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“RONSON JOYOUSLY TWISTS POPULAR TUNES BY EVERYONE FROM RADIOHEAD TO COLDPLAY TO BRITNEY SPEARS, AND — WHAT DO YOU KNOW! — IT TURNS OUT TO BE THE MONSTER JAM OF THE SEASON! REGARDLESS OF WHO'S ON THE MIC, VERSION SUCCEEDS. GRADE A” — ENTERTAINMENT WEEKLY

“THE EMERGING RONSON SOUND IS MOTOWN MEETS HIP-HOP MEETS RETRO BRIT-POP. IN BRITAIN, ‘STOP ME,’ THE COVER OF THE SMITHS’ ‘STOP ME IF YOU THINK YOU’VE HEARD THIS ONE BEFORE,’ IS #1 AND THE ALBUM SOARED TO #2! COULD THIS ROCK STAR DJ ACTUALLY BECOME A ROCK STAR?” — NEW YORK TIMES

“RONSON UNITES TWO ANTITHETICAL WORLDS — RECENT AND CLASSIC BRITPOP WITH VINTAGE AMERICAN R&B. LILY ALLEN, AMY WINEHOUSE, ROBBIE WILLIAMS COVER KAISER CHIEFS, COLDPLAY, AND THE SMITHS OVER BLARING HORNS, AND ORGANIC BEATS. SHARP ARRANGING SKILLS AND SUITABLY ANGULAR PERFORMANCES! ★★★★” — SPIN

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Billboard's Dance Music Summit is returning to Las Vegas, with Vegas Music Experience—one week of nighttime events featuring the world's best DJs, hot nightclubs and concerts—plus pool parties. More at billboardevents.com.

Regional Mexican
Three-day summit features Jenni Rivera, the Billboard Q&A and Promos Premiun presented by Promotora Unidos with performances by Diana Reyes, Pablo Montero, Alacranes and others. More at billboardevents.com.

Video

WHITE HOT T'S

After topping The Billboard Hot 100 for two weeks, the team behind "White Hot T's" has reunited with the hitmaker to bring their latest track, "Play Me," to life. Watch the video at billboard.com/s/whitehotts.

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Winner’s Circle

In A Challenging Time, Successes And Solutions Still Make For Good Stories

One bit of feedback I suspect most journalists cringe to hear is probably one we hear most often: “All you guys print is bad news.”

I laugh sometimes when I hear this, imagining the dialogue in our weekly editor meetings were this mandate real. “Warner Music Group’s market share is up...” “Too happy. What else you got?” “A trend story on new revenue models for artists and labels?”

C’mon, we all know everything is doomed to failure.

And finally, a pitch, in a small voice, reciting the back of the room: “Billy Ray Cyrus is back in the top 20 for the first time in years — and he’s redeemed because of his daughter’s fake TV show.”

“You’re fired. Let’s plan an all- laptop issue.”

In reality, our Tuesday meetings are far less contentious. The challenges of today’s music business provide about as much chance to cover opportunity as it does to report setbacks. While this week’s issue is set against a bottom-line back-drop of album sales that are still hovering around a 15% decline from last year, there’s plenty of evidence that folks from every part of the business are working to solve challenges.

Want good news? Make some.

Kanye West continues to succeed, and our cover story (page 28) makes the point that it may just be because he refuses to do what’s expected. The Dixie Chicks hurt their own bottom line criticizing George Bush, but West made himself a folk hero, perhaps cementing his reputation as hip-hop’s one true rock star.

Elsewhere, Paradigm (page 25) vaulted into major music agency status with the acquisition of boutique Little Big Man and Monterey Paradigm Artists; this means more opportunity for acts looking to extend their brand into other media platforms. Verison even dragged AC/DC into the digital age (page 8) as both Verizon and AT&T further committed to music.

My favorite story of the week, though, broke on our music news site, billboard biz. Our longtime touring expert Ray Waddell started out breaking one story—that echomusic was rapping up its direct-to-fan online artist initiatives—and ended up breaking an even bigger one: that Dolly Parton was going to get her first Web site, around the time she releases her first mainstream country album in nearly 20 years.

The report: became the little story that could. Other media outlets including USA Today ran with it, and Waddell and Dolly’s manager, Danny Yozell, started getting calls from a major festival wanting to book her, from a major label wanting to distribute her upcoming album.

My point here isn’t to crow about our 24/7 news operation billboard biz, which breaks important stories almost daily. Rather, I mean to address those who say Billboard is focused on the negative. And to you I say, “Create some good news.” We’ll bell it over. It’s our way to make a living.

IT TAKES TWO TO TANGO

This past week, members of the Latin Recording Academy were mailed voting instructions for the 2007 Latin Grammy Awards.

In the tango category, voters will take their picks from a list of 19 releases. Unfortunately, the list does not include my most recent recording, “Buenos Aires Tango Standards” (Zoho Music). This CD, a collection of traditional tangos performed by a group of Argentine musicians, was deselected outside the category by the Latin Recording Academy.

According to an e-mail from the academy: “During the screening meeting, the Pablo Asian recording was carefully screened by experts in both Jazz and Tango. The committee listened to the recording and felt the recording did not have enough Tango elements to remain in the Tango category and therefore it remained in the Jazz category.”

Furthermore: “Our rule is: Genre-specific albums must consist of 75% or more playing time of the specific genre.”

I am left wondering about this committee of experts in tango and jazz, who carefully tallied up the percentage of tango in my CD and decided I came up short. In “Buenos Aires Tango Standards,” I assembled a group of Argentine musicians who are equally versed and experienced in tango and jazz. For the repertoire, I chose from among the most traditional instrumental tangos written by Arolas, Barbi, Lavern, Mattia and Salgán. The rhythms that we play are all traditional maracutos, sincrapas and milongas—the essence of tango.

Who are these experts who passed judgment on my brand of tango and consid-ered it not “tango enough”? What else do they consider not-tango? Recent Latin Grammy nominations of recordings by Pablo Ziegler and Adrian Iaies, artists whom I consider to be very close to my aesthetic and clearly not traditional tango, make it even more confusing to understand where they draw the line.

Pablo Asian
Brooklyn, N.Y.

LETTERS

WRITE US. Share your feedback with Billboard readers around the world. Send correspondence to letters@billboard.com. Include name, title, address and phone number for verification.
Frankly Speaking
An Amy Winehouse Album Reignites An Old Debate Over Imports

In the mid-1990s through the mid-1990s, major labels craved down by labels carrying import albums as a matter of course—at one point, CBS Records even sued Tower Records over the practice.

For the most part, such import battles have since receded into the background. But a controversy over an Amy Winehouse album is, at least temporarily, putting the issue back in the forefront.

Most merchants say they’ll comply with a letter from Universal Republic that threatens to sue retailers and merchandisers that continue importing and selling import copies of Winehouse’s 2003 debut album, “Frank.”

But other retailers are arguing that, in the age of downloading, it’s absurd for a record label to take Universal’s approach.

“We are selling physical product that the customers want, and they are trying to stop us,” one merchant says. “In the meantime, it is flying freely throughout the world over the Internet through the [peer-to-peer] sites.”

Universal Republic, which has enjoyed great success in the United States with Winehouse’s “Back to Black” album, plans to issue her earlier album, “Frank” Nov. 7 stateside and wants to prevent imports from cannibalizing potential sales.

“Frank,” which came out in Europe on Island, has scanned some 18,000 copies in the United States as an import, according to Nielsen SoundScan. Meanwhile, since its Dec. 19, 2006, release, “Back to Black” has sold 930,000. Universal insiders say that since the label’s goal for the latter is 2 million copies, Universal is holding up the release of “Frank” to get the most mileage out of “Back to Black.”

“We have been selling ‘Frank’ long before Winehouse became hot here in the U.S.,” says Eric Levin, owner of Criminal Records in Atlanta and the head of the Alliance for Independent Media Stores. “We can certainly wait, as we have been asked to do.”

“Universal is just trying to protect their business,” says Michael Kruz, who heads indie coalition Monitor Store Network. “We get the message; we won’t carry it anymore.”

In general, merchants—who foresee being confronted with weightier vendor issues with the majors down the line—are saying the stakes of the “Frank” album are not high enough to justify taking a stand or risk getting sued.

Still, some merchants and wholesalers say, the tone of Universal’s letter left a lot to be desired. “There didn’t seem to be a lot of thought behind it besides bullying and greed,” one music merchandiser says.

In one passage, the July 24 letter says, “Republic hereby demands that you cease and desist with any and all distribution and/or exploitation of the album in the U.S., because it constitutes an infringement of Republic’s exclusive right to exploit and distribute the artist’s recording to the States.”

The letter, signed by Universal Republic director of business and legal affairs Jeffrey Koening, furthermore asks that all accounts respond within two days of receiving the letter with a written acknowledgement that they have ceased selling the import version of the album.

Though such letters were commonplace 15 or 20 years ago and Canadian imports were a hot topic around the turn of the century, the import issue receded as the U.S. dollar’s decline against most other major currencies made imports from foreign markets unfeasible.

Until recently, European counterparts of U.S. major labels often used import wholesalers for U.S. distribution, after their own sister labels passed on signing their artists. In addition to incremental sales, they used the tactic to build a story so U.S. affiliated labels would sign those albums for domestic release.

At one point, importation of records from abroad became so formalized that U.S. importers used to call the international arms of major labels to single out European product ripe for U.S. exploitation.

“That’s what indie retailers and wholesalers do,” one indie store owner says. “By carrying import versions of albums that labels have passed on, we are serving as A&R for the major labels here.”

In fact, one wholesaler claims the primary reason Universal Republic is now issuing Winehouse’s “Frank” is because importers first proved the album commercially viable in the United States.

On the contrary, a source at Universal Republic says, “The only reason the import album has sold 18,000 units is because of all the time, effort and money that we put into ‘Back to Black’.”

One wholesaler puts it another spin on the Universal letter. “What’s happening is the whole music industry is suffering,” that executive says. “Everyone is looking for sales, no matter how small, wherever they can.”

---
Will Radio Pay Artists And Labels?

Artist Groups, Radio Broadcasters Take Performance Right Fight To Congress

Folk singer Judy Collins sat before a dozen members of Congress, at times breaking into song as she testified. Performers should be paid for their recordings that radio stations broadcast over the air, she said—just as songwriters and publishers are paid for their songs.

A few seats away, African-American radio executive Charles Winkfield testified that minorities would be among the small, local broadcasters that would be forced out of business if they had to pay a new performance "tax" to artists and record companies.

What's at stake is a fraction of the estimated $20 billion radio earns in ad revenue each year. And the selection of these particular witnesses, along with R&B septuagenarian Sam Moore, illustrates how artist, label and broadcaster groups will be tugging on the heart strings of legislators.

The move to change U.S. copyright law has its official kickoff July 31, when the House Judiciary Subcommittee on Courts, the Internet and Intellectual Property held the first hearing on Capitol Hill to explore whether terrestrial radio should remain exempt from paying royalties to broadcast sound recordings.

In every developed country worldwide, copyright law grants performers (artists, musicians and vocalists) and producers (copyright owners such as record companies) as well as songwriters and publishers the right to receive royalties for the public performance of their recordings and compositions. And in most countries, those that broadcast sound recordings via digital and analog transmissions are required to license and pay to play that music. But in the United States, only digital broadcasters have that requirement.

Now, the MusicFIRST coalition has been formed by more than 150 recording artists and nearly a dozen groups including the American Assn. of Independent Music, unions AFM and AFTTRA, the Recording Artists' Coalition, the Recording Academy, Music Managers' Forum and SoundExchange in an attempt to convince Congress to eliminate the exception for terrestrial radio broadcasters. Meanwhile, the National Assn. of Broadcasters (representing about 7,000 U.S. radio stations and five broadcast networks) is vigorously opposing any change. The lobbying power of broadcasters.

U.S. Copyright Office chief Marybeth Peters testified during the hearing, and the main reason that U.S. law does not fall in line with the rest of the world is a "tax" to pay for performances.

Comments offered during the hearing by the subcommittee chairman, Rep. Howard Berman, D-Calif., and other members suggest that most of them agree performers and labels should be compensated as long as the change in law doesn't harm songwriters and publishers. But when Rep. Rick Boucher, R-Va., returned to the hearing after a brief recess and announced that he had just called his local broadcaster, who talked about record companies' persistence in pursuing radio airplay for its promotional value, he demonstrated how constituents in radio can influence elected officials.

The next congressional action has yet to be scheduled. But as the groups begin their campaigns in earnest, the primary issues in the performance-right debate are breaking down as follows:

**COMPENSATION VS. PROMOTION**

Performer: Since recordings bring songs to life, songwriters and publishers should not be the only copyright holders paid for the broadcasts.

**AD REVENUE**

Performer: Broadcasters select music that will sell ads, not music that will promote artists. U.S. advertising revenue was estimated at $20 billion for 2006.

**Broadcasters:** Since 2001, ad revenue is flat, no longer growing. Meanwhile, the continued promotional value of airplay is clear when one considers how far record companies will go to get records played on radio.

**LEVEL PLAYING FIELD WITH DIGITAL**

Performer: Now that digital services provide exposure to a wider variety of artists, terrestrial radio's promotional power is diminished. Digital broadcasters pay royalties to play recordings, so it's only fair that terrestrial radio also pays.

**Broadcasters:** Only terrestrial broadcasters are licensed by the FCC, which means they are required to provide a certain amount of local programming like news, public service announcements and emergency information for free.

**BALANCE WITH REST OF THE WORLD**

Performer: Performers lose earnings when their music is played overseas because most foreign licensing systems that collect performance royalties will not pay American performers, since foreign performers do not have reciprocal rights in the U.S.

**Broadcasters:** Since the U.S. music market is much larger than the overseas markets, domestic and foreign performers benefit from the greater promotional value and related sales.

*NOTE: This article is a summary of information presented in a hearing on Capitol Hill. For more details, please refer to the original source.*
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- Irene Gustaitis, VP Television Research, Nielsen Entertainment
- Peter Leimbach, VP Multimedia Ad Sales Research, ESPN
- Chris Lighty, CEO, Brand Asset Group and Violator Management
- Mike Mohamad, SVP, 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
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UPFRONT

MOBILE
BY ANTONY BRUNO

TWO MOBILE MODELS

AT&T’s And Verizon’s Latest Music Initiatives Exemplify Contrasting Strategies

The newest deals cut by wire operators AT&T and Verizon don’t merely up the ante in the ongoing mobile music wars—they also illustrate just how different the companies’ music strategies are.

AT&T’s decision to use a mobile version of eMusic as its first over-the-air, full-song download offering—rather than building its own store like rival Sprint and Verizon—illustrates the company’s plan to work with digital music services as partners. Verizon’s exclusive licensing deal for the entire AC/DC catalog, meanwhile, takes a more competitive approach.

While AT&T’s eMusic deal is the first to support over-the-air music downloads, it’s only the latest example of the company’s partnership philosophy. The news closely follows the much-hyped launch of the iPhone—a device that, while it does not provide wireless access to the iTunes music store, does allow users to transfer iTunes files, a capability other phones lack. And last fall, AT&T introduced phones compatible with portable music subscription plans from services like Napster and Yahoo.

“We want to wirelessly enable existing consumer relationships,” AT&T VP of consumer data Mark Collins says. “Are we good at building music stores? No. Are we good at selling wireless devices that provide access to content and information? Yes.”

For services like eMusic, struggling to compete in a market dominated by iTunes, AT&T offers unprecedented exposure to a massive customer base. Music CEO David Pakman says while he expects a number of his existing customers will pay extra for the mobile version of the service, the partnership with AT&T was designed to attract newcomers. “We only have 300,000 subscribers,” he says. “AT&T has more than 63 million.”

Verizon meanwhile built and manages the VCast Music store—with WiderThan providing the back-end technology. The company wants to drive more traffic to the PC version of the service to compete with the likes of iTunes. That goal is at the heart of the AC/DC licensing deal. Partly because AC/DC insists on selling only full-album downloads, not individual tracks, the band’s music has remained notably missing from digital music services to date.

Verizon scored a major coup by securing the content, but it can’t sell albums on the mobile version of its music service because the files are too large. So the only place to buy the AC/DC fare is via a computer.

It’s easy to forget that the VCast Music store is accessible on computers as well. To date, only 5% of VCast Music sales originate on a PC. The rest take place exclusively on the company’s phones. Verizon would like to see that change.

“One of the things that our customers haven’t begun to utilize is our PC environment, which is where we can push the albums,” says Ed Ruth, associate director of music, programming and sponsorships at Verizon. “We want to show off the value of our online store.”

Both strategies have their pros and cons. By controlling the music service, Verizon can take a greater cut of each sale after paying off record labels than AT&T, which must pay a cut to eMusic as well. However, Gartner analyst Michael McGuire estimates those costs even out, as Verizon incurs more expenses in managing the service while AT&T simply leaves it to eMusic to handle.

On the other hand, Verizon’s offering is simple. Customers looking for digital music on their phone have one easy-to-find option. AT&T, in contrast, plans to add wireless versions of Napster, Yahoo and other services in addition to the eMusic service, which may prove confusing for customers unfamiliar with the options.

At least early on, however, the smart money appears to be on AT&T’s partnership approach. In Verizon’s case, McGuire says, “The notion that merely having a relationship with a consumer for their mobile phone contract means you can then create a walled garden music service is a stretch.

“You’re not competing with just other mobile phone service providers,” he says. “You’re fighting the entire Web.”

GLOBAL
BY LARS BRANDLE

What Next For EMI?

After The Buyout, Terra Firma Focuses In

LONDON—Having beaten the clock on its audacious $2.4 billion ($4.9 billion) layout of EMI Group, venture capitalist firm Terra Firma plans to wait little time in getting the business back on track.

“We will probably take the keys to EMI at the start of September,” a Terra Firma spokesman says. “We will be doing evaluations, get our feet under the table and talk to the key people.”

With the long-running saga of EMI’s sale finally concluded when Terra Firma, led by CEO Guy Hands, pushed the required 90% shareholder acceptance rate less than an hour before the final deadline (billboard.biz, Aug. 1), attention now turns to what it will do with the business.

EMI declined to comment, but changes could clearly be in store in three key sectors of the company’s business.

RECORDED MUSIC

In May, EMI’s recorded-music arm reported a 15% decline in full-year revenue. The division—home to the Beatles, Robbie Williams and Kylie Minogue—requires serious investment, something the deep pockets of Terra Firma could provide. Terra Firma has previously pledged to “build on EMI’s current position as one of the world’s leading music companies.”

“They need to beef up their artist roster, invest in A&R and take on better-selling artists from other labels, which means paying advances,” Bridgewater Securities analyst Patrick Yau notes.

Although perennial suitor Warner Music Group dropped out of the EMI race, many believe long-term plans still involve the U.S. music giant.

“Terra Firma’s view is to flip off the recorded-music side to Warner anyway,” says another analyst with close links to EMI, who asked not to be identified. “It would be very much against their plan if in three years’ time they were still holding the recorded-music business.”

PUBLISHING

For the year ending March 31, EMI Music Publishing generated profit of £105.6 million ($214 million), up 4.2%. The division runs with an operating margin of 26.3% and is likely to be retained by Terra Firma.

“At [finance group] Nomura, Hands was Mr. Securitization,” says Yau, a former colleague of Hands. “Securitization of music publishing will probably be forefront in his mind. The cash being thrown off by that business will prove irresistible to him.”

MANAGEMENT

Terra Firma’s new goal is to purchase the remaining shares, before paying out EMI’s shareholders at the start of September.

Then EMI Group CEO Eric Nicoli—who assumed total control in January when he ousted EMI Music CEO Alain Levy and vice chairman David Munns—and his board members will learn their fate.

“Nicoli is exposed because he’s sacked all the people who know something about music, and his track record outside music hasn’t been particularly good,” says Yau. “Terra Firma might look to parachute an alternative in.”

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What A Way To Make A Living
Parton Web Site Leads Star-Studded List Of New Echomusic Deals

In the 18 weeks since Ticketmaster acquired a majority stake in echomusic, the direct-to-fan Web platform has made a number of significant moves—not the least of which is bringing country legend Dolly Parton into the digital world with her first official Web site.

In addition to Parton, Billboard has learned, echomusic has also signed new deals with Kanye West, Korn, Faith Hill, Brooks & Dunn and the Jonas Brothers—joining a list of 300 clients that includes such acts as Rascal Flatts, Keith Urban, Dierks Bentley and Kelly Clarkson and such brands as General Motors and Best Buy. The company has expanded as well, building staff and forging partnerships with other crucial Internet concerns.

“We’ve been busy,” echomusic CEO Mark Montgomery says. “We’ve been hiring a little bit and improving our platform, rolling our Facebook applications and working with iLike. Dollypartonmusic.net, for its part, will launch Sept. 25, powered by echomusic and heralding a new Parton album and world tour (billboard.biz, Aug. 1). “I was looking for a company that had Internet marketing capabilities,” Parton manager Danny Nozell says, “because I knew Dolly had no Web presence, and right now the industry is all going to digital.”

After “months of research,” Nozell’s assistant found echomusic via its representation of such artists as Clark- son and Urban.

The deal with Par- ton finally gives one of country music’s most popular performers worldwide an online presence. “We’re looking to help her expand her business opportunities (and) sponsorship relationships, and create a multifaceted marketing campaign,” Montgomery says. “We’re running a street team for her, managing her digital assets, working with her on ticketing.”

Research is a big component, ac- cording to Nozell. “Echomusic is like the CIA,” he says. “Everything that comes in, they track.”

Much of the company’s flurry of activity can be attributed to the new alliance with Ticketmaster (Billboard, March 31), which has helped echomusic “get a lot done in a short period of time,” Montgomery says. “Both organiza- tions are really focused on, “How do we make this work better for the clients?” He adds that echomusic has hired some 20 staffers since the Ticketmaster deal was closed. The new employees work in technology, user-interface, market- ing and client support.

“Primarily right now what [inte- grating with Ticketmaster] is about is planning our next five moves in terms of scale,” Montgomery says. “Since this whole thing took place we’ve actually rolled out two versions of our plat- form”—the first in eight weeks, the sec- ond in six. As the technology improves, he explains, the pace quickens.

“Most of that is happen- ing in-house, so [Ticketmaster] isn’t having a lot of impact on that,” Mont- gomery says. “But what they are hav- ing impact on is our ability to scale and handle the levels of traffic we’re going to be seeing as these things start to get legs.”

The relationship between echo- music and iLike, the music-driven so- cial networking site in which Ticket- master acquired a 25% stake last year, has been “very interesting,” Mont- gomery says. Ticketmaster “made that strategic investment a while back, and now iLike is on fire,” he says. “It’s a music discovery platform, very much a social network, with lots of functionality around bands on tour.”

The book on what a direct-to-fan site like echomusic can provide fans and artists is still being written, much of it driven by a ticketing business undergoing a revolution. “Every time you turn around the model changes,” Montgomery says. “It’s exciting, and I’m sure it is frightening for lots of people. My hope is we’re going to help define what the busi- ness looks like.”
BILINGUAL BLEND

Latin Radio Takes A Chance On English Hits

Latin pop format Super Estrella's new bilingual mix may be the most ambitious test to date of whether young radio listeners want to hear music in English and Spanish without turning the dial.

Following flagship KSSE Los Angeles' lead, Entravision Radio's Spanish-language CHR network adjusted its music mix in July to 70% Spanish/30% English across 11 other Western U.S. markets, including Phoenix, Las Vegas and Denver. What was once a sprinkling of mainstream top 40 songs became a regular helping of Marroquin 5, Justin Timberlake and Rihanna in addition to Latin pop hits.

Entravision programming VP Nestor Rocha, whose KSSE made the switch July 13, says his station is targeting an untapped niche of bilingual and Spanish-dominant Hispanic women ages 18-34, who have been increasingly tuning in to mainstream L.A. stations — and who responded strongly to top 40 hits in audience research.

"We felt, why not just eliminate the pop that's not that strong from Spanish, keep the ones that are strong, and also put more of the English pop into the mix?" Rocha says, adding that reggaeton's decline presented an opportunity to re-capture listeners. "We know that we need to start focusing and growing with our own community, knowing that they love English music."

Prior to its programming change, in the industry standard 12-plus demo, KSSE had a ratings share of 1.3 in Arbitron's spring 2007 survey — down from 1.8 in winter 2007. (Its competitors had mixed results in the demo in the same time period. Pop KLVE dropped from a 4.4 to a 4.1, while bilingual urban KXOL increased its audience share from 2.6 to 3.2.)

More specifically, KSSE's ratings in the 18-34 L.A. demo also dropped, with a 2.4 share in spring 2007 compared with a 3.4 share in winter 2007, according to Arbitron. (Pop competitor KLVE stayed essentially flat at 5.2 for spring 2007, from 5.1 in winter 2007; and bilingual urban KXOL climbed to 6.5 for spring 2007, up from 4.9 in winter 2007.)

And now, another Entravision-owned Latin station, KNVO McAllen, Texas, has tipped its English content to 70% as it tucks into its language mix.

"It's probably true that some of the songs they're playing in English are liked by their core audience," radio consultant Bill Tanner says. "The big question is whether or not they want to hear them on the same station."

Experience suggests they might not: In 2004 and 2005, Clear Channel converted Latin stations in Houston, Denver, Miami and Albuquerque, N.M., to a 20%-50% English mix, with the remainder mostly reggaeton. Two of the stations have since gone back to all-English, and the other two have gone back to almost completely Spanish pop.

"We were going after that younger Latino, the bicultural, bilingual Latino," says Alfredo Alonso, senior VP of Hispanic radio for Clear Channel. "We did a good job in pulling that audience in, but it tended to be younger than the advertisers were interested in."

Sony BMG VP of marketing/ A&R Nir Seroussi wonders how Super Estrella's adding top 40 acts will affect sales for the Latin artists it champions on-air and brands itself with at shows.

"As Latin labels, we're losing a third of the space to [mainstream] top 40," Seroussi says. "On the flip side, if he's able to double his numbers with his demo by changing the playlist, at the end of the day, the artists who are still there... [are] going to get twice the exposure."

Executives at several Latin labels say the shrinking Spanish playlist will make it even more crucial for their artists to have a proven hit in Mexico first.

"We are going to have a problem with newcomers... from the Puerto Rico side or Miami or maybe from South America," EMIL Televisa VP of marketing/promotions Pietro Carlos says.

"But I still believe that if you have a hit track, if you have the right artist, there's always going to be a chance to get airplay."

English hits on Latin radio go back at least Celine Dion's "My Heart Will Go On," and some Latin stations, particularly in Puerto Rico, regularly play English music. (Some pop stations in Mexico do as well.)

With Latin rhythm radio's thirst for English content in mind, U.S. urban Latin label Machete Music is releasing Chito XL, a Puerto Rican rapper who performs in English.

"Today we are targeting a much bigger audience, if we don't pigeonhole our artists into just Spanish," Machete president Gustavo Lopez says.

Clear Channel's Alonso says he's now addressing the young Latin demo by emphasizing text messaging, online presentation and announcers speaking English and Spanish, as well as a more uptempo Latin sound.

"If you deliver a product that the younger Latino feels represents their lifestyle, you don't have to rely on English music to execute that."

CHARTS

BY KEN TUCKER

Achy Breaky Restart

Daughter, Disney And Dancing Help Fuel Billy Ray Cyrus' Return

Fourteen years after last appearing in The Billboard 200's top 20, Billy Ray Cyrus is back with "Home at Last" (Walt Disney), which debuts at No. 20 with 28,000 units sold. His best week since "Storm in the Heartland" moved 39,000 in December 1994. The new album also starts at No. 3 on Top Country Albums.

The new tally marks the first time Cyrus has been in the top 20 of The Billboard 200 since 1993's "It Won't Be the Last" peaked at No. 3. He topped The Billboard 200 for 17 weeks with his 1992 debut album, "Some Gave All."

Daughter Miley Cyrus, aka Disney Channel's "Hannah Montana," is also in the top 20 at No. 4 with "Hannah Montana 2: Meet Miley Cyrus" (Walt Disney/Hollywood).

At least in part, Cyrus owes his strong debut to the three D's: daughter Miley, Disney and dancing. The elder Cyrus plays Miley's dad on the popular "Hannah Montana," which, according to Nielsen, has been seen by approximately 2.6 million viewers this year. (The show airs multiple times each week.)

But Cyrus' run on ABC's "Dancing With the Stars" this past spring may have been an even more important part of the singer's resurgence. "Before we even went to radio, we wanted to have a massive amount of impressions on Billy Ray Cyrus again," Walt Disney GM Jim Weatherson says. "I was always thinking in the 100 [million] to 200 million range."

While Cyrus was reluctant to participate, Weatherson reminded him of the show's large audience. According to Nielsen, the show averaged roughly 20 million viewers during its Monday and Tuesday episodes, and around 19 million on its Wednesday shows.

Cyrus remained on the reality show into its eighth week. Weatherson says five Wal-Mart in-stores during release week, which drew anywhere from 2,000 to 3,500 people, underscored the diversity of the new album's audience. "It's a combination of traditional Cyrus fans, mothers and fathers who watch 'Hannah Montana' and younger girls," he says. "This brought the whole family together."

Cyrus wrote the lead single from "Home at Last," "Ready, Set, Don't Go," for his daughter after he watched her pack up and leave for Los Angeles to begin shooting "Hannah." The song was featured in a recent episode; a video that includes home movies of the Cyrus family is also airing on Disney Channel.

The single, which is the Hot Shot Debut on Hot Country Songs at No. 47 this week, is Cyrus' highest debut on the country chart and is playing on stations in Dallas, San Diego, Pittsburgh and Cincinnati, among other markets. Cyrus' biggest country chart hit remains his first, the pop-culture phenomenon "Achy Breaky Heart," a No. 1 for five weeks in summer 1992—just months before Miley was born that November.

Shooting for the second season of "Hannah Montana" wraps up in September, and Cyrus will tour after that. In the meantime, "20/20" is doing a feature, and Cyrus will make late-night and morning TV appearances to promote the album. ...
Home Front

360 Degrees of Billboard

New Canadian Correspondent
Billboard has appointed a new Canadian correspondent, Robert Thompson, who replaced Larry LeBlanc effective Aug. 1. An award-winning business writer and best-selling author, Thompson has been writing about music and the evolution of the industry since 1990.

As a staff reporter at Canadian national newspaper the National Post, from 2000 to 2006, Thompson covered technology and the business of entertainment and sports. During his time at the Post, where he remains a sports columnist, Thompson broke key music industry stories relating to legal action against downloaders, as well as copyright issues that remain unresolved in Canada. He wrote extensively about the emergence of new music technologies and followed trends that have resulted in the changing business landscape for music in Canada today.

He has also interviewed many key musicians in the Canadian industry, including the Barenaked Ladies, Blue Rodeo and Sloan, and considers an interview he conducted with Joe Strummer, only a few months prior to the Clash singer/guitarist's untimely death, to be one of the key features he's written. He has also interviewed some of the world's most successful entrepreneurs, including Bill Gates, Michael Dell and Carly Fiorina. He has contributed to Billboard magazine since 2006.


A self-confessed "failed musician," Thompson now plays guitar for his own enjoyment. He lives in Toronto with his wife and daughter.
On The Road
RAY WADDELL rwaddell@billboard.com

Avi View To A Kill
Firebrand Fred Rosen Returns With A New Vision

He’s back.
Fred Rosen, the mad genius who built up Ticketmaster in the 1980s to become by far the largest ticketing company in the world, has stepped in as chairman of Audience View, a 4-year-old upstart Toronto-based ticketing company that has now officially separated itself from the pack.

In the mid-’80s, Rosen, armed with a bet- ter mousetrap, a savvy business model and a great-white-shark demeanor, turned ticketing from a cost center for venues, teams and promoters to a revenue producer by instituting service charges. He aggressively acquired other ticketing companies and soon annihilated the resident ticketing king, Ticketron—which by 1991 was, for all practical purposes, gone.

Along the way, the firebrand Rosen shrugged off the Justice Department, Pearl Jam and other competitors and detractors; by mid-’90s, he’d become the most dominant figure in the concert industry.

But now Rosen has resurfaced with an equity stake in Audience View, partnering with founder/CEO Kevin Kimsa. Rosen was ubiquitous on the trade show floor at the recent annual convention of the International Assn. of Assembly Managers in Salt Lake City.

He was actually happy, clearly enjoying a return to the realm where he made his legend. Hell, at points he even looked like he was ready to break into a song and dance routine. But though Rosen still cracks wise and will never be accused of lacking self-confidence, the 2007 model indeed seems a kinder, gentler version. And my keyboard didn’t go up in flames as I typed it.

As was typical in his Ticketmaster days, Rosen has plenty of opinions but zero to say for publication. Still, based on conversations with longtime Rosen associates Ann Mooney and Charlotte Allison—executive VP and senior VP, respectively, for Audience View—a picture of the AV vision began to emerge.

Rosen’s view for Audience View is that all ticketing is local, and the venue Web site should be the Internet box-office window for all ticket sales.

And, also important in the Audience View/Rosen model, the building has complete control of service charges, secondary-market sales, VIP sales, presales, on-sales, etc. And the Audience View brain trust believes that consumers will adjust to buying tickets somewhere other than another ticket company Web site.

“The truth of the matter is when people want to go to an event they’ll only make a mistake once,” Mooney says. “So if they go to one site and can’t find a show, they will then go to Google or Yahoo and find the event there. Once you know every event is at the pearlticket.com, for example, they’ll go there going forward.”

In short, the Audience View model has the ticketing company provide the software and hardware, there’s a revenue-sharing arrangement between the building and the ticketing company, and the building is empowered.

“Fred sees that there’s a paradigm shift for the buildings and the economic model. Buildings want to be empowered,” Allison says. “Buildings want to be empowered. They want to set their own service charges. They want to control their own data, they want to go on sale when they want, they don’t want to answer to third parties. We have the application to provide the technology to do that and because of Fred we have the expertise and knowledge of the industry.”

Audience View ticket sales will come primarily over the Internet, with some phone centers. How aggressive will Rosen be this time around? That’s a tough one to figure. He’s clearly less confrontational these days, and he seems to be having more fun. But he’s still Fred Rosen.

Whether Rosen can turn the live entertainment industry upside down again, or if he ever wants to, is a matter of debate. But this much is true: The ticketing business is in the midst of a revolution, and one should never underestimate Fred Rosen...
Merching Orders
RED Distribution Expands Its Business

At a time when record labels, distributors and other music-related companies are looking for additional income sources, its no surprise that RED Distribution is getting into the merch business.

And RED isn't alone, either. Universal Music Group's attempt to acquire Sanctuary—the publicly traded company's stockholders had

ownershipt of the merch company as part of the deal to acquire WMG's manufacturing and distribution facilities.

In this latest go-around, in addition to traditional music industry companies, sources suggest that mega-concert promoters like LiveNation and AEG Live are also interested in merch companies. So it will be interesting to see how this new round of merch infatuation plays out.

RED, for its part, has already lined up 50 T-shirts from the labels and bands it distributes.

Band T-shirts include ones by Bad Brains, Coheed and Cambria, Gomez, Primus, Cartel, Chiodos, Insane Clown Posse and Dave Matthews Band. Label T-shirts include Ferret Music, Kemado, Rawkus and Okeh. This basic T-shirt line, referred internally by the company as the Redline, is wholesale-priced at about $8.50-$10. Also, RED says it will soon offer classic-album T-shirts.

In addition, RED is offering its bands and labels a custom premium shirt, dubbed Red 79, that will feature a designer look and feel and a higher price. And Red will make both lines available in high-quality organic shirts, also at a higher price.

Some bands already have merch deals for concert halls and the Web, and maybe even certain accounts like Hot Topic, but RED will concentrate on the traditional music retail account base, RED executive VP/GM Lynn Hazan-DeVaull says. "In some cases, we have even got the merchandising companies themselves to give us the right to make and sell T-shirts of their artists," she says.

Hazan-DeVaull says the company also plans on selling T-shirts with digital premiums, including ringtones, ringbacks and even digital tracks. And while Red is starting out with T-shirts, it will eventually get into hoodies and other merchandise, but the company doesn't want to go too fast until it gets it right.

So RED is starting out small with one dedicated staffer, Liz Shair, who will spearhead the initiative and will look to bring in licensing properties. But since it's a pet project of RED senior management, RED Merch is a priority for the company.

Existing merchandising companies also sell to music retail. And while their sales staff may not be as big as RED's 40-person sales staff, they typically use an extensive network of independent reps who represent multiple lines. The biggest merch companies might have as many as 100 sales reps hawking their goods.

RED wants its line to set itself apart from the pack, though. "This is not schlock stuff that didn't sell on the road," Hazan-DeVaull says. "It's very much to do with marketing and branding our artists, which enhances the artist-development process."
Stream ripping is a problem. It's difficult, if not impossible, to assess the level of the stream ripping threat. While there are literally hundreds of stream ripping programs freely available online today, with millions of copies downloaded through the years, there's no way to tell how often they're used. The music industry concedes that the impact of stream ripping is minimal. It's simply pursuing the prevention of it in a proactive desire to nip future threats in the bud.

As a form of piracy, stream ripping is extremely inefficient and will likely remain so for some time because of the inherent limitations of Internet radio. Unlike peer-to-peer networks, Internet radio is not an on-demand medium. Users can't search for the music they want and download it in the on-demand mode. Stream rippers have to sift through hours of recorded music to find the tracks they want and certainly can't do such things as download entire albums. Of the potential threats to music industry revenue, stream ripping is far down on the list.

Implementing digital rights management (DRM) will be costly. Not one webcaster interviewed could back up this claim with any numbers. Even the Digital Freedom Foundation backed off when pressed. In fact, many webcasters already take steps to prevent stream ripping today. They often cross-fade, or blend the end of one song into the beginning of another, so that there is no noticeable gap between them for stream ripping technologies to identify. Others, like Live365, separate the music stream from the metadata stream on a delay to obfuscate the timing of the title change so the saved clip song will likely begin either too late or end too early. But while standardizing such practices in writing could go a long way toward eating the music industry's stream ripping concerns, SoundExchange will likely hold out for a more overly technical solution. At worst, webcasters may be required to stop stream ripping in unprotected MP3 and instead use Windows Media Player, RealPlayer or other applications. They are relatively cheap to license and are completely free to users.

Will there be a cost? Of course. But it's unlikely to be prohibitive.

Implementing DRM will be burdensome. Depending on the service, yes. The 10,000 webcasters using Live365 to stream in MP3 format for instance would have to find versions of the music they play and reload it into Live365's servers. Additionally, many Internet radio listeners will have to install new software. And if webcasters choose different DRM software, listeners would need different players for each one.

A clumsy implementation of DRM can easily ruin the experience of Internet radio, which webcasters fear almost as much as the new royalty rates.

DRM won't work. What's unique about stream ripping is that the process takes place entirely within the user's computer, not the webcasting service. The best way to stop it would be to install a level of DRM inside the user's operating system that would prevent diverting the stream from the sound card to the hard drive. Webcasters don't want anything to do with that. Just ask Sony BMG how consumers respond when you install DRM software into their operating system.

SoundExchange and its allies acknowledge there's no foolproof solution, stressing they simply want to make it harder to accomplish.

"There's a great deal you can do to work with any of the proprietary [players] out there to discourage stream ripping," says Jim Griffin, a digital music consultant who testified on behalf of SoundExchange during the CRB hearings. "When you're dealing with an open MP3 format, there's not." But whatever the solution, Pandora CEO Joe Kennedy says it would be a temporary fix at best. "It would be hacked within an hour after being implemented," he says...

BARBIE GOES MP3
The iconic Barbie Doll is now an MP3 player. The 4.5-inch Barbie Girl device is a portable music player that users can customize through fashion accessories, holds 512 MB of memory with an expandable memory slot for additional 2 GB and can play MP3s or any Windows Media-encrypted files. The device acts as a "key" to unlock additional content in the barbiegirls.com virtual world—such as virtual pets, games, hangout spots, fashion accessories, furniture and other things that involve giggling and ponytails. The device retails for $60. Accessory packs are sold separately for $10 each. —Antony Bruno
We talked about this coming some months ago, and now the British government has rejected all attempts at reason and decided not to extend copyright laws for sound recordings beyond 50 years.

The law apparently has always been there, but the fact that Cliff Richard's "Move It," considered by many to be the first homegrown English rock 'n' roll record, is suddenly facing royalty extinction has brought the issue to everyone's attention.

This completely arbitrary bit of insanity doesn't seem to apply to songwriters, thank God, but it does stop all U.K. royalties to performers, producers and record companies once the 50-year period is up. Knowing Europe, the law could originally have been enacted in the 11th century when life expectancy was about 45 and no one cared about the estates of those first rock bands. But that still doesn't excuse it.

The British government's reasoning, and I use the term loosely, is that the law doesn't affect the majority of performers and could lead to increased costs.

Wha? Er, yeah, it affects each record separately as the 50 years end so it will obviously never affect the majority all at once. And yes, giving away the records for free is a decreased cost for the consumer, alright. No doubt about that.

Nothing to fear but fear itself, eh?

Surely stupidity itself should get second-place money at least.

The last time I looked, I'd thought we'd won the Cold War, but maybe those sneaky Commies lost the battle and won the war after all? I know England has a new leader—who's his hero, Chairman Mao?

Who says 50 years should be the limit one can own one's work?

Why should a copyright ever run out? Or maybe after 100 years or so all copyrights should be donated to a fund to pay living and medical expenses for older artists, musicians, arrangers, producers and engineers.

And why especially should the copyright run out just as downloading might earn some of our elders a few extra shekels?

And the company's investment? Too bad, chumps.

Yes, bureaucrats, paying for a record is more expensive than not paying, you've got me there. But stealing someone's work and giving it away is still called theft in New Jersey. I just want to know when exactly everyone seems to have lost their freaking minds.

See you on the radio.

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The Immigration X-Factor
Crackdowns On Citizenship May Be Hurting Latin Music Biz

In July 2006, the town of Hazleton, Pa., passed a strict illegal immigration ordinance that imposes fines on landlords who rent to illegal immigrants. In addition, businesses that hire illegal immigrants would be denied licenses. Since then, some 36 towns in 27 states have proposed similar ordinances. So far, at least 26 have been approved.

It's impossible to say for certain that these ordinances have influenced the decline of Latin CD sales in the United States, but it's distressing to think that they don't.

For years, Latin has been the only genre to register consistent sales growth, according to Nielsen SoundScan. The numbers have only declined in the past six months, in line with the passage of such laws. Since last year, many in the industry have said that immigrants fear of being deported—or worse—has kept consumers from visiting stores (who want to be stopped and arrested), while uncertainty about the immediate future has necessarily curtailed spending habits.

Of course, this is all conjecture. But in more tangible terms, concert promoters nationwide—specifically those of regional Mexican dances and shows—have seen a marked decline in attendance. Overwhelmingly, they blame anti-immigration ordinances.

"There are entire cities that are passing such ordinances and cities where there is a big Mexican population," says Iván Fernández, president of Aragon Entertainment in Chicago. "If you're caught driving, they impound your car, and you can deport you. And of course, there are more roadblocks," he says, referring to the organized traffic stops police set up to check for drunk driving or expired licenses; they are now allowed to also request immigration papers.

"I handle venues that hold 5,000-6,000 people," says Detroit-based promoter Pedro Zamora, who works 30 midsize venues in the Midwest and on the East Coast. "I always had sellouts several times a year. Now, I no longer do. People are afraid to go out."

Zamora agrees that secondary markets for Latin music in general and regional Mexican music in particular have quickly grown in the past few years, and concert venues have opened in states like Wisconsin, North and South Carolina, and Ohio. But attendance has slacked in the past 12 months. Some say promoters can shoulder some of the blame for the situation. "They bring the same groups to the same venues twice and three times a year," one label executive says. "They've also squeezed the market dry."

In the past year, several prominent personalities from the Latin music industry have advocated for immigration reform. Most recently, in a highly publicized move, radio host Eduardo "Piolín" Sotelo went to Washington, D.C., armed with 1 million letters supporting reform. As we know by now, that didn't sway representatives.

Now, as the rate of illegal immigrants remains in limbo, promoters and artists have little choice but to hang on tight.

"There's really not much we can do," Zamora says. "I think people will simply get used to this."

Marketing Via Muzak
Latin Sounds In The Background

With a playlist that dares to combine Paulina Rubio, the Pinker Tones, Jorge Drexler and Belinda, Muzak—the company most associated with "elevator music"—is licensing an array of original Latin content for play in stores and restaurants. Of the programs Muzak offers its clients satellite and on disc, Latin is one of the largest categories, with 10 specialized programs from upbeat pop to ballads, mariachi to tejano and salsa.

"We've always reflected pop culture," Muzak industry relations manager Jason McCormick says. With retailers seeing their Latino customer base grow and music becoming a part of lifestyle marketing, "the Latin feel is falling into elements of pro-

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6 QUESTIONS with CHRISTIAN CASTRO by LEILA COBO

Mexican crooner Christian Castro's first full-bodied foray into mariachi music has turned into a quick success story and a vindication of sorts.

The singer, best-known for big radio hits, has nevertheless seen his career take a bit of "Indomable." In the five weeks since its release, the mariachi album's sales have topped the 26,000 units his prior album, 2005's "Dias Felices," has shifted.

"Indomable," which was produced by mariachi icon Vicente Fernández, is No. 12 on Billboard's Top Latin Albums chart, having peaked at No. 4.

Castro, who has been management with Setrack and is in the midst of planning an Indomable tour, answered six questions for Billboard.

Having never sung an entire mariachi album, "Indomable" was a bit risky, wouldn't you say?

Yes, but I also thought it could be a positive step in my career, because I have a lot of feeling for these songs and this genre. I grew up with it, and I was very close to mariachi and the passion the genre holds. The lyrics are very formally romantic. I like that formality, that language, which can sometimes be too sweet. It's very, very warm. And audiences—no matter what country you're in—are always pleasantly surprised when you take the stage with a mariachi.

Was it difficult to choose the repertoire?

I spent many, many nights at Vicente Fernández's ranch listening to songs. I always went for the more nostalgic side, as did he. It's the way of missing Mexico after many years. I miss my childhood, and it's a romantic nostalgia. "Divina Ilusión" and "Golondrina Presumida" are the two songs that make me cry on this album.

They are songs that my grandmother sang, that heard with my mother. All that stays with me is I see women and I think, "What better character to romance a woman than a Mexican charro?"

So, do women respond to you better as a charro?

It isn't more or less. But when you sing mariachi, there is a vocal and a spiritual expansion. That charro spirit helps the balladeer. In my opinion it's harder to interpret rancheras than ballads, because I'm new to the genre. Mariachi opens a complex world as an interpreter. That's why I

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EN I.A. RED: For 24/7 coverage of the Latin music world, Billboard has partnered with MSN. For a complete rundown in Spanish, go to Billboard Latino.MSN.com.

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Labels’ Lack Of In-House Scouts Worries Italian Industry

MILAN—The Italian biz is mourning the decline of traditional A&R as the major labels increasingly outsource their talent-spotting operations to independent producers.

At the end of June, Fabrizio Giannini, deputy managing director/GM/head of A&R at EMI Italy, announced that he was leaving the company.

The man who signed soul singer Tiziano Ferro and launched pop superstar Laura Pausini in his previous job at Warner was generally considered Italy’s leading A&R man.

“I quit primarily because the A&R mission was getting distorted,” says Giannini, now considering a career in artist management. “In the current crisis, it’s understandable that A&R is the first thing that gets cut in the budget, but it saddens me that there is no longer a relationship with artists.”

Giannini’s counterparts at other labels acknowledge the A&R problem. “This has been the case for 15 years now and is recognized abroad,” Universal Italy domestic division director Marco Zischka says. “Italy is seen as a country where very few new acts are coming through.”

Zischka cites the lack of radio and TV space for new acts as a key factor, despite Italy’s traditionally strong local repertoire. The majors’ representative body FIMI reports an 80% homegrown share of album sales in 2006, but most records were by established acts. In 2007 to date, only one debut artist (jazz star Mario Blondi) has achieved gold status (40,000 units).

“Since the late 1990s there has been a tendency to take prepackaged acts from outside” the company, admits Rudy Zerbi, GM of Sony Label Group Italy A&R and incoming head of Sony BMG Italy. “There’s been a lack of individual attention to artists.”

Zerbi and Zischka say their companies are now trying to rectify the situation. Universal says it has expanded its A&R department and, after a period of stagnation, is once again signing more local artists. Although the other majors claim they are working to increase the number of local acts signed, they admit A&R staffing numbers have remained static, while EMI is currently restructuring its department.

Zerbi adds that Sony BMG has also “realized that artists need to be nurtured from day one. At least three new acts—L’Aura [pop], Ivan Segreto [pop] and Miss Simpatia [rap]—have been receiving hands-on internal management.”

At Warner Music Group Italy, artistic director Tino Silvestri admits that “the days of the internal manager who was both an A&R and a producer have long since gone,” but notes, “In today’s market, A&R is more about seizing the right opportunity for an artist.”

Italy’s indie labels continue to invest in A&R. Alongside indie Sugar’s Caterina Caselli, the leading freelance talent scout is Milan-based Claudio Cecchetto, who has provided the majors with a steady flow of hit acts. He took pop duo B83—which spawned successful solo act Max Pezzali—to Warner, rap act Jovanotti to Universal and, most recently, pop-punk band Finley to EMI. Others active in the freelance sector include Milan-based Angelo Carrara (who has worked with singer/songwriters Povia and Liga-

THE LACK OF THE IRISH

Home-Grown Acts Increasingly Scarce On Country’s Chart

DUBLIN—Chart-watchers in Ireland are asking if the country has fallen out of love with home-grown artists after a near wipeout of Irish acts on the local albums chart.

High-profile flops from the likes of Andrea Corr, Sinéad O’Connor and the Thrills, plus a lack of successful new artists, have left the IRMA Top 40 album chart with an average of just two local acts during May and June, according to chart compilers Chart Track. The chart averaged six Irish acts per week for the same period in 2005 and 2006.

In the country that produced international multi-platinum acts like U2, the Cranberries and Westlife, this has come as a shock to the industry, which cites lack of support at radio as a prime factor.

“It’s rare for an Irish act to make the top 10 of the airplay chart, unless they’re U2 or Westlife,” says Feidlim Byrne of Nielsen Music Control, which monitors airplay across Ireland. “R&B is so prevalent these days, and we don’t have a tradition of home-grown acts in this genre in Ireland.”

John Clarke, head of national youth station 2FM, defends his policy of playing mostly international chart music, pointing out the station’s schedule of late-night, new-music shows.

“But he adds, “We’re up against all the other commercial radio stations, and we have to look after the bottom line. We play what sells. We’re not here to develop young Irish talent.”

Industry experts maintain that talent is still out there, it just has more trouble breaking through these days.

“When we started, we were lucky enough to have a

GLOBAL NEWSLINE

>>>HMV BUYS FOPP, SHEDS JAPAN BIZ

Music and entertainment retail giant HMV Group has struck separate deals to boost its business in Britain and exit the Japanese market.

HMV has agreed to sell its 62-store HMV Japan affiliate to DSM Investments Catorce for 17 billion yen ($144 million) in cash.

Proceeds of the sale will be used to pay down HMV Group’s debt, “which is an important step toward meeting our medium-term leverage targets,” HMV Group CEO Simon Fox said in a statement. The deal should be completed by the end of this month.

Meanwhile, in the United Kingdom, HMV has reached a pact with administrator Ernst & Young to buy the Fopp brand, its URL and the lease on six of the recently collapsed retailer’s outlets. Financial details were not disclosed.

—Lars Brandle

>>>PPL, ADAMI STRIKE RECIPROCAL DEAL

British music services organization PPL has forged a groundbreaking accord with counterpart ADAMI in France.

The reciprocal agreement, unveiled July 26, will benefit thousands of performers in both countries, who will now be entitled to royalties backdated to the turn of the century.
veteran A&R guy called Denny Cordell looking after us," says former Cranberries singer Dolores O’Riordan, now a solo artist. "How many ‘Dennys’ are there today? If there are any, they are unlikely to be living inside a major record company.

The local divisions of all four major labels were not available to comment, but while all have Irish acts on their rosters, most sources agree fewer local bands are being signed.

Clive Brangan, manager of Dublin’s Tower Records, says sales of Irish music still respond when backed by in-store promotion.

THE NEW U2?
Three Acts Most Likely To Revive Irish Music’s Fortunes

FIONN REGAN
Hometown: Bray, County Wicklow
Current release: “The End of History,” out now
Labels: Heffa (Ireland), Bella Union (rest of Europe), Lost Highway (United States)
Management: Coalition Management, London

Fionn Regan, whose delicate acoustic guitar-playing and intimate vocals have been likened to Nick Drake’s, was nominated for Ireland’s Choice Music Prize in February, and is also shortlisted for the United Kingdom’s Nationwide Mercury Prize.

JULIE FEENEY
Hometown: Athy, County Galway
Current release: “13 Songs,” out now
Label: Sony BMG (worldwide)
Management: Unsigned

Classically trained Julie Feeney quit her job singing in Ireland’s National Children’s Choir to pursue her pop career. "13 Songs" has been compared to the work of Kate Bush and Björk, and won the 2006 Choice Music Prize despite Feeley’s lack of a record deal, manager or publishing deal. Sony BMG snapped her up soon after.

DIRECTOR
Hometown: Malahide, County Dublin
Current release: “We Thrive on Big Cities,” out now
Label: Atlantic (worldwide)
Management: Lupus Music, Dublin/London

These post-punk aficionados are billed as Ireland’s answer to Franz Ferdinand. Their debut album sold more than 22,000 copies in Ireland and reached No. 2 on the IRMA chart. The band plans to move to London in September, with Atlantic due to issue its debut in October in the United Kingdom. Director has toured with Razorlight, Snow Patrol and the Fratellis, and also won a 2007 Meteor Award for best new act.

ZERI TO SUCCEED CABRINI AT SONY BMG ITALY

Sony BMG Italy is preparing to overhaul its top management. Effective Jan. 1, president/manager director Franco Cabrini will leave the company. He will be succeeded by Sony Label Group GM of A&R Rudy Zerbi.

Zerbi says, “I am convinced that by working with our colleagues abroad, we can find new and effective business models and strategies. Indeed we have already been discussing these, as this change of guard has been planned for quite some time.”

Cabrini became head of Sony Italy in 1991. He took the helm of Sony BMG following the 2004 merger.

Sony Label Group GM Massimo Bonelli and Antonio Di Dito, senior VP of human resources, legal and business affairs, are also expected to exit.

All four executives are based at Sony BMG Italy’s Milan headquarters.

Heavy Revenue

Change To Money-Based Tabulation Method Helps German Chart Rock Harder

HAMBURG—Heavy metal acts are the first beneficiaries of the German charts’ switch from a unit sales model to a revenue-based method.

The first chart under the new system, published July 30, showed few changes on the Top 200 Singles list, but saw a number of albums post big chart climbs.

Manfred Schütz, owner/CEO of Hanover-based independent label SPV, home to many hard rock acts, says it will increase the profile of Germany’s burgeoning metal scene, where fans’ loyalty means artists regularly release albums on a variety of multidisc formats that attract premium pricing at retail.

"Metal fans [aged] between 14 and 40 are faithful and spend their money immediately for new product," he says.

Those benefiting from the move include Rammstein, which moved 86-59 with “Völkerball” (Universal), available on four different CD/DVD formats priced at €22-€62 ($30-58); and German-language hard rock group Röhse Oxel’s, which returned to the charts at No. 48 with its four DVD box set “Vaya Con Tio” (SPV), retailing at €80 ($110), despite unit sales remaining steady in the previous week. Double-disc compilation albums by rockers Motorhead and Arzte also returned to the chart after long absences.

The changes came when German.antitrust authorities demanded the removal of the minimum dealer price—previously €19.90 ($2.60) for singles and €68.30-€111.65 for albums—for inclusion in the chart, saying such a limit was in contradiction of fair trade law. Germany is believed to be the first music market in the world to introduce the value-based model for its official charts.

Unlike Alix, managing director of chart compiler Mega Media, which produces the chart from sales data from 3,000 retailers since 1997, hailed the move as “a milestone in the history of the German music charts.”

He claims the charts will now highlight the importance of premium products in the market—a claim backed up by performance of albums and special editions on the new charts. Gainers included the Traveling Wilburys’ “Collection” (Warner Music, 45-21), Red Hot Chili Peppers’ “Stadium Arcadium” (Warner Music, 94-60), Kate Melua’s “Piece by Piece” (Dramatico, 65-30) and Noris Jones’ “Not Too Late” (Capitol, 81-65).

Many executives from the recorded music industry declined to comment on the changes, with sources indicating most labels had agreed to a vow of silence on the issue.

But Peter Zombek, managing director of Berlin-based independent label 105 Music, is also satisfied. “This will have a healthy disciplining effect on prices,” he says. “New releases will be offered to the big stores at reasonable prices and not discounted from the very beginning.”

But one marketing manager at a major, who declined to be named, says labels are waiting for the charts to settle down, with no initial plans to increase dealer prices in search of better chart positions.

“It is just a question of arithmetic,” he says. “Whether we try to improve our chart performance by drastically cutting prices to keep revenues steady via large volumes, or keep prices high for premium products to reach a higher placement more quickly remains to be seen.”

Retailers, meanwhile, accept that the new system’s implementation was smoother than expected, but are yet to be convinced of its merits.

“Volume-based charts are far more precise,” says purchaser Beathe Buchholz of Uelzen-based independent retailer Mega. “As it is possible to see what has really been sold.”
An Agency Audience

Increasingly, Bands Are Playing For Ad Clients And Creatives

On a recent summer day, Greg Kurstin and Inara George, who record as the Bird & the Bee, walked onstage, took their positions and ripped into “Fucking Boyfriend,” one of many high-lights on their self-titled debut album. A handful of songs followed, including the positively buoyant focus track “Again & Again.” Upon hitting their last note and chord, George and Kurstin took a bow and began the meet-and-greet process. But this performance was not in some hip, downtown club in New York. It was in mid-town Manhattan in the offices of Yerg, the new-tech division of the Grey Worldwide agency. The audience—a hundred or so Grey creatives, music producers and staffers—could not have been more appreciative of the lunchtime concert.

More and more, ad agencies are presenting artist showcases for their clients and creative teams. While Leo Burnett in Chicago got the ball rolling two years ago with its Artist in Residence music program, the concept has taken off in recent months, with Deutsch (Razor & Tie’s Kelly Sweet, Interface the Switches), McCann Erickson (Blackheart’s Dolly Rots) and other agencies welcoming live shows from primarily fresh faces. On Aug. 7, new Blue Note signing Priscilla Allain will stop by DRAFTFCB in New York for a mini concert. These performances also extend to music publishers like EMI Music Resources, a division of EMI Music Publishing, and music production houses like Conno Music, which has introduced Yerg’s Boys Like Girls and Atlantic’s Paolo Nutini to agencies in Chicago. The growing popularity of these artist showcases is certainly being fueled by newer bands wanting to find new ways to market their music. New-media outlets like iTunes, MySpace, Facebook and YouTube are also fueling the fire. But there may be something else going on. Could it be that agencies want to position themselves as an important new piece of the music industry?

“The trend has grown so far so fast,” Leo Burnett executive VP/director of production Chris Rossetter says. “We’ve gone from really having to sell ourselves to artists to a place where the majority of the bands are now coming to us. Everyone—from our clients to the artists, labels, management and publishers—all get it now. True partners that were pretty rare not long ago are now forged virtually every day.”

Indeed. Within 24 hours of performing at Yerg (“gray” spelled backward), the Bird & the Bee received offers from two of the agency’s clients to create original music for upcoming campaigns. With this news, the band began working on demos, one of which appears on its way to being approved. In addition to the Bird & the Bee, Grey recently showcased New Old Records/Universal Music Enterprises newcomer William Tell. “It was the first time that most people at the agency were hearing his music.” Grey music supervisor/director of licensing Amy Rosen. “I wouldn’t be surprised if, six to 12 months from now, he winds up in a campaign.” Presenting live showcases is new for most agencies: EMI Music Resources director Kelly Kandler says, “Agencies are taking hold of the idea that they can help launch careers.” Perhaps. But Rosen sees it differently. “It’s not that we want to be part of the music industry.” She says. “We’re simply trying to create an environment that inspires our executives to discover, to pick and choose cool music.”

In the case of AM60 and French band the Film, they may soon find themselves with U.S. labels to call home. The two groups were recently featured in spots for Payless Shoes and Peugeot, respectively. Their publisher, Sony/ATV Music Publishing—specifically senior director of advertising, film and TV John Campanelli—is aggressively courting U.S. labels for both acts.

Ultimately, the idea of an agency as a live venue is about deepening the relationship among band, client and agency. Deutsch partner/chief creative officer Peter Nicholson says. By inviting bands to the agency, Nicholson and his creative team get to know the act on a more personal level, which helps build a better partnership between band and brand.

“We’re not asking hands to sell out their music,” Nicholson adds. “We want them to be who they are. The key is to not tell a band what to do, but to let them do what they do.”

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THE BIRD & THE BEE, performing at Yerg.

Legal Matters

Going Hollywood

As Record Deals Dim, Music Lawyers Expand To Other Areas

For the last several years, many music lawyers have grumbled that they’ve been handling more matters for executives losing their jobs than artists landing lucrative business deals. One way some firms keep their books in the black is to expand their reach into the worlds of film, theater and fashion. And even though most film work is handled by lawyers in Los Angeles, two firms in particular are successfully creating synergies between their entertainment clients far away from the palm trees and glitterati.

In the urban music capital of Atlanta, Donald Woodard and Tony Mulrain merged their practices last year to head the entertainment department at Lord Bissell & Brook. The duo met briefly before Mulrain moved from New York to Los Angeles, where he learned the ropes of the film and TV world. When Mulrain decided to move his family to Atlanta, it just made sense for him to create his own film/TV practice to connect with Woodard’s music practice.

Woodard handles music contracts for a variety of clients like Big Boi, Young Jeezy, Taurian “Adonis” Shropshire and Harold Lilly. Mulrain is working with Big Boi for the film “Who’s Your Daddy?” Ciara for “Mamma I Want To Sing,” Hil Harper for “CSI: NY,” Tichina Arnold for “Everybody Hates Chris” and others.

“The trend in the entertainment business is that they’re looking for opportunities to cross-market more than ever before,” Woodard says. “You have to have the talent that allows you to do that, like Big Boi, who is still relevant in music but is building in film.” Sometimes the lawyers make the important introductions as well. Woodard and Mulrain set up meetings for Jeezy in Los Angeles, and he’s now represented by the William Morris Agency, Woodard says.

Mulrain is also representing investors who want to get into film/TV, like one that invested in “The Lena Baker Story” to be shot in Georgia. Up the coast in New York, Grubman Indursky & Shire expanded even beyond music, film and TV. In a rare interview with the press-shy lawyers, Allen Grubman and Larry Shire explain how the synergy works. “About 10 years ago, I came to the realization that the entertainment industry was no longer going to be different divisions—music, television, movies, legitimate theater,” Grubman says. “I sensed there was going to be an integration, with music used in all these different areas, including fashion.”

Since Shire first came onboard 15 years ago with his film, theater and book publishing expertise, the firm has grown to 32 lawyers with clients in all aspects of show business and media. Whether Madonna is performing for an HBO concert or writing a book, Elton John is composing feature songs for “The Lion King,” Sean “Diddy” Combs is starting the Sean John clothing line or Robert De Niro is doing an American Express ad, the firm handles the legal work. And it has branched out to represent the leaders in the worlds of fashion (Calvin Klein, Versace, Vera Wang, Tommy Hilfiger, Stella McCartney), TV journalism (Barbara Walters, Diane Sawyer, Charlie Rose) and, in its corporate department, new media (Amazon, eBay, Barry Diller’s InterActive Corp.).

When one of the lawyers meets with a client, they often brainstorm on the various opportunities, Grubman says. Then the firm brings in all the lawyers from the different areas of expertise to discuss the possibilities. Still, the lawyers act as lawyers rather than agents, Shire says.

“That a traditional, old-time entertainment lawyer did was really serve as just a scribe and write down the deal that was made [by an agent] and put it on paper,” Shire says. “What we do is get involved from minute one with the agent to help shape and make that deal.”

As specialized attorneys, they understand the nuances, Shire says. For example, in theater deals, “the writer is God,” Shire says. The author controls rights in the written word. In movies, the screenwriter’s work is a work-for-hire, so the producer can “cut it up and dice it any which way,” he adds. In book publishing and music, control by the writer is a hybrid—they keep some control and give up some control over use. One of the most important points in all deals, Shire says, is to protect the client’s control over the brand name.

Often a contract states that if there’s a disagreement on how to use the brand name, the licensee’s decision controls.

“That’s not good enough,” Shire says. “It’s a tough point to win, but when you have a brand, you simply have to win that point.”
Irv Gotti

Acquitted of money laundering and racketeering, Gotti now has a new lease on life, a new label partnership with Universal Motown and a VH1 reality TV show.

Before your acquittal, many people were counting you out. Thoughts?

Oh, yeah, I know that all too well. That’s why it’s a blessing for me just to be back in the game and not having this conversation from the federal pen saying, “When I get out in another 15 years, I’m going to reclaim the throne.” I’m not back on top of the world yet. I’m back in the game, though, that’s for damn sure. [laughs]

When you were going through your legal problems, did you consider getting out of music?

Never. The music thing goes deep with me. I want to be like Doug Morris and Clive Davis. Until he died, Ahmet Ertegun was still going to the office. I’m in that mode.

What prompted you to sign back under Universal Music Group via Universal Motown?

I never envisioned myself signing back with the company. But I got a call and took a meeting with [chairman/CEO] Doug and [president/COO] Zach Horowitz, and it was one of the best I’ve ever had because of the honesty.

Doug explained the complexity of what I was putting him and the Universal Music Group through by having this indictment on me. He was like, “You put everybody in harm’s way.” That was a moment of clarity for me. Until he said it to me like that, I hadn’t seen all of that shit. All I could see was that I was innocent, so why is everybody flipping off me? I hollered at him; he hollered at me. It was a real meeting. It needed to happen in order for us to move on and rebound. I have a tremendous amount of respect for Doug and Zach and feel blessed to have them steering me so I don’t make anymore mistakes.

Do you regret the label’s initial moniker, Murder Inc.?

[Def Jam founder] Russell Simmons suggested I change the name to take off any pressure from it and people would then focus on the music. But even when I changed the name, people still called it Murder Inc. It was a creative play on [words] back in the day: The original Murder Inc. was about contracting hit men. And in the music business we strive to be hit men. I have no shame in Murder Inc. I thought it was the coolest name and still think so.

Besides Lloyd, albums are coming from R&B/hip-hop vets Ja Rule and Ashanti. So where does pop singer/songwriter Vanessa Carlton fit in?

My signing Vanessa threw everybody for a curve. But she totally captivates people. I call her music “forever music”; it’s timeless. What I hope with her signing is that people recognize I’m a masic guy and not put limitations on me. I’m not just R&B and hip-hop. I love all forms of music and can work with different artists.

I’ve also signed another group about to open up for Third Eye Blind called the Thunder Cats. It’s a full band, a multiracial group that raps, sings and does rock/pop as well. This is what it is with me. No tricks, no games. It’s always about the music; the music is what draws me in.

Nearly four years have elapsed since Ja Rule and Ashanti released albums. In today’s fickle climate, are they still relevant musically?

It’s funny when I hear people counting them out. I don’t buy into it. I’ve never bought into it; I get that as time goes by, people like to move on to other acts. But musically I don’t see any reason why because with both acts we’ve never dropped a bad record.

Like Ja Rule’s career. Every single was a success; some bigger than others. From his last album “R.U. L.E.,” we put out “New York” and “Wonderful,” which were very successful. The guy has never really dropped a wack record. The same goes for Ashanti. The last record she dropped from “Concrete Rose” was “Only U,” another pretty big single.

Your VH1 reality show is by the same producers behind “Flavor of Love.” Knowing the charges of buffoonery leveled at that program, why did you sign on? At first I was skeptical. It took me two months to say “cool.” “Flavor” is kind of clowny. And I said, “Yo, I’m not down with that.” The deciding factor was Chris Abrego of 51 Minds Entertainment. They know what they’re doing on the reality front. He promised me the show wouldn’t be like “Flavor,” and said I could have creative control with him. So I’m co-owner of the show with 51 Minds.

The series is about the label, my interaction with the artists, my family, my life. It came out hot, and I think people will enjoy it. But I told them this is a one-time thing. I don’t want to be a reality star doing season after season. What’s funny is they’re already pressuring me to do a season two. [laughs]

With your legal problems behind you and the resurrection of the Inc. ahead of you, what lessons have you learned?

To be more humble. That’s a hard battle. I’m not going to lie and you can print this, I don’t care. Sometimes my mouth can get me into trouble. I have to fight the demons within myself because I’m so passionate and say what’s on my mind. But sometimes it’s better to be quiet. I’m not going to say I’ll be perfect at it; I may make an occasional mistake or two. It’s something I have to work at. But even when I’m making mistakes, there’s no denying my love and passion for music.
KANYE WEST HAS BECOME A POP ICON BY MARCHING TO HIS OWN BEATS. BUT WILL HIS RISKS PAY OFF AGAIN?

BY HILLARY CROSLEY
PHOTOGRAPH BY NABIL ELDERKIN
SQUASHED INSIDE NEW YORK CLUB
S.O.B.'s fans are reviving the 1992 cult hip-hop flick "Juice.

The film centers around a DJ named Q, who uses a DJ competition as an alibi to rob the neighborhood bodega.Tonight, three sets of turntables, three mics and numerous established DJs fill the small space, with Kanye West, Just

Beaze and Swizz Beatz sitting in to judge a winner. West

decked out in a multicolored hoodie, a neon-green shirt and a chunky plastic yellow watch, is especially poker-faced as he surveys the contestants. But after the winner, Jack the Ripper, is announced, an impromptu all-star concert breaks out, with a smiling West joining Mos Def, Talib Kweli, Common, Q-Tip and Queen Latifah on the tiny stage. And before the crowd trails out, sweaty and happy, Channel Live rapper Hekim announces, to screaming agreement: The biggest thing that happened in hip-hop in the last 10 years was when Kanye put George Bush in his motherfuckin' place.

Tonight's fans aren't the only ones who appreciate the kind of candor West demonstrated when he made his comments during a live Hurricane Katrina telethon in 2005. West takes big risks, and those risks have generally paid off. Indeed, he has made himself an eminently marketable commodity in music by going against the conventional wisdom of how a star should behave: calling out world leaders on national TV, complaining about his lack of respect or collaborating with decidedly un-hip-hop names like John Mayer and producer Jon Brion. The first official single from his third Def Jam album, "Graduation," due Sept. 11, is case in point: While contemporary urban music has lately dabbled in electronic sounds, West has taken it a step further by choosing to introduce his latest project with the synth-heavy single "Stronger," which samples Daft Punk's "Harder, Better, Faster, Stronger" and slows down the beat. The track is the top debut on The Billboard Hot 100 this week at No. 47. "That melody just hit me so hard," West says when asked for the song's inspiration. "I mean, it's the music. It wasn't a gimmick thing."
They gave him the green light to make his debut album, 2004’s "The College Dropout." "He stretches boundaries," Jay-Z says. "Who knew guys in the hood would bump Outkast’s ‘Hey Ya!’?"

At a time when the street-hustling lyrics of 50 Cent, T.I., and Jackass were pervasive, West was testing himself with a teddy bear as a mascot and rapping against higher education. "Dropout" has sold 3 million copies in the United States, according to Nielsen SoundScan, and spawned the singles "Through the Wire" (literally recorded while his mouth was clamped shut after a car accident), "All Falls Down" and "Jesus Walks."

Other artists recognized West as a unique talent capable of transcending genre boundaries. "I was sitting in Sting’s dressing room at Live 8," Waples recalls. "And Sting, Bono, John Mayer and Kanye were making up a song. In that moment I understood why he was able to be there. 50 or T.I. would never be able to be in that room."

In 2006, West defied the sophomore slump with "Late Registration," which shifted 860,000 units in its debut week. First single "Diamonds From Sierra Leone" highlighted the industry’s violent practices and even inspired Russell Simmons to go on a fact-finding trip to South Africa. The mood was much more party-friendly on the follow-up, "Gold Digger," which sampled Jamie Fox covering Ray Charles and spent 10 weeks at No. 1 on The Billboard Hot 100. "That was just like: to me, my most perfectly written song to date," West enthuses of the latter cut.

On "Graduation," only Coldplay’s Chris Martin, T-Pain, Mos Def and a solitary track from DJ Toomp made the cut up with guest contributions, as West says in a New York hotel the day after the S.O.B.’s bash, "when I heard of my favorite records—the Killers or Coldplay—you only hear one voice from start to finish."

At Toomp’s initial street single, the Toomp-produced "Can’t Tell Me Nothing", was intended for Young Jeezy, but he wasn’t sure enough about it to record it himself. Two videos for the song are already out: A more traditional Hype Williams-directed clip in which West appears was made available for free download via (iTunes), and a bizarre interpretation by comedian Zach Galifianakis and indie rock veteran Will Oldham, shot on Galifianakis’ North Carolina farm, turned up on West’s Web site.

Elsewhere, "Drunk & Hot Girls" finds West complaining that he’s worked too hard to waste time chasing girls that might throw up in his car, while "Good Life" featuring T-Pain is a bombastic cut utilizing a sampled snippet of Michael Jackson’s "P.Y.T." A video has been shot for the latter song, which West says has "everything you don’t like—girls, cars and champagne. Lots of it."

West proudly cops to being influenced by such left-field albums as Radiohead frontman Thom Yorke’s 2006 solo effort "The Eraser" while crafting the music for "Graduation." And though he may feel liberated from hip-hop’s sonic constraints, one has to wonder if his new sound is going to translate with the Brooklyn boogea regulars.

"You can’t control if people are going to buy your music. At the end of the day you have to keep challenging yourself," Jay-Z says. "He has zero problem with that. He is never uncomplacent. We mixed ‘Stronger,’ I’m not even joking with you. 17 times. He could not get the bass drum exactly the way he wanted it."

"The beauty of Kanye is his unpredictability," Reid adds. "You don’t get to the cover of Time magazine by being flashy. Real stars are on their path and they don’t apologize. Jimi Hendrix threw his guitar down and set it on fire. He didn’t think about ‘Should I? He just set his guitar on fire. The ones thinking about it too hard aren’t real stars. That’s manufactured."

CAPITALIZING ON KANYE

With "Graduation" earing release, West and his team are ramping up the marketing plan. Manager G Robertson says a multi-platform branding deal is in the works with Louis Vuitton but declined to reveal details. He isfielding offers from several beverage companies, including Pepsi, with which West previously ran a TV campaign in 2005.

"A Coke partnership is also taking shape, which West says "is going to be more of a design thing than celebrity."

"With an artist like Kanye, that’s who’s involved in his marketing, you don’t do one-off deals," Robertson says. "If we’re in bed with you, then it’s going to be a multiplatform deal."

West’s creativity will have another chance to shine on the fall Glow in the Dark tour, on which he is collaborating with Madonna choreographer Jamie King. Dates have yet to be announced. Contrary to the poor touring track record for major hip-hop stars, West has been a consistent box-office draw. His 2005 tour with Fantasia and Keyshia Cole grossed $8.4 million and drew more than 210,000 people to 46 shows reported to Billboard Boxscore.

"A lot of people want to be too cool on stage," West says when asked why hip-hop tours don’t sell tickets. "I do a hour-and-a-half with no hype man, running around onstage. The touring can only get better because the longer a song’s out, the more people get into it."

In line with his exotic cultural tastes, West asked Japanese pop star Keyshia Cole to design the "Graduation" album packaging. One possible cover, which West pulls up on his laptop, boasts an illustrated globe horizontally split in half against a teal background. His bear mascot is seen bouncing off the top, with a graduation hat and scrolling following suit.

"He’s doing all of the merchandising," West says. "We have animated commercials and a whole piece to one of the songs. It won’t be until October, but right now Charlamagne’s going to unveil that at his Los Angeles MOMA exhibit, and I’ll perform." On top of everything else, West is launching a clothing line, Pastelle, later this year through popular Japanese streetwear line Bathing Ape, whom he says he “begged” to team up with him.

Back at the hotel, West, who is still wearing the same hoodie and jeans he had on at S.O.B.’s, quietly sets down his Louis Vuitton luggage. Latest night’s festivities have both drained and birthed new inspiration. Making a whispered phone call to Brion, West pleads with the producer’s voice mail to black out nine days to finish "Graduation."

If West is feeling pressure, though, it is his own. As his natural artistic progression has catapulted him to rock star status, his bosses, according to Jay-Z, "pretty much stay out of his way."

"It’s been associated with me the best and push the boundary of what you think is possible," West says as he leaves the Four Seasons for a session at Legacy Studios. "Whether it’s my music, my videos or my tour. I’m trying to be the best."
The ping-pong table in the middle of the Little Big Man offices in Manhattan's trendy SoHo hood for years set a scene that was decidedly not a starched-collar corporate booking agency. Similarly, far from the Beverly Hills confines of the major full-service agencies, Monterey Peninsula Artists set up camp in Central California, building a powerful, hard-touring roster. But by the end of August, the LBM and MPA names will be retired. LBM will operate as Paradigm New York on lower Park Avenue and MPA will become Paradigm Monterey, as the two boutiques are finally integrated into the Paradigm talent agency, a firm that represents such blockbuster names as Andy Garcia, Laurence Fishburne, Philip Seymour Hoffman, James Earl Jones, "Desperate Housewives" creator Marc Cherry and others.

Inside The Deals That Made One Agency A Major Music Player

BY RAY WADDELL
Effective Aug. 13, Billboard has learned, MPA will operate as Paradigm divisions in Monterey, Calif., and Nashville; MPA’s roster includes Aerosmith, Dave Matthews Band, Toby Keith, the Black Crowes, Gov’t Mule and the Black Eyed Peas. Meanwhile, LBM, whose roster includes such acts as Coldplay, Franz Ferdinand, the Fray, Avril Lavigne and Arctic Monkeys, will operate as Paradigm New York. The home office as always for Paradigm is in Los Angeles, where the company was founded in 1992 as an independent film, TV and literary agency by chairman Sam Gores. But for both boutiques, the proverbial—and for LBM, the literal—sign pong table remains. That is to say the two boutiques will maintain their independent spirit and unique approaches to business. Such is the messaging coming from both sides of the recent deals that brought LBM (acquired last September) and MPA (in January 2005) into the Paradigm fold.

Since setting up operations in the former MCA headquarters in 1994, Paradigm has expanded through a series of strategic acquisitions, starting with its purchase of boutique agencies Genesis and Writers & Artists. The company now has a music division of the depth and breadth of any of the major full-service agencies, with major headliners like Aerosmith, Dave Matthews Band, Toby Keith and Coldplay and a packed stable of up-and-comers that could keep the turnstiles spinning for years to come.

"Basically what this [acquisition] does is it really puts us in this league of the big six agencies," Gores says. "In terms of live performance, we have a world-class list now that really is second to nobody." Gores’ philosophy of allowing LBM and MPA to keep their respective businesses, however, effectively creates an agency with the leverage and clout of a major but the heart and soul of a boutique.

"As far as a real cultural thing, there will be no change whatsoever" in how LBM and MPA operate, Gores says. "We’re already doing really well synergistically," he says. "It has worked beyond my expectations." Gores and MPA co-founder Dan Weiner believe that the resources Paradigm offers were instrumental in his and Paradigm’s recent signing of Robert Plant and Alison Krauss, who will tour together in 2008 in support of an October 2007 release on Rounder Records. "It’s a perfect example of what this means," Weiner says. "This is the first time in my life I had artists who really wanted all this and … the resources of the agency to make it happen."

Veteran agent Chip Hooper, who joined MPA in 1988, agrees that on the surface little has changed. "We have other services we can offer to our artists now, and now we’re sharing ideas and information and pursuing business together," Hooper says. "We’re still handling artists the same way with the same passion we’ve always had. Now we just have more support to offer them."

‘Artists are brands more than ever. Some of our clients want to write music for movies, and we can help them do that.‘
—SAM GORES, PARADIGM

GORES first entered the music space by acquiring MPA in 2005. He says he had long considered taking Paradigm into the music world, but needed the right situation to move forward.

"When we had acquired enough mass and were legitimately a big enough company, I always knew that the next step was going to be music," Gores says, adding that acquiring a respected, established agency was the plan.

"It was never somebody that was comfortable in music for either a second-rate group you have to improve or starting out with one individual and expanding from there," Gores says. "My philosophy has always been, ‘You make progress through some patience and wait until you can get the best.’"

Weiner says that Gores’ perspective is what made the deal possible. "We always were willing to be part of an agency that represented clients in other areas besides music, and we never could find any agency or personality we felt really fit us, the other people that worked here and our clients," Weiner says. "We had pretty much given up that that person would appear when we were introduced to Sam Gores at Paradigm. We immediately felt that he was the guy, that was the agency and that was the place."

Gores says that he wanted an East Coast music presence, but wasn’t in a rush to quickly acquire another agency in the wake of closing the MPA deal.

"I’ve learned something, actually, from my colleagues at Monterey," he says. "They believe [that] in the service business you have to grow and evolve around people, and you can’t force good people to become available."

But in LBM founder Marty Diamond, Gores says, he found a kindred spirit for MPA. "Marty was their kind of guy. The philosophy and the integrity and the way he works is similar but complementary to the way [Monterey agents] do it," Gores says. "When Chip and the guys at Monterey said [LBM] was a perfect fit, I didn’t question it. I put 100% of my faith in it and put our strategic business development team on it to go make it happen."

Diamond says LBM has been courted by virtually all the majors during the past decade, but he and partner Larry Webman felt other agencies weren’t the right fit. "To us it wasn’t about, ‘Let’s take our bands, put them on your roster and we’ll adapt to your culture.’ I wanted someone to let us exist in our culture," he says.

After speaking with the Monterey crew and meeting Gores, Diamond says the "ethnic" felt right. "It wasn’t about changing the culture or the way we book things," he says. "Even within this deal, [Paradigm Monterey] works a little differently than we do. We all are the same company but we are operating without cannibalizing each other’s businesses and that is attractive to me … I didn’t want, nor did anyone in this office want, to compromise the artist-development spirit of this company. I didn’t want to just sign some shit to book it to make money."

At the same time, Diamond recognized a changing artist landscape. "It became glaringly obvious that our clients had other skill sets, whether it was Ed [Robertson] from the Bare–naked Ladies as a writer or Avril [Lavigne] as an actress," he says. "The clients we represent wanted to do other stuff, they wanted to have genuine access, as did we."

The former LBM agents now have a "big-ass toolbox," Diamond says. "It’s great to say you want to build a house, but if you open the toolbox and there’s just a hammer and a screwdriver, you might be able to get some of the frame up, but that’s about all," he says. "For us, we have a toolbox now. Sometimes it’s, ‘I have no idea what this tool does.’ But I’m going to figure it out.”

FACING THE MUSIC

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GEN T H IST ORY

From Humble Beginnings Sprang Big Boutiques

When Dan Weiner and Fred Bohlander formed Monterey Peninsula Artists in 1975, they made a deliberate choice to come at the booking agency business from a different place.

The pair left Los Angeles and a big agency getting bigger—International Famous Agency, which eventually became ICM—and headed up the coast to Monterey with an initial roster that included Chicago, the Doobie Brothers, Bread, Leo Kottke, Cheech & Chong and Emmylou Harris.

There in beautiful Central California they built what became one of the most successful boutique agencies in touring industry history and the home to juggernauts like Aerosmith and Dave Matthews Band. "We just felt it was time for us to do something on our own," Bohlander says. "That was really the main thing. We didn’t want to get lost in the mix. We felt it was time for us to venture into our situation."

With family and friends in the area, locating in Monterey was "a personal choice," Bohlander says. "We were young, and it seemed like a good place to go."

Asked if it was problematic to operate out of the music mainstream, Weiner admits that they probably didn’t think that part of it through before relocating. "Like Fred says, we were young, we were not worried about tomorrow," Weiner recalls. "We found out after we moved up here a lot of people thought we were just basically hippies going into retirement, dropping out."
**BIGGER TOOLBOX**

Having an alliance with an established film/TV/literary agency like Paradigm gives a music agency a broader palette, Gores believes. "Artists now are brands more than ever. A singer is not just a singer, an actor is not just an actor," he says. "A lot of our Monterey and LBM clients have different aspirations. Some of them want to write music for movies and television, some of them want to act. We can help them do that."

Gores cites Fergie and Will.i.am from the Black Eyed Peas as artists who have branched into the film world. "The reason why [these agencies] embraced the idea is they recognized me hopefully as somebody that felt similar to them philosophically. But besides the fact that we just liked each other, I think they were realizing they couldn’t be as competitive without saying they had access to this part of the business," he says. "A number of years ago it wasn’t as necessary, now they were feeling like it was more necessary."

Diamond adds, "You can’t go to every act and say, ‘We can get you on TV, we can get you in movies.’ But we’re trying to do some things that take the right shots."

By way of example, Diamond cites Interpol’s Carlos Dengler. "He wants to do some scoring work; he wants to do some acting. These are things I can at least now say to Carlos, ‘I can get you on the meetings,’” he says. "There are a lot of balls in the air, and one or two of them are going to get caught."

Dengler’s manager, Dave Holmes, confirms that the Paradigm opportunities have been positive. "So far for us it has been a great experience,” says Holmes, who also manages Paradigm acts Coldplay and Scissor Sisters. "We’ve had a few requests from some of our clients that were film- and TV-related, and Marty [Diamond] has been able to recruit people within that [Paradigm] organization to investigate those opportunities…Interpol in particular is an artist where Paradigm has been very helpful in getting those opportunities."

Indeed, managers Billboard contacted seem warm to the concept of the agencies they signed their acts to realizing broader platforms. Terry McBride at Network, which has acts Avril Lavigne and the Pipettes signed to LBM, says the LBM association with Paradigm has "great potential on many levels."

The key, according to Hooper, is access to bring other business and artistic opportunities to offer artists. "When appropriate and when an artist has the desire and the ability to do other things, or when other things can enhance an artist’s career, then we have the ability to provide those services now," he says.

Meanwhile, the boutique approach offers some lessons for the larger agency world. Gores says agents and agencies can be considered "heartless" at times. "Sometimes I think they forget that there are human beings involved, [that] this is not a product you’re selling," he continues. "Sometimes the smaller, more boutique agencies may recognize this a little bit more."

Gores says he sees this approach in MPA and LBM. "These guys are meticulous in the way they make deals, the way they handle clients,” he says. “Clients don’t stick around for that many years if you’re not doing the right thing by them."

As a 30-year veteran of the business, Gores says his greatest challenge is "always been to be a decent enough person, but a motherfucker when I have to be, and never compromise integrity. You can be strong, but you can be considerate, too."

**NUTS AND BOLTS**

MPA and LBM had already publicly added the Paradigm addendum to their names since the acquisition, easing the Paradigm shift. "We just needed an easy transition because Paradigm wasn’t really that well-known in that part of the business. We didn’t want to shock everybody by just changing the name," Gores says.

Hooper will oversee the music division out of Monterey, supported by veteran agent Jonathan Levine. Diamond and Webman will continue running what was LBM out of New York, and both offices, along with the busy Nashville office, will collaborate on projects with Paradigm L.A. "We’re going to sign artists together and work on projects together as appropriate," Hooper says. "The exciting thing is Monterey Peninsula and LittleBigMan (were) two pretty damn special companies that are now one special company because you have some pretty gifted people working together."

Paradigm will combine four different offices in joining forces with the former LBM in New York. "We are moving, and [LBM] is moving, but the interesting compromise is we’re duplicating the exact [LBM] environment in a high-rise on Park Avenue South," Gores says. "When you go to the Paradigm music division it looks like the Little Big Man offices in SoHo, with the ping pong table, the picnic tables, that kind of eccentric way they do things."

It certainly doesn’t sound like the home office will be heavy-handed in overseeing the music division. "In this day and age it’s a disaster if you think you can force people you’re asking to be creative, if you suck up every bit of autonomy they have," Gores says. "I’ve never believed you could pay somebody to be creative or loyal. The only way somebody will be creative or loyal is when they show up because they feel like it."
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In association with
Bedingfield Steers Stateside Return
With Sophomore Set Already Out In Europe, Epic Gets Busy In U.S.

With Natasha Bedingfield's "Unwritten" wrapping up 2006 in the year-end top five on the AC, adult top 40 and Hot Digital Songs charts, the last thing the Brit singer/songwriter is hanging up on is a potential sophomore curse. "People have asked me about that second-album syndrome, but I haven't concerned myself with it," Bedingfield admits. "There's a confidence that comes when your work does well. "Unwritten" was really the perfect title for my first album because I knew I had a lot more in me. No, I'm not nervous.

On "N.B.," released in Europe at the end of April and aiming for an Oct. 40 U.S. street date via Epic, she is turning the page to a new life chapter. "This time, it's about the need we have for relationships and the fact that all involve ups and downs — you can't have one without the other — and the questions that come up in sharing your life," she says.

As Bedingfield promotes the project overseas first, Epic has the luxury of a calmer setup for release in the United States. According to Epic senior VP of marketing, Liz Stimmel, "It's going to be fun to go through this again. Natasha wrote an amazing first album with songs that translated to this market, we were able to build a new artist in the pop/rock world that people now know — and she made a lot of friends in radio, TV, media and fashion. Her down-to-earth nature comes across, and people gave her a shot that paid off.

Overseas, the first two singles from "N.B." have already achieved robust success: The album launched with "I Wanna Have Your Babies," which reached No. 7 on the U.K. singles chart, followed by "Soulmate," which went to No. 6 on the U.K. airplay chart. In America, a new track not on the European version of "N.B." will likely be released as the first radio single at press time. Bedingfield was in the studio working on new material.

Both overseas singles demonstrate Bedingfield's versatility as a songwriter. "I Wanna Have Your Babies" has little to do with what its title might imply to the casual listener; it's actually a tongue-in-cheek observation that it's natural enough to project far into the future when meeting potential suitors, wondering if he or she could be the one. The video clearly puts the message across.

"It's not serious at all," Bedingfield says. "Girls tend to get too full on too quick. I'm not like that personally. I like to make the guy work a bit, but it's fun to sing about something everyone can relate to — trying to gauge where the other person is."

Epic VP of marketing Scott Greer adds, "When you see the video, you realize the humor and catch on to what she's trying to say. It's goofy as hell and shows the innocence at the beginning of a relationship."

For U.S. radio, "Unwritten" makes Bedingfield a priority return. Last year, the song reached No. 1 on the AC chart during an unprecedented five separate stints for a total of 11 weeks at the top. It set a second record at the format, revisiting the summit in its 51st week, the longest in chart life a title has ever led at AC.

Bedingfield says, "Music in America is so beat-driven, and "Unwritten" doesn't fit that mold. But it connected."

Mike Nelson, PD of adult top 40 WMX (the Mix) Milwaukee, notes that "Unwritten" was "exactly what the adult format needed at exactly the right time — that pure pop to balance out Nickelback. Without "Unwritten" paving the way, I think we would have been less likely to play Jojo or Nelly Furtado."

This summer, Bedingfield is touring overseas with Justin Timberlake, before returning to the States this fall — where she recorded the majority of the new album — to promote "N.B."

"When I first came here, after already having a No. 1 album in the U.K., I was performing at radio stations and singing for crowds of 20 winners eating pizza. I could never be sure if they were more interested in the pizza or me," Bedingfield recounts. "But even though I had to prove myself all over again, in America, people respect your dream as long as you believe in yourself."

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**Dance Fever**

**DeLuna Turning Heads At Multiple Formats With Debut Hit**

On a recent summer day in New York, newcomer Kat DeLuna would let a little heat or humidity dampen her spirits. In fact, it appeared to only heighten her overall positivity. Of course, it doesn’t hurt that DeLuna’s debut single, “Whine Up” (featuring Elephant Man), is being championed across a handful of radio formats, including top 40, rhythmic, Latin rhythmic and rap. The techno-fueled track has even spawned the Whine Up dance, which DeLuna created while she was recording the song in the studio.

In this issue, “Whine Up” ascends to No. 100 on Pop 100 to Nos. 35 and 23, respectively.

“We’ve been playing the track since May, and we immediately got a reaction from the audience,” says Sharon Stevens, production manager of top 40 WHTZ (Z100) New York. “It quickly became one of the most requested songs—we’ve played it over 600 times.”

The single is going crazy,” says DeLuna, a 19-year-old native New Yorker whose family roots can be traced to the Dominican Republic. “And I’m very firm! Dominican crossover artist. I couldn’t be more excited.”

In the coming days, DeLuna is scheduled to return to her family’s homeland to shoot the video for her next single, the bachata-fueled “Am I Dreaming.” In preparation for the video, she adds, “I’m an Eric’s Caribbean girl.”

Indeed, Epic has high hopes for DeLuna and her debut album, “9 Lives.” Due Aug. 7, the Red One-produced collection finds DeLuna co-writing all but two songs.

Taking cues from Sony BMG artists Shakira and Jennifer Lopez, the label is promoting and marketing DeLuna to English- and Spanish-speaking markets. Epic’s partner, Sony BMG Latin, is helping with the latter. (Spanish versions of “Whine Up,” “Am I Dreaming” and third single “Run the Show” are included on the album.)

“A major component of our campaign is shining the light on Kat’s Latin-Caribbean roots,” Epic VP of marketing Kurim Karmi says, citing a July 10 performance on Univision’s “Despierta America.”

Surrounding the album’s release, DeLuna is confirmed to appear on “Late Late Show With Craig Ferguson,” CW11’s “Morning Show in New York,” MTV’s “TRL” and numerous Spanish programs.

These appearances will coincide with a performance at the Mall of America in Bloomington, Minn., for a back-to-school event.

Additionally, DeLuna is MTV Tr3s’ “Descubre & Download” artist and will receive much exposure on “MiTRL,” MTV Tr3s Radio, MTV Tr3s Mobile and other related platforms. Free downloads of “Whine Up” and its Spanish version are available at mtvtr3.com until Sept. 2.

On Aug. 26, DeLuna will participate in the WWE’s SummerSlam event. The sports entertainment company has selected “Whine Up” as its theme song for SummerSlam, held at New Jersey’s Continental Airlines Arena. She’ll perform three songs during the pre-pay-per-view.

DeLuna’s performance, as well as an interview, will be released as part of a WWE package with heavy promotion. WWE.com is also setting up links to preorder the singer’s album.

And then there is the Whine Up dance, which has become a fan favorite on YouTube. For those in need of lessons, there is whinewup.com. Visitors to the site can enter a contest to win a one-on-one dance with DeLuna.

WHiTZ, meanwhile, took the lead, launching a Whine Up contest and inviting listeners to send in videos of themselves performing the dance. The winners—a mother and daughter from Westchester, N.Y.—appear in the official video for “Whine Up.” Due to the dance’s growing popularity, Epic has formed Whine Up street teams in 10 markets.

In addition to this activity, DeLuna stays connected with her fans via her MySpace page, which she launched shortly after being signed to Epic in November. Epic senior director of A&R Brandon Creed recalls DeLuna’s November audition: “She sang an a cappella version of ‘I Will Always Love You,’ did a dance and then played a couple of songs she recorded,” he says. “While she didn’t come in with any real hits, she had that certain something—that X factor.”

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**GRACE UNDER PRESSURE**

Grass-Roots Success Leads Rock Act To Hollywood

For the better part of the past two years, as she and the Nocturnals have won over audiences with one sweaty club gig at a time, Grace Potter has always been one of the boys on the stage, be it through her demeanor, body language or choice of dress. But in tandem with the highest visibility the band has ever enjoyed, the release of its debut album for Hollywood, the already fetching Potter has started to sex it up a bit.

“For a few years there, I was really just working to be one of the guys and stand out as sort of a badass,” the 24-year-old Vermont native says. “But now, I’m realizing that as long as you’re comfortable in your own skin and comfortable with your own sexuality, you can work that. And that’s badass. Being a female in this business can be a challenge, and I’m finally embracing the fact that you can play that up.”

One would think seeing the normally demin-clad Potter in a tube dress and knee-length come-hither boots has to be a plus for Hollywood, which releases her third album, “This Is Somewhere,” Aug. 7. But Buena Vista Music Group chairman Bob Cavallo says Hollywood is more concerned with staying out of the band’s way and keeping it on the road. The label is also making inroads at triple-A radio with first single “Ah Mary.”

“They can’t fail as long as we continue to support their efforts,” he says. “I believe their live performances alone can make them superstars, and I told our staff that even if this record is not successful, we’ll still be working it for at least another year. You just don’t come across an artist like this too often.”

Peers like Bonnie Raitt and Taj Mahal have agreed, as have Steve Lillywhite and Jason Flom, who tried to sign them.

So what’s the big deal? Potter, who plays B3 organ and guitar, is the total package. She has plenty of attitude and her voice is massive, a classic fusion of soul, blues and power. Plus, she and the Nocturnals—Matt Burr (drums), Bryan Dondero (bass) and Scott Tournet (guitar)—are so in tune with one another onstage that they quite often leave newbies saying, as Cavallo rightly puts it, “Who the hell was that?”

If their shows succeed through a balance of soft, organ-driven music and wailing rock, so does “This Is Somewhere,” highlighted by the mighty “Stop the Bus” and the big-money ballad “Apologies.” The sexy live favorite “If I Were From Paris” was just recorded, and will be available as an iTunes exclusive. Also appearing on YouTube and the band’s Web site will be a series of short clips from various tour stops carrying a “This Is Somewhere” theme, manager Justin Goldberg says.

The goal, Potter says, is this simple: “I want to take you where you want to go, and then I want to take you further than you ever thought you could go, because if it’s not shit-hot, then it’s just shit.”
Breaking Hart
Singing Waitress Serves Up Hot Debut

Victoria Hart should never have to wait on tables again. The teenage jazz chanteuse grabbed her chance at fame in May when she performed for Hollywood stars George Clooney and Brad Pitt during the Cannes Film Festival. Shortly after, the 18-year-old student—now dubbed “the singing waitress”—scored a contract with UCJ/Decca worth £1.5 million ($31 million). The integrated deal includes a share of touring, merchandise, and assessments.

Hart’s first album, “Whatever Happened to Romance?,” opened at No. 61 on the Official U.K. Charts Co.’s albums list in July, and is scheduled for a U.S. release this fall.

“Victoria represents a very 21st-century artist, who records original songs but in a style that harks back to the 1940s—in much the same way that Amy Winehouse has recorded an album that is completely original, in a Motown style,” Decca head of business affairs Mark Cavello says.

Hart, represented by talent agency giant William Morris, recorded the album through Discrete Recordings, which she co-owns with manager Lynne Pearson and producer Geoffrey Gurd.

“I’ve always wanted a career in singing,” Hart says. “I was always saying, ‘I’m going to be a star! I am a hard worker, but I’m also a hard player.’” Hart is published by DeMix Music and booked by Beat Markwalder at Paradigms.

——Juliana Koranteng

CASSETTE CASE: South Africa’s Cassette has pressed play on global plans for its debut, “Welcome Back to Earth.” The retro indie rock act cut the album on its imprint Kryptonite Records, and has licensed it to Sony BMG for South Africa. Sheer Sound’s Johannesburg-based 2Feet label has struck an arrangement to release the set for 35-plus territories, with Rydokidic distributing. Spawning two radio hits at home and nabbing a 2007 South African Music Award, the album is set for release in Germany and the Netherlands (through Rough Trade) Aug. 31, with the rest of Europe slated for Oct. 1.

Sheer managing director Damon Forbes reports a buzz from Japan, where the band is due to tour in September. A month of European live dates is being lined up beginning Aug. 25, with bookings made through Johannes burg-based Roadshow Promotions.

“We’ve under no illusions about the hard work needed to make an impact,” frontman/chief songwriter Jon Savage says. “But if the response to our first set of U.K. and European gigs was anything to go by, there is an audience out there for us.” The band is published by Sheer Publishing.

—Diane Coetzee

MALAY DAY: Malaysian stage actor Sean Ghazi is taking his “big band” sound into the Asian arena.

Ghazi’s November 2006 recording debut, “Semalam,” has already proved a critical success at home, where it won three categories at the 2007 Anugerah Industri Muzik Awards on April 28. Universal Music has since extended the release into Singapore and Indonesia.

“Although Sean’s album has a niche appeal, we’re casting our net wide in terms of distribution,” Universal Music South East Asia senior VP Sandy Monteiro says.

“Semalam” combines re-arrangements of ‘60s/’70s Malay works with English-language standards. Ghazi co-wrote the title song, the album’s sole original track, with local composer Izyan Raml. Publishing credits on the album are numerous.

“We reworked these classic Malay gems with a big band sound, hopeful that a new generation of music fans will rediscover them,” Ghazi’s manager and business partner Deborah Michael says.

Universal Music plans to take Ghazi on the road for mini-concerts and meet-and-greets, while Ghazi is putting together a command performance with full orchestral backing. Ghazi is booked through his management company Baby Grand.

—Christie Leo

Dance-Pop Divas
Samantha James
And Colette
Bring Fresh
Female Energy
To Club Culture

The heritage of the female singer/songwriter in dance music is an artistically rich, if commercially bereft one.

From Kristine W to Tracey Thorn, women with lyrical, folksy tendencies who prefer beats over strums have made timeless music that gets played on mainstream dance floors (via the remix) throughout the decades. But they have a hard time finding a wide audience for their original work.

Two stunning new releases from San Francisco indie Om Records seek to buck the trend by appealing to audiences outside of electronic borders: newcomer Samantha James’ “Rise” and “Push” from the label’s first lady, Colette.

“Both bring a breath of fresh air into the male-dominated DJ culture of the electronic/dance markets, as well as crossing borders into larger pop markets,” Om marketing VP Gunnar Hissam says.

James’ album is a long time coming. Om’s been talking her up and circulating remixes of the title track—which went to No. 1 on the Hot Dance/Club Play chart in April—since late 2005.

“The album has been in the works for so long because we didn’t want to rush her, so that the quality level would be as high as the first two songs we’ve leaked,” Hissam says. “Rise” has sold 12,000 downloads on iTunes alone, and follow-up “Angel” has been Om’s most downloaded song for months, selling 3,000 copies so far, according to Nielsen SoundScan.

“We felt that the momentum we were building was perfect for allowing her profile to grow organically,” Hissam says. The biggest applause so far has been from the fans actively searching out her music and downloading it.

Produced by Sebastien Arocha Morton, aka ROCA-sound (who worked on the Grammy Award-nominated “Little Miss Sunshine” soundtrack, and is currently in the studio with Donna Summer), “Rise” the album is a ceaselessly smooth collection of groovy pop, as elegant as Sade, and wrapped with the unmistakably warm thump of San Francisco house. It’s undeniable as chill-out club fodder, but also as an adult contemporary “back-to-mine” soundtrack or for high-end retail outlets/poolsides/lounge bars, in real life or on film. Anyone could listen to this anywhere and be seduced.

A singer/songwriter and DJ, Cooper’s four-track triple-threat. Behind the decks, she tours regularly and is a member of girl-jock collective Superjane with Day-Hot and DJ Heather. While her sets lean toward bumping house, her productions go pop: 2005 debut “Hypnotized” (Om) featured a cover of Cher re-released “I Didn’t Mean To Turn You On” and the single “What Will She Do For Love,” a coining narrative that channelled young Madonna.

“Push,” set for a Sept. 4 release, steers the down-tempo vibe of “Hypnotized” to go more boldly into pop. It recalls Norwegian chanteuse Anne’s self-aware hipster bubble gum, but with fully American references. First single “About Us” is crisp four-minute synth-pop with a welcome kick drum in the bridge; “Funny” features a rap from St. Louis’ Black Spade that feels surprisingly organic. It’s a big deal—and a definite declaration of mainstream intentions—for a dance artist to include hip-hop in any form these days.

We’re also digging Fauxliage, Leigh Nash’s dreamy team-up with DeLerium producers Bill Leeb and Rhys Fulber on Network; Fontella Bass (the voice of 1965 hit “Rescue Me”) turning in an aching, soulful cover of the Cinematic Orchestra’s “Ma Fleur” (Domino), and Cirque du Soleil vocalist Kristy Thirk guesting on D’Fuse & Hiratsuka’s dreamy “Skylane Lounge” (Lost Angeles).
All That Jazz

Hornsby Takes Left Turn With McBride, DeJohnette

Bruce Hornsby refuses to be counted among the pop stars trying on jazz for size. “I can see why someone may want to make an album that goes down easy and why a record company would want to put it out because it’s a quick way to make a sale,” says Hornsby, who makes his all-instrumental jazz debut with “Camp Meeting,” due Aug. 7 via Legacy.

“But my record is just the opposite. I have two of the most in-demand jazz artists, Christian McBride on bass and Jack DeJohnette on drums, playing with me, and we go into plenty of dissonant, stark, angular sonic places,” he continues. “This is not casual jazz playing; it’s been something I’ve been wanting to do for years.”

The genesis of “Camp Meeting” stretches back to Hornsby’s jazz studies at the Berklee College of Music and the University of Miami. However, after graduation he gravitated to the songwriter camp as a pianist/vocalist, even though his earliest pop hits like “The Way It Is” and “The Valley Road” featured jazz-informed piano breaks. He has also worked through the years with such top-tier jazz artists as Pat Metheny, Branford Marsalis and Wayne Shorter.

After encounters in recent years with Metheny and DeJohnette, who independently encouraged him to take the jazz plunge, Hornsby embraced the harmonic jazz language that he “hadn’t spoken for years,” he says. “I was no longer fluent. I knew I had to go into the woodshed.”

The refresher shows, as Hornsby not only demonstrates his jazz prowess on “Camp Meeting,” but also conjures up that rare alchemy with his rhythm team as they contemporize tunes by Miles Davis, Keith Jarrett, Thelonious Monk (a reharmonized, rumba-flavored “Straight, No Chaser”) and Bud Powell (including a hip-hop-spiced take on “Cella”). In addition to Hornsby originals, there’s also a never-released Ornette Coleman track, “Questions and Answers,” that the iconoclastic saxophonist played for him years ago.

The CD was recorded in April 2006. Given all their hectic schedules, the threesome’s next meeting was May 26 at the B.B. King in New York, to perform a benefit show for the jazz-in-schools organization Jazz Reach.

Backstage, DeJohnette said, “Bruce doesn’t lose himself. He approaches jazz with his own sensibility.” McBride was likewise impressed and joked, “But I worry about him. I hope he doesn’t get too good and make jazz his thing.”

Hornsby laughs when told this: “Rest assured, I love writing songs and it’s great fun to sing.”

As for the marketing challenges that “Camp Meeting” poses, Hornsby’s manager John Scher, co-CEO of New York-based Metropolis Talent, believes his core audience will be supportive. “Bruce has the unique ability to operate in a lot of different genres,” he says, pointing out that his intensely musical curiosity also paved the way for the “Ricky Scaggs & Bruce Hornsby” CD (Sony BMG/Legacy) that debuted in March and sat atop Billboard’s Top Bluegrass Albums chart for nearly three months. “But we recognize that since we’re talking about the jazz world, we’ve had to scale back our expectations. While the CD started out as an experiment, it ended up being something special.”

Sony BMG/Legacy senior director of marketing Mandy Eidgah will key in on Hornsby’s active fan base. She also points to some prestigious gigs coming up, including the Newport Jazz Festival (Aug. 11), the Hollywood Bowl (Aug. 22) and the Palace of Fine Arts in San Francisco (Aug. 23). “We’re having conversations with retail for in-store signings and performances,” she says. “It’s going to be a piece of cake going after all the different fan bases of the musicians on the CD as well as the artists whose tunes are covered.”

American ‘Beauty’

Former ‘Idol’ Contestant Connecting With Christian, Mainstream Audiences

NASHVILLE—The fifth season of “American Idol” has spawned a bumper crop of talented new artists who’ve landed deals with country, rock and pop labels. Now, with the July 31 release of “True Beauty,” Mandisa is hoping to become the latest success story.

Her debut single, “Only the World,” spent five weeks at No. 1 on Billboard’s Hot Singles Sales chart (it’s currently No. 5). “It’s a dream come true for me,” says the singer/songwriter, who fielded multiple offers before opting to sign with Sparrow Records, a contemporary Christian label under the EMI Christian Music Group.

Mafia Hits

Production Duo Rebounds From Adversity With Fantasia Smash

Riding high. That’s what production duo Midi Mafia is doing these days, thanks to Fantasia’s “When I See U,” which has been No. 1 on Billboard’s Hot R&B/Hip-Hop Songs chart for six weeks (and No. 32 on The Billboard Hot 100).

This current success mirrors the chart euphoria Midi Mafia experienced four years ago with 50 Cent’s “Questions.” That production reigned at No. 1 on Hot R&B/Hip-Hop Songs and the Hot 100 for seven and four weeks, respectively. But what the duo—DJ/engineer Dirty Swift and songwriter/artist Bruce Wayne—used to do is dedicated not to repeat is the between-hits lull from which it is emerging.

Lined up on the pair’s Family Ties Entertainment runway is the new Jennifer Lopez track, “Hold It, Don’t Drop It.” Coming after that was buzzed-about Puerto Rican singer/songwriter Deemi’s (single “On the Radio”) whose Atlantic debut, “Soundtrack of My Life,” is due Oct. 30. Next up: just-inked SRC/Universal signee Shirié (pronounced Sha-Ray). The Baltimore-bred singer’s first single is “Miss My Love,” to be followed in early 2008 by debut album “Pick Up the Pieces.”

“For the last two to three years, we’ve been going through a lot of adversity,” Wayne says. “But our momentum is building up.”

Midi Mafia was only 6 months old when the pair scored with “21 Questions.” That precipitated collaborations with Nelly, Taiaib Kwell, Young Buck, Busta Rhymes and others. Then a series of setbacks occurred. Motorcycle enthusiast Swift suffered a serious spinal injury while riding in California last year. Wayne, meanwhile, was embroiled in a lengthy lawsuit with a former business associate and was simultaneously divorcing his wife. “We stayed alive and afloat [through other projects], but there was nothing as big as 21,” Wayne recalls. “It was a low time. Now everyone is starting to call again.”

Although Midi Mafia’s Family Ties is partnered with Dangerous LLC for the Deemi proj.
Mandisa also signed a deal to represent the Ashley Stewart clothing line and wrote a book, "IDOLeyes: My New Perspective on Faith, Fat and Fame," published in May by Tyndale House.

A native of Sacramento, Calif., Mandisa attended Nashville's Fisk University, where she performed with the famed Fisk Jubilee Singers and earned a degree in vocal performance. She honed her skills as a background vocalist with such talents as Trisha Yearwood, Shania Twain, Take 6 and Faith Hill, and also worked in customer service at LifeWay Christian Resources in Nashville.

"People would send in Sunday school orders, and I would sit there and type them in all day long. I had my earphones on and I would just sing," Mandisa says. "I guess I was singing louder than I thought that I was and people started hearing me and noticing that I could sing. Then, they started asking me to sing in chapel services.

"On "True Beauty," Mandisa conveys the faith and values that made her a favorite with much of the "Idol" audience. "The message of true beauty was important to me, especially after having been on "Idol," says Mandisa, who stood up to Simon Cowell's criticism of her weight. "I wanted to record a song about where our true beauty comes from."

The album showcases Mandisa's powerhouse vocals and her ease with a variety of styles. "We really set out to make more of a pop-sounding record," she says. "But it runs the gamut because I run the gamut. I grew up on everything from Chaka Khan to Whitney Houston to Def Leppard."

In marketing "True Beauty," the label plans to capitalize on the exposure generated by "American Idol." "Every promo tour we've been on, there's a tremendous amount of awareness of her," EMI Christian Music Group senior VP/chief marketing officer David Crase says. "But we want to move that dialogue away from just 'I was an 'Idol' contestant' to 'What do I stand for as an artist?' The concept of true beauty is very powerful for her right now and resonates. I don't know that we've had an artist that connects that way with the female audience."

"Only the World" is the lead track for AC and CHR Christian stations. Crase says the label is looking at taking another track to gospel radio, but hasn't yet finalized plans.

In addition, inserting the CD in a computer will unlock a Web site with a bonus track and video footage. Also on tap are promotions with Verizon and Sprint in the mobile space.

And while Christian retail has lent its support with a presale campaign and in-store positioning, the album will also benefit from appearances in Best Buy and Circuit City circulars during release week.

"It is unusual for a Christian artist to get that slot," Crase says. "And we'll have feature positioning in all the major mainstream retailers. It will be positioned like a major pop record, and there aren't that many Christian records that can garner that kind of retail support from the mainstream."

Every July in the sleepy Italian university city of Perugia in the heart of the province of Umbria, jazz gushes for 10 days in a vibrant torrent from the Etruscan-era piazza to the soccer-stadium arena below the ancient walls. This year's edition of the Umbria Jazz Festival, the largest jazz bash in Italy, featured a full bill of American and, significantly, Italian jazz stars, highlighted by trumpeter Enrico Rava, pianist Stefano Bollani and reeds bandleader Gianluigi Trovesi.

On July 11, Ornella Coleman presented a primo alto sax display of off-kilter, unpredictable jazz, climaxing in the encore by his unusual request for audience members to come onstage and sing. After a buoyant take on "Lonely Woman," a haunting man sang a Polish folk song, followed by an Italian-speaking Japanese woman rendering "Amazing Grace" in English, both accompanied by Coleman's three-bassist, one-drummer band.

In perhaps the most interesting programming twist, two standards-oriented trios were featured: pianist Keith Jarrett performing his straight-up American Songbook improvisations at the 4,500-seat Arena Santa Giuliana. July 10 with bassist Gary Peacock and drummer Jack DeJohnette, and Doctor 3, comprising pianist Danilo Rea, bassist Enzo Pietropaoli and drummer Fabrizio Serra, putting a jazz spin on pop-music fare July 9 at the 1,200-seat Teatro Morlacchi.

Doctor 3 proved to be a pure delight as the trio dynamically segued from the Red Hot Chili Peppers' "California" to Wayne Shorter's "Footprints" and back, as well as reharmonized and embellished two Damien Rice tunes, "Cannonball" and "The Blower's Daughter," all without an ounce of smaltz.

Jarrett's show was typically transcendent, but was marred by his proximity-laced tirade against the "asshole" audience members with their "fucking" cameras and the "goddamn city" of Perugia before he played a single note.

The next day Umbria artistic director Carlos Pagnotta said, "Jarrett, the artist, is sublime, but Jarrett, the man, is very questionable. It is regrettable to witness this sort of schizophrenia involving these two aspects, because we expect an artist we love to behave in an appropriate way."

As for Jarrett's di斯 of the city, Pagnotta said the fest "won't have anything more to do with him. He will always continue to be part of the history of this festival, but we will do without his music." While three days later, Jarrett, through his manager Steve Cloud, issued an apology for his "choice of words," it seems certain that the pianist will not return to Umbria.

Founded in 1973 but on hiatus for three years during turbulent political times in Italy in the late '70s, Umbria primarily featured American jazz (and pop) stars in its early days, but has increasingly become a marquee showcase for Italian jazz. "I was accused of not booking Italian artists for years," Pagnotta said. "But within the past 10 years the quality of Italian jazz has become world-class. And we've been a part of that growth. Umbria Jazz has become the brand that represents Italian jazz."

In promoting its home-grown music, Umbria Jazz exports top acts to New York every June at Birdland (this year's June 26-30 show featured saxophonist Francesco Cafiso with strings), and inaugurated Umbria Jazz in Tokyo May 14-19 at the Blue Note club, starring Rava and Bollani.

Umbria regular Randall Kline, co-founder and executive director of the San Francisco Jazz Festival, which celebrates its 25th anniversary this fall, says, "Carlo has used the Umbria brand to expose the world to tremendous musicians. He's showing that they deserve a stage everywhere, not just at home."
Texas-bred singer/songwriter/actor Lyle Lovett has been as busy as ever in the past year in preparation for his new album, “It’s Not Big It’s Large.” Recorded live in the studio with his longtime collaborator the Large Band, the follow-up to 2003’s “My Baby Don’t Tolerate” is due Aug. 28 via Lost Highway. Lovett admits he’s taking a more proactive approach to marketing this time around, offering the album in a deluxe CD/DVD edition as well as in a Star- bucks-exclusive format with extra tracks.

In addition, Lovett will co-headline February’s Cayamo Cruise with Emmylou Harris, and, for the new Judd Apatow/Jake Kasdan “Walk the Line” parody “Walk Hard,” he recorded the title track alongside the unlikely trio of Jackson Browne, Jewel and Ghostface Killah. While in the midst of an extensive U.S. tour alongside k.d. lang, Lovett took a moment to chat with Billboard about the new album, how he’s watched the music industry change and why his band is large, not big.

This is your first album since 2003. What was the game plan this time around?

We went back into the studio last October. With our touring schedule through the end of last year and the beginning of this year, it just took us this long to finish it. I was trying to feature the whole band since we didn’t do that in a while. We recorded everything live. I’ve always felt as though recordings come out different when you record all together, like you play live. Just being a little less careful in the performing in terms of recording always feels better.

Which songs are you most proud of?

I really like the Lester Young tune (“Tickle Toe”) that we got to do. That’s a tune that Steve Marsh, our tenor sax player, suggested a few years back and we would play occasionally live. We hadn’t recorded an instrumental since the “Large Band” record [in 1989]. I thought it was a good time to do another one and feature the band a little bit.

Is the album title in reference to the band’s name, or are you trying to make a statement about the music?

The name of the band was always sort of a double-meaning thing. It’s my way of saying, “I’m not trying to do legit big band,” but it hints at it. And there are 36 people on the road every day right now, so it’s larger than ever. That was the intent of the name originally, but people still invariably will refer to it as “the big band,” and people invariably are asking me, “Are you touring with your big band?” I always just say, “Yes, we are,” but the album title is a small attempt to clarify.

How do you feel the music industry has changed since when you started recording in the ’80s?

It’s hard to find records anymore. It seems like it’s changing every day. Certainly technology has made music so much more accessible in a lot of ways, and it’s changed the way people receive music in so many ways. I just feel really fortunate at this point in my career that what’s consistent, and what’s been consistent in my career, is that the audience has been very supportive and our live business is as good as ever.

Do you feel like you’ve embraced the online audience more?

I’ve actually been slow coming to the technology myself. Since wrapping up this record in May, we’re only just now put up an official Web site. I don’t see [connecting with the online community] as much as an interactive experience [as a way to] present what you’re doing—a way to get the word out to folks.

Have you been previewing a lot of new material live? If so, how has the response been?

I have been playing quite a few [new] songs. The response has been good, and it’s fun to perform songs people haven’t heard or they’re not used to listening to. I always try to put a set together that features the group that we have out on the road. So some of the bigger songs like “I Will Rise Up” that we’re doing, they feature the singers and the horns. We’re doing “Don’t Cry a Tear” because that enables us to break down and do something, in a smaller setup onstage.

Real Talk

HILLARY CROSLEY hrcrosley@billboard.com

Not only did the cult hip-hop movie "Juice" inspire countless DJs and star Queen Latifah as a budding actress, but it was the inspiration behind July's Pepsi DJ Competition. Hosted by national Pepsi DJ and WQHT (Hot 97) New York mixer DJ Enuff, the competition was also co-branded with the Mixshow Power Summit. More important, it was a Wednesday night that'll go down in the history books. It was almost better than Dave Chappelle's Brooklyn block party a few years ago, where I caught cold to see Erykah Badu, the Roots and Jill Scott perform "You Got Me" in operatic stereo. But I digress.

With producers Just Blaze, Swizz Beatz and Kanye West (see story, page 22) as judges, the numerous DJ contestants went through several rounds of scratching, blending and mic-cracking to get to the final round. In between sets, A Tribe Called Quest's Q-Tip spun records while Enuff talked to the crowd. As the sweaty mob prayed for air conditioning, Mos Def ambled around the sound booth while Gil Scott-Heron chilled in the back. Joel Ortiz performed my favorite song, "Brooklyn Bullets," and Sean Kingston performed his hit, "Beautiful Girls." Originally, just Talib and Common were slated to perform but with Mos Def, West, Consequence, Saigon, Swizz Beatz, Drag-On and Q-Tip all there, it became a back-packer's haven.

"You all made it to this round because you're talented, but y'all got to crack that mic," Q-Tip warned before the final bout. "Everybody does it. You really have to air out these joints."

After the final round of judging, which pit New Yorkers Jack the Ripper, G Brown and M.O.S. against each other, Jack the Ripper prevailed. With a good song selection, solid scratches and mic skills perfect for a party, Jack became an official Pepsi DJ and won a trip to the Mixshow Power Summit in September in the Dominican Republic. G Brown, who blended the Beatles’ "Hey Jude" with
THE BILLBOARD REVIEWS

ALBUMS

POP

KAT DeLUNA
9 Lives
Producer: Red One
Epic
Release Date: Aug. 7
On her debut album, 19-year-old newcomer Kat DeLuna offers a unique blend of R&B, house, hip-hop, bachata, dancehall, merengue and opera—and surprisingly pulls it off. With vocal strength reminiscent of the late, great Selena, the Dominican-bred chanteuse might just be starting a musical movement all on her own. On the Elephant Man-assisted “Whine Up,” the bilingual crooner flirtatiously sings about her desires to get close to a fellow on the dance-floor. She also chants about falling in love with an island boy on the bachata-laden “Am I Dreaming.” But not all tales are of blissful teenage lust. On the conga-tinged “Love Confusion,” DeLuna sings about the perils of loving someone not worth her heart, while “Enjoy Saying Goodbye” might just empower ladies to walk away from a destructive relationship. —MC

CHRIS RICE
What a Heart
Is Beating For
Producer: Monroe Jones
EB + Fio/WO Records
Release Date: July 17
Chris Rice has a marvellous way with words, creating songs that are sometimes whimsical, often poignant and always entertaining. This album's simple “Lemonade” is the ultimate optimist’s anthem and a perfect addition to AC radio’s summertime playlists. The title track is a beautifully written ballad about what matters most in life, and Rice turns in a brilliant performance filled with passion and insight. The artist broke through last year at AC radio with the hit “When Did You Fall In Love With Me?”, and there’s plenty here to help him become a mainstream. In the tradition of great singer-songwriters like James Taylor and John Denver, Rice infuses his music with wit, intelligence and an earnest charm that is impossible to resist. —DEP

ROCK

GRACE POTTER & THE NOCTURNALS
This Is Somewhere
Producers: Mike Daly, Grace Potter & the Nocturnals
Hollywood Records
Release Date: Aug. 7
Grace Potter & the Nocturnals are a tough act to pin down. A roots-blues band with Muscle Shoals debts foreed by a whiskey-mouthed beauty who could sound like Janis Joplin a capella and throw down on the Hammond B3, the act fits into jam-band sores, blues festivals and Bonnaroo. Their work ethic having resulted in a slightly more amentable recording schedule. Potter and her band of muggles have settled in a bit on this “This Is Somewhere,” trading the bayou-ready grit and stomp of previous work for a slightly more accessible, pop-oriented sound. Potter can still do grand tricks with her sucker-punch voice on such rave-up bangers as “Ah Mary” and “Stop the Bus,” and ballads like “Apologies” and the faithless love story “Lost Some Time” pack the right amount of piano and pain. There’s plenty here to like for fans from all their various stops. —JW

OKKEVIR RIVER
The Stage Names
Producers: Brian Beattie, Okkervil River
Jagajawu
Release Date: Aug. 7
It used to be that Okkervil River’s Will Sheff couldn’t sing worth a damn, but things change. His whirly yelp, still unsteady, is here as much a fantastic destructive force as it is a story’s fragile narrator. This nine-song collection revolves around the themes of movies, fiction, fame and (naturally) death. The cerebral lyrics take center stage, as it were, while the band rocks out much harder than it did on 2005’s melancholy “Black Sheep Boy.” Opener “Our Life Is Not A Movie or Maybe” bears with poetry and an instrumental freakout. “A Girl in A Port” is a tender, though jaggied, modern ballad that sets up the appropriately titled “You Can’t Hold the Hand of a Rock and Roll Man,” loads of clever pop culture references grace “Savannah Smiles,” while “John Aliyn Smith Sails” samples—all else?—“Stoop John B.”—KH

UKG
UGK (Underground Kingz)
Producers: various
Jive
Release Date: Aug. 7
After five years and numerous street-date shifts, a proper UGK album is finally ready to hit stores. Still criminally slept on by the masses, the duo of Bun B and Pimp C certainly makes up for lost time here with a 29-track double-album that proudly flies the flag for Southern hip-hop. The OutKast-featuring “Int’l Players Anthem” could be the best recent rap song without an obvious hook (don’t miss the hysterical video), while “Quit Hatin’ the South” contrasts its lyrical boasted tone with a Cee-Lo offering. “The World is a Ghetto” is a smooth yet sparse backing track. The production is as tight as old-school to a fault, but the music is always engaging, even when the same topics get repeatedly recycled (running the game, snitching with the women). That’s the real thrill of “Underground Kingz”: hip-hop unburdened by trends and concerned with nothing more than telling it like it is.—AC

LUKE BRYAN
I’ll Stay Me
Producer: Jeff Stevens
Capitol Nashville
Release Date: Aug. 14
“I’ll Stay Me” is the perfect title for Luke Bryan’s Capitol debut. Listening to the Georgia native sing about trucks, mama, red-eyed gravy and wrestling hogs and gators, you realize he knows of what he speaks, at least in general terms. And that’s the attraction to this fine record. Bryan, who co-wrote 10 of the 11 cuts, doesn’t break any new musical ground here (he follows in the well-worn footsteps of great Randy Travis and Alan Jackson), but he doesn’t have to. He’s unapologetically country, and that’s why he stands out from the pack—authenticity is his greatest trait. Highlights include the chill bump-raising “The Car In Front of Me,” the coming of age “First Love Song,” the down-home romper “Country Man” and the playful tale of getting naughty and naked in the woods, “Over the River.”—KT

DROWNING POOL
Full Circle
Producers: B. Schigel, N. Sicz, D. Asbha
Eleven Seven Music
Release Date: Aug. 7
With its third vocalist in as many albums, Drowning Pool has the deck stacked against it. But the consistent lead singer turmoil hasn’t lessened the band’s appetite for meat-and-potatoes hard rock that sometimes borders on the generic (i.e., a weak cover of Billy Idol’s “Rebel Yell”). The band’s latest is a cop breakthrough and a songwriting rarity. While “Drinking with the Devil” is a bit too sparse, the title track sounds ready-made for an Army recruitment ad. Aside from that and an interesting collaboration with Nikki Sixx and DJ Asbha on “Reason I’m Alive,” the workman-like band seems content with making unspectacular music that could be mistaken for Godsmack or new frontman Ryan McCombs’ former band, SOIL.—BT

FOLK

GREG BROWN
Yellow Dog
Producer: Ian Garman
Earthwork Music
Release Date: Aug. 7
Brown is a potent force in most any setting. But give him an acoustic guitar, a chair and a cause, and he’s in his natural habitat: That’s the setting for “Yellow Dog,” a live album taped at an August 2005 show in Idspeming in Michigan’s Upper Peninsula. The occasion was a show protesting plans to build a metallic sulfide mine in the area’s Yellow Dog Watershed Preserve, which gave Brown plenty of meat to program a repertoire. The bulk of “Yellow Dog” is Brown’s “notebook songs”—literally performed from a spiral-bound notebook on the road. Three were performed for the first time, including the wary but hopeful “Better Days” and the politically charged “Olly Boys.” Brown also reaches into his familiar canon for renditions of “Dream Café” and “Canned Goods” before closing with the 1930s paean “Please Don’t Talk About Me When I’m Gone.”—GG

VARIOUS ARTISTS

The Hottest State
Producers: various
H Hickory Records
Release Date: Aug. 7
A wide array of artists lend their talents to interpreting the music of singer-songwriter Jack Black’s album, live in the round, for the recording of his soundtrack for the film “The Hottest State.” —Sv
writer Jesse Harris on the soundtrack to this Ethan Hawke-directed film. Harris, widely known for his Grammy Award-winning work with Norah Jones, wrote every song here including two score arrangements, and he and Hawke hopped to perform their take on the tracks. Of particular note is the bare-bones, intimate performances of Willie Nelson on “Always Seem to Get Things Wrong;” Emmylou Harris on “Maggie’s Dream,” with her “Crowing Edith,” and Mavis Staples on “Crooked Lines.” Elsewhere, American newcomer Rocha lends her soft, sweet vocals to Spanish and English versions of the film’s main track, “Never See You;” Bright Eyes offers a fuzzed-out electronic take on “Big Old House;” and the Black Keys add a welcome blues-rock touch to “If You Ever Slip.” —J.M.

WORLD

ZAP MAMA
Supermoon
Producers: various
Heads Up!
Release Date: Aug. 7

Marie Daulne, founder of Zap Mama, has been a major figure in world music since the early ’90s, crunching genres from Congolese traditional to rap via what was initially an a capella quintet. In all that time she’s never released a tighter, more immediate record than the new “Supermoon.” The band play four tunes on the album, co-authored the remaining seven songs and produced and handled the vocal chords and vocal arrangements Drawing on the talents of Tony Allen, Marshall Dick, Moko, Tanja Saw, David Gilmore, Bashiri Johnson and Will Lee, Daulne sketches from a vivid musical palette. She reworks a song from an African children’s game (“Kwenda”), re-creating it as a funky, beat-heavy bomb track. The title track—Daulne’s rejection of the role of superstar—is a mid-tempo pop song, performed with a basic quartet, with “1000 Ways” features the sort of wildly creative vocalizations that made Zap Mama famous in the first place—PVW

NEW & NOTEWORTHY

AUGIE MARCH
Moo, You Bloody Choir
Producers: Paul McInerney, Glenn Richards, Eric Drew Feldman
Jive/Zomba
Release Date: Aug. 7

Having already enjoyed acclaim in its native Australia, Augie March’s “Moo, You Bloody Choir” is finally getting a U.S. release via Jive/Zomba. “Moo,” the Aussie quartet’s third full-length, is another finely crafted collection of dreamy folk pop that has a distinct, timeless quality to its sound. Singer/songwriter/guitarist Glenn Richards’ lyrics are poetic and literate, and each song is rich with imagery and subtle emotion. If “Moo” is a boat from the blue/But what is a boat but a glorified screw,” he sings on “One Crowded Hour” as the song slowly builds into a wash of sound. “Victoria’s Secrets” vigorously melodic, and “The Cold Acre” is gentle and poppy, layered with piano and harmonies. Even if a major-label marketing push doesn’t turn Augie March into a superstar, it seems apparent the group is on the cusp of gaining a lot of new fans in the United States—J.M.

SINGLES

HILARY DUFF
Stranger (3:24)
Producers: Tad Murphy, Dave Cohen
Writers: various
Publishers: Hollywood

Hilary Duff’s previous album, “With Love,” became her biggest hit to date, peaking at No. 7 on the Pop 100 and topping the Hot Dance Club Play chart. “Stranger” is another up-tempo dance-friendly entry, voted upon by Web site fans and the producers are ready, the track has concluded top 10 at dance, with its beat byv of Middle Eastern influences, a hook that slinks sensuously and a lyric about disillusionment over a chocolate cake. Top 40 is a tough call when it comes to releasing a dance record. you’d like to believe that previous success showed listeners’ penchant for pop rhythm. But in any case, Duff delivers as dancefloor heroine, a calling card this nation has long neglected—CT.

VANESSA CARLTON
Nolita Fairytale (3:29)
Producer: Stephan Jenkins, Writers: V. Carlton, S. Jenkins
Publishers: Rossalynn/Songs of Universal/Three EB, Sire

It’s been five long years since Vanessa Carlton conjured piano magic with top five Billboard Hot 100 debut “A Thousand Miles.” Third album “Heroes and Thieves,” due in October, marks her launch with the band’s current chart-buster, but this clever R&B-emo melange will still earn the quartet its third top 40 hit this year.—SP

ROCK

FALL OUT BOY
The Take Over, The Breaks Over (3:33)
Producer: Neal Avron
Writers: Fall Out Boy
Publisher: not listed

Super-producer Babyface oversaw just two tracks on “Infinity on High.” Fall Out Boy’s latest studio set, but his influence is felt on many, including “The Take Over, The Breaks Over.” This groovy, R&B-infused single features crunching funk guitars, 80’s style handclaps and slick, rhythmic soul vocals by Patrick Stump, who dazzles in a new role as a falsett-o- Loving crooner. Carson’s fans should dig a manic fave Motown vibe in the verse, while massive guitar licks a huge stadium-rock chorus (“We do it in the dark/With smiles on our faces”). A little less catchy than “Thinks fr fr Mmns,” the band’s current chart-buster, but this clever R&B-emo melange will still earn the quartet its third top 40 hit this year.—SP

COUNTRY

RISSE PALMER
Country Girl (3:46)
Producer: Dan Shea, Cory Rooney
Writers: R. Palmer, S. Majors, D. Shea, S. Sanes
Publishers: various

Hill/20th Entertainment.

Newcomer Rissi Palmer puts her strong, distinctive vocal to good use on this blues-tinted anthem reminding us that being a “Country Girl” is more a state of mind than geographic distinction. Single prevails her 1720 debut, due this fall. Palmer’s vocal delivery oozes personality and passion that perfectly complement the sad lyric. She was a finalist on CBS “Star Search,” and has been featured on “Watchin’ in the Wings,” a CMT documentary about African Americans in country music. With a strong, versatile vocal stamp that could find success in any musical genre, Palmer follows her childhood love by choosing to call country home. Producers would do well to break type and take notice—DEP

MATCHBOX TWENTY
How We’ve Come (3:31)
Producer: Steve Lillywhite
Writers: Matchbox Twenty
Publisher: not listed

Atlantic

It’s been three years since we last heard from Matchbox Twenty as lead singer Rob Thomas has indulged a can’t-stop solo career. But new “How We’ve Come,” which launched at No. 29 at adult top 40, makes clear that radio has a love to give. The song is one of six the band recorded to accompany upcoming greatest-hits package “Exile on Mainstream,” due in October. From the uptempo opening drumbeat, it’s evident this isn’t the late-night-lamenting Matchbox Twenty we heard on “If I’m Mad.” Rather, the group sounds more at ease with stuttering high/hot rhythms and shout-along harmonies more reminiscent of Fall Out Boy than late-’90s alt-rock. After 11 years, a step forward for an act that maintains signature status at radio, while so many others have fallen into obscurity.—GT

TRIPLE-A

REGINA SPEKTOR
Better (3:12)
Producer: David Kahne
Writers: R. Spektor
Publishers: Soviet Kitsch/EMI/Blackwood
Sire

The musically adventurous Regina Spektor made radio headway last year with “Fidelity,” a pop charmer that only hinted at the New York singer/pianist’s grander, more eccentric tendencies. Recut for radio release, “Better” should succeed for the same reason. An appealing, hummable tune, the track has some characteristic Spektor touches—a passage employing clicking sounds she makes with her mouth—but mainly stays true to a polished singer/songwriter template centered on a soaring, seductive chorus. Spektor’s elegant vocals and keyboard dexterity always set her apart from the crowd, and if her more straightforward forward creations draw listeners into her larger, fantastical world, all the better.—SV

FOR THE RECORD

In the last issue, the producers for Pat Monahan’s “Hi There” should have been listed as Pat Monahan and John Shanks, and the writers should have been listed as P. Monahan, J. Shanks and W.R. Leonard. Also, the reference to Spoon’s “The Underdog” should have been credited to Sarah Kingsbury.
Prince Gets Physical: Indies’ Hollywood Moment

No foldered this time for the artist once and currently known as Prince.

No “buy a ticket, get a CD.” No exclusive or semi-exclusive distribution channel. No newspaper distribution, as happened with this album when it hit the United Kingdom.

Prince earns the Hot Shot Debut on The Billboard 200—and his fourth No. 1 on Top R&B/Hip-Hop Albums—the old-fashioned way, as first-week sales of 95,000 puts “Planet Earth” at No. 3 on the chart. In fact, his marketing path is so old-school, he starts this time with nary a download sold.

A source at Sony BMG Sales Enterprise says digital distribution could not commence until after July 31, yielding the unusual sight of a top-10 album with zero downloads. As of Aug. 1, “Planet Earth” was not yet available on iTunes.

This becomes Prince’s third straight album to begin at No. 3 or higher, a run that dates to 2004’s “Musicology,” whose sales were bolstered by a controversial plan in which the purchase of every ticket included a copy of the album. That policy was soon altered; concert/ticket bundles must now include an option to buy tickets unnamed by an album purchase to count toward Billboard’s charts.

Last year, Prince bowed at No. 1 with “3121,” his first No. 1 since 1989. “Musicology” tallied 191,000 in its first week, with 66% of those (12,600) coming from the concert distribution. That album had tracked 2 million copies to date, according to Nielsen SoundScan, while “3121” has sold 524,000, with 183,000 of those sold in the first week.

How much, if any, did the new Prince album lose by its absence from digital distribution? Hard to say, as “3121” has yet to sell its first download, and only 4,000 of the 2 million copies “Musicology” tallied were sold via download.

Could it be that Prince, who has conformed retailers with some of his earlier marketing strategies (Retail Track, Billboard, Aug. 4), bypassed the digital portal to give an edge to store owners?

Not that Prince has become anti-technology. Consumers got their first taste of “Planet Earth” when the track “Guitar” was featured in a promotion with Verizon Wireless.

INDEPENDENT FILM: In the late ’90s, major record companies couldn’t spend money fast enough on soundtracks, but as the category has declined, the field has begun to shift. Consequently, three of the top 12 titles on Top Independent Albums are soundtracks.

Leader of the indie albums pack is “Hairspray,” which also stands tall with a 4.2 jump on The Billboard 200, garnering a 41% increase—and the Greatest Gain Award—in its third chart week.

The boost in album sales comes even as the movie loses ground at the box office. In a week when the soundtrack moves 26,000 downloads, its overall sales spike by 30,000 (101% total).

“Hairspray” easily earns the highest Billboard 200 rank in the history of the New Line label and becomes its third No. 1 on Top Independent Albums. New Line’s prior peak on the big chart was the No. 43 rank earned last year by the “Snakes on a Plane” soundtrack.
A July 24 iron of an "American Idol" episode.

At No. 70, Silverchair's first independently distributed set is also its first release since 2002's "Storning." Starts with it "600.

The Billboard 200 Artist Index

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;FIRE&quot;</td>
<td>&quot;Blue&quot;</td>
</tr>
<tr>
<td>&quot;MEMORIES&quot;</td>
<td>&quot;THE BILLBOARD&quot;</td>
</tr>
<tr>
<td>&quot;WIZARD&quot;</td>
<td>&quot;THE BILLBOARD&quot;</td>
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<tr>
<td>&quot;FIRE&quot;</td>
<td>&quot;THE BILLBOARD&quot;</td>
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<td>&quot;MEMORIES&quot;</td>
<td>&quot;THE BILLBOARD&quot;</td>
</tr>
<tr>
<td>&quot;WIZARD&quot;</td>
<td>&quot;THE BILLBOARD&quot;</td>
</tr>
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</table>

Smith's album releases with a 1,070% increase.

For more information, visit www.billboard.biz for complete chart data.

Data for week of August 11, 2007 | CHARTS LEGEND on page 52
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
<th>Hot 100 Peak</th>
</tr>
</thead>
<tbody>
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<td>YOUNG JEEZY PRESENTS U.S.A.</td>
<td>Cold Summer: The Authorized Mixtape</td>
<td>Jeezy Records/Interscope</td>
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<tr>
<td>DJ Khaled</td>
<td>We The Best</td>
<td>Epic/Cash Money/Cash Money/Thizz Entertainment</td>
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<td>MY CHEMICAL ROMANCE</td>
<td>The Black Parade Reprise</td>
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<td>MARTINA MCBRIDE</td>
<td>Wake Up Laughing</td>
<td>MCA</td>
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<td>JOSSTONE</td>
<td>Introducing Joss Stone</td>
<td>Atlantic</td>
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<td>THE FRAY</td>
<td>How To Save A Life</td>
<td>E1</td>
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<td>THE ROCKET SUMMER</td>
<td>Don’t You Fake It</td>
<td>Island</td>
<td>10</td>
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<td>TECH NINE CALLABOS</td>
<td>Messy Loves Company</td>
<td>E1</td>
<td>50</td>
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<tr>
<td>BRANDI CARLILE</td>
<td>The Story</td>
<td>Sugar Hill</td>
<td>4</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>Instant Karma: The Amnesty International Campaign To Save Darfur</td>
<td>Atlantic</td>
<td>15</td>
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<tr>
<td>ELTON JOHN</td>
<td>Rocket Men: Number Ones</td>
<td>Capitol</td>
<td>31</td>
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<td>THE USED</td>
<td>Lies For The Liars</td>
<td>Fueled By Ramen</td>
<td>54</td>
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<td>THE ALMOST</td>
<td>Southern Weather</td>
<td>Total Noize</td>
<td>98</td>
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<td>TANK</td>
<td>Sex Love &amp; Pain</td>
<td>Polydor</td>
<td>100</td>
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<td>LILY ALLEN</td>
<td>Alright, Still...</td>
<td>Polydor</td>
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<td>THE BEATLES</td>
<td>Love</td>
<td>Parlophone</td>
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<td>ROONEY</td>
<td>Calling The World</td>
<td>BMG Rights Management</td>
<td>100</td>
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<td>LLOYD</td>
<td>Street Love</td>
<td>So So Def Production</td>
<td>100</td>
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<td>CAMILA</td>
<td>Legally Blonde: The Musical</td>
<td>Sony</td>
<td>99</td>
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<td>SILVERSTEIN</td>
<td>Victory (13.98)</td>
<td>Fearless</td>
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<td>TONY MACAULAY</td>
<td>(18.98)</td>
<td>RCA</td>
<td>100</td>
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<tr>
<td>BREAKING BENJAMIN</td>
<td>Phobia</td>
<td>Roadrunner</td>
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<tr>
<td>SARA BAREILLES</td>
<td>Little Voice</td>
<td>Reprise</td>
<td>25</td>
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<tr>
<td>AVENTURA</td>
<td>K.O.B.: Live</td>
<td>Universal</td>
<td>2</td>
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<tr>
<td>MIRANDA LAMBERT</td>
<td>Crazy Ex-Girlfriend</td>
<td>Sony</td>
<td>100</td>
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<td>WILCO</td>
<td>Sky Blue Sky</td>
<td>Nonesuch</td>
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<tr>
<td>INCUBUS</td>
<td>Light Grenades</td>
<td>Universal</td>
<td>2</td>
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<tr>
<td>DIERKS BENTLEY</td>
<td>We Are The Night</td>
<td>Capitol</td>
<td>100</td>
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<tr>
<td>MIKA</td>
<td>Life In Cartoon Motion</td>
<td>RCA</td>
<td>9</td>
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<tr>
<td>ALAN JACKSON</td>
<td>A Beautiful Lie</td>
<td>Arista</td>
<td>9</td>
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<tr>
<td>GRANT SAYERS</td>
<td>Headstrong</td>
<td>Reprise</td>
<td>100</td>
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<tr>
<td>THE DOORS</td>
<td>Live In Boston 1970</td>
<td>Elektra</td>
<td>100</td>
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<tr>
<td>NORAH JONES</td>
<td>Not Too Late</td>
<td>Blue Note</td>
<td>2</td>
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<tr>
<td>HILARY DUFF</td>
<td>Dignity</td>
<td>Hollywood - Warner Bros.</td>
<td>100</td>
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<tr>
<td>MODEST MOUSE</td>
<td>We Were Dead Before The Ship Even Sank</td>
<td>Matador</td>
<td>100</td>
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<tr>
<td>BILLY CURRINGTON</td>
<td>Doin' Somethin' Right</td>
<td>Universal</td>
<td>100</td>
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<tr>
<td>CORIN BLUES</td>
<td>Another Side</td>
<td>Next Level</td>
<td>100</td>
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**Note:**
- The chart is for the week of August 11, 2007.
- Artists and titles are listed with their respective record labels.
- The Hot 100 Peak indicates the highest position the song reached on the chart.

Additional information:
- **SALES DATA**
  - Data for week of August 11, 2007.
  - For chart reprints call 646.654.4633

**Go to www.billboard.biz for complete chart data.**
# THE BILLBOARD HOT 100

![Chart Image]

## Chart Data

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Sales (2007)</th>
<th>Format</th>
<th>Release Date</th>
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<tbody>
<tr>
<td>&quot;Beautiful Girls&quot;</td>
<td>Sean Kingston</td>
<td>277,000</td>
<td>Digital</td>
<td>2007-08-07</td>
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<tr>
<td>&quot;Hey There Delilah&quot;</td>
<td>Plain White T's</td>
<td>260,000</td>
<td>Physical</td>
<td>2007-07-24</td>
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<tr>
<td>&quot;Numb&quot;</td>
<td>Linkin Park</td>
<td>200,000</td>
<td>Physical</td>
<td>2007-08-07</td>
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<tr>
<td>&quot;Because of You&quot;</td>
<td>Reba McEntire Featuring Tim McGraw</td>
<td>100,000</td>
<td>Physical</td>
<td>2007-08-07</td>
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<tr>
<td>&quot;Cupid Shuffle&quot;</td>
<td>Ciara Featuring Good Charlotte</td>
<td>100,000</td>
<td>Digital</td>
<td>2007-08-07</td>
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</table>

### Additional Notes

- Bobby Valentino Featuring Timbaland sold 260,000 units.
- Enrique Iglesias' "Beautiful Girls" reached No. 1 on the Hot 100 Airplay chart.
- Sean Kingston moves to the top of The Billboard Hot 100 with his first charting single as "Beautiful Girls."
# HOT 100 AIRPLAY

<table>
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<tr>
<td>1</td>
<td>BEAUTIFUL GIRLS</td>
<td>AIRPLAY</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
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<td>2</td>
<td>BLACK</td>
<td>HOME BEAVER</td>
<td>INTERTONE</td>
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<tr>
<td>3</td>
<td>BEAUTIFUL GIRLS</td>
<td>HOME</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
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<tr>
<td>4</td>
<td>BIG GIRLS DON'T CRY</td>
<td>HOME</td>
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<tr>
<td>5</td>
<td>BEAUTIFUL GIRLS</td>
<td>HOME</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
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<tr>
<td>6</td>
<td>THE SWEET ESCAPE</td>
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<td>7</td>
<td>HOME</td>
<td>HOME</td>
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<td>8</td>
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<td>9</td>
<td>THE SWEET ESCAPE</td>
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<td>10</td>
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# ADULT TOP 40

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<tr>
<td>1</td>
<td>HANDS UP</td>
<td>HOME</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
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<tr>
<td>2</td>
<td>I TOOK YOU</td>
<td>HOME</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>3</td>
<td>PRAISE YOU</td>
<td>HOME</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>4</td>
<td>HOME</td>
<td>HOME</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>5</td>
<td>I TOOK YOU</td>
<td>HOME</td>
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# MODERN ROCK

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<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>PARADISE</td>
<td>HOME</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>2</td>
<td>ICKY THUMP</td>
<td>HOME</td>
<td>SONY BMG MUSIC ENTERTAINMENT</td>
</tr>
<tr>
<td>3</td>
<td>EVERYTHING</td>
<td>HOME</td>
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<tr>
<td>4</td>
<td>PARADISE</td>
<td>HOME</td>
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</tr>
<tr>
<td>5</td>
<td>ICKY THUMP</td>
<td>HOME</td>
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# HOT DIGITAL SONGS

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<tr>
<td>1</td>
<td>WHINE UP</td>
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<td>I TOOK YOU</td>
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<td>4</td>
<td>PRAISE YOU</td>
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<tr>
<td>5</td>
<td>HOME</td>
<td>HOME</td>
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</table>

### Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prince</td>
<td>Planet Earth</td>
<td>Warner Bros.</td>
</tr>
</tbody>
</table>
| Various Artists | Now2 | EMI-

### Top Blues Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black Snake Moan</td>
<td>Black Snake Moan</td>
<td>Sony BMG</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Something To Talk About</td>
<td>Sony BMG</td>
</tr>
<tr>
<td>Corinne Bailey Rae</td>
<td>Corinne Bailey Rae</td>
<td>Jive</td>
</tr>
</tbody>
</table>
| Various Artists | The Definition Of: Pick Of The litter | BMG

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**BETWEEN THE BULLETS**

4 Prince earns his fourth No. 1 on Top R&B/Hip-Hop Albums with "Planet Earth," Chicago upstart Yung Berg primes his October full-length release with "Almost Famous: The Sexy Lady EP," which starts at No. 4 on this page and at No. 32 on The Billboard 200 (200,000 units). Along with the title track, which is No. 18 on Hot R&B/Hip-Hop Songs, the EP includes four songs and a remix of the lead single. An iTunes version adds the video and a second remix with Jim Jones, Rich Boy and DJ Khaled. "Almost" is priced $4.99 at Best Buy, $5.99 at Apple’s iTunes store.

Next week, Berg faces high debuts from fellow Chicago rapper Common and Sean Kingston. The former should lead The Billboard 200 with an estimated 160,000 sold.

—Robert George

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**Go to www.billboard.biz for complete chart data**
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WHEN I SEE U</td>
<td>Fantasia</td>
<td>RCA Records</td>
</tr>
<tr>
<td>2</td>
<td>MAKE ME BETTER</td>
<td>Fabolous featuring Yo Yo</td>
<td>G-Unit</td>
</tr>
<tr>
<td>3</td>
<td>YOU</td>
<td>Usher featuring TI and Lil Wayne</td>
<td>Cash Money</td>
</tr>
<tr>
<td>4</td>
<td>SAME GIRL</td>
<td>R. Kelly featuring Wiz Khalifa</td>
<td>Atlantic</td>
</tr>
<tr>
<td>5</td>
<td>SHAWTY</td>
<td>Plies featuring T-Pain</td>
<td>Def Jam</td>
</tr>
<tr>
<td>6</td>
<td>孙孙女</td>
<td>Styles P featuring Fat Joe</td>
<td>Cash Money</td>
</tr>
<tr>
<td>7</td>
<td>PLEASE DON'T GO</td>
<td>Good Gumption featuring 50 Cent</td>
<td>Cash Money</td>
</tr>
<tr>
<td>8</td>
<td>BAR TENDER</td>
<td>50 Cent featuring Akon</td>
<td>Universal</td>
</tr>
<tr>
<td>9</td>
<td>BIG THINGS POPPIN' (DO IT)</td>
<td>Akon featuring 50 Cent</td>
<td>Universal</td>
</tr>
<tr>
<td>10</td>
<td>GET ME BODIED</td>
<td>Kelly Rowland featuring 50 Cent</td>
<td>Universal</td>
</tr>
<tr>
<td>11</td>
<td>A BAY BAY</td>
<td>Lil Boosie featuring 50 Cent</td>
<td>Universal</td>
</tr>
<tr>
<td>12</td>
<td>UMBRELLA</td>
<td>Rihanna featuring J. Zay</td>
<td>Def Jam</td>
</tr>
<tr>
<td>13</td>
<td>BEAUTIFUL GIRLS</td>
<td>Ke$ha featuring Cirkut</td>
<td>Interscope</td>
</tr>
<tr>
<td>14</td>
<td>CRANK THAT (SOULJA BOY)</td>
<td>Soulja Boy featuring Bad Boys</td>
<td>Cash Money</td>
</tr>
<tr>
<td>15</td>
<td>CRAZY LADY</td>
<td>Yung Berg featuring Junior</td>
<td>A&amp;M Records</td>
</tr>
<tr>
<td>16</td>
<td>BED</td>
<td>J. Holiday featuring The City</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>17</td>
<td>UNTIL THE END OF TIME</td>
<td>Justin Timberlake featuring Currens</td>
<td>Interscope</td>
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<tr>
<td>18</td>
<td>HIP IT TO ME</td>
<td>Ludacris featuring Mysa</td>
<td>Cash Money</td>
</tr>
<tr>
<td>19</td>
<td>HOW DO I BREATHE</td>
<td>Don Omar featuring J. B. Thomas</td>
<td>I-Marco</td>
</tr>
<tr>
<td>20</td>
<td>PARTY LIKE A ROCKSTAR</td>
<td>Shop Boyz featuring Migos</td>
<td>Cash Money</td>
</tr>
<tr>
<td>21</td>
<td>IF I WAS YOUR MAN</td>
<td>Joe featuring Chris Brown</td>
<td>Cash Money</td>
</tr>
<tr>
<td>22</td>
<td>TAMIQUIN</td>
<td>D FRAME featuring D. Stewart</td>
<td>Interscope</td>
</tr>
<tr>
<td>23</td>
<td>CAN'T LEAVE EM ALONE</td>
<td>Ciara featuring 50 Cent</td>
<td>Universal</td>
</tr>
<tr>
<td>24</td>
<td>LOST WITHOUT YOU</td>
<td>Robyn Trice featuring 50 Cent</td>
<td>Universal</td>
</tr>
<tr>
<td>25</td>
<td>GOOD FINGERS</td>
<td>Giada Rose featuring J. B. Thomas</td>
<td>Interscope</td>
</tr>
<tr>
<td>26</td>
<td>NONYONIKA</td>
<td>Bobby Valentine featuring The Verys</td>
<td>Universal</td>
</tr>
<tr>
<td>27</td>
<td>DON'T GIVE ME NO OTHER B.I.G.</td>
<td>Jadakai featuring The Verys</td>
<td>Universal</td>
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<tr>
<td>28</td>
<td>CAN'T TELL ME NOTHING</td>
<td>Roc-A-Fella featuring J. B. Thomas</td>
<td>Interscope</td>
</tr>
<tr>
<td>29</td>
<td>YOU KNOW WHAT IT IS</td>
<td>TI. featuring Wyclef Jean</td>
<td>Motown</td>
</tr>
<tr>
<td>30</td>
<td>ANOTHER GOOD ONE</td>
<td>John Legend featuring The Verys</td>
<td>Universal</td>
</tr>
<tr>
<td>31</td>
<td>MAKE YA FEEL BEAUTIFUL</td>
<td>Ruben Studdard featuring The Verys</td>
<td>Universal</td>
</tr>
<tr>
<td>32</td>
<td>ME</td>
<td>Tamiya</td>
<td>Interscope</td>
</tr>
<tr>
<td>33</td>
<td>WHAT'S MY NAME</td>
<td>Brandy featuring The Verys</td>
<td>Universal</td>
</tr>
<tr>
<td>34</td>
<td>BECAUSE OF YOU</td>
<td>Ne-Yo featuring The Verys</td>
<td>Universal</td>
</tr>
<tr>
<td>35</td>
<td>GET IT RIGHT</td>
<td>J. Holiday featuring The Verys</td>
<td>Interscope</td>
</tr>
<tr>
<td>36</td>
<td>THE CURE</td>
<td>Mims featuring The Verys</td>
<td>Interscope</td>
</tr>
<tr>
<td>37</td>
<td>TRICKY</td>
<td>Bobby Valentine featuring The Verys</td>
<td>Universal</td>
</tr>
<tr>
<td>38</td>
<td>OHH WEI</td>
<td>Gerald Levert featuring The Verys</td>
<td>Universal</td>
</tr>
<tr>
<td>39</td>
<td>POP LOCK &amp; DROP IT</td>
<td>Puff Daddy featuring The Verijs</td>
<td>Universal</td>
</tr>
<tr>
<td>40</td>
<td>INT'L PLAYERS ANTHEM (I CHOOSE YOU)</td>
<td>UGK featuring Outkast</td>
<td>Interscope</td>
</tr>
<tr>
<td>41</td>
<td>MONEY IN THE BANK</td>
<td>Swiss Beatz featuring The Verijs</td>
<td>Interscope</td>
</tr>
<tr>
<td>42</td>
<td>TATTOO</td>
<td>The Alliance featuring Fabo</td>
<td>Interscope</td>
</tr>
<tr>
<td>43</td>
<td>I GET MONEY</td>
<td>Prince</td>
<td>Interscope</td>
</tr>
<tr>
<td>44</td>
<td>FUTURE BABY MAMA</td>
<td>Prince</td>
<td>Interscope</td>
</tr>
<tr>
<td>45</td>
<td>CALL TO THE WALL</td>
<td>Chris Brown featuring The Verijs</td>
<td>Interscope</td>
</tr>
<tr>
<td>46</td>
<td>HAUNTED</td>
<td>Snoop Lion featuring The Verijs</td>
<td>Interscope</td>
</tr>
<tr>
<td>47</td>
<td>PRAY TO GOD</td>
<td>The Dram</td>
<td>Interscope</td>
</tr>
<tr>
<td>48</td>
<td>GET MY WEIGHT BACK</td>
<td>Big Face featuring Cash Money</td>
<td>Interscope</td>
</tr>
<tr>
<td>49</td>
<td>LITTLE GIRL</td>
<td>Soulja Boy featuring The Verijs</td>
<td>Interscope</td>
</tr>
<tr>
<td>50</td>
<td>WONDERFUL</td>
<td>Marques Houston featuring The Verijs</td>
<td>Interscope</td>
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</table>

**R&B/HIP-HOP Songs Chart**

**New Multi-Platinum R&B/Hip-Hop Songs**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Be My Baby&quot;</td>
<td>J. Holiday featuring The Verijs</td>
<td>Interscope</td>
</tr>
<tr>
<td>&quot;Don't Gave Me No Other&quot;</td>
<td>Jadakai featuring The Verijs</td>
<td>Universal</td>
</tr>
<tr>
<td>&quot;Can't Tell Me Nothing&quot;</td>
<td>Roc-A-Fella featuring J. B. Thomas</td>
<td>Interscope</td>
</tr>
<tr>
<td>&quot;You Know What It Is&quot;</td>
<td>TI. featuring Wyclef Jean</td>
<td>Motown</td>
</tr>
<tr>
<td>&quot;Another Good One&quot;</td>
<td>John Legend featuring The Verijs</td>
<td>Universal</td>
</tr>
<tr>
<td>&quot;Make Ya Feel Beautiful&quot;</td>
<td>Ruben Studdard featuring The Verijs</td>
<td>Universal</td>
</tr>
<tr>
<td>&quot;WE&quot;</td>
<td>Tamiya</td>
<td>Interscope</td>
</tr>
<tr>
<td>&quot;What's My Name&quot;</td>
<td>Brandy featuring The Verijs</td>
<td>Universal</td>
</tr>
<tr>
<td>&quot;Because Of You&quot;</td>
<td>Ne-Yo featuring The Verijs</td>
<td>Universal</td>
</tr>
<tr>
<td>&quot;Get It Right&quot;</td>
<td>J. Holiday featuring The Verijs</td>
<td>Interscope</td>
</tr>
<tr>
<td>&quot;The Cure&quot;</td>
<td>Mims featuring The Verijs</td>
<td>Interscope</td>
</tr>
<tr>
<td>&quot;OHH WEI&quot;</td>
<td>Gerald Levert featuring The Verijs</td>
<td>Universal</td>
</tr>
<tr>
<td>&quot;Pop Lock &amp; Drop It&quot;</td>
<td>Puff Daddy featuring The Verijs</td>
<td>Universal</td>
</tr>
<tr>
<td>&quot;Int'l Players Anthem (I Choose You)&quot;</td>
<td>UGK featuring Outkast</td>
<td>Interscope</td>
</tr>
<tr>
<td>&quot;Money In The Bank&quot;</td>
<td>Swiss Beatz featuring The Verijs</td>
<td>Interscope</td>
</tr>
<tr>
<td>&quot;Tattoo&quot;</td>
<td>The Alliance featuring Fabo</td>
<td>Interscope</td>
</tr>
<tr>
<td>&quot;I Get Money&quot;</td>
<td>Prince</td>
<td>Interscope</td>
</tr>
<tr>
<td>&quot;Future Baby Mama&quot;</td>
<td>Prince</td>
<td>Interscope</td>
</tr>
<tr>
<td>&quot;Call To The Wall&quot;</td>
<td>Chris Brown featuring The Verijs</td>
<td>Interscope</td>
</tr>
<tr>
<td>&quot;Haunted&quot;</td>
<td>Snoop Lion featuring The Verijs</td>
<td>Interscope</td>
</tr>
<tr>
<td>&quot;Pray To God&quot;</td>
<td>The Dram</td>
<td>Interscope</td>
</tr>
<tr>
<td>&quot;Get My Weight Back&quot;</td>
<td>Big Face featuring Cash Money</td>
<td>Interscope</td>
</tr>
</tbody>
</table>

**New 'GIRL' Works For Lavender**

With a controversial tale of a man's girlfriend and her affair with a woman, Ray Lavender takes the highest 707 bow by a new artist's first single on Hot R&B/Hip-Hop Songs. Despite some programmers' concerns about its lyrics, "My Girl Gotта Best Friend" starts at No. 62 with close to 4 million audience impressions.

—Raphael George
### TOP COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Musician</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Taylor Swift</td>
<td>Taylor Swift</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Brad Paisley</td>
<td>8th Gear</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Billy Ray Cyrus</td>
<td>Home At Last</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Carrie Underwood</td>
<td>Some Hearts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Toby Keith</td>
<td>Big Dog Daddy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Travis Tritt</td>
<td>Let It Go</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Jack Ingram</td>
<td>Me And My Gang</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Jason Aldean</td>
<td>Relentless</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Sugarland</td>
<td>Enjoy The Ride</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Rodney Atkins</td>
<td>If You're Gonna Through Hell</td>
<td></td>
<td></td>
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<tr>
<td>11</td>
<td>Tim McGraw</td>
<td>Greatest Hits, Vol. 2: Reflected</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Keith Urban</td>
<td>Love, Pain &amp; The Whole Crazy Thing</td>
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</tbody>
</table>

### TOP BLUEGRASS ALBUMS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Musician</th>
<th>Title</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Steve Ivey</td>
<td>The Road And The Radio</td>
<td>$11.98</td>
</tr>
<tr>
<td>2</td>
<td>Trace Adkins</td>
<td>Dangerous Man</td>
<td>$9.98</td>
</tr>
<tr>
<td>3</td>
<td>George Strait</td>
<td>It Just Comes Natural</td>
<td>$10.98</td>
</tr>
<tr>
<td>4</td>
<td>Jason Michael Carroll</td>
<td>Water In The Country</td>
<td>$10.98</td>
</tr>
<tr>
<td>5</td>
<td>Montgomery Gentry</td>
<td>Some People Change</td>
<td>$9.98</td>
</tr>
<tr>
<td>6</td>
<td>Alan Jackson</td>
<td>Precious Memories</td>
<td>$9.98</td>
</tr>
<tr>
<td>7</td>
<td>Dixie Chicks</td>
<td>Taking The Long Way</td>
<td>$9.98</td>
</tr>
<tr>
<td>8</td>
<td>Jake Owen</td>
<td>Startin' With Me</td>
<td>$9.98</td>
</tr>
<tr>
<td>9</td>
<td>Gretchen Wilson</td>
<td>One Of The Boys</td>
<td>$9.98</td>
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<tr>
<td>10</td>
<td>Sara Evans</td>
<td>Real Fine Place</td>
<td>$9.98</td>
</tr>
<tr>
<td>11</td>
<td>Clay Walker</td>
<td>Fall</td>
<td>$9.98</td>
</tr>
<tr>
<td>12</td>
<td>Dave Alvin</td>
<td>Times Like These</td>
<td>$9.98</td>
</tr>
</tbody>
</table>

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**BETWEEN THE BULLETS**

While Billy Ray Cyrus returns to the top 10 of Top Country Albums for the first time since 1993 (see story, page 10, ABC's July 23 presentation of "CMA Music Festival: Country's Night to Rock" yields gains for many of its participants. The biggest increases go to Martina McBride's "Timeless" (No. 29 up 184%). Sara Evans (No. 38, up 174%), Josh Turner (No. 17, up 45%) and Kellie Pickler (No. 19, up 42%). Pickler also played "Good Morning America" July 23, helping her handthose gains.

In other chart news, Steve Ivey, who has placed 10 different titles on Top Bluegrass Albums, finally nabbed his first No. 1. His "Best of Bluegrass Gospel: Collector's Edition" rises one spot despite a tiny 1% decline in sales in its second chart week.
### HOT LATIN SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. DIMELO</strong></td>
<td>Enrique Iglesias ft. Lenny Kravitz</td>
</tr>
<tr>
<td><strong>2. MI CORAZONCITO</strong></td>
<td>Aventura ft. Wisin &amp; Yandel</td>
</tr>
<tr>
<td><strong>3. A TI SI PUEDE DECIRTE</strong></td>
<td>El Chapo de Sinaloa ft. Alejandro Fernández</td>
</tr>
<tr>
<td><strong>4. TE VOY A PERDER</strong></td>
<td>Alejandro Fernández ft. El Simpo de Los Reinales</td>
</tr>
<tr>
<td><strong>5. QUE ME DES TU CARINO</strong></td>
<td>Juan Luis Guerra y Yandel</td>
</tr>
<tr>
<td><strong>6. MI HEDERAS</strong></td>
<td>Wisin &amp; Yandel ft. Tito El Bambino</td>
</tr>
<tr>
<td><strong>7. EL JUEGO</strong></td>
<td>Los Reinales ft. Daddy Yankee</td>
</tr>
<tr>
<td><strong>8. Y SI TE DIGO</strong></td>
<td>Fanny Lu ft. Juan Luis Guerra y Yandel</td>
</tr>
<tr>
<td><strong>9. LAGRIMAS DEL CORAZON</strong></td>
<td>Grupo Monte De Durango ft. Los Reinales</td>
</tr>
<tr>
<td><strong>10. TODO CAMBIO</strong></td>
<td>Calidad ft. Daddy Yankee</td>
</tr>
<tr>
<td><strong>11. ELLA ME LEVANTO</strong></td>
<td>Daddy Yankee ft. Los Reinales</td>
</tr>
<tr>
<td><strong>12. THE WAY SHE MOVES</strong></td>
<td>Zion Featuring Akon ft. Daddy Yankee</td>
</tr>
<tr>
<td><strong>13. QUE NO TE QUIERAN</strong></td>
<td>Daddy Yankee ft. Los Reinales</td>
</tr>
<tr>
<td><strong>14. QUE NO ME DES TU CARINO</strong></td>
<td>Juan Luis Guerra y Yandel ft. Daddy Yankee</td>
</tr>
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### TOP LATIN ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SUPREMA MUSICA: A MAN AND HIS MUSIC</strong></td>
<td>Jose Hector lacey ft. John Legend</td>
</tr>
<tr>
<td><strong>LOS HOMBRES VS. LA MIGA</strong></td>
<td>Los Hombres Vs. La Miga ft. Braseros Musical</td>
</tr>
<tr>
<td><strong>BRAZORES MUSICAL DI QUE ANGO</strong></td>
<td>Volvió El Doctor ft. Los Reinales</td>
</tr>
<tr>
<td><strong>VALENTÉN ELIZALDE</strong></td>
<td>Los Temerarios ft. Los Reinales</td>
</tr>
<tr>
<td><strong>SEGERIE 55</strong></td>
<td>Duo De Ti ft. Los Reinales</td>
</tr>
<tr>
<td><strong>LUIS RODRIGUEZ</strong></td>
<td>Tarea Colombia ft. Los Reinales</td>
</tr>
<tr>
<td><strong>EL CHAPO DE SINALOA</strong></td>
<td>Te Y Chasquita ft. Los Reinales</td>
</tr>
<tr>
<td><strong>CHRISTIAN CASTRO</strong></td>
<td>El Indomable ft. Los Reinales</td>
</tr>
<tr>
<td><strong>ALCARAZÁN MUSICAL</strong></td>
<td>Ahora Y Siempre ft. Los Reinales</td>
</tr>
<tr>
<td><strong>JOSE LUIS PERALTA</strong></td>
<td>Como Es E? ft. Los Reinales</td>
</tr>
<tr>
<td><strong>ZION</strong></td>
<td>The Perfect Merengue ft. Los Reinales</td>
</tr>
<tr>
<td><strong>BANDA MANLEY</strong></td>
<td>La Historia Del Mafta ft. Los Reinales</td>
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<td><strong>LOS REINALES</strong></td>
<td>Los Reinales ft. Los Reinales</td>
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<tr>
<td><strong>MANANA</strong></td>
<td>Los Reinales ft. Los Reinales</td>
</tr>
<tr>
<td><strong>LUNA</strong></td>
<td>Los Reinales ft. Los Reinales</td>
</tr>
<tr>
<td><strong>VARIOS ARTISTAS</strong></td>
<td>Los Reinales ft. Los Reinales</td>
</tr>
<tr>
<td><strong>DONOMAR</strong></td>
<td>King Of Kings ft. Los Reinales</td>
</tr>
</tbody>
</table>

---

Data for week of AUGUST 11, 2007 | CHARTS LEGEND on Page 52

---

Go to www.billboard.biz for complete chart data
### Latin Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Te Voy a Perder&quot;</td>
<td>El Chombo, De La Ghetto (Sony BMG)</td>
<td>SONY BMG</td>
</tr>
<tr>
<td>&quot;Que Me Des Tu Carino&quot;</td>
<td>Elvis Crespo (Sony BMG)</td>
<td>SONY BMG</td>
</tr>
<tr>
<td>&quot;Si Nos Quedara Poco Tiempo&quot;</td>
<td>Chayanne (Sony BMG)</td>
<td>SONY BMG</td>
</tr>
<tr>
<td>&quot;Yo Mejor de Tu Vida&quot;</td>
<td>Akon (Sony BMG)</td>
<td>SONY BMG</td>
</tr>
<tr>
<td>&quot;Perdono En Silencio&quot;</td>
<td>Alejandro Fernandez (Sony BMG)</td>
<td>SONY BMG</td>
</tr>
<tr>
<td>&quot;Torre de Babel&quot;</td>
<td>Alejandro Fernandez (Sony BMG)</td>
<td>SONY BMG</td>
</tr>
<tr>
<td>&quot;Bella Traicion&quot;</td>
<td>Armando Manzanero (Sony BMG)</td>
<td>SONY BMG</td>
</tr>
<tr>
<td>&quot;Y Si Te Digo&quot;</td>
<td>El Benny (Universal Latino)</td>
<td>UNIVERSAL LATINO</td>
</tr>
</tbody>
</table>

### Latin Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;El Chombo&quot;</td>
<td>El Chombo</td>
<td>SONY BMG</td>
</tr>
<tr>
<td>&quot;Los Piojos Del Norte&quot;</td>
<td>Los Piojos Del Norte</td>
<td>DISA</td>
</tr>
<tr>
<td>&quot;Mi Corazoncito&quot;</td>
<td>Alejandro Fernandez</td>
<td>SONY BMG</td>
</tr>
<tr>
<td>&quot;Tengo El Boom&quot;</td>
<td>Daddy Yankee</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>&quot;Ella Me Levanto&quot;</td>
<td>Daddy Yankee</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>&quot;Nuestro Amor&quot;</td>
<td>Daddy Yankee</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>&quot;Entere el Boom&quot;</td>
<td>Daddy Yankee</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>&quot;Que Ayer&quot;</td>
<td>Daddy Yankee</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>&quot;Ayer la V&quot;</td>
<td>Daddy Yankee</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>&quot;Conectate&quot;</td>
<td>Daddy Yankee</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>&quot;Zun Dada&quot;</td>
<td>Daddy Yankee</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>&quot;En Que Fallas&quot;</td>
<td>Daddy Yankee</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>&quot;S Letras&quot;</td>
<td>Daddy Yankee</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>&quot;Alexis a Fondo&quot;</td>
<td>Daddy Yankee</td>
<td>Sony Music Latin</td>
</tr>
</tbody>
</table>

### Rhythm

#### Top Electronic Music

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Wild Things (Come Find Out)&quot;</td>
<td>Rihanna ft. JAY-Z</td>
<td>Def Jam</td>
</tr>
<tr>
<td>&quot;Rollercoaster&quot;</td>
<td>David Guetta ft. Sia</td>
<td>_def Jam</td>
</tr>
<tr>
<td>&quot;If I Ever Leave You&quot;</td>
<td>Sam Smith, Ed Sheeran</td>
<td>Def Jam</td>
</tr>
<tr>
<td>&quot;Here We Go&quot;</td>
<td>Zedd, Maren Morris, Grey</td>
<td>Def Jam</td>
</tr>
</tbody>
</table>

#### Top Electronic Dance Club Play

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Can't Stop the Music&quot;</td>
<td>Funkagenda ft. Sia</td>
<td>Def Jam</td>
</tr>
<tr>
<td>&quot;Feel Like I'm Faith&quot;</td>
<td>Girls Aloud</td>
<td>Def Jam</td>
</tr>
<tr>
<td>&quot;Tell the World&quot;</td>
<td>Alesso feat. Calum Scott</td>
<td>Def Jam</td>
</tr>
<tr>
<td>&quot;I'm Still Standing&quot;</td>
<td>Elton John</td>
<td>Def Jam</td>
</tr>
<tr>
<td>&quot;Just Dance&quot;</td>
<td>Lady Gaga, The Muppets</td>
<td>Def Jam</td>
</tr>
</tbody>
</table>

### Regional Mexican

#### Top Regional Mexican

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Por Amor Así&quot;</td>
<td>Rigo Janssen, Banda Esmeralda (EMI)</td>
<td>EMI</td>
</tr>
<tr>
<td>&quot;El Camino De Durango&quot;</td>
<td>Grupo Montez De Durango</td>
<td>Discos Durango</td>
</tr>
<tr>
<td>&quot;El Chombo&quot;</td>
<td>El Chombo</td>
<td>SONY BMG</td>
</tr>
<tr>
<td>&quot;Christian Castro&quot;</td>
<td>Christian Castro</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>&quot;Alacrán Musical&quot;</td>
<td>J Alvarez</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>&quot;Rasta Va&quot;</td>
<td>Rasta Va</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>&quot;La Potencia Del Norte&quot;</td>
<td>La Potencia Del Norte</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>&quot;El Chombo&quot;</td>
<td>El Chombo</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>&quot;Los Piojos Del Norte&quot;</td>
<td>Los Piojos Del Norte</td>
<td>DISA</td>
</tr>
<tr>
<td>&quot;Dame un Beso&quot;</td>
<td>Fito &amp; Fitita</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>&quot;Lagrimas del Corazon&quot;</td>
<td>Grupo Montez de Durango</td>
<td>DISA</td>
</tr>
<tr>
<td>&quot;Pan en Este Amor&quot;</td>
<td>Los Bukis</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>&quot;Chuy y Mauricio&quot;</td>
<td>Chuy y Mauricio</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>&quot;Cuatro Meses&quot;</td>
<td>Banda El Recodo</td>
<td>Sony Music Latin</td>
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#### Hot Dance Club Play

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I'm Still Standing&quot;</td>
<td>Elton John</td>
<td>Def Jam</td>
</tr>
<tr>
<td>&quot;Tell the World&quot;</td>
<td>Alesso feat. Calum Scott</td>
<td>Def Jam</td>
</tr>
<tr>
<td>&quot;Somewhere Over the Rainbow&quot;</td>
<td>Israel &amp; New Egypt</td>
<td>Def Jam</td>
</tr>
<tr>
<td>&quot;How Deep Is My Love&quot;</td>
<td>The Communards</td>
<td>Def Jam</td>
</tr>
<tr>
<td>&quot;Like a Virgin&quot;</td>
<td>Madonna</td>
<td>Def Jam</td>
</tr>
</tbody>
</table>

### Billboard Charts

- **Latin Airplay**: Various artists and songs from different labels, including Sony BMG, Warner Latina, and Universal Latino.
- **Latin Albums**: Various artists and albums, including Daddy Yankee, Christian Castro, and Fito & Fitita.
- **Rhythm**: Top electronic music and dance club play tracks.
- **Regional Mexican**: Various artists and regional Mexican music.

Data for the week of August 11, 2007. For chart reprints call 646.654.4633.
### Japan Singles

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label/Company</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>New</td>
<td>PEACH HEART (CD/DVD)</td>
<td>J-Home</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>New</td>
<td>REI SAWA &amp; NAGAI JUNICHI</td>
<td>J-Home</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>New</td>
<td>PEACH HEART (CD)</td>
<td>J-Home</td>
<td>31</td>
</tr>
<tr>
<td>4</td>
<td>New</td>
<td>SHINE AND ETERNITY</td>
<td>J-Home</td>
<td>9</td>
</tr>
<tr>
<td>5</td>
<td>New</td>
<td>VAMOS COMPAÑEROS</td>
<td>Warner</td>
<td>17</td>
</tr>
<tr>
<td>6</td>
<td>New</td>
<td>DO YOU KNOW? (THE PING PONG SONG)</td>
<td>J-Home</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>Link</td>
<td>ABOUT LOVE</td>
<td>J-Home</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>New</td>
<td>WHEN YOU'RE GONE</td>
<td>J-Home</td>
<td>16</td>
</tr>
<tr>
<td>9</td>
<td>New</td>
<td>VASCO EXTENDED</td>
<td>Capitol</td>
<td>48</td>
</tr>
<tr>
<td>10</td>
<td>New</td>
<td>FLY AWAY (FIRST LTD VERSION)</td>
<td>J-Home</td>
<td>50</td>
</tr>
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</table>

### United Kingdom Singles

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label/Company</th>
<th>Peak Position</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>New</td>
<td>PEACH HEART (CD/DVD)</td>
<td>J-Home</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>New</td>
<td>REI SAWA &amp; NAGAI JUNICHI</td>
<td>J-Home</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>New</td>
<td>PEACH HEART (CD)</td>
<td>J-Home</td>
<td>31</td>
</tr>
<tr>
<td>4</td>
<td>New</td>
<td>SHINE AND ETERNITY</td>
<td>J-Home</td>
<td>9</td>
</tr>
<tr>
<td>5</td>
<td>New</td>
<td>VAMOS COMPAÑEROS</td>
<td>Warner</td>
<td>17</td>
</tr>
<tr>
<td>6</td>
<td>New</td>
<td>DO YOU KNOW? (THE PING PONG SONG)</td>
<td>J-Home</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>Link</td>
<td>ABOUT LOVE</td>
<td>J-Home</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>New</td>
<td>WHEN YOU'RE GONE</td>
<td>J-Home</td>
<td>16</td>
</tr>
<tr>
<td>9</td>
<td>New</td>
<td>VASCO EXTENDED</td>
<td>Capitol</td>
<td>48</td>
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<tr>
<td>10</td>
<td>New</td>
<td>FLY AWAY (FIRST LTD VERSION)</td>
<td>J-Home</td>
<td>50</td>
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</table>

### France Singles

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label/Company</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Double Je</td>
<td>RELAX TAKE IT EASY</td>
<td>Virgin</td>
<td>9</td>
</tr>
<tr>
<td>2</td>
<td>Garçon</td>
<td>SKY TIME</td>
<td>Virgin</td>
<td>11</td>
</tr>
<tr>
<td>3</td>
<td>Love Is Gone</td>
<td>WE CAN'T STOP</td>
<td>Virgin</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>Nouz's</td>
<td>ON A CHANGE</td>
<td>Virgin</td>
<td>14</td>
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<tr>
<td>5</td>
<td>Ramella</td>
<td>DON'T MATTER</td>
<td>Virgin</td>
<td>11</td>
</tr>
<tr>
<td>6</td>
<td>Faye &amp; Fleur</td>
<td>OTHER PEOPLE</td>
<td>Virgin</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>Dario &amp; Luna</td>
<td>RED ARROWS</td>
<td>Virgin</td>
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### Australia Singles

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<thead>
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<th>Artist</th>
<th>Title</th>
<th>Label/Company</th>
<th>Peak Position</th>
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</thead>
<tbody>
<tr>
<td>1</td>
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<td>BIG GIRLS DON'T CRY</td>
<td>Elektra</td>
<td>29</td>
</tr>
<tr>
<td>2</td>
<td>New</td>
<td>VAMOS COMPAÑEROS</td>
<td>Warner</td>
<td>17</td>
</tr>
<tr>
<td>3</td>
<td>New</td>
<td>DO YOU KNOW? (THE PING PONG SONG)</td>
<td>J-Home</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>New</td>
<td>LINK PARK</td>
<td>J-Home</td>
<td>7</td>
</tr>
<tr>
<td>5</td>
<td>New</td>
<td>AUTUMNSONG</td>
<td>New West</td>
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### Canada Singles

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<th>Title</th>
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<th>Peak Position</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Rihanna</td>
<td>WHERE HAVE YOU BEEN</td>
<td>Sony Music</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Marquez Warner</td>
<td>WHERE HAVE YOU BEEN</td>
<td>Sony Music</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Mika</td>
<td>WHERE HAVE YOU BEEN</td>
<td>Sony Music</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Vasco Rossi Capitol</td>
<td>WHERE HAVE YOU BEEN</td>
<td>Sony Music</td>
<td>4</td>
</tr>
</tbody>
</table>

### Germany Singles

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label/Company</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Foundations</td>
<td>THE WAY I ARE</td>
<td>Columbia</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Vom Selben Stern</td>
<td>IT'S YOU</td>
<td>Universal</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Vamos Companeros</td>
<td>WHERE HAVE YOU BEEN</td>
<td>Sony Music</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Been About Ray</td>
<td>WHERE HAVE YOU BEEN</td>
<td>Sony Music</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>You Know (The Pong Pong Song)</td>
<td>WHERE HAVE YOU BEEN</td>
<td>J-Home</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Prision Break Anthem</td>
<td>WHERE HAVE YOU BEEN</td>
<td>Sony Music</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Big Girls Don't Cry</td>
<td>WHERE HAVE YOU BEEN</td>
<td>Sony Music</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Vamos Companeros</td>
<td>WHERE HAVE YOU BEEN</td>
<td>Sony Music</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>Been About Ray</td>
<td>WHERE HAVE YOU BEEN</td>
<td>Sony Music</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>You Know (The Pong Pong Song)</td>
<td>WHERE HAVE YOU BEEN</td>
<td>J-Home</td>
<td>10</td>
</tr>
</tbody>
</table>
The novel "The Great Gatsby" by F. Scott Fitzgerald will be performed by the National Symphony Orchestra at the Kennedy Center. The event is scheduled for next month and will include an audience of over 1,000 people. The orchestra will be led by Maestro John Williams. The concert will feature a full performance of the novel, with live music and visual effects. Tickets are available now, priced between $20 and $150. For more information, visit www.nationalsymphony.org.
| A | B | C | D | E | F | G | H | I | J | K | L | M | N | O | P | Q | R | S | T | U | V | W | X | Y | Z |
| "54" | "CANT TELL ME NOTHING" | "Saddle. ASCAP / Groove Puppy" | "SHOP" | "MORNING" | "\..." | "YOU (Dimensional Songs" | "Blackwood. BMVEMI" | "Blackwood. BMVEMI" | "Blackwood. BMVEMI" | "Blackwood. BMVEMI" | "\..." | "\..." | "\..." | "\..." | "\..." | "\..." | "\..." | "\..." | "\..." | "\..." | "\..." | "\..." | "\..." | "\..." | "\..." | "\..." | "\..." | "\..." | ""|

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RECORD COMPANIES: Sony BMG Music Entertainment in Hong Kong appoints Edwin Yee VP of business and legal affairs for the Asian region. He was a senior associate at Hong Kong-based law firm Dibb Lupton Alsop.

TOURING: Live Nation in New York names Bruce Moran president of its newly formed Latin division. Moran will oversee the company’s business development in Latin America, with a special focus on Mexico and Brazil. “It will be my mission to create new opportunities in those markets,” Moran says. “The most passionate music fans in the world reside in Mexico and South America.” Previously, Moran served as president at Live Nation New York. Prior to joining Live Nation last summer, he served as CEO at OCESA Presents/CIE USA Entertainment, Mexico’s largest promoter. Moran has also had stints at New York’s Madison Square Garden and International Creative Management.

AEG in Los Angeles taps Andrew Messick as executive VP of marketing and international. He was senior VP of international at the National Basketball Assn.

VenueWorks (formerly Compass Facility Management) appoints Monty Jones Jr. executive director for the Emil and Patricia A. Jones Convocation Center at Chicago State University. He was director of event services at the Colonial Center at the University of South Carolina.

MANAGEMENT: IMG Artists names Elizabeth Sobol managing director for the firm’s North and South American activities. She was senior VP/associate director.

RETAIL: HMV in the United Kingdom appoints Gerry Johnson executive director and Steve Napleton supply chain director. Johnson was managing director of HMV-owned bookseller Waterstone’s, and Napleton was product director at Blockbuster.

Edited by Mitchell Peters

RAISING FUNDS FOR THE HOMELESS

Appleseed Recordings’ Sept. 25 release, “Give Us Your Poor,” will raise funds and awareness to help fight homelessness. The multi-artist benefit CD features exclusive new songs by Bruce Springsteen, Jon Bon Jovi, Pete Seeger, Madeleine Peyroux, Natalie Merchant and others. The recording shines the light on Give Us Your Poor, a national platform for the homeless established by the University of Massachusetts in Boston.

BREAKFAST OF CHAMPIONS

On July 24, nearly 30 major radio stations in Atlanta donated their morning drive-time shows to support Breakfast for Babies, a fund-raiser for the March of Dimes Georgia Chapter. Listeners were encouraged to make donations to the March of Dimes. To further connect with consumers, several stations set up shop at area restaurants, with some of the restaurants offering matching donations.

HARVEST FOR THE WORLD

Beyoncé held a food drive—in conjunction with Pastor Rudy Rasmus, the Atlanta Community Food Bank and the Survivor Foundation—at her July 20 Experience Tour stop at the Phillips Arena in Atlanta. Fans were encouraged to bring along nonperishable food items for Atlanta’s neediest cases.

SELF-PROCLAIMED PING-PONG EXPERT Joe King of the Fray enjoyed a few games of backgammon during the act’s July 26-27 stop at Los Angeles’ Greek Theatre. From left are the Fray’s Dave Welsh, Nederlander president James L. Nederlander, Greek Theatre GM Rena Wasserman, King and the band’s Ben Wysocki and Isaac Slade.

ART FOR LIFE

Russ Philanthropic Arts Foundation co-founders Russell Simmons and Danny Simmons raised $1.4 million July 28 at their tenth annual Art for Life Host So Mellow Yellow East Hampton, NY, fund-raising gala to benefit the organization, which supports underserved youth through arts education on and off education of Jennifer Nagle/Photomax.com

ABOVE: From left are ISRAF executive director Tangle Mann, Russell Simmons, Danny Simmons and event honoree Forest Whitaker.

BELOW: Warner Music Group executive VP Kevin Liles with honoree Mia Loupe.

INSIDE TRACK

SAMSUNG, AT&T PARTNER FOR SUMMER CONCERTS

Queens of the Stone Age, Ludacris, B g & Rich, Plain White T’s and others will perform as part of the Samsung g/AT&T Summer Krush, a free summer concert series designed to highlight a line of music-centric Samsung mobile phones. The trek launches Aug. 13 in Los Angeles with a performance from Queens of the Stone Age at the Music Box at the Fonda. From there, the trek visits 1,000- to 1,500-capacity venues in Atlanta (Ludacris), Chicago (the Bravery, Metric (Kinny), Dallas (Big & Rich), New York (the All-American Rejects) and San Francisco (Plain White T’s) through mid-September. A limited number of free tickets will be available through radio promotions, AT&T retail outlets and consumer contests.

“For AT&T and Samsung, this [concert series] makes sense because of the music aspect of the products and the services we offer, promoting mix.” Samsung director of PR Kim Titus tells Traxx. “We’re always looking at opportunities to expand our marketing reach and get the word out to potential consumers.”

Each concert will feature an hour-long music performance and provide product-sampling kiosks to showcase the music capabilities of the Samsung BlackJack, Samsung Sync, Samsung a770 and Samsung a777 mobile phones. Along with prize giveaways and rock- "n’ roll-themed (temporary) tattoo parlors, fans will have the opportunity to "bling" their mobile phones at customization bars.

Additionally, as part of the sampling kiosks, memory product manufacturer Kingston Technology will provide concertgoers with a G1B Sam-

SAMSUNG, AT&T PARTNER FOR SUMMER CONCERTS
INSIDE TRACK

CARIBBEAN QUEEN

Olivia—the lifestyle community for lesbians, which offers luxury travel and social networking—celebrates its 55th anniversary next year. To help with the festivities, singer K.D. Lang will perform at the launch of Olivia’s first Caribbean cruise of 2008. The performance is exclusive to those boarding the ship that sets sail Jan. 26. For this cruise, Olivia will extend Lang’s brand via in-cabin music videos and complimentary Lang CDs for all guests. According to Olivia GM Lisa Henderson, the company is discussing similar multiproduct branding experiences with other marquee entertainers for upcoming cruises. “These deeper, richer partnerships will result in once-in-a-lifetime experiences for our guests and extend the reach of our partners,” she says.

Staying with Olivia, for the first time it will feature an entire Caribbean cruise to raise awareness and funds in the fight against breast cancer. Olivia’s inaugural cruise for a Cause (March 30–April 6) benefits the Dr. Susan Love Research Foundation. An on-ship auction, co-chaired by Chastity Bono, will feature items from Melissa Etheridge and other celebrities. Female rock duo Heart is scheduled to perform.

STARRY NIGHT

The Grammy Foundation’s Starry Night benefit honoring Quincy Jones at the UCLA Tennis Center was held July 26 in Los Angeles. This week, Jones debuted his new video podcast series, the first installment aptly called “Epilogue!” The first season will feature at least 26 episodes. Jones in partnership with podcast aggregator distributor Wizzard Media, the series features a behind-the-scenes look at Jones’ many projects. The videos can be streamed or downloaded for free at www.q Jones.com.

LEFT: From left are Grammy Foundation board chairman Steve Schnur, Grammy Foundation/Recording Academy president Neil Portnow, honoree Quincy Jones, Jones’ guest Heba Elawadi, Grammy Foundation senior VP Kristen Madsen and Grammy Foundation VP Dana Yamamoto.

BELOW: From left are singer Betta Williams, singer Alice Smith, musician John Legend, Grammy Foundation board chairman Steve Schnur, singer Nancy Wilson, Grammy Foundation/Recording Academy president Neil Portnow, honoree Quincy Jones, Jones’ guest Heba Elawadi, singer Patti Austin, singer James Ingram, musician Steve Tyrell and former Grammy Foundation board member David Foster.

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