single Father”The Billboard 200

1998

“I Am The Bullgod” Atlantic

11

2001

/copyleft

2002

“Forever” Atlantic

21

2003

“Feel Like Making Love” Atlantic

33

2004

“Jackson, Mississippi” Atlantic

14

“Cold and Empty” Atlantic

20

“Single Father” Atlantic

50

“I Am” Atlantic

28

Longtime collaborator UNCLE KRACKER, left, gave KID ROCK a hand on the songwriting side.

They kind of start setting dates,” he says. “Like, ‘I know, you’re gonna miss this and that. These opportunities are gonna be gone.’ I need that—otherwise I would’ve worked on it for another year.”

Atlantic professes to be more than satisfied with the album it has, and the label is particularly happy with the setup time Rock has afforded the company to plan a campaign.

“I think Bob has only needed a record that got played on the radio,” Atlantic GM/VP of marketing and creative media Livia Tortella says. “People know who he is, and now more than ever people want to play stars. The industry needs that right now. He’s fitting a particular point in time, and more importantly he has a record reflecting that.”

There are, of course, some challenges facing this particular Kid Rock album. Chief among those is the four-year gap and the attendant extra-musical publicity since “Kid Rock,” which has created a need to remind the world that music is what made Rock famous in the first place when he broke through with “Devil Without a Cause” and the hits “Bawitdaba,” “Cowboy” and “Only God Knows Why.” “The icon can overshadow him,” Tortella says.

Rock agrees. “You never want something to overshadow what your real talent is.”

To that end, Tortella says, Atlantic’s plan will “be about the music and how good it is. He hasn’t had that in a long time.”

A few things are already confirmed, including an appearance on “Jimmy Kimmel Live!” the week of release and a performance on Larry the Cable Guy’s Christmas special for VH1, which will tape Aug. 8 in Las Vegas and air in December. Rock hopes to film a video for “So Hot” —a “pure evil” rocker whose chorus (“I don’t wanna be your friend/I wanna f**k you like I’m never gonna see you again”) will be sanitized for commercial outlets—a around the same time. ESPN will also use “So Hot” for its “Ultimate Highlights” show during September.

Tortella says the label is talking to the WBE about its Aug. 22 SummerSlam event in New York, producers of the MTV Music Video Awards and the American Music Awards, and with the NFL for Rock to perform at halftime of the Detroit Lions’ annual Thanksgiving Day game.

Rock’s Web site is being spruced up for the new album, and a viral campaign for “So Hot”—including a separate video for the Internet—will begin in August around the same time the single is shipped to rock radio. Atlantic plans to ride that song for a while, but Tortella says, “We’ll bring other songs to other formats a little later on.” The company also plans to be “really aggressive in the mobile space” with ringtones and ringbacks—an area in which Rock is actively involved.

“He has creative ideas about things he wants to do there,” Tortella says. “He’s coming up with 20 million things, so we’re talking to a lot of carriers with different ideas.”

Rock and Atlantic are also planning to provide customized extra content for retailers. Walmart will sell its first double-pack that features DVD content from MTV, VH1 and CMT. Atlantic is in talks with Best Buy about a Rhapsody Originals performance from Rock, while Target may be involved in a concert ticket presale. Kmart and Amazon will have extra content, but not iTunes at this point.

Atlantic will also issue a music video interactive edition of the album that will unlock special Web-based content.

Warner Music Group initiated the new format with Linkin Park’s “Minutes to Midnight” May 15. Since then, the Rush album “Snakes & Arrows,” which initially came out May 1, was reissued June 26 in a limited-edition MV1 version. Kid Rock and the Flaming Lips are next in line for the premium-priced format, which comes in DVD with a version of the album playable on computers and an MP3 version that can be downloaded and burned to CD. In Linkin Park’s case, it also came with a making-the-video feature, wallpaper, an interactable site and the ability to make a ringtone using Utrone software.

To support the album, Rock is planning a promo tour, which will include radio events, prior to the release. There will also be a series of theater and club dates to promote the album, with a full-scale tour planned for 2008.

“Kid Rock has been such a big arena artist for so many years, getting to see him would be the hottest ticket in town,” Atlantic’s Greenwald says. “Imagine being in a 1,000-seat venue and being that close to Kid Rock again. We can do something with that as a promotion and just a fun experience.”

“He’s so proud of this album, and he wants it to work,” Greenwald adds. “He’s in a such a great space, and he’s so open. He really wants to be engaged. He’s totally, ‘Come on, let’s go!’ For us, the best artists to work with are the ones who want to work as hard as it is.”

Kallman is confident that despite the sales sag, Rock’s profile is still a strong asset for the album. “He’s a career artist,” Kallman says. “He’s one-of-a-kind, charismatic personality. He’s larger than life, and he’s built a fiercely loyal following. So it’s about attacking the many areas that we can for exposure with a record that I believe can have a life on multiple formats.”

Rock, however, feels that what’s in the grooves—or bits—will determine the album’s ultimate success.

“What it comes down to is I’m only going to be as good as the record is,” he says. “It’ll be as good as I perform it, as good as I go out and work it, all that stuff. I will do whatever it takes to get this heard.”
**KT TUNSTALL'S APPARENTLY** tireless capacity for work makes even her laugh. “I feel like a camel,” she says with a giggle. “Because I had 10 years of nothing, it does give me an enormous capacity for embracing what’s going on and remembering all that time when I was really wishing things would happen.” That’s why, after two straight years of touring and promotion behind her multiplatinum debut, “Eye to the Telescope”—first released in the United Kingdom at the end of 2004, although its U.S. release was not until February 2006—Tunstall is, eagerly, right back in the eye of the storm.

The Scottish singer/songwriter’s follow-up set, “Drastic Fan-tasies,” will be released Sept. 10 internationally and Sept. 18 in North America by Relentless/Virgin. Produced again by Steve Osborne (U2, New Order), the album is led by the single “Hold On,” which is commercially available Aug. 27 in the United Kingdom. It is already off to a hot start at radio there.

“It’s distinctly KT, isn’t it?” asks Jeff Smith, head of music at AC-formatted BBC Radio 2, which immediately A-listed the single. The national soft rock station is credited by Tunstall herself as one of her early champions, along with the younger-drift band top 40 in the U.K. “Musically, she seems to be going from strength to strength,” Smith says.

Not that the new album’s predecessor is ready to go quietly. “Telescope” now has worldwide sales of nearly 4 million units, according to EMI, including 1.5 million in Britain and 1.1 million in America, according to Nielsen SoundScan. And even with the sophomore album on the horizon, it just keeps selling.

Tunstall’s July 13 appearance on NBC’s “Today” spurred a 60% hike in U.S. sales of “Telescope” and a 173-101 jump in its 7th week on The Billboard 200. Digital sales of her signature singles “Suddenly I See” and “Black Horse & the Cherry Tree” immediately rose by 80% and 60%, respectively.

Tunstall, who turned 32 in June, is never short of a bon mot about her rise to fame after a decade of knocking on doors that stayed resolutely shut. Nor was she likely to risk losing what had been so hard-won. “I feel like I’ve done the new album just in time,” she says in answer to further inquiries about her extraordinary stamina, “if I’d taken any time off, I might have missed a bit of a window.”

The confident but self-effacing musician, who’s wearing a vintage Van Halen T-shirt, jeans, neon-pink nail polish and some artfully applied eye makeup, nevertheless admits that she had to dig deep into her energy reserves.

“When it came time to really make the second album, I was completely fried,” she says, “All the promo, it really interferes with your creative juices. That’s why modern success is a lot more difficult, creatively speaking, than, say, back in the 70s. Led Zeppelin never did an interview, those bastards.”

When she finally carved the time to start recording “Dras-tic Fan-tasies” last fall, Tunstall had made an important discovery. “The one major change for me was that on the first album, I did find recording my vocals very diffi-cult. We learned this time around that I can’t really sing if I’m not playing. I basically taught myself singing and playing guitar at the same time, so all of my phrasing and breathing disappear if I’m not playing. We were coming up with ridiculous ideas where I’d stand on a ladder in the room downstairs and have my head through the floor of the vocal booth so that I could play and sing and Steve [Osborne] could get his separation.”

The completed album complements “Telescope” in narrative style, but represents a true upgrade in confidence and scale. “The raw material’s even better than on the first one,” EMI Music U.K. and Ireland chairman/CEO Tony Wadsworth says. “Her voice is leaps and bounds ahead of where she was, and it’s really good that ‘Hold On’ has already captured people’s imagination.”

“Telescope” had a soft release Dec. 7, 2004, in the United Kingdom, but far from getting buried in the Christ-mas avalanche, it sold steadily amid approving word-of-mouth about the artist’s outstanding live performances. The album took 16 weeks to make the U.K. top 10, by which time sales had reached 180,000 and shipments a quar-ter of a million. By the time Tunstall was collecting her BRIT Award for best British female in February 2006, “Tele- scope” had spent a solid year on the U.K. chart and risen to quadruple-platinum (1.2 million shipments).

By contrast, the U.S. breakthrough of “Telescope” was helped to no end by key placements for its songs, from performances on “American Idol” to the appearance of “Suddenly I See” on the silver screen in “The Devil Wears Prada.” “Black Horse & the Cherry Tree” then won a Grammy Award nomination for best female pop vocal performance.

“It’s weird,” she says. “I’m writing these songs and they’re like little oompas-loompas. They go into the world and I keep getting these postcards from them, saying, ‘Guess what? I’m in a Meryl Streep film.’ I’m like, ‘Well done, haven’t you done well.’”

Tunstall pronounces herself “fubbegastered” by her na-tional and international success, acknowledging that the sometimes intrusive and cynical British press has remained largely supportive. “I feel like I’ve somehow got through some nasty razor-sharp net,” she says with a laugh. “I don’t get a whole lot of unwanted attention, and there’s been very little attack on the fact that I’ve been in America all this time. I’ve had a pretty fantastic run of it.”

**CRACKED ACTRESS**

Tunstall had always enjoyed creative encouragement from her family and developed an early passion for performance, but she might have ended up tread-ing different boards altogether. Adopted at birth into a tight-knit family of four, she grew up in the seaside town of St. Andrews on Scotland’s east coast. Her physicist father and teacher mother provided musical instruments at an early age, enrolling her in the local theater group and letting her spend a year at a Connecticut boarding school at the age of 16.

“Up until then, I was pretty adamant that I was going to act,” she recalls. “Then I went to do this project with the Royal Shakespeare Company and I saw this catty, competitive, back-stabbing side of theater. It was just when I started writing music, so I was spending a lot of my time writing.”

“At the end of the course, we had a performance cabaret where everybody did a skit and I thought, ‘Fuck it, I’m going to play a song.’ And everyone said it was good. I was like, ‘No girls here play guitar or write songs, but they all want to be actresses. Hmmmm . . .’”

Tunstall made the decision there and then that music would be her path. After college, she gigged around Scotland for some six years, during which time what she lacked in financial re-ward she gained in self-esteem.

“I was unemployed for a long time and I didn’t have any money. But it was a choice. I could have gone out and got a job,” she says. “It was exciting to go out and perform while being myself, not having to be a character. And I still feel very strongly about that. I want to be the same person I am onstage when I’m off. Performing is the closest thing I get to meditation, where I’m not thinking about anything else. I’m just completely in it.”

That genuine passion and energy rubbed off on Relentless, the former independent U.K. label formed by Shabs Jobanputra and Paul Franklin that initially signed Tunstall to its sister label Outcaste in May 2001.

Relentless then inked a joint venture with EMI’s Virgin in 2004, and by August of that year, Jobanputra was telling Bill-board he was “really excited” about the label’s new singer/songwriter, who made her local debut with the “False Alarm” EP that September.

“She’s still very much the same person—still very driven and independent,” Relentless head of marketing Roland Hill says. “There’s so much good will towards her as an artist because she works incredibly hard and she’s a great character.”

EMI Music U.K. and Ireland senior VP of international mar-keting Mike Allen says that working “Eye to the Telescope” has been “one of life’s great pleasures in recent years. Nearly 4 mil-lion units worldwide makes it a pleasure. So do a platinum album and a Grammy nomination in the U.S. But above all, working with KT makes it a pleasure, as anyone who has encoun-tered her around the world will tell you.”

**ONE TO GROW ON**

“She’s obviously grown as an artist, yet without stepping far away from what people have come to know,” Capitol Music Group president Lee Trink says. “She really delivered.” He adds...
that early signs for "Hold On" at U.S. radio "have been great. People seem genuinely excited about a new KT record. We're starting it at triple-A and adult top 40, and we'll wait for the natural progression to pop radio to happen. I expect it will cross over in September."

Tunstall is managed by Simon Banks at SB Management, published by Sony/ATV and booked by Mike Greek of Heller Skelker for the world except North America, where duties are handled by Marty Diamond at Little Big Man.

High TV visibility will be an integral part of the U.S. launch. Trink says Tunstall is already scheduled to appear on "Live With Regis & Kelly," "Late Night With Conan O'Brien," "CBS Sunday Morning" and CBS' "Early Show."

"Oftentimes, when you follow up a big record, you don't have a lot of lead time to set it up," he says. "This is an exception, and it's really been a luxury. We know who KT's audience is and we know where her music's worked, so we're just fully fleshing that out from the beginning."

The big difference this time is in the album's simultaneous release in major markets. "We had that luxury last time of being able to take one continent at a time," Wadsworth jokes. "When all the spotlight's on one person, the most important thing to get right is the scheduling [so that] you cover as many key regions as you can at the right time, but also without completely wearing out the artist before you've even started. We've been working on the plan with [Simon Banks] for the last five months."

Virgin U.S. will issue a standard and a deluxe edition of the album, the latter packaged with a DVD. An iTunes preorder for both editions is already up and running in the U.S. store; each includes an exclusive video of Tunstall performing "Hold On" on "Today."

Tunstall introduced some of her new material at the United Kingdom's Glastonbury Festival in June and played the U.S. leg of Live Earth. She'll be at the United Kingdom's V Festival Aug. 18-19 ahead of a 10-date U.K. tour in October, and Trink says she'll return to the States in November and December, mostly for radio shows and to play a few dates in select markets. A full U.S. tour is planned for next spring, after which Tunstall is due in South America.

All of which means the ambition Tunstall had during those underemployed years in Scotland has come to pass. "I wanted to do this as a vocation," she says, "and actually be able to turn up to America with my passport saying, 'Occupation: musician.'"

Mission accomplished.

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**KT'S MUSES**

**TOM WAITS** "I had a roommate at university who told me, 'You have to go out and buy 'Bone Machine' today.' I'd never heard of him. Listening to it, I thought he was black. I was so fascinated with how it sounded so impulsive, and opened up to the idea that it's alright to sing blues if you're white."

**THE WHITE STRIPES** "Definitely a really big influence as well. Jack White's possibly my favorite artist around at the moment. Again, it's the impulsiveness and quite anarchic punk spirit towards making music. Also, he's just such a brilliant songwriter and isn't afraid to be childish or simple with his chords, arrangements or lyrics."

**BECK** "A big one for me, because the common thread in the music is him, not the style. I really aspire to being able to genre-hop like that. I'd love to make some digital dance music and some completely stripped-down folk music. I don't want to hem myself in in any way, and I love the fact that he never has." —PS
Thanks for eight years of brilliant music - we're proud to be along for the ride!

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The globally acclaimed DJ/producer returns with 'In Between'.

On the eve of his Aug. 17-18 concerts in New York's Central Park, Berlin-based DJ/producer Paul Van Dyk has reasons to be cheerful. The two-night stint marks the twenty-fifth anniversary of his Central Park gigs—produced by Mace Events—and coincides with the release of his fifth studio album, "In Between," which arrives Aug. 14 from Mute Records. The new disc features a handful of guest vocalists, including Talking Heads frontman David Byrne and Jessica Sutta of the Pussycat Dolls. When asked if Byrne, who lives in New York, will make an appearance at one or both of the Central Park shows, Van Dyk chuckles and says, "It could very well happen, but we should keep some secrets."

The diverse lineup of artists spotlighted on "In Between" is just as tastemaker-cool as it is mainstream pop and speaks to the universal acceptance of Van Dyk and his music.

For influential dance/electronic artists like Van Dyk, who have a strong desire to reach as broad an audience as possible—one that extends well beyond dancefloors—it is important to bridge the gap between underground credibility and mainstream accessibility. Van Dyk has achieved this through smart worldwide initiatives, encompassing his recordings, touring, syndicate licenses and brand partnerships.

Not surprisingly, for the second consecutive year, Van Dyk has been ranked the world's No. 1 DJ by DJ Magazine's annual Top 100 DJ's readers' poll.

"Touring is critical for Paul," says Kurosh Nasseri, who manages Van Dyk's career in North America. "It keeps him in the public eye around the world. It is what put him in the position to do the other things."

The artist maintains a fully staffed office and studio in Berlin, helmed by his wife, Natasha Van Dyk, and Markus Nisch, who handle international...
from »p27 | management and marketing.

And it is touring that makes him so attractive to ad agency creatives and Hollywood music supervisors.

“Week after week, Paul exposes people to fresh new dance music,” Billboard-reporting club DJ Joe Bermudez says. “He is very musical, and his melodies have been able to transport dance music out of the clubs and to the masses.”

To illustrate, Bermudez points to Van Dyk songs heard in movies like “The Sisterhood of the Traveling Pants” and the recent ad campaign for Jeep. Such music placements, Bermudez says, give people “who would never think of stepping foot in a club the opportunity to be introduced to Paul and his music.

Of course, those who do experience Van Dyk in concert will witness a technological champion hard at work. During his live performances, Van Dyk goes beyond simply playing 12-inch vinyl singles and CDs. He prefers to use laptop computers, studio software and real-time remixing techniques—enhanced with additional keyboards, sequencers and, when possible, musicians—to create new sounds on the spot.

“Over the years, Paul has helped bring the DJ from a dark and dirty corner of the club to one of its main focal points,” Bermudez says.

This helps to explain why Van Dyk is regularly booked to play music festivals like Coachella and the Ultra Music Festival, as well as Central Park, according to his North American agent Michele Servais of Producer Artist Management in West Palm Beach, Fla.

Van Dyk has come a long way since stepping behind the turntables of Berlin’s Tresor club in 1991. Born in East Germany and raised in communist East Berlin, Van Dyk delivered his debut album, “45 RPM,” in 1994. Two years later, following the release of sophomore album “Seven Ways,” he experienced his first crossover hit with “For an Angel.”

With the 2000 arrival of his third studio album, “Out There and Back,” Van Dyk was experimenting with beats and rhythms that were not necessarily primed solely for dancefloors. It proved to be a visionary creative statement from a man who understood the true meaning of revolution.

In 2005, Van Dyk’s fourth artist album, “Reflections,” debuted at No. 3 on Billboard’s Top Electronic Albums chart and received a Grammy Award nomination in the best electronic album category.

Between his active recording and touring schedules, Van Dyk opened the doors to Vandit Records in 1999 and online radio station/digital store Vonyc.com in 2005. Five years ago, he regained the rights to his back catalog after a longstanding dispute with his former German label, MFS.

In a savvy business move, Van Dyk retains ownership of his recordings. He licenses his albums to labels worldwide, including Mute in North America, Positiva in the United Kingdom and Universal in Germany.

According to Nisch, Van Dyk has approximately 30 licensing partners around the world, encompassing more than 50 territories. “Paul seeks out those label partners that make the most sense for him and that fully understand his mission to continually grow as an artist and to push this music forward.”

Prior to the Mute deal, label VP/GM Mark Fortasid recalls several meetings between Mute execs and Van Dyk. “He wanted to know who everyone was at the label,” Fortasid says. “It’s important for Paul to know that he could count on each one of us well into the future. With Paul, it’s about building relationships, about trust, about having a strong team around him.”

Apparently, the visionary Van Dyk knows what he’s doing. He has made the transition from a local Berlin DJ to an international powerhouse, traveling around the world and playing to sellout crowds of 3.000-500.000 enthusiasts.

On the process, he has sold more than 3 million albums worldwide and remixed songs for numerous acts, including Justin Timberlake and Depeche Mode.

Last August, Sirius Satellite Radio tapped Van Dyk to host his own weekly show. The two-hour program, “Paul Van Dyk & Vonyc Sessions,” airs Thursdays at 6:00 p.m. EST on the satcaster’s trance/progressive house music channel, Area 33 (channel 33). Each week’s program is rebroadcast on Saturdays and Sundays.

In Van Dyk, Sirius found a marquee talent that could help brand Area 33 as the go-to-channel for progressive trance and house music, Sirius director of dance and hip-hop programming Ceronimos says. “You see Paul live and you realize he’s more than a DJ simply mixing records and CDs together,” he says. “Sure, he re-creates tracks on the spot, but there is also a strong emotional connection between Paul and his audience. We wanted that emotion, that connection.”

Since day one, Van Dyk has remained focused on the future, Natasha Van Dyk says. “Paul has stepped away from the preconceived notion of what it means to be a DJ.”

—NATASHA VAN DYK

Paul has stepped away from the preconceived notion of what it means to be a DJ.

The retail challenge of dance music has always been the same. The live dance music experience is communal and lasts for hours, making it nearly impossible to package and sell. When DJ’s produce albums, they rarely match the electricity of their gigs. Fans, therefore, forgo the purchase for a cover charge.

But Paul Van Dyk, the world’s No. 1 DJ (according to U.K. magazine DJ’s annual poll), bridges the gap between the retail and live experience. The German trance specialist is promoting the Aug. 14 release of his sixth album, “In Between” (Mute), to fans on the dancefloor and at home, via a two-night stint in Central Park (Aug. 17-18).

Now in its fifth year, the Central Park gig—promoted by Paul, with professional sound, lights and lasers—has become a tradition. “Three years ago it rained cats and dogs the entire show and everybody stayed,” Van Dyk’s North American manager Kushin Nasseri says. “That reinforced the notion that this was something special.” Made added a second date for the first time last year. Both sold out, bringing total attendance to around 10,000.

Attendees this year will be able to buy a Nielsen SoundScan-approved special edition of “In Between” on site. It includes a commemorative booklet with pictures from all five years and a download code for an exclusive remix of anthemic cut “New York City.”

The track is a collaboration with Starkillers and Austin Leeds, producers at the forefront of the current psytrance, electro-based sound in club music, which has New York origins. In it, singer-lyricist Ashley Tomberlin declares, “Concrete dreams stirring to life/On a New York City night,” before a fist-pumping explosion of drums and synths. Tomberlin has never been to the Big Apple. Van Dyk described the feeling he wanted from her words. It’s a prefabricated dancefloor moment tailor made for the Central Park shows and captured in downloadable form.

“Non-vocal, beat-driven music is never going to sell a lot of units for people to listen to at home,” Made Events head Mike Bindra says. “When electronic artists put out stuff that’s different, that’s vocally-driven and song-based as opposed to track-y, it’s easier to connect the dots.”

Eleven of the 17 tracks on “In Between” feature vocals, including appearances by David Byrne (“Fall With Me”) and Pussycat Doll Jessica Sutta (“White Lies”). "It's as good as you're going to get, and it's as credible as you're going to get,” Nasseri says.

Van Dyk is supporting the album release in other ways as well. After some wrangling over digital rights, Mute released his entire back catalog July 3 via iTunes. He is contributing all the music—one original, some old and some from “In Between” —for an upcoming Sony PlayStation title.

But Central Park is where it all comes together. “It’s really important that we establish that these are real musicians, not just DJs playing other people’s music,” Nasseri says. “It’s important, especially to the perception of the dance genre, by the industry, by the Recording Academy, by everyone in this business.”

PUBLISHED IN BILLBOARD AUGUST 4, 2007

—Kerry Mason

Paul,

Thank you for your music, dedication, commitment, hard work & loyalty for the past 12 years. You are a true pioneer. It has not only been a privilege, but an honor working with you and we're proud to be a part of your team.

*Here's to many more years of continued success!*

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DANCE PARTNERS

PAUL VAN DYK EXTENDS HIS REACH WITH LICENSING, CHARITY WORK

Paul Van Dyk averages more than 130 gigs per year, performing to more than 3 million people. His hectic global tour schedule keeps him in front of dance/electronic music fans worldwide. It turns out that many of these fans work in the worlds of film, TV, advertising and videogames. "Paul has gained much traction, in recent years, with synch licenses," the artist's North American manager Kurosh Nasseri says. "He's now being considered for projects that go beyond his core audience."

One such project is "Euphoria," a PlayStation videogame due in October. Nasseri says Van Dyk is creating the entire aural foundation for the game, which will feature 20 of his tracks, encompassing catalog material, songs from new album "In Between" and a handful of new compositions. "This gives us another platform for Paul's music to, again, reach a broader audience," Nasseri says.

Since the release of Van Dyk's fourth studio album, the Grammy Award-nominated "Reflections" in 2003, the artist's sounds have become increasingly popular with Madison Avenue creatives and Hollywood music supervisors. "Time of Our Lives" (featuring Vega 4), which is featured on "Reflections," has been licensed extensively. Prior to its current use in a Jeep campaign, the song was heard in spots for HBO, Land Rover and other brands. The song was also heard in TV shows ("North Shore," "The Insider") and the film "The Sisterhood of the Traveling Pants."

"The music and lyrics are connecting with Jeep consumers," says creative director Michael Corelle of BBDO Detroit. "We've been watching activity at various websites, including jeep.com and youtube and people are talking about this campaign."

Songs from earlier Van Dyk albums have been featured in TV shows like "Queer As Folk" and "Roswell," as well as the videogame "Dance Dance Revolution."

Aside from his musical activities, Van Dyk dedicates a significant part of his life to politics and social justice. He has formed partnerships with charity organizations around the world, including the German Red Cross and Pro Asyl, which helps refugees in Germany in need of support. He also supports the Akanksha Foundation, a nonprofit that helps less privileged children in India's Mumbai and Pune regions. Van Dyk recently received Berlin's Medal of Honor (Landesverdienstorden) for his work with Rückenwind, a charity he founded, and now run by the Red Cross, to help Berlin's neediest children.

In 2004, Van Dyk participated in a nationwide Rock the Vote tour, which featured Bono, Sean "Diddy" Combs, the Black Eyed Peas and George Clinton. Activity like this ably supports Van Dyk's compilation series "The Politics of Dancing," which shines the light on inclusion and unity.

---

Paul,

From New York to Santiago, Miami to LA, it has been our pleasure to be on this journey with you. Much continued success!

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Paul van Dyk

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Unglamorous Life

With Faith And Tim’s Help, A 38-Year-Old Mother Of Five Makes Her Big-League Debut

Here’s a story you don’t hear every day: Lori McKenna, a 38-year-old mother of five who has been married to the same man since she was 19 and lives within a stone’s throw of her childhood home, is just weeks away from her first major-label album release date.

Need more? How about her appearance last year on “Oprah” with superstar Faith Hill, who recorded three of McKenna’s songs on the album “Fireflies”—including its title track?

Or how about the fact that her new album was produced by super producer Byron Gallimore and superstar Tim McGraw, via their Style/Sonic Records imprint? And then there’s her 18-show run as the opening act for McGraw and Hill’s blockbuster Soul2Soul 2007 tour. And the fact that McKenna—who grew up in Stoughton, Mass.—didn’t start writing songs until she was 27.

“Unglamorous,” out Aug. 14 on Style/Sonic/Warner Bros., is actually her fifth album, after four independent releases that sold a combined 54,000 copies, according to Nielsen SoundScan. The most recent, “Bittertown,” which was released in 2004 on Signature Sounds and was released by Warner Bros. last year, features the original renditions of two songs Hill covered on “Fireflies” (“If You Ask” and “Stealing Kisses”), along with “Bible Song,” which Sara Evans recorded for her album “Real Fine Place.” McKenna also co-wrote three songs on Mandy Moore’s 2007 album “Wild Hope.”

Warner Bros. Nashville executive VP Bill Bennett, who along with now departed chief creative officer Paul Worley signed McKenna to Warner, says he first heard about her during a listening session with Hill. “You could tell Faith had a strong connection to them,” he says. “There were songs of hers that really lit up her face.”

“I don’t remember ever being impacted by a songwriter the way I was with her,” Hill says in McKenna’s bio. “There’s just this indescribable collision of innocence and honesty in her writing.”

Since Gallimore produces Hill and McGraw, he was familiar with McKenna’s work. The two men launched Style/Sonic last fall and in addition to McKenna, are working with Mercury Nashville duo Halfway to Hazzard.

“Warner Bros. basically said, ‘I don’t really have time to take a piano class or anything.’”

McKenna

“This is who I am. I don’t really have time to take a piano class or anything.”

“We loved “Bittertown,” go in with Byron and Tim and make the record you want to make,” McKenna says. “And that’s exactly what happened.”

McKenna wrote or co-wrote all 11 cuts on the record and calls “Your Next Lover” her favorite. “I’ve been married for 19 years, so it’s a song about someone moving on and she’s going to try to get to all of those radio formats,” Bennett says, citing country, triple-A, adult top 40 and AC as examples. Of course, opening 18 dates on one of music’s biggest tours should help spread the gospel of McKenna. According to Billboard Boxscore, slightly less than 260,000 Hill and McGraw fans were introduced to her on an 18-show U.S. and Canada run.

In addition to her own tour dates, McKenna will perform on ABC’s “Good Morning America” the day her album is released. That network’s “Nightline” will also do a feature on her, as will People and Oprah Winfrey’s O magazine.

“I hope this keeps growing and more people like what I do, because I can’t really change what I do,” McKenna says. “That it makes people happy and that I’m happy with the songs that I’ve been able to write and I’m keeping my family and my kids happy at the same time, that’s really all I expect, or hope, to figure out.”
An Operatic Autumn
Maria Callas Sets Lead A Stellar Slate of Fall Releases

As autumn draws near, the classical labels are in overdrive in anticipation of their most important fall releases. On the operatic front at the majors, superstars and up-and-comers are having deep impact.

With the 30th anniversary of Maria Callas’ death approaching on Sept. 12, EMI Classics, the imprint most closely associated with the timeless diva, is releasing a gargantuan 70-CD set of her complete studio recordings, as well as an eight-disc set called “The Ultimate Callas Operas—The Highlights.” (Both hit stores Aug. 28, along with a two-fer dubbed “The One & Only.”) Not content to leave things entirely to EMI, Warner Classics has a six-CD budget box of Callas recordings from the late 40s and early 50s called “Simply Callas,” along with a one-CD highlights compilation, out July 24.

Elsewhere on the EMI lineup is a “La Scala” recital album from Angela Gheorghiu recorded last year (Aug. 28), the debut album from young soprano Kate Royal (Sept. 18) and Bellini’s complete “Le Sonnambula” featuring the embalming Natalie Dessay (Sept. 25).

Sony BMG Masterworks offers two baritone albums this season. American heartthrob Nathan Gunn makes his Sony BMG Masterworks debut with “Just Before Sunrise” (Sony Classical, Aug. 7), an album that embraces everyone from contemporary composer Ben Moore to oft-as pop icon Tom Waits, and includes guest appearances by labelmates Eiderdown on piano and musical theater star Kristin Chenoweth.

England’s Simon Keenleyside’s “Tales of Opera” (Sony Classical, Sept. 25) sets a different stage in an opera recital album that traverses such staples as Mozart’s “Don Giovanni,” Rossini’s “Barber of Seville,” Verdi’s “Don Carlos” and Wagner’s “Tannhäuser.”

Undoubtedly, the highly anticipated showcase of Universal Classics’ vocal lineup is soprano Anna Netrebko and tenor Rolando Villazon’s “Duets” album (Deutsche Grammophon, Sept. 11), which shows off the operatic superstars in well-loved roles along with some rarities, including Tchaikovsky’s “Iolanta” and Federico Moreno Torroba’s “Luna Pernanda.”

Also on the Universal docket: two Decca albums featuring celebrated Peruvian tenor Diego Florez. A complete recording of Donizetti’s “Don Pasquale” (Aug. 14) and “Arias for Rubini,” with music of Rossini, Bellini and Donizetti (Sept. 11). Other big release vocal projects for the label this season are Placido Domingo’s disc of Leoncavallo’s operatic arias and songs (DG, Sept. 11) and mezzo Cecilia Bartoli’s “Maria” (Decca, Sept. 25).

A (not quite) new face at the NY Phil: With the recent announcement that 40-year-old conductor Alan Gilbert is ascending the New York Philharmonic’s podium as its next music director in 2009, much media attention has been focused on Gilbert’s association with the orchestra since his early childhood. (His mother is a Philharmonic violinist, while his father, also a violinist, retired from the group six years ago.) However, the larger story is going to be what Gilbert—one of only a handful of younger conductors in the institution’s history—the first New York native music director of the Phil and one of only three American-born conductors ever to hold this job—is what kind of artistic direction and programming he is going to bring to the organization. Although Gilbert is saying publicly that it’s too soon to discuss such matters, many onlookers are hopeful that those plans, whenever they arrive, do indeed breathe new life into the orchestra.

Sydney’s Youth Group is growing up into a serious chart contender, thanks in part to a faultless U.S. synch deal. After “The OC” used its track “Shadowland,” producers of the now-canceled show commissioned the Ivy League Records signed act to record a cover of Alphaville’s synth-heavy 1984 song “Forever Young.” Youth Group’s version spent two weeks at No. 1 on the Australian Recording Industry Assn. chart in April 2006, selling almost 200,000 combined digital and physical units, and winning spins on U.S. college radio, according to Ivy League director Andy Kelly.

Anti/Epitaph, which licenses the band’s recordings for the world outside Australia, will issue the single Aug. 27 in Britain.

“But the big impact has been on the touring front,” says Sydney-based Kelly, also a director at Winerman & Goldstein, which handles the band’s management worldwide.

The act will return for another U.S. trek in the fall after a string of sellout club dates in April and May, booked through Seattle-based Aero Booking.

“Forever Young” appears on Youth Group’s third album, “Casino Twilights Dog,” which is nearing gold status (35,000 units) at home, and has sold more than 15,000 units in the United States. Kelly says U.S. synch deals are being lined up ahead of the band’s fourth album release, due in early 2008. The release will be supported with live dates in the United Kingdom and Europe, through London-based the Agency. Youth Group’s world-wide publishing is through Ivy League Music, administered by Chrysalis Music.

—Christie Eliezer

CHART FIXXES: Flemish band Fixxes achieved an unusual feat this year when they created local chart history and, in the process, brought the Dutch-leaning Stabroek dialect into the mainstream.

The sibling duo’s debut, “Kvrageataan,” held the No. 1 position on the Ultratop chart for 15 consecutive weeks, beating the previous 12-week record jointly held by Crazy Frog’s “Axel F” and Las Ketchup’s “Ketchup Song.”

Fixxes comprises brothers Sam and Jan Valkenborgh, who were born in Stabroek, near Antwerp, Belgium. “I would describe what we do as
dialect-pop,” says Jan Valkenborgh, who reckons the public can understand some “50% of what we sing.”

Dutch record company Ector colloquial record.

The group released the self-produced “Kvrageataan” Feb. 12, with V2 Records handling distribution. Excoeur managing director Ferry Rosenboom says he was impressed by the “straight from the heart, very recognizable” song, which gained support with Flemish alternative public station StuBru.

A second single is due toward the end of August, ahead of a planned Oct. 1 debut album release. The self-published band’s buildup includes stints at Pukkelpop and Stadsfestival in August. Fixxes’ bookings are handled through Peter Verstraeten at Big V. —Marc Mais
Where Bachata Meets R&B

Latin-American Style Making Inroads On Both Coasts

Sony BMG Latin execs were cruising MySpace late last year when they came across the list of most popular un-signed Latin acts. Topping it was Optimo, a trio that plays urban bachata—a style that mixes traditional Dominican bachata beats with R&B sensibility and vocalizing.

Sony BMG scooped it up, and in early May, Optimo’s debut album, “Optimo,” joined the ranks of a swelling urban bachata movement that is generating cross-country sales.

"I don’t think it will be the phenomenon reggaetón was in its moment, but it’s definitely a genre that crosses nationalities easily," says Lorenzo Braun, VP of A&R and marketing for Sony BMG Latin’s urban/traditional division. "It’s a very noble genre that appeals as much in the East Coast as in the West."

That in itself is an anomaly, given that with the exception of pop, Latin music subgenres in the United States tend to work in specific geographical zones. Regional Mexican stations, for example, proliferate in the West Coast and the Midwest, while tropical stations are concentrated in the East.

Urban bachata’s potential first came to light in 2003 with Bronx-based trio Aventura and its worldwide hit “Obsession.” In 2004 the Spanish version of the song reached No. 1 in Europe and later was a mainstream hit in the United States in Frankie J’s English-language version.

But other urban bachata acts began gaining traction only last year, aided by the increasing willingness of some Latin radio stations to play reggaetón and other urban-leaning rhythms.

"The very first stations that jumped on [urban bachata] were the reggaetón stations," says George Zamora, president of Universal Music Group’s La Calle Records, whose roster includes urban bachata duo Xtreme. The group’s sophomore album, "Haciendo Historia," has sold close to 80,000 copies since its release in November, according to Nielsen SoundScan. "It wasn’t your typical tropical phenomenon," Zamora adds. "They’re using a lot of American-flavored R&B lyrics in it. It’s very melodic."

The ranks of urban bachata acts on the charts include Aventura—by far the top-selling act in the genre—and Toby Love. Newcomers include Optimo and soon-to-be-launched Lenny (on Universal Music Latino) and John John (on La Calle/Univision).

With the exception of John John, who hails from Los Angeles, these bachata artists (see story, below) are Dominicans born and/or raised in New York, fully bilingual and bicultural.

Yet urban bachata acts don’t just sing in Spanish; their rhythm is as traditionally Latin as it gets.

"A genre that blends tropical and urban rhythms will necessarily develop here," Universal Music Latino president John Echevarria says. "In any party with young Latinas, you play tropical music, and they begin to dance. But these younger generations are obviously also very influenced by urban music."

Urban bachata doesn’t mark the first time that tropical genres have been married to urban beats. Merengue, which is also Dominican but more fast-paced, has at times incorporated American sounds into its music, as has, of course, reggaetón.

But bachata, with its slower beat and use of acoustic guitars and gentle percussion, invites the romantic lyrics and vocalizing associated with R&B ballads.

"Bachata was a much easier, better way to express our music," says Steve Styles, one-half of duo Xtreme. "Merengue is harder, it’s one beat. Bachata lends itself more to romantic material."

GROWING A GROOVE, GRADUALLY

Urban Bachata Acts To Watch

Unlike the reggaetón explosion of 2005 and 2006, the growth of urban bachata has been slow and organic. The pace has labels optimistic about the prospects of developing key acts. "It will continue to grow, if we as record people don’t make the same mistakes we made with reggaetón, where they saturated the market too quickly and there were no new groups coming out," La Calle Records president George Zamora says. For the time being, here are some acts to look out for.

AVENTURA

The veteran of the genre has combined sales that exceed 500,000 units. The group’s anchor is lead singer/writer Anthony "Romeo" Santos, known for his high tenor and lyrics that range from romantic to audacious and socially conscious. Aventura’s top-selling album in the United States is 2003’s “God’s Project,” which has racked up close to 300,000, according to Nielsen SoundScan.

TOBY LOVE

Born Octavio Rivera in the South Bronx, Love was originally a background singer for Aventura. On his self-titled debut, released last year, he favors a style he calls "crunk/cha," a blend of bachata and Southern crunk

LENNY

The first U.S.-based act to sign to a single deal under Universal Music Latino, Lenny’s first single, “Debi,” was released July 23, and is currently being sold only online. —LC

www.americanradiohistory.com
Dancing Queens
Disco Divas End Long Studio Hiatuses With New Albums

Rocking enviably taut arm and calf muscles that would make Tina Turner proud, disco diva Thelma "Don't Leave Me This Way" Houston can't believe more than 17 years have passed since her last studio album.

"When MCA dropped me in 1985, I thought, 'My recording career is over,'" a youthful-looking Houston says during lunch in Los Angeles. "But I started doing more and more concert dates in Europe, Japan, South America, Australia and the U.S. without the subject of a new album coming up. And it didn't come up for 17 years."

Outside of such gigs as dueting with the Winans on the title song to the 1989 soundtrack "Lean on Me," the opener of a new Houston CD didn't rise until 2005. It was an indie project she'd been mulling for years, giving a woman's touch to classic songs recorded by some of her favorite male singers.

Content to sell the album during the 150 dates she averages per year, Houston was invited to join forces with Shout Factory. Now "A Woman's Touch"—produced and arranged by Reitor Angell—is due Aug. 14.

with a cover of his "Dance (Disco Heat)/You Make Me Feel (Mighty Real)." And does she ever tire of belting out her 1976 Tamla/Motown No. 1 hit "Don't Leave Me This Way?"

"Oh," she says. "I was once told that when you choose a song, make sure you feel it's something you can live with. It could be the one that makes your career."

Fellow disco queen Evelyn "Champagne" King knows a little something about career-making songs. Nearly 30 years after shooting to fame with a little club ditty called "Shame," King is still touring on the strength of that and other hits like "I'm in Love," "Love Come Down" and "Flirt." And like Houston, King also has a new studio album. "Open Book" (R&B Entertainment Group/Jaggi Records/Fontana, Aug. 28) is her first in 10 years.

"It's been a long journey to a new CD," says a determined King, who lost her father, mother and a brother (all of whom worked for her) in 1997. "But that doesn't mean I stopped. By the grace of God and fans, I still held my head up, kept working and now have a new chance at life and music."

Co-produced by Preston Glass (Aretha Franklin, Diana Ross) and King's guitarist husband, Freddie Fox (who also arranged the album), "Open Book" is a collection of originals co-written by King, Fox and Tony Haynes. The most arresting is the autobiographical title track, which elegantly showcases the mature, nuanced voice that producer T. Life first heard as a 16-year-old King helped her mom clean the Sigma Sound Studios in Philadelphia.

King still embraces her dance roots on such tracks as "The Dance" and "Not That Kind of Party." Stylishly dressed in a brown and white print wrap dress accented by thin silver hoop earrings and long braids, King talks as fast as the beats pumping off those tracks.

"I like dancing," she says while moving to an imaginary groove. "I'm a complete fanatic who'll move all night long. I'm not Beyoncé, but I've still got it going on at 47."

The Barlow Battle
Outspoken, Top-Selling Sister Trio Gets Radical For God

A boxing ring might seem an unusual setting for a girl band's CD cover, especially when the group is a Christian act. However, BarlowGirl has never been the poster child for docile, compliant Christ- ianity, and its trademark outspokenness shines on the July 24 Fervent Records release "How Can We Be Silent?"

"We as Christians have to fight," says Lauren Barlow, the youngest of the three siblings. "We have to fight against the things of this world that are trying to drive us down. So that is what that boxing ring symbolizes—to fight and to not give up."

Middle sister Alyssa Barlow adds, "There's really a lot going on right now in our generation. If we continue to stand in God's strength, we will see him win the battle."

The Barlows had a reputation for standing up for their convictions long before they released their first record. While touring as the backup band for their father's music ministry, the group Superchick immortalized the siblings in the hit "Barlow Girls," a song that celebrated the girls' morals, particularly their outspoken stand against premarital sex.

Since then, BarlowGirl has generated almost as much press for the fact that it doesn't believe in dating as it has for becoming one of the Christian industry's top-selling new acts. Its self-titled 2004 debut spawned the hit "Never Alone" and has sold 311,000 units, according to Nielsen SoundScan. The 2005 sophomore set "Another Journal Entry" has sold 278,000. But the trio doesn't worry about its values overshadowing its music. "Our whole desire is to show people it's OK to be radical for God," Becca Barlow says.

Produced by Otto Price, the new album features songs inspired by conversations with fans. "They have a lot of fans that have some real hurt they wanted to address," says Susan Riley, senior VP of A&R and publishing for Word Label Group, which owns Fervent Records. "Overall it's a heavier record, and they know that."

Though they are in a girl group, the Barlows—who sometimes draw musical comparisons to Evanes-cence—have always seen their audience as much broader than just young women. One new tune speaks specifically to the male population. Citing "The Guy Song," Alyssa says, "Our goal was to say, 'Stand up and take what God has for you, and don't be afraid to be a man.'"

The first AC/top 40 single, "Here's My Life," is the most personal song on the album. "We wrote about how we are always having to leave home and leave our most favor- ite blessings," Becca says of their nephew and nieces.
“We’ll be on a bus or an airplane, looking at pictures and crying because we’re missing different pieces of their lives. But we know that God has called us to do this.”

According to Word Label Group senior VP of marketing Rod Riley, the label is mounting the Speak Out campaign in support of the new release. Fans can leave voice messages at barlowgirl.com/SpeakOut. “They can leave a prayer request, or it could be a story of God’s providence where he’s answered a prayer,” Riley says. “It’s taking the idea of a message board to the next step where it’s not just the written word.”

The Web site has a place where fans can leave a friend’s number and they will receive a prerecorded message from BarlowGirl. The sisters are also doing a brief Speak Out tour in July. Proceeds will benefit Mercy Ministries, which helps teen girls struggling with pregnancy and other issues. An interactive Internet release party was held July 23. “We’re going to have a concert and work with radio to bring in people,” Riley says. “We’re going to put that up live on the Internet. Fans will be able to come and watch this release party. The girls will talk, play songs, take requests, questions and really connect with their fans.”

How did you meet Timbaland?
I actually met Timbaland in 2001 at a music symposium. He already knew who I was because his friend, Larry Live, had introduced us. He told me, “You’re hot,” and that was it. I ended up meeting him again that same night at Larry’s house. We talked for about two hours. He said, “I think you’re going to be successful, and I want you to work with me.” Things didn’t happen then, but two years later, in 2003, I got a call to come to Miami and I’ve been working with him ever since.

Why doesn’t hip-hop albums selling like they used to?
There are too many producers on one hip-hop album and no consistent sound. Hip-hop albums like Snoop’s Dogg’s “Doggystyle” and Nas’ “Illmatic” had only one producer. It created a sound. In pop now, one producer will produce one album, and I want to bring that to hip-hop. There aren’t a lot of single-producer/artist collaborations in hip-hop. I want to bring that practice into hip-hop with someone like Young Jeezy or Lil’ Wayne.

What are you working on now?
I’m excited about Madonna, Britney Spears and especially Simple Plan. It’s not the first hip-hop producer meets a rock group, but it’s the first for us. We’ve got two incredible songs so far. We’ve also done tracks with Mariah Carey, Nikki Flores, Ashlee Simpson, T.I. and Duran Duran.

You mentoned that you’re starting a label?
I’m looking for distribution now. I’ve been talking to some labels that seem like they’ve got it together. If our visions match, then we’ve got something.

Canaan Can
Word Relaunches Southern Gospel Imprint
At a time when every record company in the business is diligently watching the bottom line and planning for the future, Word Entertainment is looking for a blast from the past. Word is relaunching Canaan Records, a Southern gospel label that began in 1965 under the Word umbrella and became home to such legendary acts as the Hoppers, the Florida Boys, the Happy Goodman Family, the Nelons and the Cathedrals.

“For us it’s a respect for the history that is there and belief in the future of what could happen for Southern gospel,” World Label Group senior VP of marketing Rod Riley says. Word tapped noted songwriter Dave Clark to head the venture. “We recognize that it’s definitely somewhat of a different genre,” Riley says. “So we got a partner to come in who has been around in the industry for quite a few years and is a well-respected songwriter, but also knows what is happening in the Southern gospel world. We’ve been looking at doing something in Southern gospel for the last couple of years, but we needed the right personality to head it up.”

The Hoppers, an act celebrating its 50th anniversary this year, is the first signing to the newly revivified Canaan. With the relaunch, Word Entertainment becomes the only one of the big three Christian companies—Word, EMI Christian Music Group and Provident Music Group—to have a Southern gospel division. Though some of Southern gospel’s top independent labels have major distribution (most notably Daywind Music Group’s deal with Word and the Bill Gaither-owned Spring House label’s distribution through EMI CMG), Canaan’s relaunch places a major label back in the Southern gospel biz, a move some think is a boost for the genre as a whole.

“We’ve seen some big times in our industry, through the ‘60s and ‘70s, and the rise of Southern gospel music,” the Hoppers’ Dean Hopper says. “We saw another big surge during the early to mid-’90s when the Gaither ‘Homecoming’ videos took our music into so many homes worldwide, but this gives me hope that this could be the third big surge in our music now that we have somebody like Word who is reviving one of the greatest values in our business.”

The Hoppers’ new collection, “The Ride,” will be released Sept. 4. The group’s current lineup consists of Hopper; his wife, Kim; brother Mike; and parents Claude and Connie. Clark is happy to have the group on the Canaan roster and says it represents “all of the things that attracted me to gospel music so many years ago.”

Part of Clark’s responsibilities will be to head the redevelopment of Canaan’s publishing division. “In relaunching Canaan, we felt like publishing had to be a part of it,” Riley says. “Dave’s great expertise as a songwriter and all he’s done in publishing are a perfect fit.”

Word has long had a strong presence in the contemporary Christian pop/rock arena, and Riley says that in relaunching Canaan the goal is for the label to reach other members of the Christian music audience. “If we are going to be about Word being a Christian music company equipping the church and serving the church, then we need to look at all the different types of music that can do that,” he says. “It started there and with a very healthy respect for the heritage that Southern gospel has had.”

In addition to the Hoppers’ new release, the label is reading a two-CD set, “Canaan Revisited,” that will feature some of the greatest hits from Canaan’s former heyday. Riley says the label is also negotiating with other artists, and will announce additional signings soon.

Hopper says his family is happy to be back with Canaan. “When you go to them with an idea, they are either already there or they’ve got somebody working on it,” he says, adding that he’s particularly excited about its digital initiatives. “The digital age is here. How are we going to compete? How are we going to move our music into the future? I think Word has got the best handle on that.”
Better Late Than Never
After Years Of Christian Success, Rice Making Inroads At AC

Few artists could be characterized as both a newcomer and a veteran at the same point in their careers, but that's the interesting position singer/songwriter Chris Rice finds himself in these days. His new disc, "What a Heart Is Beating For," arrived July 17, and Rice has been busy promoting the set to two different markets.

Rice scored a hit at AC radio with the whimsical "When Did You Fall (In Love With Me)?" from his 2005 set "Amusing." Though mainstream programmers considered him a great new discovery, Rice was already a core artist in the Christian market with numerous hit singles and a Dove Award under his belt for male vocalist of the year.

"I probably went to 80 pop stations and was on the air a lot," he says. "Program directors would comment on how natural I was. They were surprised because they thought I was a newcomer—they didn't realize that I'd been doing radio for 10 years."

Rice quickly earned the respect of skeptics. "He goes into a conference room and people are won over by his charm and the quality of his songs," INO Records senior VP of marketing and promotions Dan Michaels says. "We thought it might be a bit hard, but the music is speaking for itself."

"When Did You Fall" peaked at No. 9 on Billboard's Adult Contemporary chart last August. From the new album, the mainstream single, "Lemonade," is No. 24 at Adult Contemporary, while "Sneakin' Into Heaven" is being targeted to the Christian market.

A Washington, D.C., native, Rice moved to Nashville where he began his music career as a songwriter, penning tunes for Amy Grant and Michael W. Smith. In 1996 he signed with Smith's Rocketown label, becoming the flagship artist who helped successfully launch the new venture. After six CDs (including two instrumental projects), he exited in 2005 to become a partner in Eb + Flo Records with his producer Monroé Jones. The label has a marketing and distribution agreement with INO, which in turn works with Sony BMG to take product to mainstream radio and retail.

Rice has never been a typical Christian artist. Sometimes compared to James Taylor, his inventive, highly visual lyrics resonate with depth and oftentimes a quirky charm that catches listeners off guard. Produced by Jones, "What a Heart Is Beating For" showcases Rice's poignant introspective side on powerful cuts like the title track and his light-hearted personality on tunes like "So Much For My Sad Song," which pokes fun at his perpetual optimism.

According to Michaels, the label has had Rice on an extensive radio promotion tour, hitting Christian and mainstream stations alike. "We're taking an old-school, street-level approach, having Chris visit radio stations from Seattle to Orlando (Fla.) and everywhere in between," he says.

INO is working "Lemonade" to mainstream AC stations with help from Columbia's promotion team. The song was featured on Rice's last CD, "Amusing," and got such strong reaction that the label decided to include it on the new collection as the first single.

Though much of the focus in promoting the new album will be to continue the mainstream momentum achieved with "When Did You Fall," Michaels says there aren't plans to abandon the Christian market where Rice has an active, enthusiastic consumer base.

"They are the ones who brought Chris to the dance," he says. "These days Rice is happy to have some new dance partners also joining in. "I'm in a different world now," he says. "There is something that holds you back when you feel like you're doing this for one particular audience. I have a whole new pile of people who have never discovered me yet."

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Ain't No Joke
How Larry The Cable Guy Championed Jeremy McComb

The son of a working musician who played Southern rock, country and rock in a Northwest regional band, Jeremy McComb was born for today's country scene. The fact that he slept behind his dad's amp while his older brother played drums is just icing on the cake.

But McComb took a circuitous route to Nashville that included a stint as a radio DJ and as comedian Larry the Cable Guy's road manager. In fact, McComb owes his status as a rising country star to one Daniel Lawrence Whitney—as Larry the Cable Guy is lesser-known.

While working in a band that frequently opened for national acts, McComb quizzed country stars about the road to Nashville. When singer/songwriter Mark McGuinn told him, "You must be present to win," McComb decided working at a country radio station and learning about the business was his quickest ticket to Music City.

After hearing Whitney's material on the "Blue Collar Comedy Tour" album, he became convinced that his act would play well in Spokane, Wash. McComb borrowed the $4,500 it took to book him at a local club and promoted the show.

The two men hit it off, and a friendship formed. On Whitney's next visit, they collaborated on a comedy song and the comedian invited him to sing it the next night in Montana. "So I met him in Montana the next day and played the show," McComb recalls. "He brought me out to do one song.

When his radio gig ended, McComb took a train to Bloomington, Ind., where he hooked up with Whitney and became his de facto road manager.

For the next two years, the two men were virtually inseparable. Except, Whitney says, when they went to his house in Florida on breaks. "All that guy does is play guitar for hours," he says. "I'd see him for breakfast and lunch, but he would just sit up in that room and write songs. I bet he wrote 50 songs in my house."

Whitney told anyone who would listen that he thought McComb was a star. "The women love him, the guys like him, he writes great songs, he's got a beautiful voice," he says. But it wasn't until McComb wrote a song for one of the "Blue Collar Comedy Tour" movies that Whitney's manager, J.P. Williams, and others took notice. When Alan Blomquist, who produced the movies, needed a song, he turned to McComb. "Jeremy called him 45 minutes later and said, 'I wrote the song,'" Whitney recalls. "He played him the whole song on the phone and Alan loved it."

McComb eventually moved to Nashville, where Williams had signed him to Jack Records—which is by design a vehicle for comedians Jeff Foxworthy, Bill Engvall, Ron White and Larry the Cable Guy. Facing tepid responses and bureaucratic red tape from Warner Bros., Jack's distributing label, Williams formed Parallel Records to deliver McComb's "My Side of Town" to the marketplace. Produced by Marshall Tucker Band drummer Paul Riddle in Spartanburg, S.C.—"I didn't want to get the same sound everybody here had," McComb says—the album offers a refreshing blend of rock and country.

First single "Wagon Wheel" is a jaunty, honky-tonk number previously released by Old Crow Medicine Show. The song itself has an interesting history. As the story is told, Bob Dylan, who called the track "Rock Me Mama" when he recorded it in 1972 in Mexico for the soundtrack to "Pat Garrett and Billy the Kid," never finished the song. Many years later, Old Crow Medicine Show lead singer Ketch Secor heard a bootleg of the unfinished tune, filled in the gaps and created an unconventional co-write.

McComb is on a radio tour and has received his first significant airplay, perhaps not surprisingly, in Spokane. He is also opening shows for Travis Tritt in the coming months.

Distributed by 30 Tigers/Sony Red, the album will be in stores Sept. 18.
\textbf{SEAN KINGSTON}  
Producer: JR Rotem  
Begins Heights/Epic  
Release Date: July 31

On his self-titled debut, 17-year-old Kingston creates a world where hip-hop, reggae and a touch of doo-wop come together for something fresh. In tandem with his youthful and sincere songwriting, the Jamaican-bred artist is poised to be an unlikely pop-culture phenomenon. The hit “Beautiful Girls” balances idealistic love with the perils of relationships, while “Me Love” laments an absent girlfriend with reggae-style chatting. There is also a heartfelt dedication to his incarcerated mother, “Dry Your Eyes,” where he confesses, “I’m and my mom’s gone/can’t wait till she comes back home.” But it’s not all soft and goopy: on the Vybz Kartel and Kardinal Offishall-assisted “Colours 2007,” Kingston chronicles the more grizzly side of the events that made him the man he is today.—\textit{MC}

\textbf{KORN}  
Untitled  
Producer: Atticus Ross, Korn  
Virgin  
Release Date: July 31

Korn’s eighth studio album may lack a title, but there isn’t much else that remains undefined about the band more than 10 years into its career. The act has evolved into a reliable source for efficiently brooding guitar riffs and lyrics heavy with antipathy, although it isn’t afraid to still let loose its inner freak and experiment a bit. Check “Bitch We Got a Problem,” an elegy to schizophrenia with a booming, fist-pumping chorus. Yet it’s the delicate key- board flourishes and electro-buzzed verses that ultimately provide the hook. Here, Korn brings some of the adventurousness of 2002’s “Issues” back to 2005’s radio-ready “See You on the Other Side,” with angelic background vocals on “Starting Over,” a bit of ’60s psychedelia on “Kiss” and an epic-like build to a thrashes breakdown on “Ever Be.” Indeed, Korn is one step closer to crafting an album built for arenas and headphones alike.—\textit{FM}

\textbf{JOHN VANDERSlice}  
Emerald City  
Producer: Scott Soiter Barsuk  
Release Date: July 24

On his sixth Barsuk solo outing, singer/songwriter Vanderslice sounds a bit paranoid, at times coming off as nearly defeated. The always-perceptive lyricist once dreamed of staying true to his indie roots, but the divide between his work and perception may be too much to bear this time around. But it’s on the Twista-assisted “Where Do We Go” that Berg most deftly demonstrates his lyrical flair: despite playing the various subjects such as his celebrity status and material accomplishments. Look for a full-length from Berg in the fall.—\textit{MC}

\textbf{COMMON}  
Finding Forever  
Producers: various  
G.O.O.D. Music/Geffen  
Release Date: July 31

For the first time in his seven-album career, Common has made a record that follows the same formula as its predecessor. Not a bad move considering the success of the four-time Grammy Award-winning “Be.” Still delivering edgy, genuine rhymes and easy lyrical flow, he takes a more laid-back approach to the material this time around. Common’s delivery has matured, and his rhymes are even more focused this time out. Common also raps about the desire to be with a past love on the Will.I.Am-produced “I Want You.” But it’s the Nina Simone-sampling “Misunderstood” where he’s clearly in his storytelling element, as he deftly describes the thin line between great ambitions, strong faith, lost dreams and hopes gone astray.—\textit{MC}

\textbf{CHARLIE HUNTER}  
Mistic  
Producers: Charlie Hunter, Scott Harding  
Fantasy  
Release Date: July 31

After three wildly improvisational Groundtruther CDs with drummer Bobby Previte, Charlie Hunter emerges a changed man on “Mistic,” his debut on Concord’s resuscitated Fantasy Imprint. Like his early ’90s beginnings, the guitar/bass wiz returns to the trio setting and an ax with seven strings in lieu of eight. But this time, a keyboardist (Erik Deutsch mans piano, Fender Rhodes and Casio Tone) is on board along with drummer Simon Lott, and the tone is decidedly rockin’, with no trace of Joe Pass within earshot. Hunter’s guitar tone is gnarled, gritty and edgy, all within the bluesy groove vein he’s consistently delivered. Though the session exudes lo-fi nonchalance, new compositional shape-shifting sparks in such tunes as “Speakers Built It” and “spoken Word.” Blues and funk play significant roles, but thankfully Hunter delivers a slow tune, simply titled “Ballad,” that spotlights his most overlooked trait. Recommended highly.—\textit{DO}

\textbf{YOUNG BERS}  
Almost Famous (The Sexy Lady EP)  
Producers: various  
Yoss Boys/Epic/Koch  
Release Date: July 24

Signed to DMM’s Bloodline Records at age 14 and later becoming rapstress Shawnna’s hype-man after a stint in military school, 21-year-old Young Berg here showcases rap skills and a charismatic persona that are refreshing and undeniably timely. On the horn-laden “Sexy Lady” featuring Junior, the Chicago-based MC recounts the qualities possessed by the various females in his life, while boasting of his prowess with older women atop the simple flutes and thumping drums of “Intro It.” But it’s on the Twista-assisted “Where Do We Go” that Berg most deftly demonstrates his lyrical flair: despite playing-out subjects such as his celebrity status and material accomplishments. Look for a full-length from Berg in the fall.—\textit{MC}
JAZZ

ELLA FITZGERALD
Love Letters From Ella
Producers: Greggo Field, Constant
Release Date: July 31
Love songs from jazz legend Ella Fitzgerald are a very good idea, especially when the tracks are unreleased, as they are here. We hear Fitzgerald in the company of Count Basie and his Orchestra (“Please Don’t Talk About Me When I’m Gone”) and the London Symphony Orchestra (“Cry Me a River,” “My Old Flame” and “Take Love Easy”), as well as with guitarist Joe Pass on the gloriously minimal “The One I Love.” She also takes a turn with pianist André Previn on “Our Love Is Here to Stay,” highlighted by her particular flair for scat singing. This is a charming album, presenting Fitzgerald’s voice in fine voice and backed on most numbers by orchestral arrangements.—PJV

G. LOVE & SPECIAL SAUCE
A Year and a Night With G. Love & Special Sauce
Producer: Steven Oritt
Brushfire
Release Date: July 31
For a modestly successful, hard-touring veteran band, G. Love & Special Sauce sure don’t get along with each other. At least that’s the impression given on “A Year and a Night With G. Love & Special Sauce,” a two-hour documentary that peers in at the group as it tours in support of 2006’s “Lemonade.” Group members (core trio G. Love, drummer Jeffrey Clemens and bassist Jimi Prescott) alongside new keyboardist Mark Boyce) seem to have only one thing in common—the music they make. Almost every offstage shot captures in-band arguments or ruminations on each other’s shortcomings. But playing together is clearly the No. 1 life choice for each musician, and the really makes that house a chemistry is functioning just fine. Director Steven Oritt does a good job reconciling all this into a fun, watchable movie that grooves along like G. Love’s music.—TC

COUNTRY

TAMMY COCHRAN
Where I Am
Producers: Anita Cochran, Mark Thompson
Shanachie
Release Date: July 24
Cochran initially made a splash in 2001 with the poignant hit “Angels in Waiting,” a tribute to the two brothers she lost to cystic fibrosis. After two albums on Sony, she makes her debut on Shanachie with a compelling collection that not only shows off her heart-in-the-throat vocals, but also her skill as a songwriter. The title track is a survivor’s anthem and testament to the power of love, while “On My Side of the World” is a tender ballad about a woman patiently waiting for her man to return. “Nobody’s Home” is an affecting number about a career woman who has a big house and everything except what she really needs—a home. The artist brings energy and attitude to the up-tempo songs, but it’s the ballads where Cochran really shines. She has that achingly vulnerable quality in her voice that is reminiscent of classic Tammy Wynette.—DEP

R&B/HIP-HOP

SOUJA BOY
Crank That (Soulja Boy)
(3:44)
Producer: Soulja Boy
Writer: G. Way
Crank That, Chalk up, BMI
Stacks on Deck/Collipark/HMH/Interscope

In 2006, Atlanta’s Yung Joc delivered hip-hop’s anthem of the year with “It’s Goin Down.” This year’s “it” rapper is Soulja Boy, who shares the same ZIP code, while turning Joc’s classic dance into a new phenomenon and hit single. “Crank That (Soulja Boy)” Although just busting out at mainstream radio, Soulja Boy’s dance has generated almost 6 million MySpace views, half a million plays and a fan base that boasts such names as Beyoncé and Oomarion. Soulja Boy is signed to Mr. Collipark—a Atlanta DJ-producer/label owner Michael Crooms—who’s given him built-in cred. Soulja Boy’s business ethic mixed with street hustle should “Crank” his debut right into the top 10.—CP

SPOON
The Underdog
(3:42)
Producer: Jon Brion, Spoon
Writer: B. Daniel
Publishers: various

“...a detour from the restless Austin indie rock band Spoon’s sixth album, “Ga Ga Ga Ga Ga,” and one of its most commercially approachable tracks since the piano-driven “The Way We Get By” from 2002’s “Kill the Moonlight.” Producer Jon Brion makes his only appearance on this single. It sounds deliciously polished alongside the remainder of the disc, which debuted at No. 10 on The Billboard 200 in July. Spacious, stripped-down versions build to a ska-like brass chorus steered by snare, tambourine and what sounds like a cruise-ship horn. Brit Daniel’s ser- rated voice boasts of the underdog aiming to defeat the Establishment—“You’ve got no fear of the underdog, that’s why you will not survive”—before the band bursts in with a celebratory shower of bright acoustics, hand claps and horns catchy enough to give the track an ironic twist on its title.—SV

ELLA FITZGERALD
Love Letters From Ella
Producers: Greggo Field, Constant
Release Date: July 31
Love songs from jazz legend Ella Fitzgerald are a very good idea, especially when the tracks are unreleased, as they are here. We hear Fitzgerald in the company of Count Basie and his Orchestra (“Please Don’t Talk About Me When I’m Gone”) and the London Symphony Orchestra (“Cry Me a River,” “My Old Flame” and “Take Love Easy”), as well as with guitarist Joe Pass on the gloriously minimal “The One I Love.” She also takes a turn with pianist André Previn on “Our Love Is Here to Stay,” highlighted by her particular flair for scat singing. This is a charming album, presenting Fitzgerald’s voice in fine voice and backed on most numbers by orchestral arrangements.—PJV

NELLY FURTADO FEATURING MISSY ELLIOTT
Do It (3:26)
Producer: Timbaland
Writers: N. Furtado, Timbaland, N. Hills
Publisher: not listed

Geffen

Nelly Furtado has secured her place as a signature artist at top 40 with a legacy of hits from “Loose” that have not only championed the 2006/2007 charts, but bring lasting melodic appeal to radio’s future gold catalog. Fifth single “Do It” again demonstrates Furtado’s striking versatility, with breezy uptempo rhythmic instrumentation alongside a sensual lyric that requests a suitor to deliver the physical goods. Missy Elliott is stripped into the single version, with a midsection breakdown . . . amusing, but hardly necessary in scoring yet another essential moment from an album that just won’t quit. “Loose” has yet to lose momentum. Chalk up another top five.—CT

DANCE

COLTON FORD
The Way You Love Me (3:54)
Producer: Quinton Harris
Writers: C. Ford, Q. Harris
Publisher: not listed

Outside

When it comes to gay porn stars aiming to fill dancefloors, the question is not whether he sounds more like Britney or Christina. It show good he looks in the accompanying video clip. The honorable Colton Ford delivers with a provoking series of outfits: tight jeans with tank top, tight suit with vest and tight pants with loosened chest-baring shirt. Score! “The Way You Love Me” follows previous efforts to blaze a new career, including a cover of Stevie Wonder’s “Signed, Sealed, Delivered.” In addition to “Naked Fame,” a film documenting the challenges in making the transition from porn to dance. The CD single delivers 10 remixes and a bonus track—sadly sans DVD—including radio-friendly Craig C and Morel’s Pink Noise edits, with full-length versions and dubs. While this may pave the way toward a modicum of dancefloor success, Ford’s primary vehicle of acclaim is likely to remain removal of his britches.—CT

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

CONTRIBUTORS: Troy Carpenter, Maxine Carolin, Taylor Armes, Todd Morters, Al Mercie, Dan Ouellette, Charles Perez, Deonelis Evans Prik, Chuck Taylor, Christa L. Titus, Susan Vakvalosz, Philip Van Veck, Jeff Vagel

PICK 1: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS’ CHOICE #1: A new release regardless of chart potential, highly recommended for musical merit.

ALL albums commercially available in the United States as of eligible Sun album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Sixth Floor, New York, NY 10013) or to the writers in the appropriate bureau.
Hot 100 Retools, Adding Internet Streams

Starting next issue, The Billboard Hot 100 takes another step into the 21st century, as, for the first time, streamed and on-demand music becomes part of the chart's formula.

For more than a year, Billboard's charts department has worked with Nielsen BDS to add weekly data from Yahoo and AOL to Billboard's franchise chart. We are eager to add streaming and on-demand data from other services too, but at present, AOL and Yahoo are the only ones that provide weekly, rather than monthly, data to BDS. As it is, this limitation still allows us to start with the two largest providers in the field.

This additional data will not affect the chart as much as the Hot 100 revamp of February 2005, when digital songs that Nielsen SoundScan tracks were added to the formula. Initially, we expect those plays to account for about 5% of the chart's total points.

Think of that portion as equaling the listenship of several large-audience radio stations. Like digital track purchases, the on-demand data included in this piece offers a more active voice for the consumer, albeit without the commitment signaled by the purchase of a download.

Meanwhile, this first recalibration since digital sales moved into the chart two years ago makes an adjustment to account for the vigorous growth in the soundtrack distribution has experienced in that span.

SoundScan placed the number of digital tracks sold in 2005 at 352.6 million, almost triple the prior year's volume. Track sales grew by 65%, to $582 million, in 2006. Year to date in 2007, digital song downloads stand at 462.1 million through the year's first 29 weeks. Up 48% over the same period last year.

Consequently, the growth of that sector shifted the balance of radio audience points to sales from the chart's traditional 60-40 ratio to a sales tilt of as much as 70% in recent weeks.

To ensure chart continuity and minimize odd fluctuations, Billboard usually gave a slight edge to radio points in the Nielsen Music era, because sales volume can hit peaks and valleys from week to week, while radio audience points remain constant through most weeks of a year.

Prior to the inclusion of digital sales, the early years of this decade saw the Hot 100 lean heavily toward radio points, as labels released fewer and fewer retail-available singles.

Starting next week, Billboard will divide a song's digital track and retail single sales by 10 on the Hot 100 rather than five (and for four on the Pop 100 rather than two). Even with that adjustment, one digital sale on the Hot 100 will carry the weight of 1,000 radio listeners.

The total BDS-posted audience for each song will still be divided by 10,000, as is the case in the current formula.

The grand total of AOL and Yahoo streaming/ondemand data posted by BDS Encore will be divided by 500. In most weeks, this formula will yield a chart that derives 55% of its points from radio audience, 40% from digital sales, 5% from streaming/ondemand media and less than 1% from retail single sales.

Finally, the chart's radio panel has been expanded to include all current-based commercial U.S. stations that BDS monitors, regardless of whether those stations carry a Billboard or Radio & Records format panel. For example, stations removed from Hot Country Songs' consideration when that chart's criteria was revised last fall will now have a voice on the Hot 100.

That will increase the Hot 100's station count by nearly 250 stations. Billboard associate director of charts Silvio Pietroluongo orchestrated the Hot 100's new formula.

How Now?: A newspaper reporter from Washington, D.C., recently called to ask why in the last decade of times that hits sampler "Now 24" was able to sell enough to lead The Billboard 200 for two weeks earlier this year. I suggested the reason was that even with an 18.7% decline this year in CD sales, a mess of folks still buy their music on those silver discs.

Here we go again. As "Now 25" becomes the 12th in the line to reach No. 1. With songs by Justin Timberlake, Ne-Yo, T-Pain, Keith Urban and no less than four "American Idol" finalists, it opens with 222,000, about 7,000 less than the prior volume's start...
**THE BILLBOARD 200**

**ARTIST** | **SOUNDTRACK/REISSUE/INTERNATIONAL LABEL (PRICE)**
---|---
**1** | **VARIOUS ARTISTS**
**2** | **MILEY CYRUS**
**3** | **AMY WINEHOUSE**
**4** | **NICKELBACK**
**5** | **DORO JOVI**
**6** | **KELLY CLARKSON**
**7** | **THE SMASHING PUMPKINS**
**8** | **YELLOWCARD**
**9** | **RODNEY ATKINS**
**10** | **JASON MICHAEL BULLET CARROLL**
**11** | **TAYLOR SWIFT**
**12** | **RHIANNA**
**13** | **BRAD PISLEY**
**14** | **MAROO 5**
**15** | **T-PAIN**
**16** | **AVRIL LAVIGNE**
**17** | **MARIAH CAREY**
**18** | **WORLD MARKET**
**19** | **ZAC BROWN**
**20** | **JASON ALDEAN**

**Title** | **Chart Position**
---|---
**NOW 25** | **1**
**WHITE ELEPHANT (Featuring Duddy Montana)** | **2**
**The Dedication** | **3**
**G_EXIT** | **4**
**Coco** | **5**
**The Duchess** | **6**
**Minutes To Midnight** | **7**
**Back To Black** | **8**
**Lost Highway** | **9**
**My December** | **10**
**Shine Glass** | **11**
**It Won't Be Soon Before Long** | **12**
**The Best Damn Thing** | **13**
**The Every Second Counts** | **14**
**Daughter** | **15**
**Hannah Montana** | **16**
**Call Me Irresponsible** | **17**
**Double Up** | **18**
**Our Love To Admire** | **19**
**From Nothing To Something** | **20**
**Libertad** | **5**
**Big Dog Daddy** | **2**
**Some Hearts** | **2**
**In Smokin'** | **15**
**Because Of You** | **3**
**Timbaland Presents Shock Value** | **3**
**Memory Almost Full** | **16**
**Ga Ga Ga Ga Ga** | **16**
**The Police** | **16**
**FutureSex/LoveSounds** | **16**
**Let It Go** | **17**
**Ms. Kelly** | **18**
**Between Raising Hell And Amazing Grace** | **19**
**Transformers: The Album** | **19**
**Calling The World** | **20**
**Konnitized** | **2**
**The Sweet Escape** | **21**
**RI!O!** | **21**
**Me And My Gang** | **21**
**Rockstar Mentality** | **21**
**Misery Loves Company** | **21**

**ARTIST** | **SONG** | **CHART**
---|---|---
**FALL OUT BOY** | **Infinity On High** | **1**
**HIGH SCHOOL MUSICAL** | **100**
**Continuum** | **1**
**The Evolution Of Robin Thicke** | **100**
**Boys Like Girls** | **100**
**Vans Warped Tour: 2007 Tour Compilation** | **100**
**Who We Are** | **100**
**Easy Tiger** | **100**
**Harry Potter And The Order Of The Phoenix** | **100**
**Extreme Behavior** | **100**
**VARIOUS ARTISTS** | **100**
**We Are The Night** | **100**
**Black Rain** | **100**
**I'm Not Dead** | **100**
**Agora** | **100**
**The Mix-Up** | **100**
**Insmokin'** | **100**
**I Am** | **100**
**New Maps Of Hell** | **100**
**El Cartel: The Big Boss** | **100**
**Loose** | **100**
**Secret Weapon** | **100**
**Enjoy The Ride** | **100**
**The Traveling Wilburys Collection** | **100**
**One - A** | **100**
**Tell Me** | **100**
**Elliott Yamin** | **100**
**We The Best** | **100**
**Bucky Covington** | **100**
**The Reminder** | **100**
**The Paramour Sessions** | **100**
**Legally Blonde: The Musical** | **100**
**Flyleaf** | **100**
**Once** | **100**
**Cold Summer: The Authorized Mixtape** | **100**
**Greatest Hits Vol 2: Retooled** | **100**
**Thm Vs. You. Me** | **100**
**Arrivals & Departures** | **100**
**Little Voice** | **100**
**Eat Me. Drink Me** | **100**
**A Hundred Miles Or More: A Collection** | **100**
**Love** | **100**
**Sex Love & Pain** | **100**
**As Cruel As School Children** | **100**
**Better Questions** | **100**

**THE BILLBOARD 200 ARTIST INDEX**

**Top 10 Artists**

**1. P. Diddy & The Family**
**2. Tim McGraw**
**3. American Idol Cast**
**4. Taylor Swift**
**5. Mariah Carey**
**6. Carrie Underwood**
**7. Timbaland**
**8. Miley Cyrus**
**9. Beyoncé Knowles**
**10. John Mayer**

**Top 100 Songs**

1. “You Are Not Alone” by Michael Jackson
2. “I Will Always Love You” by Whitney Houston
3. “Chained in Love” by Selena Gomez
4. “We Are Never Ever Getting Back Together” by Taylor Swift
5. “I’m Yours” by Jason Mraz
6. “Take Me or Leave Me” by Rihanna
8. “Roar” by Katy Perry
9. “Party in the USA” by Miley Cyrus
10. “Shake It Off” by Taylor Swift

**Top 200 Chart**

This chart is a snapshot of the Billboard 200 chart on August 4, 2007, featuring various artists and their respective chart positions. The chart includes a range of music genres and styles, from pop and rock to country and hip-hop. This chart is a testament to the diverse and dynamic nature of the music industry, with artists like Miley Cyrus, Tim McGraw, and Beyoncé leading the pack. The chart also highlights the success of soundtrack releases, with albums from artists like John Mayer and Tim McGraw featuring prominently. The list is a reflection of the popularity and influence of music in 2007, with artists and songs that have left a lasting impact on the music landscape.
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- Reaching Men Through Pop Culture
- Madison 2.0: New Strategies To Drive Marketing And Increase ROI
- Brand Case Study: Introducing The Axe “Gamekillers”
- Using Research To Help Guide Multimedia Marketing Strategies
- Bright Ideas Panel: Featuring Arnica Worldwide, BBDO, Ogilvy and Publicis New York

FEATURED SPEAKERS:

- Dan Courtemanche, SVP, Marketing & Communications, Major League Soccer & Soccer Unidad Marketing
- Rob Fekins, President, Chief Creative Officer, Publicis New York
- Peter Geary, EVP/Senior Account Director, BBDO New York
- Irene Gustaitis, VP Television Research, Nielsen Entertainment
- Peter Leimbach, VP Multimedia Ad Sales Research, ESPN
- Chris Lightly, CEO, Brand Asset Group and Violator Management
- Mike Mohamad, EVP, New Business Development & Partnerships, A&E Television Networks
- Peter O’Reilly, Director of Marketing and Fan Development, National Football League
- David Rubin, Axe – Director of Brand Development, Unilever
- Ralph Santana, VP, Media, Internet, Sports Entertainment, Pepsi-Cola North America
- Gareb Shamus, Co-Founder and CEO, International Fight League
- Gary Zarr, EVP, Marketing and Communications, National Basketball Association

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### POP 100

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<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Chart Position</th>
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<tr>
<td>2007-08</td>
<td>HEY THERE DELILAH</td>
<td>Plain White T's</td>
<td>RCA/RMG</td>
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<tr>
<td>2007-08</td>
<td>NOBODY'S PERFECT</td>
<td>John Legend</td>
<td>Columbia</td>
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<td>2007-08</td>
<td>TEARDROPS ON MY GUITAR</td>
<td>Jack Johnson</td>
<td>Reprise</td>
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<td>2007-08</td>
<td>DON'T TELL ME</td>
<td>Wyclef Jean</td>
<td>Def Jam</td>
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<td>TAMBORINE</td>
<td>Lenny Kravitz</td>
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<td>GIVE IT TO ME</td>
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<td>The Isley Brothers feat. Lenny Kravitz</td>
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<td>GET ME BODIED</td>
<td>Beverley Knight</td>
<td>Motown</td>
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<td>ONLY THE REAL</td>
<td>Nelly feat. Mary J. Blige</td>
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<td>GET MY HIGHT UP</td>
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<td>The Black Eyed Peas feat. Dido</td>
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<td>NEVER AGAIN</td>
<td>Sisqo</td>
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<td>IF EVERYONE CARED</td>
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<td>DON'T TELL ME</td>
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### CHART LEGEND

- **Week of**: 2007-08
- **Title**: Song title
- **Artist**: Artist name
- **Label**: Record label
- **Chart Position**: Chart position
## TOP R&B/HIP-HOP ALBUMS

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<td>Between Friends</td>
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<td>39</td>
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<td>45</td>
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## TOP REGGAE ALBUMS

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<td>Forever Bob Marley</td>
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<td>STEPHEN MARLEY</td>
<td>Mind Control</td>
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<td>4</td>
<td>DAMIAN &quot;JR. Gong&quot; MARLEY</td>
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<td>Youth</td>
<td>IRIE</td>
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<td>NOTCH</td>
<td>Raised By The People</td>
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<td>Love Is My Religion</td>
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**Fantasia Flies, 'Now' Debuts High**

Fantasia soars 23-14 on Top R&B/Hip-Hop fifth frame atop Hot R&B/Hip-Hop Songs and climbs 3-2 at Adult R&B behind Hot R&B/3 Hip-Hop Songs runner-up Mya's Soulchild. Further up the list, "Now 25" shines with the Hot Shot Debut At No. 2. It's the eighth title in the compilation franchise to debut in the top five of the chart.

—Raphael George
### R&B/HIP-HOP AIRPLAY

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<tr>
<th>Week</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>LOST WITHOUT U</td>
<td>RBMA THICK (HIDE TRAXTV/GRAND FUNK)</td>
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<tr>
<td>2</td>
<td>ANONYMOUS</td>
<td>(TRASH TRASH)</td>
</tr>
<tr>
<td>3</td>
<td>PAPA LEE</td>
<td>(SHAKA TARRA)</td>
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<tr>
<td>4</td>
<td>SAME GIRL</td>
<td>R. KELLY FEAT. OTHER (BAD *** CROWD)</td>
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<tr>
<td>5</td>
<td>DO YOU</td>
<td>(THE FAMILY)</td>
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<tr>
<td>6</td>
<td>PLEASE DON'T GO</td>
<td>(BAD *** CROWD)</td>
</tr>
<tr>
<td>7</td>
<td>EARTH SHAKES</td>
<td>(BAD *** CROWD)</td>
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<td>8</td>
<td>I'M ON THE DRUM</td>
<td>(BAD *** CROWD)</td>
</tr>
<tr>
<td>9</td>
<td>CASH DWELL</td>
<td>(BAD *** CROWD)</td>
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### R&B/HIP-HOP SINGLES SALES

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<td>GET MY WEIGHT UP</td>
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<tr>
<td>2</td>
<td>ME</td>
<td>(MM RECORDS)</td>
</tr>
<tr>
<td>3</td>
<td>I GET IT IN</td>
<td>(MM RECORDS)</td>
</tr>
<tr>
<td>4</td>
<td>WHO BOY LIVE</td>
<td>(MM RECORDS)</td>
</tr>
<tr>
<td>5</td>
<td>LIKE THIS</td>
<td>(MM RECORDS)</td>
</tr>
<tr>
<td>6</td>
<td>LIKE THIS</td>
<td>(MM RECORDS)</td>
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<tr>
<td>7</td>
<td>KATRINA</td>
<td>(MM RECORDS)</td>
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<tr>
<td>8</td>
<td>BOOM DI BOOM</td>
<td>(MM RECORDS)</td>
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<tr>
<td>9</td>
<td>OH! WE</td>
<td>(MM RECORDS)</td>
</tr>
<tr>
<td>10</td>
<td>UNTIL YOU COME BACK TO ME</td>
<td>(MM RECORDS)</td>
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<td>11</td>
<td>STRONG ARM</td>
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<td>STEEL GREY</td>
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<td>13</td>
<td>BEAUTIFUL LIAE</td>
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<td>14</td>
<td>STACKS ON DECK</td>
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<td>15</td>
<td>COME OVER</td>
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<td>16</td>
<td>BOYZ</td>
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<td>18</td>
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<td>CHECK ME OUT REMIX (DAMN I LOOK GOOD)</td>
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<td>21</td>
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### RHYTHMIC AIRPLAY

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<td>1</td>
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<td>2</td>
<td>BARBARIE</td>
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<tr>
<td>3</td>
<td>PARTY LIKE A ROCKSTAR</td>
<td>(MM RECORDS)</td>
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<tr>
<td>4</td>
<td>POP LOCK &amp; DROP IT</td>
<td>(MM RECORDS)</td>
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<tr>
<td>5</td>
<td>I'M ON THE DRUM</td>
<td>(MM RECORDS)</td>
</tr>
<tr>
<td>6</td>
<td>BEAUTIFUL LIAE</td>
<td>(MM RECORDS)</td>
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<tr>
<td>7</td>
<td>LIKE THIS</td>
<td>(MM RECORDS)</td>
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<td>BOOM DI BOOM</td>
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<td>11</td>
<td>OH! WE</td>
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### HITPREDICTOR

See chart legend for notes and explanations. Yellow indicates recently tested title, indicates New Release.
**HOT COUNTRY SONGS**

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<td>Darien Whitsett</td>
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<td>I'M NOT A STRANGER ANYMORE</td>
<td>Jason Aldean</td>
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<tr>
<td>4</td>
<td>BEAUTIFUL OBSESSIONS</td>
<td>Toby Keith</td>
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<td>5</td>
<td>LIKE I'M LOSING YOU</td>
<td>Tim McGraw</td>
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<td>6</td>
<td>BRING IT ON</td>
<td>Faith Hill</td>
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<td>7</td>
<td>GHOSTS YEARS</td>
<td>Craig Morgan</td>
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<td>YOU CAN'T FIX A LOST LOVER</td>
<td>Jake Owen</td>
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<td>9</td>
<td>WE'RE ALL GONNA MAKE IT RICHER</td>
<td>George Strait</td>
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<td>10</td>
<td>THIS IS A CARIBBEAN ROSE</td>
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**HIT PREDICTOR**

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<td>Toby Keith</td>
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<td>Tim McGraw</td>
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<td>George Strait</td>
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**RURAL COUNTRY DAILY UPDATE**

- [RadioandRecords.com](http://www.radioandrecords.com) to sign up for your free daily Country Radio Blast.

**MORE GOOD NEWS FOR CHESNEY**

Kenny Chesney’s “Never Wanted Nothing More” rises 2-1 in its eighth week on Hot Country Songs, marking the fastest trip to summit in more than three years. No single has scaled the list in fewer than eight weeks since Tim McGraw’s “Live Like You Were Dying” did so in seven frames during the warm months of 2004. For Chesney, it’s his fastest-rising No. 1, topping 2003’s “That’s When I Think of You” and 2004’s “When I Was Your Man.”

Data for week of AUGUST 4, 2007 | For chart reprints call 646.654.4633 | Go to [www.billboard.biz](http://www.billboard.biz) for complete chart data
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<td>BMG NORTE</td>
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<td>LOS FERIALS</td>
<td>BMG NORTE</td>
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<td>MI CORAZONCITO</td>
<td>El Chapo De Sinaloa</td>
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<td>NEITO Y NEKE</td>
<td>Los Reyes Del Norte</td>
<td>BMG NORTE</td>
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<td>POR AMARTE ASI</td>
<td>Alescaras Musical</td>
<td>BMG NORTE</td>
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<td>Juan Luis Guerra Y440</td>
<td>BMG NORTE</td>
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<td>ASI SI PUEDES DECIRTE</td>
<td>El Chapo De Sinaloa</td>
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<td>Joan Sebastian</td>
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<td>Conjunto Piramides</td>
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<td>Alejandro Fernandez</td>
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<td>Cariña</td>
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<td>R.K.M. &amp; K-Y</td>
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<td>Daddy Yankee</td>
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**TOP LATIN SONGS**

**Top 10**

1. DADDY YANKEE - "DIMELO"
2. ENRIQUE IGLESIAS - "LAGRIMAS DE RANJERO"
3. LOS FERIALS - "MI CORAZONCITO"
4. LOS REYES DEL NORTE - "NEITO Y NEKE"
5. ALESCARAS - "POR AMARTE ASI"
6. MIL HERIDAS - "QUE ME DES TU CARINO"
7. EL CHAPO DE SINALOA - "ASI SI PUEDES DECIRTE"
8. JOAN SEBASTIAN - "ES O Y MAS"
9. CONJUNTO PIRAMIDES - "BASTA YA"
10. ALEJANDRO FERNANDEZ - "TE QUIERO PERDER"

**Latin Billboard**

**Historia De Un Abuso**

**Perfect Melody**

**Latin Rhythm**

**Regional Mexican**

**Top 50**

1. **DADDY YANKEE** - "DIMELO"
2. **ENRIQUE IGLESIAS** - "LAGRIMAS DE RANJERO"
3. **LOS FERIALS** - "MI CORAZONCITO"
4. **LOS REYES DEL NORTE** - "NEITO Y NEKE"
5. **ALESCARAS** - "POR AMARTE ASI"
6. **MIL HERIDAS** - "QUE ME DES TU CARINO"
7. **EL CHAPO DE SINALOA** - "ASI SI PUEDES DECIRTE"
8. **JOAN SEBASTIAN** - "ES O Y MAS"
9. **CONJUNTO PIRAMIDES** - "BASTA YA"
10. **ALEJANDRO FERNANDEZ** - "TE QUIERO PERDER"

---

**Top Latin Albums**

**Top 10**

1. **DADDY YANKEE** - "En Vivo"
2. **ENRIQUE IGLESIAS** - "Perfect Melody"
3. **LOS RIELORES DEL NORTE** - "Latin Rhythm"
4. **RICKY MARTIN** - "La Historia De Un Abuso"
5. **Wisin & Yandel** - "Recuerdos"
6. **AKVID** - "Great Exitos"
7. **JUAN GUADES** - "El Jefe"
8. **MIGUEL BOSE** - "Papito"
9. **GUAYO** - "La Historia De Un Abuso"
10. **ALACRANES MUSICALS** - "Atraves De La Historia"

---

**Latin Billboard**

**Historia De Un Abuso**

**Perfect Melody**

**Latin Rhythm**

**Regional Mexican**

**Top 50**

1. **DADDY YANKEE** - "En Vivo"
2. **ENRIQUE IGLESIAS** - "Perfect Melody"
3. **LOS RIELORES DEL NORTE** - "Latin Rhythm"
4. **RICKY MARTIN** - "La Historia De Un Abuso"
5. **Wisin & Yandel** - "Recuerdos"
6. **AKVID** - "Great Exitos"
7. **JUAN GUADES** - "El Jefe"
8. **MIGUEL BOSE** - "Papito"
9. **GUAYO** - "La Historia De Un Abuso"
10. **ALACRANES MUSICALS** - "Atraves De La Historia"

---

**Latin Billboard**

**Historia De Un Abuso**

**Perfect Melody**

**Latin Rhythm**

**Regional Mexican**

**Top 50**

1. **DADDY YANKEE** - "En Vivo"
2. **ENRIQUE IGLESIAS** - "Perfect Melody"
3. **LOS RIELORES DEL NORTE** - "Latin Rhythm"
4. **RICKY MARTIN** - "La Historia De Un Abuso"
5. **Wisin & Yandel** - "Recuerdos"
6. **AKVID** - "Great Exitos"
7. **JUAN GUADES** - "El Jefe"
8. **MIGUEL BOSE** - "Papito"
9. **GUAYO** - "La Historia De Un Abuso"
10. **ALACRANES MUSICALS** - "Atraves De La Historia"
### JAPAN
**JULY 23, 2007**

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<tr>
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### UNITED KINGDOM
**JULY 23, 2007**

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**JULY 23, 2007**

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### CANADA
**AUGUST 4, 2007**

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### FRANCE
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### AUSTRALIA
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### ITALY
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### IRELAND
**JULY 23, 2007**

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### ARGENTINA
**JULY 23, 2007**

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<th>Chart Position</th>
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</tbody>
</table>
ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hiphop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.

Singles Charts

- Singles that sold 100,000 copies or more this week.

Singles Sales

- Compiles a national subset of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audio impressions, compiled by cross-referencing exact times of exposure with Arbitron data. The evaluations are the Rhythm & Blues, Adult Top 40, Adult Contemporary, Hot Rock and Adult R&B charts, which are ranked by total audience.

- Singles showing an increase in audience (or detections) over the previous week, regardless of chart movement.

Recurrent Rules

- Songs are removed from the Billboard Hot 100 and not Airplay charts simultaneously if they have been on the Billboard Hot 100 for more than 2 weeks and rank below No. 50. Songs are removed from the Adult Top 40 and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Adult Top 40 for more than 2 weeks and rank below No. 50. Songs are removed from the Hot Country/Adult Country charts simultaneously if they have been on the Hot Country/Adult Country charts for more than 2 weeks and rank below No. 50. Songs are removed from the Rap/Hip-Hop/Niche charts simultaneously if they rank below 20 in both audience and detections. Descending with the greatest club play increase, they are removed from the Adult Top 40 chart for more than 20 weeks and rank below No. 10. If they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 10, they are removed from the Adult Top 40 chart. Adult Top 40, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15. Charts for Rhythmic Airplay and Rhythmic/Hip-Hop are removed if they have been on the chart for more than 52 weeks and rank below No. 10.

Singles Sales Charts

- Complied from a national subset of data supplied by Nielsen Broadcast Data Systems. For R&B/Hip-Hop, singles sales data is compiled from a national subset of core R&B/Hip-Hop stores by Nielsen SoundScan.

- Singles with the greatest sales gains.

Configurations

- CD single available. Digital Download available. DVD single available. DVD single available. Configurations are not included on all singles charts.

Predictions

- In italics titles named HittPredictor status in that particular format based on research data provided by HittMusic. Songs are listed by hitmelleased songs, and a national sample of carefully measured music consumers. Songs are rated on a 1-9 scale; final results are based on weighted probability. Songs with a place of 3 (or more months) are added to have Hitt Potential, although that benchmark number can fluctuate per format based on the strength of available music.
<table>
<thead>
<tr>
<th>SONGS &amp; TRACKS</th>
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<table>
<thead>
<tr>
<th>SONGS</th>
<th>TRACKS</th>
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</table>
| CAN U BELIEVE | "The Morning"
| BIKER CHICK (Excite Records) | "The Morning"
| GIRLS DONT CRY (Headphone Junkie Publishing) | "The Morning"
| "THE MORNING" (Toe The Line) | "The Morning"
| GLAMOROUS | "The Morning"
| FUTURE | "The Morning"
| GRAND | "The Morning"
| GROWN | "The Morning"
| HANDZ | "The Morning"
| HEADZ | "The Morning"

**Chart Codes:** CS (Key country: Canada), WBB (Key Latin: Brazil), POP (Key POP: Song and BMI (Key R&B/Hip-Hop: Song).
The father of Sharon Osbourne, Arden propelled the likes of Black Sabbath, Gene Vincent, Electric Light Orchestra and the Small Faces to fame. However, he became notorious in the industry for his aggressive and unflinching business methods.

In one such incident, Arden and his assassins allegedly hung rival manager Robert Stigwood out of a fourth-floor office window in London to punish him for trying to steal the Small Faces away from him. Afterward, Arden joked that the incident would become his epitaph and that his grave should bear the legend, “Don Arden—Hung Robert Stigwood Out of a Window.”

Arden chronicled his career in the 2004 autobiography “Mr. Big—The Autobiography of Don Arden—The Al Capone of Rock.”

Born in Chester, N.Y., Perry was discovered in the New York club scene after making an impression on famed folk singer Richie Havens. Touring with Havens’ band for four years, Perry was also featured on the road with former members Garth Hudson and Levon Helm.


On his 2002 album “Crazy Kind of Love,” he and Havens recorded an acoustic duet cover of the Rolling Stones “No Expectations.” Perry is survived by his son, Aaron; three brothers; and a sister.

**Discography**

**Bill PINKNEY (1931–2002)**

- Died July 4 in his hotel room in Daytona Beach, Fla. A cause of death has not been announced, but Pinkney had been suffering from unspecified health problems.

- Pinkney’s distinctive bass voice can be heard on the Drifters’ holiday classic, “White Christmas.” Although he was absent when they recorded their biggest hits, he was able to hold onto the Drifters name and fight for laws allowing him to claim affiliation with the original group.

- Pinkney was also a pitcher for the New York Blue Sox of the Negro Baseball League in the late 1940s and early ’50s and served in World War II.

**Will SCHAFAER (1957–2002)**

- Composer for numerous TV shows and more than 700 commercials, died July 4 of caesarean in a nursing home near Palm Springs, Calif.

- Born in Wisconsin, Schaefer contributed many compositions as background music for such TV shows as “I Dream of Jeannie,” “The Jetsons” and “The Tonight Show With Johnny Carson.”

- Schaefer’s commercial placements included Ford, Chevrolet and Pillsbury. He received three Clio Awards for his commercial work, an Emmy nomination for his work on Disney’s TV movie “The Skyrat” and a Pulitzer Prize for his concert piece “The Sound of America,” commissioned for the American bicentennial.

**Bill PERRY (1933–2002)**

- 49, blues guitarist, died July 17 of an apparent heart attack at his home in Sugar Loaf, N.Y.

- Perry said he was inspired by his sister, Joyce, and their parents, Bill and Harriet Perry.

- The Variety Memorial Scholarship Fund was established in his honor.

- He is survived by his wife, Linda; two children; a brother; and three sisters.
EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Concord Music Group taps Rick Nuhu as senior director of urban music promotion. He has consulted the label’s promotion department for the past year-and-a-half.
Amatus’ Music in New York names Chris Panaghi managing director. He was A&R director.
Victory Records in Chicago names Jim Saliby senior VP of sales and marketing. He was VP of sales at RCA Nashville.
Island Def Jam Music Group in New York appoints Christian Jorg senior VP of new media and commerce. He was executive VP at direct-to-consumer mobile entertainment company Flycell.

MEDIA: mtvU in New York promotes Ross Martin to senior VP. He was VP.
PUBLISHING: Classical music publisher Boosey & Hawkes appoints David Hockman nonexecutive director. He was chairman/CEO at Sony/ATV Music.

TOURING: The Corporation, which oversees the needs of London’s Royal Albert Hall, names John Antcliffe president. Antcliffe, founder/CEO of U.K. public relations group Smithfield Consultants, replaces Charles Fairweather.
Red Entertainment Agency names Brian Jonas director of booking for the Northeast territory. He was an agent at Universal Attractions.
M.P.I. Talent Agency in Los Angeles taps Nanc Stevens as an agent, focusing on the East Coast and Midwest territories. She previously served as an agent at the William Morris Agency.

RETAIL: Best Buy taps Julie Owen as senior VP of the company’s entertainment business operating group. She was VP of customer care.

RELATED FIELDS: Razor & Tie Entertainment in New York appoints Michael Caplan executive VP of A&R. He was senior VP of A&R at Columbia Records and president at One Haven Music.
The New York Philharmonic names Alan Gilbert music director, beginning with the 2009-2010 season. He has been chief conductor/artistic advisor of the Royal Stockholm Philharmonic Orchestra since 2000.
Universal Music Group chairman/CEO Doug Morris has been appointed to the board of directors of the National Center on Addiction and Substance Abuse at Columbia University in New York.

INSIDE TRACK

NO MARACAS OR CASTANETS ON NEW COLDPLAY SET

Here’s something Track didn’t expect: In a “hidden” blog on its Web site, Coldplay says its new album is “infused (with) the sights, sounds and flavors of Latin America and Spain.” The currently untitled set, which is being recorded in Barcelona, was inspired by Coldplay’s visits to South America earlier this year. “The music and lyrics have begun to reflect the strengthening -hispanic theme,” the band told fans. However, don’t expect any exotic instrumentation to get in the way of the group’s signature power ballads: “No maracas or castanets, but a vibrant and colorful-ness that owes much to the atmosphere of Buenos Aires and Barcelona.” The album is due in 2008 via Capitol.

PS: Saxe calling

New York independent label PS Classics is branching out from its usual Grammy Award-nominated original cast recordings (think “Sweeney Todd” and “Nine”) with new signing Emily Saxe. The New York-born singer has made a living performing American standards in the clubs and concert halls of Japan, Thailand and Australia. Founded by producer/performers Philip Chaffin and Tommy Krasker, the 7-year-old PS Classics has defined itself as an artistic safe house for Broadway material, “or sure, but also for Broadway performers. But Saxe’s upcoming “Keeping You In Mind” is “the first chance we’ve had to expand our A&R horizons with a new artist,” Chaf-

Raffle for Leukemia Lymphoma Society

It Does Today is one of many featured bands on the Van’s Warped tour. Fans visiting the act’s merch table can buy raffle tickets to win Fernandez guitars, Burton Snowboards gear and IDT limited-edition T-shirts. All proceeds from raffle ticket sales benefit the Leukemia Lymphoma Society.

Banner treats Kids to Six Flags

For the third consecutive year, David Banner sent children from the Stewpot Neighborhood Children’s Program in Jackson, Miss., to Six Flags Over Georgia. Eighty children participated in the all-expenses-paid, July 20 excursion.

GOOD WORKS
FOR WHAT IT'S WORTH

Techno-pop artist Sir Ivan can now add "TV reality show star" to his résumé. The billionaire-banker-turned-entertainer will appear as Mr. Mitzvah, the world's first Jewish superhero, in the NBC Sci-Fi Channel series "Who Wants to Be a Superhero?" To launch his new alter-ego character, Sir Ivan threw a superhero costume party at his Hamptons home (a castle, as it were) July 21 for 600 of his closest friends. (Turns out Track is a close friend. Who knew?) For this event, Sir Ivan decorated the castle in shades of gold. The theme extended to his own costume and hair. On hand for the bizarre soirée were John Lennon's ex-lover Mia Farrow, actress Sylvia Miles, comedian Jackie "the Jokeman" Martling, Heatherette designer Traver Raines, a fire eater and "Oomph Loomph" versions of Batman and Superman. Between sips of sumptuous cocktails, guests were treated to an episode of the Sci-Fi show, followed by the DJ sounds of Lee Kalt, who couldn't help but play Sir Ivan's latest dance single, a cover of the Buffalo Springfield nugget "For What It's Worth." The self-released track is available at iTunes and other digital outlets.
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